

MA English I Semester
Department of English, AMU

Students are to choose ONE Core Paper EACH from Pool 1- 4

Paper No.	Course No.	Category	Course Title	Credits	Internal Assessment	End Semester	Total
Semester I:							
Theme of Pool 1: British Poetry of the Early English to Transitional Period							
Paper I	EOM 1101	Core	Poetry from Anglo Saxon to the Age of Chaucer (428 - 1485 AD)	04	30	70	100
Paper II	EOM 1102	Core	Poetry from Caroline Age to the Age of Transition (1485 – 1790 AD)	04	30	70	100
Theme of Pool 2: British Prose and Fiction of the Early English Period to Victorian Age							
Paper I	EOM 1103	Core	Prose and Fiction of the Early English Period to Romantic Age	04	30	70	100
Paper II	EOM 1104	Core	Victorian Prose and Fiction	04	30	70	100
Theme of Pool 3: British Drama from Elizabethan Age to Nineteenth Century							
Paper I	EOM 1105	Core	Drama from Elizabethan to Nineteenth Century	04	30	70	100
Paper II	EOM 1106	Core	Shakespeare	04	30	70	100
Theme of Pool 4: Literary Criticism and Theory							
Paper I	EOM 1107	Core	Philosophy of Literature	04	30	70	100
Paper II	EOM 1108	Core	Literary Criticism from Classical to Victorian Age	04	30	70	100
Discipline Centric Elective Pool: Only ONE to be selected							
Paper 1	EOM 1121	Discipline Centric Elective	Shakespeare in Performance	04	30	70	100
Paper 2	EOM 1122		Studies in Theatre	04	30	70	100
Paper 3	EOM 1123		Muslim Women’s Writings	04	30	70	100
Paper 4	EOM 1124		Dalit Literature	04	30	70	100
Paper 5	EOM 1125		Language and Power	04	30	70	100
Paper 6	EOM 1126		Sociolinguistics and Language Teaching	04	30	70	100
Paper 7	EOM 1127		Politics of English Studies				
Ability Enhancement: Only ONE to be selected							
Paper 1:	EOM 1171	Ability Enhancement	Seminar Presentation	04	40	60	100

MA (English), Semester I

Poetry from Anglo Saxon to Age of Chaucer (428-1485 AD)

Course No. EOM1101

Credits:04

Course Description: This paper is designed to engage students with a variety of texts in early English poetry starting from the Anglo Saxon Era, through the Transition period, up to the Age of Chaucer. The students are expected to experience the “reading” of the original texts, before engaging with their translations.

Course Outcomes: By the end of the semester students should be:

- a) Familiarized with the forms and the poetic techniques and themes in a detailed manner
- b) Be able to use critical tools not limited to this period only.
- c) Demonstrate understanding of aesthetic and moral values of literature.

Course Content:

1. Old English

1.1 Poetry (Excerpts)

1.1.I. Epic

1.1.I.i. Beowulf

1.1.II. Christian Religious Poetry

i. Caedmon: Genesis

ii. Cynewulf: Juliana/Elene

1.1.III. Pagan Poetry

i. Widsith

ii. The Battle of Brunanburh

1.1.IV. Elegiac Poetry

The Husband's Message

1.1.V. The Lyrical Poetry

The Seafarer

2. Age of Transition

2.1 Poetry (Excerpts)

2.1.I. Verse Chronicles

i. Layamon:

Brut ii. Geoffrey of Monmouth: Historia Regum Britannia (History of the Kings of Britain)
Excerpts

2.1.II. Religious Poetry(Excerpts)

i. Orm: Ormulum

2.1.III. Alliterative Poems (Excerpts)

i.

Pe

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ii.

Pat

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iii. Purity

2.1.IV. Romance Cycle (Excerpts)

i. Matter of England: Guy of Warwick

ii. Matter of Rome: King Alisaunder iii. Matter of France: Sir Ferumbras

3. Age of Chaucer

3.1 Chaucer- (Excerpts)

I. French Group: The Romaunt of the Rose)

II. Italian Group: The Parliament of Fowls

III. English Group: The Canterbury Tales (The Knight's Tale , The Squire's Tale)

3.2. Other Poets-

I. William Langland: Piers Plowman

II. John Gower: Confessio Amantis

III. John Skelton: Why Come Ye Nat to Courte?

Essential Readings:

Excerpts from:

Heaney, Seamus, trans. Beowulf: A New Verse Translation. New York: Farrar, Strauss, and Giroux, 2000.

Suggested Readings:

Robert Hasenfratz and Thomas Jambeck, Reading Old English: A Primer and First Reader (Morgantown:

West Virginia University Press, 2005).

Alexander, Michael. A History of Old English Literature. Peterborough, ON: Broadview Press, 2002.

Bede, *Ecclesiastical History of the English People*. Trans. D.H. Farmer and R.E. Latham. London and New York: Penguin

Campbell, James, ed. *The Anglo-Saxons*. Ithaca: Cornell Univ. Press, 1982.

Cooper, Helen, *The Structure of the Canterbury Tales* (University of Georgia Press: Athens, 1983). Raffel, Burton, and Alexandra H. Olsen, editors. *Poems and Prose from the Old English*. Yale University Press, 1998. JSTOR, www.jstor.org/stable/j.ctt1npj98.

Whitlock, D. "Anglo-Saxon Poetry and the Historian." *Transactions of the Royal Historical Society*, vol. 31, 1949, pp. 75–94. JSTOR, www.jstor.org/stable/3678635.

Tolman, A. H., et al. "The Style of Anglo-Saxon Poetry: Discussion." *Transactions and Proceedings of the Modern Language Association of America*, vol. 3, 1887, pp. x-xiii. JSTOR, www.jstor.org/stable/456056. Malone, Kemp. "Cædmon and English Poetry." *Modern Language Notes*, vol. 76, no. 3, 1961, pp. 193–195. JSTOR, www.jstor.org/stable/3039872.

Arthur C. L. Brown. "Welsh Traditions in Layamon's 'Brut.'" *Modern Philology*, vol. 1, no. 1, 1903, pp. 95–103. JSTOR, www.jstor.org/stable/432426.

Tatlock, J. S. P. "Geoffrey of Monmouth's Motives for Writing His 'Historia.'" *Proceedings of the American Philosophical Society*, vol. 79, no. 4, 1938, pp. 695–703. JSTOR, www.jstor.org/stable/984946.

Stevick, Robert D. "Plus Juncture and the Spelling of the 'Ormulum.'" *The Journal of English and Germanic Philology*, vol. 64, no. 1, 1965, pp. 84–89. JSTOR, www.jstor.org/stable/27714587.

Ebbs, John Dale. "Stylistic Mannerisms of the 'Gawain'-Poet." *The Journal of English and Germanic Philology*, vol. 57, no. 3, 1958, pp. 522–525. JSTOR, www.jstor.org/stable/27707128.

Wuest, Charles. "Chaucer's Enigmatic Thing in 'The Parliament of Fowls.'" *Studies in Philology*, vol. 113, no. 3, 2016, pp. 485–500., www.jstor.org/stable/43921896.

Ryan, William M. "Modern Idioms in 'Piers Plowman'." *American Speech*, vol. 34, no. 1, 1959, pp. 67–69. JSTOR, www.jstor.org/stable/454164.

Griffiths, Jane. "'An Ende Of An Olde Song': Middle English Lyric And The Skeltonic." *The Review of English Studies*, vol. 60, no. 247, 2009, pp. 705–722. JSTOR, www.jstor.org/stable/40587868.

Hoffman, Richard L. "Ovid And The Structure And Theme Of The Canterbury Tales." In *Ovid and the Canterbury Tales*, 1-20. University of Pennsylvania Press, 1966.
<http://www.jstor.org/stable/j.ctv512wmh.4>.

Rouse, Robert Allen. "An Exemplary Life: Guy Of Warwick As Medieval Culture-Hero." *Guy Of Warwick: Icon And Ancestor*, Edited By Alison Wiggins And Rosalind Field, Ned - New Edition Ed., Boydell And Brewer, 2007, Pp. 94–109. *Jstor*,
[Www.Jstor.Org/Stable/10.7722/J.Ct163tc9h.13](http://www.jstor.org/stable/10.7722/J.Ct163tc9h.13).

Stone, Charles Russell. "'Many Man He Shal Do Woo': Portents And The End Of An Empire In 'Kyng Alisaunder.'" *Medium Ævum*, Vol. 81, No. 1, 2012, Pp. 18–40. *Jstor*,
[Www.Jstor.Org/Stable/43632899](http://www.jstor.org/stable/43632899).

Stevenson, Barbara. "Middle English Ferumbras Romances and the Reign of Richard II." *Studies in Philology*, vol. 113, no. 1, 2016, pp. 19–31., www.jstor.org/stable/43921876.

MA (English) Semester I

Poetry from Caroline Age to Neo-Classical, Augustan and Transitional Period (1485-1790)

Course No. EOM1102

Credits: 04

Course Description: This course aims to make the students familiar with the major poets of the Caroline Age who contributed to the development of the different genres of literature. It also includes the major poets, thought and culture of the Augustan, Neoclassical and Transitional periods of English literature.

Course Outcomes: By the end of the semester, the students will be able to-

1. Demonstrate knowledge of the characteristic features of the Caroline Age e.g. the civil war, rise of Puritanism, lack of spirit of unity, dominance of intellectual spirit and decline of drama and also to provide the background to the three schools of poetry viz. Puritan, Metaphysical and Cavalier.
2. Develop an understanding of the Enlightenment as a European intellectual movement of the late 17th and 18th centuries
3. Perceive how Industrial Revolution brought about a shift from rural to urban.
4. Critically analyze the impact of colonialism.
5. Identify emerging genres and styles as forms of response to the changing social, economic, legal and political structures of England.

Course Content:

Donne: 'The Good Morrow', 'The Flea', 'The Sunne Rising', The Canonization, The Relique, This is my play's last scene.

Marvell: 'To His Coy Mistress', 'On a drop of Dew', 'The Garden'

George Herbert: 'The Agonie', 'The Collar', 'Jordan'

Crashaw: 'A Hymn of the Nativity'

Milton: Excerpts from *Paradise Lost* Bks I & II

Dryden: Excerpts from *MacFlecknoe*

Pope: Excerpts from *The Rape of the Lock*

Gray: 'Elegy Written in a Country Churchyard', *The Progress of Poesy*

Collins: *To Evening*

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Essential Reading

Extracts from:

Eliza Haywood, *Selections from The Female Spectator (1744-46)*

Samuel Johnson, *Lives of the Most Eminent English Poets (Milton, Cowley, Pope)*.

Brewer, John. *The Pleasures of the Imagination: English Culture in the Eighteenth Century*. Chicago: University of Chicago Press, 1997.

Calhoun, Bonnie (2012) "Shaping the Public Sphere: English Coffeehouses and French Salons and the Age of the Enlightenment," *Colgate Academic Review*: Vol. 3 , Article 7.

Suggested Reading

Rupert Christiansen. *Romantic Affinities: Portraits From an Age, 1780–1830*. London: Bodley Head, 1988.

Sanders ,Andrew. *The Short Oxford History of English Literature*, Oxford: Clarendon Press,1994.

Aers, David, Bob Hodge and Gunther Kress, eds., *Literature, Language and Society in England, 1560-1680*. Dublin: Gill and Macmillan, 1981.

Stachniewski, John. *The Persecutory Imagination: English Puritanism and the Literature of Religious Despair*. Oxford: Clarendon, 1991.

Worden, Blair. *Literature and Politics in Cromwellian England*. Oxford: OUP, 2007.

Prose and Fiction of the Early English Period to Romantic Age

Course No.: EOM-1103

Credits: 4

BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER:

The paper introduces the students to the fusion of the Anglo-Saxon and the Franco-Norman literature. The Literary origin of English is traced back to the 7th C to Caedmon and the unknown author of Beowulf. Thus Anglo-Norman by the 12th C is distinguished by a more marked didactic and utilitarian tendency. The literature thus developed a practical and prosaic sentiment towards the end of the 12th C. A few writings appeared mainly on piety. Homilies, sermons in prose and in verse, translation of the Psalm or parts of the Bible, rules for a devout life, lives of the saints and prayers--these fill the pages of what may be called English Literature until about the middle of 17th C.

SPECIFIC OUTCOMES:

BY THE END OF THIS COURSE, STUDENTS WILL BE ABLE TO:

1. Display holistic knowledge of the origin of English Literary tradition
2. Analyse the development of prosaic sentiment
3. Asses the transition from prose to individual sentiment celebrated in fiction.
4. Create write-ups with critical frame work on the historical and sociocultural significance of the prose prescribed.

LIST OF CONTENTS:

Prose from 1350-1702

Thomas More: *Utopia. Book II* (selections)

- a) *Of their Trades, and Manner of Life*
- b) *Of their Slaves and of their manners of Life*
- c) *Of the Religion of the Utopians*

Robert Burton: *The Anatomy of Melancholy* (selections)

- a) *The Author's Abstract of Melancholy* (Rhymed)
- b) *God, a Cause of Melancholy* (Member 3, subsect 1)

John Bunyan: *The Pilgrims Progress*

- a) *The Author's Apology for his Book*
- b) *The Pilgrim's progress, in the Similitude of a Dream; The First Part*

Francis Bacon: *Of Truth,*

Of Friendship,

Sir Thomas Browne: *Religio Medici* (Excerpt)

The first part, Sect 1-25

George Herbert: *The Country Parson*

- a) *Of a Pastor* (Chapter 1)
- b) *The Parson's Life* (Chapter IV)

c) *The Parson's Liberty* (Chapter XXXIII) Abraham Cowley: *Of Liberty,*

Prose and Fiction from 1702 to 1740

Jonathan Swift: *The Battle of the Books*

Danial Defoe: *Robinson Crusoe*
Addison: *Sir Roger at Home*
The Spectator's Account of Himself
Character of Will Wimble
Steele: *The Coverley Household*
Sir Roger's Ancestors
Sheridan: *The School for Scandal*
Prose and Fiction from 1740 to the Romantic Period
Jane Austen: *Sense and Sensibility*
Henry Fielding: *Joseph Andrews*
Hazlitt: *My First Acquaintance with Poets*
On Reading Old Books
Lamb: *Dream Children*
Poor Relations

ESSENTIAL READINGS: (WILL BE A PART OF ASSESSMENT)

Erasmus: *In Praise of Folly*
John Lyly: *Anatomy of Wit, Arcadia*
Robert Greene: *Mamillia*
Thomas Nash: *Christ Tears over Jerusalem*
The Unfortunate Traveller
Thomas Dekker: *Wonderful Years*
The Bachelors Banquet
Shakespeare: *The Merry Wives of Windsor*
Romeo and Juliet (excerpt of the gossiping muse)
Henry IV (excerpt centring around Falstaff)
Sir Thomas Browne: *Urn Burial*
Milton: *Areopagitica*
Bernard Mandeville: *The Grumbling Hive*
Oliver Goldsmith: *The Vicar of Wakefield*
Sir Walter Scott: *Old Mortality*

SUGGESTED READINGS:

A Critical History of English Literature, Volume I & II by David Daiches
Studies in Early English Literature by Emelyn W. Washburn
A History of English Literature by Emile Legouis and Louis Cazamian
Landmarks of English Literature by Henry James Nicoll
The New Oxford Book of English Prose by John Gross (Editor)
The Cambridge History of Early Medieval English Literature. Edited by Claire A Lees
Mackery End in Herfordshire

Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

- i. **Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- ii. **Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- iii. **A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- iv. **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.

v. A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

1. Suggestions To Students On Reading / Expectations From Students:

- a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- c. Students need to be aware of the developments in the classroom.
- d. students need to read additional materials on research methodology and research ethics

2. Suggestions To Students On Writing Assignments / Expectations From Students:

- a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

3. Teacher's Role:

- a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- b. Teachers will announce each test / quiz / assignment / sessional well in advance.
- c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- d. Teachers will share the answer scripts and provide feedback if the students want to have it.
- e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.
- g. Our university has recently implemented Rights of Persons with Disabilities (RPD) Act 2016 which mandates equal participation, accessibility of teaching and learning process, accessible course materials, and accessible examination with proper scribe and extra time to those who avail scribe facility.
- h. All the teachers will strive to make their teaching and testing accessible to students with disabilities.

4. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time.
teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

Victorian Prose and Fiction

Course No. EOM-1104

Credits: 04

Victorianism has been a way of life which permeated the world in different times and different ways. This age presents the most lucid contrast to the present one, which valued the old world charms while struggling with the new fangled ideas of science. The tussle between tradition and modernity has since then, been part of life everywhere.

The proposed course aims to elucidate the same.

Course Outcomes:

By the end of this course students will be able to :

1. Trace developments in the prose and fiction of the Victorian period.
2. Identify the impact of imperial expansion on literature.
3. Express an understanding of Victorian values and humanism.
4. Identify struggles faced by common people and women as portrayed in the literature of the times.
5. Demonstrate an ability to engage in advanced literary analysis pertaining to Traditionalism & experimentation.
6. Express verbal and writing skills in discussing the literary works of Victorian times.

Course Content:

Novels

Charles Dickens: *A Tale of Two Cities*
Thackeray: *Vanity Fair*

Essays :

John Ruskin: *Sesame and Lilies.*
Lecture II : *Lilies of Queens ' Garden*
Charles Darwin : *Excerpts from On the Origin of Species*

Short Stories:

Arthur Conan Doyle: *A Study in Scarlet*
Elizabeth Gaskell: *The Old Nurse's Story*
Oscar Wilde: *The Nightingale and the Rose; The Happy Prince*

Essential Readings:

Charles Dickens: *The Pickwick Papers, Chapters 1 and 2.*
Emily Bronte: *Wuthering Heights*
J. Rudyard Kipling: *Kim*

Suggested Readings:

1. Altick, D. Richard. *Victorian People and Ideas: A Companion for the Modern Readers of Victorian Literature*. WW Norton&Company: NY, 1973.
2. Bough, C. Albert. *Literary History of England: The Nineteenth Century and After*. Routledge: UK, 1992.
3. Cassis, A. F. "A Note on the Structure of Hardy's Short Stories." *Colby Library Quarterly* 10 (1974): 287-296
4. Dalby, Richard (February 1995). "The Historical Fiction of Sir Arthur Conan Doyle". *The Book and Magazine Collector*. Diamond Publishing Group (131).
5. Danahay A. Martin. *State Power and the Victorian Subject*. Prose Studies. Vol. 15.
<https://www.tandfonline.com/doi/abs/10.1080/01440359208586459>
6. Emig Rainer. *Eccentricity Begins at Home: Carlyle's Centrality in Victorian Thought*. Textual Practice. Vol. 17.
<https://www.tandfonline.com/doi/abs/10.1080/0950236032000094890>
7. Gilbert, Sandra M. & Susan Gubar, *The Madwoman in the Attic: The Woman eriter and the Nineteenth Century Literary Imagination*, London: YUP, 1987
8. Glancy, Ruth."Dickens and Christmas: His Framed-Tale Themes." *Nineteenth-Century Fiction* 35 (1980): 53-72.
9. Gordon Ray, Thackeray: The Uses of Adversity, 1811-1846 (1955)
10. Gordon S. Haight, *George Eliot, A Biography* (1968)
11. Carol T. Christ – *The Finer Optic: The Aesthetic of Particularity in Victorian Poetry*
12. Richard Dellamora – *Masculine Desire: The Sexual Politics of Victorian Aestheticism*
13. John Henry Newman's "the idea of a university" and the present socio-cultural context.
<https://www.tandfonline.com/doi/abs/10.1080/13511610.1990.9968191>
14. Mitchell, Sally. *Daily Life in Victorian England*, 2nd Edition, ISBN-10: 0313350345
15. Moore, Grace. *Colonialism in Victorian Fiction*. *Dickens Studies Annual*. Vol. 37. Pp. 251-86.
<https://www.jstor.org/stable/44372164>
16. Moore, James (2006), *Evolution and Wonder – Understanding Charles Darwin*, _ Radio talk
17. N. John Hall, *Trollope: A Biography* (1991)

18. Perry, Seamus & Nicholas Shrimpton. Stephen Wall, Trollope and Character and Other Essays on Victorian Literature. Anthem Press: UK, 2018.
19. Sandra, Gilbert & Susan Guber. *The Madwoman in the attic*. Worldview Publications: ., 2000
20. Schwarzbach, S. F. Victorian Literature and the City: A Review Essay. *Dickens Studies Annual*. Vol. 15 (1986), pp. 309-335.
<https://www.jstor.org/stable/44371576>
21. Stevenson, Lionel. The Modern Values of Victorian Fiction. *CLA Journal*. Vol. 4. <https://www.jstor.org/stable/44327927>
22. Matthew Arnold, *Essays on Criticism, Culture and Anarchy*,

Democracy

23. Walter Pater, *Studies in Art and Poetry*

Assessment Plan:

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|----------------------------------|-------------------------------------|
| End Semester Examination: | 70 Marks |
| Continuous Assessment: | 30 Marks (as detailed below) |
- vi. **Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
 - vii. **Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
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 - ix. **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
 - x. **A Sessional (as a Make up Test) to be conducted in last week**

Important Notes:

6. **Suggestions To Students On Reading / Expectations From Students:**
 - e. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
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 - k. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
 - l. Teachers will share the answer scripts and provide feedback if the students want to have it.
 - m. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
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form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.

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10. Additional Weekly, Post Class Discussion Sessions:

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MA I Semester English

Drama from Elizabethan to Nineteenth Century

Course No.: EOM-1105

Credits: 04

Background: Drama is a classical tradition of Europe where every European region and country of Europe has its own story to tell. England too has a rich drama/theatre tradition and Elizabethan period is golden period of this tradition. What made drama such a successful and popular engagement in Elizabethan England? How did Elizabethan theatre culture evolve to be conducive for great drama exponents like Marlowe, Christopher Marlow, Francis Beaumont, John Fletcher, Thomas Middleton, Thomas Kyd and Shakespeare? These and more such questions will be addressed in this paper. The Elizabethan drama/theatre culture has a lasting impact on the scholarship, artefacts, theatre-culture, intellectual discourses, researches and academic trends that followed all over the world. This paper offers studies in British drama till nineteenth century wherein Elizabethan period is the point of departure. The paper presents the students a survey and comparative study of different drama trends that emerged in Britain during various periods till the nineteenth century as embodiments of contemporary socio-political issues and changes in the field of performance spheres.

Course Outcomes:

By the end of the course, students will be able to:

- Display holistic knowledge of major themes, techniques, traits and characteristic features of drama produced in different age and times in Britain.
- Formulate analytical studies of the literary, cultural and performative paradigms of the texts prescribed while reading them and writing about them.
- Simulate arguments in critiquing the evolution of British drama tradition while handling characters, dialogues, speeches, soliloquies and plots.

Content:

- Background
- History of England/ English Theatre
- Elizabethan and Jacobean Theatre (1552-1642)
- Thomas Kyd: *The Spanish Tragedy* (1587)
- Christopher Marlowe *Dr. Faustus* (1592)
- Webster: *The Duchess of Malfi* (1612-13)
- Restoration Theatre (1660-1700)
- William Congreve *The Way of the World* (1700)
- English Drama in the 18th Century
- Oliver Goldsmith *She Stoops to Conquer* (1773)
- Richard Brinsley Sheridan *The Rivals* (1775)
- 19th Century Theatre in England
- Oscar Wilde *The Importance of Being Earnest* (1895)

Essential Reading (Excerpt):

- Bloom, Harold. *Christopher Marlowe's Dr. Faustus*. 2008
- Mack, Peter. [Elizabethan Rhetoric: Theory and Practice](#). 1990.
- Nettleton, George Henry. [English Drama of the Restoration and Eighteenth Century \(1642-1780\)](#). 1914.
- Nicoll, Allardyce. [A History of English Drama, 1660-1900 | Early Eighteenth Century Drama - Vol. 2](#). 1955.
- White, Martin. [Renaissance Drama in Action: An Introduction to Aspects of Theatre Practice and Performance](#). 1998.

Suggested Reading:

- Aphra Behn *The Rover* (1677)
- Ben Jonson *Every Man in his Humour* (1598)
- John Dryden *Marriage a La Mode* (1673)
- John Fletcher *The Faithful Shepherdess* (1608)
- William S. Maugham *The Constant Wife* (1926)
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Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
xi. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks	
xii. Presentation carrying 10 Marks, in a group	

- of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- xiii. **A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
 - xiv. **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
 - xv. **A Sessional (as a Make up Test)** to be conducted in last week

Important Notes:

11. Suggestions To Students On Reading / Expectations From Students:

- i. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- j. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- k. Students need to be aware of the developments in the classroom.
- l. students need to read additional materials on research methodology and research ethics

12. Suggestions To Students On Writing Assignments / Expectations From Students:

- g. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- h. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- i. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

13. Teacher's Role:

- q. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- r. Teachers will announce each test / quiz / assignment / sessional well in advance.
- s. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- t. Teachers will share the answer scripts and provide feedback if the students want to have it.
- u. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- v. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.
- w. Our university has recently implemented Rights of Persons with Disabilities (RPD) Act 2016 which mandates equal participation, accessibility of teaching and learning process, accessible course materials, and accessible examination with proper scribe and extra time to those who avail scribe facility.
- x. All the teachers will strive to make their teaching and testing accessible to students with disabilities.

14. Class Policies:

- v. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time.
teachers are always receptive to any emergency situations.
- vi. Class attendance: as per university rules, 75% attendance is mandatory.

15. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

MA English I Semester

SHAKESPEARE

Course No: EOM-1106

Credits: 04

Background / Purpose / Significance:

The plays of Shakespeare represent significant aspects of literature, culture, theatre and language. In all times and places, Shakespeare has consistently been open to fresh vistas of intellectual inquiries and researches. This paper will take the students into the world of Shakespearean characters, plots, themes, intrigues, dialogues/speeches, monologues, soliloquies, sonnets and the relevant critical works on him. The paper will consider these plays within different contexts, including performance history as well as literary history. The paper will present for students an assessment of Shakespeare's lasting cultural impact.

COURSE OUTCOMES:

By the end of the course, the students will be able to:

1. Demonstrate a proper grounding in Shakespearean studies.
2. Assess Shakespeare's oeuvre as embodiment of Elizabethan and Renaissance spirit.
3. Produce critical readings in the light of various schools of Shakespearean criticism.
4. Exhibit productively a holistic knowledge of theatre and performance dimensions of Shakespeare's plays.

Introduction

- Background
- Introduction to the idea of Shakespeare
- Shakespeare and his role in English theatre and poetry

Plays (Histories, Tragedies, Romance, Comedies)

- Measure for Measure* (1603-04)
- Hamlet* (1602)
- King Lear* (1606)
- Twelfth Night* (1601-1602)
- Winter's Tale* (1610-1611)

Sonnets and Poems

- Sonnet 106 (When in the chronicle of wasted time)
- Sonnet 138 (When my love swears that she is made of truth)
- Sonnet 29 (When, in disgrace with fortune and men's eyes)
- Sonnet 18 (Shall I compare thee to a summer's day?)
- Sonnet 86 (So oft have I invoked thee for my Muse)
- Sonnet 104 (To me, fair friend, you never can be old)

□ Excerpts- “Venus and Adonis” and “The Rape of Lucrece”

Criticism (Excerpts):

- Coleridge, S. T. “On The Characteristic Excellencies of Shakespeare’s Plays”, 1813
- Bradley, A. C. *Shakespearean Tragedy*. (1904)
- Brook, Peter. *King Lear, A Midsummer Night’s Dream*
- Dryden, John. “Of Dramatick Poesie” (1668)
- Dowden, Edward. [Shakespeare: A Critical Study of His Mind and Art](#) (1875)
- Hazlitt, William. *Characters of Shakespeare’s Plays*. (1817)
- Knights, L. C. *Hamlet and other Shakespearean Plays*. (1979)
- Theobald, Lewis. *Shakespeare Restored* (1726).
- Greenblatt, Stephen. *Renaissance Self-Fashioning* (1980)
- Johnson, Samuel. “Miscellaneous Observations on the Tragedy of Macbeth” (1745) from *Johnson on Shakespeare*.
- Knight, G. Wilson. *The Wheel of Fire*. Routledge. 2001.
- Parker, Patricia. *Shakespeare from the Margins: Language, Culture, Context* (1996)

Suggested Reading:

- *Henry V* (1599)
- Greenblatt, Stephen, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Berkeley: University of California Press, 1988)
- “‘Fair Is Foul and Foul Is Fair’: The Radical Ambivalence of Macbeth.” *Ambivalent Macbeth*, by R.S. White, Sydney University Press, AUSTRALIA, 2018, pp. 33–58. JSTOR, www.jstor.org/stable/j.ctv19x5cq.6.
- “AN ESSAY BY HAROLD BLOOM.” *Hamlet*, by William Shakespeare et al., Yale University Press, New Haven; London, 2003, pp. 229–244. JSTOR, www.jstor.org/stable/j.ctt1njkw8.6.
- “Cosmetics and Poetics in Shakespearean Comedy.” *Cosmetics in Shakespearean and Renaissance Drama*, by Farah Karim-Cooper, Edinburgh University Press, Edinburgh, 2006, pp. 132–151. JSTOR, www.jstor.org/stable/10.3366/j.ctt1r2572.10.
- “Hamlet.” *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays*, by PETER LAKE, Yale University Press, NEW HAVEN; LONDON, 2016, pp. 511–533. JSTOR, www.jstor.org/stable/j.ctt1gxxpsd.28.
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- “Shakespeare and His Stage.” *Shakespeare Quarterly*, vol. 48, no. 5, 1997, pp. 548–550. JSTOR, www.jstor.org/stable/2871319.
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- Bate, Jonathan, and Dora Thornton (eds), *Shakespeare: Staging the World* (London: British Museum, 2012)

- Briggs, Julia, *This Stage-Play World: English Literature and its Background, 1580-1625* (Oxford: Oxford University Press, 1983)
- Crawford, Hannah et al. *Shakespeare in London* (London: Bloomsbury Arden Shakespeare, 2015)
- Dent, Robert W. "Shakespeare in the Theater." *Shakespeare Quarterly*, vol. 16, no. 3, 1965, pp. 154-182. JSTOR, www.jstor.org/stable/2867593.
- Farrelly, James P. "Johnson on Shakespeare: 'Othello.'" *Notre Dame English Journal*, vol. 8, no. 1, 1972, pp. 11-21. JSTOR, www.jstor.org/stable/40066592.
- Harris, Duncan. "Tombs, Guidebooks and Shakespearean Drama: Death in the Renaissance." *Mosaic: A Journal for the Interdisciplinary Study of Literature*, vol. 15, no. 1, 1982, pp. 13-28. JSTOR, www.jstor.org/stable/24777744.
- Holland, Peter, 'Shakespeare, William (1564-1616)', *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004; online edn, Jan 2013)
- Hunter, G.K. [English Drama 1586-1642: The Age of Shakespeare](http://www.jstor.org/stable/24777744). 1997.
- JACKSON, MACD. P. "Shakespeare's 'Richard II' and the Anonymous 'Thomas of Woodstock.'" *Medieval & Renaissance Drama in England*, vol. 14, 2001, pp. 17-65. JSTOR, www.jstor.org/stable/24322987.
- Matheson, Lister M. "English Chronicle Contexts for Shakespeare's Death of Richard II." *From Page to Performance: Essays in Early English Drama*, edited by John A. Alford, Michigan State University Press, 1995, pp. 195-220. JSTOR, www.jstor.org/stable/10.14321/j.ctt7zt7mq.14.
- McNeir, Waldo F. "Comedy in Shakespeare's Yorkist Tetralogy." *Pacific Coast Philology*, vol. 9, 1974, pp. 48-55. JSTOR, www.jstor.org/stable/1316569.
- Petronella, Vincent F. "The Place of Ecstasy in 'The Merchant Of Venice.'" *CEA Critic*, vol. 48, no. 2, 1985, pp. 68-77. JSTOR, www.jstor.org/stable/44377392.
- Reibetanz, John. "Theatrical Emblems in King Lear." *Some Facets of King Lear: Essays in Prismatic Criticism*, edited by ROSALIE L. COLIE and F.T. FLAHIFF, University of Toronto Press, TORONTO; BUFFALO, 1974, pp. 39-58. JSTOR, www.jstor.org/stable/10.3138/j.ctt1gxxrc5.6.
- Stenson, Matthew Scott. "Unlocking Meaning: The Act of Reading in Shakespeare's *The Merchant of Venice*." *Christianity and Literature*, vol. 64, no. 4, 2015, pp. 377-399. JSTOR, www.jstor.org/stable/26194855.
- Tebbetts, Terrell L. "Shakespeare's Henry V: Politics and the Family." *South Central Review*, vol. 7, no. 1, 1990, pp. 8-19. JSTOR, www.jstor.org/stable/3189210.
- Weis, René, *Shakespeare Revealed: A Biography* (London: John Murray, 2007)

Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment: (detailed below)	30 Marks (as detailed below)
i. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks	
ii. Presentation carrying 10 Marks, in a group of	

4-5 students, but evaluation to be done of individual students on the basis of their performance

iii. A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision

iv. An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.

v. A Sessional (as a Make up Test) to be conducted in last week Important Notes:

1. Suggestions To Students On Reading / Expectations From Students:

- a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- c. Students need to be aware of the developments in the classroom.
- d. students need to read additional materials on research methodology and research ethics

2. Suggestions To Students On Writing Assignments / Expectations From Students:

- a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

3. Teacher's Role:

- a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- b. Teachers will announce each test / quiz / assignment / sessional well in advance.
- c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- d. Teachers will share the answer scripts and provide feedback if the students want to have it.
- e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a makeup test.

4. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time.
Teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

MA (English) I Semester

Course Title: Philosophy of Literature

Course No.: EOM-1107

Credits: 04

Background:

What is literature? What does literature do for us? Does it advance any truth claims? Does it help us know ourselves? Can we make a moral case for literature? Does it serve the human good? What is the promise of literature as different from other forms of writing and discourse? What is the relationship between literature and philosophy? What is “literary” about philosophy and what is “philosophical” about literature? Why read, study, teach literature at all? Age-old and perennial, questions as these confront us starkly as we continue to be intrigued by the powers, pleasures and possibilities of literature. In this course, we will grapple with such questions by exploring modern philosophical understandings of literature with an emphasis on metaphysics, the philosophy of mind, epistemology, ethics, and aesthetics and by tracing the genealogy of the relationship between literature and philosophy.

Course Outcomes:

At the end of the course, students will:

- Appraise various aspects of literature by dealing with the fundamental questions and concerns that lie at the heart of the literary.
- Analyze the intersections, affinities, tensions and disjunctions between philosophy and literature.
- Develop critical vocabulary required to undertake philosophical investigations of literary texts.
- Construct interpretive arguments on various dimensions of literature and philosophy in a clear, coherent and organized way.
- Discover philosophical questions about the literary, which then they can develop into research problems for further enquiry.

Topics and Reading:

Foundational Classic Sources:

- *Republic*: Plato (selections)
- *Poetics*: Aristotle (selections)
- “Of Tragedy”: David Hume
- *The Birth of Tragedy*: Friedrich Nietzsche (selections)
- “Creative Writers and Day-Dreaming”: Freud

Definition of Literature:

- “The Concept of Literature”: Monroe Beardsley
- “What Isn’t Literature?”: ED Hirsch, Jr
- *What Is Literature?*: Jean-Paul Sartre (selections)

Ontology of Literature:

- “Pierre Menard, Author of the Quixote”: Jorge Luis Borges
Fiction:
- “The Logical Status of Fictional Discourse”: John Searle
- “What is Fiction”: Gregory Carrie **Morality:**
- “The Virtues, the Unity of a Human Life and the Concept of a Tradition”: Alasdair MacIntyre
- “Literature, Truth and Philosophy”: Peter Lamarque and Stein HaugomOslen
- “Romantic Morality: The Real” by Irving Babbitt from Rousseau and Romanticism.

Logic:

- “Logic and Criticism” Peter Lamarque **Metaphor:**
- “What Metaphors Mean”: Donald Davidson **Interpretation:**
- “The Postulated Author”: Alexander Nehamas **Emotion:**
- “Applicant”: Harold Pinter
- “An Interview with Jacques Derrida,” *Acts of Literature: Derrida andAttridge Theatre:*
- “Nietzsche, the Mask and the Problem of the Actor”: Tom Stern **Literary Values:**
- “Finely Aware and Richly Responsible”: Martha Nussbaum
- “The Ethics of Reading”: J. Hillis Miller

Essential Reading (Relevant Excerpts):

- “Literature and Knowledge”: Catherine Wilson
- “Literature, Truth, and Philosophy”: Peter Lamarque and Haugom Olsen
- “Nietzsche, the Mask and the Problem of the Actor”: Tom Stern in *The Philosophy of Theatre, Drama and Acting*. Rowman and Littlefield International, 2017.
- “Philosophy and/as/of Literature”: Arthur Danto
The Pleasure of the Text: Roland Barthes (selections)
- “The Pleasures of Tragedy”: Susan Feagin
- “Truth in Fiction”: David Lewis
- Eileen John and Dominic McIver Lopes (eds.), *Philosophy of Literature: Contemporary and Classic Readings, An Anthology* (2004: Blackwell).
- Martha C. Nussbaum, *Reading for Life*, 1 Yale J.L. & Human. (1989). Available at:
<https://digitalcommons.law.yale.edu/yjlh/vol1/iss1/10>

Suggested Reading:

- Peter Lamarque. *The Philosophy of Literature*
- Garry Hagberg and Walter Jost (eds). *A Companion to the Philosophy of Literature*
- Noel Carroll and John Gibson (eds). *The Routledge Companion to Philosophy of Literature*
- Martha Nussbaum. *Love’s Knowledge: Essays on Philosophy and Literature*

Michael Weston. Philosophy, Literature, and the Human Good
Severin Schroeder (ed). *Philosophy of Literature*
Christopher New. *Philosophy of Literature: An Introduction*

Assessment Plan:

- End Semester Examination: 70 Marks**
Continuous Assessment: 30 Marks (as detailed below)
- xvi. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
 - xvii. Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance**
 - xviii. A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision**
 - xix. An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.**
 - xx. A Sessional (as a Make up Test) to be conducted in last week**

Important Notes:

16. Suggestions To Students On Reading / Expectations From Students:

- m. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- n. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- o. Students need to be aware of the developments in the classroom.
- p. students need to read additional materials on research methodology and research ethics

17. Suggestions To Students On Writing Assignments / Expectations From Students:

- j. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- k. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- l. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

18. Teacher's Role:

- y. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- z. Teachers will announce each test / quiz / assignment / sessional well in advance.
- aa. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment. bb. Teachers will share the answer scripts and provide feedback if the students want to have it. cc. Marks obtained by students for all tests / continuous assessments will be announced by the teacher. dd. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a makeup test.

19. Class Policies:

- vii. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time.
Teachers are always receptive to any emergency situations.
- viii. Class attendance: as per university rules, 75% attendance is mandatory.

20. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

MA (ENGLISH) I SEMESTER

Literary Criticism from Classical to Victorian Age

Course No.: EOM-1108

Credits: 4

BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER: This paper is aimed to introduce literary criticism as a survey of Western Literary Theory and Criticism with an emphasis on the most prominent theorists, texts, schools and ideas. It is a course in the history of ideas - specifically, ideas related to the theory and criticism of literary texts.

Objectives:

1. To provide a clear understanding of these ground breaking texts in the history of theory and criticism.
2. To stress on the practical value of these seminal texts for understanding the historical attitudes toward literature, and for clarifying current issues in literary theory, precisely from the Classical to the Victorian age.
3. To train the students in connecting the ideological dots of literature and philosophy by reading some of these original works.

Course Outcomes: By the end of the course students will be able to

- 1) Identify major ground breaking texts in the history of theory and criticism.
- 2) Analyze these texts in original and apply these concepts to Contemporary literary texts.
- 3) Critically evaluate these prominent theorists, texts, schools and ideas upto the Victorian age.

A. Classical Criticism

1. Plato : *Republic*
(Extracts)
2. Aristotle:
Poetics
3. Horace : *The Art of Poetry*

B. Medieval and Renaissance

1. Dante: *Letter to Can Grande 23 della Scala*
2. Sidney: *An Apology for Poetry*

C. Eighteenth Century

1. Johnson : *Preface to Shakespeare*
2. Hume: *Of the Standard of Taste*
3. Kant : *Critique of Judgement*
4. Schiller : *On Naïve and Sentimental Poetry*
5. Wordsworth: *Preface to Lyrical Ballads*(1801) [Selected Chapters]
6. Coleridge : *Biographia Literaria* (1817) [Selected Chapters]
7. Mary Wollstonecraft : *A Vindication of the Rights of Women* (Extracts) (1792)
8. Shelley: *Defence of Poetry* (1821)

D. Modernism

1. Hegel: *Lectures on Aesthetics* (1835)
2. Arnold: *The Function of Criticism* (1864)

Suggested Readings:

1. John Keats: *Negative Capability*
2. John Locke: *Concerning Human Understanding*
3. Walter Pater and Oscar Wilde: *Aestheticism*
4. Schiller, from *On Naïve and Sentimental Poetry*
5. Culler, Jonathan. *Literary Theory: A Very Short Introduction*
6. Eagleton, Terry. *Literary Theory: An Introduction*
7. Groden, Michael, Martin Kreiswirth, and Imre Szeman, eds. *The Johns Hopkins Guide to Literary Theory and Criticism*
8. Habib, M. A. R., *A History of Literary Criticism and Theory: From Plato to the Present.*
9. Harmon, William and C. Hugh Holman, *A Handbook to Literature*
10. Murfin, Ross and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*
11. Selden, et al. *A Reader's Guide to Contemporary Theory*

Assessment Plan:

- | | |
|--|-------------------------------------|
| End Semester Examination: | 70 Marks |
| Continuous Assessment: | 30 Marks (as detailed below) |
| xxi. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks | |
| xxii. Presentation carrying 10 Marks , in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance | |
| xxiii. A small Quiz / MCQ carrying 05 Marks , to test understanding or for revision | |
| xxiv. An Assignment carrying 10 Marks , to be given at least three weeks in advance, as a part of teaching and not after teaching. | |
| xxv. A Sessional (as a Make up Test) to be conducted in last week | |

Important Notes:

21. Suggestions To Students On Reading / Expectations From Students:

- q. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- r. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- s. Students need to be aware of the developments in the classroom.
- t. students need to read additional materials on research methodology and research ethics

22. Suggestions To Students On Writing Assignments / Expectations From Students:

- m. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- n. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- o. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

23. Teacher's Role:

- ee. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- ff. Teachers will announce each test / quiz / assignment / sessional well in advance.
- gg. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- hh. Teachers will share the answer scripts and provide feedback if the students want to have it.
- ii. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- jj. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.
- kk. Our university has recently implemented Rights of Persons with Disabilities (RPD) Act 2016 which mandates equal participation, accessibility of teaching and learning process, accessible course materials, and accessible examination with proper scribe and extra time to those who avail scribe facility.
- ll. All the teachers will strive to make their teaching and testing accessible to students with disabilities.

24. Class Policies:

- ix. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time.
teachers are always receptive to any emergency situations.
- x. Class attendance: as per university rules, 75% attendance is mandatory.

25. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.



Background / Purpose / Significance:

The idea behind this course is to inculcate importance of performance and theatre among the students. While drama is an integral part of literature especially Shakespeare being the backbone of theatre world, it is more often than not taught through reading and not performed. So the idea that theatre /drama should be studied in terms of performance. It is further expected that students who take this course will learn of the many ways in which the performance of Shakespearean plays connects to human, social and cultural aspects.

Objectives:

By the end of this course, students will be-

1. Introduced to a variety of new approaches to explore Shakespeare's plays which would help them in learning and understanding Shakespeare more.
2. Able to place Shakespearean drama in a historical and cultural context.

3. Trained to develop the practice of drama and theatre interpretation at the level of detail through 'performance'.
4. Understand the importance of performance and Shakespeare both in the literary world.

Introduction : Performance theories/traditions, classification of theatre from Shakespeare's time to recent time. Colonial and Postcolonial reception of Shakespeare in Indian theatres and cinema.

UNIT I

Socio-political and cultural review of the period.

Video links to understand Shakespeare's time and theatre –

1. William Shakespeare: The Life and Times. (FULL DOCUMENTARY)-
(<https://www.youtube.com/watch?v=qafnuBH8KPs>)
2. Shakespeare's World - Timelines.tv History of Britain -
(<https://www.youtube.com/watch?v=9P1IJqNDYjQ>)
3. Globe Theatre: Performance during Shakespeare's time -
(<https://www.youtube.com/watch?v=95ec5xtt6Hs>)

UNIT II

Characterisation: theory, practice and interpretation.

(It includes women characters, tragic heroes, fools/clowns, villains/anti heroes and many minor characters)

Video links to understand Shakespearean characters –

1. Shakespearean Fools-
(<https://www.youtube.com/watch?v=wCwzC-ZmiMM>)
2. Characteristics of tragic heroes-
(<https://www.youtube.com/watch?v=AI5D3Posaig>)

UNIT III

Adaptations and performances of select Shakespearean plays

(Stage/Hollywood/Bollywood/Documentary): performance during his lifetime and 20th-21st century productions.

