

**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) under
LOCFw.e.f. the academic year 2019-20*

For Semesters V, VI

Subject to the approval of Academic Council

Structure of B. A. (Hons.) English under LOCF

CORE COURSE

Paper Titles

Sem VI

1. Modern European Drama
2. Postcolonial Literatures

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE

(Any Four)

Papers 1-10 will be offered in the 5th semester and Papers 11-20 will be offered in the 6th semester. Students will choose **two** in each semester from a **mandatory four** to be offered by each college.

Paper Titles

Semester VI

1. African Literatures
2. Latin American Literature
3. Literary Criticism and Theory – 2
4. Literature and Cinema
5. Literature and Disability
6. Partition Literature
7. Speculative Fiction and Detective Literature
8. Studies in Modern Indian Performance Traditions
9. Twentieth Century European Fiction
10. Research Methodology

English Discipline Course

Semester VI (any one to be opted by a student in a semester)

DSC 1 F

1. Children's Literature
2. World Literatures

**PAPER 13:
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;
- look at ideas of alienation in epic theatre, through a study of Brecht's *The Good Person of Szechuan*, and to link those ideas to Brecht's prose works
- examine Ionesco's play *Rhinoceros* in the light of his prose writings, *Present Past, Past Present*.
- sensitise students about feminist interventions in the European theatrical tradition, through Rame's 'Rape' and Fo's *Can't Pay, Won't Pay*.

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

Course Contents

Unit 1

Henrik Ibsen *Ghosts*

Unit 2

Bertolt Brecht *The Good Woman of Szechuan*

Unit 3

Eugene Ionesco *Rhinoceros*

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

- August Strindberg, 'Preface to Miss Julie', in *Miss Julie*, trans. Helen Cooper (London: Methuen, 1992) pp. xixxv.

- 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.
- 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.
- ‘Dario Fo’s Nobel Lecture’ (Stockholm: The Nobel Foundation, 1997).
- 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.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper 13: Modern European Drama

Week 1 – Introduction to Modern European Drama

Week 2 – Unit 1 – Ibsen

Week 3 – Ibsen (contd);

Week 4 – Intro to Epic Theatre

Week 5 – Unit 2 – Brecht,

Week 6 – Brecht (contd)

Week 7 – Unit 3 – Ionesco

Week 8 – Ionesco (contd)

Week 9 – Unit 4 – Fo and Rame

Week 10 – Fo and Rame (contd);

Week 11 – Fo and Rame (contd);

Week 12 – Unit 5 – Prose Readings:

Week 13 – Prose Readings (contd):

Week 14 – Concluding lectures; exam issues, etc.

Keywords

Naturalism

Expressionism

Epic Theatre

Theatre of the Absurd

Naturalism

Fourth Wall

Alienation effect

Defamiliarisation

PAPER 14:

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.

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

Course Contents

Unit 1

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

Unit 2

Gabriel Garcia Marquez, *Chronicle of a Death Foretold*

Unit 3

a) Ngugi waThiongo (Kenya), *The Trial of Dedan Kemathi*.

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) M. M. Vinodini (India), 'The Parable of the Lost Daughter', in *The Exercise of Freedom*, eds K. Satyanarayana and Susie Tharu (Delhi: Navayana, 2013) pp 164-77.

Poems

a) Pablo Neruda (i) 'Tonight I can write the saddest Lines' (ii) 'The Way Spain Was'

b) Derek Walcott 'Goats and Monkeys' 'Names'

c) Mamang Dai (i) 'Small Towns and the River' (ii) 'The Voice of the Mountain'

Unit 5

Readings

- Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam
- Markmann (London: Pluto Press, 2008) pp. 8–27.
- Edward Said, 'Introduction', in *Orientalism* (Harmondsworth: Penguin, 1978).
- Robert Young, 'Colonialism and the Politics of Postcolonial Critique', in *Postcolonialism: An Historical Introduction* (Blackwell Publishing, 2001) pp. 1-11.
- Ngugi waThiongo, 'The Language of African Literature', Chapter 1, Sections 4-6, in *Decolonising the Mind*.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper 14: Postcolonial Literatures

Week 1 – Introduction to Postcolonial Literatures

Week 2 – Unit 1 – Novel: Achebe

Week 3 – Achebe (contd)

Week 4 – Unit 2 -- Novel: Marquez,

Week 5 – Marquez (contd)

Week 6 – Unit 3 -- Drama: Ngugi.,

Week 7 – Ngugi (contd)

Week 8 – Unit 3 -- Sinha, (Tape 1, 2 and 3)

Week 9 – Unit 4 -- Short Stories and Poetry:

Week 10 -- Unit 4 – Short Stories and Poetry (contd)

Week 11 – Unit 4 – Short Stories and Poetry (contd)

Week 12 – Prose readings

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures; exam issues, etc.

