

**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI - 110007**



**Structure of BA Honours English  
English for BA/ BCom/BSc Programme  
and  
English for BA(H)/BCom(H)/BSc (H)  
Under Learning Outcomes-based Curriculum Framework for  
Undergraduate Education**

*Syllabus applicable for students seeking admission to the  
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) and  
under LOCF  
w.e.f. the academic year 2019-20*

***Subject to the approval of CCSPG and Academic Council***

**Structure of B. A. Honours English under LOCF  
Core Course**

**Paper Titles**

**Sem I**

1. An introduction to literary studies
2. European classical literature

**Sem II**

3. Indian classical literature
4. British literature 1: from medieval to the renaissance

**Sem III**

5. British literature 2: the seventeenth century
6. British literature 3: the eighteenth-century
7. Literature and caste

**Sem IV**

8. British literature 4: the romantics
9. British literature 5: the nineteenth century
10. Women's writing

**Sem V**

11. Twentieth century british literature
12. Forms of popular fiction

**Sem VI**

13. Modern european drama
14. Postcolonial literatures

## **Detailed Syllabi**

### **I. B. A. HONOURS ENGLISH UNDER LOCF**

#### **CORE COURSE**

##### **PAPER C1**

##### **AN INTRODUCTION TO LITERARY STUDIES**

Semester 1

### **Course Statement**

This paper offers an orientation to English literary studies for first-semester students. It focuses on formal aspects, literary terminologies, and critical concepts, introducing and formalising the critical groundwork that teachers undertake to guide students during the course of the first semester.

Unit 1 of this paper defines and critiques the category of literature, tracing the emergence of English literary studies. Units 2, 3, and 4 provide exposure to a range of literary texts, and essays on formal concepts and critical positions, familiarizing students with concepts such as close reading, form, and literary-critical approaches. Unit 5 reflects upon the idea of literature not simply as mimetic but representational, and the relationship between historical context/material conditions and the cultural production of 'literature'.

The essays included in this course are meant to highlight issues and debates; they are not definitive or prescriptive in intent.

### **Course objectives**

This course aims to

- develop fundamental skills and critical practices required in pursuing a course on English literatures at an Indian university in the 21<sup>st</sup> century;
- help students understand to the emergence of literary studies, textuality, and the canon;
- master the ability for close reading and critical thinking;
- initiate students to explore short literary pieces, to negotiate concepts, ideas and critical approaches to literature;
- encourage students to read texts from multiple standpoints;
- help inculcate an analytical practice that associates form with content;
- facilitate analyses of methodologies of interpretative practices; and
- enable students to interrogate their received ideas of literature and to work towards reading literature through a set of suggested practices.

## Course Content

### Unit 1

#### What is Literature?

This unit is designed to help students define/critique the category of Literature; and to understand the emergence of literary studies, textuality, and the canon. The aim is to enable students to interrogate their received ideas of literature and to work towards reading literature through a set of suggested practices. The essays listed below are meant to highlight issues and debates; they are not definitive or prescriptive in intent.

- a) Peter Widdowson, Extracts from 'What is 'Literature?: Some (non)definitions' (on 'the literary', 'value', and the canon; about 12 pages), in *Literature* (London: Routledge, 1999) pp. 1-25.
- b) Rita Felski, extracts from 'Conclusion' (about 3 pages), in *Uses of Literature* (John Wiley and Sons, 2011) pp. 132-35.
- c) Peter Barry, 'Introduction', *Beginning Theory: An Introduction to Literary and Cultural Theory*, 2nd edition (Manchester: Manchester UP, 2002) pp. 1-38.

### Unit 2

#### Reading Poetry

The focus of this unit is the intertwined nature of form and meaning in poetry. The skills required for a sustained interpretation of poetry involve close reading, a willingness to understand context, as well as a recognition of formal poetic technique. This unit also initiates the process of familiarising the student with critical practices, by including an essay on Class as an analytical category. This is demonstrative but not prescriptive in nature, and is meant to enable the student to explore other perspectives, read them in conjunction with other critical engagements that emerge in the classroom.

- a) William Shakespeare, 'Sonnet 130', in *William Shakespeare: Complete Sonnets and Poems*, ed. Colin Burrow (New York: Oxford University Press, 2002) p. 641.
- b) Phillis Wheatley, 'On Being Brought From Africa to America', in *Poems on Various Subjects, Religious and Moral* (Denver, Colorado: W.H. Lawrence & Co., 1886).
- c) G. M. Muktibodh, 'So Very Far', in *Modern Indian Literatures: Poems and Short Stories* (Delhi: OUP, 1999).
- d) Kaiser Haq, 'Dear Sir', in *Published in the Streets of Dhaka: Collected Poems* (Dhaka: University Press Limited, 2017) pp. 31-33.
- e) Margaret Ferguson, Mary Jo Salter and Jon Stallworthy, 'Versification and Poetic Syntax', in *The Norton Anthology of Poetry*, 5th edition (New York and London: W.W. Norton & Company, 2005) pp. 2021-65.

- f) J. A. Cuddon, (i) 'Lyric'; (ii) 'Sonnet', in *The Penguin Dictionary of Literary Terms and Literary Theory*, 4<sup>th</sup> edition (1999) pp. 481-84; 843-47.
- g) M. H. A. Abrams, 'Irony', in *A Glossary of Literary Terms*, 7th edition (1999) pp. 134-38.
- h) Gary Day, 'Introduction', in *Class*, New Critical Idiom (Routledge, 2001) pp. 1-18.

### Unit 3

#### Reading Prose

The focus of this unit is to expose the student to varied nuances of narrative and formal aspects of prose. The skills required for a sustained interpretation of prose involve close reading, deciphering aspects of narrative like focalisation, voice, tonality, style, etc. This unit also includes an essay on disability, a perspective to both allow an understanding of the figurative device (its function as a literary technique) as well as the ways in which representation works to signify culture.

- a) H. G. Wells, 'The Country of the Blind', in *The Country of the Blind and Other Science Fiction Stories*, ed. Martin Gardner (New York: Dover, 1997) pp. 1-30.
- b) Rabindranath Tagore, 'Subha', trans. Mohammad A. Quayum, in *Rabindranath Tagore: The Ruined Nest and Other Stories* (Kuala Lumpur: Silverfish, 2014) pp. 43-50.
- c) Kumud Pawde, 'The Story of My Sanskrit', trans. Priya Adarkar, in *The Exercise of Freedom: An Introduction to Dalit Writing*, eds K Satyanarayana and Susie Tharu (New Delhi: Navayana Publications, 2013) pp. 71-83.
- d) Gerald J. Prince, from *Narratology: Form and Function of the Narrative* (New York: Mouton Publishers, 1982) pp. 7-16 and 103-15.
- e) Chris Baldick, (i) 'Plot'; (ii) 'Focalization', in *The Concise Oxford Dictionary of Literary Terms*, 2nd edition (2001) pp. 195-6; 98.
- f) Clare Barker and Stuart Murray, eds, 'Introduction: On Reading Disability in Literature', in *The Cambridge Companion on Literature and Disability* (New York: Cambridge University Press, 2017) pp. 1-13.

### Unit 4

#### Reading Drama

This unit introduces the students to the form of drama as a crucial literary genre, one which goes beyond the act of reading and focuses on performance. The play *Halfway House* by Mohan Rakesh negotiates the idea of the public and private space and works on the contested notions of domesticity. The essay by Lizbeth Goodman on gender, and the expository piece on theatre by Watson are meant to introduce the conceptual and performative aspects of drama to the students.

- a) Mohan Rakesh, *Halfway House*, trans. Bindu Batra, ed. Dilip K Basu (Worldview: Delhi, 2011).

- b) G. J. Watson, 'The Nature of Drama', in *Drama: An Introduction* (London: Macmillan, 1983) pp. 1-18.
- c) Lizbeth Goodman, ed., *Literature and Gender*, extracts (about 21 pages) (NY: Routledge, 1996) pp. 1-40.

## Unit 5

### Readings: Issues in Literature, Culture and Criticism

This unit focuses on contesting and demystifying pre-conceived notions of literature as mimetic representations. It aims to underline literature as part of cultural production, firmly embedded in historical specificity. The essay by Mitchell is an expository piece on the idea of literature as representation beyond mimesis. The piece by Eagleton aims to expose students to the idea of political criticism, i.e., examining literature through diverse political perspectives of caste, race, class, gender, culture, disability, etc. The essay by Raymond Williams introduces a crucial keyword, 'culture', to demonstrate the embeddedness of literature within cultural history. Catherine Belsey's essay underlines the praxis between readings and textuality and also introduces students to the act of writing.

- a) W. J. T. Mitchell, 'Representation', in *Critical Terms for Literary Study*, eds Frank Lentricchia and Thomas McLaughlin (Chicago: University of Chicago Press, 1990) pp. 11-22.
- b) Raymond Williams, 'Culture', in *Keywords: A Vocabulary of Culture and Society* (New York: OUP, 1983 rpt) pp. 87-93.
- c) Terry Eagleton, extracts from 'Conclusion: Political Criticism', in *Literary Theory: An Introduction* (on literature, criticism, and ideology; approximately 16 pages) (New Jersey: Blackwell, 2000 rpt) pp. 169-208.
- d) Catherine Belsey, 'Textual Analysis as a Research Method', in *Research Methods for English Studies*, ed. Gabriel Griffin (Edinburgh: Edinburgh University Press, 2013) pp. 157-74

## Teaching Plan

### Paper C1: An Introduction to Literary Studies

Week 1 – Introduction to the discipline of Literary Studies, contexts, methods

Week 2 – Unit 1:

- (a) Widdowson, 'What is 'Literature?''
- (b) Felski, from *The Uses of Literature*

Week 3 – Unit 1 (contd):

- (c) Barry, 'Introduction', *Beginning Theory*

Week 4 – Unit 2:

- (a) Shakespeare, 'Sonnet 130'  
 (b) Wheatley, 'On Being Brought from Africa to America'
- Week 5 – Unit 2 (contd):  
 (c) Muktibodh, 'So Very Far'; Haq, 'Dear Sir'
- Week 6 – Unit 2 (contd)  
 (e) Ferguson, Salter and Stallworthy, 'Versification and Poetic Syntax';  
 (f) Cuddon, 'Lyric', 'Sonnet';  
 (g) Abrams, 'Irony';  
 (h) Day, 'Introduction' in *Class*
- Week 7 -- Unit 3  
 (a) Wells, 'The Country of the Blind';  
 (b) Tagore, 'Subha';  
 (c) Pawde, 'The Story of My Sanskrit'
- Week 8 --Unit 3 (contd):  
 (d) Prince, from *Narratology*;  
 (e) Baldick, 'Plot', 'Focalization'  
 (f) Barker and Murray 'Introduction: On Reading Disability in Literature';
- Week 9 -- Unit 4  
 (a) Rakesh, *Halfway House*.
- Week 10 – Rakesh (contd)
- Week 11 -- Unit 4 (contd)  
 (b) Watson, 'The Nature of Drama';  
 (c) Goodman, ed. *Literature and Gender*
- Week 12 -- Unit 5  
 (a) Mitchell, 'Representation';  
 (b) Williams, 'Culture';  
 (c) Eagleton, 'Political Criticism'
- Week 13 -- Unit 5 (contd)  
 (d) Belsey, 'Textual Analysis as a Research Method'
- Week 14 -- Concluding lectures, preparation for the written examination etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Orientation Literary Studies Text