Video links to different adaptations including Bollywood and Hollywood-

1. How Shakespeare has inspired Indian cinema -
(<https://www.youtube.com/watch?v=wCoP0llqCZs>)
2. Top 10 Movies You Didn't Know Borrowed from Shakespeare-
(<https://www.youtube.com/watch?v=dihWoH1j0nl>)

Essential Reading:

- Bradley, A.C. Shakespearean Tragedy. New Delhi: Atlantic Publishers, 2010. Print.
- Characterisation in Shakespeare by Stanley Wells. Cambridge, 1981.
- Shakespeare Performance Studies by W.B. Worthen. Cambridge UP, 2014.

- Adaptations of Shakespeare: An Anthology of Plays from 17th century to the present by Daniel Fischlin and Mark Fortier. Routledge, 2000.
- Bhardwaj, Vishal and Peer Basharat. Haider: The original Screenplay with English Translation. India: Harper Collins Publishers, 2014. Print.
- Abrams. M.H. A Glossary of Literary Terms. India: Thomson Business International Pvt. Ltd, 2006. Print.
- Watching the performances.

Suggested Reading:

- Character and Characterisation in Shakespeare by Leo Kirschbaum. LLC,2011.
- Characterisation in Shakespeare by Stanley Wells. Cambridge,1981.
- Shakespeare Performance Studies by W.B. Worthen. Cambridge UP, 2014.
- A companion to Shakespeare and Performance by W.B. Worthen and Barbara Hodgdon. Wiley Blackwell, 2005.
- Shakespeare, Theory and Performance by James C. Bulman. Routledge, 1996.
- Shakespeare and the Authority of Performance by W.B. Worthen. Cambridge UP, 1997.
- Shakespeare and the Force of Performance by W.B. Worthen. Cambridge UP, 2003.
- Shakespeare's companies: Studies in performance and early modern drama by Terence G. Schoone-Jongen. Ashgate, 2008.
- World-wide Shakespeares: Local Appropriations in Films and Performance. Routledge, 2006.
- English Literature in context by Paul Poplawski. Cambridge UP, 2008.
- Shakespeare and the Problem of Adaptation by Margaret Jane Kidnie. Routledge, 2009.
- Adaptations of Shakespeare: An Anthology of Plays from the 17th century to the present by Daniel Fischlin and Mark Fortier. Routledge, 2000.
- Filming Shakespeare's Plays: The Adaptations of Laurence Olivier, Orson Welles, Peter Brook Akira Kurosawa by Anthony Davies. Cambridge UP, 1988.

Suggested Movie Adaptations :

- **Roman Polanski's Macbeth**
- **Franco Zeffirelli's or Kenneth Branagh's Hamlet**
- **Laurence Olivier's and Kenneth Branagh's Henry V**
- **Kenneth Branagh's Much ado About Nothing**
- **Franco Zeffirelli's Romeo and Juliet**
- **Orson Welles's Othello**
- **Vishal Bhardwaj's Haider**
- **Vishal Bhardwaj's Omkara**
- **Vishal Bhardwaj's Maqbool**

Assessment Plan:

Week 1-2: Diagnostic Test

Week 6: Presentation

Week 8: Presentation/ Short Write-ups of appreciation/analysis

Week 9: Preparing Proposal for Term Paper

Week 13: Term Paper Submission

Week 14: Feedback on Term Paper and Sessional Test if needed

IMPORTANT NOTES:

1. SUGGESTIONS TO STUDENTS ON READING / EXPECTATIONS FROM STUDENTS:

- a. EACH STUDENT WILL JOIN THE COURSE WITH A PRIOR UNDERSTANDING OF THE NATURE OF THE COURSE AND MODE OF TEACHING / LEARNING
- b. STUDENTS WILL COME TO THE CLASS WITH A PRIOR READING OF THE PRESCRIBED TEXT / ESSENTIAL STUDY MATERIALS / SUGGESTED STUDY MATERIAL THAT THE TEACHER WISHES TO DISCUSS IN THE CLASSROOM.
- c. STUDENTS NEED TO BE AWARE OF THE DEVELOPMENTS IN THE CLASSROOM.
- d. STUDENTS NEED TO READ ADDITIONAL MATERIALS ON RESEARCH METHODOLOGY AND RESEARCH ETHICS

2. SUGGESTIONS TO STUDENTS ON WRITING ASSIGNMENTS / EXPECTATIONS FROM STUDENTS:

- a. STUDENTS NEED TO MEET THE DEADLINES FOR EACH INSTRUCTION / ASSIGNMENT GIVEN BY THE TEACHER.
- b. STUDENTS NEED TO FOLLOW THE DETAILED GUIDELINES FOR EACH ASSIGNMENT AND PRESENTATION AS PROVIDED BY THE TEACHER.
- c. STUDENTS NEED TO FOLLOW RESEARCH METHODOLOGY AND ETHICS AND AVOID ANY STANCE OF PLAGIARISM. CASES OF PLAGIARISM WILL BE PENALISED AS PER THE GAZETTE NOTIFICATION OF GOVERNMENT OF INDIA, AS ADOPTED BY AMU.

3. TEACHER'S ROLE:

- a. TEACHERS WILL PROVIDE THE SYLLABUS, GUIDELINES, STUDY MATERIALS (EXCEPT PRESCRIBED MATERIALS) IN THE FORM OF HARD OR SOFT COPIES.
- b. TEACHERS WILL ANNOUNCE EACH TEST / QUIZ / ASSIGNMENT / SESSIONAL WELL IN ADVANCE.
- c. TEACHERS NEED TO BE PREPARED WITH DIAGNOSTIC TEST, QUIZ / MCQ / A4 SIZE DETAILED GUIDELINES FOR PRESENTATION & ASSIGNMENT.
- d. TEACHERS WILL SHARE THE ANSWER SCRIPTS AND PROVIDE FEEDBACK IF THE STUDENTS WANT TO HAVE IT.
- e. MARKS OBTAINED BY STUDENTS FOR ALL TESTS / CONTINUOUS ASSESSMENTS WILL BE ANNOUNCED BY THE TEACHER.
- f. THE TEACHER WILL DESTRESS STUDENTS BY EXPLAINING THE STUDENTS THAT CONTINUOUS ASSESSMENT IS NOT AN EXAMINATION, RATHER IT IS A PART OF TEACHING AND LEARNING WHERE THEY GET MARKS FOR THEIR EFFORTS AND CONTRIBUTIONS IN THE FORM OF ASSIGNMENTS / PRESENTATIONS. THEY HAVE AN OPPORTUNITY TO IMPROVE THEIR GRADE BY TAKING A MAKE UP TEST.

4. CLASS POLICIES:

- i. POLICY ON LATE AND UNSUBMITTED TASKS: THOSE STUDENTS WHO SUBMIT THEIR ASSIGNMENTS WILL NOT GET SAME / BETTER MARKS THAN THOSE WHOSE SUBMIT IN TIME. TEACHERS ARE ALWAYS RECEPTIVE TO ANY EMERGENCY SITUATIONS.
- ii. CLASS ATTENDANCE: AS PER UNIVERSITY RULES, 75% ATTENDANCE IS MANDATORY.

5. ADDITIONAL WEEKLY, POST CLASS DISCUSSION SESSIONS:

STUDENTS MAY ARRANGE ADDITIONAL CLASSES IN CONSULTATION WITH THE TEACHER CONCERNED, IF TIME AND SITUATION PERMITS.

NOTE: THE TEACHER RESERVES THE RIGHT TO MAKE CHANGES IN THE SYLLABUS DURING THE SEMESTER AS S/HE DEEMS NECESSARY.

Unit I:

A: Theatre and Theatre Studies

- a) Integrated Theatre Studies

B: Elements of Theatre

- a) Performers and Actors
- b) Spectators and Audience
- c) Spaces and Places

Unit II: Theory and Method

- a) Theories of Theatre
- b) Theatre Historiography

Unit III:

- A. Performance Analysis
- B. Theatre and Interdisciplinarity
- C. Project OR Research Paper OR Field Work through:
 - a) Conducting interviews meetings with performers,
 - b) Watching live performances
 - c) Participating in the production of a performance texts

Sessional : 30 marks

End Semester: 70 marks with following distribution:

(50 marks for written exam

20 marks for Project or Research Paper or Field Work as per Unit III Section C).

Recommended Readings:

- Pickering, Kenneth. Key Concepts in Drama and Performance (Basingstoke: Palgrave Macmillan, 2005)
- Allain, Paul and Jen Harvie. The Routledge Companion to Theatre and Performance. (London: Routledge, 2006)
- Schechver, Richard. Performance Theory. (London: Routledge, 2003)
- Shepherd, Simon and Mick Wallis. Drama/Theatre/Performance: The New Critical Idiom. (Routledge, 2004).

MA English I Semester (Elective Paper)

Muslim Women's Writings

Course Code: EOM-1123

Credits: 04

Max. Marks: 100

Background /Purpose/Significance of the course/Paper

The paper focuses on the diversity and complexity of Muslim women's lives around the globe. It is designed to understand and challenge prevailing (mis)perceptions of Muslim women, their roles and their status in so called Islamic societies and states and also in the Western world. It aims to help students develop an appreciation of a variety of aesthetic forms and narrative structures employed in the writings of Muslim women and at the same time to recognize how inextricably intertwined are issues of aesthetics with issues of power, ideology and representation.

The course will encourage students to question their own categories of analysis, challenge their beliefs, recognize their own biases and assumptions as well as consider alternative interpretations and perspectives. The course emphasizes critical thinking in reading and writing.

Objectives:

Towards the end of the course the students will be able to:

- Articulate how Muslim women resist and challenge gender roles in Muslim and global communities
- How Muslim women portray contemporary issues and voice their concerns over them
- Gain access to a deeper appreciation of Muslim women's writings as a new terrain of contested values
- Be able to recognize through in-class discussions, diverse reading and response strategies

List of contents:

1. Imtiaz Dharker- *Purdah* 1
2. Mohja Kahf -*My Grandmother washes her Feet in the Sink of the Bathroom at Sears*
3. Jeelani Bano- *The Alien Home and Other Stories* (selections)
 - "The Alien Home"
 - "The Spectacle"
 - "The Enlightenment"
 - "A Cigarette Smouldering in the Ashtray"
4. Alifa Rifaat- *Distant View of a Minaret and Other Stories* (selections)
 - "The Distant View of a Minaret"
 - "The Long Night of Winter"
 - The World of the Unknown"
5. Kamila Shamsi- *Broken Verses*.
6. Randa Abdel Fattah- *Does My Head Look Big in This?*
7. Sabeena Rahman - Excrepts from *Threading My Prayer Rug: One Woman's Journey from Pakistani Muslim to American Muslim*.
8. Fadia Faqir-*Autobiographical Essays by Arab Women Writers* (selections)

Essential readings:

1. Naima B. Robert- *From my Sisters' Lips*
2. Marjane Satrapi- *Persepolis*

Suggested Readings

1. Nafisi, Azar. 'Images of Women in Classical Persian Literature and the Contemporary Iranian Novel', *In the Eye of the Storm: Women in Post-Revolutionary Iran*. Ed. Mahnaz Afkhami and E. Faridi, London. 1994.
2. Arabi, Saddeka. *Women and Words in Saudi Arabia: The Politics Of Literary Discourse*, New York, Columbia University Press,1994.
3. M.Lani, Farzarah. *Verbs and Words*, Syracuse University Press, 1992
4. Ahmad, Leala. *Women and gender in Islam: Historical roots of a modern debate*. New Haven:1992
5. Pierce, Leslie, *The Imperial Harem: Women and Sovereignty in the Ottoman Empire*.Princeton,1993.
6. Davie, Tavan, *Afghan Stories*, 2002
7. Al-Shaykh, Hanan, *Women of Sand and Myrh*, New York,1992.
8. Thomas Antony, *Death of a Princess*, 1980.

Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
i.	Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
ii.	Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
iii.	A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision
iv.	An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
v.	A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

1. **Suggestions To Students On Reading / Expectations From Students:**
 - a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - c. Students need to be aware of the developments in the classroom.
 - d. students need to read additional materials on research methodology and resarch ethics
2. **Suggestions To Students On Writing Assignments / Expectations From Students:**
 - a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
 - b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
 - c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.
3. **Teacher's Role:**
 - a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
 - b. Teachers will announce each test / quiz / assignment / sessional well in advance.
 - c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
 - d. Teachers will share the answer scripts and provide feedback if the students want to have it.
 - e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
 - f. The teacher will destress students by explaining the students that continous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.
4. **Class Policies:**
 - i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. teachers are always receptive to any emergency situations.
 - ii. Class attendance: as per university rules, 75% attendance is mandatory.
5. **Additional Weekly, Post Class Discussion Sessions:**
Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

MA English I Semester (Elective Paper)

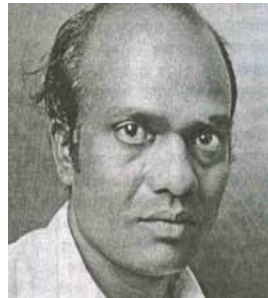
Dalit Literature

Course Code: EOM 1124

Credits: 04

Max. Marks: 100

PASTE PICTURES OF REPRESENTATIVE WRITERS, IF ANY



TEACHER: PROFESSOR RASHMI ATTRI

TEACHING HOURS: 42

EMAIL :

TEACHING ASSISTANTS:

- 1.
- 2.

BACKGROUND / PURPOSE / SIGNIFICANCE OF THE COURSE/PAPER:

DALIT Literature along with its representation of marginalized culture has emerged as one of the most important developments of Indian Writings in the recent Decades. DALIT LITERATURE AN OUTCOME OF DALIT PROTEST MOVEMENT OF 1970S IN MAHARASHTRA DERIVED INSPIRATION FROM DR AMBEDKER'S ' EDUCATE , AGITATE AND ORGANIZE' IDEOLOGY .

This parallel and marginalized literature creates alternative aesthetes, born out of their lives experiences of pain and suffering and the the stigma of untouchability. However Dalit literature us not just about exploitation and oppression but also about the assertion and empowerment. It's rebellious in nature and encompasses sociological point of view with the sense of commitment towards revolutionary transformation of the oppressive caste system. Dalit literature with its stress on the egalitarian social system also engages with the discourse of human rights and human values.

An important phenomenon within Dalit literature is the rising body of writings by Dalit women , who were not represented either in Dalit Male writings or in Mainstream Indian women's Writings. Dalit Women's writings record the pathetic tale of their multiple oppression for being Dalit among Dalits.

Dalit Literature written by Dalit men or women provides space to the marginalized community thus giving them opportunity to fight against their oppression.

SPECIFIC OBJECTIVES:

BY THE END OF THIS COURSE, STUDENTS WILL BE ABLE TO:

1. FAMILIARIZE WITH THE SOCIAL CONTEXT OF LITERARY PRODUCTION AND RECEPTION OF DALIT LITERATURE.

2. UNDERSTAND THE WAYS IN WHICH DALIT LITERATURE REFLECTS THE VOICES OF THE SUPPRESSED AND MARGINALIZED CLASSES AND HOW DALIT WRITERS RESIST AND FIGHT AGAINST THIS EXCLUSION AND MARGINALISATION THROUGH THEIR WRITINGS.
3. COMPARE AND CONTRAST DALIT WRITINGS WITH MAINSTREAM INDIAN WRITINGS AND DALIT WOMEN WRITINGS.
4. UNDERSTAND THE INTERSECTIONS OF CASTE, CLASS, GENDER, SEXUALITY AND COMMUNITY FACING DALIT WOMEN AND HOW DALIT WOMEN CARVE OUT THEIR SUBJECTIVITY, RESPECTABILITY AND HONOUR IN MODERN INDIA.
5. UNDERSTAND DALIT AESTHETICS AND HOW IT CHALLENGES INDIAN AESTHETES .

LIST OF CONTENTS:

1. INTRODUCTION: UNDERSTANDING DALIT LITERARY RENAISSANCES AND DALIT MOVEMENT

DALIT HISTORIOGRAPHY HIGHLIGHTING THE LONG HISTORY OF DALIT STRUGGLE AGAINST CASTE BASED DISCRIMINATION AND EXPLOITATION.

EMERGENCE OF DALIT WRITINGS AND THE TRADITION OF DALIT THINKERS AND ITS IMPACT ON DALIT LITERATURE.

AUTOBIOGRAPHICAL WRITINGS:

OM PRAKASH VALMIKI, *JHOOTHAN*

BAMA, *Karukku*

POETRY:

DAYA PAWAR, *BLOOD WAVES*

JYOTI LANJEWAR, *CAVES*

USHA BANSODE, *YASHODHARA*

JAYANT PARMAR, *MANU*

Essays:

SHARANKUMAR LIMBALE, '*TOWARDS AN AESTHETIC OF DALIT LITERATURE*'

GOPA GURU, "*DALIT WOMEN TALK DIFFERENTLY*"

[HTTPS://WWW.EPW.IN/SYSTEM/FILES/PDF/1995_30/41-42/COMMENTARY_DALIT_WOMEN_TALK_DIFFERENTLY.PDF](https://www.epw.in/system/files/pdf/1995_30/41-42/commentary_dalit_women_talk_differently.pdf)

SHORT STORIES:

BABURAO BAGUL, *MOTHER*

URMILA PAWAR, *MOTHER*

ESSENTIAL READINGS:

ARJUN DANGLE, *POISONED BREAD* (ORIENT LONGMAN)

"DALIT LITERATURE: PAST, PRESENT AND FUTURE". *POISONED BREAD*. ED. ARJUN DANGLE. 1992. BOMBAY, IND: ORIENT LONGMAN, 1994. 234-66. PRINT.

BABURAO BAGUL, "DALIT LITERATURE IS BUT HUMAN LITERATURE", IN DANGLE, ED., POISONED BREAD, BOMBAY, ORIENT LONGMAN, 1992, P- 289

SHARMILA, REGE, *WRITING CAST/ WRITING GENDER: NARRATING DALIT WOMEN'S TESTIMONIOS* (DELHI: ZUBAAN, 2006)

SUGGESTED READINGS:

AMBEDKAR, B.R. *WHAT CONGRESS AND GANDHI HAVE DONE TO THE UNTOUCHABLES?* BOMBAY: THACKER & CO., LTD., 1945.

BAMA. *SANGATI: EVENTS*. TRANS. LAKSMI HOLMSTROM. NEW DELHI: OUP, 2005. PRINT.

BHAGVAN DAS, *IN PURSUIT OF AMBEDKAR, A MEMOIR* (PAPERBACK)

"*CULTIVATORS WHIPCORD*", FROM *SELECTED WRITINGS OF JYOTIRAO PHULE* , EDITED BY G.P. DESHPANDE, NEW DELHI , LEFTWORD , 2002.

DEO, VEENA, AND ELEANOR ZELLIOT. "DALIT LITERATURE - TWENTY-FIVE YEARS OF PROTEST? OF PROGRESS?" *JOURNAL OF SOUTH ASIAN LITERATURE*, VOL. 29, NO. 2, 1994, PP. 41-67. JSTOR.

GOPUAL GURU -GURU, GOPAL, ED. *HUMILIATION: CLAIMS AND CONTEXT*. NEW DELHI: OXFORD UNIVERSITY PRESS, 2011.

JOE ARUN, *CONSTRUCTING DALIT IDENTITY*, HARDCOVER

LIMBALE, SHARANKUMAR, *THE OUTCASTE: AKKARMASHI*. TRANS. SANTOSH BHOOMKAR. NEW DELHI, IND: OXFORD UNIVERSITY PRESS, 2005. PRINT.

MANOHAR, D. MURALI. ED. *CRITICAL ESSAYS ON DALIT LITERATURE*. NEW DELHI: ATLANTIC 2013.

MOON, VASANT. *GROWING UP UNTOUCHABLE IN INDIA: A DALIT AUTOBIOGRAPHY*. NEW YORK: ROWMAN & LITTLEFIELD PUBLISHERS, 2000. FIRST PUBLISHED IN MARATHI AS *VASTI*, 1995. TRANSLATED FROM THE MARATHI BY GAIL OMVEDT.

MULK RAJ ANNAD, *UNTOUCHABLE*.

MUKTIBODH, SHARATCHANDRA. "WHAT IS DALIT LITERATURE?" TRANS. ANIL RAGUNATH KULKARNI. *POISONED BREAD*. ED. ARJUN DANGLE. 1992. BOMBAY, IND: ORIENT LONGMAN, 1994. 267- 70. PRINT.

PARMAR, PATHIK. "GUJARATI DALIT POETRY." *DALIT LITERATURE: A CRITICAL EXPLORATION*. ED. AMAR NATH PRASAD AND M. B. GAIJAN. NEW DELHI, IND: SARUP & SONS, 2007. 137-72. PRINT.

PURUSHOTHAM, K. *INTERROGATING THE CANON: LITERATURE AND PEDAGOGY OF DALIT*, NEW DELHI: KALPAZ PUBLISHERS. 2015

RJ BHOGLE , *PERSPECTIVES ON AMBEDKARISM* (PEOPLE'S PUBLICATION)

R.KUMAR, *DALIT PERSONAL NARRATIVE*, ORIENT BLACKSWAN, PVT.LT.

REGE, SHARMILA. "DALIT WOMEN TALK DIFFERENTLY: A CRITIQUE OF 'DIFFERENCE' AND TOWARDS A DALIT FEMINIST STANDPOINT POSITION" *ECONOMIC AND POLITICAL WEEKLY*, VOL. 33, NO. 44 (OCT. 31 - NOV. 6, 1998), PP. WS39-WS46.
[HTTPS://WWW.ACADEMIA.EDU/4852869/DALIT_WOMEN_TALK_DIFFERENTLY-A_CRITIQUE_OF_DIFFERENCE_AND_TOWARDS_A_DALIT_FEMINIST_STANDPOINT_POSITION](https://www.academia.edu/4852869/DALIT_WOMEN_TALK_DIFFERENTLY-A_CRITIQUE_OF_DIFFERENCE_AND_TOWARDS_A_DALIT_FEMINIST_STANDPOINT_POSITION)
THARU, SUSIE. "THE IMPOSSIBLE SUBJECT: CASTE AND THE GENDERED BODY". *ECONOMIC AND POLITICAL WEEKLY*, VOL. 31, NO. 22 (JUN. 1, 1996), PP. 1311-131.

ROY, ARUNDHATI. *THE GOD OF SMALL THINGS*. NEW DELHI, IND: INDIA INK, 1997. PRINT.

SHARMA, PRADEEP K. *DALIT POLITICS AND LITERATURE*. DELHI, IND: SHIPRA PUBLICATIONS, 2006. PRINT

SHYAMALA GOGU , *FATHER BE AN ELEPHANT MOTHER A SMALL BASKET , BUT .* .2012 ,HARDCOVER.

SRIVIDYA NATRAJAN ,*BHIMAYANA* (PEPERBACK)

S. ANAND, *TOUCHABLE TALES: PUBLISHING AND READING DALIT LITERATURE*, PAPERBACK.

SUMIT GUHA, *BEYOND CASTE*, HARDCOVER.

SURVIVAL AND OTHER STORIES , BANGLA DALIT FICTION IN TRANSLATION , BY SANKAR PRASAD SINGHA

URMILA PAWAR , *THE WEAVE OF MY LIFE: A DALIT WOMAN'S MEMOIR*

URSULA SHARMA, *CASTE: CONCEPTS IN THE SOCIAL SCIENCE* (VIVA BOOKS , 2002)
IMTIAZ AND UPADHYAY, *DALIT ASSERTION IN SOCIETY , LITERATURE AND HISTORY*.

VALMIKI, OMPRAKASH. *AMMA*. TRANS. R. K. SHULKA. *JOURNAL OF LITERATURE AND AESTHETICS: AN INTERNATIONAL JOURNAL DEVOTED TO CRITICAL AND CREATIVE WRITING IN ENGLISH*. ED. S. SREENIVASAN AND DR. MANOJ S. SPEC. NUMBER ON *INDIAN DALIT LITERATURE*. VOL. 8, NUMBERS 1&2, JAN. - DEC. 2008. 165- 72. PRINT.

SCHEDULE OF CLASSES AND ASSIGNMENTS / EXPECTATIONS FROM STUDENTS:

WEEK 1 (2 PERIODS):

- Introduction to Course: EXCHANGE VIEWS ON THE SYLLABUS (YOUR SHARE); WHY STUDY THIS COURSE? DISCUSSION ON THE COURSE AS A PART OF THE OVERALL BA/MA PROGRAM; BACKGROUND LECTURE; GIVE STUDY MATERIAL; ANNOUNCE DIAGNOSTIC TEST (A SMALL QUIZ IN THE FORM OF MCQ) RELATED TO YOUR COURSE TO ASSESS SLOW AND FAST LEARNERS

WEEK 2 (2 PERIODS):

- **CONDUCT DIAGNOSTIC TEST** (MAY AWARD 05 MARKS); DISCUSSION ON THE STUDY MATERIAL GIVEN IN WEEK 1.

WEEKS 3-5 (2 PERIODS EACH WEEK, TOTAL 6 PERIODS):

- INTRODUCE ITEM / TEXT 1 FROM THE LIST OF CONTENTS FOR CLASSROOM TEACHING.
- IN WEEK 4, INTRODUCE ITEM / TEXT 2 FROM THE LIST OF CONTENTS (BY GIVING AN A4 SIZE DETAILED GUIDELINES) FOR INDEPENDENT READING BY STUDENTS AND PREPARING A PPT / PREZI PRESENTATION, TO BE GIVEN IN WEEK 7 (MAY BE). ADVISE THEM TO FOLLOW RESEARCH METHODOLOGY, ETHICS NORMS, AND AVOID ANY TYPE OF PLAGIARISM.
- PPTS ARE TO BE PREPARED AND PRESENTED IN A GROUP OF 4-5 STUDENTS OF MIXED ABILITIES OF SLOW AND FAST LEARNERS. DON'T ALLOW FRIENDS TO BE TOGETHER IN ONE GROUP.
- GROUPS MAY BE GIVEN SAME TOPIC OR DIFFERENT ASPECTS OF TOPICS THAT YOU INTEND TO TEACH / DISCUSS IN WEEKS 6-8.
- PROVIDE THEM STUDY MATERIAL IN THE FORM OF HAND OUTS, WEB LINKS, ETC FOR PREPARING THEIR PRESENTATIONS.

WEEK 6-8 (2 PERIODS EACH WEEK, TOTAL 6 PERIODS):

- INTRODUCE ITEM / TEXT 2 FROM THE LIST OF CONTENTS FOR CLASSROOM TEACHING.
- IN WEEK 7/8, ASK STUDENTS TO GIVE GROUP PRESENTATIONS THAT THEY PREPARED BASED ON INDEPENDENT READING AND THE GIVEN GUIDELINES, EARLIER IN WEEK 4.
- **ASSESS THEM INDIVIDUALLY OUT OF 10 MARKS** BASED ON THEIR SHARE OF PRESENTATION.
- SO IN WEEKS 6-8, TEACHERS DO NOT DELIVER LECTURES, RATHER THEY TALK, DISCUSS, ELABORATE AND EXPLAIN THE ITEM / TOPIC 2 USING THE PRESENTATIONS GIVEN BY GROUPS OF STUDENTS.
- IN WEEK 8, INTRODUCE ITEM / TEXT 3 FROM THE LIST OF CONTENTS (BY GIVING AN A4 SIZE DETAILED GUIDELINES) FOR INDEPENDENT READING BY STUDENTS AND WRITING AN ASSIGNMENT, TO BE SUBMITTED IN WEEK 12 (MAY BE). ADVISE THEM TO FOLLOW RESEARCH METHODOLOGY, ETHICS NORMS, AND AVOID ANY TYPE OF PLAGIARISM.
- ASSIGNMENTS ARE TO BE WRITTEN AND SUBMITTED INDIVIDUALLY ON SAME TOPIC OR DIFFERENT ASPECTS THAT YOU INTEND TO TEACH / DISCUSS IN WEEKS 10-12.
 - PROVIDE THEM STUDY MATERIAL IN THE FORM OF HAND OUTS, WEB LINKS, ETC FOR PREPARING THEIR PRESENTATIONS.

WEEK 9: (2 PERIODS):

- RECAP ITEMS 1 AND 2 DISCUSSED IN WEEKS 1-8. STUDENTS MIGHT NEED SOME FURTHER CLARIFICATIONS / LECTURES / TALKS.

WEEKS 10-12: (2 PERIODS EACH WEEK, TOTAL 6 PERIODS):

- INITIATE TEACHING ITEM / TEXT 3. SINCE YOU HAVE ALREADY INTRODUCED THIS ITEM IN WEEK 8 IN THE FORM OF AN ASSIGNMENT (WITH DETAILED GUIDELINES), ENGAGE THE STUDENTS IN INTRODUCING, DEFINING, EXPLAINING, EXEMPLIFYING AND ELABORATING THE TOPIC. THAT IS, THESE WEEKS NEED TO BE MORE INTERACTIVE FOR STUDENTS IN COMPARISON TO EARLIER WEEKS.
- ASK STUDENTS TO TELL THEIR PROBLEMS IN UNDERSTANDING THE STUDY MATERIALS AND WRITING THE ASSIGNMENT, WHICH YOU ASKED THEM TO DO IN WEEK 8 ITSELF.
- IF THEY DON'T READ THE STUDY MATERIALS / PRESCRIBED TEXT, GIVE THEM A SMALL QUIZ / MCQ CARRYING 05 MARKS. THIS WILL FORCE THEM READ THE STUDY MATERIAL.
- ASK THEM SUBMIT THEIR ASSIGNMENTS BY THE LAST DAY OF WEEK 12. SINCE THERE WILL BE DALAYED SUBMISSION, GIVE THEM A WEEK MORE.

WEEKS 13-14: (2 PERIODS EACH WEEK, TOTAL 4 PERIODS):

- RECAP, REVISION, EXTENDED LECTURES AND TALKS, DISCUSSIONS IN COLLABORATION WITH OTHER COLLEAGUES OF THE SAME DEPARTMENT OR OUTSIDE.
- ASK CLASS REPRESENTATIVES TO:
 - i. IDENTIFY STUDENTS WHO MISSED THEIR TESTS / MCQS / PRESENTATIONS / ASSIGNMENTS,
 - ii. ASK SUCH STUDENTS TO TAKE A MAKE UP TEST IN THE FORM OF SESSIONAL IN WEEK 14/15 (IF AT ALL THERE IS WEEK 15)
 - iii. SESSIONAL MAY ALSO BE GIVEN TO STUDENTS WHO WISH TO IMPROVE THEIR GRADES (OUT OF 10 MARKS OF ASSIGNMENT / PPT).

WEEK 15:

- MAKE UP TESTS / COMPILATION OF MARKS FOR CONTINUOUS ASSESSMENT

IMPORTANT NOTES:

6. SUGGESTIONS TO STUDENTS ON READING / EXPECTATIONS FROM STUDENTS:

- e. EACH STUDENT WILL JOIN THE COURSE WITH A PRIOR UNDERSTANDING OF THE NATURE OF THE COURSE AND MODE OF TEACHING / LEARNING
- f. STUDENTS WILL COME TO THE CLASS WITH A PRIOR READING OF THE PRESCRIBED TEXT / ESSENTIAL STUDY MATERIALS / SUGGESTED STUDY MATERIAL THAT THE TEACHER WISHES TO DISCUSS IN THE CLASSROOM.
- g. STUDENTS NEED TO BE AWARE OF THE DEVELOPMENTS IN THE CLASSROOM.
- h. STUDENTS NEED TO READ ADDITIONAL MATERIALS ON RESEARCH METHODOLOGY AND RESARCH ETHICS

7. SUGGESTIONS TO STUDENTS ON WRITING ASSIGNMENTS / EXPECTATIONS FROM STUDENTS:

- d. STUDENTS NEED TO MEET THE DEADLINES FOR EACH INSTRUCTION / ASSIGNMENT GIVEN BY THE TEACHER.
- e. STUDENTS NEED TO FOLLOW THE DETAILED GUIDELINES FOR EACH ASSIGNMENT AND PRESENTATION AS PROVIDED BY THE TEACHER.
- f. STUDENTS NEED TO FOLLOW RESEARCH METHODOLOGY AND ETHICS AND AVOID ANY STANCE OF PLAGIARISM. CASES OF PLAGIARISM WILL BE PENALISED AS PER THE GAZETTE NOTIFICATION OF GOVERNMENT OF INDIA, AS ADOPTED BY AMU.

8. TEACHER'S ROLE:

- g. TEACHERS WILL PROVIDE THE SYLLABUS, GUIDELINES, STUDY MATERIALS (EXCEPT PRESCRIBED MATERIALS) IN THE FORM OF HARD OR SOFT COPIES.
- h. TEACHERS WILL ANNOUNCE EACH TEST / QUIZ / ASSIGNMENT / SESSIONAL WELL IN ADVANCE.
- i. TEACHERS NEED TO BE PREPARED WITH DIAGNOSTIC TEST, QUIZ / MCQ / A4 SIZE DETAILED GUIDELINES FOR PRESENTATION & ASSIGNMENT.
- j. TEACHERS WILL SHARE THE ANSWER SCRIPTS AND PROVIDE FEEDBACK IF THE STUDENTS WANT TO HAVE IT.
- k. MARKS OBTAINED BY STUDENTS FOR ALL TESTS / CONTINUOUS ASSESSMENTS WILL BE ANNOUNCED BY THE TEACHER.
- l. THE TEACHER WILL DESTRESS STUDENTS BY EXPLAINING THE STUDENTS THAT CONTINUOUS ASSESSMENT IS NOT AN EXAMINATION, RATHER IT IS A PART OF TEACHING AND LEARNING WHERE THEY GET MARKS FOR THEIR EFFORTS AND CONTRIBUTIONS IN THE FORM OF ASSIGNMENTS / PRESENTATIONS. THEY HAVE AN OPPORTUNITY TO IMPROVE THEIR GRADE BY TAKING A MAKE UP TEST.

9. CLASS POLICIES:

- iii. POLICY ON LATE AND UNSUBMITTED TASKS: THOSE STUDENTS WHO SUBMIT THEIR ASSIGNMENTS WILL NOT GET SAME / BETTER MARKS THAN THOSE WHOSE SUBMIT IN TIME. TEACHERS ARE ALWAYS RECEPTIVE TO ANY EMERGENCY SITUATIONS.
- iv. CLASS ATTENDANCE: AS PER UNIVERSITY RULES, 75% ATTENDANCE IS MANDATORY.

10. ADDITIONAL WEEKLY, POST CLASS DISCUSSION SESSIONS:

STUDENTS MAY ARRANGE ADDITIONAL CLASSES IN CONSULTATION WITH THE TEACHER CONCERNED, IF TIME AND SITUATION PERMITS.

NOTE: THE TEACHER RESERVES THE RIGHT TO MAKE CHANGES IN THE SYLLABUS DURING THE SEMESTER AS S/HE DEEMS NECESSARY.

M. A. (English) I Semester (Elective Paper)

Language and Power

Course Code: EOM-1125

Credits: 04

Course Objective: The aim of this course is to provide an understanding of how language works to express power-relations and ideology in different kinds of text – both written and spoken.

Unit I: Discourse, Ideology, Hegemony, Cultural capital and Resistance

Unit II: Structuralism and Deconstruction

Unit III: Analysis of select speeches by Macaulay, John F. Kennedy, Hitler, Martin, Luther, Karl Marx and Gandhi.

Analysis of excerpts from plays of Shakespeare – *The Tempest* and *Julius Caesar*

Suggested Readings:

1. Alan Bullock and Stephen Trombley. (eds.) *The New Fontana Dictionary of Modern Thought* (3rd ed.) 1999.
2. Antonio Gramsci and Joseph A. Buttigieg. (ed.) *Prison Notebooks*, New York City: Columbia University Press, 1992
3. Bernard S. Cohn. *Colonialism and Its Forms of Knowledge: The British in India*, Princeton University Press, 1996.
4. C. Lewis "Making sense of common sense: A framework for tracking hegemony".
5. Fairclough, N: *Language and Power*, London Longman, 2001.
6. J. Storey, (ed.) *Cultural Theory and Popular Culture: A Reader* (4th ed.). Essex, UK: Pearson Education Limited, 2009.
7. Kress and Hogan, *Language as Ideology*, London Rutledge, 1979
8. Mark Haugaard. *The Constitution of Power: A Theoretical Analysis of Power, Knowledge and Structure*, Manchester University Press: New York: 1997.
9. Mary M. Talbot, Karen Atkinson and David Atkinson, *Language and Power in the Modern World*, Edinburgh University Press, 2003.
10. Noam Chomsky and Carlos Peregrine Otero. *Language and Politics*, Oakland, Calif: AK Press, 2004.
11. R. Flower, Hodge et. al. *Language and Control*, London Rutledge, 1979.
12. R. G. Kelley. "An archaeology of resistance" *American Quarterly*, 44(2), 1992.
13. Said E. *Culture and Imperialism*, Random House, London, 1993.
14. Phillipson, R. 'The linguistic imperialism of neoliberal empire' *Critical Inquiry in Language Studies*, 5/1, 2008.

MA English I Semester (Elective Paper)

Sociolinguistics and Language Teaching

Course Code: EOM-1126

Credits: 04

Course objectives:

This course aims to familiarize students with the relations between language and social identity.

It seeks to make students understand the changes in the global situation as regards to learning environments which are becoming increasingly multicultural and multilingual; and therefore to adopt and adapt to the requirements created by multimodality literacies and language socialization.

Course outcome:

By the end of the course, students would be able to:

- 1) Identify the role of language in society.
- 2) Identify and use foundational concepts in language learning and teaching by applying sociolinguistic theories and concepts.
- 3) Demonstrate problem solving abilities in a wide range of teaching contexts.

Course content:

Languages, dialects and varieties

Language birth and death; Saving Languages

Language variation and change - ethnicities and gendered identities

Language in contact - multilingual societies, World Englishes

Ethnographic Approaches in Sociolinguistics

Standardness of Languages

-case study 1- digital discourses- micro blogging and status updates on social media

-case study 2- languages in presidential politics

Language Attitudes and classroom environments

Communicative Competence in classrooms

Language teaching in multilingual settings

Teaching English as Second Language in different cultural settings

Teaching World Englishes

Essential Readings:

Wardhaugh, R., Ch 2,4,6, *An Introduction to Sociolinguistics*, Blackwell Publishing, 1986, ISBN 13:97814051-3559-7

Edward, J., Ch 3, *Language and Identity: An Introduction*, Cambridge University Press, 2009, ISBN 978-0521-87381-9

Kiesling, Scott F., Ch 7, *Linguistic Variation and Change*, Edinburgh UP Ltd. 2011, ISBN 9780748637621

Maher J.C, Ch 2,5,7 from *Multilingualism: A Very Short Introduction*. Oxford University Press, 2017, ISBN 978-0-19-872499-5

Scotton. C.M, Ch 2,5 from *Multiple Voices: An Introduction to Bilingualism*, Blackwell Publishing, 2006, ISBN 13:978-0-631-21937-8

Williams, L. (2007) Chapter 6, The Constraint of Race, In Rothenberg, P. (Ed.). *White Privilege*, Worth Publishers

Suggested readings:

Wardhaugh, R., *An Introduction to Sociolinguistics*, Blackwell Publishing, 1986, ISBN 13:97814051-3559-7

Edward, J. ch. 2,3 , *Language and Identity: An Introduction*, Cambridge University Press, 2009, ISBN 978-0521-87381-9

Hudson, R.A. ch,2,3, *Sociolinguistics*, Cambridge University Press, 1980, ISBN 0521565146

Fishman, J.A., *Handbook of Language and Ethnic Identity*, 2010, ISBN 978-0-19-537492-6

Kiesling, Scott F., *Linguistic Variation and Change*, Edinburgh UP Ltd. 2011, ISBN 9780748637621

Gumperz, J., *Language and Social Identity*, Cambridge UP, 1982, ISBN 0-521- 28897-5

Bell, Allan. *The Guide Book to Sociolinguistics*, Wiley Blackwell, 2014, ISBN 978- 0-631-22866-0

Allen, Harold B & Michael D. Linn, Ed. *Dialect and Language Variation*, Academic Press Inc. 1986, ISBN 0-12-051130-4

Chambers, J.K., Peter Trudgill, & Natalie Schelling-Estes, Ed. *The Handbook of Language Variation and Change*, Blackwell Publishing, 2002, ISBN 1-4051-1692-7

Hymes. D, *Foundations in Sociolinguistics :An Ethnographic Approach*, Routledge, 1977 ISBN 978-0-415-60630-1

Maher J.C, *Multilingualism: A Very Short Introduction*. Oxford University Press, 2017, ISBN 978-0-19-872499-5.

Scotton. C.M, *Multiple Voices: An Introduction to Bilingualism*, Blackwell Publishing, 2006, ISBN 13:978-0-631-21937-8

Mufwene, Salikoko, 'Language Birth and Death' , *Annual Reviews*, Vol. 33 (2004), pp. 201-222

Heath. J.G, 'Language Contact and Language Change', *Annual Reviews*, Vol. 13 (1984), pp. 367-384

Crystal.D, *Language Death*, Cambridge University Press, 2000, ISBN 13978-0-521- 01271-3

Crystal. D, *Language And The Internet*, Cambridge University Press, 2006, ISBN 0521868599, 9780521868594

Spolsky, Bernard, *Language And Education In Multilingual Settings*, British Library Cataloguing in Publication Data, 1986, ISBN 0-905028-58-9

Banks, J., (2011), "Gender and Educaitional Equity" in *Cultural Diversity and Education*, Pearson

End Semester Examination:

70 Marks

Continuous Assessment:

30 Marks (as detailed below)

vi. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks

vii. Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance

viii. A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision

- ix. **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- x. **A Sessional (as a Make up Test)** to be conducted in last week

Important Notes:

11. Suggestions To Students On Reading / Expectations From Students:

- i. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- j. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- k. Students need to be aware of the developments in the classroom.
- l. students need to read additional materials on research methodology and research ethics

12. Suggestions To Students On Writing Assignments / Expectations From Students:

- g. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- h. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- i. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

13. Teacher's Role:

- m. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- n. Teachers will announce each test / quiz / assignment / sessional well in advance.
- o. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- p. Teachers will share the answer scripts and provide feedback if the students want to have it.
- q. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- r. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.

14. Class Policies:

- v. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. teachers are always receptive to any emergency situations.
- vi. Class attendance: as per university rules, 75% attendance is mandatory.

15. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

MA English I Semester (Elective Paper)

Politics of English Studies

Course Code : EOM-1127

Credits: 04

Course Description: In this course, we will examine the disciplinary formation, practice, and ideology of English Studies with special reference to the Indian scenario. While historicizing the disciplinary formation of English in India, the course will also consider the contemporary status of the discipline in the Indian academia. The main objectives of the course shall be to familiarize students with the knowledge-power relations as well as to make them self-reflexive about their own subject-positions and disciplinary practices.

Unit I

English Studies: Institution and Disciplinary Formation

1. The Rise of English, Terry Eagleton (from *Literary Theory: An Introduction*, 1983).
2. The Great Tradition (Chapter One), F. R. Leavis, 1948.
3. Minute on Indian Education, Thomas Macaulay, 1935.
4. Introduction to *Masks of Conquest*, Gauri Viswanathan, 1989.
5. Translation, Colonialism and the Rise of English, Tejaswini Niranjana, (from *Rethinking English*, ed. Svati Joshi, 1991).
6. The Politics of Knowledge, Edward Said, 1991.
7. Disciplinary English: Third-Worldism and Literature, Aijaz Ahmad, (from *Rethinking English*, ed. Svati Joshi, 1991).

Unit II

Doing/Un-doing English

1. On the Abolition of the English Department, Ngugi wa Thiong'o (from *Homecoming: Essays*, 1972).
2. Education and Neocolonialism, Philip Altbach, 1971.
3. A Note on Language, and the Politics of English in India, Badri Raina (from *Rethinking English*, ed. Svati Joshi, 1991).
4. The Burden of English, Gayatri Spivak (from *The Lie of the Land: English Literary Studies in India*, ed. Rajeswari Sunder Rajan, 1992).
5. Attitudinal Orientation towards Studying English Literature in India, Yasmeen Lukmani (from *The Lie of the Land: English Literary Studies in India*, ed. Rajeswari Sunder Rajan, 1992).
6. The Alchemy of English, Braj Kachru, 1986.

Unit III

Politics and the English Classrooms

1. The 'Banking' Concept of Education, Paulo Freire (from *Pedagogy of the Oppressed*, 1970).

2. The Means of Correct Training, Miche! Foucault (from *Discipline and Punish*, 1975).

3. Ideology in the Classroom: A Case Study in the Teaching of English Literature in Canadian Universities, Arun Muhkerjee, 1986.

4. The Social Politics and the Cultural Politics of Language Classrooms, Alastair Pennycook, 2000.

5. Postcoloniality, Critical Pedagogy, and English Studies in India, K. C. Baral, 2006.

6. Student Presentations on the Politics of English Studies. (Students are required to make a short presentation on issues, concerns, and questions addressed in the course by trying to bring their own experiences of doing English to bear upon their reflections and meditations on the subject).

Course Evaluation (Maximum Marks: 100)

Sessional: 10 marks

Mid-Term Exam: 30 marks

End-Semester Exam: 60 marks.