Keywords

Postcolonial

Marginalisation

Culture

Decolonisation

Identity

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE

Students will choose **two** in each semester from a **mandatoryfour** to be offered by each college.

Paper Titles

Semester VI

11. African Literatures
12. Latin American Literature
13. Literary Criticism and Theory – 2
14. Literature and Cinema
15. Literature and Disability
16. Partition Literature
17. Speculative Fiction and Detective Literature
18. Studies in Modern Indian Performance Traditions
19. Twentieth Century European Fiction
20. Research Methodology

DISCIPLINE SPECIFIC ELECTIVE (DSE) COURSE

PAPER D11

AFRICAN LITERATURES

Semester 6

Course Statement

This course is for students who may wish to engage further with African literatures while studying the Core Postcolonial Literatures paper. It asks the questions: *What is African literature? How is it different from other literatures of the world? Why do African writers write predominantly in English and French? How is womanhood depicted in African fiction?* These questions are answered by engaging with a variety of texts from the continent, some written originally in English while others available today in translations.

Course Objectives

This course aims to

- introduce students to a detailed analysis of African literatures in different genres; and
- chart the distinctive position that African literatures have today in the postcolonial world.

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

Course Contents

Unit 1

Flora Nwapa, *Efuru* (Heinemann 1966).

Unit 2

Sembène Ousmane, *Xala* (Heinemann 1976).

Unit 3

Wole Soyinka, 'A Dance of the Forests', in *Collected Plays: Vol 1* (OUP 1997).

Unit 4

Short stories

- a) Nadine Gordimer, 'Jump', in *The Individual and Society* (University of Delhi Department of English New Delhi: Pearson 2005).
- b) Grace Ogot, 'The Green Leaves', in *Land without Thunder* (Kenya: East African Publishing House 1968).
- c) Leila Aboulela, 'Missing Out', in *The Granta Book of the African Short Story*, ed. Helon Habila (Granta 2012).
- d) Chimamanda Adichie, 'A Private Experience', in *The Thing around Your Neck* (UK: Fourth Estate 2009).

Poems

- a) Gabriel Okara, 'Once upon a time', in *Collected Poems African Poetry Book Series*, ed. Brenda Marie Osbey (University of Nebraska Press 2016).
- b) Otok P. Bitek, 'Song of Lawino', in *Anthology of African Literature*, ed. Anthonia C. Kalu (New Delhi: Viva Books 2012) pp. 739-51.
- c) Beyten Breytenbach, 'New York September 12 2001', at <https://www.poemhunter.com/poem/new-york-september-12-2001/>

Unit 5

Readings

- a) Nelson Mandela (i) 'The Struggle is My Life', Part 4 and (ii) 'Rivonia', Part 7 in *Long Walk to Freedom* (London: Abacus 1995) pp. 153-64 319-22.
- b) Ezekiel Mphahlele (i) 'The African Personality', (ii) 'What Price Negritude?' (The white man's policy on apartheid...in other parts of Africa) in *The African Image* (New York: Frederick A Praeger 1962) pp. 19-24 31-39.
- c) Chinua Achebe, 'The African Writer and the English Language', in *Morning yet on Creation Day* (London: Heinemann 1975).
- d) Chimamanda Adichie *We Should All Be Feminists* (New York: Vintage 2014).

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D11: African Literatures

Week 1 – Introduction to Paper 11: African Literatures

Week 2 – Unit 1 – Novel: Nwapa *Efuru*

Week 3 – Nwapa (contd)

Week 4 – Unit 2 -- Novel: Ousmane *Xala*

Week 5 – Ousmane (contd)

Week 6 – Unit 3 – Drama: Soyinka ‘A Dance of the Forests’

Week 7 – Soyinka (contd)

Week 8 – Unit 4 -- Short stories:

- (a) Gordimer ‘Jump’
- (b) Ogot ‘The Green Leaves’
- (c) Aboulela ‘Missing Out’
- (d) Adichie

Week 9– Short Stories (contd)

Week 10 – Unit 4 -- Poetry:

- (a) Okara ‘Once upon a time’
- (b) Bitek ‘Song of Lawino’
- (c) Breytenbach ‘New York September 12 2001’

Week 11 – Unit 5 -- Prose Readings:

Week 12– Prose Readings (contd)

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures exam issues etc.

Keywords

Colonialism

Postcolonialism

Decolonisation

Gender

PAPER D12
LATIN AMERICAN LITERATURE
Semester 6

Course Statement

The oral and written literatures of the Latin America are rich and varied in terms of history, language, culture, ethnicity and literary tradition. This paper introduces to undergraduate students the landmarks of Latin American writing, by including a representative selection of various forms/genres that encompasses the diversity and heterogeneity of the continent.

