UNIVERSITY OF DELHI
MASTER OF ARTS

(Effective from Academic Year 2019-20)

PROGRAMME BROCHURE

M A English Revised Syllabus as approved by Academic Council on XXXX, 2018 and
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I. About the Department

One-page text to provide following details:

- Historical background of Department
- Department Highlights in terms of its ranking, courses
- About the programme
- About Post Graduate Attributes
- About the process of course development involving various stakeholders at different stages.

The Department of English has the same year of inception as the University of Delhi—1922. Lecturers from the constituent colleges of the University contributed to the MA teaching until 1957, when a University Department was constituted and direct appointments made. Since then it has steadily grown and the present faculty strength is twenty three and likely to expand substantially through the next year. From 1970, the Department began functioning from two campuses: the Main Campus in North Delhi, the South Campus at Dhaula Kuan in New Delhi.

The Department oversees undergraduate teaching at the colleges which are affiliated to Delhi University. In addition to the three-year Honors Programme in English, courses are offered in the BA Programme and at Subsidiary levels.

The Department offers instruction at the postgraduate level at both campuses. Courses are taught by members of the faculty. To take forward syllabus revision at the Masters level, the Department appointed two Joint Convenors and set up a range of course-specific subcommittees within the Department Council. The draft syllabus was reviewed by two External Experts. It was displayed on the departmental website, along with a feedback-mechanism for use by college teachers, alumni, current students, and other stakeholders. Feedback obtained was shared with the subcommittees and convenors, as were the report of the examiners, and courses were revised in the light of suggestions received.

II. Introduction to CBCS (Choice Based Credit System)

Choice Based Credit System

The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill-based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marks system. Grading system provides uniformity in the evaluation and computation of the Cumulative Grade Point Average (CGPA) based on student’s performance in examinations which enables the student to move across institutions of higher learning. The uniformity in evaluation system also enables the potential employers in assessing the performance of the candidates.

Definitions

(i) ‘Academic Programme’ means an entire course of study comprising its programme structure, course details, evaluation schemes etc. designed to be taught and evaluated in a teaching Department/Centre or jointly under more than one such Department/Centre
(ii) „Course‘ means a segment of a subject that is part of an Academic Programme

(iii) „Programme Structure‘ means a list of courses (Core, Elective, Open Elective) that makes up an Academic Programme, specifying the syllabus, Credits, hours of teaching, evaluation and examination schemes, minimum number of credits required for successful completion of the programme etc. prepared in conformity to University Rules, eligibility criteria for admission

(iv) „Core Course‘ means a course that a student admitted to a particular programme must successfully complete to receive the degree and which cannot be substituted by any other course

(v) „Elective Course‘ means an optional course to be selected by a student out of such courses offered in the same or any other Department/Centre

(vi) „Open Elective‘ means an elective course which is available for students of all programmes, including students of same department. Students of other Department will opt these courses subject to fulfilling of eligibility of criteria as laid down by the Department offering the course.

(vii) „Credit‘ means the value assigned to a course which indicates the level of instruction; One-hour lecture per week equals 1 Credit, 2 hours practical class per week equals 1 credit. Credit for a practical could be proposed as part of a course or as a separate practical course

(viii) „SGPA‘ means Semester Grade Point Average calculated for individual semester.

(ix) „CGPA‘ is Cumulative Grade Points Average calculated for all courses completed by the students at any point of time. CGPA is calculated each year for both the semesters clubbed together.

(x) „Grand CGPA‘ is calculated in the last year of the course by clubbing together of CGPA of two years, i.e., four semesters. Grand CGPA is being given in Transcript form. To benefit the student a formula for conversation of Grand CGPA into %age marks is given in the Transcript.

III. English Programme Details

Programme Objectives (POs)

POs are what knowledge, skills and attitudes a post-graduate should have at the time of completion of the course. POs are specific to a discipline and are known as Graduate Attributes in some countries. Keeping in view the characteristics of the course POs need to be specific and precise. In the background of listing of POs, a brief write up on courses being covered and their relevance to the academic, social, personal, corporate, political, environment etc. may be discussed. Write up to be up to 500 words.

Programme Specific Outcomes (PSOs)

This could be taken from DU’s Statement of Post Graduate Attributes. Please consider making this programme-specific. If so, it could be based on the distinctive features of the English degree programme.

Programme Structure
The English programme is a two-year course divided into four-semesters. A student is required to complete 83 credits for the completion of course and the award of degree.

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<th>Course Credit Scheme</th>
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**Number of elective courses** | **Credits in each Elective course**
---|---
Credits in each elective course | Theory | Practical | Tutorial | Credits
Elective course 1 | 4 | 1 | 5
Elective course 2 | 4 | 1 | 5
Elective course 3 | 4 | 1 | 5
Elective course 4 | 4 | 1 | 5
Elective course 5 | 4 | 1 | 5
Elective course 6 | 4 | 1 | 5
Elective course 7 | 4 | 1 | 5
**Total Credits in Elective Courses** | **35**

**Number of Open Electives** | **Credits in each open elective**
---|---
Credits in each open elective | Theory | Credits
Open Elective 1 | 4 | 4
Open Elective 2 | 4 | 4
**Total credits in Open Elective** | **08**
**Total credits in Semester I/II/III/IV** | **83**

* For each Core and Elective Course there will be 4 lecture hours of teaching per week.
* Open Electives to the maximum total of 8 credits.
* Duration of examination of each paper shall be 3 hours.
* Each paper will be of 100 marks out of which 70 marks shall be allocated for semester examination and 30 marks for internal assessment.
List of Core Courses
1. LLC I (Medieval) (CORE)
2. LLC II (Early Modern World) (CORE)
3. LLC III (16th and 17th Century Drama) (CORE)
4. Criticism and Theory I (CORE)
5. LLC IV (Long 18th Century) (CORE)
6. LLC V (Long 19th Century) (CORE)
7. LLC VI (Long 20th century) (CORE)
8. Post-independence Indian Literature (CORE)

List of Elective Courses
9. Classical to Pre-modern Literatures (ELECTIVE)
10. Poetry 1 (ELECTIVE)
11. Aesthetics and Literature (ELECTIVE)
12. Politics, Philosophy and Literature (ELECTIVE)
13. Introduction to the Study of Language (ELECTIVE)
14. Poetry 2 (ELECTIVE)
15. Fiction (ELECTIVE)
16. Literature of the Americas (ELECTIVE)
17. Postcolonial Literatures and Theory (ELECTIVE)
18. Research Methodology (ELECTIVE)
19. Criticism and Theory 2 (ELECTIVE)
20. Gender Studies (ELECTIVE)
21. Dissertation (ELECTIVE)
22. Religion and Literature (ELECTIVE)

List of Open Elective Courses
23. Dalit Studies (OPEN ELECTIVE)
24. Visual Studies (OPEN ELECTIVE)
25. Discursive Prose (OPEN ELECTIVE)
26. Violence and Memory Studies (OPEN ELECTIVE)
27. Disability Studies (OPEN ELECTIVE)
Selection of Elective Courses
1. The particular elective courses to be offered in any one semester will depend on faculty availability and student preference.
2. Only those students who complete Poetry I will be allowed to opt for Poetry II.
3. Only those students who complete the Research Methodology Course will be allowed to opt for the dissertation.
4. Subject to faculty availability no more than eighty students will be allowed to opt for the dissertation.

Teaching
The faculty of the Department is primarily responsible for organising lecture work for English. The instructions related to tutorials are provided by the respective registering units under the overall guidance of the Department.

The schedule for the meetings in connection with the dissertation will be announced by the supervisions in question at the commencement of the semester.