MA English I Semester (Elective Paper)

Seminar Presentation

Course Code : EOM-1171

Credits: 04

MA English II Semester
Department of English, AMU

Students are to choose ONE Core Paper EACH from Pool 1- 4

Semester II							
Theme of Pool 1: British Poetry from the Romantic to Contemporary Period							
Paper I	EOM 2101	Core	Poetry from Romantic to Victorian Age (1790-1901)	04	30	70	100
Paper II	EOM 2102	Core	Poetry from Modern to Contemporary Period (1914 onwards)	04	30	70	100
Theme of Pool 2: British Prose and Fiction from Modern to Contemporary Period							
Paper I	EOM 2103	Core	Prose and Fiction in Modern Period	04	30	70	100
Paper II	EOM 2104	Core	Prose and Fiction from Postmodern to Contemporary Period	04	30	70	100
Theme of Pool 3: British Drama from Modern to Contemporary Period							
Paper I	EOM 2105	Core	Modern British Drama	04	30	70	100
Paper II	EOM 2106	Core	Postmodern to Contemporary British Drama	04	30	70	100
Theme of Pool 4: Literary Criticism and Theory							
Paper I	EOM 2107	Core	Contemporary Literary Theory: Formalism to Structuralism (Theory and Practice)	04	30	70	100
Paper II	EOM 2108	Core	Linguistic Turn in Criticism	04	30	70	100
Discipline Centric Elective Pool: Only ONE to be selected							
Paper 1	EOM 2121	Discipline Centric Elective	Popular Fiction	04	30	70	100
Not Operational			Postcolonial Performance Studies	04	30	70	100
Paper 2	EOM 2123		Climate Change and Literature	04	30	70	100
Paper 3	EOM 2124		Subaltern Studies	04	30	70	100
Paper 4	EOM 2125		Migrated Women's Literature				
Paper 5	EOM 2126		Film Studies	04	30	70	100
Open Elective (Pool to be Provided from other Departments)				04	30	70	100

MA (English) Semester II

Poetry from Romantic to Victorian Age (1790-1901)

Course Code: EOM-2101

Credits: 04

Course Description: This course offers an overview of the poetry and poetics of the Romantic and the Victorian ages. It examines the significance of lyrical poetry through selected poems, of longer works through excerpts and themes and issues of poetics and aesthetics foregrounded in prose writings of the period.

Course Outcomes: Over the course of the semester the students will be able to :

1. Develop critical, interpretative and analytical ability required for reading Romantic and Victorian poetry.
2. Acquire and use vocabulary for discussion and for writing academic essays.
3. Decipher the interconnections of structure, content and context.
4. Understand the value, role and impact of poetry in literature and life.

Blake: Introduction, Earth's Answer, The Tyger, The Little Vagabond, The Voice of the Ancient Bard, London

Wordsworth: Excerpts from *The Prelude*, *Tintern Abbey*,

'Three years she grew in sun and shower', 'She dwelt among Untrodden ways'.

Coleridge: Excerpts from *The Rime of the Ancient Mariner*, *Kubla Khan*,

'Frost at Midnight,' 'The Day Dream'

Byron: Excerpts from *Don Juan*, *Childe Harold's Pilgrimage*,

'When we two parted', 'She walks in beauty'

Shelley: Excerpts from *The Masque of Anarchy*, *Adonais*,

'Ode to the Westwind,'

Keats: Excerpts from *Endymion* , *Lamia*

'Ode to Autumn', 'Ode to a Nightingale'

Tennyson: Excerpts from *The Lotus Eaters*, *The Palace of Art*,

'The Two Voices', 'Ulysses'

Browning: 'Andrea Del Sarto', 'The Last Ride Together', 'Rabbi Ben Ezra', 'Porphyria's Lover'

Arnold: 'Dover Beach', 'To Maguerite (yea, in the sea of life)', 'Shakespeare,' 'The Scholar Gipsy'

Hopkins: 'The Windhover', 'The Starlight Night,' 'No Worst, there is none'

Essential Reading

Extracts from:

Preface to *The Lyrical Ballads*

Coleridge: *Biographia Literaria*

Shelley: *A Defence of Poetry*

Arnold: *The Function of Criticism at the Present Time*

Suggested Reading

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

Bowra, Maurice *The Romantic Imagination*

Bush, Douglas. *Mythology and the Romantic Tradition in English Poetry*

Armstrong, Isobel. *The Major Victorian Poets*

Buckley, Jerome. *The Victorian Temper*

Christ, Carol T. *Victorian and Modern Poetics*

Hough, Graham *The Last Romantics*

Houghton, Walter E. *The Victorian Frame of Mind*

MA (English) Semester II

Poetry from Modern to Contemporary Period (1914 onwards)

Course Code: 2102

Credits: 04

Course Description: The course explores the development of British poetry from early twentieth century to contemporary times. It places emphasis on the distinctive methods of poetic experimentation employed by different schools

Course Outcomes: By the end of this course, students will be able to:

1. Recognize and analyze the distinctive style and techniques of each poet.
2. Demonstrate in writing and discussion how poetic ideas are communicated, represented and interpreted.
3. Debate theoretical questions and thematic concerns and express them clearly in polished, academic English.

Contents

Yeats: 'No Second Troy', 'The Second Coming', 'Sailing to Byzantium', 'Leda and the Swan'

Eliot: Excerpts from *The Love Song of Alfred J. Prufrock*
Excerpts from *The Waste Land*

Auden: "Muses de Beaux Arts", 'The Shield of Achilles', 'Partition'

Spender: 'The Prisoners', 'The Express'

Larkin: 'Toads Revisited', 'Mr. Bleaney', 'Churchgoing'

Hughes: 'Hawk Roosting', 'Thought Fox',

Heaney: 'The Railway Children', 'Rite of Spring', 'Traditions', 'Anahorish'

Simon Armitage: 'I Am Very Bothered', 'Poem', 'The Hard'

Essential Reading

Extracts from:

Eliot : *Tradition and the Individual Talent*

Yeats: *The Symbolism of Poetry*

Brooks: *Modern Poetry and the Tradition*

Suggested Reading

James Acheson and Romana Huk, ed. *Contemporary British Poetry: Essays in Theory and Criticism*. SUNY P, 1996.

Steven Connor, ed. *The Cambridge Companion to Postmodernism*. 2004

Collins, A.S. *English Literature of the Twentieth Century*

Williamson George, *A Reader's Guide to T.S.Eliot*

Prose and Fiction in Modern Period

Course Code: EOM-2103

Credits: 04

Background/ Purpose/ Significance of the Course/ Paper:

The literature of the 20th century has become a 'consumer product'. The political changes in the 20th Century lead to the spread of education, better standards of living, increased purchasing power and also more leisure. With a surfeit in print matter it is hard to distinguish what is commodity and what is a writer's message. The prose and fiction of the times celebrates moderation and circumspection. Even when the 'Angry Young Men' give volume to their grievances there is a marked degree of self-possession and inclination towards understanding.

Course Outcomes:

By the end of the course, students will be able to:

- Trace the broad developments in British prose and fiction in the modern period
- Identify and discuss the concerns of modern novelists and prose writers
- Identify some of the changes in the forms of modern prose and fiction
- Demonstrate a capacity for a close critical reading of a literary text □
Communicate clearly, in writing, an informed response to the text

FICTION:

Somerset Maugham:

The Razor's Edge (1944)

James Joyce:

A Portrait of the Artist as a Young Man (1916)

Virginia Woolf:

Jacob's Room (1922)

D.H. Lawrence

The Rainbow (1915)

Graham Greene:

The Heart of the Matter (1948)

PROSE:

Max Beerbohm:

“A Christmas Garland”

“A Clergyman”

A.G. Gardiner:

Leaves in the Wind (1920) essays

Robert Lynd:

The Green Man (1928)

“Writing Letters”

“Hope: A Brevity”

Essential Readings:

E. M. Forster, Essays in *Two Cheers for Democracy*

“What I Believe”

“The Challenge of Our Times”

George Orwell: *Nineteen Eighty Four* (1949)

Jean Rhys : *Good Morning, Midnight* (1939)

Virginia Woolf: *Collected Essays*

“Mr. Bennett and Mrs. Brown”

“Modern Fiction”

Suggested Readings:

EDN, et al. “Booksearch:Voices of Our Times: Twentieth Century Prose”, *The English Journal*, Vol 82, No.7 (Nov. 1993)

MILLER BROOKS, *Self-Consciousness in Modern British Fiction*, London: Palgrave, 2013.DOI : [10.1057/9781137076656](https://doi.org/10.1057/9781137076656)

- Faulkner, Peter (ed.), *A Modernist Reader: Modernism in England 1910-1930*(London: Batsford, 1986)
- Goldman, Jane, *Modernism 1910-1945: Image to Apocalypse* (Basingstoke: Macmillan, 2004)

- Huysen Andreas, *After the Great Divide: Modernism, Mass Culture, Postmodernism*
- Haffenden, John, *Novelists in Interview* (London: Methuen, 1985)
- Jed Esty, *A Shrinking Island: Modernism and National Culture in England*, Princeton: UP, 2004 (Introduction and Chapter 1)
- Lodge, David, *The Art of Fiction* (London: Penguin, 1992)
- Marcus, Laura, *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994)

Mullan, John, *How Novels Work* (Oxford: Oxford University Press, 2008)

Peter Childs, *Modernism*, Routledge, 2000 (Introduction)

Raymond Williams “Metropolitan Perceptions and the emergence of Modernism”
 in *The Politics of Modernism: Against the New Conformists*,
 London:
 Verso, 1989. 37-48

- Rita Felski, *The Gender of Modernity*, Cambridge, MA:Harvard UP, 1995 (Introduction and Chapter 1)
- Sage, Lorna, *Women in the House of Fiction* (Basingstoke: Macmillan, 1999)
- Waugh, Patricia, *Metafiction* (London: Methuen, 1989)
- Woolf, Virginia, *Women and Writing*, ed. by Michele Barrett (London: Women's Press, 1989)

MA II SEMESTER

PROSE AND FICTION FROM POSTMODERN TO CONTEMPORARY PERIOD

Course Code: EOM-2104

Credits: 04

After the mayhem of the Second World War, a new century was born together with a literature that broke the framework into which it had been confined. The journey to 'Inferno' caused writers to challenge the notions of the past. The superficial equilibrium and solidity rendered Europe into a desert. Hopelessness and cynicism plunged the individual into the dark corners of the self. Dislike of readymade solutions, adaptability to contemporary times, partiality to the psychology of nature, Post-modern literature is concerned with the follies and vices of the age.

Course Outcomes:

By the end of this course students will be able to:

- Trace the broad developments in prose and fiction from postmodern to contemporary period
- Identify and discuss major concerns of prose and fiction writers of the period
- Identify and discuss themes, concerns, and aesthetic strategies of postmodern fiction
- Exhibit through a knowledge of the major theoretical and critical arguments regarding postmodernism
- Demonstrate the ability to engage in research and advanced literary analysis
- To Participate, orally and in writing, in discussions of literary works

CONTENT

Fiction:

William Golding: *Lord of the Flies* (1954)

C.P. Snow: *Corridors of Power* (1964)

John Fowles: *The French Lieutenant's Woman* (1969)

Zadie Smith: *White Teeth* (2000)

Farrukh Dhondy : Selections from *East End at Your Feet* (1976)

Julian Barnes: selections from *The Lemon Table* (2004)

Ali Smith: *True Short Story (The First Person and Other Stories,*

2008) **Non Fiction:**

Terry Eagleton: *The Ideology of the Aesthetic* (1990)

Salman Rushdie: *Imaginary Homelands: Essays and Criticism* (1992)

Autobiography:

Gai Eaton (Hassan Abdul Hakeem)- *A Bad Beginning and the Path to Islam* (2009)

Essential Reading:

Angela Carter: *Night at the Circus* (1984)

Martin Amis: *The War Against Cliche* (2001) - Selections

Robert Harris: *Dictator* (2015)

Suggested Reading:

BRADFORD, Richard, *The Novel Now. Contemporary British Fiction*, Oxford : OUP, 2007.

CHAMBERS, Claire, *British Muslim Fiction: Interviews with Contemporary Writers*, London: Palgrave, 2011.

CHILDS, Peter, *Contemporary Novelists. British Fiction since 1970*, 2nd ed. London: Palgrave, 2005.

DIX, Hywel, *Postmodern Fiction and the Break-Up of Britain*, London: Continuum, 2010.

GANTEAU, Jean-Michel and Susana ONEGA, eds., *Trauma and Romance in Contemporary British Literature*, London: Routledge, 2013.

GASIOREK, Andrzej, *Post-war British Fiction. Realism and After*, London: Edward Arnold, 1995.

JAMES, David, *The Legacies of Modernism: Historicising Postwar and Contemporary Fiction*, Cambridge: CUP, 2011.

———, *Contemporary British Fiction and the Artistry of Space: Style, Landscape, Perception*, London: Continuum, 2012.

Rod MENGHAM and Philip TEW, eds., *Contemporary British Fiction*, Cambridge: Polity, 2002.

MACPHEE, Graham, *Postwar British Literature and Postcolonial Studies*, Edinburgh: Edinburgh UP, 2011.

MILLER, Brook, *Self-Consciousness in Modern British Fiction*, London: Palgrave, 2013.
DOI : [10.1057/9781137076656](https://doi.org/10.1057/9781137076656)

ONEGA, Susana and Jean-Michel GANTEAU, eds., *Ethics and Trauma in Contemporary British Fiction*, Amsterdam: Rodopi, 2011.

PRINCE, Tracy J., *Culture Wars in British Literature: Multiculturalism and National Identity*, London: McFarland, 2012.

RODRIGUEZ, Laura, ed., *Women's Short Fiction from Virginia Woolf to Ali Smith*, Pieterlen: Peter Lang, 2012.

SCANLAN, Margaret, *Traces of Another Time: History and Politics in Postwar British Fiction*, Princeton: Princeton UP, 1990.

SQUIRES, Claire, *Marketing Literature: The Making of Contemporary Writing in Britain*, London: Palgrave, 2009.

TEW, Philip, *The Contemporary British Novel*, London: Continuum, 2007.

TEW, Philip and Leigh WILSON, eds., *The 1980s: a Decade of Contemporary British Fiction*, London: Continuum, 2012.

TODD, Richard, *Consuming Fictions: The Booker Prize and Fiction in Britain Today*, London: Bloomsbury, 1996.

TOMOIAGA, Ligia, *Elements of the Picaresque in Contemporary British Fiction*, Newcastle: Cambridge Scholars Publishing, 2012.

WELLS, Lynn, *Allegories of Telling / Self-referential narrative in Contemporary British fiction*, Amsterdam: Rodopi, Costerus New Series, 2003.

MA ENGLISH II SEMESTER

Modern British Drama

Course No.:EOM-2105

Credits: 04

BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER:

Modern British drama refers to the oeuvre of some major drama exponents at the turn of the last century in the UK. With Henrik Ibsen's *Doll's House*, a major shift in the art and themes of European drama-culture took place. The modern and modernity that have been evolving over the previous centuries started meeting voices of unease, rejection and disillusionment in the later nineteenth century. It is important that modern drama in England and other European countries is a consolidation of the voices born against modern/modernities that had culminated with industrial revolution. That is how modernism emerged. Therefore, modern British drama is a documentation of major changes in art, themes and techniques. The stage gets converted into a drawing room of urban middle class families. The role of audience changed phenomenally and there was a bigger space and responsibility for the audience in theatre-productions. All these creative under-currents produce formidable modern classics on stage as well as on page. This paper deals with modern British plays and playwrights in the backdrop of the aforementioned paradigm. The modern crisis gave birth to a very conducive environment for creative experiments on stage and the paper will foreground these, through works of major British playwrights.

COURSE OUTCOMES:

By the end of the course, the students will be able to:

- Display a holistic knowledge of philosophical and ideological discourses of late nineteenth century and early twentieth century British Drama.
- Assess modern British dramas as embodiments of the modernist paradigms of art, ideology and philosophy.
- Appreciate the performance value of a play through tools of inquiry to produce analytical write-ups and presentations.
- Formulate critiques of theatre and performance in the light of related literatures.
- Connect the modern drama as precursory thesis to postmodern drama.

Primary Concept / Texts:

- Background, Foundational Paradigms of Modern English Drama
- Pygmalion* by George Bernard Shaw
- The Words Upon the Window-pane* by W. B. Yeats
- Juno and the Paycock* by Sean O Casey
- Chicken Soup with Barley* by Arnold Wesker
- Family Reunion* by T. S. Eliot
- Waiting for Godot* by Samuel Beckett
- The Birthday Party* by Harold Pinter
- Rosencrantz and Goldenstein are Dead* by Tom Stoppard

Essential Readings:

(Note: Related chapters from books and excerpts from articles)

- Artaud's Antonin, Theatre of Cruelty.
- Camus, Albert. *The Myth of Sisyphus*

- Esslin, Martin. *Modern Theatre 1890 - 1920*. In John Russell Brown. 1995. *The Oxford Illustrated History of Theatre*. Oxford: Oxford University Press. ISBN 0-19-212997-X.
- Esslin, Martin. *The Field of Drama*, Methuen, London and New York, 1987
- Esslin, Martin. *The Theatre of the Absurd*, Anchor Books, New York, 1961
- Eyre, Richard and Nicholas Wright. *Changing Stages: A View of British and American*
- Gassner, John. *Directions in Modern Drama and Theatre*.
- Innes, Christopher. *Modern British Drama: 1890-1990*, Cambridge University Press, Cambridge, 1992.
- Krsaner, David. *A history of Modern Drama* (2011)
- Nicoll, Allardyce. *The Theory of Drama*
- Styan J.L. *Modern Drama in Theory and Practice*, Cambridge University Press, Cambridge 1981
- Tynan, Joseph L. "A History of Modern Drama." *CEA Critic*, vol. 10, no. 4, 1948, pp. 4-4. *JSTOR*, www.jstor.org/stable/44419313.

Suggested Readings:

- "THE WORDS UPON THE WINDOW-PANE." *Prolegomena to the Study of Yeats's Plays*, by George Brandon Saul, University of Pennsylvania Press, Philadelphia, 1958, pp. 86-88. *JSTOR*, www.jstor.org/stable/j.ctv51372p.24.
- Airth, Cathy. "Making the Least of Masculine Authority: Sean O'Casey's 'Paycock' and 'Plough and the Stars.'" *The Canadian Journal of Irish Studies*, vol. 32, no. 2, 2006, pp. 42-47. *JSTOR*, www.jstor.org/stable/25515638.
- Aston, Elaine. "Communities in Dramatic Dialogue" in *Caryl Churchill*. Liverpool University Press, 2010. *JSTOR*, www.jstor.org/stable/j.ctv5rdts4.
- Bailar, Melissa Ann. "Names and Their Doubles: Shifting Signifiers in Pinter's Plays." *The Harold Pinter Review*, vol. 3, no. 1, 2019, pp. 66-74. *JSTOR*, www.jstor.org/stable/10.5325/haropintrevi.3.1.0066.
- Ballard-Thomas, David. "Waiting for Godot." *Blackfriars*, vol. 36, no. 428, 1955, pp. 439-439. *JSTOR*, www.jstor.org/stable/43816817.
- BRANFORD, W. R. G. "MYTH AND THEME IN THE PLAYS OF T. S. ELIOT." *Theoria: A Journal of Social and Political Theory*, no. 7, 1955, pp. 101-110. *JSTOR*, www.jstor.org/stable/41801424.
- Donoghue, Denis. "Synge: Riders to the Sea: A Study." *University Review*, vol. 1, no. 5, 1955, pp. 52-58. *JSTOR*, www.jstor.org/stable/25504329.
- Esslin, Martin *Pinter: A Study of His Plays*, Eyre Methuen, London, 1970
- Gooding-Williams, Robert. "Nietzsche's Pursuit of Modernism." *New German Critique*, no. 41, 1987, pp. 95-108. *JSTOR*, www.jstor.org/stable/488277.
- Gassner, John. "Forms of Modern Drama." *Comparative Literature*, vol. 7, no. 2, 1955, pp. 129-143. *JSTOR*, www.jstor.org/stable/1769127.
- Hoxby, Blair. "History, Myth, and Early Modern Drama." *History and*

- Drama: The Pan-European Tradition*, edited by Joachim Küpper et al., 1st ed., De Gruyter, Berlin;Boston, 2019, pp. 38–41. JSTOR, www.jstor.org/stable/j.ctvbkxj1b.6.
- Hunter, Frederick J. “The Value of Time in Modern Drama.” *The Journal of Aesthetics and Art Criticism*, vol. 16, no. 2, 1957, pp. 194–201. JSTOR, www.jstor.org/stable/427599.
- *Justice*, John Galsworthy (1910)
- Kleinberg, Robert. “Seriocomedy in ‘The Wesker Trilogy.’” *Educational Theatre Journal*, vol. 21, no. 1, 1969, pp. 36–40. JSTOR, www.jstor.org/stable/3205775.
- Kleinberg, Robert. “Seriocomedy in ‘The Wesker Trilogy.’” *Educational Theatre Journal*, vol. 21, no. 1, 1969, pp. 36–40. JSTOR, www.jstor.org/stable/3205775.
- Lukács, George, and Lee Baxandall. “The Sociology of Modern Drama.” *The Tulane Drama Review*, vol. 9, no. 4, 1965, pp. 146–170. JSTOR, www.jstor.org/stable/1125039.
- Maura, Sister. “Explication.” *The English Journal*, vol. 57, no. 1, 1968, pp. 20–20. JSTOR, www.jstor.org/stable/812514.
- Nellis, Mike. “JOHN GALSWORTHY'S JUSTICE.” *The British Journal of*
- Potter, Rosanne G. “Toward a Syntactic Differentiation of Period Style in Modern Drama: Significant Between-Play Variability in 21 English Language Plays.” *Computers and the Humanities*, vol. 14, no. 3, 1980, pp. 187–196. JSTOR, www.jstor.org/stable/30207335.
- ROTHBERG, ABRAHAM. “East End, West End: Arnold Wesker.” *Southwest Review*, vol. 52, no. 4, 1967, pp. 368–378. JSTOR, www.jstor.org/stable/43467923.
- Sato, Yoko. “‘The Words upon the Window-Pane’: From Spiritualism to ‘Noh’ to Acoustic Images.” *Journal of Irish Studies*, vol. 22, 2007, pp. 105–115. JSTOR, www.jstor.org/stable/27759591.
- SCHOENE, BERTHOLD. “The Union and Jack: British Masculinities, Pomophobia, and the Post-Nation.” *Across the Margins: Cultural Identity and Change in the Atlantic Archipelago*, edited by GLENDA NORQUAY and GERRY SMYTH, Manchester University Press, Manchester; New York, 2002, pp. 83–98. JSTOR, www.jstor.org/stable/j.ctt155j6f1.10.
- Sternlicht, Sanford. *Modern Irish Drama: W. B. Yeats to Marina Carr, Second Edition*. Syracuse University Press, 2010. JSTOR, www.jstor.org/stable/j.ctt1j5d9wk. Shaw's ‘Pygmalion.’” *Irish University Review*, vol. 29, no. 2, 1999, pp. 294–304. JSTOR, www.jstor.org/stable/25484816.
- Unwin, Stephen & Carole Woddis *A Pocket Guide to 20th-Century Drama*, London, Faber & Faber, 2001
- White, Harry. “IRELAND AND THE IRISH IN PINTER.” *AAA: Arbeiten Aus Anglistik Und Amerikanistik*, vol. 14, no. 2, 1989, pp. 161–165. JSTOR, www.jstor.org/stable/43023500.

Assessment Plan:

End Semester Examination:
Continuous Assessment:
below)

70 Marks
30 Marks (as detailed)

- i. **Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- ii. **Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- iii. **A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- iv. **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- v. **A Sessional (as a Make up Test) to be conducted in last week**

Important Notes:

1. Suggestions To Students On Reading / Expectations From Students:

- a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- c. Students need to be aware of the developments in the classroom.
- d. students need to read additional materials on research methodology and research ethics

2. Suggestions To Students On Writing Assignments / Expectations From Students:

- a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

3. Teacher's Role:

- a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- b. Teachers will announce each test / quiz / assignment / sessional well in advance.
- c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- d. Teachers will share the answer scripts and provide feedback if the students want to have it.
- e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- f. The teacher will destress students by explaining the students that continous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.

4. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

MA ENGLISH II SEMESTER

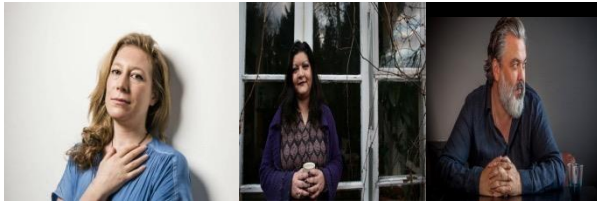
POSTMODERN TO CONTEMPORARY BRITISH DRAMA

Course Code: EOM-2106

Credits: 04



John Arden Edward Bond John McGrath Timberlake Wertenbaker Joe Penhall



Nina Raine Tanika Gupta Jez Butterworth

TEACHER: PROF S. N. Zeba / PROF. VIBHA SHARMA / DR. MD. SAQUIB ABRAR

BACKGROUND / PURPOSE / SIGNIFICANCE OF THE PAPER:

With non-white Meghan Merkle giving birth to a British prince, the white blue-blood has genetically been ushered onto a path of inclusiveness which will open new discourses to ponder over. This has not been new to the commoners of the UK as there has been a rigorous cultural shift due to the emerging non-white discourse in all spheres. When the euphoric discourses centred on postcolonialism settled down, it gave way to alternate concerns in British literature, theatre and drama. With the UK emerging as a home to millions of Asians and Africans from the erstwhile colonies, equations between the British and the formerly-colonised peoples acquired new dimensions. British literature is now identified with the voices of nonwhite discourses as well. Though, all is not hunky-dory between the whites and the non-whites since a neo-assertion of the white supremacy is also witnessed. Thus, there are varied perspectives identifiable with the present day UK and these are very well represented in the British postmodern drama and theatre. The beauty of postmodernity is that it does not have uniform manifestations across the genres. Postmodern theatre/drama may be different from postmodern fiction and poetry since a sartorial and palpable cultural connect/transformation keep happening in theatre. Thus, fragmentation, individualism, the real and disjointedness are primarily manifest on stage and not just in the pages. Hence, studying drama requires an engagement with performance and production oriented undercurrents as well. This paper will engage the students with all these perspectives to expose them to an academic and intellectual paradigm of British drama/theatre in contemporary times which otherwise remains overshadowed by the fiction discourse ruled by Bookers and Pultizers.

COURSE OUTCOMES:

By the end of this course, the students will be able to:

- Define and discuss the characteristic traits and theatre cultures in postmodern and contemporary British drama.
- Assess theatre and drama within theoretical paradigm of postmodernity and contemporaneity.
- Illustrate distinctiveness of drama/theatre as genre of studies in comparison to fiction and poetry.
- Appraise the performance dimension of drama/theatre as a source to socio-cultural, philosophical, ideological and intellectual insights into a text.

Content:

- i. Introduction and Background Discussion ii. Literary trends in Postmodern and Contemporary British theatre iii. John Arden: *Serjeant Musgrave's Dance, An Un-historical Parable* (1959) iv. Edward Bond: *Lear* (1961)
- v. John Mcgarth: *The Cheviot, the Stag, and the Black Black Oil* (1970)
- vi. Timberlake Wertenbaker: *Our Country's Good* (1988)
- vii. Joe Penhall: *Some Voices* (1994)
- viii. Nina Raine: *Rabbit* (2006) ix. Tanika Gupta: *Sugar Mummies* (2006) x. Jez Butterworth: *Jerusalem* (2009)

Essential Readings (Excerpts):

- Maggie B. Gale (Editor), John F. Deeney (Editor) *The Routledge Drama Anthology: Modernism to Contemporary Performance*. (2016)
- Malkin, Jeanette R., *Memory: Theater and Postmodern Drama (Theater: Theory/Text/Performance)*
- Miller, Frederic P., Agnes F. Vandome, McBrewster John (Edited). *Postmodern Theatre*.
- Watt, Stephen. *Postmodern/Drama: Reading the Contemporary Stage*. University of Michigan Press, 1998.

Suggested Readings:

- "Adaptation and Transposition - Reinterpreting the Past." *Contemporary British Drama*, by David Lane, Edinburgh University Press, Edinburgh, 2010, pp. 157-187. JSTOR, www.jstor.org/stable/10.3366/j.ctt1g0b7c4.12.
- "Back Matter." *Journal of the American Oriental Society*, vol. 122, no. 4, 2002, pp. 929-941. JSTOR, www.jstor.org/stable/3217682.
- "Conclusion: Late Modernism in Jerusalem." *The Politics and Poetics of Contemporary English Tragedy*, by SEAN CARNEY, University of Toronto Press, Toronto; Buffalo; London, 2013, pp. 285-300. JSTOR, www.jstor.org/stable/10.3138/9781442663503.10.
- "In-Yer-Face Theatre and Legacies of the New Writing Boom." *Contemporary British Drama*, by David Lane, Edinburgh University Press, Edinburgh, 2010, pp. 24-57. JSTOR, www.jstor.org/stable/10.3366/j.ctt1g0b7c4.7.

- “John Arden: The Playwright Who Wouldn’t Play Ball.” *The Making of Theatrical Reputations: Studies from the Modern London Theatre*, by Yael Zarchy-Levo, University of Iowa Press, Iowa City, 2008, pp. 119– 160. *JSTOR*, www.jstor.org
- “John Arden: The Playwright Who Wouldn’t Play Ball.” *The Making of Theatrical Reputations: Studies from the Modern London Theatre*, by Yael Zarchy-Levo, University of Iowa Press, Iowa City, 2008, pp. 119– 160. *JSTOR*, www.jstor.org/stable/j.ctt20mvdmc.7.
- “New English Tragedians: The Tragedy of the Tragic.” *The Politics and Poetics of Contemporary English Tragedy*, by Sean Carney, University of Toronto Press, Toronto; Buffalo; London, 2013, pp. 231–284. *JSTOR*, www.jstor.org/stable/10.3138/9781442663503.9.
- “Pulitzer Prize Winner, Vilified Misogynist (1981–1985).” *Becoming John Updike: Critical Reception, 1958–2010*, by Laurence W. Mazzeno, Boydell and Brewer, 2013, pp. 67–89. *JSTOR*.
- “Verbatim Theatre – The Rise of a Political Voice.” *Contemporary British Drama*, by David Lane, Edinburgh University Press, Edinburgh, 2010, pp. 58–81. *JSTOR*, www.jstor.org
- Abrams, Joshua. “STATE OF THE NATION: New British Theatre.” *PAJ: A Journal of Performance and Art*, vol. 32, no. 2, 2010, pp. 8–16. *JSTOR*, www.jstor.org/stable/40856536.
- Aleks Sierz. “Beyond Timidity? The State of British New Writing.” *PAJ: A Journal of Performance and Art*, vol. 27, no. 3, 2005, pp. 55– 61. *JSTOR*, www.jstor.org/stable/4140087.
- Arden, John. [Silence among the Weapons: some events at the time of the failure of a Republic](#), London: Methuen. 1982.
- Arden, John. [To present the pretence: essays on the theatre and its public](#), London: Methuen. 1977.
- Ashton, Elaine. [Feminist Views on the English Stage: Women Playwrights, 1990–2000](#). 2003.
- Basnett, Susan. *Studying British Cultures*. 2003.
- Billington, Michael, et al. “The State of British Theatre Now: An Interview with Michael Billington.” *Atlantis*, vol. 26, no. 1, 2004, pp. 89–100. *JSTOR*, www.jstor.org/stable/41055138.
- Childs, Peter. *Encyclopaedia of Contemporary British Culture*. 1999.
- Culberston, Diana. “Sacred Victims: Catharsis in the Modern Theatre”. *CrossCurrents*. Vol. 41, No. 2, Michelangelo's Carnal Spirituality (Summer 1991), pp.179-194. <https://www.jstor.org/stable/24459835>.
- DiGaetani, John L. *A Search for a Postmodern Theater: Interviews with Contemporary Playwrights*.1991.
- Donell, Alison. *Companion to Contemporary British Black Culture*.2002.
- Foster, Verna A. “After Chekhov: The Three Sisters of Beth Henley, Wendy Wasserstein, Timberlake Wertenbaker, and Blake Morrison.” *Comparative Drama*, vol. 47, no. 4, 2013, pp. 451– 472. *JSTOR*, www.jstor.org/24615298.
- Gömçeli, Nursen. “Timberlake Wertenbaker’s ‘Radical Feminist’ Reinterpretation of a Greek Myth: The Love of the Nightingale.” *AAA: Arbeiten Aus Anglistik Und Amerikanistik*, vol. 34, no. 1, 2009, pp. 79–102. *JSTOR*, www.jstor.org/stable/26430888.

- MacMillan, Fiona, and John McGrath. "Working Class Hero." *Fortnight*, no. 360, 1997, pp. 31-31. JSTOR, www.jstor.org/stable/25559283.
- Neher, Erick. "Theater on Theater." *The Hudson Review*, vol. 67, no. 2, 2014, pp. 279-286. JSTOR, www.jstor.org/stable/43489320.
- Patterson, Charles. [Strategies of Political Theatre: Post-War British Playwrights](#). 2003.
- Preuss, Stefanie. "'Metaphors for the Scots Today': History and National Identity in Scottish Drama after 1945." *Haunted Narratives: Life Writing in an Age of Trauma*, edited by GABRIELE RIPPL et al., University of Toronto Press, Toronto; Buffalo; London, 2013, pp. 161-178. JSTOR, www.jstor.org/stable/10.3138/j.ctt2tts3d.12.
- Raine, Nina. 'Rabbit'. Nick Hern Books. NHB Modern Plays. ISBN: 9781854599353.
- Rogoff, Gordon, editor. "British Theater: Kinky, Arrogant, and Frankly Magnificent (1966)." *The Drama Is Coming Now: The Theater Criticism of Richard Gilman, 1961-1991*, Yale University Press, 2005, pp. 16-23. JSTOR, www.jstor.org
- Thomas R. Atkins. "The London Theater: A Devaluation." *The Kenyon Review*, vol. 31, no. 3, 1969, pp. 348-366. JSTOR. www.jstor.org/stable/4334915. www.jstor.org/stable/10.7722/j.ctt284tfb.8.

ASSESSMENT PLAN:

- Week 1-2: Diagnostic Test
- Week 6: Presentation
- Week 8: Presentation/ Short Write-ups of appreciation/analysis
- Week 9: Preparing Proposal for Term Paper and Putting up short Performance/watching a performance followed by discussion of the performance.
- Week 13: Term Paper Submission
- Week 14: Feedback on Term Paper and Sessional Test if needed

IMPORTANT NOTES:

i. SUGGESTIONS TO STUDENTS ON READING / EXPECTATIONS FROM STUDENTS:

1. EACH STUDENT WILL JOIN THE COURSE WITH A PRIOR UNDERSTANDING OF THE NATURE OF THE COURSE AND MODE OF TEACHING / LEARNING
2. STUDENTS WILL COME TO THE CLASS WITH A PRIOR READING OF THE PRESCRIBED TEXT / ESSENTIAL STUDY MATERIALS / SUGGESTED STUDY MATERIAL THAT THE TEACHER WISHES TO DISCUSS IN THE CLASSROOM.
3. STUDENTS NEED TO BE AWARE OF THE DEVELOPMENTS IN THE CLASSROOM.
4. STUDENTS NEED TO READ ADDITIONAL MATERIALS ON RESEARCH METHODOLOGY AND RESEARCH ETHICS

ii. SUGGESTIONS TO STUDENTS ON WRITING

ASSIGNMENTS / EXPECTATIONS FROM STUDENTS:

- a. STUDENTS NEED TO MEET THE DEADLINES FOR EACH INSTRUCTION / ASSIGNMENT GIVEN BY THE TEACHER.
- b. STUDENTS NEED TO FOLLOW THE DETAILED GUIDELINES FOR EACH ASSIGNMENT AND PRESENTATION AS PROVIDED BY THE TEACHER.

- c. STUDENTS NEED TO FOLLOW RESEARCH METHODOLOGY AND ETHICS AND AVOID ANY STANCE OF PLAGIARISM. CASES OF PLAGIARISM WILL BE PENALISED AS PER THE GAZETTE NOTIFICATION OF GOVERNMENT OF INDIA, AS ADOPTED BY AMU.

iii. TEACHER'S ROLE:

- a. TEACHERS WILL PROVIDE THE SYLLABUS, GUIDELINES, STUDY MATERIALS (EXCEPT PRESCRIBED MATERIALS) IN THE FORM OF HARD OR SOFT COPIES.
- b. TEACHERS WILL ANNOUNCE EACH TEST / QUIZ / ASSIGNMENT / SESSIONAL WELL IN ADVANCE.
- c. TEACHERS NEED TO BE PREPARED WITH DIAGNOSTIC TEST, QUIZ / MCQ / A4 SIZE DETAILED GUIDELINES FOR PRESENTATION & ASSIGNMENT.
- d. TEACHERS WILL SHARE THE ANSWER SCRIPTS AND PROVIDE FEEDBACK IF THE STUDENTS WANT TO HAVE IT.
- e. MARKS OBTAINED BY STUDENTS FOR ALL TESTS / CONTINUOUS ASSESSMENTS WILL BE ANNOUNCED BY THE TEACHER.
- f. THE TEACHER WILL DESTRESS STUDENTS BY EXPLAINING THE STUDENTS THAT CONTINUOUS ASSESSMENT IS NOT AN EXAMINATION, RATHER IT IS A PART OF TEACHING AND LEARNING WHERE THEY GET MARKS FOR THEIR EFFORTS AND CONTRIBUTIONS IN THE FORM OF ASSIGNMENTS / PRESENTATIONS. THEY HAVE AN OPPORTUNITY TO IMPROVE THEIR GRADE BY TAKING A MAKE UP TEST.

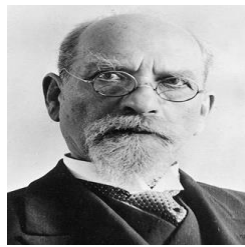
iv. CLASS POLICIES:

- a. POLICY ON LATE AND UNSUBMITTED TASKS: THOSE STUDENTS WHO SUBMIT THEIR ASSIGNMENTS WILL NOT GET SAME / BETTER MARKS THAN THOSE WHOSE SUBMIT IN TIME. TEACHERS ARE ALWAYS RECEPTIVE TO ANY EMERGENCY SITUATIONS.
- b. CLASS ATTENDANCE: AS PER UNIVERSITY RULES, 75% ATTENDANCE IS MANDATORY.

5. ADDITIONAL WEEKLY, POST CLASS DISCUSSION SESSIONS:

STUDENTS MAY ARRANGE ADDITIONAL CLASSES IN CONSULTATION WITH THE TEACHER CONCERNED, IF TIME AND SITUATION PERMITS.

NOTE: THE TEACHER RESERVES THE RIGHT TO MAKE CHANGES IN THE SYLLABUS DURING THE SEMESTER AS S/HE DEEMS NECESSARY.



MA ENGLISH II SEMESTER

Contemporary Literary Theory (From Formalism to Structuralism)

Course Code: EOM-2107

Credits: 04

BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER:

COURSE NO. 1234, TITLE: Literary Theory is an important subject in literature classrooms today. It has deeply influenced the nature and organization of literary studies. The subject has an interdisciplinary nature and often draws its concepts from various fields. Theory asks meta questions about the nature of culture, art, literature and genres. A subject that is very openended, theory interrogates our assumptions about the world, the ideologies that sustain it, and the interrelationships that operate in it. Theory has not replaced literary criticism; it rather asks newer sets of questions. At the individual level theory can enhance one's understanding of the world; it can help a person look at his/her world more critically. But beware, theory can also be addictive.

Course Outcomes:

BY THE END OF THIS COURSE, STUDENTS WILL BE ABLE TO:

- a. Display knowledge of seminal works of literary theorists.
- b. Demonstrate grounding in the important concepts in theory.
- c. Incorporate in their academic endeavours two important dimensions of theory (i) Reading theory can be very illuminating in its own right without necessarily being instrumental (ii) Reading theory can greatly help in the interpretation and analysis of literary and other texts.
- d. Assess relationships between different theoretical positions.
- e. Evaluate and analyse literary texts in the light of theory.

LIST OF CONTENTS:

*: Essential Readings

** : Suggested Readings

Foundation of English Studies; Historical Emergence of the Concept of Literature; Institutional Bases of Literary Studies; What is Literary Theory?

- * (Excerpts) D. J. Palmer's *The Rise of English Studies* (1965)
- * Terry Eagleton's "The Rise of English" in *Literary Theory: An Introduction*.
- ** Doyle, Brian. 'The Invention of English.' In Colls, Robert, and Dodd, Philip, eds. *Englishness: Culture and Politics. 1880-1920*. (Beckenham: Croom Helm. 1986). pp. 89-115
- ** Ryan, Michael. (from) *Literary Theory: A Practical Introduction*

Russian Formalism: Shklovsky, Mukarovsky, Eichenbaum, Jakobson; The Bakhtin School; Russian Formalism and New Criticism. What is Formalist reading of a text?

- *(Excerpts) Roman Jakobson, "Linguistics and Poetics"
- *(Excerpts) Shklovsky _____
- *(Excerpts) Mukarovsky _____
- *(Excerpts) Eichenbaum _____
- *(Excerpts) Bakhtin _____
- ** Suggested Readings

Phenomenology: Husserl, Heidegger and Gadamer; German Reception Theory.

- *(Excerpts) Husserl _____
- *(Excerpts) Heidegger _____
- *(Excerpts) Gadamer _____
- **Pages on Phenomenology _____
- **Pages on German Reception Theory _____

Structuralism: What is Structuralism? Language & Literature as

Structure, Saussure; Structuralist Narratology: Propp, Levi Strauss, A.J. Greimas, Todorov, Barthes, Genette;

Implications of Structuralism for the study of literature; Structuralism and Semiotics.

- *(Excerpts) Roland Barthes, *S/Z*
- *(Excerpts) Roland Barthes, *Elements of Semiology*
- *(Excerpts) Saussure (from) *Course in General Linguistics*
- *(Excerpts) Yury Lotman (from) *The Analysis of the Poetic Text*
- *(Excerpts) Vladimir Propp (from) *The Morphology of the Folktale*
- *(Excerpts) Todorov _____
- **Suggested Readings

Some more

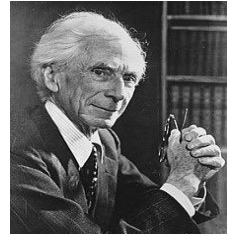
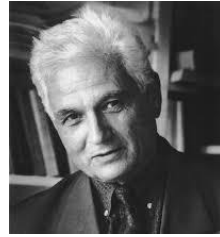
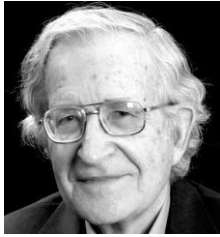
SUGGESTED READINGS:

- i. Terry Eagleton "What is Literature" in *Literary Theory: An Introduction*
- ii. Ryan, Michael. (from) *Literary Theory: A Practical Introduction*
- iii. Raman Selden (From) *Practicing Theory Reading Literature*

Linguistic Turn in Criticism

Course Code: EOM2108

Credit: 4



Chomsky

Frege

Wittgenstein

Saussure

Derrida

Russel

BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER:

20th Century Linguistic Turn in Criticism is an integral part of the Postgraduate Programme in English Literature. Undergoing this course helps in developing an understanding of the turn towards linguistics in philosophy and related strategies for the deconstruction of texts. The course will proceed through a reading of seminal readings in order to extract central concepts, that the student will be required to demonstrate working knowledge of rather than rote learning, in multiple assessments involving presentations/term papers/assignments. The reading of core texts will be supplemented with introductory lectures and complemented with interactive assignments involving hands on application of concepts learnt.