Close reading Critical thinking Interpretation Representation Critical perspective

Genre

Poetry

Prose

Drama

### **Sub-committee**

Mudita Mohile, Gargi College (Coordinator)

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Karuna Rajeev, LSR College

Nabanita Chakraborty, Hans Raj College

Sachin N., Dyal Singh College

Someshwar Sati, Kirori Mal College



PAPER C2  
EUROPEAN CLASSICAL LITERATURE  
Semester 1

**Course Statement**

This course provides a humanist foundation to English studies, to be considered essential reading. It enables an exploration of classical Greek, Roman, and Hebrew literature in English translation, tracing its impact and influence on English literature from the period of the Renaissance to the Modern. The paper offers a wide-ranging perspective on the aesthetic, philosophical, and social concerns of classical literature. It introduces students to multiple genres and forms, including the epic, tragedy, comedy, the lyric, and the dialogue. Selections from the Old and New Testament of The Bible provide the context to literary styles and ideas governing Western literature's interface with the community and its spiritual needs.

**Course Objectives**

This course aims to

- explore the historical, cultural, and philosophical origins of tragedy and comedy;
- engage with both genres in their distinctive form, style, and characterization, including their representation of human aspirations, foibles, grandeur, and vulnerability;
- examine representations of disability in mythology through the reading of selections from Ovid and in the only extant form of a Satyr play, *Cyclops* by Euripides;
- examine the Book of Job from the Old Testament of The Bible for its literary style, including its debate over tragic fate and human suffering, and to locate its enduring influence over subsequent humanist writings;
- juxtapose the Old Testament to ideas of compassion and surrender to God's will as outlined in the selection from the New Testament;
- study the history of ideas pertaining to the human-social-divine interface in theorisations on form, narrative, social organization, and aesthetics in the writings of Plato, Aristotle, and Horace; and
- study gendered explorations of human relations in classical literature in multiple genres, and to examine a woman writer's standpoint on love, war and the primacy of the gendered self.

**Course Content**

**Unit 1**

a) Homer, *The Odyssey*, trans. Robert Fagles (Penguin Classics, 1996).

## Unit 2

- a) Sophocles, 'Antigone', trans. Robert Fagles, in *The Three Theban Plays*, revised reprint (Penguin Classics, 1984).
- b) Aristotle, From *Poetics*, Chapters 6, 23, 26 (Penguin Classics, 1996).

## Unit 3

- a) Plautus, *The Brothers Menaechmus*, trans. E.R. Walring (Penguin Classics, 1965).
- b) Ovid, Selections from *Metamorphoses*, 'Philomela' (from Book 9), 'Tiresias' (from Book 3)

## Unit 4

- a) 'The Book of Job', The Holy Bible, The New International Version (Zondervan, 2011).
- b) Selection from 'The Gospel According to Matthew', Chapter 5, Verse 1-48 (Sermon on the Mount).

## Unit 5

- a) Plato, (i) 'The Simile of the Cave'; (ii) 'Theory of Art'; both in *Republic*, Book 10 (Penguin Classics, 2007) pp. 240-48; 335-53.
- b) Sappho, (i) 'On the Throne of Many Hues, Immortal Aphrodite'; (ii) 'Some Say an Army of Horsemen', from *Lyrics 1*, trans. Diane J. Rayor and Andre Lardinois, in *A New Translation of Complete Works*, (2014).
- c) Euripides, *Cyclops*, trans. Heather McHugh (OUP, 2001), pp. 36-67.
- d) Horace 'Ars Poetica', trans. H. Rushton Fairclough (Harvard University Press, 1929).

### Teaching Plan

#### Paper C2: European Classical Literature

Week 1 – Introduction to European Classical Literature; Unit 1 -- Homer, *Odyssey*

Week 2 – Homer (contd)

Week 3 – Unit 2 -- Aristotle, *Poetics*; Sophocles, *Antigone*

Week 4 – Sophocles (contd)

Week 5 – Unit 3 -- Discussion: Old Comedy, Roman Comedy; Plautus, *Brothers Menaechmus*

Week 6 – Plautus (contd)

Week 7 – Unit 3 -- Ovid, prescribed selections

Week 8 – Unit 5 -- Horace, ‘Ars Poetica’  
 Week 9 – Unit 5 -- Sappho, prescribed selections; Euripides, *Cyclops*  
 Week 10 – Unit 5 -- Plato, prescribed selections  
 Week 11 – Unit 4 -- The Bible, *Book of Job*  
 Week 12 – *Book of Job* (contd)  
 Week 13 – Unit 4 -- The Bible, *The Gospel according to Matthew*, prescribed sections  
 Week 14 – Critical discussion of texts, discussion of question paper, examination related queries from students, revision.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Epic  
 Tragedy  
 Comedy  
 Satire  
 Lyric  
 Myth  
 Dialogue  
 Bible  
 Poetics  
 War  
 Heroism

## **Sub-committee**

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B. Mangalam, Aryabhata College

Mudita Mohile, Gargi College

N. A. Jacob, Ramjas College

Rudrashish Chakraborty, Kirorimal College

Someshwar Sati, Kirorimal College

## PAPER C3 INDIAN CLASSICAL LITERATURE Semester 2

### **Course Statement**

The paper introduces students to a rich and diverse literature from two classical languages of India, Sanskrit and Tamil. A key feature is the study of the poetics in the epics of both languages, including their literary traditions and their representations of a pluralist society in terms of linguistic, religious, and generic diversity. The paper lays a foundation in Indian poetics, theories of representation, aesthetics, aspects of Indian theatre, and traditions of story-telling and narrative structures. Optional papers on Indian literature in subsequent semesters will reinforce the centrality of this paper in providing an understanding of key concepts related to the form and content of Indian literatures.

### **Course Objectives**

The course aims to

- study significant sections of Vyasa's Mahabharata in order to determine conceptualisation and representation of class, caste, gender, and disability in the context of the epic battle over rights and righteousness;
- examine selections from Ilango's *Cilappatikaram* to understand the interplay of Tamil poetics and the lifestyle of communities, negotiating ideas related to love, justice, war, governance, and conduct in private and public domains;
- study Sanskrit drama, a Nataka, and a Prakarna, to appreciate its debts to Natyashastra in their formal aspects;
- explore the central concerns of Sanskrit drama in relation to notions of the ideal ruler, lover, friend, and spouse; the presence of Buddhist edicts, the voices of the poor and the marginalised, the position of women in different social strata, the subversive use of humour, and the performative aspects of Sanskrit theatre;
- introduce students to selections elucidating Tamil and Sanskrit poetics (Unit 5); a critical overview of the theorisation of Akam, Puram, and Thina in

Tolkappiyam, juxtaposed to lyrics from Sangam poetry; the Rasa theory from Natyashastra, to help students appreciate the inter-connections between theory and practice in theatre; a representation of disability in theatre, examined through the portrayal of Vidushaka; and

- examine ideas of multiple and counter narratives/versions of epics, through a critical reading of Chandrabati's Ramayana foregrounding a woman's/Sita's perspective.

## Course Content

### Unit 1

Vyasa, selections from The Mahabharata, from *The Mahabharata of Krishna-Dwaipayana Vyasa*, trans. K. M. Ganguli (Delhi: Munshiram Manoharlal Publishers, 2012).

- a) 'The Dicing', Book 2, Sabha Parva Section XLVI-LXXII.
- b) 'The Temptation Of Karna', Book 5, Udyog Parva, Section CXL-CXLVI.
- c) 'Drona and Ekalavya', Book 1, Adi Parva, Section CXXXIV-CXXXV.
- d) 'Dhritrashtra and Gandhari's Wrath', Book 11, Section XI-XV.

### Unit 2

Kalidasa, 'Abhijnanasakuntalam', trans. Chandra Rajan, in *Kalidasa: The Loom of Time*, reprint 2000, Appendix III (Penguin Classics, 1989) pp. 320-21.

### Unit 3

Sudraka, *The Mrichchhakatika of Sudraka*, trans. M. R. Kale (Delhi: Motilal Banarsidas Publishers, 1924, reprint 2013).

### Unit 4

Ilango Atikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Columbia University Press, 1993; Penguin Books India, 2004).

### Unit 5

- a) A. R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.
- b) Selections from *Natyasastra*, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manomohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.

- c) Nabaneeta Deb Sen, 'A Woman's Retelling of the Rama Tale: Narrative Strategies Employed in the Chandrabati Ramayana', in *Narrative: A Seminar*, ed. Amiya Dev (New Delhi: Sahitya Akademi, 1994), pp. 170-79.

Teaching Plan  
Paper C3: Indian Classical Literature

- Week1 – Introduction to Indian Classical Literature  
 Week 2 – Unit 1 – The Mahabharata: Drona and Ekalavya; Dhritrashtra and Gandhari's wrath  
 Week 3 – The Mahabharata (contd): The Dicing; The Temptation of Karna  
 Week 4 – Unit 5 --*Natyashastra*, prescribed sections  
 Week 5 – Unit 2 -- Kalidasa, *Abhijnasakuntalam* and Appendix 3  
 Week 6 – Kalidasa (contd)  
 Week7 – Unit 3 -- Sudraka, *Mrichchakatika*  
 Week 8 – Sudraka (contd)  
 Week 9 – Unit 5 -- Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry*  
 Week 10 – Unit 4 -- Introduction to Atikal, *Cilappatikaram*, Cantos1, 2, 7, 18, 19  
 Week11 – Atikal (contd), Cantos 20, 21, 22, 24, 26, 30  
 Week12 – Unit 5 -- Deb Sen, 'A Woman's Retelling of the Rama Tale'  
 Week 13 – Sanskrit plays revisited; critical discussion on the prescribed plays  
 Week 14 – Indian epics revisited; critical discussion on Mahabharata and *Cilappatikaram*

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Keywords**

Indian Epics  
Natyashastra  
Akam Puram  
Rasa

## **Sub-committee**

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Karuna Rajeev, Lady Sri Ram College  
Mudita Mohile, Gargi College  
Sheuli Chowdhury, Gargi College  
Someshwar Sati, Kirorimal College

PAPER C4  
BRITISH LITERATURE 1: FROM MEDIEVAL TO RENAISSANCE  
Semester 2

## **Course Statement**

This paper is the first Core British literature paper out of a cluster of six, and initiates the student into the earliest writings in England from medieval literature through the Renaissance. The first section of this first paper on British literature begins with a short lyric in the female voice, introducing Anglo-Saxon writing in modern English. Chaucer's 'General Prologue', which is taught in Middle English, introduces students to *The Canterbury Tales* and helps them recognize its narrative complexity and structure. Two plays, *Much Ado About Nothing* as representative of Shakespeare's comedies, and Marlowe's *Dr. Faustus* as a dramatization of debates on Renaissance man, enable a focus on drama as a significant genre in the Renaissance. The prose readings establish the European context for the Renaissance and offer readings crucial to understanding the cultural and religious aspects of the age.