Eligibility for Admissions
As per existing departmental and university norms

Assessment of Students’ Performance and Scheme of Examinations
1. English shall be the medium of instruction and examination.
2. Assessment of students’ performance shall consist of:
   As per existing guidelines where the department is responsible for assessing a thousand words essay per student per course for 25 marks, with 5 marks per student per course being the responsibility of the concerned colleges
   Assessment will be based on Learning Outcomes for the course

Pass Percentage & Promotion Criteria
As per existing departmental and university norms

Semester to Semester Progression
As per existing departmental and university norms

Conversion of Marks into Grades
   As per existing university norms

Grade Points
   Grade point table as per University Examination rule

CGPA Calculation
   As per University Examination rule.


**Department of English, University of Delhi**

**Division of Degree into Classes**

Post Graduate degree to be classified based on CGPA obtained into various classes as notified into Examination policy.

**Attendance Requirement**

As per existing university norms

No student shall be admitted as a candidate for the examination for any of the Parts/Semesters after the lapse of **four** years from the date of admission to the Part-I/Semester-I of the English Programme.

**Guidelines for the Award of Internal Assessment Marks English Programme (Semester Wise)**

As per existing guidelines where the department is responsible for assessing a thousand words essay per student per course for 25 marks, with 5 marks per student per course being the responsibility of the concerned colleges. All essays submitted for evaluation will need to be put through Turnitin / comparable software to guard against plagiarism. An essay that shows an Plagiarism score of 20% or more is liable to be awarded no marks at all, at the discretion of IA committee.
Course Wise Content Details for M A English Programme

MASTER of ARTS (ENGLISH)
Semester I
Core: Life, Literature and Culture I Medieval Literature

Marks 70               Duration 03 hours

Course Objectives
1. To explain how Medieval modes of thought give way to the rise of early modernity.
2. To understand the early developments of modes of representation.

Course Learning Outcomes
1. An understanding of what constitutes Medievalism will have been established.
2. The foundations of representation and genre will also have been established.

Contents

Unit I Marie de France, Lais (‗Guigemar‘ and ‗Equitan‘)
Thomas Malory, Morte de Artur’
Book I: "From the Marriage of King Uther unto King Arthur that Reigned After Him and Did Many Battles & Book VII: "Sir Lancelot and Queen Guinevere."
Nigel de Longchamps, A Mirror of Fools
Geoffrey Chaucer, ‗The Wife of Bath’s Prologue and Tale,‘ ‗The Nun’s Priest’s Tale‘.

Unit II –Wakefield Master‖, The Second Shepherd’s Play

Unit III William Langland, Piers Plowman

Unit IV Letter, Treatises and autobiographies
Letters of Abelard and Heloise
Andreas Capellanus, De Amore
The Book of Margery Kempe

Suggested ReadingsDerek Brewer, C S Lewis, Unberto Eco

Teaching Plan
Week 1: Introduction to Unit I
Week 2: Textual Analysis of Marie de France
Week 3: Textual Analysis of Malory
Week 4: Textual Analysis of A Mirror of Fools
Week 5: Introduction to Unit II
Week 6: Medieval theatre and prescribed plays
Week 7: Introduction to Unit III
Week 8: Textual Analysis of Langland
Week 9: Introduction to Unit IV
Week 10: Textual Analysis of Abelard and Heloise
Week 11: Medieval mysticism
Week 12: Textual Analysis of De Amore
Week 13: Textual Analysis of The Book of Margery Kempe
Week 14: Conclusion
Course Objectives
1. This course will familiarise students with the Early Modern World, earlier called the Renaissance, through poetry, fiction and philosophy.
2. The individual gained centrality in this age but the optimism in human potential was tempered by scepticism and anxiety due the challenge posed to religious beliefs.

Course Learning Outcomes
1. Familiarise students with literary texts and intellectual debates of 16th and 17th century Europe:
2. Discuss religious faith vs scepticism, rise of science, burgeoning imperialism.

Contents
Unit I Thomas More: Utopia
Erasmus: Adagia (Selections)

Unit II Edmund Spenser: April Eclogue Shepheardes Calender
Letter to Raleigh
The Faerie Queene Books 3 and 6
Baldassare Castiglione The Book of the Courtier (Selections)

Unit III Michel de Montaigne: Apology for Raymond Sebond (Selections)
William Shakespeare: Sonnets 18, 29, 73, 94, 110, 129, 130, 138
Metaphysical Poetry: Selections from John Donne, Andrew Marvell, George Herbert

Unit IV Charles I: Eikon Basilike
John Milton: Paradise Lost Books 1-4, 9-10
Gerard Winstanley: ‘The Law of Freedom’

Suggested Readings Christopher Hill, Helen Vendler, Jean Starobinski, Stephen Greenblatt, Louis Adrian Montrose, Edward Saccone

Teaching Plan
Week 1: More
Week 2: More
Week 3: More + Erasmus
Week 4: Spenser
Week 5: Spenser + Castiglione
Week 6: Montaigne + Shakespeare sonnets
Week 7: Metaphysical Poets
Week 8: Metaphysical Poets
Week 9: Metaphysical Poets
Week 10: Milton
Week 11: Milton
Week 12: Winstanley
Week 13: Eikon Basilike
Week 14: Winstanley
MASTER of ARTS (ENGLISH)
Semester I
Elective: Classical to Pre-modern Literatures

Marks 70        Duration 03 hours

Course Objectives
1. To introduce the students to ideas of classicism across languages and regions.
2. To open the argument to include the pre-modern world.

Course Learning Outcomes
1. Students will have gained theoretical knowledge of different definitions of antiquity
2. Students will have gained a sense of how antiquity moves through to the pre-modern

Contents
Unit 1 Aeschylus’s The Oresteia
Thucydides’s From A History of the Peloponnesian_Wwar

Unit 2 Bhasa’s Svapna-vasavadattam or, The Vision of Vasavadatta
Anandavardhana’s ‘The First Flash’

Unit 3 From Horace, Juvenal and Marcus Aurelius

Unit 4 Imru al Qais: The Muallaqa
Moulana Jalauddin Rumi: Out beyond the ideas of wrongdoing and rightdoing, If everyone could see what love is, In slaughterhouse of love, Separation, Candlelight becomes moth
Amir Khurso: A Tale of Four Darvesh (selections), Come Colour me in your hue, The Fine Lads of Delhi
Hasan Shah: The Nautch Girl
Mirza Muhammad Rafi: Qasida-e- Shahrashob (Trans. Mark Pegor)
Quli Qutub Shah: Without my Love, Let us celebrate basant, My Birthday

Suggested Readings Paul Smith, Robert Erwin, Keith, A J Arberry

Teaching Plan
Week 1: Introduction to Aeschylus
Week 2: Textual Analysis of The Oresteia
Week 3: Introduction to Thucydides
Week 4: Textual Analysis of A History of the Peloponnesian
Week 5: Introduction to Bhasa
Week 6: Textual Analysis of Svapna-vasavadattam
Week 7: Anandavardhana
Week 8: Roman Satire and Satirists
Week 9: Textual Analysis of Prescribed writers
Week 10: Introduction of Imru al Qais, Rumi
Week 11: Khurso and Shah
Week 12: Shah, Rafi and Quli Qutub Shah
Week 13: Textual Analysis
Week 14: Conclusion
Course Objectives
1. To uncover the radical potential of poetry.
2. To lay the foundations of genre based study embedded in historical context.

Course Learning Outcomes
1. A foundational level of fluency with the basics of poetry will have been achieved.
2. A basic understanding of strategies of poetic organisation will have been laid down.