COURSE OUTCOMES:

STUDENTS WILL BE ABLE TO:

- Identify the **Nodal Junctions** influencing the **Linguistic Turn** in philosophy and literary criticism.
- ii. **Assess** the Turn as a **commensurable paradigmatic shift** that interplays across various disciplines in humanities and social sciences influencing **Modernism** and **Postmodernism**.
- **Demonstrate familiarity** and **dexterity** in the **usage** of critical terms and concepts.
- **Apply** the theoretical formulations in various texts chosen for the purpose, in **generating critical interpretations** of their own.
-

LIST OF CONTENTS: (Questions only on application of concepts)

The Linguistic Turn

- Frege *The Foundations of Arithmetic* (Identity of a Numerical Proposition as Linguistic: Para 62)
- Russel "On Denoting", *Mind*, New Series, Vol. 14, No. 56. (October 1905) P. 479-493.
- Wittgenstein *Tractatus Logico Philosophicus* Trans. Ramsay & Ogden.
Statements 1, 2, 6.373- 7

Debates in Linguistics

- Saussure *Course in General Linguistics* Trans. R. Harris, London: Duckworth, 1983 (Extracts for signifier, signified, langue,

parole, paradigmatic and syntagmatic relations)

- Derrida i. "Difference" *Speech and Phenomena*. Northwest University Press, Illinois, 1973
- ii. "Structure, Sign and Play in the Discourse of Human Sciences" *Writing and Difference*, University of Chicago Press, 1978
- Chomsky i. *Syntactic Structures*. Mouton, The Hague, 1957 (Selection on Theory)
- ii. *Topics on the Theory of Generative Grammar*. Mouton, The Hague, 1966 (Traditional Grammar vs. Generative Grammar, Deep Structure/Surface Structure, Transformational Grammar,

Universal Grammar)

Debates in Psychoanalysis

- Freud i. "On Aphasia" ii. "The Case of Little Hans" (Castration Anxiety) iii. "The Case of Anna O". (The Talking Cure and Practice) From *The Interpretation of Dreams*, Penguin (2004)
- Lacan i. "The Mirror Stage as Formative of the I Function". *Ecrits: A Selection*. Norton, New York. 1977
- ii. *The Four Fundamental Concepts of Psychoanalysis*. Trans. Alan Sheridan. Norton, New York. 1977. P. 144, 247. (Extracts on Ideal Ego)
- Barthes *S/Z* Trans. Richard Miller. Jonathan Cape, London and Hill & Wang, New York, 1975 (Extracts to exemplify Death of the Author, Death due to void, Castration due to Capitalism)

Debates in Marxism and Post-Marxism

- Stalin "Concerning Marxism in Linguistics" *Marxism and Problems of Linguistics*. Foreign Languages Publishing House, Moscow, 1984
- Baudrillard "The Precession of Simulacra" *Simulacra and Simulation*. University of Michigan, 1994
- Žižek. i. "The Poetic Torture-House of Language" *Poetry March* 2014, Chicago ii. "Language, Violence and Non Violence" *IJZS* 2/3, 2016
<https://zizekstudies.org/index.php/IJZS/article/view/129/129>

Debates in Gender Theory

- Canning, Kathleen. "Feminist History after the Linguistic Turn: Historicizing Discourse and Experience," *Signs: Journal of Women in Culture and Society* 19, no. 2 (Winter, 1994): 368-404.
- Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Columbia University Press, 1980
- Irigaray & Carlston "The Language of Man." *Cultural Critique*, no. 13, 1989, pp. 191-202. JSTOR, www.jstor.org/stable/1354273.
- Cameron, Deborah. "Introduction: Language and Feminism" in *Feminism and Linguistic Theory*. 1992

ESSENTIAL READING: (Literary Texts/ Movies for demonstration/application. Questions may be set on other texts/images provided in assessment framework)

- 1) Mary Shelly *Frankenstein*
- 2) Charlotte Bronte *Jane Eyre*
- 3) Borges *The Library of Babel*
- 4) Michael Herr *Dispatches*
- 5) Movie Chuck Palahnuik *Fight Club*
- 6) Movie Lana & Lilly Wachowski *The Matrix*

SUGGESTED READINGS:

- i. Richard Rorty, *The Linguistic Turn* Chicago: University of Chicago Press(1967)
- ii. Chris Weedon, *Feminist Practice and Poststructuralist Theory*
- iii. Catherine Belsey, "Constructing the Subject, Deconstructing the Text," in *Feminisms*, 593-609.

Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

1. **Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
2. **Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
3. **A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
4. **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
5. **A Sessional (as a Make up Test) to be conducted in last week**

Important Notes:

- a. **Suggestions To Students On Reading / Expectations From Students:**
 - a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - c. Students need to be aware of the developments in the classroom.
 - d. students need to read additional materials on research methodology and research ethics
- b. **Suggestions To Students On Writing Assignments / Expectations From Students:**
 - a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
 - b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
 - c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.
- c. **Teacher's Role:**
 - i. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
 - ii. Teachers will announce each test / quiz / assignment / sessional well in advance.
 - iii. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
 - iv. Teachers will share the answer scripts and provide feedback if the students want to have it.
 - v. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.

- vi. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make-up test.

d. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time.
Teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

M.A. (English) II Semester (Elective Paper)

Course Title: Popular Fiction

Course Code: EOM-2121

Credits : 04

Max. Marks: 100

Unit I An Introduction to Popular Fiction

Forms of Popular Fiction: What Sells and Why; the Canonical and the Popular; Popular Literature and Fantasy; Morality and Education in Children's Literature; The Issue of Race, Gender and Identity in Popular Fiction.

Unit II Lewis Carroll *Through the Looking Glass (1871)*

Unit III Margaret Mitchell *Gone With The Wind (1936)*

Suggested Readings:

- Fiedler, Leslie. "Towards a Definition of Popular Literature". *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby. Ohio: Bowling Green University Press, 1975.
- Hughes, Felicity, "Children's Literature: Theory and Practice." *ELH*, 1978.
- Hunt, Peer. *An Introduction to Children's Literature*. Oxford University Press: USA, 1997.
- Pawling Christopher. "Popular Fiction: Ideology or Utopia?" *Popular Fiction and Social Change*. ed. Christopher Pawling London: Macmillan, 1984.
- Taylor, William R. *Cavalier and Yankee. The Old South and American National Character* Cambridge: Harvard University Press, 1979.

M.A (English) II Semester (Elective Paper)

Climate Change and Literature

Course No: EOM-2123

Max. Marks:100

Credits: 04

UNIT I

Selections from *Climate Change A Very Short Introduction*

Mark Maslin

Selections from *Sense of Place and Sense of Planet*

Ursula K.Heise

Essay: [http://www.academia.edu/3188021/Climate Change in Literature and Literary Criticism](http://www.academia.edu/3188021/Climate_Change_in_Literature_and_Literary_Criticism)

Recent movements that address Climate Change through Literature.

UNIT II

Ecopoems

"Perspective" by Kei Valmoria Bughaw

"Desert Song" Richard James Alien

Selections from *Spiritual Ecology The Cry of the Earth A Collection of Essays* ed., Llewellyn Vaughan-Lee

UNIT III

Climate Fiction

Novels:

Oryx & Cake by Margaret Atwood

The Rapture by Liz Jensen

Short Stories

From

Loosed upon the World: The Saga Anthology of Climate Fiction:

Ed. John Joseph Adams

"The Myth of Rain" Seanan Mcguire

"Time Capsule found on the Dead Planet" Margaret Atwood

Further reading:

Dipesh Chakrabarty

<http://www.law.uvic.ca/demcon/2013%20readings/Chakrabarty%20Climate%20of%20History.pdf>

The Great Derangement Amitav Ghosh

Eco-Aesthetics: Art, Literature and Architecture in a period of Climate Change (Radical Aesthetics Radical Art) Malcolm Miles

Portent James Herbert

The Road Cormac Mc Carthy

Flight Behaviour Barbara Kingsolver.

MA (English) I Semester (Elective Paper)

Subaltern Studies

Course Code: EOM-2124

Credit: 04

Max. Marks: 100

Course Objective:

The need to introduce a paper on Subaltern Studies in MA (Elective Courses) emerges with a desire to deconstruct the traditional historiography which has erased histories of subordinated groups in a sustained manner. The rationale behind this paper is to familiarize students about the basic concepts and theories related to subaltern discourse. This MA elective paper will enhance the skills of students to understand the issues related to socially excluded and marginalised groups and develop strategies to deal with these issues successfully.

This Course will be divided into three Units:

Unit one will comprise of Discourses on subaltern perspective which will help in understanding Social and political exclusion based on Caste, Tribe and Gender.

The Second Unit will deal with deconstructing historiography. It will focus on rewriting history of marginalized class by Challenging hegemony and social structure.

The Third Unit will be application of Subaltern theories on Selected literary works.

Unit-I

Antonio Gramsci, *Selections from the Prison Notebooks*, Few Chapters from "Notes on Italian History", and from "The Study of Philosophy."

Amitav Ghosh, "The Slave of Ms. H.6", (*Subaltern Studies*, vol. VII)

E. J. Hobsbawm, *Primitive Rebels* (Norton Publication. 1965)

Susie Tharu, "Response to Julie Stephens", (*Subaltern Studies*, Vol. VI)

Unit-II

Ranjit Guha, "On Some Aspects of the Historiography of Colonial India", and "The Prose of Counter-Insurgency". (*Selected Subaltern Studies*, ed. R. Guha and Gayatri Spivak (New York: Oxford, 1988).

Patha Chatterjee, "Caste and Subaltern Consciousness", (*Subaltern Studies VI*)

Ranjit Guha, "Chandra's Death", in *Subaltern Studies V* (Delhi: Oxford, 1987)

Vasantha Kannabiran and K. Lalitha, "That Magic Time: Women in the Telangana People's Struggle", (*Recasting Women: Essays in Colonial History*, eds. Kumkum Sangari and Sudesh Vaid, Rutgers University Press, 1989).

Unit-III

*Saadat Hasan Manto- "Toba Tek Singh" (Toba Tek Singh: The Story in Multiple Translations, FourCorners, 2008)

*Mahasweta Devi- "Draupadi" and "Breastgiver" (Seagull Books, 1997)

*Baburao Bagul- "Mother" (Poisoned Bread: Translation from Modern Marathi Dalit Literature, Arjuna Dangale, Orient Longman, 1992)

Suggested Readings:

1. Ashis Nandy, "History's Forgotten Doubles", *History and Theory* (Vol. 34, No. 2, Theme Issue 34: World Historians and Their Critics (May, 1995), pp. 44-66) Published by Wiley for Wesleyan University.

- 2.----- *The Intimate Enemy: Loss and Recovery of self Under Colonialism*, OUP, 2009.
3. Dipesh Chakarabarty: *Habitations of Modernity: Essays in the Wake of Subaltern Studies*, University of Chicago Press, 2002.
4. Edward W. Said: *Orientalism*. Newyork, Pantheon, 1978
5. Gayatri C. Spivak, "Can the Subaltern Speak?" in *Reflections on the History of an Idea*. Edited by Rosalind Morris, 2010.
6. Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse*. University of Minnesota Press, 1986.
7. Ranajit Guha, *Dominance Without Hegemony: History and Power in Colonial India*, Harvard University Press, 1997.
- 8.-----, *A Subaltern Studies Reader, 1986-1995*, University of Minnesota Press, 1997.
9. Sharma R. S., *Indian Feudalism*, Macmillan, 1981.

10. Uma Chakraborty, *Gendering Caste Through a Feminist Lens*, Popular Prakashan, 2003.

11. Vivek Chibber: *Postcolonial Theory and Specter of Capital*, Verso, 2013.

MA (ENGLISH) II SEMESTER (Elective Paper)

MIGRATED WOMEN'S Literature

Course Code: EOM-2125

Credit: 4



TEACHING ASSISTANTS: (ENGAGE YOUR RESEARCH SCHOLARS, ISSUE A FORMAL LETTER FOR ACCOUNTABILITY AND ISSUE THEM CERTIFICATES AT THE END OF THE SEMESTER(S))

- 1.
- 2.

BACKGROUND TO THE COURSE/PAPER-

The establishment of diasporic communities, particularly since the European colonization, has constructed new, hybrid identities of communities that have been the focus of attention by the academic world for quite some time. Writings by individual members of such communities- known variously as Diasporic Writing, Migrant Writing and Exile Writing-have their own unique character wherein the authors speak in forked tongues, riding simultaneously, the two cultures involved in their location/relocation. Nostalgia, alienation, rootlessness, displacement, exile, assimilation and a quest for identity, therefore, are the dominant themes of their works, be they stories, novels, poems, autobiographies or plays.

Migrant women are victims of a double disadvantage- being women and being migrants. They write differently from their male counterparts- both in terms of perspectives and the manner of narration. It is this - writings by migrant Women from various parts of the world- that will be the primary focus of study in this Course.

PURPOSE OF THE COURSE - The Course aims at familiarizing the students with the socio-cultural situation of migrant women through a reading of their select writings. The choice of various genres- novels, stories, poems, a play and an autobiography from writers belonging to various cultures and regions- Asia, Africa, The Middle East and The West Indies- make the sample fairly representative.

Employing a female perspective of analysis and evaluating, the Course will try to highlight the unique as well as the universal character of such writings by migrant women.

SIGNIFICANCE OF THE COURSE/PAPER

The significance of the course is to study cultures in contact and those impacting one another as reflected through writings by immigrant women.

OBJECTIVES

The course hopes to achieve the objective of informing and sensitizing the students about the problems relating to migration, particularly with women immigrants. Further it is proposed to familiarize the students with the reflection of all this in writings by migrant women.

COURSE OUTCOMES

By the end of this course, students will be able to:

- i. Study the Diaspora culture and Diaspora/migrant subjectivities.
- ii. Identify the relationship between geography and form as well as location and representation.
- iii. Analyze the representation of dislocation, relocation, acculturation and assimilation in the selected works.
- iv. Appraise the writers' configurations of the notions of home, cultural identity and belongingness.
- v. Compare and comprehend the female perspective and manner of narration.

LIST OF CONTENTS:

- Understanding Diaspora, migration and the related terms.
- Understanding the representation of Motherland by the stay at home writers and the migrant writers.
- Focus on highlighting their issues and their representation in literature.

Poetry

1971 (taken from *Seam*) - Tarfiya Faizullah (Bangladesh-America)
The Terrorist at My Table - Imtiaz Dharker (Pakistan-Britain)
Glass Coffins (taken from *Because of India*) - Suniti Namjoshi (India- America)
A Letter for Home - Himani Banerjee (India-Canada)
Letter to Perspective Immigrant - Laxmi Gill (Phillipines-Canada)
Framed - Claire Harris (West Indies-Canada)

Short Stories

A Confined House -Maryam Mahboob (Afghanistan-India-Canada)
Against an African Sky-Farida Karodia (South Africa-Canada)
Something Old Something New- Leila Aboulela (Sudan-Scotland)
Through the Tunnel -Doris Lessing (Britain-Zimbabwe)
The Gold Mountain Coat - Judy Fong Bates (China-Canada)
Tilled Earth -Manjushree Thapa (Nepal-Canada)
Saving the World - Tahmima Anam (Bangladesh)

Play

Sons Must Die- Uma Parmeswaran (India-Canada)

Memoir

Reading Lolita in Tehran- Azar Nafisi(Iran-America)
or
Jahajin- Peggy Mohan (Trinidad-India)

Novels

An American Brat - Bapsi Sidhwa (Pakistan-America)
Second Class Citizen/ Bride Price - Buchi Emecheta (Nigeria-Britain)
Turtle Nest -Chandani Lokuge (Sri Lanka-Australia)

**** The course content may be modified according to the constraints of the semester-teaching hours.**

Essential Readings (excerpts or full articles can be decided by the course instructors)

Aziz, Nurjehan. Ed. *Her Mother's Ashes and Other Stories by South Asian Women in Canada and United States*. TSAR Publications, Canada. 1994. (ONLY INTRODUCTION)

- Bezhan, Faridullah. "Maryam Mahboob and her Short Stories". *Women, War and Islamic Radicalisation in Maryam Mahboob's Afghanistan*. Monash University Publishing. 2016.
- Chao, Lien. Cha, Jinn Wong. Ed. *Strike the Wok*. TSAR Publications, Canada. 2003. (ONLY INTRODUCTION)
- "Introduction: Overseas Emigration in the Nineteenth Century". *Indian Communities Abroad: Themes and Literature*. Jain, R. K. Manohar Publishers and Distributors, New Delhi. 1993.
- Narang, Harish. "Piya Gaye Rangoon: Inheritance and Ideology in Diaspora Women's Writing". *Gender and Narrative*. Jain, Jasbir. Agarwal, Supriya. Rawat Publications. 2002.

Suggested Readings (Suggested Readings can be modified by the course instructors)

- Al-Kadhimi, Shaymaa Hadi. *Women's Diaspora: A Swing between Two Worlds*. Omni Scriptum & Company. 2015.
- Ashcroft, Griffiths and Tiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989. 33. Print.
- "Breaking the Circle: Recreating the Immigrant Self in Selected Works of Himani Bannerji". *Theorizing and Critiquing Indian Diaspora*. Sharma, Kavita. Chakrabarti, Tapas. (ed). Creative Books, New Delhi. 2004.
- Breto , Isabel Alonso-. "A Poetics of Disruption": Farida Karodia's A Shattering of Silence and the Exiled Writer's Dilemma Position. *Prague Journal of English Studies* Volume 4, No. 1, 2015.
- Cohen, Robin. *Global Diasporas: An Introduction*. London: Routledge, 2008.
- Fanon, Frantz. "From Concerning Violence" in *The Wretched of the Earth*, included in *Black Identity*. Ed. Francis Kearns. New York: Holt, Rinehart & Winston, 1970. 168. Print.
- Hassan, Waïl S. "Leila Aboulela and the Ideology of Muslim Immigrant Fiction". *NOVEL: A Forum on Fiction*. *NOVEL: A Forum on Fiction*. Vol. 41, No. 2/3. 2008. pp. 298-319.
- Jain, Ravindra K. *Indian Communities Abroad: Themes and Literature*. Manohar Publishers, Delhi. 1993.
- McGifford, Diane. *The Geography of Voice*. TSAR Publications, Canada. 1992
- Narang, Harish. "You will Flow Back to your Beginnings: Problems of Identity and Aesthetics in Canadian Literature of Indian Diaspora". *Multiculturalism: Canada and India*. Dhawan, R. K. Pabby, D. K. (ed). Prestige Books, New Delhi. 2005.
- Rastegar ,Kamran. "Trauma and Maturation in Women's War Narratives: The Eye of the Mirror and Cracking India". *Journal of Middle East Women's Studies*. Vol. 2, No. 3. 2006. pp. 22-47. Duke University Press.
- Singh, Gurupadesh. *Diasporic Studies : Theory and Literature*. Gurunanak Dev University, Amritsar. 2007.
- Thilakarathne, Indeewara. "Diaspora and Diasporic Literature." *Sunday Observer*. 2011. Web. 16 Mar. 2012. .
- Veviana, Coomy S. Godard, Barbara. Ed. *Intersexions*. Creative Books, New Delhi. 1996.
- <https://www.newyorker.com/magazine/2018/06/04/memoirs-of-disease-and-disbelief>
- <https://tinhouse.com/sick-an-interview-with-porochista-khakhpour/>
- https://www.jstor.org/stable/40874104?seq=1#page_scan_tab_contents
- <https://www.jstor.org/stable/25090048>
- <https://literature.britishcouncil.org/writer/imtiaz-dharker>
- <https://shodhganga.inflibnet.ac.in/bitstream/10603/148764/9/09%20love%20and%20protest%20in%20the%20select%20poems%20i.pdf+>
- https://www.academia.edu/10369932/THE_PLACE_OF_NOSTALGIA_IN_DIASPORA_WRITING_HOME_AND_BELONGING_IN_THE_FICTION_OF_BHARATI_MUKHERJEE

Assessment Plan (The pattern of continuous assessment can be decided/changed be decided by the course instructors)

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
xi.	Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
xii.	Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
xiii.	A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision
xiv.	An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
xv.	A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

16. Suggestions To Students On Reading / Expectations From Students:

- m. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- n. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- o. Students need to be aware of the developments in the classroom.
- p. students need to read additional materials on research methodology and research ethics

17. Suggestions To Students On Writing Assignments / Expectations From Students:

- j. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- k. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- l. Students need to follow research methodology and ethics and avoid any stance of plagiarism. cases of plagiarism will be penalized as per the gazette notification of government of India, as adopted by AMU.

18. Teacher's Role:

- s. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- t. Teachers will announce each test / quiz / assignment / sessional well in advance.
- u. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- v. Teachers will share the answer scripts and provide feedback if the students want to have it.
- w. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- x. The teacher will distress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make-up test.

19. Class Policies:

- vii. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
- viii. Class attendance: as per university rules, 75% attendance is mandatory.
- ix.

20. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: The teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

**M.A. (English) II Semester (Elective Paper)
Film Studies**

Course Code: EOM 2126

Credits: 04

The objective of this course is to introduce the students to basic concepts in film studies. They would be required to write reviews/long comments on films as part of their sessional and semester examinations. Viewing of some selected films (both English and Hindi) and taking notes on them will be mandatory as they will be required to write theoretically – sound criticism on those films and not a mere summary of the plot

Unit I: Film as an art:

- The nature of art
- Ways of looking at art
- Film and the other art

Unit II: The Language of Film:

- Signs-Perception of images
- Denotative and connotative meaning.
- Film and Ideology
- Cinematic codes: Mise-en-scene, setting, props, costume, performance and movement, lighting, camera and camera movement, editing, sound, narrative.

Unit III: Approaches to cinema:

- Genre, Star and auteur
- The film spectator
- Analysis and interpretation of selected films: Hindi and English

Suggested Reading:

- Christian Metz (from *Film Language: A semiotics of the Cinema*)
- “On the impression of reality in cinema”
- “Some points in the semiotics of the cinema”
- Monaco James. *How to read a film*. Oxford University Press, 2009.
- John Burger, *Ways of seeing*
- Dudley Andrew. *Concepts in Film Theory*.
- Andre Bazin (from *what is cinema*)
- *Selected Films*

MA English III Semester

Department of English, AMU

Students are to choose ONE Core Paper EACH from Pool 1- 4

Semester III							
Theme of Pool 1: Literary Theory and Criticism							
Paper I	EOM 3101	Core	Postcolonialism: Theory and Practice	04	30	70	100
Paper II	EOM 3102	Core	Modernism and Postmodernism: Theory and Practice	04	30	70	100
Paper III	EOM 3103	Core	Contemporary Literary Theory: Poststructuralism to Post Theory (Theory and Practice)	04	30	70	100
Theme of Pool 2: Alternate Literary Discourses							
Paper I	EOM 3104	Core	World Literatures	04	30	70	100
Paper II	EOM 3105	Core	American Literature	04	30	70	100
Paper III	EOM 3106	Core	Life Writings	04	30	70	100
Theme of Pool 3: Postcolonial Literatures							
Paper I	EOM 3107	Core	Latin American Literature	04	30	70	100
Paper II	EOM 3108	Core	Australian Literature	04	30	70	100
Paper III	EOM 3109	Core	African Literature	04	30	70	100
Paper IV	EOM 3110	Core	Caribbean Literature	04	30	70	100
Theme of Pool 4: Translation Studies and Comparative Literature							
Paper I	EOM 3111	Core	Translation: Theory and Practice	04	30	70	100
Paper II	EOM 3112	Core	Comparative Literature	04	30	70	100
Paper III	EOM 3113	Core	Indian Literature in Translation	04	30	70	100
Ability Enhancement: Any ONE or a COMBINATION of the following:							
Paper I	EOM 3171	Ability Enhancement	Seminar Presentation	04	30	70	100
Paper II	EOM 3172		Internship				
Paper III	EOM 3173		Outreach Programme				
Project with Dissertation :							
	EOM 3174	Ability Enhancement	Project with Dissertation (Compulsory)	04	30	70	100

MA ENGLISH III SEMESTER

Postcolonialism: Theory and Practice

Course Code : EOM3101

Credits: 04

Max. Marks: 100

Background:

This course is an inter-disciplinary attempt to introduce students to the complex knowledge formations engendered by the colonial encounter. It aims to bring together a set of readings that engage with the probing questions appearing at the intersection of history, culture, literature, power etc. In order to more fully appreciate the theoretical contestations which find articulation within the domain of 'postcolonial theory', this course

proceeds considering the postcolonial as an enduring condition of being that undercuts not only disciplinary concerns but also the methods and modes of readings that it makes available for us. The course will touch upon the key concepts of colonial modernity, history, the 'other' and a range of discursive frameworks that condition the postcolonial societies.

Course Outcomes:

By the end of this course, students will be able to:

- Analyse literary and other forms of writings with a clear understanding of the postcolonial power relations.
- Acquire a critical vocabulary in order to engage with the commitments to strategies and values that accompany the existing terminologies.
- Construct arguments with the vexed question of nation, culture and identity for nations.
- Map out variance between postcolonial criticism and philosophy along with the theory and practice.
- Respond to the contemporary resonance of the term with its interdisciplinary thrust.

IMPORTANT NOTE: FOR ANALYSIS AND INTERPRETATION OF LITERARY TEXTS IN THE LIGHT OF LITERARY THEORY, TEACHERS WILL PROVIDE SAMPLE—ANALYSIS AND PRACTICE TO THE STUDENTS.

List of Content:

Introduction: What is Postcolonial? by Robert J.C. Young

Colonialism and Knowledge Formations

- Introduction, *Orientalism* by Edward Said
- 'Introduction' and ch. 2, 'The Command of Language and the Language of Command' in *Colonialism and its forms of Knowledge* by Bernard Cohn
- Latana Muni, 'The Production of an Official Discourse on Sati in Early Nineteenth Century'
- Bernard S. Cohn, 'The Census, Social Structure and Objectification in South Asia', in *An Anthropologist among the Historians*, 224-254
- Under Western Eyes: Feminist Scholarship and Colonial Discourses by Chandra Talpade Mohanty

Nation, Culture and National Identity

- Frantz Fanon. "National Culture"
- Benedict Anderson "Cultural Roots" and "Origins of National Consciousness" in *Imagined Communities*
- Partha Chatterjee "Nationalism as a Problem in the history of political ideas" in *Nationalist Thought and the Colonial World*
- Homi K. Bhabha - "Dissemination: Time, Narrative, and the Margins of the Modern Nation"
- 'The Other Question: Stereotype, discrimination and the discourse of colonialism' in *The Location of Culture*. London: Routledge, 1994
- Robert Young - "The Cultural Politics of Hybridity"

Issues and debates on Literature and Postcolonial thought

- Frederic Jameson's 'Third World Literature in the Era of Multinational Capitalism'
- Aijaz Ahmad, Jameson's Rhetoric of Otherness and the 'National Allegory'
- "Two Visions in *Heart of Darkness*" by Edward Said
- 'The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature' by Abdul R. Janmohamed

Language and University Education

- R. N. Tagore, *The Center of Indian Culture*
- M. K. Gandhi, *Hind Swaraj*, Ch. 18 on Education
- The Language of African Literature*, by Ngũgĩ wa Thiong'o
- Language and Spirit* by Raja Rao
- 'Introduction' *Masks of Conquest* by Gauri Viswanathan

- Education and Neocolonialism by Philip G Atbach

History

- ‘‘The Mise of History’’ by Derek Walcott
- Excerpts from *Provinci alizing Europe*, Dipesh Chakrabarty
- Introduction, *Reading Subaltern Studies*, David Ludden

Essential Readings:

- *H nd Swaraj*
- *Heart of Darkness*
- J. M Coetzee *Waiting for the Barbarians*
- *Kant hapura*
- Mahasweta Devi, *Imaginary Mps* (1995)

Suggested Readings:

- *Discourse on Colonialism* by Aim e Cesaire
- Ram Mohun Roy, *Remarks on Settlement in India by Europeans* (1832)
- Negritude: A Humanism of the Twentieth Century, by Leopold Sedar Senghor
- *The Intimate Enemy* by Ashis Nandy
- *The Post-colonial Studies Reader* ed Bill Ashcroft et al
- *The Wretched of the Earth* by Frantz Fanon
- *Decolonising the Mind* by Ngũgĩ wa Thiong’o

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Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
i.	Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
ii.	Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
iii.	A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision
iv.	An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
v.	A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

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 - Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - Students need to be aware of the developments in the classroom.
 - students need to read additional materials on research methodology and research ethics
- Suggestions To Students On Writing Assignments / Expectations From Students:**
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 - Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
 - Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.
- Teacher’s Role:**
 - Teachers will provide the syllabus, guidelines, and study materials (except prescribed materials) in the form of hard or soft copies.
 - Teachers will announce each test / quiz / assignment / sessional well in advance.
 - Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
 - Teachers will share the answer scripts and provide feedback if the students want to have it.
 - Marks obtained by students for all tests / continuous assessments will be announced by the teacher.

f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.

4. Class Policies:

i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.

ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA ENGLISH III SEMESTER

MODERNISM AND POSTMODERNISM: THEORY AND PRACTICE

Course Code : EOM-3102
Max. Marks: 100

Credits: 4

Background:

Modernism and Postmodernism are cultural and ideological movements produced out of the respective historical periods in art, philosophy, literature, music, politics, technology and culture. For the sake of studies, Modernism is taken to be prevalent from 1850s to the 1950s whereas Postmodernism since the 1950s.

In order to understand both the movements, one must engage with the idea of modern and its making over the past few centuries. A broader historical paradigm leads to the emergence of modern and modernity. The modernist movement in culture in 20th century must not be confused with the idea of modern and modernity because some thinkers believe that the formation of the modern had been there for more than five centuries, in the 20th century. It began when path breaking changes took place in the human life and cultures like the scientific revolution, the advent of capitalism, the emergence of the idea of nation-state, the German Reformation in religion, and the of modern individualism. The subsequent processes like Enlightenment, the birth of democratic states (France and the US, for example), industrialization, and urbanization, over the 1700s and 1800s, were also part of the modernity. Thus, in the second half of 19th century, modernism emerged as a reaction to modernisation and modernity. Therefore one has to be careful in defining modernism as not a consolidation or endorsement of modernity/modernisation. As a set of ideas, themes, expressions, patterns and ideas, Modernism emerged as an assertion of emphasized individual truth, expression, originality, and autonomy.

Postmodernism is not only a reaction to Modernism, but also in itself a very different set of cultural attitudes and patterns. Postmodernism carried forward some basic ideas of Modernism as well as reflects some significant historical changes that began to occur from the 1950s to the 1980s. Postmodern cultural paradigms expound difference, plurality, invention, artifice, cynicism, irony, networks, and pastiche.

This paper will make the students understand these cultural shifts in the 19th and 20th centuries while touching upon the major thinkers/philosophers to understand how and why they happened. The paper is designed to undertake a discussion of multiple modernities and postmodernities wherein Indian and other experiences will also be taken into account. The paper is based on theory and practice; therefore, students will be given a pan-genre exposure to painting, cinema and literature in order to understand the two movements.

Course Outcomes:

By the end of this course, students will be able to

- Demonstrate sound grounding in the basic tenets of Modernism and Postmodernism.
- Compare and contrast the difference and similarities between the two movements while referring to varied genres.
- Able to produce critical interpretations based on the major paradigms of the two movements.
- Independently formulate worldview based in the modernist and postmodernist themes.

IMPORTANT NOTE: THE LIST OF PAINTERS, FILMS AND LITERARY TEXTS PROVIDED IN THE PAPER ARE TO BE USED BY THE TEACHERS AND STUDENTS FOR INTERPRETATION AND APPLICATION OF THEORY. THESE ARE NOT TO BE TREATED AS PRESCRIBED TEXTS.

List of Content:

Modernism

(There will be readings of ONLY 35 pages)

- **Philosophy, Modernity, Enlightenment and Intellectual History)**
(Philosophy as a reflection of modernity and progress)
 - Jean-Jacques Rousseau: Excerpt from *Complete Work*
 - Immanuel Kant: Excerpt from *EnLightenment*
- **From Enlightenment to Revolution**
(Alienation, Class Struggle and Revolution)
 - Immanuel Kant: Excerpt from *EnLightenment*
 - Karl Marx: Excerpt
- **Re-imagining the World**
(English Enlightenment traditions and reimagining the world without a striving for change)
 - Charles Darwin and Culture of Enlightenment in England: Excerpt *from The Voyage of the Beagle*
- **From Struggle to Intensity**
(Aesthetic embrace of intensity instead of search for the “really real”)
 - Charles Baudelaire: Excerpt from “The Painter of Modern Life” (1863)
- **Multiple Modernities (Modernisms)**
S. N. Eisenstadt (Excerpt from *Multiple Modernities*)
Indian Modernity (Following are to be referred in the discussion):
(Indian Modern, Indian Renaissance, Colonialism-Postcolonialism, Country to Nation, Vernacular)
Ishwarchand Vidya Sagar
Raja Ram Mohan Roy
Sir Syed Ahmed Khan
Rabindranath Tagore
J. Krishnamurthi
- **Intensity and the Ordinary: Art, Loss, Forgiveness**
(Consideration of the surface of the medium of art and moving away from a quest for the most realistic representation of the world)

For Reference Only:

Painting

Europe: Edouard Manet, Pablo Picasso, Matisse and Paul Klee

India: Raja Ravi Verma and Amrita Shergill

Cinema

Japan: Akira Kurosawa’s “Rashomon” (1950)

France: Louise Malle’s “The Lovers” (1958)

England: Tony Richardson’s “Look Back in Anger” (1958)

Czechoslovakia: Stefan Uher “The Sun in a Net” (1962)

Cuba: Tomás Gutiérrez Alea’s “Memories of Underdevelopment” (1968)

Hindi:

Raj Kapoor’s “Awaraz” (1951)

Bimal Roy’s “Do Beegha Zameen” (1953)

Satyajit Ray’s “Pathar Panchali” (1955)

K. Asif’s “Mughal e Azam” (1960)

Rajendra Bedi’s “Dastak” (1970)

Basu Chatterjee’s “Khatta Meetha” (1978)

Literature

Europe:

James Joyce’s *Ulysses*

William Faulkner’s *The Sound and the Fury*

Virginia Woolf’s *To the Lighthouse*

T. S. Eliot’s “The Wasteland”

Samuel Beckett’s *Waiting for Godot*

Edward Albee's *Zoo Story*
 Tennessee Williams' *A Streetcar Named Desire*
 India:
 Raja Rao's *Kanthapura* (1938)
 Premchand's Short Stories: "Kafan", "Poos ki Raat", "Eidgaah" "Badey Bhai Sahab"
 Qazi Nazrul Islam's "Bidrohi"
 Sarat Chandra Chattopadhyay's *Srikant*
 Rabindranath Tagore's "The Postmaster"
 Phanishwar Nath Renu's *Maila Aanchal*

Postmodernism

(There will be Readings of ONLY 40 pages)

- **The Postmodern Thought**
 - Fredric Jameson: Excerpt from *Postmodernism, or, The Cultural Logic of Late Capitalism*
 - Ralph Waldo Emerson: Excerpt from "Experience" and "Self Reliance"
 - Francois Lyotard
 - **Critical Theory to Postmodernism**
 (Totality, Politics of Control)
 - Max Horkheimer and Theodor Adorno: Excerpt from *Dialectic of Enlightenment (Cultural Memory in the Present)*
 - Michel Foucault: Excerpt from *Madness and Civilization*
 - **Postmodern Identities**
 (Formation and Performance of Identities in a World without Foundations)
 - Susan Sontag: Excerpt from "Notes of Camp"
 - Judith Butler: Excerpt from *Undoing Gender*
 - Slavjo Zizek: Excerpt from *Conversations with Zizek*
- Indian Postmodernity:**
- Arjun Appadurai, Excerpt from *Modernity at Large*
 - Homi Bhabha: "Introduction" to *Nation and Narration*
 - Gayatri Spivak: Excerpt from *In Other Worlds: Essays in Cultural Politics*
 - Partha Chatterjee: Excerpt from *Nationalist Thought and the Colonial World: A Derivative Discourse*
- **Art**
 (Responses to Loss of Foundation/Roots and Play with Language of Art)

For Reference Only:

Painting:
 Justin Michael Jenkins (US)
 Kiefer (Germany)
 Mark Tansey (US)
 Aydin Aghdashloo (Iran)
 José Bernal (Cuba)
 Rafael Trelles (Peurto Rico)
 M. F. Hussain (India)

Cinema:
 Jean Luc Giardard's "Breathless" (1960)
 Francis Ford Coppola's "The Godfather" Trilogy (1972-1991)
 David Lynch's "Blue Velvet" (1986)
 David Lynch's "Mulholland Drive" (2001)
 Abbas Kiarostami's "The Koker" Trilogy

India:
 Prakash Mehra's "Zanjeer" (1973)
 Anurag Kashyap's "Gangs of Wasseypur" (2012)

Literature:
 Vladimir Nabokov's *Pale Fire* (1962)
 Gabriel García Márquez's *One Hundred Years of Solitude* (1967)
 Umberto Eco's *Foucault's Pendulum* (1988)
 Salman Rushdie's *Midnight's Children* (1981)
 Nissim Ezekiel's *Latter-Day Psalms* (1982)
 Orhan Pamuk's *The Black Book* (1990)

Girish Karnad's *Tughlaq* (1977)
Maya Rao's *The Walk* (2012)

Essential Readings(Relevant Excerpts):

- Appadurai, Arjun. *Modernity At Large*. University of Minnesota Press (November 15, 1996)
- Baudrillard, Jean, from "The Precession of Simulacra"
- _____ . *Multiple Modernities*. Ed. Transaction Publishers in 2000 and Routledge in 2017.
- Chatterjee, Partha. *Nationalist Thought and the Colonial World: A Derivative Discourse*. University of Minnesota Press. 1993.
- Eisenstadt, S. N. "Multiple Modernities." *Daedalus*, vol. 129, no. 1, 2000, pp. 1-29. JSTOR, www.jstor.org/stable/20027613.
- Gooding-Williams, Robert. "Nietzsche's Pursuit of Modernism." *New German Critique*, no. 41, 1987, pp. 95-108. JSTOR, www.jstor.org/stable/488277.
- Jameson, Fredric. "Postmodernism and Consumer Society"
- Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Verso, 1991.
- Jürgen Habermas "Modernity: An Unfinished Project", in *Habermas and the Unfinished Project of Modernity: Critical Essays on 'The Philosophical Discourse of Modernity'*, eds. Maurizio Passerin d'Entreves and Seyla Benhabib (Cambridge: Polity Press, 1996), pp. 38-55.
- Lyotard, Francois, *The Postmodern Condition*.

Suggested Readings:

- Ali, Atteqa. "Early Modernists and Indian Traditions." (October 2004)
- _____ . "The Rise of Modernity in South Asia." (October 2004)
- Booker, M. Keith, *Postmodern Hollywood*
- Bose, Brinda. "Modernity, Globality, Sexuality, and the City: A Reading of Indian Cinema." *The Global South*, vol. 2, no. 1, 2008, pp. 35-58. JSTOR, www.jstor.org/stable/40339281.
- Dass, Manishita "Visions of Modernity in Colonial India: Cinema, Women, and the City", in *The Oxford Handbook of Global Modernisms*. Edited by Mark Wollaeger and Matt Eatough. Oxford University Press.
- https://www-tc.pbs.org/wgbh/evolution/educators/teachstuds/pdf/darwins_excerpts.pdf
- Greene, Maxine. "Postmodernism and the Crisis of Representation", *English Education* 26, no. 4 (1994), 208.
- Zapf, Wolfgang (2004): Modernization theory - and the non-western world, WZB Discussion Paper, No. P 2004-003, Wissenschaftszentrum Berlin für Sozialforschung (WZB), Berlin. <https://www.econstor.eu/handle/10419/50239>
- Ichijo, Atsuko. "Moments of subversion and resistance: the non-Western take on 'modernity' and its unintended consequences". <http://web.isanet.org/Web/Conferences/AP%20Hong%20Kong%202016/Archive/b7c14cb1-137b-4a4b-a55a-3ed7b1dc47dc.pdf>
- O'Brien, Paul. "Modernism Post Modernism and Beyond." *Circa*, no. 48, 1989, pp. 16-22. JSTOR, www.jstor.org/stable/25557471.
- Tscherkes, Bohdan. "Modernism: Where Is It, What Is It like, for What Purpose Is It There?" *Positions*, 2008, pp. 84-89. JSTOR, www.jstor.org/stable/25835094.
- Wright, Neelam Sidhar, *Postmodernism and India in Bollywood and Postmodernism: Popular Indian Cinema in the 21st Century*. University Press Scholarship Online. 2017

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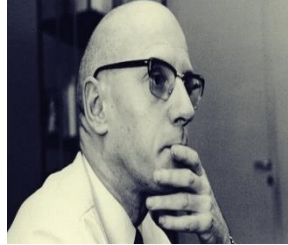
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MA ENGLISH III SEMESTER
Contemporary Literary Theory from Poststructuralism to Post-Theory
(Theory and Practice)

Course Code : EOM-3103

Credits: 04

Max. Marks: 100

BACKGROUND:

Theory interrogates issues, among others, related to language, self and power. It raises questions and tries to discuss them threadbare. 'Does language predate our selves?' Does it represent our world faithfully?' 'How does power function in our world?' What is the meaning and role of history in culture? What role does gender play in discussions about language, self and power?'' These and many other related issues and questions are the concern of this paper which will also survey a possible Post-Theory scenario. Does Post-Theory mean end of theory, a return to literature, or more of theory?

Course Outcome:

By the end of the course, students will be able to:

- Demonstrate holistic comprehension of seminal works of and important concepts in poststructuralist theory.
- Display through their critiques the two important dimensions of theory (a) Reading theory can be very illuminating in its own right without necessarily being instrumental (b) Reading theory can help in the interpretation of literary analysis of texts.
- Formulate debates and critiques to display that no theoretical position or school stands in isolation from other positions and schools.

- Analyse literary texts in the light of theory.

IMPORTANT NOTE: FOR ANALYSIS AND INTERPRETATION OF LITERARY TEXTS IN THE LIGHT OF LITERARY THEORY, TEACHERS WILL PROVIDE SAMPLE-ANALYSIS AND PRACTICE TO THE STUDENTS.

List of Content:

A. Deconstruction: Critique of logocentricism; undecidability of meaning; difference and dissemination; American deconstruction.

B. Psychoanalytic Theory: Discovery of the Unconscious: Freud; Deviations from Freudian mapping of the Unconscious: Jung and Otto Rank; Ego-centrist approach to theory and practice of psychoanalysis: the American School; Lacan and his revolt against ego-centrist psychoanalysis.

C. New Historicism and Cultural Materialism: Influence of Giambattista Vico, Gottfried Von Herder, Pecheux, Geertz, Bakhtin and Foucault; View of History and Historical Change; Competing Discourses in History; Redefinition of the Role and Function of Power; Literary and Non-Literary Texts; Rejection of the Idea of Authorial Genius and Established Canons.

Cultural Materialism: Historical Context, Theoretical Method, Political Commitment and Textual Analysis; Role of Class, Ideology and Economy ; Identification of Faultlines in Dominant Social Orders; The Idea of Resistance; Similarities and Differences between New Historicism and Cultural Materialism

D. Feminism: Relationship of theory to Feminism; critique of androcentricism in language and literature; gynocriticism.

E. Theory after Theory: Return to Literature, New Aestheticism, Political Criticism.

ESSENTIAL READINGS:

- Jacques Derrida "Structure, Sign and Play in the Discourse of Human Sciences"
- Abraham, M.H. "The Deconstructive Angel"
- J.Hillis Miller. "The Critic as Host"
- Stephen Greenblatt (from) *Will in the World*
- Paul de Man (from) *Allegories of Reading*
- Terry Eagleton (from) *After Theory*
- Stephen Greenblatt "Invisible Bullets: Renaissance Authority and its Subversion"
- Stephen Greenblatt "Towards a Poetics of Culture"
- Louis A. Montrose, "Professing the Renaissance: The Poetics and Politics of Culture"
- Brook Thomas "The New Historicism and Other Old-Fashioned Topics"

- Jonathan Dollimore, (eds)(from) *Political Shakespeare: Essays in Cultural Materialism*
- M.K.Ruthvan(from) *Feminist Literary Studies*

SUGGESTED READINGS:

- i. Deborah Cameron (from) *Feminism and Linguistic Theory*
- ii. Ryan, Michael (from) *Literary Theory: A Practical Introduction*
- iii. Raman Selden (from) *Practicing Theory Reading Literature*
- iv. Raymond Williams (from) *Marxism and Literature*
- v. Alan Sinfield (from) *Faultlines: Cultural Materialism and the Politics of Dissident Reading*
- vi. Raman Selden, Peter Widdowson and Peter Brooker, *A Reader's Guide to Contemporary Literary Theory Chapter 7 "Poststructuralist Theories" and the "Conclusion: Post-Theory"*

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Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
i.	Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
ii.	Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
iii.	A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision
iv.	An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
v.	A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

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 - f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.
4. **Class Policies:**
 - i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.

ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA English III Semester

World Literatures

Course Code: EOM3104

Max. Marks: 100

Credits: 04



Background:

The idea behind introducing this paper is to move beyond the traditional methods of reading literature by focusing on the national literature or European masterpieces as the only valid source of reading English literature. An emerging global perspective has challenged both the European focus and the very category of 'the masterpiece'. In the modern period, literatures across the world have become more enriched by increased interaction among nations. The Post World War era saw a facilitation of interest in the study of world literature. World literature today is seen in the global context. The scenario of literary reading has changed drastically since the mid 1990s. This syllabus comprises writings from around the World, not a set of canonical texts. The texts have been prescribed from literatures written in countries like China, Africa, Arabia, Turkey, Afghanistan, Japan, Australia, Pakistan, Bangladesh and of course India to bring out the different facets of human experience and literary technique.