## **Course Objectives**

This course aims to

- introduce students to the tradition of English Literature from its beginnings;
- cover the medieval and Renaissance literary periods from the earliest Anglo-Saxon narratives to key Renaissance writers and texts, within their historical and intellectual contexts; and

- offer, through Montaigne's essay included here (on conjoined twins), a perspective on the history of ideas about disabilities and its varied meanings in a historical context.

## Course Content

### Unit 1

- Anon., 'The Wife's Lament' (1072 AD), Anglo-Saxon lyric from *The Exeter Book*, in *The Norton Anthology of English Literature*, Vol. 1, 8th edn., p. 114.
- Geoffrey Chaucer, 'General Prologue', (in Middle English), from *The Canterbury Tales*, The Riverside Chaucer, ed. Larry D. Benson (Boston: Houghton Mifflin, 2000).

### Unit 2

- Thomas Wyatt, (i) 'Whoso List to Hunt'; (ii) 'They Flee from Me'
- Philip Sidney, (i) 'Loving and Truth'; (ii) 'Not at First Sight'.
- Edmund Spenser, (i) Sonnet LVII 'Sweet warrior'; (ii) Sonnet LXXV 'One day I wrote her name', both from 'Amoretti'.
- Isabella Whitney, 'I. W. To Her Unconstant Lover'.

### Unit 3

Christopher Marlowe, *Dr. Faustus*.

### Unit 4

William Shakespeare, *Much Ado About Nothing*.

### Unit 5

Readings

- Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man* (1486), in *The Portable Renaissance Reader*, eds James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
- Desiderius Erasmus, *In Praise of Folly* (1511), trans. Hoyt Hopewell Hudson (Princeton University Press: 2015) pp. 139-155.
- Niccolo Machiavelli, *The Prince* (1513), Chaps. 15, 16, 18, and 25, ed. and trans. Robert M. Adams (New York: Norton, 1992).
- John Calvin, 'Predestination and Free Will', from *Institutes of the Christian Religion* (1536), in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
- Michel de Montaigne, 'Of a Monstrous Child' (1580), from *Essays*.



\*Suggested editions are recommended but not compulsory; any scholarly edition may be used.

Suggested alternative editions for *The Canterbury Tales*:

- *The Riverside Chaucer*, ed. Larry D. Benson (OUP, 2008).
- *The Canterbury Tales*, eds Robert Boenig and Andrew Taylor (Peterborough: Broadview Press, 2012).
- *The Canterbury Tales* (Middle English), ed. Jill Mann (Penguin Classics, 2005).
- *The Canterbury Tales: Seventeen Tales and The General Prologue*, Norton Critical Editions, eds V. A. Kolve & Glending Olson.

### Teaching Plan

#### Paper C4: British Literature 1 – From Medieval to Renaissance

Week 1 -- Introduction to early and late medieval literature; Anon., 'The Wife's Lament' (1072 AD), the Anglo-Saxon lyric

Week 2 -- 'The Wife's Lament' (contd); Chaucer, 'General Prologue'

Week 3 – Chaucer (contd)

Week 4 – Chaucer (contd)

Week 5 – Poetry:

(a) Wyatt, (i) 'Whoso List to Hunt'; (ii) 'They Flee from Me'

(b) Sidney, (i) 'Loving and Truth'; (ii) 'Not at First Sight'

(c) Spenser, (i) Sonnet LVII 'Sweet warrior'; (ii) Sonnet LXXV 'One day I wrote her name'

(d) Whitney, 'I. W. To Her Unconstant Lover'.

Week 6 -- Poetry (contd)

Week 7 – Marlowe, *Dr. Faustus*

Week 8 – Marlowe (contd)

Week 9 – Marlowe (contd); Introduction to Shakespeare

Week 10 – Shakespeare, *Much Ado About Nothing*

Week 11 – Shakespeare (contd)

Week 12 – Readings:

(a) Mirandola, excerpts from the *Oration on the Dignity of Man*

(b) Erasmus, *In Praise of Folly*

Week 13 – Readings:

(c) Machiavelli, *The Prince*, Chaps. 15, 16, 18, and 25

(d) John Calvin, 'Predestination and Free Will'

Week 14 – Montaigne, 'Of a Monstrous Child'; Conclusions and Questions

## Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Feudalism  
Ecclesiastical order  
Love and marriage  
Courtly love tradition  
Petrarchan influence  
Renaissance humanism  
Elizabethan world picture  
Mystery and Morality plays  
Greco-Roman classical tradition  
Comedy and Tragedy

### Sub-committee

Nabanita Chakraborty, Hansraj College (Coordinator)  
Madhvi Zutshi, S. G. T. B. Khalsa College  
Namita Sethi, Janki Devi Memorial College  
Rudrashish Chakraborty, Kirorimal College  
Sherina Joshi, Deshbandhu College  
Shyista Khan, Dyal Singh College

Additional consultation for disability perspectives: Someshwar Sati, Kirori Mal College and Karuna Rajeev, Lady Sri Ram College

PAPER C5  
BRITISH LITERATURE 2: THE SEVENTEENTH CENTURY  
Semester 3

**Course Statement**

The paper begins with the Jacobean period through Shakespeare's tragedy *Macbeth*, representing one of his finest Jacobean tragedies on issues of succession and individualism pertinent to the age. Milton's *Areopagitica* is an early defence of free speech and works well to place debates on free will at the time. Milton's significant portrayal of Satan in Book 1 of *Paradise Lost* has influenced imaginative writing on the idea of evil thereafter. In addition to the two metaphysical poets, Donne and Marvell, the poetry unit extends through the Restoration with Rochester, whose depiction of the libertine figure and his ideas on political and sexual sovereignty are central to understanding Restoration drama. Aemilia Lanyer was the first secular woman poet to be published professionally and the section from her poem offers a counter view on Eve. Aphra Behn, currently one of the most popularly studied writers of the Restoration, offers an opportunity to discuss the paradox of Tory feminists amongst other issues on Royalism and libertinism. The readings enable a wide philosophical and political understanding of the period.

**Course Objectives**

This course aims to

- help students explore poetry, drama and prose texts in a range of political, philosophical and cultural material from the end of the Renaissance through the English Civil War and Restoration in the seventeenth century;
- examine the turmoil about succession and questions on monarchy as they lead up to the civil war, both in drama like Shakespeare and Behn as well as in the poetry Milton;
- show a new interweaving of the sacred and the secular subjects of poetry, in metaphysical poetry and other poets like Lanyer;
- study Bacon's essay on deformity through the lens of disability and its definitions, linked back to Montaigne in the earlier paper;
- analyse Cartesian dualism that provides a basis for reading ideas of body and mind in the period and after;
- explore Hobbes's views on materialism and the equality of men, as they are interestingly juxtaposed with his argument for a strong state and his view of man as selfish by nature;
- show how Winstanley's writing, on the other hand, brings together Christianity and communality in a radical argument for equality after the civil war; and
- explore the newness of this century in Cavendish's bold exploration of natural philosophy or science as a domain for women

## Course Content

### Unit 1

William Shakespeare, *Macbeth*.

### Unit 2

- a) John Donne, (i) 'The Canonization'; (ii) 'Batter My Heart'; (iii) 'Valediction: Forbidding Mourning'
- b) Andrew Marvell, 'To His Coy Mistress', in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., p. 1703.
- c) Aemilia Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.
- d) John Dryden, 'Heroic Stanzas on the Death of Oliver Cromwell (1659)', in *John Dryden: The Major Works*, ed. Keith Walker (Oxford: OUP, 1997) pp. 1-6.
- e) John Wilmot, Earl of Rochester, 'The Imperfect Enjoyment' (1680), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 2169-71.

### Unit 3

John Milton

- a) *Areopagitica* (1644), excerpts, in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Stephen Greenblatt et al., pp. 1816-25.
- b) *Paradise Lost* (1667) Book 1, in *John Milton: Paradise Lost*, Longman Annotated English Poets, 1998.

### Unit 4

Aphra Behn, *The Rover* (1677), in *Aphra Behn: The Rover and other Plays*, ed. Jane Spencer (Oxford: OUP, 2008).

### Unit 5

Readings

- a) Francis Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'; both in *Essays* (1597).
- b) René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in *Discourse on Method and Meditations on First Philosophy*, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- c) Thomas Hobbes, selections from *The Leviathan* (1651): title page,

Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996).

- d) Gerrard Winstanley, from 'A New Year's Gift Sent to the Parliament and Army' (1650), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- e) Margaret Cavendish, excerpts from 'The Blazing World' (1666), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

\*Suggested editions are recommended but not compulsory - any scholarly edition may be used.

Suggested editions for Milton's *Paradise Lost*:

- John Milton, *Paradise Lost*, Books 1 & 2, Oxford Student Texts, ed. Anna Baldwin (OUP India, 2009).
- John Milton, *Paradise Lost*, Modern Library Classics, eds. William Kerrigan, John Rumrich, Stephen M. Fallon (Modern Library, 2008).
- John Milton, *Paradise Lost*, eds Stephen Orgel and Jonathan Goldberg (Oxford World's Classics, 2008).

Suggested editions for Aphra Behn's *The Rover*:

- Aphra Behn, *Oroonoko, The Rover and Other Works*, ed. Janet Todd (Penguin, 1993).
- Aphra Behn, *The Rover*, ed. Robyn Bolam, 3rd edition (Methuen Drama, 2012).
- Aphra Behn, 'The Rover', in *Restoration and Eighteenth-Century Comedy*, ed. Scott McMillin, Norton Critical Editions, Second Edition.