Contents
Unit I Lyric Poetry
Sappho, Fragment 31
Robert Burns, John Anderson My Jo, A Red Red Rose
T. E. Hulme, Embankment
Bob Dylan, Visions of Johanna, Like a Rolling Stone
Ann Carson, Apostle Town
Selections from Ghalib, Mir Taqi Mir, Firaq Gorakhpuri

Unit II Meditative Poetry
Henry Vaughan, The Retreat
Hopkins, Windhower, The Candle Indoors
Friedrich Holderlin, The Course of Life
Rabindranath Tagore, Aguner Paroshmoni (The Philosopher’s Stone of Fire)
Seamus Heaney, Digging
Lal Ded: Poems: _I will weep and weep for you, my Soul_, _My Guru gave me but one precept_, _When can I break the bonds of shame?_, _Who can stop the eaves‘ drip during the frost?_, _Thou art the earth, Thou art the sky_, _Hoping to bloom like a cotton flower_

Unit III Ballad
Goethe, Erlkonig
From Bishop Percy’s Reliques, The Ballad of Chevy Chase
--The Wife of Usher’s Well
Coleridge, The Rime of the Ancient Mariner
The Ballad of John Henry (Blues Ballad)

UNIT IV Elegy
Catullus, Carmen 101
Alphonse De Lamartine, The Lake
John Donne, The Autumnal (Elegy IX)
Ben Jonson, Elegy on His Son
Alfred Tennyson, Break, Break, Break
W.B. Auden, In Memory of W. B. Yeats

Selections from Marsiya, Sher Ashob
Suggested Readings
Rene Wellek, Genre Theory, The Lyric and Erlebnis
Susan Stewart, from Poetry and the Fate of Senses (Introduction and Chapter I)
Aamir Mufti, Towards A Lyric History of India
Louis Martz, The Poetry of Meditation
Martin Heidegger, Poetically, Man Dwells
Plato, Ion
David Buchan, from Ballad and the Folk
Susan Manning, Antiquarianism, Balladry, and the Rehabilitation of Romance.
Peter Sacks, English Elegies
Jahan Ramzani, Poetry of Mourning, The Modern Elegy from Hardy to Heaney

Teaching Plan
Week 1: Possibilities of poetry
Week 2: Introduction to Lyric Poetry
Week 3: Textual analysis of all poem in the unit I
Week 4: Textual analysis of all poem in the unit I
Week 5: Introduction to meditative poetry
Week 6: Textual analysis of all poem in the unit II
Week 7: Textual analysis of all poem in the unit II
Week 8: Introduction to Ballad
Week 9: Textual analysis of all poem in the unit III
Week 10: Textual analysis of all poem in the unit III
Week 11: Introduction to Elegy
Week 12: Textual analysis of all poem in the unit IV
Week 13: Textual analysis of all poem in the unit III
Week 14: Conclusion
Course Objectives
1. An interdisciplinary understanding of the fields indicated in the title.
2. An understanding of the principles of critical analysis in the shaping of the literature.

Course Learning Outcomes
1. A foundational competence in the basic principles involved in this kind of interdisciplinary study.
2. A basic fluency in the language and principles of critical analysis.

Contents
Unit I Foundational Texts I
Longinus, On the Sublime
Johann Joachim Winckleman, Reflections on the Imitation of Greek Works in Painting
Rabindranath Tagore, from Sadhana
Immanuel Kant, from Critique of Judgment
Edmund Burke, Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful
Friedrich Schiller, On the Aesthetic Education of Man
Krishna Chandra Bhattacharya, The Concept of Rasa
Ananda Coomaraswamy, Figures of Speech or Figures of Thought/ The Dance of Shiva
Arindam Chakraborty, Refining the Repulsive: Toward an Indian Aesthetics of the Ugly and the Disgusting

Unit II Defining Form
Walter Pater, from The Renaissance
Arthur Danto, from The Transfiguration of the Commonplace
Roger Scruton, Art and Imagination
Maurice Merleau Ponty, from The Visible and the Invisible
Susan Langer, Feeling and Form
Jacques Ranciere, from Aesthetics and Its Discontents

Unit III Aesthetics and the Social
Mikhail Bakhtin, "Author and Hero in Aesthetic Activity," Art and Answer ability: Early Philosophical Essays
Filippo Marinetti, Futurist Manifesto
Terry Eagleton, The Ideology of Aesthetics
Elaine Scarry, from On Beauty and Being Just
Gopal Guru, Aesthetics of Touch and Skin: An Essay in Contemporary Indian Political Phenomenology
Tridip Suhrud, Towards a Gandhian Aesthetics
Unit IV Art Practice
Selected Letters of John Keats Lucy Aikin
Mukund Lath, Thoughts on Svara and Rasa: Music as Thinking/Thinking as Music

Suggested Readings Ernst Gombrich, Ananda Coomarawsamy, Norman Bryson, and Naomi Woolf

Teaching Plan
Week 1: Laying of foundational principles
Week 2: The sublime and The Beautiful
Week 3: Definitions of form
Week 4: The 19th and early 20th century in western Europe
Week 5: Aesthetics and the social world
Week 6: The Middle 20th century in western world
Week 7: The Middle 20th century in India
Week 8: Aesthetics and politics
Week 9: The late 20th century in India
Week 10: The theory and practice of art
Week 11: The body in performance
Week 12: Application to visual possibility
Week 13: Movement and freedom in theory
Week 14: Conclusion
Course Objectives
1. To amalgamate the three strands politics, literature and philosophy.
2. To understand the principles of interdisciplinary study with regard to the three disciplines mentioned in the title.

Course Learning Outcomes
1. The students will have achieved a basic understanding of the common principles underlined these three disciplines
2. A basic understanding of the intermingling of the philosophies of literature and politics will have been established.

Contents
Unit I Selections from Plato, Machiavelli, and Hobbes

Unit II Selections from Dante’s Divine Comedy,
Commentaries on the Gita by M.K. Gandhi and B.R. Ambedkar

Unit III Shakespeare’s Richard III

Unit IV Selections from Martin Luther King and Malcolm X
Hansda Sowvendra Shekhar’s The Adivasi Will Not Dance

Suggested Readings Quintin Skinner, Srinivas Iyangar, Derek Traversi, and G N Devy

Teaching Plan
Week 1: Reading of foundational texts
Week 2: Defining political across cultural studies
Week 3: Reading literature as politics I: history, strategy and intrigue in unit II
Week 4: Reading literature as politics II: loss, victory and language in unit II
Week 5: Strategies of political survival in unit III
Week 6: Politics and theatre in unit III
Week 7: The question of Political ethics I: Classical Europe
Week 8: The question of Political ethics II: Early Modern India
Week 9: Literature and the margins I
Week 10: Literature and the margins II
Week 11: Marginality and speech making
Week 12: Marginality and short fiction
Week 13: Strategy and literature
Week 14: Conclusion
Course Objectives
1. This course will familiarise students with drama of the 16th and 17th centuries with a focus on the plays of Shakespeare.
2. Both comedy and tragedy will be taught along with a Jacobean play by Jonson.

Course Learning Outcomes
1. The students will learn about the differences between the Renaissance and Jacobean drama as well as the generic differences between the tragedy and the comedy.
2. The main features of Shakespearean drama will also be taught: liberty from the unities, philosophical complexity, realistic characterisation
3. The student will be exposed to the main contemporary critical approaches to Shakespeare: feminist, new historicist, presentist etc.

Contents
Unit I A Midsummer Night’s Dream

Unit II Hamlet

Unit III King Lear
   Montaigne (selections)

Unit IV Ben Jonson: Volpone

Suggested Readings Stephen Greenblatt, Janet Adelman, Coppelia Kahn

Teaching Plan
Week 1: Midsummer Night’s Dream
Week 2: Midsummer Night’s Dream
Week 3: Midsummer Night’s Dream
Week 4: Hamlet
Week 5: Hamlet
Week 6: Hamlet
Week 7: Hamlet
Week 8: King Lear
Week 9: King Lear
Week 10: King Lear
Week 11: King Lear + Montaigne
Week 12: Jonson
Week 13: Jonson
Week 14: Jonson
Course Objectives
1. To develop students' understanding about the principles of Indian as well as Western European philosophy and aesthetic theory.
2. To trace the evolution of these principals from the Classical to the Romantic and Modern periods.