Course Outcomes:

By the end of this course, students will be able to

- Exhibit a holistic knowledge of the literatures beyond the Eurocentric literary reservoir.
- Pursue their interests in literature beyond linguistic, cultural, or departmental boundaries and know about the diverse experiences of humanity.
- Construct critiques of appreciation and analysis of literary techniques through exposure to writings across the world

Content:

Fiction:

Chinua Achebe:	:	<i>Arrow of God</i> (Nigerian)
V. S. Naipaul	:	<i>The Mimic Man</i> (Trinidadian)
J. M. Coetzee	:	<i>Disgrace</i> (South African)
Orhan Pamuk:	:	<i>Snow</i> (Turkish)
Fadwa Faqir	:	<i>My Name is Salma</i> (Jordanian/British)
Khaliid Husseini	:	<i>A Thousand Splendid Suns</i> (Afghanistani)
Mohsin Hamid	:	<i>Reluctant Fundamentalist</i> (Pakistani)
Susan Abulhawa	:	<i>Mornings in Jenin</i> (refugee literature, Palestinian American)

Short Fiction:

Gabriel Garcia Marquez	:	'Big Mama's Funeral' (Colombian)
Nadine Gordimer	:	'Once Upon a Time'
Fakir Mohan Senapati:	:	'Rebati'
Yiyun Li	:	'A Sheltered Woman' (Chinese)

Plays:

Wole Soyinka	:	<i>The Lion and the Jewel</i> (Nigerian)
Kazuo Ishiguro	:	<i>Remains of the Day</i> (Japanese)
Derek Walcott	:	<i>Dream on Monkey Mountain</i> (Caribbean)

Poetry:

Pablo Neruda	:	'Tonight I Can Write'
Judith Wright	:	'Nigger's Leap' 'Bullocky' (Australian)
A D Hope	:	'Australia', 'The Wandering Islands'
Mamang Dai	:	'The Voice of the Mountain' (Indian)
Gabriel Okara	:	'once upon a Time' (African)
Margaret Atwood	:	'A Sad Child' (Canadian) 'Progressive Insanities of a Pioneer'
Maya Angelou	:	'on Aging', 'Phenomenal Woman' (American)

Essential Readings (Relevant Excerpt):

- Ngugi wa Thiong'o, *Decolonising the Mind* (Collection of Essays)
- David Damrosch *What Is World Literature?* Princeton: Princeton U Press 2003
- *Debating World Literature* Ed by Christopher Prendergast Varso classics, 2004
- *Mapping World Literature: International Canonization and Transnational Literatures* by Mads Rosendahl Thomsen Bloomsbury Publication, 2008
- *World Literature in Theory* by David Damrosch Pub. Willey Blackwell
- *World Literature: A Reader* Eds. Theo D'haen, Cesar Dominguez and Mads Rosendahl Thomsen
- *The Pan-Asian Empire and World Literature* by Sowon S. Park University of Oxford in Comparative Literature and Culture, vol 15, 2013, issue

Suggested Readings:

- ----- Ania Loomba, *Colonialism Postcolonialism* London and New York: Routledge.
- ----- Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: Anansi Press, 1982
- ----- Brydon, Diana & Helen Tiffin (Eds). *Decolonising Fictions*. Dangaroo, 1993.
- ---- Tiffin, Chris & Lawson, Alan (eds.) *Describing Empire: Postcolonialism and Textuality*. Routledge, 1994
- ----- DeBevoise, M B *How to Read World Literature*. New York and London: Blackwell, 2009. David et al., Damrosch eds. *The Longman Anthology of World Literature*. New York: Pearson Longman, 6 vols., 2d ed. 2009.
- ----- Davis, Paul et al., eds., *The Bedford Anthology of World Literature*. New York: Bedford/St. Martin's, 6 vols., 2004.
- ----- Dhaen, Theo. *The Routledge Concise History of world literature*. London: Routledge, 2011.
- ----- Emenyonu, Ernest. *Studies on the Nigerian Novel*. Heinemann, 1991.
- ----- Fanon, Frantz *Black Skins, White Masks*. Pluto Press: London, 1986
- ----- Garcia Marquez, the Nobel Prize Acceptance Speech, in Garcia Marquez: New Readings, ed. Bernard McGurk and Richard Cardwell (Cambridge: Cambridge University Press, 1987)
- ----- Gates, Henry Louis. *Race, Writing and Difference*. Chicago, 1985.
- ----- Githae-Mugo, Mirce *Visions of Africa*. Kenya Literature Bureau, 1978
- ----- Groy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Verso, 1994
- ----- Hergenhan, L (Ed). *The Penguin New Literary History of Australia* Ringwood: Penguin, 1988.
- ----- Howells, Coral Ann & Kroll, Eva-Marie (Eds.) *The Cambridge History of Canadian Literature*. New York: Cambridge University Press, 2009.
- Jones, Hired. *The Writing of Wole Soyinka*.
- ----- Heinemann, 1987. 16. King, Bruce. *The New literatures: Cultural Nationalism in a Changing World* Macmillan, 1987.
- ----- Moss, Joyce & valetuk, Lorraine, ed, *World Literature and Its Times*. Gale group, New York, 2001.
- ----- Owen, Stephen. *Reading in Chinese Literary Thoughts*. Harvard University Press, 1992.
- ----- Mrlatt and Betsy Warland. *Telling It: Women and Language Across Cultures*. Press Gang, 1990.

- ----- Nasta, Susheila *Motherlands: Women's Writing from Africa, the Caribbean and South Asia* Women's Press, 1991.
- ----- Pandurang M. and Anke Bartels. (eds.) *African Women Novelists: Re-imagining Gender*. New Delhi: Pencraft International. 2010.
- ----- Paravisini-Gebert, Elizabeth *Literature of the Caribbean*. Westport: Greenwood Press, 2008.
- ----- Hecce, Peter. *The Cambridge History of Australian Literature*. Melbourne: Cambridge University Press, 2009.
- ----- Soyinka, Wole. *Myth, Literature and the African World*. Oxford, 1991.
- ----- White, R *Inventing Australia*
- ----- Wight, Derek *Wole Soyinka: Life, Work, and Criticism* York Press: Queensland Press, 2001.

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 - ii. Class attendance: as per university rules, 75% attendance is mandatory.
- 5. Additional Weekly, Post Class Discussion Sessions:**

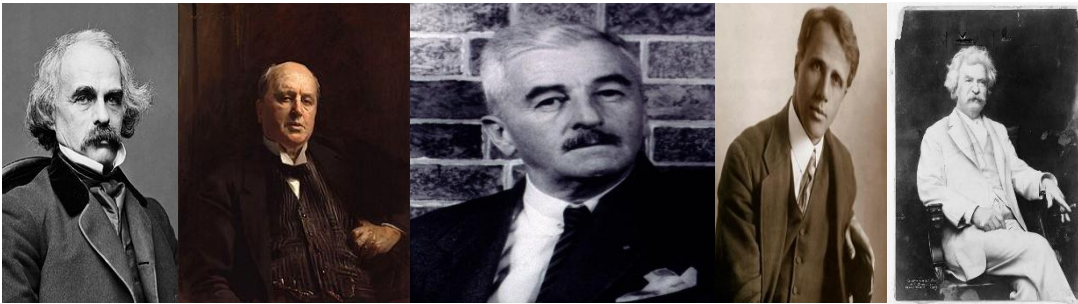
Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA ENGLISH III SEMESTER
American Literature

Course Code: EOM-3105

Credits: 04

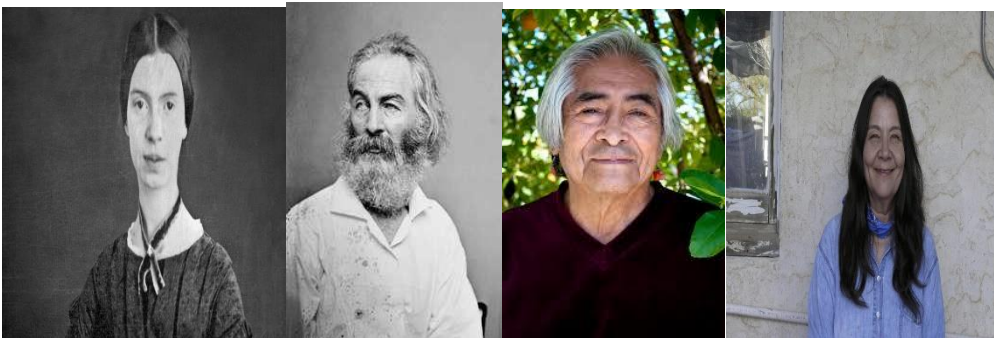
Max. Marks: 100



Hawthorne Henry James Faulkner Robert Frost Mark Twain



Edward Albee Eugene O'Neill Amy Lowell Adrienne Kennedy



E Dickinson Walt Whitman Simon J. Ortiz Leslie Marmon Silko

BACKGROUND:

Study of English literature also requires familiarity with works of American literature. Works of American literature and criticism by American critics of both English and American literature often appear together, especially in the twentieth century texts. This paper attempts to give students a grounding in American history, its periodization, its literary forms through some canonic works in American literature.

Course Outcomes:

By the end of this course, students will be able to

- Display knowledge of American literature and literary figures in different genres such as fiction, poetry and drama.

- Examine the form and content in relation to the historical context and the relevant literary and social movements.
- Map the American literary tradition and the larger concerns of American thought.
- Formulate questions for investigation and discussion.
- Appreciate American literary history as a complex terrain of contested values.

List of Content:

Novels:

Nathaniel Hawthorne (1804-1864): *The Scarlet Letter* (1850)
 Mark Twain (1835-1910): *Huckleberry Finn* (1885)
 Henry James (1843-1916): *The Portrait of a Lady* (1881)
 William Faulkner (1897-1962): *The Sound and the Fury* (1929)

Short Stories:

Nathaniel Hawthorne: 'The Minister's Black Veil', 'Young Goodman Brown', 'Rappaccini's Daughter'
 Simon J. Ortiz (1941): "Kaiser and the War"
 Leslie Marmon Silko (1948-): *The Man to Send Rain Clouds*

Poems:

Walt Whitman (1819-1892): 'Song of Myself', 'Crossing Brooklyn Ferry', 'Out of the Cradle'
 Emily Dickinson (1830-1886): *Selections in American Literature* (1890-1965)
 The following poems:
 67, 130, 258, 303, 341, 712, 812, 1463
 Robert Frost (1874-1963): *Selections in American Literature* (1890-1965) *Urasia*, 1966
 'Mending Wall', 'After Apple-Picking', 'The Road Not Taken', 'Birches', 'West-running Brook'
 Amy Lowell (1874-1925): 'A London Thoroughfare', 'Opal', 'The Taxi', 'A Year Passes', 'In a Garden'

Plays:

Eugene O'Neill (1888-1953): *The Hairy Ape* (1922)
 Edward Albee (1928-2016): *The Zoo Story* (1959)
 Adrienne Kennedy (1931-): *Motherhood 2000* (2008)

Essential Readings (Relevant Excerpts):

- Baym, Nina. *Introduction to The Scarlet Letter*. Penguin American Library.
- Eliot, T.S. "The Introduction to The Adventures of Huckleberry Finn".
- Trilling, Lionel. "The Greatness of Huckleberry Finn"
- Marx, Leo. *Mr Eliot, Mr Trilling, and Huckleberry Finn*.
- Bradbury, Malcolm and Howard Temperley. eds. *Introduction to American Studies*. 3rd edition. London: Longman, 1998.
- Campbell, Neil and Alasdair Kean. *American Cultural Studies*. London: Routledge. 1997.
- Franklin, John Hope and Evelyn Higginbotham. *From Slavery to Freedom: A History of African Americans*. 9th edition. McGraw-Hill, 2011.
- Giles, Paul. *The Global Remapping of American Literature*. Princeton University Press, 2011.
- Godden, Richard. *Fictions of Capital: The American Novel from James to Mailer*. Cambridge University Press, 1990.

- *Graham, Maryemma and Jerry Ward (eds)*. Cambridge History of African American Literature. Cambridge, 2011.
- Gray, Richard. *A History of American Literature*. Wiley-Blackwell, 2004.
- Levander, Caroline F. *Where is American Literatures*. Manchester University Press, 2001.

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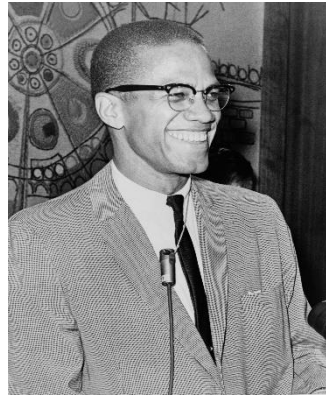
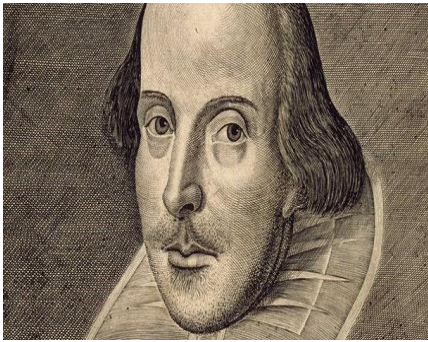
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MA III SEMESTER
Life Writings

COURSE Code: EOM-3106

CREDIT: 04

Max. Marks: 100



BACKGROUND:

Life writings, a prominent medium of documenting one's life, have got a fairly long history like other literary writings. Ranging from Saint Augustine's Confessions to contemporary life narratives of marginalized, the genre has evolved to be a dominant one in the current literary discourse of Global North and South. Though we could notice the publication of a few literary biographies and some personal accounts of English writers in eighteenth and nineteenth centuries, more number of life writings in the form of autobiography, biography, letter, diary and memoir were written in the second half of twentieth century. This unprecedented surge in publishing life accounts was propelled by calamity of two World Wars, various national movements, refugee questions, ramification of holocaust, new social movements carried out in Western and Eastern countries, etc. In all these incidents, ever before, there was, indeed, a dire need to document the lives of people who were either part of the incident or endured the consequences. Thus, for the first time, the genre of life writing gained the attention of historians as it was considered to be a potential document for historiography. It is in this context, studying both life writing texts and the theories of life writings acquires pivotal significance. This course will attempt to introduce students to the history of genre of life writing by having special emphasis on twentieth century life writing texts. The course will make students understand the need to read life writing texts in a wider socio-political and historical context. By discussing the texts that are selected from various politico-social, historical and national matrix, this course will help students locate life writing texts in a larger context. Students will also be told how life

writings of people who belong to countries in the Global South should be read as a narrative of entire community at large. To make this proposition clear, they will be introduced to the role of collective memory and identity in life writings. Taking this Course helps in developing an understanding of how life writing remains as a field of academic enquiry and powerful literary genre and its role in writing historiography.

Course Outcomes:

By the end of this course, students will be able to

- Demonstrate knowledge of various modes of life writings and how they are similar to or different from each other in documenting life history.
- Assess the importance of life writings in writing historical and social document.
- Independently read various life writings as co-texts to other historical and social texts.
- Apply and evaluate in real life situations, by looking at a few examples of the public figures, reach an understanding and derive inferences about how historiography functions.
- Appreciate the genre of life writing as a space to articulate one's agency and resistance.

List of Content:

- Samuel Schoenbaum: *William Shakespeare: A Documentary Life*. OUP. 1975
- Benjamin Franklin: *The Autobiography of Benjamin Franklin*. English Edition. 1793. Available at < <http://www.gutenberg.org/ebooks/148>>
- Dhananjay Keer: *Dr Babasaheb Ambedkar: Life and Mission*. 1971. Available at < https://archive.org/stream/in.ernet.dli.2015.98486/2015.98486.Dr-Ambedkar-Life-And-Mission_djvu.txt>
- Malcom X and Alex Haley: *The Autobiography of Malcolm X*. Ballantine Books (first published 1965) available at < https://archive.org/stream/TheAutobiographyOfMalcomX/The_Autobiography_Of_MalcomX_djvu.txt>
- Maya Angelou: volume I, *I Know Why the Caged Bird Sings*. 1969. available at < https://www.academia.edu/8078608/I_Know_Why_the_Caged_Bird_Sings_-_Full_Text_PDF>&< https://archive.org/stream/IKnowWhyTheCagedBirdSings/I+Know+Why+the+Caged+Bird+Sings_djvu.txt
- Fadwa Tuqan: *A Mountainous Journey: A Poet's Autobiography*. 1990
- Hellen Keller: Selected Letters < <https://www.afb.org/about-afb/history/hellen-keller/letters>>
- Saadat Hasan Manto: *Letters to Uncle Sam*. 1954. (Available at < <https://www.wordswithoutborders.org/article/third-letter-to-uncle-sam>> translated by Khalid Hasan)
- *Subhas Chandra Bose: Selected Letters*.

Essential Readings:

- MOORE-GILBERT, BART. “‘BALEFUL POSTCOLONIALITY’ AND PALESTINIAN WOMEN’S LIFE WRITING.” *Biography*, vol. 36, no. 1, 2013, pp. 51–70. JSTOR.
- “Life Writing” *The Edinburgh Introduction to Studying English Literature*. NED-New edition, 2, Edinburgh University Press, 2014. JSTOR, JSTOR, <http://www.jstor.org/stable/10.3366/j.ctt1g09vqj>.
- “Telling Our Own Stories: Narrative Selves and Oppressive Circumstance” Cowley, Christopher, editor. *The Philosophy of Autobiography*. 1 edition, University of Chicago Press, 2015.
- “Giving Voice to the “I”: Memoir, Autobiography, Diary” Heehs, Peter. *Writing the Self: Diaries, Memoirs, and the History of the Self*. Bloomsbury Publishing India Private Limited, 2013.
- “Life Narrative: Definitions and Distinctions”, “Defining the Genre”, “Contemporary Theorizing” Smith, Professor Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives, Second Edition*. 2 edition, Univ Of Minnesota Press, 2010.

Suggested Readings:

- Anderson, Linda. *Autobiography*. 2 edition, Routledge, 2011.
- Ashley, Kathleen M., et al., editors. *Autobiography and Postmodernism*. University of Massachusetts Press, 1994.
- Couser, G.Thomas. *Memoir: An Introduction*. 1 edition, Oxford University Press, 2011.
- Cowley, Christopher, editor. *The Philosophy of Autobiography*. 1 edition, University of Chicago Press, 2015.
- DiBattista, Maria, and Emily O. Wittman, editors. *Modernism and Autobiography*. Cambridge University Press, 2014.
- Heehs, Peter. *Writing the Self: Diaries, Memoirs, and the History of the Self*. Bloomsbury Publishing India Private Limited, 2013.
- Smith, Professor Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives, Second Edition*. 2 edition, Univ Of Minnesota Press, 2010.
- Whitlock, Gillian. *Postcolonial Life Narrative: Testimonial Transactions*. 1 edition, Oxford University Press, 2015.

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Important Notes:

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- a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - c. Students need to be aware of the developments in the classroom.
 - d. students need to read additional materials on research methodology and research ethics
- 2. Suggestions To Students On Writing Assignments / Expectations From Students:**
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 - b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
 - c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.
- 3. Teacher's Role:**
- a. Teachers will provide the syllabus, guidelines, and study materials (except prescribed materials) in the form of hard or soft copies.
 - b. Teachers will announce each test / quiz / assignment / sessional well in advance.
 - c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
 - d. Teachers will share the answer scripts and provide feedback if the students want to have it.
 - e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
 - f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.
- 4. Class Policies:**
- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
 - ii. Class attendance: as per university rules, 75% attendance is mandatory.
- 5. Additional Weekly, Post Class Discussion Sessions:**
- Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA ENGLISH III SEMESTER
Latin American Literature

Course Code: EOM-3107

Credits: 04

Max. Marks: 100

Background:

Latin American literature comprises the literature of the national literatures of the Spanish-speaking countries of the Western Hemisphere. It also includes the rich literary traditions of the American Indian civilizations conquered by the Spaniards. In 1492, the year Christopher Columbus arrived on the shore of the continent, and the land came to be recognised as a land of artistic verbal expression: prayers, hymns, myths and theatre of various kinds. But the literature of that period was more or less oral. With the advent of the printing press in the 15th century, the Spanish empire depended on written word. With universities opening up in Mexico, Hispaniola and Lima during the sixteenth century, the creation of a nation elite, able to read and write and instilled with Western culture took place. The first Mexican-born poet to attain name was Francisco de Terrazas, who composed sonnets during the last half of the 16th century. The focus of this course is to understand the literary culture and its historic proximity to structures of power in Latin America. The topics being offered are diverse, but what unites them is an attempt to read and assess some of the different ways in which identity, statehood, power, and their contestation and reworking, have been articulated through the texts prescribed. The aim of this paper is to give space to the socio-cultural and political narrative of Latin America. Through the discussion of the texts, Latin American history, politics and cultural values, will also be part of the discussion. The students will be expected to understand how these works fit into the larger context of Latin American literature, both contemporary and historical. They will be encouraged to appreciate the beauty, artistry and social commitment of Latin American Literature, and to understand the role of the Latin American writer in society.

Course Outcomes

By the end of this course, students will be able to:

- Display holistic knowledge of the socio-cultural and historical background of Latin American literature.
- Be able to construct inferences on issues of gender, genre, space, people and places and how fiction writers depict daily life in their fiction.
- Independently read Latin American literature as a collective representation of multitudes of voices and literary cultures without generalizing.

List of Content:

Introduction; The idea of Latin America, Pre-Columbian Era and Columbian Era, Evolution of Orature and Literature

Colonial Literature

- The Mangy Parrot* (1816) José Joaquín Fernández de Lizardi (First Novel to be published in Latin America; Nation-Building; Superstition; Spanish Administration; Corruption)

19th Century Literature

- *Martín Fierro* (1872) by José Hernández. (Epic Poem; genre of gauchesque poetry; National Development of Argentina)
- *Maria* by Jorge Ibsacs (Costumbrist novel; Spanish Romantic Movement; Auto-biographical elements; Romantic and bucolic landscape)

Modernism

- “To Roosevelt”, “In Autumn” and “Far Away” by Ruben Dario (pioneer of Hispanic Modernism; influenced by Homeric and Hellenic attributes; Greek Mythology)
- “Pine Forest”, “The Sad Mother” and “To See Him Again” by Gabriela Mistral
- *The Garden of Forking Paths* (1941) by Jorge Luis Borges. (short-story; World War I; Racism)

20th Century Poetry in Latin America

- Pablo Neruda “Carnal Apple, Woman Filled, Burning Moon”; “Canto XII from The Heights of Macchu Picchu”; “Walking Around”, “Sonnet XVII”, “Poema 20” and “Ode to My Socks”.

Latin American Boom

- *One Hundred Years in Solitude* (1967) by Gabriel Garcia Marquez (multi-generational story of a family; magical realism; Cuban *Vanguardia* (Avant-Garde))
- *Love in the Time of Cholera* (1985) by Gabriel Garcia Marquez (Sentimental story; several techniques of narrations; love as an emotional and physical disease)
- *Rappaccini’s Daughter* by Octavio Paz (A play) Sebastian Daggart’s Translation

Post-Boom and Contemporary Literature

- Night of the Assassins* by Jose Triana
- Daughter of Fortune* (1999) Isabel Allende (gold-rush; cultural upheaval, Chilean women)

Essential Reading (Only relevant excerpts):

- Brushwood, John S. “Latin-American Literature and History: Experience and Interpretation.” *Hispania*, vol. 54, no. 1, 1971, pp. 98–99. *JSTOR*, www.jstor.org/stable/338098.
- “Magical Realisms: Borges, Grass, Rushdie and Márquez.” *A Little History of Literature*, by John Sutherland, Yale University Press, 2013, pp. 235–240. *JSTOR*, www.jstor.org/stable/j.ctt5vkwh2.38.
- “Some Postmodern Developments.” *A Companion to Latin American Literature*, by Stephen M. Hart, Ned - New edition ed., Boydell and Brewer, Woodbridge, Suffolk, UK; Rochester, NY, USA, 2007, pp. 250–288. *JSTOR*, www.jstor.org/stable/10.7722/j.ctt9qdp0x.11.
- “The Pre-Columbian Era.” *Rediscovering The New World: Inter-American Literature in a Comparative Context*, by Earl E. Fitz, University of Iowa Press, Iowa City, 1991, pp. 1–23. *JSTOR*, www.jstor.org/stable/j.ctt20h6vds.5.
- Conniff, Brian. “The Dark Side Of Magical Realism: Science, Oppression, And Apocalypse In ‘One Hundred Years Of Solitude.’” *Modern Fiction Studies*, vol. 36, no. 2, 1990, pp. 167–179. *JSTOR*, www.jstor.org/stable/26283012.
- Jupp, James C. “The Necessity of the Literary Tradition: Gabriel García Márquez’s ‘One-Hundred Years of Solitude.’” *The English Journal*, vol. 89, no. 3, 2000, pp. 113–115. *JSTOR*, www.jstor.org/stable/822107.

- Morgado, Patricia. “‘Stone upon Stone’: From Pablo Neruda's House in Isla Negra to ‘The Heights of Macchu Picchu.’” *Traditional Dwellings and Settlements Review*, vol. 22, no. 2, 2011, pp. 33–48. JSTOR, www.jstor.org/stable/23566276.
- Rivero, Eliana. “Of Trilogies and Genealogies: ‘Daughter of Fortune and Portrait in Sepia.’” *Latin American Literary Review*, vol. 30, no. 60, 2002, pp. 91–111. JSTOR, www.jstor.org/stable/20119883.
- Skyrme, Raymond. “DARIO'S ‘AZUL...’: A NOTE ON THE DERIVATION OF THE TITLE.” *Romance Notes*, vol. 10, no. 1, 1968, pp. 73–76. JSTOR, www.jstor.org/stable/43800423.
- Travis, Christopher M. “Negotiating Public Intellectualism: Pablo Neruda among the Mexican Poets (1940–1943).” *Revista Hispánica Moderna*, vol. 55, no. 1, 2002, pp. 94–109. JSTOR, www.jstor.org/stable/30203685.
- Woodbridge, Hensley C. “Rubén Darío: A Critical Bibliography.” *Hispania*, vol. 50, no. 4, 1967, pp. 982–995. JSTOR, www.jstor.org/stable/338855.
- Columbus, Claudette Kemper. “Faint Echoes and Faded Reflections: Love and Justice in the Time of Cholera.” *Twentieth Century Literature*, vol. 38, no. 1, 1992, pp. 89–100. JSTOR, www.jstor.org/stable/441544. Darío, Rubén. “Rubén Darío (1867–1916).” *Poets Translate Poets: A Hudson*
- Maier, Linda S. “Between ‘Modernismo’ And ‘Vanguardismo’: Tradition And Innovation In Pablo Neruda's ‘Crepusculario.’” *Romance Notes*, Vol. 45, No. 3, 2005, Pp. 357–365. Jstor, www.jstor.Org/Stable/43801852.
- Swanson, Philip. “Isabel Allende (1942–).” *A Companion to Latin American Women Writers*, edited by Brígida M. Pastor and Lloyd Hughes Davies, NED - New edition ed., Boydell and Brewer, Woodbridge, Suffolk; Rochester, NY, 2012, pp. 159–168. JSTOR, www.jstor.org/stable/10.7722/j.ctt1x71c5.14.

Suggested Readings:

1. “Inventing Latin America.” *A New History of Modern Latin America*, by Lawrence A. Clayton et al., 3rd ed., University of California Press, Oakland, California, 2017, pp. 213–229. JSTOR, www.jstor.org/stable/10.1525/j.ctv1xxxjt.16.
2. “The Struggle for Nationhood and the Rise of Fiction.” *Early Spanish American Narrative*, by Naomi Lindstrom, University of Texas Press, Austin, 2004, pp. 78–108. JSTOR, www.jstor.org/stable/10.7560/747203.7.
3. Fernández, Miguel A. “Refashioning José Hernández Through Francisco F. Fernández's ‘Solane’: The Shifting Political Ideologies Among Federalist Reformists.” *Hispanófila*, no. 143, 2005, pp. 87–109. JSTOR, www.jstor.org/stable/43807453.
4. Fogelquist, Donald F. “The American Villain in Latin-American Literature.” *The Modern Language Journal*, vol. 33, no. 3, 1949, pp. 228–236. JSTOR, www.jstor.org/stable/318452.
5. Phillips, Walter T. “Latin-American Literature in English.” *Hispania*, vol. 24, no. 2, 1941, pp. 155–156. JSTOR, www.jstor.org/stable/332541.
6. Podestá, Guido A. “An Ethnographic Reproach to the Theory of the Avant-Garde: Modernity and Modernism in Latin America and the Harlem Renaissance.” *MLN*, vol. 106, no. 2, 1991, pp. 395–422. JSTOR, www.jstor.org/stable/2904865.
7. Rodríguez, Carlos Gerardo Torres, et al. *Hispania*, vol. 100, no. 4, 2017, pp. 688–689. JSTOR, www.jstor.org/stable/26387821.
8. Rodríguez-Luis, Julio. “On the Criticism of Latin American Literature.” *Latin American Literary Review*, vol. 20, no. 40, 1992, pp. 85–87. JSTOR, www.jstor.org/stable/20119636.
9. Vogeley, Nancy. “THE FIGURE OF THE BLACK ‘PAYADOR IN MARTÍN FIERRO.’” *CLA Journal*, vol. 26, no. 1, 1982, pp. 34–48. JSTOR, www.jstor.org/stable/44329451.

IMPORTANT NOTE:

IN THE WAKE OF PREVAILING SITUATION OF COVID-19, TEACHING AND ASSESSMENT WILL TAKE PLACE ACCORDING TO THE POLICY AND THE DIRECTIVES OF THE UNIVERSITY AND THE GOVERNMENT.

Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
i.	Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
ii.	Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
iii.	A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision
iv.	An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
v.	A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

- 1. Suggestions To Students On Reading / Expectations From Students:**
 - a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
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- 4. Class Policies:**
 - i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
 - ii. Class attendance: as per university rules, 75% attendance is mandatory.
- 5. Additional Weekly, Post Class Discussion Sessions:**

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA III SEMESTER ENGLISH
AUSTRALIAN LITERATURE

Course No.: EOM-3108

Credits: 04

Max. Marks: 100

BACKGROUND:

Australian literature is a recent addition to English Studies. From its beginnings in aboriginal folk songs and folk tales to the poetry, drama and fiction of modern times it attempts to make Australian literature relevant to Indian students of English Literature. Students of post colonial writings will get an idea of Australian literature, its rich cultural heritage along with the aboriginal culture that suffered brutally under a colonial past. At the end of the semester, the students will be able to appreciate Australian cultural heritage and its multiethnic identity.

Course Outcomes:

By the end of this course, students will be able to

- Demonstrate knowledge of Australian literature and its unique literary and cultural tradition.
- Assess different phases and themes of Australian literature from its beginning to the present.
- Construct arguments to appreciate and critique the different literary trends and hallmarks.

List of Content:

Introduction to Australian Literature

History

Culture

Literary Periods

Fiction:

Colleen McCullough:	The Thorn Birds
David Malouf :	Remembering Babylon
Barbara Baynton :	The Chosen Vessel
Henry Lawson :	The Drover's Wife
Patrick White :	Voss
Marcus Clarke :	The Seizure of the Cyprus

Drama:

Jack Davis :	The Dreamers
David Williamson :	The Removalists
Louis Nowra :	Inner Voices

Poetry:

Judith Wright :	"Bora Ring", "Legend" and "Bullocky"
A.D.Hope :	"The Damnation of Byron" and "A Commination"
Banjo Patterson :	The Man from the Snowy River and other verses (1895) (Selections)
Henry Kendall :	Songs from the Mountains (1880) (Selections)

Charles Harper : Thoughts A Series of Sonnets (1845) (Selections)
Dennis Haskell : All the Time in the World (Selections)

ESSENTIAL READINGS (Relevant Excerpts):

- Goodwin, Ken. *A History of Australian Literature*. Macmillan History of Literature Series. Hampshire: Macmillan, 1986.
- *The Speaking Land: Myth and Story in Aboriginal Australia*: Ronald Berndt and Catherine Berndt. Penguin, (Victoria) 1989.
- *The Macmillan Anthology of Australian Literature*: ed. Ken Goodwin and Alan Lawson. Macmillan, (Melbourne) 1990.
- *The Literature of Australia*: ed. Geoffrey Dutton. Penguin, (Victoria) 1964.
- Wright, Judith. *Preoccupations of Australian Poetry* (1965)
- Kenneth Slessor – *South Country*;
- R D Fitzgerald – *This Night's Orbit*
- "Identity is a process, not a fixity" *The Australian* July 25 2007 p.1-6
- Dennis Haskell *Ahead of Us* 2012

SUGGESTED READINGS:

- Bhiku C. Parekh *Rethinking Multiculturalism: Cultural Diversity and Political Theory*, Basingstoke: Palgrave Macmillan, 2011
- Bennett, Bruce and Jennifer Strauss Eds. *The Oxford Literary History of Australia*. Melbourne: OUP, 1998.
- Dutton, Geoffrey. Ed. *Literature of Australia*. Ringwood: Penguin Books Australia, 1985.
- Goodwin, Ken. *A History of Australian Literature*. Macmillan History of Literature Series. Hampshire: Macmillan, 1986.
- Hodge, Bob and Vijay Mishra. *Dark Side of the Dream: Australian literature and the postcolonial mind* Sydney: Allen and Unwin, 1991.
- Kiernan Brian. *Studies in Australian Literary History*. Sydney Studies. Sydney: Shoestring Press, 1997.
- Malouf, David. *A Spirit of Play: The making of Australian consciousness*. Sydney: ABC Books, 1988.
- Narogin, Mudrooroo. *Writing from the Fringe: A Study of Modern Aboriginal Literature*. Melbourne: Hylalld House, 1990.
- Shoemaker, Adam. *Black Words, White Page: Aboriginal Literature 1929-1988*. St. Lucia: UQP, 1989.
- Whitlock, Gillian and David Carter Eds. *Images of Australia*. St. Lucia: UQP 1992.
- Vickery, Ann. *Cultural Politics in Australian Women's Poetry* Cambridge, Salt, 2007
- *A History of Australian Literature*: Ken Goodwin. Macmillan, (London) 1986.
- *Writing a New World: Two Centuries of Australian Women Writers*: Dale Spender. Pandora, (London) 1988.
- *The Penguin Book of Australian Women Poets*: ed. Susan Hampton and Kate Llewellyn. Penguin, (Victoria) 1986.

- *The Oxford History of Australian Literature*: ed. Leonie Kramer. OUP (Melbourne) 1981.
- *The 1890s: Australian Literature and Literary Culture*: ed. Ken Stewart. University of Queensland Press 1997.

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Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
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iv.	An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
v.	A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

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- Additional Weekly, Post Class Discussion Sessions:**

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MA English III Semester
African Literature

Course Code: EOM-3109

Credits: 04

Max. Marks: 100

Background:

African literature has been recognised as one of the most vibrant sites of cultural production in the modern world. Its various literary forms demonstrate a beautiful blend of oral traditions, folk histories, experimental styles and political engagement. This course offers an overview of African Literature. It is a survey of African Literature from the rich oral tradition through the colonial times to the post modern era. It will explore some representative works of African literature across the different literary genres.

Course Outcomes:

By the end of this course, students will be able to:

- Demonstrate a grounding in the historical and social contexts of the development of African Literature in English.
- Present critical appreciation of the richness and variety of African literary product through their exposure to the impact of colonialism, racism, and gender disparities in the African contexts.
- Describe colonial, postcolonial and especially post apartheid literature through discussion important themes like violence, search for identity, sexuality, class struggle.
- Assess and examine the issues, debates, developments and movements concerning African society, history and literature.

List of Content:

Introduction:

- Introduction to African Literature
- Oral traditions (excerpts to demonstrate trickster tales, liberation songs etc.)
- Slave Narratives
- Important movements: Negritude, Harlem Renaissance, Black Aesthetic Movement
- Colonisation and Literature.

Novels:

- i.** Coetzee, Waiting for the Barbarians
- ii.** Alan Paton , Cry, The Beloved Country
- iii.** Nadine Gordimer, The Conservationist
- iv.** Ayi Kwei, The Beautiful Ones Are Not Yet Born

Poems:

1. Gabriel Okara, Piano and Drums
2. Lenrie Peters, The Fence

Play:

1. Wole Soyinka, Kongi's Harvest

Essential Readings (Relevant Excerpts):

- Hazel Carby, White Women Listen! Black Feminism and the Boundaries of Sisterhood
- Naomi Nkealah, (West) African Feminisms and Their Challenges.
- Sartre, Introduction to Fanon's The Wretched of the Earth.
- Chinua Achebe, "An Image of Africa: Racism in Conrad's Heart of Darkness"
- Gordimer, Nadine 'Relevance and Commitment'
- Ngugi, "Language of African literature"
- Frantz Fanon, "The Negro and Language" (Black Skin, White Masks)
- W.E.B. Du Bois, The Souls of Black Folk (extracts)
- Chinua Achebe, "English and the African Writer"
- Aime Cesaire, Discourse on Colonialism
- T Selasi, "African Literature does not Exist"
- Ruth Finnegan, Oral Literature in Africa (extracts)
- Olaudah Equiano, The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa, The African(Slave Narrative)

Suggested Readings:

- a. African Literature: An Anthology of Criticism and Theory. Editor: Ato Quayson, Oxford: Blackwell.
- b. Achebe, Chinua. "The Novelist as Teacher"
- c. Lewis Nkosi "History as the 'Hero' of the African Novel"
- d. Phaswane Mpe, "The Role of the Heinemann African Writers Series in the Development and Promotion of African Literature"
- e. Fanon, Frantz. "On National Culture"
- f. Achebe, Chinua. Things Fall Apart
- g. Conrad, Joseph. Heart of Darkness

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Assessment Plan:

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Caribbean Literature

Course Code: EOM3110

Credits: 04

Max. Marks: 100

Background:

This course offers an overview of Caribbean Literature. The study of this area of the world is significant in that this area has played a vital role in the proliferation and disintegration of empires in the past, i.e., once they were 'discovered'. The Caribbean has a multiplicity of races and ethnicities, cultural traditions, and a rich heritage which has been chronicled in its literary as well as artistic output.

Course Outcomes:

By the end of this course, students will be able to:

- Exhibit rich insights into the history and development of Caribbean Literature in English.
- Identify and discuss major authors, themes and movements in Caribbean Literature.
- Formulate arguments on colonisation and decolonisation, racism, identity and gender disparities within the context of history; and issues of exilic and diasporic identities.
- Display knowledge of concepts like indentured labour, nationalism and transnationalism, resistance through oral traditions and performances such as carnivals.

List of Content:

Essays:

- George Lamming, Author's Introduction - *In the Castle of My Skin*, Penguin Classics, 2017, ISBN-10-0241296064.
- Olaudah Equiano, Ch 1-3, *The Interesting Narrative of The Life of Olaudah Equiano, Or Gustavus Vassa, The African. (Written by Himself)*, Cambridge University Press, 2013. ISBN -10-1108060226.
- Kamau Brathwaite- History of the Voice, *Roots* Ann Arbor Paperbacks, 1993.pp 259-354

Poems:

- Derek Walcott, "A Far Cry From Africa", 'Laventille'
- Mutabaruka, 'dis poem', *The Mystery Unfolds* (Album) 1986

Plays:

- Earl Lovelace, *Jestina's Calypso*
- Derek Walcott, *Dream On Monkey Mountain*

Stories:

- Jean Rhys, The Day They Burned the Books, *Jean Rhys: The Collected Short Stories*, Penguin Press, 2017, ISBN-10-9780141984858.
- V.S. Naipaul, *Miguel Street*, Picador, 2011, ISBN-10-9780330522922 (selections)

Novel:

- David Dabydeen, *Coolie Odyssey*, 1988

Essential Readings (Relevant Excerpts):

- Edouard Glissant, Extracts from *Caribbean Discourse: Selected Essays* ISBN – 10081391373X
- Gaiutra Bahadur, Ch 2, 3, 6, 11 from *Coolie woman: The Odyssey of Indenture*, Hachette India Local, 2015, ISBN-10-935009990
- Louise Bennett, 'Colonisation in Reverse'
- Samuel Selvon, *The Lonely Londoners*, Longman, 1989, ISBN-10-0582642647
- Ismith Khan, *The Obeah Man*, TSAR Publications, 1995

Suggested Readings:

- Aphra Behn, *Oronoko*, Penguin Classics, 2017, ISBN-10-9780241257621
- Derek Walcott, 'Granada', 'The Antilles'
- Michel de Montaigne, Des Cannibales, (Translated) from *The Complete Essays*, Penguin, 1993, ISBN-10-9780140446043.
- Mary Prince, *The History of Mary Prince, a West Indian Slave. Related by Herself*, Wilder Publication, 2008. ISBN-10-9781604592191.
- Homi K. Bhabha, Of Mimicry and Man: The Ambivalence of Colonial Discourse, *The Location of Culture*, Routledge Classics, 2017, ISBN -10-9781138301474
- Samuel Selvon, *The Lonely Londoners*, Longman, 1989, ISBN-10-0582642647.
- George Lamming, *The Emigrant*, Allison & Busby, 1980, ISBN-10-0850313724.
- George Lamming, 'Caribbean Labour, Culture, and Identity', *Bucknell Review*, 44, Vol. 2 (2011, 12).
- David Dabydeen, 'Coolie Odyssey', 1988.
- Jamaica Kincaid, *A Small Place*, Farrar, Straus and Giroux, 2000, ISBN-10-0374527075
- V.S. Naipaul, *The Suffrage of Elvira*, Penguin, 2000.
- Linton Kwesi Johnson, 'Reggae Fi Dada', *Making History*, (Album) 1986.
- Derek Walcott, Nobel Lecture, 1992
- Naipaul, V.S., Nobel Lecture, 2001.

IMPORTANT NOTE:

IN THE WAKE OF PREVAILING SITUATION OF COVID-19, TEACHING AND ASSESSMENT WILL TAKE PLACE ACCORDING TO THE POLICY AND THE DIRECTIVES OF THE UNIVERSITY AND THE GOVERNMENT.

Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
i.	Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
ii.	Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
iii.	A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision
iv.	An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
v.	A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

1. **Suggestions To Students On Reading / Expectations From Students:**
 - a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - c. Students need to be aware of the developments in the classroom.

- d. students need to read additional materials on research methodology and research ethics
- 2. Suggestions To Students On Writing Assignments / Expectations From Students:**
- a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
 - b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
 - c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.
- 3. Teacher's Role:**
- a. Teachers will provide the syllabus, guidelines, and study materials (except prescribed materials) in the form of hard or soft copies.
 - b. Teachers will announce each test / quiz / assignment / sessional well in advance.
 - c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
 - d. Teachers will share the answer scripts and provide feedback if the students want to have it.
 - e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
 - f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.
- 4. Class Policies:**
- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
 - ii. Class attendance: as per university rules, 75% attendance is mandatory.
- 5. Additional Weekly, Post Class Discussion Sessions:**
- Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA ENGLISH III SEMESTER

TRANSLATION: THEORY AND PRACTICE

Course Code: EOM-3111

Credits: 04

Max. Marks: 100

Background:

This course aims to introduce learners to the theoretical and practical tenets of translation and interpretation. It is required that the learners have a good command over spoken and written English and at least a reading level fluency of Hindi or Urdu. The course would also widen the learner's understanding of the importance of culture and language and how translation can be used as a tool to create unity and understanding between different cultural, linguistic and national identities. The course will equip learners with the basic techniques that would inspire interested students to specialise as professional translators and interpreters.

Course Outcomes:

By the end of this course, students will be able to:

- Identify and put into practice different styles and conventions of translation and interpretation.
- Translate and interpret general texts at a very basic level.
- (Having seriously engaged in the coursework), handle semi-professional assignments and may evolve with translation as a career option.

List of Content:

Defining translation and interpretation:

- Literal, sense for sense vs. word for word, faithful, free translation/creative re-writing, collaborative/back translation, communicative translation, idiomatic translation, trans-creation,

Types: Legal, Medical, Business, Refugee aid, Media : subtitling, dubbing, Films, Machine translation, Literary translation, Scripture translation, Scientific and technical translation

Relevance and uses of Interpretation

Alternative

Consecutive

Simultaneous

Liaison

Language and meaning in translation and interpretation

Connotative meaning

Transfer

Idioms

Figurative expressions

Generic and Specific meanings

Active and Passive constructions

Ellipsis

Tenses

Inclusive vs. Exclusive First Person Plural

Restructuring

Problems of Translation and interpretation

Lexis

Syntax

Cultural values

Translation and interpretation practice:

- Translator's notes and prefaces
- Translations from one genre to another, adaptation

- Translation and interpretation of different texts: (literary texts, brochures, advertisements, scientific, journalistic, legal and scriptural)
- Practical translation/ back translation: (Hindi/Urdu into English and vice-versa)
- Interpretation: Reading/Listening Comprehension, scanning, Note-taking, Summarising, Paraphrasing

Essential Reading

- The craft of translation
(Introduction), *Theories of Translation: and Anthology of Essays from Dryden to Derrida* pp 1-10
- Issues of translatability and untranslatability/ problems of translation
R Jacobson - On linguistic Aspects of Translation
S. Johnson- The Art of Translation
Anisur Rahman- In Translation positions and paradigms
James Nolan - Interpretation Techniques and Exercises

Suggested Reading

- Jean Delisle and Judith Woodsworth - Translators through History
J.S. Homes - The Name and the Nature of Translation Studies
- Translation theory before the 20th century
M. Baker- History and Traditions
S. Bassnett-Mcguire - *Translation Studies* (Chapter 2)
- Literary translation from humanism onwards
J. Dryden- Ovid's Epistles
J Florio- Preface to Translation of Montaigne's "Essays"
Translation trends in the Indian scenario
- Functional theories of translation
J Munday- Introducing translation studies (Chapter 5)
- System theories
J Munday- Introducing translation studies (Chapter 7)
- Discourse and register analysis approaches
J Munday- Introducing translation studies (Chapter 6)
- Translating Culture; Impact of culture, values and attitudes on the translation process
G. Spivak- The Politics of Translation
Lefevere- Mother Courage's Cucumbers

Class requirements and evaluation:

1. Classes will run in the format of workshop
2. Of the written work assigned to the students, a translation work/project translation of a Hindi/Urdu text (50 pages) into English may be chosen, to be revised for internal evaluation by the students.
3. A class test worth 50 percent will be taken in the middle of the semester.
4. Classes will have a maximum intake of 16 students.