## Teaching Plan

### Paper C5: British Literature 2 – The Seventeenth Century

Week 1 -- Introduction to the Jacobean period, the Civil War, and the Restoration: period, genres, and themes; Unit 1 – Shakespeare, *Macbeth*

Week 2 – Shakespeare (contd)

Week 3 -- Shakespeare (contd)

Week 4 – Poetry:

- (a) Donne, (i) 'The Canonization'; (ii) 'Batter My Heart'; (iii) 'Valediction: Forbidding Mourning'
- (b) Marvell, 'To His Coy Mistress'
- (c) Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum*
- (d) Dryden, 'Heroic Stanzas on the Death of Oliver Cromwell'
- (e) Rochester, 'The Imperfect Enjoyment'

- Week 5 -- Poetry (contd)  
 Week 6 -- Poetry (contd); Milton, *Areopagitica*  
 Week 7 – Milton, *Paradise Lost*, Book 1  
 Week 8 -- *Paradise Lost* (contd)  
 Week 9 -- *Paradise Lost* (contd)  
 Week 10 – Behn, *The Rover*  
 Week 11 – Behn (contd)  
 Week 12 – Behn (contd)  
 Week 13 – Readings:  
     (a) Bacon, (i) ‘Of Truth’; (ii) ‘Of Deformity’  
     (b) Descartes, excerpts from ‘Discourse on Method’  
     (c) Hobbes, selections from *The Leviathan*, title page, Introduction, Chaps 1 and 13 from Part I, ‘Of Man’  
     (d) Winstanley, from ‘A New Year's Gift Sent to the Parliament and Army’  
     (e) Cavendish, excerpts from ‘The Blazing World’  
 Week 14 -- Readings (contd); Conclusions and Questions

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Secular thought  
 Skepticism  
 Jacobian Drama  
 The rise of Puritanism

Metaphysical conceits  
Individualism and free-will  
Cartesian dualism  
Restoration  
Libertinism, satire

### **Sub-committee**

Rudrashish Chakraborty, Kirori Mal College (Coordinator)  
Madhvi Zutshi, S.G.T.B. Khalsa College  
Nabaneeta Chakraborty, Hansraj College  
Namita Sethi, Janki Devi College  
Sherina Joshi, Deshbandhu College  
Shyista Khan, Dyal Singh College

PAPER C6  
BRITISH LITERATURE 3: THE EIGHTEENTH CENTURY  
Semester 3

### **Course statement**

This is a survey course covering a variety of genres in eighteenth-century England, including both canonical and newer material within a history of ideas. It is designed to represent a comprehensive study of texts both in the Augustan period and in the later eighteenth century, often called the age of sensibility. The course includes the major canonical authors of the early eighteenth century—Swift, Pope, and Johnson—with some of their representative texts, as well as writers who have received considerable recent scholarship like Daniel Defoe, Eliza Haywood, and Lady Montagu. The latter half of the century is marked by the emerging genre of the novel and Fielding’s first novel *Joseph Andrews*, considered by many to be one of the earliest English novels. The paper includes non-fictional genres that were dominant in the period like the periodical essay and the public letter. The intellectual context includes Locke whose treatise marked empiricism, and Shaftesbury’s moral philosophy, as philosophical writings in this period were not so distinct from the literary and reached a wider audience. An excerpt from one of the earliest slave autobiographies at the end of the century helps to contextualize Britain in a global world and the debates on the abolition of the slave trade.

### **Course Objectives**

The course aims to

- examine Pope’s craftsmanship in verse, as well as his complex rendering of the mock-epic;

- show, through the shift to a somber mood in Gray but also through a continued association with classical poetry, the continuities and contrasts from the age of satire to age of sensibility;
- raise questions about satire as a mode, as well as look at questions of genre, through Swift's satiric narrative within the mode of fictional travel writing;
- study Fielding's first novel as providing a brilliant example of the amalgamation of previous genres which made the new genre of the novel, and to look at his indebtedness to Richardson despite the overt satire on *Pamela*;
- examine the eighteenth century as a great period for non-fictional forms of writing, drawing attention to the ways in which the periodical essay, for instance, sought to be like philosophy, just as Locke's treatise sought to be like a popular essay, thus pointing out the play with genre in these texts; and
- encourage an extended discussion on the meanings of disability in the early modern period through the Enlightenment, through William Hay's piece on deformity, a response to Bacon.

## Course Content

### Unit 1

- a) Alexander Pope, *Rape of the Lock*.
- b) Thomas Gray, *Elegy Written Upon a Country Churchyard*.

### Unit 2

Jonathan Swift, *Gulliver's Travels* (1726).

### Unit 3

Henry Fielding, *Joseph Andrews* (1742)

### Unit 4

Periodical Essays, Biographies, and Letters

- a) Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711; (ii) Addison, Essay No. 69, on the stock-exchange, Saturday, May 19, 1711, both from *The Spectator* (1711-12).
- b) Lady Mary Wortley Montague, (i) 'The Turkish Method of Inoculation for the Small Pox'; (ii) 'The Ladys Coffeehouse'; both from *The Turkish Embassy Letters* (1716-18, pub. 1763); or the Turkish Baths excerpts in [https://www.wwnorton.com/college/english/nael/18century/topic\\_4/montagu.htm](https://www.wwnorton.com/college/english/nael/18century/topic_4/montagu.htm)
- c) Daniel Defoe, (i) Letter XXII, 'The Complete English Tradesman' (1726); (ii) Letter IV, 'The Great Law of Subordination Considered'; (iii) 'The Complete English Gentleman'; all three in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).



- d) Eliza Haywood, Selections from *The Female Spectator* (1744-46), ed. Patricia Meyer Spacks, pp.7-23.
- e) Samuel Johnson, (i) Essay No. 4, on the novel, in ‘The Rambler’ (1750); (ii) ‘Pope’s Intellectual Character: Pope and Dryden Compared’, excerpt from ‘The Life of Pope’ (1781); both in *The Norton Anthology of English Literature*, Vol.1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–94; 2774–77.

## Unit 5

### Readings

- a) John Locke, ‘Of Ideas in general, and their Original’, Paragraphs 1-8, from *An Essay concerning Human Understanding* (1689), Chap 1 Book II, ed. John Nidditch (Oxford: Clarendon Press, 1975) pp. 104-108.
- b) Anthony Ashley Cooper, Earl of Shaftesbury, excerpts from ‘Inquiry concerning Virtue or Merit’ (1711) Book I, Part II, Section 3 and Book II, Part I, Section 1, in *Characteristics of Men, Manners, Opinions, Times*, ed. Lawrence E. Klein (Cambridge: Cambridge University Press, 1999) pp. 172-73, 175, 192-93.
- c) William Hay, from *Deformity: An Essay* (1754) (London: R and J. Dodsley, 1756) pp. 1-11, 44-51.
- d) Adam Smith, from *The Wealth of Nations* (1776), ed. Edwin A. Seligman (London: J. M. Dent, 1901), pp. 12-15, 400-401, 436-37.
- e) Olaudah Equiano, ‘The Middle Passage’, excerpt from Chapter Two in *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself* (1789), ed. Robert J. Allison (Boston, 1995), pp. 54–8.

## Teaching Plan

### Paper C6: British Literature 3 – The Eighteenth Century

- Week 1 -- Introduction to the long eighteenth century; Unit 1 -- Pope, *Rape of the Lock*
- Week 2 -- Pope (contd)
- Week 3 -- Pope (contd)
- Week 4 -- Unit 1 (contd): Gray, *Elegy Written upon a Country Churchyard*;  
Unit 2 -- Swift, *Gulliver’s Travels*
- Week 5 -- Swift (contd)
- Week 6 -- Swift (contd)
- Week 7 -- Swift (contd); Unit 3 -- Fielding, *Joseph Andrews*
- Week 8 -- Fielding (contd)
- Week 9 -- Fielding (contd)
- Week 10 -- Unit 4 -- Prose genres:

- (a) Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711;
- (ii) Addison, Essay No. 69, on the stock-exchange

Week 11 - Prose genres (contd):

- (b) Lady Montague, (i) 'The Turkish Method of Inoculation for the Small Pox'; (ii) 'The Lady's Coffeehouse'
- (c) Defoe, (i) Letter XXII, 'The Complete English Tradesman' (1726); (ii) Letter IV, 'The Great Law of Subordination Considered'; 'The Complete English Gentleman'

Week 12 - Prose genres (contd):

- (d) Haywood, Selections from *The Female Spectator*
- (e) Samuel Johnson, (i) Essay No. 4, on the novel, in 'The Rambler' (1750); (ii) 'Pope's Intellectual Character: Pope and Dryden Compared', excerpt from 'The Life of Pope'

Week 13 - Unit 5 -- Readings:

- (a) Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8
- (b) Shaftesbury, excerpts from 'Inquiry concerning Virtue or Merit'
- (c) Hay, from *Deformity: An Essay*
- (d) Smith, from *The Wealth of Nations*
- (e) Equiano, 'The Middle Passage', excerpt from Chapter Two in *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself*

Week 14 - Readings (contd); conclusions and questions

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Keywords**

Enlightenment  
Mock epic  
Satire  
Novel  
Periodical  
Sensibility  
Abolition

## **Sub-committee**

Madhvi Zutshi, S.G.T.B. Khalsa College (Coordinator)  
Nabanita Chakraborty, Hansraj College  
Namita Sethi, Janki Devi College  
Rudrashish Chakraborty, Kirorimal College  
Sherina Joshi (Deshbandhu College)  
Shyista Khan, Dyal Singh College

PAPER C7  
LITERATURE AND CASTE  
Semester 3

## **Course Statement**

Caste is interwoven into Indian literatures as an analytical category and an experiential narrative right from the earliest forms of creative expression. A more explicit focus on the dehumanising aspects of this hierarchical social stratification can be located in the recent times of collective living subsequent to the many radical social movements during colonial modernity. Dalit literature emerged as a political and aesthetic upheaval and continues to ask searing questions about structural inequity ever present, guarded and maintained in our midst. This course reprises those critical questions in the classroom to facilitate a deeper understanding of caste and its intersectionalities.

## **Course Objectives**

This course aims to

- expose the student to non-hegemonic and non-canonical literary forms and expressions;
- make the student aware of a completely different literary aesthetic that a literature grounded in an engagement with caste generates;
- foreground the reality of caste, in Indian society, and to explore the way in which it has been engaged with, in the field of literature;

- discuss issues of caste, class and gender and its representation in literature; and
- expose the student to the rich variety of Dalit writing from various regional spaces.

## **Course Content**

### **Unit 1**

#### Autobiography

Om Prakash Valmiki, *Joothan: A Dalit's Life*, trans. Arun Prabha Mukerjee (Kolkata: Samya, 2003).