Course Learning Outcomes
To build on students' understanding about the principals of Indian and Western European philosophy and aesthetic theory.

Contents
Unit I
Bhartrhari “On Syntax and Meaning” from Vakyapadiya
Anandavardhana “Dhwani: Structure of Poetic Meaning” from Dhvanyaloka
Kuntaka “Language of Poetry and Metaphor” from Vakrokti-Jivita

Unit II
Plato The Republic Book X
Aristotle The Poetics

Unit III
William Wordsworth —Preface to Lyrical Ballads” (1802).
S T Coleridge Biographia Literaria, Chapters IV, XIII, and XIV.
P B Shelley —A Defence of Poetry”
Matthew Arnold —A Study of Poetry”

Unit IV
I A Richards —Metaphor” and “The Command of Metaphor”
Boris Eichenbaum —The Formal Method”
Cleanth Brooks —The Formalist Critics”
Northrop Frye —Archetypes of Literature”

Suggested Readings:
Chaudhery, Satya Dev. Glimpses of Indian Poetics. New Delhi; Sahitya Academy, 2002.
**Teaching Plan**

- Week 1: "On Syntax and Meaning"
- Week 2: "Dhwani: Structure of Poetic Meaning"
- Week 3: "Language of Poetry and Metaphor"
- Week 4: A parallel study in Indian and Western Aesthetics.
- Week 5: *The Republic*, Book X
- Week 6: *The Poetics*
- Week 7: *The Poetics*
- Week 8: "Preface to Lyrical Ballads"
- Week 9: *Biographia Literaria*
- Week 10: Shelley
- Week 11: Arnold
- Week 12: Richards + Eichenbaum
- Week 13: Brooks
- Week 14: Frye
Course Objectives
1. To familiarise the students to the approaches to the study of language and
2. To impart to the students a linguistic perspective to the study of English.

Course Learning Outcomes
1. After the successful completion of the course, a student should be able to understand and, to an extent, analyse both the social and formal aspects of language in general and English in particular.

Contents

Unit I Approaches to the study of language
(a) The properties of language, its origin and evolution
   - Chapters 1 & 2 of Fromkin et al and Chapters 1, 2, & 3 of Pinker
(b) Major thinkers: Pre-Saussurean; Saussure and structuralism; and Chomsky and the biolinguistic approach
   - Chapter 2 of Walton; Chapters 4, 5, & 8 of Sanders; and Chapter 1 of Smith
(c) Language varieties and linguistic diversity
   - Chapter 5 of Fromkin et al; Chapter 7 of Akmajian; and Chapters 2 & 7 of Wardaugh; and Hymes (Speech and Language: On the Origins and Foundations of Inequality among Speakers)

Unit II Language Ideology and Policy
(a) Language, ideology and power Kilroy; Bourdieu – Economy of linguistic exchanges”; and Chapters 1 & 2 of Eckert and McConnell-Ginet
(b) Language policy and planning: Wright and Austin
(c) English in the new order: Phillipson; Pandit; and Raghavan

Unit III Elements of English I Sounds and words
(a) Segmental aspects: articulation and classification of English speech sounds
   - Chapter 6 of Fromkin et al and Ladefoged
(b) Syllable and suprasegmental features: stress, intonation, and rhythm
   - Chapter 6 of Fromkin et al and Ladefoged
(c) Word: Morpheme, structure of words, and word formation
   - Chapter 3 of Fromkin et al

Unit IV Elements of English II Structure and meaning
(a) Syntactic categories, constituents and structure of sentence
   - Chapter 4 of Fromkin et al
(b) Theories of meaning, meaning relationships, compositionality of meaning
   - Chapter 1 of Chierchia and McConnell-Ginet and Chapter 5 of Fromkin et al
(c) Pragmatics and Discourse Analysis
   - Chapter 4 of Hall et al; Chapter 9 of Akmajian et al; and Chapter 3 of Meyer

Suggested Readings: Adrian, Richard A Demers, Robert M Harnish, Granville Austin, Peter Ladefoged, Penelope Eckert.
**Teaching Plan**

Week 1: Approaches to the study of language
Week 2: Approaches to the study of language
Week 3: Approaches to the study of language
Week 4: Approaches to the study of language
Week 5: Language Ideology and Policy
Week 6: Language Ideology and Policy
Week 7: Language Ideology and Policy
Week 8: Elements of English I: Sounds and words
Week 9: Elements of English I: Sounds and words
Week 10: Elements of English I: Sounds and words
Week 11: Elements of English I: Sounds and words
Week 12: Elements of English II: Structure and meaning
Week 13: Elements of English II: Structure and meaning
Week 14: Elements of English II: Structure and meaning
Course Objectives
(1) This course, like Poetry I, is organised by genre and takes forward some of the arguments and possibilities of poetry and poetics outlined in the earlier course.
(2) The idea is not to study poetry purely in terms of periods but also in terms of styles, stylistics, and performance. The critical/theoretical readings enhance, contextualize, and complicate some of the arguments and themes of the course.

Course Learning Outcomes
(1) Students will gain a critical appreciation of varied genres of poetry and their contexts building upon skills and insights they acquired in Poetry I.
(2) They will get a sense that poetry is not only written text but also the spoken word and has oral as well as aural possibilities.

Contents
Unit I Narrative Poetry
Isaiah, Chapters 1-10
Byron, *Don Juan*, Cantos 1 and 2
J. R. R. Tolkein, Song about Old Troll
Edgar Allen Poe, *The Raven*
Robert Frost, *Out, Out*’
H.W. Longfellow, *Paul Revere’s Ride*

Unit II Nonsense Poetry
Edward Lear, *The Owl and the Pussycat*
Lewis Carroll, Jabberwocky
Mervyn Peake, Rhymes Without Reason
T.S. Eliot, *Macavity,* ‘The Naming of Cats’
Sukumar Ray, *Abol Tabol* (translated by Sukanta Chaudhuri)
Colin West, *The Book of Nonsense*
Pink Floyd, Piper at the Gates of Dawn

Unit III Modernist Poetry
T S Eliot, *The Waste Land*
Nissim Ezekiel, ‘Urban’
Arun Kolatkar, ‘Heart of Ruin’
Namdeo Dhasal, ‘New Delhi, 1985’
Unit IV Performance/Slam Poetry
Grace Nichols, “Hurricane hits England,” “Picasso, I want my face back,” “I see a long memoried woman”
Benjamin Zephaniah, “Money,” “Dis poetry,” “Talking Turkeys”
John Agard, “Listen Mr Oxford Don,” “Put the Kettle On,” “Flag”
Kate Tempest, “My Shakespeare”
Rafeel Ziadeh, “We Teach Life, Sir"

All poems are performed by the poets (and by others) and all recordings are available on YouTube

Suggested Readings
Bruce Heiden, Narrative in Poetry: A Problem of Narrative Theory
G.K. Chesterton, “A Defence of Nonsense,” in The Defendant
George Orwell, “Nonsense Poetry,” in Shooting an Elephant and Other Essays.
Wim Tigges, An Anatomy of Literary Nonsense
Emile Cammaerts, The Poetry of Nonsense
Gilles Deleuze, The Logic of Sense