Student undertaking:

From reading the above stated content and course requirements, I understand the following:

1. Regularity is to be observed in the workshop, and active class participation is must for all the students.
2. Assignments are to be submitted strictly on due date along with materials evidencing the originality of the student's work, unless prior arrangement are made as a reason for not submitting them in time,
3. The format of all the essays and assignments is to be in hard copy only.
4. Complete intolerance of plagiarism is observed. In case one is found guilty, his/her assignment will be exposed to "F" grading, with no excuse in taking.

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Assessment Plan:

End Semester Examination:

70 Marks

Continuous Assessment:

30 Marks (as detailed below)

- i. **Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- ii. **Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- iii. **A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- iv. **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- v. **A Sessional (as a Make up Test) to be conducted in last week**

Important Notes:

1. Suggestions To Students On Reading / Expectations From Students:

- a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- c. Students need to be aware of the developments in the classroom.
- d. students need to read additional materials on research methodology and research ethics

2. Suggestions To Students On Writing Assignments / Expectations From Students:

- a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

3. Teacher's Role:

- a. Teachers will provide the syllabus, guidelines, and study materials (except prescribed materials) in the form of hard or soft copies.
- b. Teachers will announce each test / quiz / assignment / sessional well in advance.
- c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- d. Teachers will share the answer scripts and provide feedback if the students want to have it.
- e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.

4. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

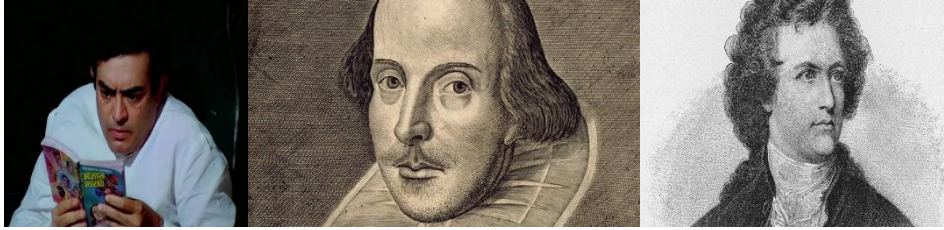
MA ENGLISH III SEMESTER

Comparative Literature

Course Code: EOM3112

Max. Marks: 100

Credits: 04



BACKGROUND

Comparative Literature and Culture, a discipline analogous to international relations, intersects of artistic expressions, productions and literatures, cuts across national, linguistic, and disciplinary boundaries. This academic discipline works, to borrow -Roman Jakobson's classification of translations- interlinguistically, intralinguistically, intersemiotically, and also interculturally and transnationally.

The course aims at introducing Comparative Literature and Culture in Theory and Practice. It aims at developing a sense of various literatures and cultures in relation to their geographical locations, points of origin, mobility and movements in history, and attempts to inculcate in the students a habit to read various literary and cultural forms, not in isolation, but in relation to other literary and cultural forms by critically examining them looking for similarities and differences. It aims to develop an understanding and appreciation for the 'other' without compromising the critical approach and practice. This paper will enable students to understand literary systems beyond the mono-literary framework and orient them towards analyzing literature, culture and human knowledge within a comparative framework. The paper aims to provide the history of the development of the subject along with its basic tenets and methods.

This paper will encourage and train students to use various perspectives and theoretical frameworks to understand diverse literatures and cultures, and create critical discourses around theoretical ideas such as 'intertextuality', 'hybridity' on the one hand, and literary and cultural relativism, specificity, and identity formations constituted by socio-economic and other important factors on the other.

Course Outcomes:

By the end of this course, students will be able to:

- a. Identify the literary and cultural background of texts
- b. Identify cultural concerns of texts
- c. Identify various allusions, calque, plagiarism, translation, pastiche, adaptation, parody, metafiction etc and produce evidence in documents (classroom tests, discussions, essays, portfolios)
- d. Compare and contrast side by side various suggested texts known or suspected to be influenced by each other
- e. Compare and contrast by making presentations texts (including cultural forms) they identify to be comparable to each other
- f. Compare and contrast by making presentations texts (including cultural forms) they identify to be comparable to each other

List of Content:

- Introduction to Comparative Literature: Definition, scope, theory, and impact of World War II
- Schools of Comparative Literature: French, German, American, Indian
- Areas of Study in Comparative Literature:
 - Translation Studies
 - Interdisciplinary Studies
 - South Asian Languages and Civilizations
 - Poetry and Poetics

- Comparative and World Literature
- Literature, Science and Environment
- New Perspectives and Directions in Comparative Literature
(Excerpts From)

1. James Joyce's *Ulysses*, Homer's *Ulysses*
2. J. M Coetzee's *Foe*, Daniel Defoe's *Robinson Crusoe*
3. *Gayatri Mantra* and Iqbal's Poetic rendition of *Gayatri Mantra* as *Aftaab*
OR

Goethe' West östlicher Divan, Iqbal's *Payam e Mashriq*

<https://archive.org/stream/westeasterndivan00goetuoft/westeasterndivan00goetuoft_djvu.txt>

<<https://www.rekhta.org/ebooks/payam-e-mashriq-allama-iqbal-ebooks>> or

<<https://archive.org/details/PayamEMashriqByALLamahMuhammadIqbalr.a>>

4. Shakespeare's *Macbeth*,
Justin Kurzel's *Macbeth*

Vishal Bhardwaj's *Maqbool*

OR

Comedy of Errors and *Angeer*

5. Correspondence between Gandhi and Tolstoy

<https://www.researchgate.net/publication/27239944_The_New_Comparative_Literature_A_Review_Article_of_Work_by_Bassnett_Bernheimer_Chevrel_and_Totosy>

ESSENTIAL READINGS:

- a. Comparative Literature: A Very Short Introduction (Very Short Introductions)
- b. "Introduction" Bassnett, Susan. *Comparative Literature: A Critical Introduction*. UK: Blackwell, 1993.
- c. Excerpt from Julia Kristeva: *Desire and Language: a semiotic approach to literature and art*. Columbia University Press. 1980
- d. Excerpt from Homie K Bhabha: *The Location of Culture*. Routledge, 1994

SUGGESTED READINGS:

- a. Julia Kristeva: *Desire and Language: a semiotic approach to literature and art*. Columbia University Press. 1980
- b. Homie K Bhabha: *The Location of Culture*. Routledge, 1994.
- c. https://docs.lib.purdue.edu/clcweb/recent_volumes.html
- d. <https://docs.lib.purdue.edu/clcweb/>
- e. Comparative Literature, Duke University on behalf of the University of Oregon
<<https://www.jstor.org/journal/complite>>
- f. Zepetnik, Steven Totosy and Tutun Mikherjee. Eds. *Companion to Comparative Literature, World Literature, and Comparative Cultural Studies*. New Delhi: Cambridge University Press, 2013.
- g. Guillen, Claudio. *The Challenge of Comparative Literature*. USA: Harvard University Press, 1993.
- h. Behdad and Thomas. *A Companion to Comparative Literature*. UK: Blackwell, 2011.
- i. Bassnett, Susan. *Comparative Literature: A Critical Introduction*. UK: Blackwell, 1993.

- j. https://shodhganga.inflibnet.ac.in/bitstream/10603/116364/7/07_chapter%202.pdf
- k. https://shodhganga.inflibnet.ac.in/bitstream/10603/174746/6/06_chapter%201.pdf
- l. <https://study.com/academy/lesson/comparative-literature-definition-examples.html>

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Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
i.	Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
ii.	Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
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iv.	An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
v.	A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

- 1. Suggestions To Students On Reading / Expectations From Students:**
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- 5. Additional Weekly, Post Class Discussion Sessions:**

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Indian Literature in Translation

Course Code: EOM-3113

Credits: 04

Max. Marks: 100

Background:

Translated literatures across the world have emerged as parallel discourse to the mainstream literatures. This phenomenon prevails in all the languages of the world. But when it comes to translated literature in English language, the paradigms of scholarship shift to debates of “writing back”, question of canon, decolonisation, territory of English market, resistance/representation of cultures, orality along with the given debates of a translated text. This paper aims to introduce the students with some representative Indian Literature in Translation and usher them into the aforementioned debates and discourses. Students will be given exposure to contextualisation and theorisation while reading the English translations of some Indian texts.

Course Outcomes:

By the end of this course, students will be able to:

- Demonstrate familiarity to the significant Indian writers which are available in English translation.
- Formulate assessments of subcultural variations and the polemical significance of the translated works.
- Assess the themes and styles in the genres of fiction, poetry and drama as reflected in the prescribed translations.

List of Content:

Poetry

- Selected Poems of Sachchidananda Hirananda Vatsyayana (Agyeya), Gajanan Madhav Muktibodh from Dharwadkar, Vinay and A.K. Ramanujan. *The Oxford Anthology of Modern Indian Poetry*. New Delhi: OUP, 1994.
- Selected Poems of Bahadur Shah Zafar, Sheikh Ibrahim Zauq, Momin Khan Momin and Allama Iqbal from Singh, Khushwant. *Celebrating the Best of Urdu Poetry*. New Delhi, Penguin Book, 2011.
- Selected Poems of Asadullah Khan Ghalib from Pritchett, Frances W. and Owen T. A. Cornwall, *Selected Poems and Letters*.
- Selections from De Souza, Eunice. *Nine Indian Women Poets: An Anthology*. OUP, 2001.

Prose and Fiction

- Hyder, Qurratulain (self-translation). *River of Fire (Aag Ka Dariya)*. India: New Directions Publishing, 2003.
- Premchand. *Godan: A Novel of Peasant India*. Trans. Jai Ratan and P. Lal, Bombay: Jaico, 1979.
- Selections from Sir Syed Ahmed Khan's *Asar-us-Sanadid*. Translation by Rana Safvi.
-

Drama

- Tendulkar, Vijay. *Ghashiram Kotwal*. Collected Plays in Translation. New Delhi, 2003, Oxford University Press

- Parthasarathi, Indira. *Aurangzeb*. Trans.T. Sriraman. India: Seagull Books, 2004.

Oral literatures and Epic Tradition:

- (One Selection) Folk Tales From India. A.K. Ramanujam. New Delhi: Penguin Books India, 1994.
- (One Selection) *Mahabharata*. Ved Vyasa. Tr. K. M. Ganguly. CreateSpace Independent Publishing Platform, 2014

Essential Readings(Relevant Excerpts):

- Mehrotra, Aravind Krishna. *A History of Indian Literature in English*. UK: C. Hurst & Co, 2003. Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Arnold-Heinemann Publishers, 1974.
- Das, Sisir Kumar. *A History of Indian Literature 1800- 1910 Western Impact: Indian Response*. New Delhi: Sahitya Akademi, 1991.
- Trivedi, Harish and Susan Bassnett. *Postcolonial Translation*.

Suggested Readings:

- Bhasa. "Svapna-Vasavadattam or the Vision of Vasavadatta". Thirteen Plays of Bhasa. Trans. A.C. Woolner and Lakshman Swarup. New Delhi: Motilal Banarasidas, 1985.
- Chatterjee, Partha. "The Colonial Stage." *Nation and its Fragments*. Princeton: Princeton University Press, 1993.
- Mahasweta Devi. *Mother of 1084*. Trans. Samik Bandyopadhyay. Seagull Books, 2010.
- Satchidanandan, K. *One Hundred Indian Poets: Signatures*. New Delhi: NBT, 2006.

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Assessment Plan:

End Semester Examination:	70 Marks
Continuous Assessment:	30 Marks (as detailed below)
i.	Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
ii.	Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
iii.	A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision
iv.	An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
v.	A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

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4. Class Policies:

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5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA ENGLISH III SEMESTER

Ability Enhancement

Students are to choose any ONE or a COMBINATION of the following
Credits: 04 Max. Marks: 100

Course Code: EOM-3171
Course Code: EOM-3172
Course Code: EOM-3173

Seminar Presentation
Internship
Outreach Programme

MA ENGLISH III SEMESTER

Project with Dissertation (Compulsory)

Course Code: EOM-3174
Max. Marks: 100

Credits: 04

MA English IV Semester
Department of English, AMU

Students are to choose ONE Core Paper EACH from Pool 1- 4

Semester IV							
Theme of Pool 1: Language, Literature and Criticism							
Paper I	EOM 4101	Core	English Language Teaching	04	30	70	100
Paper II	EOM 4102	Core	Indian Aesthetics: Theory and Practice	04	30	70	100
Paper III	EOM 4103	Core	South Asian Literature	04	30	70	100
Theme of Pool 2: Indian Writing in English							
Paper I	EOM 4104	Core	Indian English Drama	04	30	70	100
Paper II	EOM 4105	Core	Indian English Fiction	04	30	70	100
Paper III	EOM 4106	Core	Indian English Poetry	04	30	70	100
Theme of Pool 3: Postcolonial Literatures							
Paper I	EOM 4107	Core	Canadian Literature	04	30	70	100
Paper II	EOM 4108	Core	Anglophone Arab Literature	04	30	70	100
Paper III	EOM 4109	Core	Afro-American Literature	04	30	70	100
Theme of Pool 4: Literatures in Translation (Scandinavia, Europe, Russia)							
Paper I	EOM 4110	Core	French Literature in Translation	04	30	70	100
Paper II	EOM 4111	Core	German Literature in Translation	04	30	70	100
Paper III	EOM 4112	Core	Russian Literature in Translation	04	30	70	100
Paper IV	EOM 4113	Core	Scandinavian Literature in Translation	04	30	70	100
Discipline Centric Elective Pools							
POOL A: Only ONE to be selected							
Paper 1	EOM 4121	Discipline Centric Elective	Dalit and Tribal Women's Writings	04	30	70	100
Not Operational			Disability Studies and Literature	04	30	70	100
Paper 2	EOM 4123		Critical Writing and Literary Theory	04	30	70	100
Paper 3	EOM 4124		Multicultural Studies	04	30	70	100
Paper 4	EOM 4125		Digital Literature and Literatures in the Digital	04	30	70	100
POOL B: Only ONE to be selected							
Paper 1	EOM 4131	Discipline Centric Elective	Recent Trends in English Language Teaching	04	30	70	100
Not Operational			Technology in Language Teaching	04	30	70	100
Paper 2	EOM 4133		Cultural Studies	04	30	70	100
Paper 3	EOM 4134		Ecocriticism	04	30	70	100
Paper 4	EOM 4135			Prison Literature			

MA English Semester IV

Session 2020-21

English Language Teaching

Course Code: EOM-4101

Credits:4

Max. Marks:100

Background:

This course aims at helping students understand what skills and knowledge are required in English language teaching. It explores the imparting of English education both in pre-independence and post-independence India. This paper also intends to discuss the approaches, methods and techniques involved in teaching English in ESL classrooms. Some pertinent issues like material production and adaptation for ESL classrooms, syllabus designing, teaching of language skills and testing and evaluation will be taught in this paper.

Course outcomes:

By the end of the course, students will be able to:

- Teach language skills effectively
- Identify and use various methods and approaches of language teaching suitable in a classroom.
- Develop and adapt materials according to the needs of the students.
- Design ESL syllabus and tests.

List of Content

- ELT in India: English in pre-independence and post-independence period, Global spread of English
- Approaches to syllabus design and teaching methodology
- Teaching of Reading
- Teaching of Writing
- Teaching of Listening and Speaking
- Material designing and adaptation for ESL classrooms
- Evaluation and testing in ELT
- Technology in ELT

Essential Readings:

Kachru, B. B. (1986). *The Alchemy of English: The Spread, Functions, and Models of Non-native Englishes*. University of Illinois Press.

Cook V. 2008. *Second Language Learning and Language Teaching*. 4 th Edition. Oxford University Press.

Ur P. 2010. *A Course in Language Teaching. Practice and Theory*. Cambridge University Press

Richards, J. C., & Rodgers, T. S. (2014). *Approaches and Methods in Language Teaching*. Cambridge University Press.

IMPORTANT NOTE:

IN THE WAKE OF PREVAILING SITUATION OF COVID-19, TEACHING AND ASSESSMENT WILL TAKE PLACE ACCORDING TO POLICY AND DIRECTIVES OF THE UNIVERSITY AND THE GOVERNMENT.

Assessment Plan:

End Semester Examination: 70 Marks

Continuous Assessment: 30 Marks (as detailed below)

- Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- A Sessional (as a Make up Test)** to be conducted in last week

Weeks 1-2: Diagnostic Test

Week 4: Essential Readings will be taken up for Scheduled Presentation

Week 7: Presentation (PPT/PREZI) in Group or Pair.

Week 8: Topic for Term Paper to be finalised based on the Presentation. For their term paper the students will have to engage with creative texts (a text/ film/ musical performance/ dance/ theatrical performance/ architecture, etc.) with the help of the theoretical framework(s) discussed in the classroom.

Week 10: Essential Readings will be taken up for Scheduled Presentation

Week 11: Submission of Term paper/ Assignment

Week 14: Feedback and Make up Test for Absentees in previous tests (if any).

IMPORTANT NOTES:

□ **SUGGESTIONS TO STUDENTS ON READING / EXPECTATIONS FROM STUDENTS:**

- a. EACH STUDENT WILL JOIN THE COURSE WITH A PRIOR UNDERSTANDING OF THE NATURE OF THE COURSE AND MODE OF TEACHING / LEARNING
- b. STUDENTS WILL COME TO THE CLASS WITH A PRIOR READING OF THE PRESCRIBED TEXT / ESSENTIAL STUDY MATERIALS / SUGGESTED STUDY MATERIAL THAT THE TEACHER WISHES TO DISCUSS IN THE CLASSROOM.
- c. STUDENTS NEED TO BE AWARE OF THE DEVELOPMENTS IN THE CLASSROOM.
- d. STUDENTS NEED TO READ ADDITIONAL MATERIALS ON RESEARCH METHODOLOGY AND RESEARCH ETHICS

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- iii.* STUDENTS NEED TO FOLLOW RESEARCH METHODOLOGY AND ETHICS AND AVOID ANY STANCE OF PLAGIARISM. CASES OF PLAGIARISM WILL BE PENALISED AS PER THE GAZETTE NOTIFICATION OF GOVERNMENT OF INDIA, AS ADOPTED BY AMU.

□ **TEACHER'S ROLE:**

1. TEACHERS WILL PROVIDE THE SYLLABUS, GUIDELINES, STUDY MATERIALS (EXCEPT PRESCRIBED MATERIALS) IN THE FORM OF HARD OR SOFT COPIES.
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3. TEACHERS NEED TO BE PREPARED WITH DIAGNOSTIC TEST, QUIZ / MCQ / A4 SIZE DETAILED GUIDELINES FOR PRESENTATION & ASSIGNMENT.
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5. MARKS OBTAINED BY STUDENTS FOR ALL TESTS / CONTINUOUS ASSESSMENTS WILL BE ANNOUNCED BY THE TEACHER.
6. THE TEACHER WILL DESTRESS STUDENTS BY EXPLAINING THE STUDENTS THAT CONTINUOUS ASSESSMENT IS NOT AN EXAMINATION, RATHER IT IS A PART OF TEACHING AND LEARNING WHERE THEY GET MARKS FOR THEIR EFFORTS AND CONTRIBUTIONS IN THE FORM OF ASSIGNMENTS / PRESENTATIONS. THEY HAVE AN OPPORTUNITY TO IMPROVE THEIR GRADE BY TAKING A MAKE UP TEST.

□ **CLASS POLICIES:**

- a. POLICY ON LATE AND UNSUBMITTED TASKS: THOSE STUDENTS WHO SUBMIT THEIR ASSIGNMENTS WILL NOT GET SAME / BETTER MARKS THAN THOSE WHOSE SUBMIT IN TIME. TEACHERS ARE ALWAYS RECEPTIVE TO ANY EMERGENCY SITUATIONS.
- b. CLASS ATTENDANCE: AS PER UNIVERSITY RULES, 75% ATTENDANCE IS MANDATORY.

5. **ADDITIONAL WEEKLY, POST CLASS DISCUSSION SESSIONS:**

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MA ENGLISH IV Semester

INDIAN AESTHETICS: THEORY AND PRACTICE

Course Code: EOM-4102

Credits: 4

Max. Marks: 100

Background:

The course aims to delve into the philosophical foundations of art through a thorough study of Indian aesthetics traditions. It will attempt to introduce students to the hitherto unexplored world of Indian Aesthetics through seminal texts like *Natyasastra*, *Abhinavabharati* and *Tholkappiyam*. While delving into the Indian aesthetic traditions from theoretical aspects, it will also relate specifically to language and literature through the linguistic philosophies of Anandavardhan and Tholkappiyar. The goal would be create a critical mental framework which will make it possible for students to engage with the foundations of Indian philosophical thought that would further open up avenues for research in Indian Aesthetic tradition.

OBJECTIVES:

- To introduce students to the nature of aesthetic experience.
- To help students develop a critical understanding of the Indian conception of art and aesthetics.
- To help students understand the principles of classical Indian aesthetics, the Sanskritic theories of *Rasa* and *Dhvani*, as well as the relations between form and content that generate artistic meaning.
- To show the practical roots of these theories by illustrating their applications in diverse art forms such as painting, sculpture, architecture, dance and music.
- To study the ancient aesthetic tradition in relation to the contemporary, an understanding indispensable in any sustained study of art.

LIST OF CONTENTS:

A Brief Introduction into the History of Indian Aesthetics

Indian Aesthetic Tradition: An Introduction

Introduction to Bharata's *Natyasastra*:

Rasa, Bhava, Vibhava, Anubhava, Vritti, Pravitti, Dharmi, Abhinaya

Aesthetic Experience and its Commentators-

Introduction to Abhinavgupta's Commentary: *Abhinavabharati*

Bhatta Lollata and his Utpattivada

Sri Sankuka and his Anumitivada

Bhatta Nayaka and his Bhuktivada

Indian Aesthetics and Linguistic Thought

The Concept of *Sphota*: Introduction to Bhartihari's *Vakyapadiya*

The Concept of *Dhvani*: Introduction to Anandavardana's *Dhanyaloka*, with reference to *Abhidha, Lakshana, Vyanjana and Tatparya*

The concept of Style, Syntax and Diction: Introduction to Tholkappiyar's *Tolkappiyam*

Application of Aesthetic Theories

Charlie Chaplin's *The Kid* (1921) (Cinema)

Satumedha – Sendratari Ramayana (Dance drama)

Badal Sircar's *Sararattir* (Play)

Mahi's *Stench* (Short Story)

Demonstration of *Rasas through Mohiniyattam* (Dance)

Retrieved from <https://www.youtube.com/watch?v=WWIJKLAXKUK>

Essential Readings:

Bharata. *The Natyasastra* (Manmohan Ghosh, Trans.) (3rd ed), West Bengal, WB: Miscellany Incorporation, 1995. (Select chapters)

Anandavardhana. *Dhvanyaloka* (k. Krishnamoorthy, Trans. foreword by K.R Srinivasa Iyengar), karnatak university, 1974.

Raneiro Gnoli. *The Aesthetic Experience According to Abhinavagupta*. Chowkhamba press. Varanasi-I 1985

Devy, G.N, ed. Indian Literary Criticism: Theory and Interpretation. Hyderabad: Orient Longman Private Limited, 2007.

Pollock, Sheldon. "Introduction-An Intellectual History Of Rasa", A Rasa Reader: Classical Indian Aesthetics. New York: Columbia University Press, 2016.

Pollock, Sheldon, A Rasa Reader: Classical Indian Aesthetics. New York: Columbia University Press, 2016.

Arindam Chakrabarti. The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art., Bloomsbury 2016.

Schechner, R. (2001). Rasaethetics. The Drama Review, 45(3), 32, 27-50 Retrieved from <http://www.jstor.org/stable/1146911>

Suggested Readings:

Kant. Critique of Judgement, (James Creed Meredith. Trans.) Calrendon: Oxford University Press, 1988

Coomaraswamy, Ananda K. Introduction To Indian Art, Montana: Kessinger Publishing, 2007

Hume. "Of the Standard of Taste" appeared in 1757 in Hume's Four Dissertations.

Rabindranath Tagore. On Arts and Aesthetics: A selection of Lectures, essays and Letters. (Select Readings)

Aristotle: Poetics, New York: Hill and Wang. 1961

Coomaraswamy, Ananda K. Figures of Speech or Figures of Thought?: The Traditional View of Art, Indiana: World Wisdom Press. 2007

Gupt Bharata. "Introduction ". Dramatic Concepts, Greek and Indian (1st ed); New Delhi: D.K Printworld. Ltd, 1994.

Mukherjee, Paul. Dave, Who is Afraid of Mimesis, Chakrabarti, Arindam, editor. The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art. London: Bloomsbury Academic, 2016.

A Students Handbook Of Indian Aesthetics, Neeraj A Gupta, Cambridge Scholars Publishing. 2017

Pollock, Sheldon, A Rasa Reader: Classical Indian Aesthetics. New York: Columbia University Press, 2016.

Arindam Chakrabarti. The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art., Bloomsbury 2016.

Plato. The Republic (Excerpts from Book III, Book X): New York: Book. Inc 1943

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MA ENGLISH IV Semester

SOUTH ASIAN LITERATURE

Couse Code: EOM-4103

Credits: 04

Max. Marks: 100

Background:

Despite being divided into various political entities, South Asia offers diversity as well as overlapping similarities and hybridity. Shall we say that it is one in many and many in one? The idea behind this paper is to discuss and develop understanding, through the medium of literature, of the shared cultures and histories and the paths to divergence this geopolitical region has been through.

Course Outcomes:

By the end of this course, students will be able to:

1. Understand the state of being called 'postcolonial', to recognize oneself and look within, instead of looking West for inspiration.
2. Come out of borrowed books and imposed cultures.
3. Extensively familiarised with translated and English writings of different regions of the most diverse continent.
4. Understand the historical, social and political and cultural context of literatures from across South Asian countries like India, Pakistan, Bangladesh, Nepal, Afghanistan, Sri Lanka and the rest.
5. Able to appreciate the discursive and literary aspects related to the oeuvre of Eastern philosophy.
6. Trained in formulating arguments on Asian cultures through discussions of ideological, philosophical and socio-political concerns.
7. Be better aware of politics involved in everyday life- from the thriving caste system, gender dynamics, globalization to environmentalism.

Contents:

1. Short Stories:

Sacred Duty by Ismat Chughtai

The Chess Players by Munshi Premchand

Peshawar Express by Krishan Chandra

The Verdict by Maitreyi Pushpa (Translated from Hindi)

Stench by Mahi (Translated from Tamil)

2. Poetry:

Ghalib's Select Ghazals in English by Ralph Russel

Qazi Nazrul Islam: *Song of the Worker*

Human Being

Faiz Ahmad Faiz: *A Prison Evening (Zindan Naama)*

The Dawn of Freedom (Subh e Azadi)

Dedication (Intesaab)

R.K Bhubonsana: *Jatinga*

Bullet

3. Novels:

The Home and The World (Ghore Baire) by Tagore in English Translation by Surendranath Tagore

Song of the Road (Pather Panchali) in English translation by Clark & Mekherji

Funny Boy by Shyam Selvadurai

The Reluctant Fundamentalist by Hamid Mohsin

Broken Verses by Kamila Shamsie

Samira and Samir by Siba Shakib

4. Drama:

Mahasweta Devi's adaptation of *Dopadi*

Tanika Gupta's *The Empress*

Ayub Khan Din: *East is East*

Memoir

Sara Suleri: *Meatless Days*.

ESSENTIAL READINGS: Introduction and select chapters of the following books-

- Robert J.C. Young- *Post colonialism: A very short Introduction*
- Sara Suleri- *The Rhetoric of English India*.
- Ayesha Jalal and Sugata Bose, *Modern South Asia: History, Culture and Political Economy*.
- Arundhati Roy- *The Algebra of Infinite Justice*.
- Amartya Sen- *The Argumentative Indians: Writings on Indian History, Culture and Identity*
- Dipesh Chakrabarty- *Provincialising Europe: Postcolonial Thought and Historical Differene*

Suggested Readings:

- Jalal, Ayesha and Bose, Sugata. *Modern South Asia: History, Culture and Political Economy*, Routledge, 2017
- Hussein, Ahmed. *The New Anthem: The Subcontinent In Its Own Words*, Liberty Books, ISBN:9380032455
- Pollock, Sheldon (ed.) *Literary Cultures in History: Reconstructions from South Asia*, University of California Press, 2003
- Brians, Paul. *Modern South Asian Literature in English*, Westport: Greenwood Press, 2003.
- Priyamvada Gopal: *Literary Radicalism in India: Gender, Nation and the Transition to Independence*. Routledge; 1 edition (9 March 2005)

- Suleri, Sara. *The Rhetoric of English India*. Chicago: The University of Chicago Press, 1992, ISBN 978-0-226-77983-6
- Suleri, Sara. *Meatless Days*. Chicago: The University of Chicago Press, 1989, ISBN 978-0-226-77981-2
- Jalil, Rakhshanda. *Liking Progress, Loving Change: A Literary History of the Progressive Writers' Movement in Urdu*
- -----*An Uncivil Woman: Writings on Ismat Chughtai*.
- -----*New Urdu Writings: From India and Pakistan*
- -----*A Rebel and Her Cause: The Life and Work of Rashid Jahan*
- Roy, Arundhati . *An Ordinary Person's Guide To Empire*. Consortium, 2004. ISBN 0-89608-727-1
- ----- *The End of Imagination*. Kottayam: D.C. Books, 1998. ISBN 81-7130-867-8
- ----- *Power Politics*. Cambridge: South End Press, 2002. ISBN 0-89608-668-2
- Pandey N.R, *Ulaar*, translated from Nepali to English by Dinesh Kafle.
- Ngangom Robin (ed). *Dancing Earth: An Anthology of Poetry from North East India*, Penguin Group: New Delhi, 2009, print.
- Novels by R.K. Narayan, Salman Rushdie, Amitav Ghosh, Anita Desai, Haneif Quraishi, Kamila Shamsie ,Vikram Seth and Arundhati Roy.

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Assessment Plan:

End Semester Examination:

70 Marks

Continuous Assessment:

30 Marks (as detailed below)

- Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
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Important Notes:

- **Suggestions To Students On Reading / Expectations From Students:**
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- **Suggestions To Students On Writing Assignments / Expectations From Students:**
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- **Class Policies:**
 - a. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
 - b. Class attendance: as per university rules, 75% attendance is mandatory.
- **Additional Weekly, Post Class Discussion Sessions:**

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Assessment Plan:

- | | |
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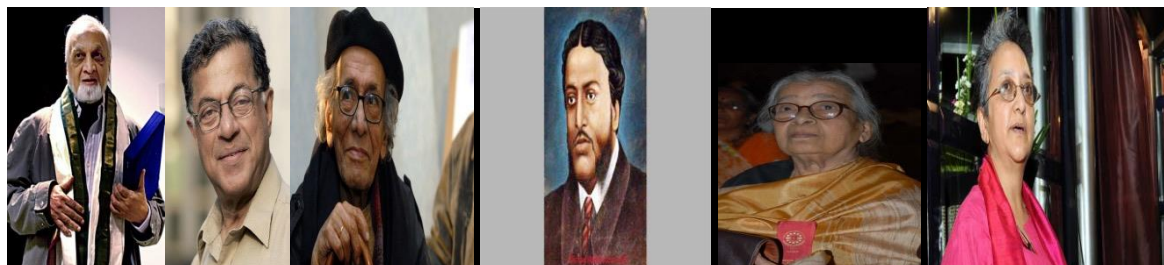
MA ENGLISH SEMESTER IV

INDIAN ENGLISH DRAMA

Couse Code: EOM-4104

CREDITS: 04

MAX. MARKS: 100



Vijay Tendulkar Girish Karnad Habib Tanvir Michael M Dutt Mahasweta Devi Manjula Padmanabhan

BACKGROUND:

Indian Drama in English is an outcome of not-so sustained tradition of performance. With formidable Sanskrit theatre culture at its roots, the theatre culture of the contemporary India is an amalgam of various indigenous performance traditions, western traditions, colonial interventions, Indian modernities and neoliberal push-pulls. It is important to study Indian Drama in English within the network of these discourses over the course of the last hundred-fifty years. The paper will, thus, take up major plays in English with reference to major dramatic theories as well as key socio-political/historical/cultural events. The plays have been drawn together with a view to explore themes like: territory, property, oppression (political and sexual), the boundaries of the 'normative'. We shall examine the socio-historical and theatrical milieu that which each play arose, and look closely at the varied presentation methods which the playwrights choose to present their views.

Course Outcomes:

By the end of this course students will be:

- Extensively familiarised with Indian English dramatists and their works.
- Able to appreciate the discursive and dramaturgical aspects related to oeuvre of Indian dramatists.
- Trained in formulating arguments on Indian drama/theatre cultures through discussions of ideological, philosophical and socio-political concerns.

Introduction:

Sanskrit Theatre Tradition, Indigenous Performance Traditions, Drama/Theatre Culture in Colonial Period and Indian Shakespeares, Dramatic Performance Control Act 1876.

Indian Drama in English:

(Indian Assertions, Colonial/Postcolonial, Classical-Modern, 'Theatres of Independence')

- Michael Madhusudan Dutt *This is called Civilization* (1871)
- ii. Bharati Sarabhai *The Well of the People* (1943)

The Making of Canon:

(Nationalism, 'Theatre of Roots', IPTA, Street Theatre, Third Theatre, Naya Theatre)

- Vijay Tendulkar *Silence: The Court is in Session* (1968)
- Girish Karnad *Hayavadana* (1972)
- Habib Tanvir *Bahadur Kalarin*

Women in Drama

(Resistance, Identity, Nations within Nation, Urbanity)

- Manjula Padmanabhan *Lights Out*
- Mahashweta Devi *Mother of 1084* (1974)

Essential Readings (Related Chapters):

- i. Dharwadker, Aparna Bhargava. *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. University of Iowa Press, IOWA CITY, 2005.
- ii. Mee, Erin B. *Theatre of Roots: Redirecting the Modern Indian Stage*. 2008.
- iii. _____. *Drama Contemporary: India*. 2005 Bhatia, Nandi. *Modern Indian Theatre*. Paperback. 2011.
- iv. Bhatia, Nandi. *Modern Indian Theatre*. Paperback. 2011.

Suggested Readings:

1. "Political Theater: Staging the Spectator." *Modern Drama and the Rhetoric of Theater*, by W. B. Worthen, 1st ed., University of California Press, 1992, pp. 143–193. *JSTOR*, www.jstor.org/stable/10.1525/j.ctt13x1gp4.8.
2. A.S.P. Ayyar *Clutch of the Devil* (1926)
3. Anand Mahadevan. "Switching Heads and Cultures: Transformation of an Indian Myth by Thomas Mann and Girish Karnad." *Comparative Literature*, vol. 54, no. 1, 2002, pp. 23–41. *JSTOR*, www.jstor.org/stable/4125353.
4. Asif Currimbhoy *Inquilab* (1970)
5. Atwal, Jyoti. "Through the Looking Glass." *Economic and Political Weekly*, vol. 43, no. 49, 2008, pp. 43–45. *JSTOR*, www.jstor.org/stable/40278264.
6. Badal Sircar, *Pagla Ghoda*
7. Bharucha, Rustom. *Rehearsals of Revolution: The Political Theatre of Bengal*. University of Hawai Press, 1993.
8. Bhatta S. Krishna, *Indian English Drama: A Critical Study*. New Delhi. Sterling Publishers. 1970. 19.
9. Bhatta, S. Krishna. "Influence of Sanskrit on Contemporary Drama." *Indian Literature*, vol. 21, no. 3, 1978, pp. 88–100. *JSTOR*, www.jstor.org/stable/23334394.
10. Bhattacharyya, Asutosh. "Bengali Drama." *Indian Literature*, vol. 1, no. 2, 1958, pp. 80–86. *JSTOR*, www.jstor.org/stable/23329294.
11. Blackwell, Fritz. "FOUR PLAYS OF NISSIM EZEKIEL." *Journal of South Asian Literature*, vol. 11, no. 3/4, 1976, pp. 265–272. *JSTOR*, www.jstor.org/stable/40873478.
12. Chakrabarthy, Gautam. "Sail[ing] on the Pathless Deep": Michael Madhusudan Datta's Dramatic Entanglements." *History and Drama: The Pan-European Tradition*. De Gruyeter, 2019. Pp.129-146. <https://www.jstor.org/stable/j.ctvbkjx1b.1>
13. Dattani, Mahesh. *Collected Plays*. New Delhi. Penguins. 2003. 3.
14. Deosthale, Arundhati. "Voices of Change —A Survey of Post-Independence Marathi Literature." *India International Centre Quarterly*, vol. 17, no. 1, 1990, pp. 139–146. *JSTOR*, www.jstor.org/stable/23002187.
15. Deshpande, G. P. "Remembering Tendulkar." *Economic and Political Weekly*, vol. 43, no. 22, 2008, pp. 19–20. *JSTOR*, www.jstor.org/stable/40277514.
16. Devlin, Diana. *From Mask and Scene: An Introduction to a World View of Theatre*. London. Macmillan, 1989. 53.
17. Dharamvir Bharati *Andha Yug*: Translated, and With an Introduction, By Alok Bhalla (1954)
18. Dharwadker, Aparna Bhargava. "Postcolonial Frames and the Subject of Modern Indian Theatre." *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. University of Iowa Press, IOWA CITY, 2005, pp. 1–18. *JSTOR*, www.jstor.org/stable/j.ctt20ks1sb.6.
19. Dharwadker, Aparna. "Diaspora, Nation, and the Failure of Home: Two Contemporary Indian Plays." *Theatre Journal*, vol. 50, no. 1, 1998, pp. 71–94. *JSTOR*, www.jstor.org/stable/25068484.
20. Foley, Kathy. *Asian Theatre Journal*, vol. 28, no. 2, 2011, pp. 595–598. *JSTOR*, www.jstor.org/stable/41306522.
21. Gupta, Bharat. *Dramatic concepts: Greek and Indian, A study of poetics and Natyashastra* (New Delhi: D.K. Printworld, 1994),
22. Iyer N. Sharda, *Musings on Indian Writing in English*. New Delhi. Sarup & Sons. 2007.
23. Karmakar, Indrani. "Mothers' Voices from the Margins: Representation of Motherhood in Two of Mahashweta Devi's Short Stories." *Mothers Without Their Children*, edited by Charlotte Beyer and Andrea Lea Robertson, Demeter Press, Bradford, 2019, pp. 149–164. *JSTOR*, www.jstor.org/stable/j.ctvbq9kd.12.
24. Karnad, Girish. "Introduction", *Three Plays* (New Delhi: oxford University Press, 1994)

25. Keith, A. Berriedale. "The Origin of the Indian Drama." *Zeitschrift Der Deutschen Morgenländischen Gesellschaft*, vol. 64, no. 3, 1910, pp. 534–536. JSTOR, www.jstor.org/stable/43363879.
26. Lieder, K. Frances. "Not-Feminism: A Discourse on the Politics of a Term in Modern Indian Theatre." *Asian Theatre Journal*, vol. 32, no. 2, 2015, pp. 598–618., www.jstor.org/stable/24737049.
27. Mahesh Dattani *Bravely Fought the Queen* (1991)
28. Mallika Taneja *Thoda Dhyani Se* (2014)
29. Manjari Isavarn *Yama Yami* (1948)
30. Maya Krishan Rao *'The Walk'* (2012)
31. Mee, Erin B. "Mahesh Dattani: Invisible Issues." *Performing Arts Journal*, vol. 19, no. 1, 1997, pp. 19–26. JSTOR, www.jstor.org/stable/3245741.
32. Meserve, Walter J. "Shakuntala's Daughters: Women in Contemporary Indian Drama." *World Literature Today*, vol. 63, no. 3, 1989, pp. 421–424. JSTOR, www.jstor.org/stable/40145316.
33. Mugali, R. S. "National and Social Idealism in Kannada Literature (1900-1930)." *Indian Literature*, vol. 20, no. 3, 1977, pp. 74–79. JSTOR, www.jstor.org/stable/24157490.
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35. Naik M.K. *Perspectives on Indian Drama in English*, Madras. O.U.P. 1997.180-81.
36. Naik, M.K., *A History of Indian English Literature*, Sahitya Akademi, New Delhi. 1995.
37. Nissim Ezekiel *Nalini* (1969)
38. Polie Sengupta *Thus Spake Shoorpnakha, So Said Shakuni* (2001)
39. Prakash, H.S. Shiva. "HERE AND NOW: The Search for the New in Indian Drama and Theatre." *Indian Literature*, vol. 44, no. 1 (195), 2000, pp. 5–8. JSTOR, www.jstor.org/stable/23342972.
40. Purkayastha, Prarthana. "Women in Revolutionary Theatre: IPTA, Labor, and Performance." *Asian Theatre Journal*, vol. 32, no. 2, 2015, pp. 518–535., www.jstor.org/stable/24737043.
41. Pusalker, A. D. "Annals of the Bhandarkar Oriental Research Institute." vol. 39, no. 1/2, 1958, pp. 182–183. JSTOR, www.jstor.org/stable/44082874.
42. Rangacharya, Adya. *The Natyashastra*. (New Delhi: Munshi Ram Manoharlal, 1996.
43. Rasheed Jahan *Behind the Veil*.
44. Richmond, Farley. "INDIAN THEATRE MATERIALS." *Journal of South Asian Literature*, vol. 10, no. 2/4, 1975, pp. 327–375. JSTOR, www.jstor.org/stable/40871939.
45. Richmond, Farley. "*The Political Role of Theatre in India.*" *Educational Theatre Journal*, vol. 25, no. 3, 1973, pp. 318–334. JSTOR, www.jstor.org/stable/3205692.
46. Sengupta, Ashis. "MAHESH DATTANI AND THE INDIAN (HINDU) FAMILY EXPERIENCE." *Hungarian Journal of English and American Studies (HJEAS)*, vol. 11, no. 2, 2005, pp. 149–167. JSTOR, www.jstor.org/stable/41274325.
47. Sharma, M.V. Rama, *Collected Plays*. Madras, Pearl Publications, 1982. IV.
48. Sodhi, Geeta Jayaram. *Sociological Bulletin*, vol. 61, no. 2, 2012, pp. 354–356. JSTOR, www.jstor.org/stable/23620977.
49. Sri Aurbindo *'Vasavadutta'* (1915)
50. Subramanyam, Lakshmi. *Muffled Voices: Women in Modern Indian Theatre* (New Delhi: Shakti, 2002)
51. T.P. Kailasam *The Burden* (1933)
52. Talwar, Urmil. "The Subaltern Speaks." *Indian Literature*, vol. 56, no. 6 (272), 2012, pp. 218–221. JSTOR, www.jstor.org/stable/43856669.

IMPORTANT NOTE:

IN THE WAKE OF PREVAILING SITUATION OF COVID-19, TEACHING AND ASSESSMENT WILL TAKE PLACE ACCORDING TO POLICY AND DIRECTIVES OF THE UNIVERSITY AND THE GOVERNMENT.

Assessment Plan:

- | | |
|----------------------------------|-------------------------------------|
| End Semester Examination: | 70 Marks |
| Continuous Assessment: | 30 Marks (as detailed below) |
- a. **Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
 - b. **Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
 - c. **A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
 - d. **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
 - e. **A Sessional (as a Make up Test)** to be conducted in last week

Important Notes:

- a. **Suggestions To Students On Reading / Expectations From Students:**

- a. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- b. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- c. Students need to be aware of the developments in the classroom.
- d. students need to read additional materials on research methodology and research ethics

b. Suggestions To Students On Writing Assignments / Expectations From Students:

- i. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- ii. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- iii. Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

c. Teacher's Role:

- a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- b. Teachers will announce each test / quiz / assignment / sessional well in advance.
- c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- d. Teachers will share the answer scripts and provide feedback if the students want to have it.
- e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.

d. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

5. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA ENGLISH IV Semester

INDIAN ENGLISH FICTION

Course Code: EOM-4105

CREDITS: 04

MAX. MARKS: 100

BACKGROUND:

The proposed paper aims to provide the 'home coming' feeling through the pleasure of self identification with the prescribed texts. Indian writing in English is now a well established genre of World Lit. The most basic and the canonised texts are mixed with the ones known for experimenting with the Indian aspect of responding to life and society.