### **Unit 2**

#### Novel

P. Sivakami, *The Grip of Change*, and author's notes, trans. P. Sivakami (New Delhi: Orient Longman, 2016).

### **Unit 3**

#### Poetry

- Namdeo Dhasal, (i) 'Hunger'; (ii) 'Mandakini Patel', in *Namdeo Dhasal: Poet of the Underworld, Poems 1972–2006*, trans., Dilip Chitre (Delhi: Navayana Publishing, 2007).
- Meena Kandasamy, (i) 'Touch'; (ii) 'Shame', in *Touch* (Mumbai: Peacock Books, 2006).
- N. D. Rajkumar, (i) 'My son wants me to buy him a toy car'; (ii) 'You my demon who delights in dancing'; (iii) 'If anyone other than our own people', in *Poems in Tamil Dalit Writing*, eds Ravikumar and Azhagarasan (OUP, 2012) pp. 15-17.
- Manohar Mouli Biswas, (i) 'I shall go to war'; (ii) 'Valmiki', in *Poetic Rendering as Yet Unborn* (Chaturta Duniya, 2010).
- Jayant Parmar, (i) 'The last will of a Dalit poet', in *Listen to the Flames: Texts and Readings From the Margins*, eds Tapan Basu, Indranil Acharya, A. Mangai (New Delhi: Oxford University Press, 2017).

### **Unit 4**

#### Short Stories

- Ajay Navaria, 'New Custom', trans. Laura Brueck, in *The Exercise of Freedom: An Introduction to Dalit Studies*, eds K. Sathyanarayana, Susie Tharu (New Delhi: Navayana Publishing, 2013).
- M. M. Vinodini, 'The Parable of the Lost Daughter: Luke 15, 11-32', trans. Uma

- Bhrugubanda, in *The Exercise of Freedom: An Introduction to Dalit Studies*, eds K. Sathyanarayana, Susie Tharu (New Delhi: Navayana Publishing, 2013).
- c) C. Ayyappan, 'Spectral Speech', trans. V. C. Harris, *Indian Literature* 183, Jan-Feb, 1998.
- d) Sanjay Kumar, 'Black Ink', trans. Raj Kumar, in *Listen to the Flames: Texts and Readings From the Margins*, eds Tapan Basu, Indranil Acharya, A. Mangai (New Delhi: Oxford University Press, 2017).
- e) Jatin Bala, 'On Firm Ground', in *Survival and Other Stories: Bangla Dalit Fiction in Translation*, eds Sankar Prasad Singha and Indranil Acharya (New Delhi: Orient Blackswan, 2012).
- f) Satish Chander, 'Thappu', trans. K. Suneetha Rani, in *Vibhinna: Voices from Telugu Literature*, eds Alladi Uma, M. Sridhar and K. Suneetha Rani (Sahitya Akademi, 2015).

## Unit 5

### Prose Readings

- a) B. R. Ambedkar, 'Annihilation of Caste', in *The Essential Writings of B. R. Ambedkar*, ed. Valerian Rodrigues (OUP, 2002) pp. 263-305.
- b) Sharankumar Limbale, 'Dalit Literature: Form and Purpose', in *Towards an Aesthetic of Dalit Literature: History, Controversies & Considerations* (Orient Longman, 2004) pp. 23-39.
- c) Sharankumar Limbale, 'Dalit Literature and Aesthetics', in *Towards an Aesthetic of Dalit Literature: History, Controversies & Considerations* (Orient Longman, 2004) pp. 103-21.
- d) Baby Kamble, Interview with Maya Pandit, in *The Prisons we Broke* (Orient BlackSwan, 2008).

## Teaching Plan

### Paper C7: Literature and Caste

Week 1 – Introduction to Paper 7: Literature and Caste

Week 2 – Unit 1 – Autobiography: Valmiki, *Joothan: A Dalit's Life*

Week 3 – Unit 1 -- Valmiki (contd)

Week 4 – Unit 2 -- Novel: Sivakami, *The Grip of Change*, and Author's Notes

Week 5 – Unit 2 -- Sivakami (contd)

Week 6 – Unit 3 -- Poems:

(a) Dhasal, (i) 'Hunger', (ii) 'Mandakini Patel';

(b) Kandasamy, (i) 'Touch', (ii) 'Shame'

Week 7 – Unit 3 -- Poems (contd):

(c) Rajkumar, (i) ‘My son wants me to buy him a toy car’, (ii) ‘You my demon who delights in dancing’;

(d) Biswas, (i) ‘I shall Go to war’, (ii) ‘Valmiki’;

(e) Parmar, ‘The Last Will of a Dalit Poet’

Week 8 – Unit 4 – Short Stories:

(a) Navaria, ‘New Custom’;

(b) Vinodini, ‘The Parable of the Lost Daughter: Luke 15’

Week 9 – Poetry (contd)

Week 9 -- Unit 4 -- Short Stories:

(a) Ayyappan, ‘Spectral Speech’; Kumar, ‘Black Ink’

Week 10 -- Unit 4 - Short Stories (contd):

(b) Bala, ‘On Firm Ground’; Chander, ‘Thappu’

Week 11 – Unit 5 -- Prose Readings:

(a) Ambedkar, ‘Annihilation of Caste’

Week 12 – Unit 5 -- Prose Readings (contd):

(b) Limbale, (i) ‘Dalit Literature: Form and Purpose’, (ii) ‘Dalit Literature and Aesthetics’

Week 13 -- Unit 5 - Prose Readings (contd):Kamble, interview with Maya Pandit

Week 14 -- Concluding lectures; exam issues, etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Keywords**

Caste  
Caste Hierarchy  
Caste discrimination  
Dalit  
Dalit Literature  
Dalit Aesthetics  
Dalit Women  
Protest  
Resistance

## **Sub-committee**

Jenny Rowena, Miranda House, (Coordinator)  
B. Mangalam, Lakshmibai College  
Brati Biswas, Dyal Singh College (Evening)  
Sachin N., Dyal Singh College  
Mithuraaj Dhusiya, Hansraj College  
Gorvika Rao, Miranda House College

PAPER C8  
BRITISH LITERATURE 4: THE ROMANTICS  
Semester 4

## **Course Statement**

This paper focuses on the Romantic period of English literature and covers a historical span of about 40 years (1789-1830). Individual units deal with both canonical and non-canonical writers of the period.

## **Course Objectives**

This course aims to

- introduce students to the Romantic period in English literature, a period of lasting importance, since it serves as a critical link between the Enlightenment and Modernist literature;
- offer a selection of canonical poems and prose that constitute the core texts of the Romantic period;

- introduce marginal voices that were historically excluded from the canon of British Romantic writers; and
- provide an introduction to important French and German philosophers who influence the British Romantic writers.

## Course Content

### Unit 1

- a) William Blake, from *Songs of Innocence and Experience*, (i) 'Introduction' (to *Songs of Innocence*); (ii) 'Lamb'; (iii) 'Tiger'; (iv) 'Chimney Sweeper' (*Songs of Innocence*); (v) 'Chimney Sweeper' (*Songs of Experience*); (vi) 'Holy Thursday' (*Songs of Innocence*); (vii) 'Holy Thursday' (*Songs of Experience*); (viii) 'The Little Black Boy'; (ix) 'London'.
- b) Charlotte Smith, (i) 'To Melancholy'; (ii) 'Nightingale'

### Unit 2

- a) William Wordsworth, (i) 'Lines Composed a Few Miles Above Tintern Abbey'; (ii) 'Ode: Intimations of Immortality'.
- b) Samuel Coleridge, (i) 'Kubla Khan'; (ii) 'Dejection: An Ode'

### Unit 3

- a) John Keats, (i) 'Ode to a Nightingale'; (ii) 'Ode on a Grecian Urn'; (iii) 'Ode to Autumn'.
- b) Percy Shelley, (i) 'Ozymandias'; (ii) 'Ode to the West Wind'

### Unit 4

Mary Shelley, *Frankenstein*.

### Unit 5

#### Readings

- a) Mary Wollstonecraft, *A Vindication of the Rights of Woman*, Chapters 1 and 3 (Cambridge University Press, 2001) pp. 79-86, 109-125.
- b) J. J. Rousseau, 'Discourse on the Origin of Inequality', Part One, in *Jean-Jacques Rousseau: Basic Political Writings* (Hackett Publishing Company, 1987) pp. 37-60.
- c) Immanuel Kant, 'Analytic of the Sublime', in *The Critique of Judgment* (Cambridge University Press, 2001) pp. 128-49.
- d) William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and*



*Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.

e) William Gilpin, ‘On Picturesque Travel’, in *Three Essays: On Picturesque Beauty*.

Teaching Plan  
Paper C8: British Literature 4 – The Romantics

- Week 1 -- Introduction to the Romantic period;  
Blake: From *Songs of Innocence and Experience*, (i) ‘Introduction’ to *Songs of Innocence*; (ii) ‘Lamb’; (iii) ‘Tiger’; (iv) ‘Chimney Sweeper’ (*Songs of Innocence*); (v) ‘Chimney Sweeper’ (*Songs of Experience*); (vi) ‘Holy Thursday’ (*Songs of Innocence*); (vii) ‘Holy Thursday’ (*Songs of Experience*); (viii) ‘The Little Black Boy’; (ix) ‘London’
- Week 2 – Blake (contd)
- Week 3 – Blake (contd);  
Smith, (i) ‘To Melancholy’, (ii) ‘Nightingale’
- Week 4 – Wordsworth, (i) ‘Lines Composed a Few Miles Above Tintern Abbey’; (ii) ‘Ode: Intimations of Immortality’.
- Week 5 -- Wordsworth (contd)
- Week 6 – Coleridge, (i) ‘Kubla Khan’, (ii) ‘Dejection: An Ode’
- Week 7 – Keats, (i) ‘Ode to a Nightingale’; (ii) ‘Ode on a Grecian Urn’; (iii) ‘Ode to Autumn’
- Week 8 – Keats (contd); Shelley, (i) ‘Ozymandias’; (ii) ‘Ode to the West Wind’
- Week 9 -- Shelley (contd)
- Week 10 – Mary Shelley, *Frankenstein*
- Week 11 -- Mary Shelley (contd)
- Week 12 -- Readings:  
(a) Mary Wollstonecraft, *A Vindication of the Rights of Woman*, Chapters 1 and 3;  
(b) Rousseau, ‘Discourse on the Origin of Inequality’, Part One;  
(c) Kant, ‘Analytic of the Sublime’;  
(d) Wordsworth, ‘Preface to Lyrical Ballads’;  
(e) Gilpin, ‘On Picturesque Travel’
- Week 13 – Readings (contd)
- Week 14 – Readings (contd)

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Imagination

Nature

French Revolution

Sublime

Science

### **Sub-committee**

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PAPER C9  
BRITISH LITERATURE 5: THE NINETEENTH CENTURY  
Semester 4

### **Course Statement**

This paper focuses on the Victorian period of English literature and covers a large historical span from 1814 to 1900. Individual units deal with important examples of the novel form, with one unit on Victorian poetry.

## Course Objectives

This course aims to

- introduce students to the Victorian Age in English literature through a selection of novels and poems that exemplify some of the central formal and thematic concerns of the period;
- focus on three novels, a major genre of the nineteenth century, so as to show both the formal development of the genre as well as its diverse transactions with the major socio-historic developments of the period; and
- introduce the students, through the readings in Unit 5, to the main intellectual currents of the period.