Teaching Plan
Week 1: Narrative Poetry
Week 2: Narrative Poetry
Week 3: Narrative Poetry
Week 4: Narrative Poetry
Week 5: Nonsense Poetry
Week 6: Nonsense Poetry
Week 7: Nonsense Poetry
Week 8: Nonsense Poetry
Week 9: Modernist Poetry
Week 10: Modernist Poetry
Week 11: Modernist Poetry
Week 12: Performance/Slam Poetry
Week 13: Performance/Slam Poetry
Week 14: Performance/Slam Poetry
Course Objectives
1. To understand how fiction records and alters social and cultural realities
2. To understand the strategies of narrative, theme and image that fiction uses to take forward this task

Course Learning Outcomes
1. To train the student in methods of textual analysis
2. To sensitise students to the capacity of fiction to bring about social and cultural change

Contents
Unit I: Jane Austen, *Persuasion*

Unit II: Charles Dickens *Bleak House*

Unit III: Milan Kundera’s *The Unbearable Lightness of Being*

Unit IV: Rohinton Mistry’s *A Fine Balance*

Suggested Readings

Teaching Plan
Week 1: *Persuasion*
Week 2: *Persuasion*
Week 3: *Persuasion*
Week 4: *Persuasion*
Week 5: *Bleak House*
Week 6: *Bleak House*
Week 7: *Bleak House*
Week 8: *Bleak House*
Week 9: *The Unbearable Lightness of Being*
Week 10: *The Unbearable Lightness of Being*
Week 11: *The Unbearable Lightness of Being*
Week 12: *A Fine Balance*
Week 13: *A Fine Balance*
Week 14: *A Fine Balance*
MASTER of ARTS (ENGLISH)
Semester II
Elective: Literatures of the Americas

Marks 70        Duration 03 hours

Course Objectives
(1) This introductory course offers insights into the literatures of the Americas written in English and in translation.
(2) It reflects the shift away from US-centric writings in American Studies to a more hemispheric focus wherein issues of race, settler colonial violence, memory, and immigration are highlighted.

Course Learning Outcomes
(1) This course will introduce students to writings across the Americas.
(2) It will enable them to think about a body of writings that is varied and complex and not limited to the United States.

Contents
Unit I
Herman Melville, *Moby Dick*
F. Scott Fitzgerald, “The Diamond as Big as Ritz,” “The Ice Palace”
Amy Tan, “Rules of the Game,” “Two Kinds”

Unit II
Ralph Ellison, *Invisible Man*
James Baldwin, *The Fire Next Time*

Unit III
Gabriel Garcia Marquez, *One Hundred Years of Solitude*
Octavio Paz, *The Labyrinth of Solitude*

Unit IV
Lorraine Hansberry, *A Raisin in the Sun*
Arthur Miller, *Tragedy of the Common Man*

Suggested Readings
Richard Wright, F O Matthiessen, A N Kaul

Teaching Plan
Week 1: Herman Melville
Week 2: Herman Melville
Week 3: F. Scott Fitzgerald and Amy Tan.
Week 4: Hector St John de Crevecoeur
Week 5: Ralph Ellison
Week 6: James Baldwin
Week 7: Gabriel Garcia Marquez
Week 8: Gabriel Garcia Marquez
Week 9: Jorge Luis Borges
Week 10: Armonia Somers
Week 11: Octavio Paz
Week 12: Lorraine Hansberry
Week 13: Lorraine Hansberry
Week 14: Arthur Miller
MASTER of ARTS (ENGLISH)
Semester II
Open Elective: Dalit Studies

Marks 70        Duration 03 hours

Course Objectives:
(1) To train the students in a multi-genre approach to Dalit writings
(2) To move toward an understanding of a Dalit aesthetic

Course Learning Outcomes:
(1) A raising of social and cultural consciousness with regard to the need for liberation and change
(2) A movement toward a new kind of literary and social history

Contents:

Unit I: G. Kalyan Rao’s Untouchable Spring (Translated from Telugu by Alladi Uma and M. Sridhar. New Delhi: Orient BlackSwan, 2010.)
B.R. Ambedkar’s Annihilation of Caste (Bombay: Thacker and Co, 1946)

Unit II: Baby Kamble’s The Prisons We Broke (Translated from Marathi by Maya Pandit. New Delhi: Orient BlackSwan, 2011)
Sharmila Rege’s Against the Madness of Manu: B.R. Ambedkar’s Writings on Brahmanical Patriarchy. New Delhi: Navayana, 2013)

Unit III: Premanand Gajvee’s The Strength of Our Wrists (Translated from Marathi by Shanta Gokhale and M.D. Hatkanangalekar. New Delhi: Navayana, 2013.)

Unit IV: Poetry: Namdeo Dhasal’s _Mandakini Patil: A Young Prostitute: The Collage I Intend‘ (Marathi), Nirav Patel’s “The Song of Our Shirt” (Gujarati), M.R. Renukumar’s “The Question Paper” (Malayalam), Lal Singh Dil’s “The Outcasts” (Punjabi), Balbir Madhopuri’s “My Old Man” (Punjabi), Mohandas Namishrai’s “We will Fight” (Hindi), Rajni Tilak’s “Beat of a Thousand Feet” (Hindi), Challapalli Swaroopa Rani’s “Water” (Telugu), and Basudev Sunani’s “Prayer” (Odia).

Suggested Readings:

**Teaching Plan**

- Week 1: Dalit aesthetics
- Week 2: Kalyan Rao
- Week 3: B R Ambedkar
- Week 4: Jotiba Rao Phule
- Week 5: Baby Kamble
- Week 6: Sharmila Rege
- Week 7: Premanand Gajvee’s *The Strength of Our Wrists*
- Week 8: Premanand Gajvee’s *The Strength of Our Wrists*
- Week 9: Jotiba Rao Phule’s *Gulamgiri*
- Week 10: Jotiba Rao Phule's *Gulamgiri*
- Week 11: Individual poets
- Week 12: Individual poets
- Week 13: Individual poets
- Week 14: Conclusion
Course Objectives
1. To train students to understand the social and cultural history within which works of art develop and change.
2. To train students to interpret visuality and to read visual politics.

Course Learning Outcomes
1. A training in new ways of reading non-verbal social and cultural history
2. A training in interdisciplinary mode of thought

Contents
Unit I Renaissance, Mannerism, Baroque:
Masaccio, Leonardo da Vinci, Titian, Caravaggio
Alberti: On Painting

Unit II 18th and 19th Century: Reynolds, Kauffman, Constable, Turner
Reynolds, Discourses (Selections)

Unit III Impressionism and Post-Impressionism:
Manet, Monet, Degas, Cezanne, Mary Cassatt, Van Gogh
Roger Fry

Unit IV India in the 19th and 20th Century: Raja Ravi Verma, Abanindranath Tagore,
Amrita Sher-gil, MF Hussain, Atul Dodia
E B Havell, Christopher Pinney

Suggested Readings Kenneth Burke, Pelican History of Art, Partha Mitter, Tapati Guha Thakurta

Teaching Plan
Week 1: Masaccio
Week 2: Leonardo da Vinci
Week 3: Titian and Caravaggio
Week 4: Alberti
Week 5: Reynolds
Week 6: Kauffman
Week 7: Constable and Turner
Week 8: Manet and Monet
Week 9: Degas and Cezanne
Week 10: Cassatt, Van Gogh, and Roger Fry
Week 11: Raja Ravi Verma and Christopher Pinney
Week 12: Abanindranath Tagore and E B Havell
Week 13: Amrita Sher-gil
Week 14: M F Hussain and Atul Dodia
Department of English, University of Delhi

MASTER of ARTS (ENGLISH)
Semester II
Open Elective: Disability Studies and Literary Representations

Marks 70  Duration 03 hours

Course Objectives:

1. To promote sensitivity and understanding regarding disability amongst future researchers and teachers in various disciplines through engaging students with a relatively fresh interdisciplinary domain of Disability Studies in relation to literature.
2. To familiarize students with historical outlooks, disability theories and issues in relation to socio-cultural context and disability representations in literature.