Objectives:

By the end of this course, students will be able to familiarise themselves with:

Emergence of English in India

Translations of Indian texts / Fort William College

Lord Macaulay

Raja Ram M. Roy and Bankim Chandra Chatterji

Three phases in Indian English writings

Modernity and Alternative modernity

Decolonisation through writings

Indian writings in the global market

Short stories

Raja Rao and Indianisation of English: *Akkayya, Narsiga*

Mulk Raj Anand and Progressivism: *Lullaby, The Barber's Trade Union*

R. K. Narayan: *The Watchman, Like the Sun*

Novels

G. V. Desani: *All about H. Hatter*

Anita Desai: *Cry The Peacock*

Salman Rushdie: *Midnight's Children*

Vikram Seth: *The Golden Gate - A Novel in Verse*

Amitav Ghosh: *The Hungry Tide*

Shashi Tharoor: *The Great Indian Novel*

Tabish Khair: *Jihadi Jane*

Arundhati Roy: *The Ministry of Utmost Happiness*

Essential Readings:

- Reading the first 10 chapters of each novel is essential.
- All relevant chapters from the following books.
- Iyengar, KRS. *Indian Writing in English*, Delhi: Sterling Publishers, 1962
- Mee, John. "After Midnight: The Novel in the 1980s & 1990s". *Illustrated History of Indian Literature in English*, Ed. Arvind Krishna Mehrotra, Delhi: Permanent black, 2003.
- Mukharjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Heinemann, 1971.
- Mukherji, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*, Delhi: OUP, 2000
- Naik, M K., ed. *Twentieth Century Indian English Fiction*. Delhi: Pencraft International, 2004.
- Rushdie, S. *Imaginary Homelands: Essays and Criticism*, London: Granta, 1991
- Walsh, Walsh. *The Indian Literature in English*, Longman, 1990

Suggested Readings

- Ahmad, Aijaz. *In Theory : Classes, Nations, Literatures*, London: OUP, 1992
- Baker, L. D. *From Savage to Negro: Anthropology and the Construction of Race*, Berkeley: UCP, 1998
- Bhabha, Homi K. *The Location of Culture*, London: Routledge, 1994
- Brierre, Annie. "An Interview with Raja Rao", *The Illustrated Weekly of India*. March 10, 1963.
- Butler, Judith. *Subjects of Desire: Hegelian Reflections in Twentieth Century France*, NY: CUP, 1987
- Chakrabarty, Dipesh. *Provincialising Europe: Postcolonial Thought and Historical Difference*, Oxford: PUP, 2000
- Chatterjee, Partha. *Nationalist Thought and the Colonial World: A Derivative Discourse?* London: Zed, 1986

- Cixous, Helen and C. Clement. *The Newly Born Woman*, Manchester: MUP, 1975
- Clifford, James and G. E. Marcus, eds. *Writing Culture: The Poetics and Politics of Ethnography*, Berkeley: UOC Press, 1986
- Clifford, James. 'The Transit Lounge of Culture', *Times Literary Supplement*, 3rd May, 1992
- Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*, Cambridge: HUP, 1997
- Dwivedi, A. A. "Indian Fiction in English: Retrospect and Prospect". *Papers on Indian Writing in English: Vol.2 Fiction*. New Delhi: Atlantic, 2002.
- Foucault, M. *Power/ Knowledge: Selected Interviews and Other Writings*, Brighton: Harvester, 1980
- Foucault, M. *Politics, Philosophy, Culture: Interviews and Other Writings*, trans. A. Sheridan et.al. ed. L.D. Kritzman, NY: Routledge, 1988
- Gandhi, MK. *Hind Swaraj and Other Writings*, ed. A. J. Parel, Cambridge: CUP, 1997
- Gilra, Shiv K. "The Essential Narayan", *R K Narayan: A Critical Spectrum*. Ed. Bhagwat S Goyal. Meerut: Shalabh Book House, 1983.
- Gupta, Jan 1969: 88.
- Hawley, John C. "The Writer, His context and His Themes". *Amitav Ghosh*, New Delhi; CUP 2008.
- Innes C.L. *The Cambridge Introduction to Postcolonial Literatures in English*, New Delhi, C U P, 2008.
- Joshi, V. C. *Rammohun Roy and the Process of Modernisation in India*, Delhi: Vikas, 1975
- Khair, Tabish. *Babu Fiction*, Delhi: OUP, 2001
- Nanavati U M, Prafulla C Kar, eds. *Rethinking Indian English Literature*. Delhi: Pencraft International, 2000. 47
- Nandy, Ashis. *Science, Hegemony and Violence: A Requiem for Modernity*, Delhi: OUP, 1988
- Nandy, Ashis. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*, Delhi: OUP, 1983
- O'Hanlon, Rosalind. 'Recovering the Subject : Subaltern Studies and Histories of Resistance in Colonial South Asia', *Modern Asian Studies*.
- Piciuccio, Pier Paolo, ed. *A Companion to Indian Fiction in English: Amitav Ghosh*. New Delhi: Atlantic, 2004.
- Ramanujan, A K. *Uncollected Poems and Prose*, Eds. Molly Daniels, Ramanujan and Keith Harrison. New Delhi: VUP, 2005.
- Riemenschneider, Dieter. *The Indian Novel in English*, New Delhi: Rawat, 2005.
- Rushdie, S. and Elizabeth West. *The Vintage Book of Indian Writings: 1947-1997*, London: Vintage, 1997
- Said, Edward W. *Culture and Imperialism*, Chatto and Windus, 1993
- Said, Edward W. *Orientalism*, Uk: Penguin Books, 1976
- Sen, Amartya. *The Argumentative Indian: Writings on Indian Culture, History and Identity*, London: Penguin Books, 2005
- Suleri, Sara. *The Rhetoric of English India*, London: UC Press, 1992
- Tabish, Khair and N. Hale. *Angles Vol. I, Unhinging Hinglish: The Language and Politics of Fiction in India*, MS Press, 2001
- Tharu, Susie and K. Lalitha. *Women Writing in India*, Vol. I & II, CUNY: Feminist Press, 1991
- Tiffin, Helen. "Postcolonialism, Postmodernism and the Rehabilitation of Post-colonial History", *The Journal of Common -Wealth Literature*, London: Hans Zell publisher, 1988, 170-176.
- Trivedi, Harish. *Colonial Transactions: English Literature and India*, Manchester: MUP, 1993
- Varghese, C Paul. "Problems of the Indian Novelists in English", *Banasthali Patrika*. Ed. Rameshwar
- Vishwanathan, Gauri. *The Masks of Conquest: Literary Study and British Rule in India*, Columbia: CUP, 2014
- Young, Robert. *White Mythologies: Writing History and the West*, London: Routledge, 1990

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Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

- **Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- **Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- **A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.

- **A Sessional (as a Make up Test)** to be conducted in last week

Weeks 1-2: Diagnostic Test

Week 4: Essential Readings will be taken up for Scheduled Presentation

Week 7: Presentation (PPT/PREZI) in Group or Pair.

Week 8: Topic for Term Paper to be finalised based on the Presentation. For their term paper the students will have to engage with creative texts (a text/ film/ musical performance/ dance/ theatrical performance/ architecture, etc.) with the help of the theoretical framework(s) discussed in the classroom.

Week 10: Essential Readings will be taken up for Scheduled Presentation

Week 11: Submission of Term paper/ Assignment

Week 14: Feedback and Make up Test for Absentees in previous tests (if any).

IMPORTANT NOTES:

- **SUGGESTIONS TO STUDENTS ON READING / EXPECTATIONS FROM STUDENTS:**

- EACH STUDENT WILL JOIN THE COURSE WITH A PRIOR UNDERSTANDING OF THE NATURE OF THE COURSE AND MODE OF TEACHING / LEARNING
- STUDENTS WILL COME TO THE CLASS WITH A PRIOR READING OF THE PRESCRIBED TEXT / ESSENTIAL STUDY MATERIALS / SUGGESTED STUDY MATERIAL THAT THE TEACHER WISHES TO DISCUSS IN THE CLASSROOM.
- STUDENTS NEED TO BE AWARE OF THE DEVELOPMENTS IN THE CLASSROOM.
- STUDENTS NEED TO READ ADDITIONAL MATERIALS ON RESEARCH METHODOLOGY AND RESEARCH ETHICS

- **SUGGESTIONS TO STUDENTS ON WRITING ASSIGNMENTS / EXPECTATIONS FROM STUDENTS:**

- STUDENTS NEED TO MEET THE DEADLINES FOR EACH INSTRUCTION / ASSIGNMENT GIVEN BY THE TEACHER.
- STUDENTS NEED TO FOLLOW THE DETAILED GUIDELINES FOR EACH ASSIGNMENT AND PRESENTATION AS PROVIDED BY THE TEACHER.
- STUDENTS NEED TO FOLLOW RESEARCH METHODOLOGY AND ETHICS AND AVOID ANY STANCE OF PLAGIARISM. CASES OF PLAGIARISM WILL BE PENALISED AS PER THE GAZETTE NOTIFICATION OF GOVERNMENT OF INDIA, AS ADOPTED BY AMU.

- **TEACHER'S ROLE:**

- TEACHERS WILL PROVIDE THE SYLLABUS, GUIDELINES, STUDY MATERIALS (EXCEPT PRESCRIBED MATERIALS) IN THE FORM OF HARD OR SOFT COPIES.
- TEACHERS WILL ANNOUNCE EACH TEST / QUIZ / ASSIGNMENT / SESSIONAL WELL IN ADVANCE.
- TEACHERS NEED TO BE PREPARED WITH DIAGNOSTIC TEST, QUIZ / MCQ / A4 SIZE DETAILED GUIDELINES FOR PRESENTATION & ASSIGNMENT.
- TEACHERS WILL SHARE THE ANSWER SCRIPTS AND PROVIDE FEEDBACK IF THE STUDENTS WANT TO HAVE IT.
- MARKS OBTAINED BY STUDENTS FOR ALL TESTS / CONTINUOUS ASSESSMENTS WILL BE ANNOUNCED BY THE TEACHER.
- THE TEACHER WILL DESTRESS STUDENTS BY EXPLAINING THE STUDENTS THAT CONTINUOUS ASSESSMENT IS NOT AN EXAMINATION, RATHER IT IS A PART OF TEACHING AND LEARNING WHERE THEY GET MARKS FOR THEIR EFFORTS AND CONTRIBUTIONS IN THE FORM OF ASSIGNMENTS / PRESENTATIONS. THEY HAVE AN OPPORTUNITY TO IMPROVE THEIR GRADE BY TAKING A MAKE UP TEST.

- **CLASS POLICIES:**

- POLICY ON LATE AND UNSUBMITTED TASKS: THOSE STUDENTS WHO SUBMIT THEIR ASSIGNMENTS WILL NOT GET SAME / BETTER MARKS THAN THOSE WHOSE SUBMIT IN TIME. TEACHERS ARE ALWAYS RECEPTIVE TO ANY EMERGENCY SITUATIONS.

b. CLASS ATTENDANCE: AS PER UNIVERSITY RULES, 75% ATTENDANCE IS MANDATORY.

5. **ADDITIONAL WEEKLY, POST CLASS DISCUSSION SESSIONS:**

STUDENTS MAY ARRANGE ADDITIONAL CLASSES IN CONSULTATION WITH THE TEACHER CONCERNED, IF TIME AND SITUATION PERMITS.

MA ENGLISH IV Semester

INDIAN ENGLISH POETRY

Course Code: EOM-4106
MAX. MARKS: 100

Credits: 04

Objectives:

This paper aims to:

- Familiarize students with a dozen Indian English poets starting from the early poets to the present day covering some of the most prominent emerging poets in between.
- Create poetic sensibility and incur emotional response in the students.
- Facilitate students to appreciate the artistic use of language and the critical sensibility required to analyze these texts.

1. Henry Derozio: India – My Country
To the Pupils of the Hindu College
2. Toru Dutt: Lakshman
Lotus
3. Rabindranath Tagore: Playthings
Silent Steps (from Gitanjali)
4. Sri Aurobindo: The Pilgrim of the Night
Transformation
5. Sarojini Naidu: A Village Song
The Soul's Prayer
6. Nissim Ezekiel: Night of the Scorpion
Poet, Lover, Birdwatcher
7. Jayanta Mahapatra: The Whorehouse in a Calcutta Street
Dawn at Puri
8. Kamala Das: An Introduction
The Dance of the Eunuchs
9. Keki N Daruwalla: The Professor Condoles
Fire-Hymn
10. Syed Amanuddin: Don't Call me Indo- Anglian
Make Me Your Dream
11. Tabish Khair: A Grain of Sand
The Soldier Home from Iraq
12. Agha Shahid Ali : Tonight
Karbala: A House of the House of Sorrow

Essential Readings:

- Devy, G.N. *An Another Tongue: Essays on Indian English Literature*, Madras: Macmillan India Ltd. 1995.
- Mehrotra, A. K. (Ed.) *Twelve Modern Indian Poets*. Calcutta: OUP, 1992.
- Nandy Pritish. *Indian Poetry in English Today*, Delhi: OUP, 1976.
- Sarang, Vilas. (Ed.) *Indian English Poetry since 1950, Anthology*. Hyderabad: Disha Books, 1990.

Suggested Readings:

- Ameeruddin, Syed (Ed.) *Indian Verse in English*, Madras: Poet Press India, 1977.

Deshpande Gauri. (Ed.) *An Anthology of Indian English Poetry*, Delhi: Hind Pocket Books,1990.

Dwivedi, A.N. (Ed.) *Indian Poetry in English*, New Delhi: Arnold Heinemann, 1980.

King, Bruce. *Modern Indian Poetry in English*, Delhi: OUP,1987.

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Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

- Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- A Sessional (as a Make up Test)** to be conducted in last week

Weeks 1-2: Diagnostic Test

Week 4: Essential Readings will be taken up for Scheduled Presentation

Week 7: Presentation (PPT/PREZI) in Group or Pair.

Week 8: Topic for Term Paper to be finalised based on the Presentation. For their term paper the students will have to engage with creative texts (a text/ film/ musical performance/ dance/ theatrical performance/ architecture, etc.) with the help of the theoretical framework(s) discussed in the classroom.

Week 10: Essential Readings will be taken up for Scheduled Presentation

Week 11: Submission of Term paper/ Assignment

Week 14: Feedback and Make up Test for Absentees in previous tests (if any).

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 - c. STUDENTS NEED TO BE AWARE OF THE DEVELOPMENTS IN THE CLASSROOM.
 - d. STUDENTS NEED TO READ ADDITIONAL MATERIALS ON RESEARCH METHODOLOGY AND RESEARCH ETHICS
- SUGGESTIONS TO STUDENTS ON WRITING ASSIGNMENTS / EXPECTATIONS FROM STUDENTS:**
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 - ii.* STUDENTS NEED TO FOLLOW THE DETAILED GUIDELINES FOR EACH ASSIGNMENT AND PRESENTATION AS PROVIDED BY THE TEACHER.
 - iii.* STUDENTS NEED TO FOLLOW RESEARCH METHODOLOGY AND ETHICS AND AVOID ANY STANCE OF PLAGIARISM. CASES OF PLAGIARISM WILL BE PENALISED

AS PER THE GAZETTE NOTIFICATION OF GOVERNMENT OF INDIA, AS ADOPTED BY AMU.

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4. TEACHERS WILL SHARE THE ANSWER SCRIPTS AND PROVIDE FEEDBACK IF THE STUDENTS WANT TO HAVE IT.
5. MARKS OBTAINED BY STUDENTS FOR ALL TESTS / CONTINUOUS ASSESSMENTS WILL BE ANNOUNCED BY THE TEACHER.
6. THE TEACHER WILL DESTRESS STUDENTS BY EXPLAINING THE STUDENTS THAT CONTINUOUS ASSESSMENT IS NOT AN EXAMINATION, RATHER IT IS A PART OF TEACHING AND LEARNING WHERE THEY GET MARKS FOR THEIR EFFORTS AND CONTRIBUTIONS IN THE FORM OF ASSIGNMENTS / PRESENTATIONS. THEY HAVE AN OPPORTUNITY TO IMPROVE THEIR GRADE BY TAKING A MAKE UP TEST.

□ **CLASS POLICIES:**

- a. POLICY ON LATE AND UNSUBMITTED TASKS: THOSE STUDENTS WHO SUBMIT THEIR ASSIGNMENTS WILL NOT GET SAME / BETTER MARKS THAN THOSE WHOSE SUBMIT IN TIME. TEACHERS ARE ALWAYS RECEPTIVE TO ANY EMERGENCY SITUATIONS.
 - b. CLASS ATTENDANCE: AS PER UNIVERSITY RULES, 75% ATTENDANCE IS MANDATORY.
5. **ADDITIONAL WEEKLY, POST CLASS DISCUSSION SESSIONS:**

STUDENTS MAY ARRANGE ADDITIONAL CLASSES IN CONSULTATION WITH THE TEACHER CONCERNED, IF TIME AND SITUATION PERMITS.

CANADIAN LITERATURE

Course Code: EOM-4107

CREDITS: 04

MAX. MARKS: 100

Background:

This course looks at the themes and issues that have gone on to shape Canadian Literature from its beginnings to the contemporary times. It looks at the evolving national culture as well as the literary culture of Canada. The course surveys issues of national identities, ethnicities, and continuously evolving literary traditions in the Canadian literature. Purpose of the course: The course gives the student broad spectrum knowledge of Canadian literature and its literary traditions. It also enlightens the issues of immigration and multiculturalism which are important markers in today's times.

Objectives:

- The course will enable students to understand and appreciate Canadian literature and its social fabric as well as the making of Canadian history and traditions.
- The course will enable learners to interpret literary texts keeping the background in mind and develop a comprehensive understanding of the landscape, history, identity, and political as well as social issues.

List of Content:

Northrop Frye: Culture as Interpenetration: *Divisions on a Ground: Essays on Canadian Culture*

Wilfred Campbell: *The Winter Lakes*

A.M. Klein: *Indian Reservation : Caughnawaga*

Samuel Hearne: Excerpts from *A Journey from Prince of Wales' Fort*

Margaret Atwood: *The Penelopiad*

Oliver Goldsmith: *The Rising Village*

M.G. Vassanji: *Nostalgia*

Macro Micone: *Voicelless People*

Essential Readings:

Mordecai Richler: *Home Sweet Home: My Canadian Album*

Lucy Maud Montgomery: *Anne of Green Gables*

Suggested Readings:

- Lecker, R.: *The Canonisation of Canadian Literature: An enquiry into value*. <https://www.journals.uchicago.edu/doi/pdfplus/10.1086/448552>
- Carter, Adam: *National Literature, Canadian Criticism, and National Character*
- Frye, Northrop: "Conclusion" *Literary History of Canada*
- Adams, Howard: *Prison of Grass: Canada from the native point of view* Cynthia Conchita Sugars: *The Oxford Handbook of Canadian Literature* Atwood, Margaret: *Survival: A Thematic Guide to the Canadian Literature*
- Sugars, Cynthia and Laura Moss, eds., *Canadian Literature in English: Texts and Contexts*, Volumes 1 and 2 (Pearson Longman, 2009)
- Joy Kogawa, *Obasan* (Penguin, 1983) Thomas Chandler Haliburton, *The Clockmaker*
- Catharine Parr Traill, *The Backwoods of Canada*
- Mary Ann Shadd, *A Plea for Emigration*

IMPORTANT NOTE

IN THE WAKE OF PREVAILING SITUATION OF COVID-19, TEACHING AND ASSESSMENT WILL TAKE PLACE ACCORDING TO POLICY AND DIRECTIVES OF THE UNIVERSITY AND THE GOVERNMENT.

Assessment Plan:

- End Semester Examination: 70 Marks
- Continuous Assessment: 30 Marks (as detailed below)
- Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
- Presentation carrying 10 Marks, **in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance**
- A small Quiz / MCQ carrying 05 Marks, **to test understanding or for revision**
- An Assignment carrying 10 Marks, **to be given at least three weeks in advance, as a part of teaching and not after teaching.**
- A Sessional (as a Make up Test) **to be conducted in last week**

Weeks 1-2: Diagnostic Test

Week 4: Essential Readings will be taken up for Scheduled Presentation

Week 7: Presentation (PPT/PREZI) in Group or Pair.

Week 8: Topic for Term Paper to be finalised based on the Presentation. For their term paper the students will have to engage with creative texts (a text/ film/ musical performance/ dance/ theatrical performance/ architecture, etc.) with the help of the theoretical framework(s) discussed in the classroom.

Week 10: Essential Readings will be taken up for Scheduled Presentation

Week 11: Submission of Term paper/ Assignment

Week 14: Feedback and Make up Test for Absentees in previous tests (if any).

IMPORTANT NOTES:

- SUGGESTIONS TO STUDENTS ON READING / EXPECTATIONS FROM STUDENTS:
 - a. EACH STUDENT WILL JOIN THE COURSE WITH A PRIOR UNDERSTANDING OF THE NATURE OF THE COURSE AND MODE OF TEACHING / LEARNING
 - b. STUDENTS WILL COME TO THE CLASS WITH A PRIOR READING OF THE PRESCRIBED TEXT / ESSENTIAL STUDY MATERIALS / SUGGESTED STUDY MATERIAL THAT THE TEACHER WISHES TO DISCUSS IN THE CLASSROOM.
 - c. STUDENTS NEED TO BE AWARE OF THE DEVELOPMENTS IN THE CLASSROOM.
 - d. STUDENTS NEED TO READ ADDITIONAL MATERIALS ON RESEARCH METHODOLOGY AND RESEARCH ETHICS
- SUGGESTIONS TO STUDENTS ON WRITING ASSIGNMENTS / EXPECTATIONS FROM STUDENTS:

- i.* STUDENTS NEED TO MEET THE DEADLINES FOR EACH INSTRUCTION / ASSIGNMENT GIVEN BY THE TEACHER.
- ii.* STUDENTS NEED TO FOLLOW THE DETAILED GUIDELINES FOR EACH ASSIGNMENT AND PRESENTATION AS PROVIDED BY THE TEACHER.
- iii.* STUDENTS NEED TO FOLLOW RESEARCH METHODOLOGY AND ETHICS AND AVOID ANY STANCE OF PLAGIARISM. CASES OF PLAGIARISM WILL BE PENALISED AS PER THE GAZETTE NOTIFICATION OF GOVERNMENT OF INDIA, AS ADOPTED BY AMU.

□ TEACHER'S ROLE:

1. TEACHERS WILL PROVIDE THE SYLLABUS, GUIDELINES, STUDY MATERIALS (EXCEPT PRESCRIBED MATERIALS) IN THE FORM OF HARD OR SOFT COPIES.
2. TEACHERS WILL ANNOUNCE EACH TEST / QUIZ / ASSIGNMENT / SESSIONAL WELL IN ADVANCE.
3. TEACHERS NEED TO BE PREPARED WITH DIAGNOSTIC TEST, QUIZ / MCQ / A4 SIZE DETAILED GUIDELINES FOR PRESENTATION & ASSIGNMENT.
4. TEACHERS WILL SHARE THE ANSWER SCRIPTS AND PROVIDE FEEDBACK IF THE STUDENTS WANT TO HAVE IT.
5. MARKS OBTAINED BY STUDENTS FOR ALL TESTS / CONTINUOUS ASSESSMENTS WILL BE ANNOUNCED BY THE TEACHER.
6. THE TEACHER WILL DESTRESS STUDENTS BY EXPLAINING THE STUDENTS THAT CONTINUOUS ASSESSMENT IS NOT AN EXAMINATION, RATHER IT IS A PART OF TEACHING AND LEARNING WHERE THEY GET MARKS FOR THEIR EFFORTS AND CONTRIBUTIONS IN THE FORM OF ASSIGNMENTS / PRESENTATIONS. THEY HAVE AN OPPORTUNITY TO IMPROVE THEIR GRADE BY TAKING A MAKE UP TEST.

□ CLASS POLICIES:

- a. POLICY ON LATE AND UNSUBMITTED TASKS: THOSE STUDENTS WHO SUBMIT THEIR ASSIGNMENTS WILL NOT GET SAME / BETTER MARKS THAN THOSE WHOSE SUBMIT IN TIME. TEACHERS ARE ALWAYS RECEPTIVE TO ANY EMERGENCY SITUATIONS.
 - b. CLASS ATTENDANCE: AS PER UNIVERSITY RULES, 75% ATTENDANCE IS MANDATORY.
5. ADDITIONAL WEEKLY, POST CLASS DISCUSSION SESSIONS:
STUDENTS MAY ARRANGE ADDITIONAL CLASSES IN CONSULTATION WITH THE TEACHER CONCERNED, IF TIME AND SITUATION PERMITS.

M. A. ENGLISH SEMESTER IV

Anglophone Arab Literature

COURSE DESCRIPTION:

The course engages with an increasingly important, yet greatly underexplored, corpus of creative writing in English/in English translation by Arab writers, or by writers of Arab descent. It will explore some representative works of Anglophone Arab literature across literary genres, with an emphasis, however, on writings from the latter half of the 20th century down to the present. The themes and motifs animating the course include tradition and modernity, exile, double-consciousness, hybridity, in between-ness, issues of stereotyping, ethnic representation, and reception, elements of protest and resistance, questions of subjectivity and selfhood, to name a few. The course seeks to open students up to newer areas of inquiry in the larger fields of Postcolonial Studies and New Literatures in English.

COURSE OUTCOMES

By the end of the course, the student will be able to:

1. appreciate the burgeoning corpus of creative writing in English/in English translation by Arab writers, or by writers of Arab descent through a selection of representative works across genres.
2. situate Arab writing in English within the larger discourses of world literature, postcolonial literature, and new literatures in English.
3. cultivate the discipline and critical thinking skills necessary to read, analyze, and write about the literatures from the Arab world.
4. construct theoretically-informed interpretative arguments on various aspects of Anglophone Arab writing.
5. discover questions and problems pertaining to Anglophone Arab literature that could inspire as well as foster future research.

THE NOVEL

Primary Reading

1. *Season of Migration to the North*, Tayeb Salih
2. *The Thief and the Dogs*, Naguib Mahfouz.
3. *Celestial Bodies*, Jokha Alharthi

Suggested Reading

1. *Arab Voices in Diaspora: Critical Perspectives on Anglophone Arab Literature*, ed. Layla Al Maleh.
2. *Colonialism/Postcolonialism*, Ania Loomba.
3. *The Post-colonial Studies Reader*, eds. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin.

POETRY

Primary Reading

1. *The Ghazal*: Imru al Qays and Qays ibn Mulawwah (“Majnun Layla”)
2. Nizar Qabbani, “Granada,” “The Hasteners,” “Marginal Notes on the Book of Defeat.”
3. Adonis, “Time.”

4. Mahmud Darwish, "Identity Card," "Fleeting Words," "I Am from There," and "The Earth Is Closing on Us."
5. Selections from Rafeef Ziadah's *performance poetry* available on YouTube.

Suggested Reading

1. "Tradition and the Individual Talent" and "The Metaphysical Poets," T. S. Eliot.
2. "Modernist Poetry in Arabic," Salma Jayyusi (from *Modern Arabic Literature*, ed. M. M. Badawi, Chapter 4).
3. "The Emergence of a Palestinian Consciousness," Edward Said (from *The Question of Palestine*).
4. *Resistance Literature*, Barbara Harlow.

SHORT STORY AND MEMOIR

Primary Reading

1. Selections from:
 - (a) *Modern Arabic Short Stories: A Bilingual Reader*, eds. Ronak Husni and Daniel Newman
 - (b) *Modern Arabic Fiction: An Anthology*, ed. Salma Jayyusi.
2. "The Museum," Leila Aboulela.
3. *I Saw Ramallah*, Mourid Barghouti (memoir).

Suggested Reading

1. "The Modern Arabic Short Story," Sabry Hafez (from *Modern Arabic Literature*, ed. M. M. Badawi, Chapter 8).
2. *Narratology: Introduction to the Theory of Narrative*, Mieke Bal.

Notes:

Students are required to write short response papers/reflection essays at regular intervals throughout the course. The course will be held in the form of a graduate seminar with an eclectic mix of lectures, in-class discussions, student presentations, and writing tasks.

GENERAL BIBLIOGRAPHY

Allen, Roger. *Modern Arabic literature*. New York, Ungar Pub. Co., 1987.

Badawi, Muhammad Mustafa. *Modern Arabic literature and the West*. London, UK: University of Oxford, 1985.

Bāqādir, Abū B. A, Ava M. Heinrichsdorff, and Deborah S. Akers. *Voices of Change: Short Stories by Saudi Arabian Women Writers*. Boulder, Colo: Lynne Rienner Publishers, 1998.

Cleveland, William L. *A History of the Modern Middle East*. Boulder: Westview Press, 1994.

Fayyad, Muna. *The Road to Feminism : Arab Women Writers*. East Lansing, MI: Michigan State University, 1987.

Multi-Douglas, Fedwa. *Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing*. Princeton, N.J: Princeton University Press, 1991.

Ostle, Robin, Ed . Moor, and Stefan Wild. *Writing the Self: Autobiographical Writing in Modern Arabic Literature*. London: Saqi Books, 1998.

Silverstein, Adam J. *Islamic History: A Very Short Introduction*. Oxford: Oxford University Press, 2010.

Schwarz, Henry, and Sangeeta Ray. *A Companion to Postcolonial Studies*. Malden, MA: Blackwell Publishers, 2000.

Yale, William. *The Near East, A Modern History*. Ann Arbor: University of Michigan Press, 1958.

COURSE EVALUATION (Maximum Marks: 100)

Sessional: 30 marks

End-Semester Exam: 70 marks

Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

- a. Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- b. Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- c. A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- d. An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- e. A Sessional (as a Make up Test)** to be conducted in last week

Important Notes:

a. Suggestions To Students On Reading / Expectations From Students:

- i. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- ii. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- iii. Students need to be aware of the developments in the classroom.
- iv. Students need to read additional materials on research methodology and research ethics.

b. Suggestions To Students On Writing Assignments / Expectations From Students:

- a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

c. Teacher's Role:

- i. Teachers will provide the syllabus, guidelines, and study materials (except prescribed materials) in the form of hard or soft copies.
- ii. Teachers will announce each test / quiz / assignment / sessional well in advance.
- iii. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- iv. Teachers will share the answer scripts and provide feedback if the students want to have it.
- v. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- vi. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts

and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.

d. Class Policies:

- i. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
- ii. Class attendance: as per university rules, 75% attendance is mandatory.

e. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA ENGLISH IV SEMESTER

Afro-American Literature

Course Code: EOM-4109

CREDITS: 04

MAX. MARKS: 100

BACKGROUND:

The objective of this course is to introduce major African-American writers and their contribution in the context of the troubled history of race in America and to the contextual fabric of American literature. The study of this course will familiarize the students with an overall development of African-American Literature. They will explore many socio-political and historical benchmarks within African-American history – Slavery, the Reconstruction, the Harlem Renaissance, the Civil Rights Movement etc.

OBJECTIVES:

By the end of this course, students will be able to:

- Compare and contrast a broad range of African American literary writings.
- Describe the arguments of literary texts and the political ramifications of literary techniques, genres and productions.
- Analyze African-American literary writings explaining life and culture of the descendants of African slaves and making a thorough examination of race and ethnicity of American society.
- Develop an understanding of an African American literary tradition as a syncretically shaped artistic form.

LIST OF CONTENTS:

POETRY:

Phyllis Wheatley (1753-1784). "On Being Brought from Africa to America", "On Virtue", "On Imagination"

Langston Hughes (1901-1967). "Brass Spittoons", "Dreams Deferred", "As I Grew Older" "The Negro Mother"

Gwendolyn Brooks (1917-200). "A song in the Front Yard", "A Sunset of the City", "Kitchenette Building"

PROSE:

Zora Neale Hurston (1891-1960): *Their Eyes Were Watching God* (1937)

Richard Wright (1908-1960): *Black Boy* (1945)

Alice Walker (1944-): *The Color Purple* (1982)

Drama:

Lorraine Hansberry (1930-1962): *A Raisin in the Sun* (1959)

August Wilson (1945-2005): *Fences* (1985)

Suzan-Lori Parks (1963-): *In the Blood* (1999)

Essential Readings:

- Bois, W.E.B. Du (1868-1963): "Of Our Spiritual Strivings", "Of the Training of Black Men", "Of the Sons of Master and Man"
- Chestnutt Charles W. (1858-1932): "The Wife of His Youth"
- Malcolm X (1925-1965). Autobiography of Malcolm X. (1965) [Excerpts]
- Martin Luther King Jr. (1929-1968): "I Have a Dream", "A New Sense of Direction"

Suggested Readings:

- Brown-Guillory, Elizabeth, ed. *Wines in the Wilderness: Plays by African-American Women from Harlem Renaissance to the Present*. New York: Greenwood Press, 1990.
- Bruce, Dickson D. Jr. *The Origin of African American Literature*. USA: University Press of Virginia, 2001.
- Collins, Patricia Hill. *Black Feminist Thought*. New York and London: Routledge, 2000.
- Graham, Maryemma and Jerry W. Ward Jr. eds. *African American Literature*. New York: Cambridge University Press, 2011.
- Hatch, James V., ed. *The Roots of African-American Drama*. Detroit: Wayne State University Press, 1991.
- Jarret, Gene Andrew, ed. *African American Literature*. UK: Blacwell, 2010.

IMPORTANT NOTE:

IN THE WAKE OF PREVAILING SITUATION OF COVID-19, TEACHING AND ASSESSMENT WILL TAKE PLACE ACCORDING TO POLICY AND DIRECTIVES OF THE UNIVERSITY AND THE GOVERNMENT.

Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

- **Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- **Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- **A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- **An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- **A Sessional (as a Make up Test)** to be conducted in last week

Important Notes:

i. Suggestions To Students On Reading / Expectations From Students:

1. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
2. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
3. Students need to be aware of the developments in the classroom.
4. students need to read additional materials on research methodology and research ethics

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- b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

iii. Teacher's Role:

- a. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- b. Teachers will announce each test / quiz / assignment / sessional well in advance.
- c. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
- d. Teachers will share the answer scripts and provide feedback if the students want to have it.
- e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
- f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.

iv. Class Policies:

- a. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
- b. Class attendance: as per university rules, 75% attendance is mandatory.

v. Additional Weekly, Post Class Discussion Sessions:

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

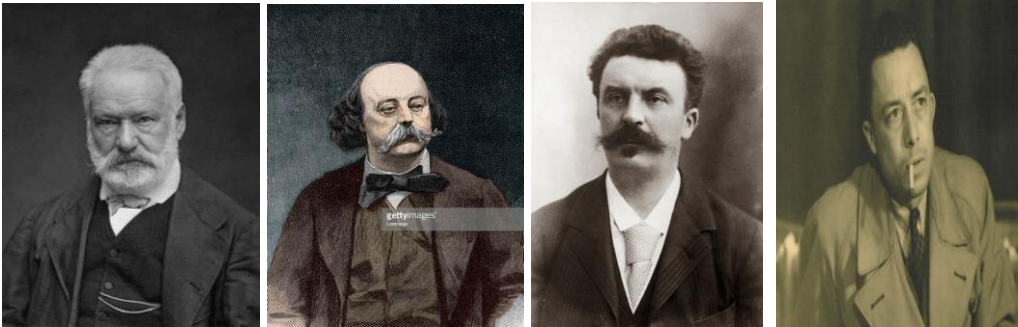
MA ENGLISH IV SEM

French Literature in Translation

Course Code: EOM-4110

Credits: 04

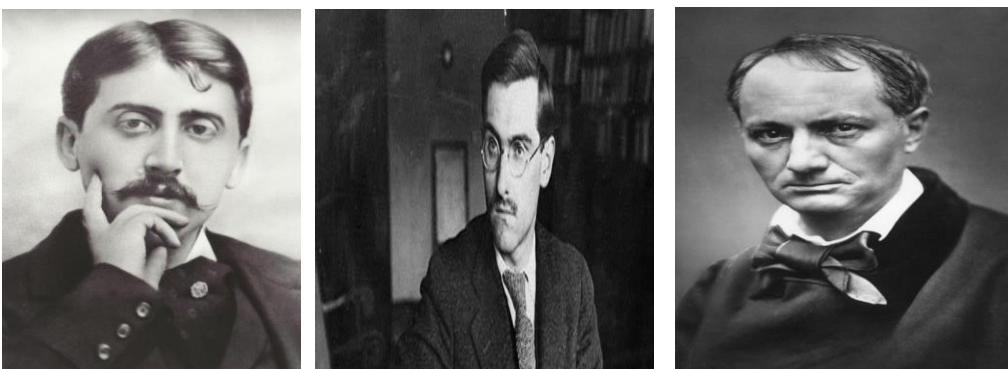
Max. Marks: 100



Victor Hugo Gustave Flaubert Maupassant Albert Camus



Samuel Beckett Eugene Ionesco Simone de Beauvoir Jean Paul Sartre



Marcel Proust Jean Anouilh Charles Baudelaire

BACKGROUND:

France has a rich tradition of producing literature of great significance. It is expected of Postgraduate students in English that they be familiar with some canonic French authors. Reading books by French authors reveals varied aspects of life in France. French writers have not simply presented good stories with compelling plots and interesting characters; they have also made their readers experience a world of diverse cultural backgrounds.

OBJECTIVES:

By the end of this course, students will be able to:

- Understand the historical, social and political and cultural context of French literature.
- Independently read and analyse French literature.
- Read prescribed writings that will generate an interest to read other texts.

LIST OF CONTENTS:

Victor Hugo (1802-1885): 'Tomorrow at Dawn', 'The Pope'

Charles Baudelaire (1821-1867): 'The Albatross', 'To a Passerby'

Guy de Maupassant (1850-1893): 'The Necklace', 'A Family', 'The Devil', 'Simon's papa', 'The False Germs'

Gustave Flaubert (1821-1880): *Madame Bovary* (1857)

Marcel proust (1871-1922): *In Search of Lost Time* (1927) [Excerpts]

Albert Camus (1913-1960): *The Stranger* (1942)

Simone de Beauvoir (1908-1986): *The Second Sex* (1949)

Jean Paul Sartre (1905-1980): *No Exit* (1944)

Samuel Beckett (1906-1989): *Waiting for Godot* (1953)

Eugene Ionesco (1909-1994): *The Chairs* (1952)

Jean Anouilh (1910-1987): *Antigone* (1946)

Suggested Readings:

Baguley, David. *A Critical Bibliography of French Literature*. Syracuse University Press, 1952.

Farrant, Tim. *French Literature*. London: Bristol Classical Press, 2012.

Guggenheim, Michel. *Women in French Literature*. Anma Libri, 1988.

Hollier, Dennis. *A New History of French Literature*. Harvard University Press, 1998.

Severson, Marilyan S. *Masterpieces of French literature*. London: Greenwood Press, 2004.

Tilley, Arthur. *Cambridge Readings in French Literature*, Trieste Publishing, 1920.

IMPORTANT NOTE:

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Assessment Plan:

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Important Notes:

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- iii.* Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.

□ **Teacher's Role:**

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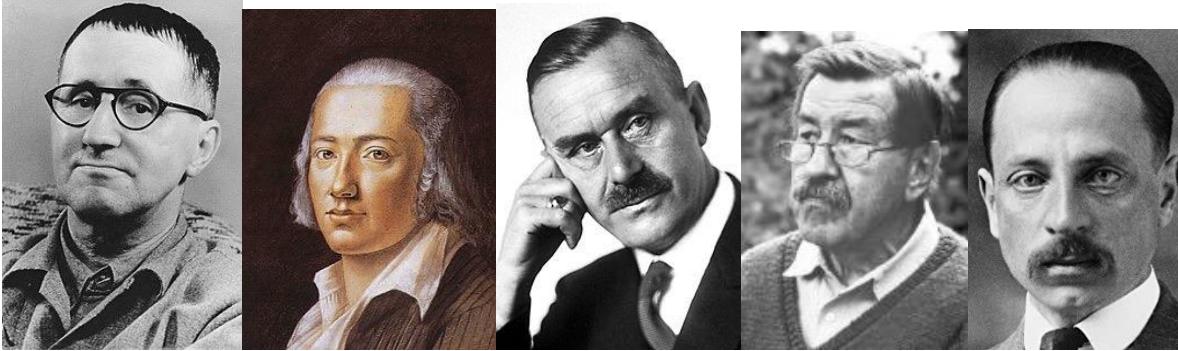
Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

German Literature in Translation

Course Code: EOM-4111

Credits: 04

Max. Marks: 100



(Bertolt Brecht, Friedrich Hölderlin, Thomas Mann, Gunter Grass, Rainer Maria Rilke)

BACKGROUND TO THE COURSE/PAPER:

This paper has been designed for English-speaking readers in order to familiarise them with the socio-cultural themes, philosophical perspectives and literary style developed and nurtured by German literary writers. This will also bring the students closer to various critical and analytical aspects of literary reading with an emphasis on the relationship between German and English literature.

OBJECTIVES:

By the end of this course, students will be able to:

- Understand various literary and critical aspects of German literature.
- Identify the role and significance of German literature on the literature of English and other European languages.
- Focus on the major movements and developments in the field of German literature in relation to English literature.

IMPORTANT NOTE / INSTRUCTIONS:

LIST OF CONTENT:

FICTION:

DEATH IN VENICE BY THOMAS MANN

THE TIN DRUM BY GUNTER GRASS

PLAY:

THE GOOD WOMAN OF SETZUAN BY BERTOLT BRECHT

FROM MORNING TO MIDNIGHT BY GEORG KAISER

POETRY (SELECTIONS TO BE MADE BY THE TEACHERS):

JOHANN VON GOETHE: TWO POEMS

GUNTER GRASS: TWO POEMS

ELSE LASKER-SCHULER: TWO POEMS

RAINER MARIA RILKE: TWO POEMS

FRIEDRICH HOLDERLIN: TWO POEMS

HEINRICH HEINE: TWO POEMS

ESSENTIAL READINGS:

A HISTORY OF GERMAN LITERATURE (From the beginnings to the present day) BY Wolfgang Beutin, Klaus Ehlert, Wolfgang Emmerich, Helmut Hoffacker, Bernd Lutz, Volker Meid, Ralf Schnell, Peter Stein and Inge Stephan, Translated by Clare Krojzl, ROUTLEDGE, 1993. (Excerpts)

SUGGESTED READINGS:

GERMAN THEATER, BY WILLIAM GRANGE, 2006

Bloom, Harold. Bertolt Brecht. Broomall, Penn.: Chelsea House, 2002.

Reid, J. H. Heinrich Böll, a German for His Time. New York: Berg, 1988.

A Companion to the Works of Heinrich Heine, EDITED BY REGOER F. COOK, CAMERON HOUSE, 2002.

IMPORTANT NOTE:

IN THE WAKE OF PREVAILING SITUATION OF COVID-19, TEACHING AND ASSESSMENT WILL TAKE PLACE ACCORDING TO POLICY AND DIRECTIVES OF THE UNIVERSITY AND THE GOVERNMENT.

Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

- Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- A Sessional (as a Make up Test)** to be conducted in last week

Important Notes:

- Suggestions To Students On Reading / Expectations From Students:**
- Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- Students need to be aware of the developments in the classroom.
- students need to read additional materials on research methodology and research ethics
- Suggestions To Students On Writing Assignments / Expectations From Students:**
 - i.* Students need to meet the deadlines for each instruction / assignment given by the teacher.
 - ii.* Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
 - iii.* Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.
- Teacher's Role:**
 1. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
 2. Teachers will announce each test / quiz / assignment / sessional well in advance.
 3. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.

4. Teachers will share the answer scripts and provide feedback if the students want to have it.
5. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
6. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.

□ **Class Policies:**

- a. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
- b. Class attendance: as per university rules, 75% attendance is mandatory.

5. **Additional Weekly, Post Class Discussion Sessions:**

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

MA ENGLISH SEMESTER IV

RUSSIAN LITERATURE IN TRANSLATION

Course Code : EOM-4112

CREDITS: 04

MAX. MARKS: 100



BACKGROUND:

This course is designed to introduce students to the rich array of Russian Literature from the 18th century through to Revolutionary Soviet times to post-Soviet era. Russian literature refers to the literature of Russia and of its citizens that emigrated to other lands. During the Romantic age Russian literature witnessed its Golden age. After the revolution of 1917, Russian Literature was split into Soviet and 'white émigré' literatures. Its history is shaped by various socio-political and ideological events, starting with Romanticism to Soviet social realism and the 'Khrushchev thaw'. The end of the 20th century inaugurated what critics call 'new realism' in Russian Literature.

OBJECTIVES:

BY THE END OF THIS COURSE, STUDENTS WILL BE ABLE TO:

- i.* Familiarise with the rich literary tradition of Russia and the USSR.
- ii.* Understand the connections among texts, authors, cultural and political events.
- iii.* Enable students to identify the political, cultural and ideological dimensions of Russian literature from the beginning to the present.

LIST OF CONTENTS:

Introduction to Russian Literature

History

Culture

Politics

Literary Periods

Fiction:

Ivan Turgenev: Fathers and Sons

Leo Tolstoy: War and Peace

Fyodor Dostoevsky: Idiot

Boris Pasternak: Doctor Zhivago

Ivan Bunin: Dry Valley

Nikolai Ostrovsky : How the Steel Was Tempered Vol 1

Vladimir Sorokin: Day of the Oprichnik

Drama:

Anton Chekhov: Three Sisters

Maxim Gorky: The Lower Depths

Alexander Griboyedov : Woe from Wit

Maria Arbatova : On the Road to Ourselves

Poetry:

Alexander Pushkin: The prisoner of the Caucasus

Vasily Zhukovsky: The Mysterious Visitor

The Bard

Lalla Ruk

George Ivanov: Shout for joy: There is no Tsar

I do not ask of love

Joseph Brodsky: The Hawk's Cry in Autumn

The End of a Beautiful Era

Song of Welcome

Bella Akhmadulina : Rain Flogs My Face

Farewell

To Recollect

ESSENTIAL READINGS:

The Life of Arseniev(Autobiographical novel) by [Ivan Bunin](#)

Notes from Underground. Trans. and ed. Michael R. Katz. NYC: W. W. Norton and Company, 2001. 2nd edition.

Vladimir Vladimirovich Nabokov': [Lolita](#)

Nikolai Gogol: [Dead Souls](#)

Maxim Gorky: The Mother

Nikolay Alexeyevich Zabolotsky : [The Tale of Igor's Campaign](#).