## Course Content

### Unit 1

Jane Austen, *Mansfield Park*.

### Unit 2

Charles Dickens, *Great Expectations*.

### Unit 3

George Eliot, *The Mill on the Floss*.

### Unit 4

- a) Alfred Tennyson, (i) 'Ulysses'; (ii) 'Crossing the Bar'.
- b) Robert Browning, (i) 'My Last Duchess'; (ii) 'Andrea del Sarto'.
- c) Mathew Arnold, 'Dover Beach'.
- d) Christina Rossetti, 'Goblin Market'.
- e) Gerard M. Hopkins, 'Hurrahing in the Harvest'.
- f) Thomas Hardy, 'The Darkling Thrush'.

### Unit 5

Readings

- a) Thomas Carlyle, 'Signs of the Times'.
- b) Oscar Wilde, 'The Critic as Artist'
- c) J. S. Mill, 'Of the Limits to the Authority of Society over the Individual, from 'On Liberty'.
- d) Karl Marx, (i) 'Mode of Production: The Basis of Social Life'; (ii) 'The Social

Nature of Consciousness’, both in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (International Publishers,1963) pp. 186–8, 190–1; 199–201.

e) Charles Darwin, excerpts from ‘On Origin of Species by Means of Natural Selection’, from Chapter 3; from Chapter 4, ed. Joseph Carroll (Broadview Press, 2003) pp. 132-34; 144-162.

**Teaching Plan**  
**Paper C9: British Literature 5 – The Nineteenth Century**

Week 1 – Introduction to the Nineteenth Century; Unit 1 -- Austen, *Mansfield Park*

Week 2 -- Austen (contd)

Week 3 -- Austen (contd)

Week 4 -- Unit 2 -- Dickens, *Great Expectations*

Week 5 -- Dickens (contd)

Week 6 -- Dickens (contd)

Week 7 -- Unit 3 -- George Eliot, *The Mill on the Floss*

Week 8 -- George Eliot (contd)

Week 9 -- George Eliot (contd)

Week 10 - Poetry:

(a) Tennyson, (i) ‘Ulysses’, (ii) ‘Crossing the Bar’;

(b) Browning, (i) ‘My Last Duchess’, (ii) ‘Andrea del Sarto’;

(c) Arnold, ‘Dover Beach’;

(d) Rossetti, ‘Goblin Market’;

(e) Hopkins, ‘Hurrahing in the Harvest’;

(f) Hardy, ‘The Darkling Thrush’

Week 11 – Poetry (contd)

Week 12 – Poetry (contd)

Week 13 -- Readings:

(a) Carlyle, ‘Signs of the Times’;

(b) Wilde, ‘The Critic as Artist’;

(c) Mill, ‘Of the Limits to the Authority of Society over the Individual’, from ‘On Liberty’;

(d) Marx, (i) ‘Mode of Production: The Basis of Social Life’, (ii) ‘The Social Nature of Consciousness’;

(e) Darwin, excerpts from ‘On the Origin of the Species by Means of Natural Selection’

Week 14 -- Readings (contd)

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Realism  
Novel  
Industrial Revolution  
Liberalism  
Feminism  
Bourgeois  
Socialism  
Darwinism

### **Sub-committee**

Karuna Rajeev, Lady Shri Ram College (Coordinator)  
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PAPER C10  
WOMEN'S WRITING  
Semester 4

### **Course Statement**

This paper focuses on writings by women, about women. Since women are always defined in relation to men in a structurally patriarchal society, women writing about their experiences and identities are almost always writing about their community, since they do not have the privilege to write about themselves as individuals inhabiting a certain position in society. This paper focuses on those stories, poems, plays, novels, autobiographies, and theoretical writings that most clearly articulate the

struggle to define experiences, and challenge patriarchal constructs. The texts in this paper focus on gender and sexuality as related to women, their bodies, their desires, and their aspirations. However, women do not form a homogenous group and their oppressions and acts of resistance need to be understood in all their complexities. Therefore, the intersectionality of the position of womanhood with caste, class, race, disability, education, slavery etc., need to be studied with attention to the socio-economic historical location.

## **Course Objectives**

This course aims to

- help students understand the social construction of woman by patriarchy;
- examine feminism's concerns of equality with men;
- highlight the structural oppression of women;
- foreground resistance by women;
- discuss women's writing as an act of resistance and of grasping agency;
- facilitate an understanding of the body of woman and its lived experience; and
- help students engage with the heterogeneity of the oppression of women in different places, historically and socially.

## **Course Content**

### **Unit 1**

Alice Walker, *The Color Purple*

### **Unit 2**

Short Stories

- a) Gilman, 'The Yellow Wallpaper'
- b) Mahasweta Devi, 'Draupadi'
- c) Anne Finger, 'Helen and Frida', in *Call me Ahab: A Short Story Collection*, (University of Nebraska Press, 2009) pp. 1-14.

Drama

Maria Irene Fornes, *Fefu and Her Friends*.

### **Unit 3**

Poetry

- a) Simin Behbahani, 'It's Time to Mow the Flowers'.
- b) Maram al-Masri, (i) 'Liberty's children'; (ii) 'Wooden crates, wooden crates';
- c) Sylvia Plath, (i) 'Lady Lazarus'; (ii) 'Mirror'.

- d) Sukirtharani, (i) 'Debt'; (ii) 'My Body', in *The Oxford Anthology of Tamil Dalit Writing*, eds Ravikumarn, R. Azhagarasan (OUP, 2012) pp. 28-30.
- e) Eunice DeSouza, (i) 'Autobiographical';(ii) 'Advice to Women'.
- f) Margaret Atwood, (i) 'Is/Not'; (ii) 'Notes towards a poem that can never be written'
- g) Maya Angelou, 'Still I Rise'.
- h) Jamaica Kincaid, 'Girl'.

#### **Unit 4**

##### Autobiography

- a) Rassundari Debi, Excerpts from 'Amar Jiban', in *Women's Writing in India*, Vol. 1, eds Susie Tharu and K. Lalita, (Delhi: Oxford, 1989) pp. 191-202.
- b) Bama, *Sangati, Events*, Chapter 2-4, trans. Lakshmi Holmstrom (Delhi, OUP: 2005).
- c) Florence Nightingale, *Cassandra* (The Feminist Press, 1979).
- d) Harriet Jacobs, selections from *Incidents in the Life of a Slave Girl*, Chapters 5, 6, 10, 14.

#### **Unit 5**

##### Readings

- a) Elaine Showalter, 'Introduction', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977).
- b) Simone de Beauvoir, 'Introduction', in *The Second Sex*.
- c) Luce Irigaray, 'When the Goods Get Together', in *This Sex Which Is Not One*.
- d) Rosemarie Garland-Thomson, 'Integrating Disability, Transforming Feminist Theory', in *The Disability Studies Reader*, ed. Lennard J. Davis, 2nd edition (London and New York: Routledge, 2006) pp. 257-73.
- e) Kumkum Sangari and Sudesh Vaid, 'Introduction', in *Recasting Women: Essays in Colonial History*

### Teaching Plan

#### Paper C10: Women's Writing

Week 1 – Introduction to Paper C10: Women's Writing

Week 2 – Unit 1 – Novel: Walker, *The Color Purple*

Week 3 – Walker (contd)

Week 4 – Unit 2 -- Short Stories:

- (a) Gilman, 'The Yellow Wallpaper';
- (b) Mahasweta Devi, 'Draupadi';
- (c) Anne Finger, 'Helen and Frida'

Week 5 – (a) Short Stories (contd);

- (b) Unit 2 – Drama: Fornes, *Fefu and Her Friends*

Week 6 – Fornes (contd)

Week 7 – Unit 3 – Poetry:

- (a) Behbahani, 'It's Time to Mow the Flowers';
- (b) al-Masri, (i) 'Liberty's children'; (ii) 'Wooden crates, wooden crates';

- (c) Plath, (i) 'Lady Lazarus'; (ii) 'Mirror';
- (d) Sukirtharani, (i) 'Debt'; (ii) 'My Body';
- (e) DeSouza, (i) 'Autobiographical'; (ii) 'Advice to Women';
- (f) Atwood, (i) 'Is/Not'; (ii) 'Notes towards a poem that can never be written';
- (g) Angelou, 'Still I Rise';
- (h) Kincaid, 'Girl'

Week 8 – Poetry (contd)

Week 9 – Poetry (contd)

Week 10 – Unit 4 – Autobiography:

- (a) Rassundari Debi, Excerpts from *Amar Jiban*;
- (b) Bama, *Sangati, Events*, Chapter 2-4;
- (c) Nightingale, *Cassandra*;
- (d) Jacobs, selections from *Incidents in the Life of a Slave Girl*, Chapters 5, 6, 10, 14.

Week 11 – Autobiography (contd)

Week 12 – Unit 5 -- Prose Readings:

- (a) Showalter, 'Introduction', in *A Literature of Their Own*;
- (b) de Beauvoir, 'Introduction', in *The Second Sex*;
- (c) Irigaray, 'When the Goods Get Together';
- (d) Garland-Thomson, 'Integrating Disability, Transforming Feminist Theory'
- (e) Sangari and Vaid, 'Introduction', in *Recasting Women*

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures; exam issues, etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests



## **Keywords**

Women writers  
Women poets  
Women's confessional poetry Women novelists  
Women playwrights Women's autobiography Women theorists  
Feminist writers  
Gender  
Patriarchy

## **Sub-committee**

Vinita Chandra, Ramjas College (Coordinator)  
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Roopa Dhawan, Ramjas College  
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Someshwar Sati, Kirorimal College

PAPER C11  
BRITISH LITERATURE 6 – THE TWENTIETH CENTURY  
Semester 5

## **Course Statement**

This paper provides a broad view of 20<sup>th</sup> century British literature, both in terms of time and genre. The transition from 19<sup>th</sup> century literary and artistic methods and forms to the growth of modernism in England cannot be understood without referring to similar developments on the continent. The inclusion of Baudelaire in the prose readings is an important step in charting this transition and its theoretical underpinnings. The course is also designed to include critical and radical perspectives on questions of war, the nature of art, and the relationship between individuals and the state in the 20<sup>th</sup> century. Finally the course also addresses questions relating to peculiarly modern forms of subjectivity and selfhood without which our existence within the modern world cannot be understood or analysed.

## Course objectives

This course aims to

- develop an understanding among students of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20<sup>th</sup> century;
- help students comprehend the path-breaking and avant-garde forms of literary expression and their departures from earlier forms of representations;
- facilitate an understanding of the impact of the two world wars on literary expression and the various political/ideological positions of the European intelligentsia vis-à-vis the phenomenon; and
- create awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20<sup>th</sup> century.