Course Learning Outcome:

1. By the end of this course, the students should be able to gain an understanding of issues and concerns of persons with disabilities who are fast being included in the mainstream higher education system, both in terms of numbers, as resources and also as voices in the academic curriculum.
2. The students will have an exposure and option of exploring Disability Studies as a relatively fresh area of study and research.

Contents:

Unit I: Disability Theory

Unit II: Life Narratives

Unit III: Fiction
- Collins, Wilkie. Poor Miss Finch. Fascimile Publisher, 1872.

Unit IV: Short Stories and Poetry
- Short Stories:
- Poetry:
Teaching Plan:
- Week 1-3: Unit 1
- Week 4-7: Unit 2
- Week 8-10: Unit 3
- Week 11-14: Unit 4

Suggested Readings:
- Ghai, Anita. Rethinking Disability in India. Routledge India. 2015.
Course objectives
1. This course engages with the history of ideas and their figuration in multiple genres. It encompasses the didacticism of Johnson’s England, the Continental philosophy of Rousseau and closes with canonical and non-canonical texts from British Romanticism.
2. To understand the formation of intellectual debate during this period

Course Learning Outcomes
1. This course will train students to examine and interpret the long eighteenth century and its multiple revolutions through a transnational and cross-cultural perspective.
2. Students will be trained to understand the continuities between the eighteenth century and high modernity.

Contents
Unit I Alexander Pope: Eloisa to Abelard (1717)
Samuel Johnson: The History of Rasselas, Prince of Abissinia (1759)

Unit II Jean Jacques Rousseau: Julie, or, The New Heloise (1761)

Unit III Hannah More: Slavery: A Poem” (1788)
Helen Maria Williams: The Bastille: A Vision” (1790?)
Anna Seward: "To the Poppy"(1789)
Charlotte Smith: "Sonnet: On Being Cautioned Against Walking on an Headland Overlooking the Sea, Because it was Frequented by a Lunatic"(1783), "To A Nightingale"(1791)
Anna Laetitia Barbauld: "The Rights of Women"(1792) —Washing Day" (1797)
Mary Robinson: "London's Summer Morning" (1800)
Felicia Dorothea Hemans; —Casabianca” (1826),” The Bride of the Greek Isles" (1828)

Unit IV William Wordsworth: The Prelude (1805)

Suggested Readings Eric Hobsbawm, Basil Willy, Ian Jack, Jurgen Habermas and Martha Nussbaum

Teaching Plan
Week 1: Introduction to Unit I
Week 2: Textual Analysis of Alexander Pope: Eloisa to Abelard
Week 3: Textual Analysis of Alexander Pope: Eloisa to Abelard
Week 4: Textual Analysis of Samuel Johnson: The History of Rasselas
Week 5: Textual Analysis of Samuel Johnson: The History of Rasselas
Week 6: Introduction to Unit II
Week 7: Textual Analysis of Jean Jacques Rousseau: Julie
Week 8: Textual Analysis of Jean Jacques Rousseau: Julie
Week 9: Introduction to Unit III
Week 10: Textual Analysis of Hannah More, Helen Maria Williams, Anna Seward
Week 11: Charlotte Smith, Anna Laetitia Barbauld
Week 12: Mary Robinson, Felicia Dorothea Hemnas
Week 13: Introduction to William Wordsworth: The Prelude
Week 14: Textual Analysis of The Prelude
Course Objectives

1. The course will educate students about some key factors --nation/colony, community, class, gender and race--which went into the making of the 20th century, the ‘modern’ world as we know it.

2. Through a choice of representative texts, the course will map the cultural cross-currents of this momentous era in world history, recording its important developments through the prisms of nation/colony, community, class, gender and race.”

Course Learning Outcomes

1. The students should be able to analyze the period which witnessed England’s emergence as a full-fledged industrial capitalist nation, the first in the world to become so.

2. This will enable the students to familiarize with England’s self-consolidation as an imperial power with the setting up of a significant number of colonies in Asia and in Africa.

Contents

Unit I George Elliot: *Middlemarch*

Unit II Bankim Chatterji: *Anandmath*

Unit III Walt Whitman: “Song of Myself”

John Keats: “The Eve of St. Agnes”

Unit IV Henrik Ibsen: *A Doll’s House*

Suggested Readings Geoffrey Hartmann, Gillian Beer and Marilyn Butler

Teaching Plan

Week 1: Introduction to Unit I
Week 2: Textual Analysis of George Elliot: *Middlemarch*
Week 3: Textual Analysis of George Elliot: *Middlemarch*
Week 4: Introduction to Unit II
Week 5: Textual Analysis of Bankim Chatterji: Anandmath
Week 6: Textual Analysis of Bankim Chatterji: Anandmath
Week 7: Introduction to Unit III
Week 8: Textual Analysis of Walt Whitman: “Song of Myself”
Week 9: Textual Analysis of Walt Whitman: “Song of Myself”
Week 10: Textual Analysis of John Keats: “The Eve of St. Agnes”
Week 11: Textual Analysis of John Keats: “The Eve of St. Agnes”
Week 12: Introduction to Unit IV
Week 13: Textual Analysis of Henrik Ibsen: *A Doll’s House*
Week 14: Textual Analysis of Henrik Ibsen: *A Doll’s House*
Course Objectives:

1. Students will get a critical introduction to the fascinating yet highly contested field of postcolonial literatures and theory.
2. Students will examine a diverse selection of postcolonial literatures emanating from some of the major former geographical centres of colonialism: South Asia, Africa and the Caribbean.

Course Learning Outcome:

1. Students will have learnt about a wide range of topics, including: the migration of people during and in the aftermath of the colonial encounter; trans-Atlantic slavery, the apartheid regime and its aftermath, and the Algerian struggle for liberation.
2. Students will also be able to think about diverse forms of anti-colonial resistance; the power and limits of anti-colonial nationalisms; the exclusions of nationalist discourse; the gendering of nations, and the patriarchal construction of women as emblems of the nation.

Contents:

Unit I: Edward Said, from *Culture and Imperialism*, pp. xi-xxxi; 1-14 & 61-72

Unit II: J.M. Coetzee, *Age of Iron*

Unit III: Fred D‘Aguiar, *Feeding the Ghosts*
Derek Walcott, –A Far Cry from Africa”
Selected narratives from *We Mark your Memory: Writings from the Descendants of Indenture*, Eds. David Dabydeen, Maria del Pilar Kaladeen and Tina K. Ramnarine.

Unit IV: M.K. Gandhi, *Hind Swaraj* (Excerpts)
Sri Aurobindo –What is Nationalism” (1909)
Suggested Readings:


Ania Loomba, “Feminism, Nationalism and Postcolonialism,” Colonialism/ Postcolonialism.


Vijay Mishra, The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary.


Teaching Plan:

Week 1: Introduction to Unit I and Textual Analysis of Edward Said
Week 2: Textual Analysis of Frantz Fanon
Week 3: Textual Analysis of Robert Young
Week 4: Introduction to Unit II
Week 5: Textual Analysis of J.M. Coetzee, Age of Iron
Week 6: Textual Analysis of “Apartheid Thinking”
Week 7: Introduction to Unit III
Week 8: Textual Analysis of Fred D’Aguiar, Feeding the Ghosts
Week 9: Textual Analysis of Derek Walcott and Cyril Dabydeen
Week 10: Introduction to Unit IV and textual analysis of Hind Swaraj
Week 11: Textual analysis of Ania Loomba, “Challenging Colonialism”
Week 12: Textual Analysis of Tagore, The Home and the World
Week 13: Textual Analysis of Ania Loomba, “Feminism, Nationalism and Postcolonialism”
Course Objectives
1. To familiarize students with the basic concepts of research on the post-graduate level before heading towards higher dimensions of research.
2. To enable students to understand various paradigms of research, its tools, ethics and challenges related to English studies and related fields and develop creative and academic skills in them.