Aleksandr Isayevich Solzhenitsyn: [The Gulag Archipelago](#)

Zakhar Prilepin: The Pathologies

Alexander Pushkin: The Gypsies

Russian Mirror: Three Plays by Russian Women (Russian Theatre Archive) edited by Melissa T. Smith

SUGGESTED READINGS:

The Cambridge Introduction to Russian Literature by Caryl Emerson

Ivan Turgenev (Bloom's Modern Critical Views) edited by Harold Bloom

Give War and Peace a Chance: Tolstoyan Wisdom for Troubled Times by Andrew D. Kaufman

Leo Tolstoy's War and Peace (Bloom's Modern Critical Interpretations) by Harold Bloom
Dostoevsky: A Writer in His Time by Joseph Frank Publisher: Princeton University Press

The Russian Theatre Under the Revolution by Oliver Martin Sayle

The Russian Theatre by Oliver Martin Sayle

Anton Chekhov (Bloom's Major Dramatists) by Harold Bloom

Maxim Gorky, Romantic Realist and Conservative Revolutionary by Richard Hare

Nine: An Anthology of Russia's Foremost Woman Writers by Maria Arbatova et al.

The Penguin Book of Russian Poetry (Penguin Classics) Edited by Robert Chandler et al.

An Anthology of Russian Literature from Earliest Writings to Modern Fiction: Introduction to a Culture by Nicholas Rzhevsky

The Cambridge Introduction to Russian Poetry (Cambridge Introductions to Literature) by Michael Wachtel

A History of Russian Literature by Dr Victor Terras

Oxford's Russian Literature: A very Short Introduction by Catriona Kelly

Lectures on Russian Literature by Vladimir Nabokov

IMPORTANT NOTE:

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Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

- Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks
- Presentation carrying 10 Marks, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- A small Quiz / MCQ carrying 05 Marks, to test understanding or for revision
- An Assignment carrying 10 Marks, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- A Sessional (as a Make up Test) to be conducted in last week

Important Notes:

- Suggestions To Students On Reading / Expectations From Students:
 - Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - Students need to be aware of the developments in the classroom.
 - students need to read additional materials on research methodology and research ethics
- Suggestions To Students On Writing Assignments / Expectations From Students:
 - a. Students need to meet the deadlines for each instruction / assignment given by the teacher.
 - b. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
 - c. Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of India, as adopted by AMU.
- Teacher's Role:
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 - 3. Teachers need to be prepared with diagnostic test, Quiz / MCQ / A4 size detailed guidelines for presentation & assignment.
 - 4. Teachers will share the answer scripts and provide feedback if the students want to have it.
 - 5. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
 - 6. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. They have an opportunity to improve their grade by taking a make up test.
- Class Policies:
 - a. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
 - b. Class attendance: as per university rules, 75% attendance is mandatory.
- 5. Additional Weekly, Post Class Discussion Sessions:
Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

SCANDINAVIAN LITERATURE IN TRANSLATION

Course Code: EOM-4113

Credits: 04

Max. Marks: 100

Background:

This course offers a study of Scandinavian Literature in English. Historically, this area has played a very important role in the shaping of modern day Europe. It has a rich heritage, and its own contribution to the world of mythology.

Objectives:

- The course will introduce the student to the great Viking history, and their contribution to the cultures and social fabric of old Europe.
- The course will familiarise the student with Norse mythology, and trace its presence in modern works of literature.

Course Content:

Essays:

- Karl Mortensen, How The World Was Created, *A Handbook of Norse Mythology*
- Hans Christian Andersen, *A Poet's Bazaar, In Spain and A Visit to Portugal in 1866* (travelogue)
- Sir John Mandeville, Selections from *The Travels of Sir John Mandeville*

Short Stories:

- Hans Christian Andersen: *The Emperor's New Clothes*
- Bjørnstjerne Bjørnson: *A Happy Boy*

Novels:

- Aleksis Kivi : *Seven Brothers*

Play:

Henrik Ibsen: *Ghosts*

Poems:

Eric Johan Stagnelius, *Lilies in Sharon; Nacken- Water Demon*

Essential Readings:

Snorri Sturluson: Selections from Prologue to *Prose Edda*

Søren Kierkegaard, Selections from *Concluding Unscientific Postscript to Philosophical Fragments*.

Guy de Maupassant: 'The Christening'

Camilla: *The District Governor's Daughter*

Suggested Readings:

Ed. Lars Warne: *A History of Swedish Literature*

Ed. Kathleen L. Komar: *Father Figures and Gender Identities in Scandinavian and Comparative Literature*.

Hallberg Hallmundsson: *An Anthology of Scandinavian Literature from the Viking Period to the Twentieth Century*.

Karen Bilken: *Seven Gothic Tales*

Eric Johan Stagnelius: *The Bacchantes*

Johan Welhaven: *The Spirit of Poetry*

IMPORTANT

NOTE:

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Assessment Plan:

End Semester Examination: 70 Marks
Continuous Assessment: 30 Marks (as detailed below)

- Diagnostic Test (MCQ / A small Quiz) carrying 05 Marks**
- Presentation carrying 10 Marks**, in a group of 4-5 students, but evaluation to be done of individual students on the basis of their performance
- A small Quiz / MCQ carrying 05 Marks**, to test understanding or for revision
- An Assignment carrying 10 Marks**, to be given at least three weeks in advance, as a part of teaching and not after teaching.
- A Sessional (as a Make up Test)** to be conducted in last week

Important Notes:

- Suggestions To Students On Reading / Expectations From Students:**
 - i.* Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
 - ii.* Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
 - iii.* Students need to be aware of the developments in the classroom.
 - iv.* students need to read additional materials on research methodology and research ethics
- Suggestions To Students On Writing Assignments / Expectations From Students:**
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 2. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
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- Teacher's Role:**
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 - b. Teachers will announce each test / quiz / assignment / sessional well in advance.
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 - d. Teachers will share the answer scripts and provide feedback if the students want to have it.
 - e. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
 - f. The teacher will destress students by explaining the students that continuous assessment is not an examination, rather it is a part of teaching and learning where they get marks for their efforts and contributions in the form of assignments / presentations. they have an opportunity to improve their grade by taking a make up test.
- Class Policies:**
 - a. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.
 - b. Class attendance: as per university rules, 75% attendance is mandatory.
- Additional Weekly, Post Class Discussion Sessions:**

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

**M.A (English) IV Semester (Elective Paper)
Dalit and Tribal Women's Writings**

**Course No. EOM-4121
Credits: 04**

Max. Marks:100



Background to the course/paper:

Dalits have been suppressed, subjugated and marginalized on the name of their caste. These people from the social, financial and religious peripheries realized their own importance and given voice to their dreadful experiences. Their tormented self is very much reflected in their writings. Dalit literature had started approximately four decades ago in regional languages and later on translated in to english to draw the attention of a wider range of readers. As this literature started drawing the attention of nation, the tribal writers also came into limelight. The basic similarity between the two is their marginalization and the trauma they had undergone. The main idea behind this paper is to familiarize the students with the cultural, traditional and caste distribution etc. The dalit/tribal women writings came into existence quite late. These women were represented effectively neither by the marginalized male authors nor by the elite authors. Thus they decided giving voice to their own pains, baby kamble's *the prisons we broke* is one such example of early dalit women writings.

Purpose of the course/paper:

The main purpose of intruding this course is to familiarize the students with the struggles of the marginal women of the indian society. Along with this the students will also study the how the literature from these marginal women is different from the mainstream indian literature.

Specific objectives:

By the end of this course, students will be able to:

1. To understand the concept of tribe and caste and their demographic profile.
2. To understand the effects and importance of acculturation, religious conversions and transitions of communities.
3. To understand the self representation and identity construction through the writings

List of contents:

introduction: 03 teaching hours

- Understanding the similarity as well as dissimilarity between dalits and tribals.
- Focus on highlighting their issues and their representation in literature.
- Comparison of mainstream literature and marginalized literature.

Poetry: 10 teaching hours

Small Towns And The River - Mamang Dai

In The Days Of Cages -Aparna Lanjehwar

Shades Of Silence - Prasanna Sree

Slave - Hira Bansode

Caves - Jyoti Lanjewar

Short story: 06 teaching hours

The Journey (Short Story By Temsula Ao From Her Collection Of Short Stories *These Hills Called Home*)

But Why Shouldn't A Baidla Woman Ask For Her Land ? (Short Story By Shyamala Gogu Her Collection From *Father May Be An Elephant And Mother Only A Small Basket*)

Life narratives/ memoirs: 12 teaching hours

Ants Among Elephants: An Untouchable Family And The Making Of Modern India - Sujatha Gidla

The Weave Of My Life: A Dalit Women's Memoir - Urmila Pawar

The Prisons We Broke - Baby Kamble

Novels: 10 Teaching Hours

The Black Hill - Mamang Dai

Sangati - Bama Faustina Susairaj

Essential readings

Deo, veena, and eleanor zelliot. "dalit literature - twenty-five years of protest? Of progress?" *Journal of south asian literature*, vol. 29, no. 2, 1994, pp. 41-67. Jstor.

Guru, gopal. "dalits from margin to margin." *India international centre quarterly*, vol. 27, no. 2, 2000, pp. 111-16. Jstor.

Heredia, rudolf c. "interrogating integration: the counter-cultural tribal other." *Economic and political weekly*, vol. 37, no. 52, 2002, pp. 5174-78. Jstor.

Sivakami, p. *The taming of women*. Penguin books, 2012. (selected extract)

Xaxa, virginus. "politics of language, religion and identity: tribes in india."

Economic and political weekly, vol. 40, no. 13, 2005, pp. 1363-70. Jstor.

Suggested readings

- Bose, n.k, 1967, "culture and society in india", asia publishing house.
- Charsley, s.r. and karanth, g.k. (eds.), 1998, "challenging untouchability", delhi: sage.
- Dangle, arjun. *Poisoned bread: translations from modern marathi dalit literature*. Edited by arjun dangle, orient blackswan, 1992.
- Devy, g. N., editor. *Painted words: an anthology of tribal literature*. Penguin books india, 2003.
- Dube, s.c.1977, "tribal heritage of india", viash, new delhi.
- Gail omvedt. "peasants, dalits, and women: democracy and india's new social movements". *Journal of contemporary asia*, 24, no. 1: 35-8. 1994.
- Gore, m.s., 1993, "the social context of an ideology: the social and political thoughts of babasaheb ambedkar", new delhi; sage.
- Gregory, robert j. "tribes and tribal: origin, use, and future of the concept." *Studies of tribes and tribals*, vol. 1, no. 1, july 2003, pp. 1-5. *Taylor and francis+nejm*, doi:10.1080/0972639x.2003.11886479
- Guru, gopal. "dalit women talk differently." *Economic and political weekly*. 1995.
- Guha , ramchandra , savaging the civilized : verrier elvin, his tribals and india , new delhi , oxford , up. 1997
- Rege, sharmila. (2003). *Dalit feminist stand point*. In a. Rao (ed.).gender and caste, delhi: kali for women
- rege, sharmila. (1988) "dalit women talk differently: a critique of 'difference' and towards a dalit feminist standpoint position". *Economic and political weekly* 33.44: ws39-ws46.
- T. Sowjanya. 'understanding dalit feminism'. Limbale. *Towards an aesthetic of dalit literature*. Orient blackswan, 2004.
- Pelc, stanko. "marginality and marginalization." *Societies, social inequalities and marginalization*, springer, cham, 2017, pp. 13-28. *Link.springer.com*, doi:10.1007/978-3-319-50998-3_2.
- Sonowal, c. J. "indian tribes and issue of social inclusion and exclusion." *Studies of tribes and tribals*, vol. 6, no. 2, dec. 2008, pp. 123-34. *Taylor and francis+nejm*, doi:10.1080/0972639x.2008.11886586.

Valmiki, omprakash, and arun prabha mukherjee. *Joothan: a dalits Life*. Third reprint edition edition, bhatkal & sen, 2007.

Vasudhendra, and rashmi terdal. *Mohanaswamy*. Harperperennial, 2016.

Schedule of classes and assignments / expectations from students:

Week 1 (2 periods):

- Introduction to course: exchange views on the syllabus (your share); why study this course? Discussion on the course as a part of the overall ba/ma program; background lecture; give study material; announce diagnostic test (a small quiz in the form of mcq) related to your course to assess slow and fast learners

Week 2 (2 periods):

- **Conduct diagnostic test** (may award 05 marks); discussion on the study material given in week 1.

Weeks 3-5 (2 periods each week, total 6 periods):

- Introduce item / text 1 from the list of contents for classroom teaching.
- In week 4, introduce item / text 2 from the list of contents (by giving an a4 size detailed guidelines) for independent reading by students and preparing a ppt / prezi presentation, to be given in week 7 (may be). Advise them to follow research methodology, ethics norms, and avoid any type of plagiarism.
- Ppts are to be prepared and presented in a group of 4-5 students of mixed abilities of slow and fast learners. Don't allow friends to be together in one group.
- Groups may be given same topic or different aspects of topics that you intend to teach / discuss in weeks 6-8.
- Provide them study material in the form of hand outs, web links, etc for preparing their presentations.

Week 6-8 (2 periods each week, total 6 periods):

- Introduce item / text 2 from the list of contents for classroom teaching.
- In week 7/8, ask students to give group presentations that they prepared based on independent reading and the given guidelines, earlier in week 4.
- **Assess** them **individually** out of **10 marks** based on their share of presentation.
- So in weeks 6-8, teachers do not deliver lectures, rather they talk, discuss, elaborate and explain the item / topic 2 using the presentations given by groups of students.
- In week 8, introduce item / text 3 from the list of contents (by giving an a4 size detailed guidelines) for independent reading by students and writing an assignment, to be submitted in week 12 (may be). Advise them to follow research methodology, ethics norms, and avoid any type of plagiarism.
- Assignments are to be written and submitted individually on same topic or different aspects that you intend to teach / discuss in weeks 10-12.
 - Provide them study material in the form of hand outs, web links, etc for preparing their presentations.

Week 9: (2 periods):

- Recap items 1 and 2 discussed in weeks 1-8. Students might need some further clarifications / lectures / talks.

Weeks 10-12: (2 periods each week, total 6 periods):

- Initiate teaching item / text 3. Since you have already introduced this item in week 8 in the form of an assignment (with detailed guidelines), engage the students in introducing, defining, explaining, exemplifying and elaborating the topic. That is, these weeks need to be more interactive for students in comparison to earlier weeks.

- Ask students to tell their problems in understanding the study materials and writing the assignment, which you asked them to do in week 8 itself.
- If they don't read the study materials / prescribed text, give them a small quiz / mcq carrying 05 marks. This will force them read the study material.
- Ask them submit their assignments by the last day of week 12. Since there will be delayed submission, give them a week more.

Weeks 13-14: (2 periods each week, total 4 periods):

- Recap, revision, extended lectures and talks, discussions in collaboration with other colleagues of the same department or outside.
- Ask class representatives to:
 - iv. Identify students who missed their tests / mcqs / presentations / assignments,
 - v. Ask such students to take a make up test in the form of sessional in week 14/15 (if at all there is week 15)
 - vi. Sessional may also be given to students who wish to improve their grades (out of 10 marks of assignment / ppt).

Week 15:

- Make up tests / compilation of marks for continuous assessment

important notes:

21. Suggestions to students on reading / expectations from students:

- q. Each student will join the course with a prior understanding of the nature of the course and mode of teaching / learning
- r. Students will come to the class with a prior reading of the prescribed text / essential study materials / suggested study material that the teacher wishes to discuss in the classroom.
- s. Students need to be aware of the developments in the classroom.
- t. Students need to read additional materials on research methodology and research ethics

22. Suggestions to students on writing assignments / expectations from students:

- m. Students need to meet the deadlines for each instruction / assignment given by the teacher.
- n. Students need to follow the detailed guidelines for each assignment and presentation as provided by the teacher.
- o. Students need to follow research methodology and ethics and avoid any stance of plagiarism. Cases of plagiarism will be penalised as per the gazette notification of government of india, as adopted by amu.

23. Teacher's role:

- y. Teachers will provide the syllabus, guidelines, study materials (except prescribed materials) in the form of hard or soft copies.
- z. Teachers will announce each test / quiz / assignment / sessional well in advance.
- aa. Teachers need to be prepared with diagnostic test, quiz / mcq / a4 size detailed guidelines for presentation & assignment.
- bb. Teachers will share the answer scripts and provide feedback if the students want to have it.
- cc. Marks obtained by students for all tests / continuous assessments will be announced by the teacher.
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24. Class policies:

- x. Policy on late and unsubmitted tasks: those students who submit their assignments will not get same / better marks than those whose submit in time. Teachers are always receptive to any emergency situations.

xi. Class attendance: as per university rules, 75% attendance is mandatory.

25. **Additional weekly, post class discussion sessions:**

Students may arrange additional classes in consultation with the teacher concerned, if time and situation permits.

Note: the teacher reserves the right to make changes in the syllabus during the semester as s/he deems necessary.

M.A (English) IV Semester (Elective Paper)
Critical Writing and Literary Theory

Course No. EOM-4123

Max. Marks:100

Credits: 04

Course Outline:

This paper introduces and trains the students in writing critical pieces through an engagement with literary theory. The paper is set to focus on the stage-wise handling of criticality with literary theoretical awareness in writing critical pieces like research paper, seminar paper, thesis statement, chapter and monograph. The paper familiarises the students with the techniques of this specialized writing genre and hones their skills so that they are equipped to emerge as critical thinkers who will be able to write technically, theoretically and philosophically sound critical pieces.

Learning Objective(s):

- a) To make students independently figure out their preferences in literary theory.
- b) To initiate students into process of creating an idea and building an argument through/with an awareness of the literary theory.
- c) To enable students into not only critically read a text but also to write critical pieces with sound technicality and use of jargon.

Syllabus:

Unit I: An Overview of Literary Theory as an Academic Discourse with a focus on Critical Writing.

Unit II: Techniques of critical writing in a framework/paradigm of literary theory

- a) Identifying Keywords, Building Up on an Idea, Generating Arguments
- b) Topic/title, research article, paper for seminar/conference, thesis statement, chapter and monograph.

Unit III:

Preparing a draft on a chosen text within a theoretical framework/paradigm.

Learning Outcome(s):

By the end of this course, students will be able:

1. To identify their interest area in literary theory.
2. To read text with an independent critical interpretation.
3. To formulate their argument and shape their critical thoughts in academic jargon.
4. To engage in writing critical discourse in the paradigms of literary theory.

Suggested Readings:

- Barry, Peter. *Beginning Theory*
- Bloom, Harold. *How to Read and Why*
- _____. *The Anatomy of Influence: Literature as a Way of Life*
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*
- Eagleton, Terry. *Literary Theory: An Introduction*
- Groden, Michael, Martin Kreiswirth, and Imre Szeman, eds. *The Johns Hopkins Guide to Literary Theory and Criticism*
- Selden, et al. *A Reader's Guide to Contemporary Theory*

M.A. (English) IV Semester (Elective Paper)

Multicultural Studies

Course Code: EOM-4124

Credit: 04

Max. Marks: 100

Unit I

Cultural Diversity; Diasporic Multiculturalism; Theories of Multiculturalism

Unit II

Rabindranath Tagore's *Gora*

Unit III

Hanif Kureishi's *The Buddha of Suburbia*

M.A (English) IV Semester (Elective Paper)

Digital Literature and Literatures in the Digital

Course No. EOM-4125

Credits: 04

Max. Marks:100



TEACHER: DR. Siddhartha Chakraborti // Dr. Mohammad Sharjeel Chaudhary

TEACHING HOURS: MON/TUES/WED/THURS/FRI/SAT, 1ST /2ND / 3RD / ...

EMAIL: siddharthachakraborti@gmail.com, chaudharysharjeel8@gmail.com

TEACHING ASSISTANT: Mr. Yasir Naseem, yasirnaseem72@gmail.com +918266890373

BACKGROUND / Purpose / SIGNIFICANCE OF THE COURSE/PAPER:

COURSE NO. EOM-2018/ETM2020 TITLE: **Digital Literature and Literatures in the Digital**, is an optional paper of the Postgraduate Programme in English Literature and English Language Teaching. Undergoing this Course helps in developing an understanding of how the **Digital Medium and Literature** have impacted each other and also allied mediums of cultural production including theatre, films, news, music, art etc. The curriculum will involve the using of literary, cultural, psychological as well as sociological approaches to practically deconstruct as well as construct Digital Texts with a focus on **Pedagogy** through learning by doing.

SPECIFIC OBJECTIVES:

BY THE END OF THIS COURSE, STUDENTS WILL BE ABLE TO:

- i. **FAMILIARISE** WITH VARIOUS TYPES OF DIGITAL TEXTS AND EVOLVE STRATEGIES FOR READING, WRITING AND CRITICALLY ANALYSE THEM USING THEORY
- ii. **HISTORICIZE** DIGITAL CULTURE, VIDEO GAMES, AND THE DIGITAL HUMANITIES
- iii. **ANALYZE** TRADITIONAL WORKS OF LITERATURE USING THE TOOLS OF DIGITAL LITERARY STUDY
- iv. **ADAPT** TEXTS IN THE DIGITAL MEDIUM FOR PEDAGOGY
- v. **CREATE** DIGITAL TEXTS USING EXISTING SOFTWARE AND POPULARISE THEM ONLINE THROUGH DIGITAL MEDIA, INCLUDING FOR PEDAGOGICAL PURPOSES

LIST OF CONTENTS:

1. Text, Hypertext, Interactive Fiction-

Hypertexts-

- a) Autobiography: *A Wandering Wanderer* by David Ellis,
<http://www.cyberartsweb.org/cpace/mystories/ellis/memoir.html>
- b) Fiction: *Fast City* by Don Bosco,
<http://www.cyberartsweb.org/cpace/fiction/bosco/01.html>
- c) Nonfiction: *Vessels, or The Talking Skins* by Devaney Bennett,
<http://www.cyberartsweb.org/cpace/ht/bennett/index.html>
- d) Critical Commentary: *Hypertextual Twelfth Night* by Heather Rosen,
<http://www.cyberartsweb.org/cpace/ht/rosen/introduction.html>

Interactive Fictions-

- e) *It's Your First Day On Wall Street* by ClickHole (2015)
<https://ifdb.tads.org/viewgame?id=6gyf71fhwm5a2k7x>

- f) *Birmingham IV* by Peter Emery (2018)
<https://ifdb.tads.org/viewgame?id=l6k48jz3oidat0ji>

2. Digital Interactive Role Playing Games-

- a) Montreal, U. (2009). *Assassin's Creed II*. Ubisoft.
For Pedagogy, Medievalism, Societal interactions, History etc
- b) Raider, T. (2001). *Tomb Raider*. Crystal Dynamics, Eidos Montréal, Feral Interactive, United Front Games, Nixxes Software BV.
For Gender, Neocolonialism, Logics of Intervention etc
- c) Netflix (2018). *Black Mirror: Bandersnatch* Dir. David Slade,
<https://www.netflix.com/in/title/80988062>

3. Social Media and Networked Literatures-

Twitterature : Twitter Novel

- a) *Jeffrey the housefly* <https://twitter.com/philippullman> "Jeffrey the housefly" (*Philip Pullman*)
- b) *Black Box* <https://www.newyorker.com/magazine/2012/06/04/black-box-2> "Black Box"
(*Jennifer Egan*)
Micro Fiction
- a) Twitter fiction: "3 Beautiful Pieces of Twitter Fiction" (Compiled by Anne Charlton Mar, 12 2014)
<https://www.mic.com/articles/84883/13-beautiful-pieces-of-twitter-fiction-remind-us-how-powerful-reading-can-be>
- b) Tiny Tales: The Untold Words: <http://www.theuntoldwords.com/>
The Project Quote: <https://www.instagram.com/theprojectquote/>
The Scribbled Stories: <https://submit.thescribbledstories.in/>
The Melting Words: <https://www.facebook.com/TheMeltingWords/>
- c) Memes (Political, Sports, Gender, Religion)
(Selections to be taken by instructor)

4. News, Blogs, E-zines and E Literatures in the age of Post Truth-

- i) Hoax Sites- <https://instr.iastate.libguides.com/c.php?g=49351&p=318220>
- ii) Parody Site- The Awaze Tribune- <https://awazetribune.com/>
BB Spot- <http://www.bbspot.com/>
- iii) Claims for Truth-
<https://www.altnews.in/>
<https://www.factcheck.org/>
<https://www.politifact.com/>
<https://www.snopes.com/>
- iv) Online News- Times of India - <https://timesofindia.indiatimes.com/>
India Today - <http://indiatoday.intoday.in/>
The Indian Express - <http://indianexpress.com/>
The Hindu - <https://www.thehindu.com/>
Firstpost - <http://www.firstpost.com/>
Business Standard - <http://www.business-standard.com/>
The Wire- <https://thewire.in/>

v) Personal Blogs-

- Travelogue- Ajay Jain- <http://kunuzum.com/>
Technology - Amit Bhavani- <http://www.amitbhawani.com/>
Interior Design - Rukmini Ray- <http://trumatter.in/>
Food Blog - Archana Doshi- <https://www.archanaskitchen.com/>

5. Use of Digital Tools in Pedagogy-

- a) Pro Writing Aid - <https://prowritingaid.com/>
b) Google Classroom - <https://classroom.google.com/h>

6. Use of Digital Tools in English Literature and Language Learning

- a) Hello English - <https://helloenglish.com/>
- b) Memrise - <https://www.memrise.com/>
- c) Book Traces - <http://www.booktraces.org/>
- d) Word Tree - <https://www.jasondavies.com/wordtree/>
- e) Voyant - <https://voyant-tools.org/>

ESSENTIAL READINGS: A COUPLE OF ADDITIONAL TEXT, IF NECESSARY, (WILL BE A PART OF ASSESSMENT)

1. Davison, Patrick. "The Language of Internet Memes." *The Social Media Reader*, edited by Michael Mandiberg, NYU Press, 2012, pp. 120-134. JSTOR, www.jstor.org/stable/j.ctt16gzq5m.13.
2. Fuller, Steve. "WHAT PHILOSOPHY DOES AND DOES NOT TEACH US ABOUT THE POST-TRUTH CONDITION." in *Post-Truth: Knowledge As A Power Game*, 25-52. London; New York, NY: Anthem Press, 2018. <http://www.jstor.org/stable/j.ctvgd30v.6>.
3. Mai, Minhuyen, and Adam Poppe. "Social Media and Education on a Massive Scale: The Case of MOOCs." *Education and Social Media: Toward a Digital Future*, edited by Christine Greenhow et al., MIT Press, 2016, pp. 209-216
4. McLuhan, Marshall, and Quentin Fiore. "The medium is the message." *New York 123 (1967):* 126-128.
5. Miller, Daniel, et al. "Individualism." *How the World Changed Social Media*, 1st ed., vol. 1, UCL Press, London, 2016, pp. 181-192
6. Pierce-Grove, Ri. "Conclusion: Making the New Status Quo: Social Media in Education." *Education and Social Media: Toward a Digital Future*, edited by Christine Greenhow et al., MIT Press, 2016, pp. 239-246
7. Rockwell, Geoffrey. "Gore Galore: Literary Theory and Computer Games." *Computers and the Humanities*, vol. 36, no. 3, 2002, pp. 345-358
8. Svensson, Patrik. "Introducing the Digital Humanities." in *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*, 1-35. ANN ARBOR: University of Michigan Press, 2016. <http://www.jstor.org/stable/j.ctv65sx0t.5>.
9. Welsh, Timothy J. "Immersive Fictions in the Dot-Com Era." *Mixed Realism: Videogames and the Violence of Fiction*, University of Minnesota Press, Minneapolis; London, 2016, pp. 23-34

SUGGESTED READINGS:

- i. Hammond, Adam. *Literature in the digital age: An Introduction*. Cambridge University Press, 2016.
- ii. Bouchardon, Serge, and Davin Heckman. "Digital manipulability and digital literature." *Electronic Book Review* 5 (2012).
- iii. Bissell, Tom. *Extra lives: Why video games matter*. Vintage, 2011.
- iv. DeMaria, Rusel (2 edition (December 18, 2003)). *High Score!: The Illustrated History of Electronic Games*. McGraw-Hill Osborne Media. ISBN 0-07-223172-6.
- v. Miller, Daniel, et al. "Individualism." *How the World Changed Social Media*, 1st ed., vol. 1, UCL Press, London, 2016, pp. 181-192
- vi. Shifman, Limor. *Memes in Digital Culture*. MIT Press, 2014. JSTOR, www.jstor.org/stable/j.ctt14bs14s.
- vii. Baer, Ralph H. (2005). *Videogames: In The Beginning*. Rolenta Press. ISBN 0-9643848-1-7.

SCHEDULE OF CLASSES AND ASSIGNMENTS / EXPECTATIONS FROM STUDENTS:

1. **WEEK 1 (04 PERIODS):**

- i. Introduction to Course: Outline, discuss project, creating accounts on various social media handles. Basic research methodology, ethics norms, explaining plagiarism. Distribution of study materials for entire course
- ii. Text, Hypertext, Interactive Fiction- Introduction, Development, History, Genres, Recognition etc
- iii. Welsh, Timothy J. "Immersive Fictions in the Dot-Com Era." *Mixed Realism: Videogames and the Violence of Fiction*, University of Minnesota Press, Minneapolis; London, 2016, pp. 23-34
- iv. Hypertext Autobiography: *A Wandering Wanderer* by David Ellis

2. WEEK 2 (04 PERIODS):

- i. Hypertext Fiction: *Fast City* by Don Bosco,
- ii. Hypertext Nonfiction: *Vessels, or The Talking Skins* by Devaney Bennett
- iii. Hypertext Critical Commentary: *Hypertextual Twelfth Night* by Heather Rosen
- iv. Preparatory Class on Individual Presentations for 5 Marks

3. WEEKS 3 (04 PERIODS)

- i. Interactive Fiction- *It's Your First Day On Wall Street* by ClickHole
- ii. Interactive Fiction-*Birmingham IV* by Peter Emery
- iii. Individual Presentation 1
- iv. Individual Presentation 2

4. WEEKS 4 (04 PERIODS)

- i. Svensson, Patrik. "Introducing the Digital Humanities." In *Big Digital Humanities: Imagining a Meeting Place for the Humanities and the Digital*, 1-35
- ii. Individual Presentation 3
- iii. Individual Presentation 4
- iv. McLuhan, Marshall, and Quentin Fiore. "The medium is the message." *New York 123 (1967)*: 126-128.

5. WEEKS 5 (04 PERIODS)

- i. Marks of Individual Presentations, Creation of Groups for Projects, Project Topics to be distributed for 5 marks
- ii. Rockwell, Geoffrey. "Gore Galore: Literary Theory and Computer Games." *Computers and the Humanities*, vol. 36, no. 3, 2002, pp. 345-358
- iii. Reading Digital FPS as Texts- Use of Literary Tools- Plot, Character, Hyper connectivity, Sandbox, Replayability, Magic Circle
- iv. *Tomb Raider*. Gender, Neocolonialism, Logics of Intervention

6. WEEKS 6 (04 PERIODS)

- i. *Tomb Raider*. Gameplay
- ii. *Assassin's Creed II*. For Pedagogy, Medievalism, Societal interactions, History in the Digital.
- iii. *Assassin's Creed II*. Gameplay
- iv. *Black Mirror: Bandersnatch*. Interactive Streaming TV

7. WEEKS 7 (04 PERIODS)

- i. *Black Mirror: Bandersnatch*. Gameplay
- ii. Miller, Daniel, et al. "Individualism." *How the World Changed Social Media*, 1st ed., vol. 1, UCL Press, London, 2016, pp. 181-192

- iii. Davison, Patrick. "The Language of Internet Memes." *The Social Media Reader*, edited by Michael Mandiberg, NYU Press, 2012, pp. 120-134
 - iv. Twitter Novel 1
8. WEEK 8 (04 PERIODS)
- i. Twitter Novel 2
 - ii. Twitter Micro Fiction
 - iii. Terribly Tiny Tales
 - iv. Memes
9. WEEKS 9 (04 PERIODS)
- i. Preparatory Class: Writing Micro Fiction and Popularizing online for 5 marks)
 - ii. Preparatory Class: Making Memes and Popularizing online for 5 marks)
 - iii. Fuller, Steve. "WHAT PHILOSOPHY DOES AND DOES NOT TEACH US ABOUT THE POST-TRUTH CONDITION." in *Post-Truth: Knowledge As A Power Game*, 25-52.
 - iv. Hoax Sites
10. WEEKS 10 (04 PERIODS)
- i. Parody Sites
 - ii. Claims for Truth
 - iii. Online News
 - iv. Blogs
11. WEEKS 11 (04 PERIODS)
- i. Preparatory Class: Writing Parody/Blog and Popularizing online for 5 marks)
 - ii. Preparatory Class: Fighting Hoax News online for 5 marks)
 - iii. Pierce-Grove, Ri. "Conclusion: Making the New Status Quo: Social Media in Education." *Education and Social Media: Toward a Digital Future*, edited by Christine Greenhow et al., MIT Press, 2016, pp. 239-246
 - iv. Mai, Minhtuyen, and Adam Poppe. "Social Media and Education on a Massive Scale: The Case of MOOCs." *Education and Social Media: Toward a Digital Future*, edited by Christine Greenhow et al., MIT Press, 2016, pp. 209-216
12. WEEKS 12 (04 PERIODS)
- i. Use of Digital Tools in Classrooms- Techniques/Resources
 - ii. Use of Digital Tools in Classrooms- Application in Literature Studies
 - iii. Use of Digital Tools in Classrooms- Application in Literature Pedagogy
 - iv. Use of Digital Tools in Classrooms- Application in English Language Teaching
13. WEEKS 13 (04 PERIODS)
- i. Preparatory Class: Using the Digital for Pedagogy Creating Digital Modules (10 marks)
 - ii. Presentation of Group Project 1
 - iii. Presentation of Group Project 2
 - iv. Presentation of Group Project 3
14. WEEKS 14 (04 PERIODS)
- i. Individual Presentation Micro Fiction
 - ii. Individual Presentation Memes
 - iii. Individual Presentation Parody
 - iv. Individual Presentation Exposing Hoax Online

15. WEEKS 15 (04 PERIODS)

- i. Marks and Discussion on Presentations
- ii. Individual Presentation Digital Pedagogical Module- Literature
- iii. Individual Presentation Digital Pedagogical Module- Language Learning
- iv. Final Marks and Discussion on Pedagogical Modules

IMPORTANT NOTES:

1. SUGGESTIONS TO STUDENTS ON READING / EXPECTATIONS FROM STUDENTS:

- a. EACH STUDENT WILL JOIN THE COURSE WITH A PRIOR UNDERSTANDING OF THE NATURE OF THE COURSE AND MODE OF TEACHING / LEARNING
- b. STUDENTS WILL COME TO THE CLASS WITH A PRIOR READING OF THE PRESCRIBED TEXT / ESSENTIAL STUDY MATERIALS / SUGGESTED STUDY MATERIAL THAT THE TEACHER WISHES TO DISCUSS IN THE CLASSROOM.
- c. STUDENTS NEED TO BE AWARE OF THE DEVELOPMENTS IN THE CLASSROOM.
- d. STUDENTS NEED TO READ ADDITIONAL MATERIALS ON RESEARCH METHODOLOGY AND RESEARCH ETHICS

2. SUGGESTIONS TO STUDENTS ON WRITING ASSIGNMENTS / EXPECTATIONS FROM STUDENTS:

- a. STUDENTS NEED TO MEET THE DEADLINES FOR EACH INSTRUCTION / ASSIGNMENT GIVEN BY THE TEACHER.
- b. STUDENTS NEED TO FOLLOW THE DETAILED GUIDELINES FOR EACH ASSIGNMENT AND PRESENTATION AS PROVIDED BY THE TEACHER.
- c. STUDENTS NEED TO FOLLOW RESEARCH METHODOLOGY AND ETHICS AND AVOID ANY STANCE OF PLAGIARISM. CASES OF PLAGIARISM WILL BE PENALISED AS PER THE GAZETTE NOTIFICATION OF GOVERNMENT OF INDIA, AS ADOPTED BY AMU.

3. TEACHER'S ROLE:

- a. TEACHERS WILL PROVIDE THE SYLLABUS, GUIDELINES, STUDY MATERIALS (EXCEPT PRESCRIBED MATERIALS) IN THE FORM OF HARD OR SOFT COPIES.
- b. TEACHERS WILL ANNOUNCE EACH TEST / QUIZ / ASSIGNMENT / SESSIONAL WELL IN ADVANCE.
- c. TEACHERS NEED TO BE PREPARED WITH DIAGNOSTIC TEST, QUIZ / MCQ / A4 SIZE DETAILED GUIDELINES FOR PRESENTATION & ASSIGNMENT.
- d. TEACHERS WILL SHARE THE ANSWER SCRIPTS AND PROVIDE FEEDBACK IF THE STUDENTS WANT TO HAVE IT.
- e. MARKS OBTAINED BY STUDENTS FOR ALL TESTS / CONTINUOUS ASSESSMENTS WILL BE ANNOUNCED BY THE TEACHER.
- f. THE TEACHER WILL DESTRESS STUDENTS BY EXPLAINING THE STUDENTS THAT CONTINUOUS ASSESSMENT IS NOT AN EXAMINATION, RATHER IT IS A PART OF TEACHING AND LEARNING WHERE THEY GET MARKS FOR THEIR EFFORTS AND CONTRIBUTIONS IN THE FORM OF ASSIGNMENTS / PRESENTATIONS. THEY HAVE AN OPPORTUNITY TO IMPROVE THEIR GRADE BY TAKING A MAKE UP TEST.

4. CLASS POLICIES:

- i. POLICY ON LATE AND UNSUBMITTED TASKS: THOSE STUDENTS WHO SUBMIT THEIR ASSIGNMENTS WILL NOT GET SAME / BETTER MARKS THAN THOSE WHOSE SUBMIT IN TIME. TEACHERS ARE ALWAYS RECEPTIVE TO ANY EMERGENCY SITUATIONS.
- ii. CLASS ATTENDANCE: AS PER UNIVERSITY RULES, 75% ATTENDANCE IS MANDATORY.

5. ADDITIONAL WEEKLY, POST CLASS DISCUSSION SESSIONS:

STUDENTS MAY ARRANGE ADDITIONAL CLASSES IN CONSULTATION WITH THE TEACHER CONCERNED, IF TIME AND SITUATION PERMITS.

NOTE: THE TEACHER RESERVES THE RIGHT TO MAKE CHANGES IN THE SYLLABUS DURING THE SEMESTER AS S/HE DEEMS NECESSARY.

**M. A. (English) IV Semester (Elective Paper)
Recent Trends in English Language Teaching**

Course Code: EOM-4131

Credits: 04

Max. Marks: 100

**M. A. (English) IV Semester (Elective Paper)
Cultural Studies**

Course Code: EOM-4133

Credits: 04

Max. Marks: 100

Course Description: This course introduces students to the developments, key concerns, issues, debates and directions of the interdisciplinary field of inquiry called Cultural Studies. We will begin with the diverse understandings of 'culture' in all its forms and manifestations. The course then familiarises students with the works of some of the key thinkers who have shaped its contours. Finally, it explores various aspects of Cultural Studies in practice. The course aims to enable students to explore and approach a diverse range of 'texts' and cultural practices from an interdisciplinary point of view. Furthermore, it also seeks to acquaint students with the paradigms and analytics of cultural studies in order for them to appreciate other disciplines in a new light.

Unit-I

Understanding "Culture"

Mathew Arnold, Selections from *Culture and Anarchy*

T.S. Eliot- Selections from *Notes Towards the Definition of Culture*

Clifford Geertz- Selections from *The Interpretation of Cultures* (selected portion)

Raymond Williams-Keywords: *A Vocabulary of Culture and Society*

Stuart Hall- Representation: *Cultural Representation and Signifying Practices*

Simon During- "Introduction" to *The Cultural Studies Reader*

Unit-II

Cultural Studies: Key Thinkers

Raymond Williams- *Marxism and Literature*. Selections.

Antonio Gramsci- "The Intellectuals"

Roland Barthes- *The Rustle of Language*. Selections.

Michel Foucault- "The Subject and Power"

- "What is Critique?"

Stuart Hall- "Notes on Deconstructing the Popular"

- "Cultural Studies and its Theoretical Legacies"

Pierre Bourdieu- "How can One Be a Sports Fan?"

Unit III

Cultural Studies in Practice

Richard Johnson-*What is Cultural Studies Anyway?*

Excerpts from *The Culture Industry: Enlightenment as Mass Deception* by Max Horkheimer and Theodor Adorno

Walter Benjamin- "The Work of Art in the Age of Mechanical Reproduction"

Judith Butler- "Subjects of Sex/Gender/Desire"

Lata Mani- "Contentious Traditions: The Debate on SATI in Colonial India"

Course Evaluation (Maximum Marks: 100)

Sessional: 10 marks

Mid-Term Exam: 30 marks

End-Semester Exam: 60 marks

M.A. (ENGLISH) IV SEMESTER (Elective Paper)

Ecocriticism

Course No. EOM-4134

Credits: 04

Course Objective:

1. To understand the representation of nature in Literature.
2. To apply principles of Ecocriticism to a range of literary genres.
3. To interpret historical shifts in the representation of nature.

Syllabus :

Unit I

- a) Concepts – Ecological system, Occidental & Oriental views of nature
- b) Ecocriticism, Phases of Ecocriticism.
- c) Rise of Ecofeminism.

Unit II

- a) Ecological Practices in reading
- b) Concepts of Eden, Arcadias, Utopias; Historical Shifts in these concepts, Wilderness
- c) Practice Texts: 'Garden' Andrew Marvell, 'To Autumn' – John Keats, Excerpts from 'The Hungry Tide' – T. S. Eliot

Unit III

- a) Concepts of Sublime & Otherness; Man made and natural disasters.
- b) Nothing at the future – Apocalypse, Dystopia & Hope.
- c) Practice Texts: Excerpts From
- d) 'King Lear', 'Tempest' – Shakespeare;
Nectar in a Sieve – Kamla Markandaya;
Avatar (Movie) 20th Century Fox – James Cameron.

M.A. (ENGLISH) IV SEMESTER (ELECTIVE PAPER)

Prison Literature

Course No. EOM-4135

Credits: 04

Max. Marks: 100

Objective: A work of literature is a manifest labour of the author's social and political experiences. Some scintillating literary works were penned in prisons and these works shed a very different light on their authors and the works.

Unit I: Review of Prison Writings: Political and personal experiences impacting literary perspectives.
Faiz: "A Prison Nightfall," "A Prison Daybreak," "We who were Murdered." "The Window," "Africa Come Back"
Nazim Hikmat: "Some Advice to Those Who will Spend Time in Prison", "Istanbul House of Detention"

Poems from Guantanamo: *The Detainees Speak* ed. Marc Falloff, University of Iowa Press.

- *Death Poems* – Jumah al Dossari
- *Humiliated in Shackles* – Sami al Haj
- *Prison Darkness* – Abdul Aziz
- *Two Fragments* – Shaikh Abdurraheem Dost
- *Ode to the Sea* – Ibrahim Al Rubaish

Passages for Explanation will be given from Prescribed Poems

Unit II: Prison Fiction/Non-Fiction selections from:
Nelson Mandela: *Long Walk to Freedom*
Stephen King: *Shawshank Redemption*

Unit III Freedom Movements and Prison Literature. Selections from:

Nehru: *Letters From a Father to His Daughter*
Antonio Gramsci: *Prison Notebooks*

Suggested Readings:

- *Papillon* by Henri Charriere
- *The House of the Dead* by Fyodor Dostoyevsky
- *Conversations with Myself* by Nelson Mandela.
- *Toward Freedom: The Autobiography of Jawaharlal Nehru, & The Discovery of India* by Nehru.
- *Autobiography: The Story of My Experiments With Truth* by M.K. Gandhi.
- *Spain in My Heart: Songs of the Spanish Civil War* by Pablo Neruda.
- *The Count of Monte Cristo* by Alexandre Dumas
- *The Bamboo Gulag: Political Imprisonment in Communist Vietnam* by Nghia M. Vo
- *Letters from Birmingham Jail* by Martin Luther King Jr.
- *Detained: A Prisoner's Diary* by Ngugi Wa Thiong'O
- *Great Books Written in Prison : Essays on Classic Works from Plato to Martin Luther King Jr.* by J. Ward Regan. McFarland & Company, 2015.
- *Prison Writing in India* by C.N. Srinath. Sahitya Akademi,2014.
- *We Are Our Own Liberators: Selected Prison Writings.* by Jalil A. Muntaqim. Arissa Media Group LLC, 2010
- Brandreth, Gyles. *Created in captivity.* London: Hodder and Stoughton, 1972.
- Brombert, Victor H. *The romantic prison : the French tradition.* Princeton, N.J.: Princeton University Press, 1978.
- Davies, Ioan. *Writers in prison.* Oxford, UK ; Cambridge, Mass., USA: Basil Blackwell, 1990.
- Dowd, Siobhan. *This prison where I live ; the PEN anthology of imprisoned writers.* London : New York, NY : Cassell, 1996.
- Harlow, Barbara. *Barred : women, writing, and political detention.* Hanover, N.H.: University Press of New England, 1992.
- Sinha, Shabnam. *Novelist as prisoner : the South African experience.* 1st. Patna: Janaki Prakashan, 1992.
- Sobanet, Andrew. *Jail sentences : representing prison in twentieth-century French fiction.* Lincoln: University of Nebraska Press, 2008.