## Course Content

### Unit 1

Joseph Conrad, (i) *Heart of Darkness* (London: Penguin, 2007); (ii) Preface to 'The Nigger of the Narcissus', in *The Portable Conrad*, ed. Michael Gorra (London: Penguin, 2007) pp. 93-96.

### Unit 2

Virginia Woolf, (i) *Mrs. Dalloway* (London: Penguin, 2000); (ii) 'Mr. Bennett and Mrs. Brown', in *Virginia Woolf: Selected Essays* (London: Oxford World Classics, 2008) pp. 85-88.

### Unit 3

Samuel Beckett, *Waiting for Godot* (New York: Grove Press, 2011).

### Unit 4

- a) W.B. Yeats, (i) 'Sailing to Byzantium'; (ii) 'The Second Coming'; both in *W.B. Yeats: Collected Poems* (London: Macmillan, 2017).
- b) T.S. Eliot, (i) 'The Love Song of J. Alfred Prufrock'; (ii) 'The Hollow Men'; both in *T.S. Eliot: Selected Poems* (London: Faber, 2015).
- c) W.H. Auden, (i) 'Musee Des Beaux Arts'; (ii) 'The Unknown Citizen'; both in *W.H. Auden: Selected Poems* (London: Vintage, 2007).
- d) Wilfred Owen, 'Strange Meeting', in *Wilfred Owen: Collected Poems* (N.Y.: New Directions, 2013).

## Unit 5

### Readings

- a) Charles Baudelaire, (i) From 'The Painter of Modern Life'; (ii) 'Modernity'; (iii) 'Women and Prostitutes'; all in *Modern Art and Modernism: A Critical Anthology*, ed. Francis Francina & Charles Harrison (Colorado: Westview, 1987) pp. 23-27.
- b) Sigmund Freud, 'The Structure of the Unconscious, the Id, the Ego and the Superego', in *Background Prose Readings* (Delhi: Worldview, 2001) pp. 97-104.
- c) Albert Camus, (i) 'Absurdity and Suicide'; (ii) 'The Myth of Sisyphus', trans. Justin O'Brien, in *The Myth of Sisyphus* (London: Vintage, 1991) pp. 13-17; 79-82.
- d) D.H. Lawrence, 'Morality and the Novel', in *The Modern Tradition: Backgrounds of Modern Literature*, eds Richard Ellmann and Charles Feidelson, Jr (Oxford University Press 1965).
- e) Raymond Williams, 'Metropolitan Perceptions and the Emergence of Modernism', in *Raymond Williams. The Politics of Modernism* (London: Verso, 1996) pp. 37-48.

### Teaching Plan

#### Paper C11: British Literature 6 – The Twentieth Century

Week 1 – Introduction to Paper C11: Twentieth Century British Literature

Week 2 – Unit 1 – Novel: Conrad, *Heart of Darkness*

Week 3 – Conrad (contd)

Week 4 – Unit 2 – Novel: Woolf, *Mrs Dalloway*

Week 5 – Woolf (contd)

Week 6 – Unit 3: Drama: Beckett, *Waiting for Godot*

Week 7 – Beckett (contd)

Week 8 – Unit 4: Poetry:

(a) Yeats: (i) 'Sailing to Byzantium', (ii) 'The Second Coming'

(b) Eliot: (i) 'The Love Song of J. Alfred Prufrock', (ii) 'The Hollow Men';

(c) Auden: (i) 'Musee Des Beaux Arts', (ii) 'The Unknown Citizen';

(d) Owen, 'Strange Meeting'

Week 9 – Poetry (contd)

Week 10 – Poetry (contd)

Week 11 – Unit 5 -- Prose Readings:

(a) Baudelaire: (i) From 'The Painter of Modern Life', (ii) 'Modernity', (iii) 'Women and Prostitutes'

(b) Freud, 'The Structure of the Unconscious, the Id, the Ego and the Superego'

(c) Camus, (i) 'Absurdity and Suicide'; (ii) 'The Myth of Sisyphus'

(d) Lawrence, 'Morality and the Novel'

(e) Raymond Williams, 'Metropolitan Perceptions and the Emergence of Modernism'

Week 12 – Prose Readings (contd)

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures; exam issues, etc.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Modernity  
Modernism  
Unconscious  
Metropolis  
Myth

### **Sub-committee**

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Someshwar Sati, KMC

PAPER C12  
FORMS OF POPULAR FICTION  
Semester 5

**Course Statement**

The paper will trace the emergence of a mass printing culture from the 19<sup>th</sup> century onwards, and the rise of genres such as Literature for Children, Science Fiction, Detective and Spy Fiction, and Romance. The course introduces students to the idea of ‘popular literature’ and stresses its importance within modern culture. It familiarises students with the debate between ‘high’ and ‘low’ culture, and the tension between what is studied as ‘canonical’ texts and other texts. Students will also engage with issues concerning print culture, bestsellers, and popular literature in other media.

**Course Objectives**

This course aims to

- enable students to trace the rise of print culture in England, and the emergence of genre fiction and bestsellers;
- familiarize students with debates about culture, and the delineation of high and low culture; and
- help them engage with debates about the canonical and non-canonical, and hence investigate the category of literary and non-literary fiction.

**Course Content**

**Unit 1**

Literature for Children

- a) Lewis Carroll, ‘Through the Looking Glass’, in *Alice’s Adventures in Wonderland and Through the Looking Glass*, ed. Hugh Haughton (Penguin Classics: London, 1998).
- b) Sukumar Ray, (i) ‘The Sons of Ramgaroo’; (ii) ‘Stew Much’; both in *A Few Poems by Sukumar Ray*, trans. Satyajit Ray (Open Education Project OKFN, India) pp. 4, 12. <https://in.okfn.org/files/2013/07/A-Few-Poems-by-Sukumar-Ray.pdf>

**Unit 2**

Detective and Spy Fiction

- a) Edgar Allan Poe, ‘The Murders in the Rue Morgue’, in *The Murders in the Rue Morgue and Other Tales* (London: Penguin Classics, 2012).
- b) Arthur Conan Doyle, ‘The Five Orange Pips’, in *The Five Orange Pips and Other Cases* (London: Penguin, 2012).
- c) Agatha Christie, ‘The Tuesday Night Club’, in *Miss Marple: The Complete Short Stories* (New York: Harper, 2011) pp. 1-15.

- d) Ian Fleming, 'Risico', in *Quantum of Solace: The Complete James Bond Short Stories* (London: Penguin, 2008) pp. 102-141.

### Unit 3

#### Romance

Daphne Du Maurier, *Rebecca* (London: Virago Modern Classics, 2003).

### Unit 4

#### Science Fiction

- a) Isaac Asimov, 'Nightfall', in *Isaac Asimov: The Complete Short Stories. Vol I.* (New York: Broadway Books, 1990) pp. 334-62.
- b) Ursula le Guin, 'The Ones Who Walk away from Omelas', in *The Wind's Twelve Quarters and The Compass Rose* (London: Orion Books, 2015) pp. 254-62.
- c) Philip K. Dick, 'Minority Report', in *The Complete Stories of Philip K. Dick Vol. 4: The Minority Report and Other Classic Stories* (Citadel Books: New York, 1987) pp. 62-90.
- d) Ray Bradbury, 'A Sound of Thunder', in *A Sound of Thunder and Other Stories* (New York: William Morrow, 2005).
- e) Jayant Narlikar, 'Adventure', available at [https://archive.org/stream/TheAdventure-JayantNarlikar/narlikar-adventure\\_djvu.txt](https://archive.org/stream/TheAdventure-JayantNarlikar/narlikar-adventure_djvu.txt)

### Unit 5

#### Readings

- a) Christopher Pawling, 'Popular Fiction: Ideology or Utopia?', in *Popular Fiction and Social Change*, ed. Christopher Pawling (London: Macmillan, 1984).
- b) Felicity Hughes, 'Children's Literature: Theory and Practice', *ELH* 45 (1978), pp. 542-62.
- c) Darko Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction* (London: Macmillan), pp. 86-96.
- d) Todorov, Tzvetan. 'The Typology of Detective Fiction', trans. Richard Howard, in *The Poetics of Prose* (Ithaca: Cornell University Press, 1977).
- e) Radway, Janice, 'The Institutional Matrix: Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature* (University of North Carolina Press, 2009).

## Teaching Plan

### Paper C12: Forms of Popular Fiction

Week 1 – Introduction to Forms of Popular Fiction; [it is suggested that the reading for each section be done as an introduction to each of the genres represented];

Unit 5 – (a) Pawling, 'Popular Fiction: Ideology or Utopia?'

- Week 2 – Unit 1 – Literature for Children: Introduction;  
 Unit 5 – (b) Hughes, ‘Children’s Literature: Theory and Practice’;  
 Unit 1 – (a) Carroll, ‘Through the Looking Glass’;  
 (b) Ray, (i) ‘The Sons of Ramgaroo’; (ii) ‘Stew Much’
- Week 3 – Carroll and Ray (contd)
- Week 4 – Carroll and Ray (contd)
- Week 5 – Unit 2 --Detective and Spy Fiction, Introduction;  
 Unit 5 – Todorov, ‘The Typology of Detective Fiction’;  
 Unit 2 – (a) Poe, ‘The Murders in the Rue Morgue’;  
 (b) Doyle, ‘The Five Orange Pips’
- Week 6 – Unit 2 (contd):  
 (c) Christie, ‘The Tuesday Night Club’;  
 (d) Fleming, ‘Risico’
- Week 7 – Unit 3 – Romance, introduction;  
 Unit 5 – (e) Radway, ‘The Institutional Matrix: Publishing Romantic Fiction’  
 Unit 3 -- Du Maurier, *Rebecca*
- Week 8 – Du Maurier (contd)
- Week 9 – Unit 4 – Science Fiction, introduction;  
 Unit 5 -- Suvin, ‘On Teaching SF Critically’;  
 Unit 4:  
 (a) Asimov ‘Nightfall’;  
 (b) le Guin ‘The ones who walk away from Omelas’
- Week 10 – Unit 4 (contd)
- Week 11 – Unit 4 (contd):  
 (c) Dick ‘Minority Report’;  
 (d) Bradbury ‘A Sound of Thunder’;  
 (e) Narlikar ‘Adventure’
- Week 12 – Unit 4 (contd)
- Week 13 – Unit 4 (contd)
- Week 14 – Concluding lectures; exam issues, etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Popular Culture  
 Mass Culture  
 Popular Fiction  
 Popular Literature  
 Romance  
 DetectiveFiction  
 Spy Fiction  
 Science Fiction  
 Children's Literature  
 Bestsellers  
 Thrillers

### **Sub-committee**

Nidhi Bhandari, Kamala Nehru College (Coordinator)  
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 Madhumita Chakraborty, Zakir Hussain College  
 Neha Singh, Kamala Nehru College  
 Nitya Dutta, Sri Venkateswara College  
 Shraddha A. Singh, Zakir Hussain College

**PAPER C13**  
**MODERN EUROPEAN DRAMA**  
 Semester 6

### **Course Statement**

This is a genre-based and performance-oriented paper. It provides an overview of formative theatrical movements in Europe. The plays included focus on innovative performance trends that began at the end of the nineteenth century and evolved into



diverse forms in the twentieth century. Some of these are naturalism, expressionism, epic theatre and the theatre of the absurd. The impact of these new directions radiated across the globe and gave a new impetus to drama in the twentieth century. A deep engagement of theatre with important social issues of the time was central to these developments. The course focuses on the work of significant European playwrights from the late nineteenth century to the late twentieth century; a span of almost a century has been covered.