Course Learning Outcomes By the end of this course, the students should be able to:
1. apply proper research methods pertinent to English studies and related fields
2. formulate their own research questions and write research papers.

Evaluation
- Presentations for internal assessment
- Term Paper for final evaluation

Contents
Unit I What is literary research? (This unit incorporates following essays from Research Methods in English Studies: Gabriele Griffin)
- Textual Analysis as a Research Method (Catherine Belsey)
- Archival Methods (Carolyn Steedman)
- Discourse Analysis (Gabriele Griffin),
- Creative Writing as a Research Method (Jon Cook)

Unit II Introduction to research methodology (Research, Hypothesis. Analysis of data and interpretation)
- Research question
- Review of literature
- Data collection- Primary and Secondary Sources

Unit III Components and Requirements
- Research Proposal/ Synopsis
- Research Paper
- Thesis/Dissertation
  Research tools
- MLA Style Sheet (Latest Edition)
- Chicago Manual of Style (Latest Edition)

Ethics in Research and Plagiarism
Unit IV
Workshop and Presentation 1
Workshop and Presentation 2
*The students will be divided into smaller groups for presentations

Suggested Readings
Research Methods in English Studies: Gabriele Griffin
Research Methodology: Methods and Techniques: C. R. Kothari
Research Methods in English: M.P. Sinha
Academic Writing 1: Paragraph: Alice Savage and Mausod Shafiei
MLA handbook for Writers of Research Papers: Latest edition
The Chicago Manual of Style: Latest edition
Quentin Skinner's "Motives, Intentions and Interpretation" (From –Visions of Politics”, Volume 1 By Quentin Skinner)
Peter Winch's "Can we understand ourselves?” (From Philosophical Investigations 20: 3 July, 1997)

Teaching Plan
Week 1-4: Unit 1
Week 5-8: Unit 2
Week 9-11: Unit 3
Week 12-14: Unit 4
Department of English, University of Delhi

MASTER of ARTS (ENGLISH)
Semester III
Elective: Criticism and Theory II

Marks: 70            Duration: 03 Hrs.

Course Objectives:
1. To build on the foundations laid by the relevant core course.
2. To enable those who wish it to develop a specialised interest in the field.

Course Learning Outcomes:
1. Students will gain familiarity with a range of twentieth and twenty-first century theoretical approaches.
2. Students will acquire skills in the handling of theoretical issues related to the study of literature and culture.

Contents:

**Unit I: Structuralism, Post-structuralism, New Formalism**
Tzvetan Todorov, Structural Analysis of Narrative” (Excerpt)
Vladimir Propp, “Morphology of the Folk-Tale” (Excerpt)
Roland Barthes, “The Death of the Author”
Marjorie Levinson, “What is New Formalism?”

**Unit II: Marxism and Literature**
Karl Marx, Excerpt from *Grundrisse*
Leon Trotsky, “The Formalist School of Poetry and Marxism,” *Literature and Revolution*.
Mikhail Bakhtin, “Rabelais and his World”
Fredric Jameson, ”Narrative as a Socially Symbolic Act,” *The Political Unconscious* (Excerpt)

**Unit III: Theorizing ‘Minority’ and Minor Literature**
Deleuze, Gilles and Felix Guttari –What is a Minor Literature?—*Kafka: Towards a Minor Literature*.
Arjun Appaduari, *Fear of Small Numbers* (Excerpt)
Aamir Mufti, “Secularism and Minority: Elements of a Critique”
B.R. Ambedkar, “Representation of Minorities”

**Unit IV: Postcolonial Feminism and Queer Theory: Implications for Literary and Cultural Studies in India**
Michel Foucault, *The History of Sexuality* Volume I (Excerpt)
Eve Kosofsky Sedgwich, —Epistemology of the Closet” (Excerpt)
Ruth Vanita, –Thinking Beyond Gender in India”
Akhil Katyal, *The Doubleness of Sexuality: Idioms of Same-Sex Desire in Modern India* (Excerpt)
Suggested Readings:

Etienne Balibar, —*Homo nationalis: An Anthropological Sketch of the Nation-Form,*” *We the People of Europe: Reflections on Transnational Citizenship.*

Gauri Viswanathan, —*Conversion to Equality,*” *Outside the Fold: Conversion, Modernity, and Belief.*


Sharmila Rege, —*Dalit Feminist Standpoint,* —*Gender and Caste,* Ed. Anupama Rao.

Zakia Pathak and Rajeswari Sunder Rajan, —*Shahbano,* —*Feminists Theorize the Political,* ed. Judith Butler and Joan Scott.


A. Revathi, *A Life in Transactivism,* as told to Nandini Murali.

Teaching Plan

Week 1-4: Unit 1
Week 5-8: Unit 2
Week 9-11: Unit 3
Week 12-14: Unit 4 & overview
Course Objectives
1. This course will familiarise students with theorising about gender, be it feminism, queer studies or masculinity studies.
2. This course will introduce students to literary texts that prioritise issues of gender, both in India and the West.

Course Learning Outcomes
1. The student’s knowledge of gender theory, its evolution from feminism to queer theory, and masculinity studies will be strengthened.
3. The student will be taught to interpret a text and read social change through the lens of gender.

Contents
Unit I Woolf: Orlando
Judith Butler: Gender Trouble (Selections)

Unit II Azar Nafisi: Reading Lolita in Tehran
Bama: Karukku

Unit III Poetry
HD
Silvia Plath
Kamla Das
Amrita Pritam
Sujata Bhatt

Unit IV Alan Hollinghurst: Line of Beauty
Radhika Chopra, Caroline Osella, Filippo Osella: South Asian Masculinity

Suggested Readings Julia Kristeva, Ruth Vanita, Chandra Talpade Mohanty

Teaching Plan
Week 1: Orlando
Week 2: Orlando
Week 3: Orlando
Week 4: Butler
Week 5: Butler
Week 6: Nafisi
Week 7: Nafisi
Week 8: Bama
Week 9: Bama
Week 10: Poetry
Week 11: Poetry
Week 12: Hollinghurst
Week 13: Hollinghurst
Department of English, University of Delhi

Week 14: Copra, Osella and Osella
MASTER OF ARTS (ENGLISH)
Semester IV
Core: Life, Literature and Culture VI The Long Twentieth Century
Marks 70 Duration 03 hours

Course Objectives
1. To familiarise the students with the literary trends/movements that evolved in the course of the 20th Century
2. To enable the students to analyse texts and identify the generic distinctions across prominent milieus and regions

Course Learning Outcomes
1. An understanding of what constitutes twentieth century will have been established.
2. The foundations of representation and genre will also have been established.

Contents

Unit I
T.S.Eliot: Murder in the Cathedral (1935)
Tennessee Williams: A Streetcar named Desire

Unit II
L.Frank Baum: The Wonderful Wizard of OZ (1900)
J R R Tolkien: The Hobbit (1937)

Unit III
Naguib Mahfouz: Palace Walk (1956)
Italo Calvino: If on a Winter's Night a Traveller (1979/1981)

Unit IV
W H Auden : Musee de Beaux Arts, Lullaby, September 1, 1939
Dylan Thomas : Do not go gentle into that good night, Fern Hills, Love in the asylum
Seamus Heaney : Punishment, Tradition, Ocean's Love to Ireland
Faiz Ahmed Faiz : Dogs, Love do not ask, Dedication/Freedom's Dawn
Sylvia Plath : Daddy, Lady Lazarus, Medusa
Agha Shahid Ali : Postcard from Kashmir, A Butcher, I see Kashmir from Delhi at Midnight

Suggested Readings
Leon Edel, WV Spanos, CS Lewis, Bruce King, Christopher Finn

Teaching Plan
Week 1: Introduction to Unit I
Week 2: Textual Analysis of Murder in the Cathedral (1935)
Week 3: Textual Analysis continued.
Week 4: Textual Analysis A Streetcar named Desire
Week 5: continued
Week 6: Textual Analysis of The Wonderful Wizard of OZ (1900)
Week 7: continued
Week 8: Textual Analysis The Hobbit (1937)
Week 9: continued
Week 10: Textual Analysis of Palace Walk (1956)
Week 11: continued
Week 12: Textual Analysis of Italo Calvino: If on a Winter's Night a Traveller (1979/1981)
Week 13: Auden, Thomas, Heaney and Plath
Week 14: Faiz and Agha Shahid Ali
COURSE OBJECTIVES

To introduce students to literary texts from a range of regional, cultural, social, and political locations within India since Independence and to inculcate in students an in-depth understanding of some of the major issues shaping this literary production.

Unit I:
Qurratulain Hyder _My Temples, too_, 1948 [NOVEL]

Unit II:

Unit III:
Salman Rushdie _The Moor's Last Sigh_ (1995) [NOVEL]

Unit IV:
(ii) _From Tuhi Yatta Kanchi: Fever_‘, tr. Dilip Chitre, Ibid., p. 126;
(iii) _A Notebook of Poems_‘, tr. Santosh Bhoomkar, in _A Tree of Tongues_, ed. E. V. Ramakrishnan (Shimla: Indian Institute of Advanced Study, 1999);
(iv) _Autobiography_‘, tr. Santosh Bhoomkar, Ibid.
Suggested Readings: Kumkum Sangari, Thomas Blom Hansen, Laetitia Zecchini, Dilip Chitre, Jahan Ramzani, Sharan Kumar Limbale, Toral Gajarawala

Teaching Plan
Week 1-4: Unit 1
Week 5-8: Unit 2
Week 9-11: Unit 3
Week 12-14: Unit 4 & overview
Course Objectives
1. To familiarise the students with the literary trends/movements that evolved in the course of the 20th Century
2. To enable the students to analyse texts and identify the generic distinctions across prominent milieus and regions

Course Learning Outcomes
1. An understanding of what constitutes twentieth century will have been established.
2. The foundations of representation and genre will also have been established.
Course Objectives
1. To familiarise the students with the literary trends/movements that evolved in the course of the 20th Century
2. To enable the students to analyse texts and identify the generic distinctions across prominent milieus and regions

Course Learning Outcomes
1. An understanding of what constitutes twentieth century will have been established.
2. The foundations of representation and genre will also have been established.

Contents

Unit I Foundational Readings (West)
Jonathan Z. Smith, “Religion, Religions, Religious”
Rodolf Otto, Idea of the Holy
E. R. Dodds, Greek and the Irrational
Mircea Eliade The Sacred and the Profane
C.S. Lewis, The Problem of Pain

Unit II Foundation II (Indian subcontinent)
Herman Oldenberg, The Religion of the Veda
Friedhelm Hardy, Viraha Bhakti
Diana Eck, The Deity: The Image of God
Azafr Moin, The Millennial Sovereign: Sacred Kingship and Sainthood in Islam

Unit III Orality, Magic, Storytelling
Frances Yates, The Art of Memory
Keith Thomas. Religion and the Decline of Magic
Mary Douglas, Purity and Danger
Kirin Narayan, Saints and Scoundrels
Tribe/Experience (India, Africa, Native America—texts to be prescribed)

Unit IV Experiencing Literature
Bunyan, from The Pilgrim’s Progress
Selections from Thomas Traherne, Gerard Manley Hopkins, William Blake, Dante Gabriel Rossetti, W.B.Yeats, Kabir, Mira, Iqbal, Lal Ded, and selections from Sufi poetry
Iconography, chanting

Suggested Readings Charlotte Vandullie, Mark Knight, Robert Detweiler
Teaching Plan

Week One: Introduction - Religion and Literature
Week Two: Discussion on Foundation Reading (West)
Week Three: Continued
Week Four: Continued
Week Five: Discussion on foundation reading (Indian Subcontinent)
Week Six: Continued
Week Seven: Continued
Week Eight: Continued
Week Nine: Discussion on Orality, Magic and Storytelling
Week Ten: Discussion
Week Eleven: Experiencing Literature
Week Twelve: Discussion
Week Thirteen: Discussion
Week Fourteen: Conclusion
Course Objectives
1. To familiarise the students with the various ways in which prose writings have evolved down the ages
2. To enable the students to analyse prose writings/non fiction writings and identify the formal aspects that differentiates each genre

Course Learning Outcomes
1. An understanding of what constitutes prose writings will have been established.
2. The foundations of representation and genre will also have been established.

Contents
Unit I Diary of Samuel Pepys
Charles Lamb: ―Old China‖, ―Dream Children‖, ―The Praise of Chimney Sweeper‖

Unit II John Stuart Mills: On Liberty
Emily Eden: Selections from Up the Country: Letters from India
Ghalib’s letters (Selections)

Unit III Martin Luther King: ―I have a dream‖,
Winston Churchill: ―We shall fight‖
Jawahar Lal Nehru: ―Tryst with destiny‖
Nelson Mandela: ―Nobel acceptance speech‖
Franz Fanon: ―On National Culture‖

Unit IV Amartya Sen: Selections from The Argumentative Indian
Andre Beteille: Selections from Chronicles of our Times
Chandra Talpade Mohanty: ―Under the Westerner Eyes‖

Suggested Readings Raphl Russel, Daud Rahbar, Edward Said

Teaching Plan
Week 1: Introduction to Unit I
Week 2: Textual Analysis of Dairy of Samuel Pyps
Week 3: continued
Week 4: Discussion on Charles Lamb’s Essays
Week 5: Textual Analysis of Mill’s On Liberty
Week 6: continued
Week 7: discussion on Emily's Up the Country's
Week 8: Textual Analysis of Ghalib's Letters
Week 9: Discussions on speeches
Week 10: continued
Week 11: Textual Analysis of National Culture
Week 12: Textual Analysis of Argumentative Indian
Week 13: discussion on Andre’s essays
Week 14: Discussion on Mohanty's essays
Course Objectives:
This course offers an introduction to the ways in which violence is represented, remembered, and memorialized across varied contexts. The trajectory of the course ranges from the Holocaust to the Partitions in South Asia to Israel/Palestine. While each of these ‘events’ can be seen as singular the readings will highlight continuities and disjunctions within and amongst the larger structures of violence and war. The literary and critical readings deal with themes such as trauma, exile, the idea of the refugee, borders, and the nation-state.

Course Learning Outcomes:
Students will acquire a sense of the ways in which violence is represented and remembered in specific contexts and across times. And they will gain insights into the theoretical as well as social aspects of violent ‘events’ and how they are commemorated.

Contents:
Unit I: The Holocaust
Shoshana Felman and Dori Laub, Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History pp. xiii-xx, and Chapter 3.

Unit II: Partitions of South Asia, 1947

Unit III: Partitions of South Asia, 1971
Willem van Schendel, “Partition Studies” The Bengal Borderland pp. 24-38.
Kamila Shamsie, Kartography

Unit IV: Israel/Palestine

Suggested Readings: Carthy, Edward Said, Aamir Mufti

Teaching Plan:
Week 1: Introduction to Unit I
Week 2: Discussion on The Holocaust
Week 3: Continued
Week 4: Continued
Week 5: Discussion on Partition of South Asian
Week 6: Continued
Week 7: Continued
Week 8: Discussion of Partition of South Asia 1971
Week 9: Continued
Week 10: Continued
Week 11: Discussion on Palestine
Week 12: Continued
Week 13: Continued
Week 14: Conclusion