The lived lives of people had a direct bearing with their representation on stage. At the level of performance, the shift from the naturalistic set-up to the more flexible epic theatre can be observed through these texts. Courses on Modern European Drama have generally been marked by a lack of women's voices. The presence of Franca Rame's 'Rape' along with Dario Fo's *Can't Pay, Won't Pay* enables a gendered perspective more grounded in the realities of the time.

## Course Objectives

This course aims to

- provide students with an overview of how modernity was introduced in the twentieth century through drama;
- help students understand the dynamic relationship between actors and audience, and to observe the transition from passive spectatorship to a more active and vital participatory process visible in newer forms in the 1970s;
- examine Ibsen's *A Doll's House* as it focuses on issues related to women in patriarchal institutions such as marriage;
- provide students with a broader picture of modern drama with a focus on new trends at the turn of the century, through a study of Chekov's *The Cherry Orchard*;
- look at ideas of alienation in epic theatre, through a study of Brecht's *Caucasian Chalk Circle*, and to link those ideas to Brecht's prose works in Unit 5;
- examine Genet's *The Balcony* and its critiques of absurd theatre, in contrapuntal discourse with Ionesco's prose writings, *Present Past, Past Present*; and
- sensitise students about feminist interventions in the European theatrical tradition, through Rame's 'Rape' and Fo's *Can't Pay, Won't Pay*.

## Course Content

### Unit 1

- a) Henrik Ibsen, *A Doll's House*, trans. Michael Meyer (London: Bloomsbury, 2008).
- b) Anton Chekov, *The Cherry Orchard*, trans. Michael Frayn (London: Methuen, 1978).

## Unit 2

Bertolt Brecht, *Caucasian Chalk Circle*, trans. Alistair Beaton (London: Bloomsbury 2015).

## Unit 3

Jean Genet, *The Balcony*, trans. Bernard Frechtman (New York: Grove Press, 1994).

## Unit 4

- a) Dario Fo, *Can't Pay, Won't Pay*, trans. Lino Pertile (London: Methuen, 1987).
- b) Franca Rame, 'Rape', trans. Gilliana Hanna, ed. Emery (London: Bloomsbury, 1991) pp. 83-88.

## Unit 5

### Readings

- a) August Strindberg, 'Preface to Miss Julie', in *Miss Julie*, trans. Helen Cooper (London: Methuen, 1992) pp. xix-xv.
- b) Bertolt Brecht, (i) 'The Street Scene'; (ii) 'Theatre for Pleasure or Theatre for Instruction'; (iii) 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. John Willet (London: Methuen, 1992) pp. 121-28; 68-76; chart, p. 31.
- c) Eugene Ionesco, (i) 'Still About Avant-Garde Theatre' (ii) 'Remarks on my Theatre and on the Remarks of Others', in *Notes And Counter Notes: Writings on the Theatre*, trans. Donald Watson (New York: Grove Press, 1964) pp. 53-58; 59-82; (iii) Selection from *Present Past, Past Present*, trans. Helen R. Lane (USA: De Capo Press, 1998) pp. 77-82.
- d) 'Dario Fo's Nobel Lecture' (Stockholm: The Nobel Foundation, 1997).
- e) Konstantin Stanislavski, 'Faith and the Sense of Truth', sections 1, 2, 7, 8, 9, Chapter 8, in *An Actor Prepares* (Penguin) pp. 121-5, 137-46.

## Teaching Plan

### Paper C13: Modern European Drama

Week 1 – Introduction to Modern European Drama

Week 2 – Unit 1 – Ibsen: *A Doll's House*

Week 3 – Ibsen (contd); Unit 1 – Introduction to Chekov, *The Cherry Orchard*

Week 4 – Chekov (contd)

Week 5 – Unit 2 – Brecht, *The Caucasian Chalk Circle*

- Week 6 – Brecht (contd)  
 Week 7 – Unit 3 – Genet, *The Balcony*  
 Week 8 – Genet (contd)  
 Week 9 – Unit 4 – Fo, *Can't Pay, Won't Pay*  
 Week 10 – Fo (contd); Introduction to Rame, 'Rape'  
 Week 11 – Rame (contd)  
 Week 12 – Unit 5 – Prose Readings:  
 (a) Strindberg, Preface to *Miss Julie*;  
 (b) Brecht, 'The Street Scene' (pp. 121-8), 'Theatre for Pleasure or Theatre for Instruction' (pp. 68-76) and 'Dramatic Theatre vs. Epic Theatre' (chart) (p. 31);  
 (c) Ionesco, 'Still About Avant-Garde Theatre' (pp. 53-58), 'Remarks on my Theatre and on the Remarks of Others' (pp. 59-82)  
 Week 13 – Prose Readings (contd):  
 (c) Ionesco, selection from *Present Past, Past Present*;  
 (d) Fo, 'Nobel Lecture';  
 (e) Stanislavski, Chapter 8, 'Faith and the Sense of Truth', Sections of *An Actor Prepares*, Sections 1, 2, 7, 8, 9 (pp. 121-55, 137-46).  
 Week 14 – Concluding lectures; exam issues, etc.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Keywords**

Naturalism  
Expressionism  
Epic Theatre  
Theatre of the Absurd  
Naturalism  
Fourth Wall  
Alienation effect  
Defamiliarisation

## **Sub-committee**

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PAPER C14  
POSTCOLONIAL LITERATURES  
Semester 6

## **Course Statement**

This paper critically engages with postcolonial studies and its surrounding debates and seeks to uncover silenced voices, while moving the majoritarian viewpoint to the margins. It therefore puts into question the ideas of centres and margins of cultural spaces, and definitions of mainstream and ‘vernacular’ discourses. Literatures from Africa, the Caribbean, Latin America, and the Indian sub-continent are included to address the relationship between history and literature through multiple points of enquiry.

## **Course Objective**

The paper aims to

- introduce the students to postcolonial theorisations and texts from hitherto colonized regions;
- demonstrate an awareness of the postcolonial situation through the reading of a wide variety of texts;

- familiarize students with of the variety of postcolonial literatures from Africa, Latin America and South Asia and to counter the stereotypes usually associated with assumptions regarding these literatures;
- inculcate adequate knowledge of the importance of gender, class, and caste issues in postcolonial literatures; and
- expose students to various genres of writing: the novel, drama, short stories, prose writings, critical essays and poetry.

### **Unit 1**

Chinua Achebe (Nigeria), *Things Fall Apart*.

### **Unit 2**

Amitav Ghosh (India), *The Shadow Lines*.

### **Unit 3**

- a) Ngugi wa Thiongo (Kenya), *The Trial of Dedan Kimathi*.
- b) Indra Sinha (India), *Animal's People* (Tape 1, 2 and 3).

### **Unit 4**

Short Stories

- a) Bessie Head (South Africa/Botswana), 'The Collector of Treasures'.
- b) Ama Ata Aidoo (Ghana), 'The Girl Who Can'.
- c) Gabriel Garcia Marquez (Colombia), 'Big Mama's Funeral'.
- d) Carlos Fuentes (Mexico), 'Chac Mool'.

Poems

- a) Pablo Neruda (Chile), 'Ode to the Tomato'.
- b) Derek Walcott (West Indies), 'Goats and Monkeys'.
- c) Aga Shahid Ali (India), 'Dacca Gauzes'.
- d) Fehmida Riaz (Pakistan), 'Tum Bilkul Hum Jaise Nikle'/Purvanchal.

### **Unit 5**

Readings

- a) Edward Said, 'Introduction', in *Orientalism* (Harmondsworth: Penguin, 1978).
- b) Robert Young, 'Colonialism and the Politics of Postcolonial Critique', in *Postcolonialism: An Historical Introduction* (Blackwell Publishing, 2001) pp. 1-11.

- c) Ngugi wa Thiongo, 'The Language of African Literature', Chapter 1, Sections 4-6, in *Decolonising the Mind*.
- d) Aijaz Ahmad, 'Indian Literature': Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992).
- e) Neil Lazarus, 'Introduction', in *The Postcolonial Unconscious* (Cambridge: OUP, 2011) pp. 5-18.

Teaching Plan  
Paper C14: Postcolonial Literatures

- Week 1 – Introduction Postcolonial Literatures
- Week 2 – Unit 1 – Novel: Achebe, *Things Fall Apart*
- Week 3 – Achebe (contd)
- Week 4 – Unit 2 -- Novel: Ghosh, *The Shadow Lines*
- Week 5 – Ghosh (contd)
- Week 6 – Unit 3 -- Drama: Ngugi, *The Trial of Dedan Kemathi*.
- Week 7 – Ngugi (contd)
- Week 8 – Unit 3 -- Sinha, *Animal's People* (Tape 1, 2 and 3)
- Week 9 – Unit 4 -- Short Stories:
  - (a) Head, 'The Collector of Treasures';
  - (b) Aidoo, 'The Girl Who Can';
  - (c) Marquez, 'Big Mama's Funeral';
  - (d) Fuentes, 'Chac Mool'
- Week 10 -- Unit 4 – Short Stories (contd)
- Week 11 – Unit 4 – Poetry:
  - (a) Neruda, 'Ode to the Tomato';
  - (b) Walcott, 'Goats and Monkeys';
  - (c) Ali, 'Dacca Gauzes';
  - (d) Riaz, 'Tum Bilkul Hum Jaise Nikle'/Purvanchal
- Week 12 – Unit 5 -- Readings:
  - (a) Said, 'Introduction', in *Orientalism*;
  - (b) Young, 'Colonialism and the Politics of Postcolonial Critique';
  - (c) Ngugi, 'The Language of African Literature';
  - (d) Ahmad, 'Indian Literature': Notes towards the Definition of a Category';
  - (e) Lazarus, 'Introduction', in *The Postcolonial Unconscious*
- Week 13 – Prose Readings (contd)
- Week 14 – Concluding lectures; exam issues, etc.

## Facilitating the Achievement of Course Learning Outcomes

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1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
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### Keywords

Postcolonial  
Marginalisation  
Culture  
Decolonisation  
Identity

### Sub-committee

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