Course Objectives

This course aims to

- critically engage with innovation in form, voice, representation and various modes of storytelling that are specific to Latin American literature but are relevant to students of literary studies as it has impacted global literatures;
- examine how the experimentation in terms of form and perspective engages with questions of identity, dissidence, resistance and recuperation, and resonates with the colonial and postcolonial histories and literatures of developing worlds; and
- critically examine issues of race, class, gender, culture and identity, in order to understand the evolving character of Latin American society and to trace its resonances with literatures of the global South, particularly with reference to India.

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

Course Contents

Unit 1

Novel

Gabriel Garcia Marquez, *The General in His Labyrinth* (Penguin 1990).

Unit 2

Short Stories

- a) Jorge Luis Borges, 'The Library of Babel', in *Fictions* (Penguin 1999) pp. 65-75.
- b) Isabel Allende, 'Of Clay We Are Created', in *The Stories of Eva Luna* (Penguin 1991).
- c) Roberto Bolano, 'William Burns', in *The Return* (New Directions 2010) pp. 52-69.
- d) Juan Rulfo, 'Luvina', in *The Penguin Book of Latin American Short Stories*, ed. Thomas Colchie (London and New York 1993) pp. 283-90.

Unit 3

Poetry

- a) Pablo Neruda (i) 'Rise up and be born with me', (XII) from 'The Heights of Machu Picchu' in *The Essential Neruda: Selected Poems*, ed. Mark Eisner (San Francisco: City Lights Books 2004) pp. 90-91 (ii) 'Every Day You Play', in *Pablo Neruda: Selected Poems* (Penguin 1975) pp. 27-28.
- b) Octavio Paz (i) 'As One Listens to the Rain', and (ii) 'Between What I See and What I Say', in *The Collected Poems of Octavio Paz 1957-1987*, ed. Eliot Weinberger (New York: New Directions 1991) pp. 614-16 485-87.
- c) Gabriela Mistral (i) 'The Story Teller', and (ii) 'Ballerina', in *Madwomen: The Locas Mujeres Poems of Gabriela Mistral Bilingual*, edition, ed. and trans. Randall Couch (Chicago and London: The University of Chicago Press 2008) pp.103-107 43-45.
- d) Jose Marti (i) 'A Sincere Am I', and (ii) 'Once I was Sailing for Fun', trans. Manuel A. Tellechea in *Versos Sencillos/ Simple Verses* (Houston Texas: ArtePublico Press 1997) pp. 52-53 16-21.

Unit 4

Testimonio/Memoir

- a) Rigoberta Menchu *Rigoberta Menchu an Indian Woman from Guatemala* trans. Ann Wright, ed. Elizabeth Burgos Debray (London and New York: Verso 1984) pp. 1-37.
- b) Che Guevara *The Motorcycle Diaries: Notes on a Latin American Journey* (Melbourne and New York: Ocean Press 2004) pp. 44-77.
- c) Alicia Partnoy *The Little School: Tales of Disappearance and Survival* (San Francisco: Midnight, editions Cleis Press 1986) pp. 77-95.

Unit 5

Readings

- a) Bartolomé De Las Casas *The Devastation of the Indies: A Brief Account* trans. Herma Briffault (Baltimore and London: Johns Hopkins University Press 1974) pp. 27-57.
- b) Alejo Carpentier, 'On the Marvelous Real in America', in *Magical Realism: Theory History and Community*, eds Lois P. Zamora and Wendy B. Faris (Durham and London: Duke University Press 1995) pp. 75-89.
- c) Eduardo Galeano *Open Veins of Latin America: Five Centuries of Pillage of a Continent* (Delhi: Three Essays Collective 2008) pp. 1-28.
- d) Roberto Fernando Retamar *Caliban and Other Essays* (Minneapolis: University of Minnesota Press 1989) pp. 3-16.
- e) Gabriel Garcia Márquez, 'The Solitude of Latin America', Nobel Lecture in *Gabriel Garcia Marquez: New Readings*, eds. Bernard Mc Guirk and Richard Cardwell (Cambridge University Press 1987) pp. 207-12

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D12: Latin American Literature

Week 1 -- Introduction to the Paper D12: Latin American Literature

Week 2 -- Unit 1 – Novel: Marquez *The General in His Labyrinth*

Week 3 -- Unit 1 (contd)

Week 4 -- Unit 1 (contd)

Week 5 -- Unit 2 – Short Stories:

(a) Borges, 'The Library of Babel',

(b) Allende, 'Of Clay We Are Created',

Week 6 -- Unit 2 (contd): Bolano, 'William Burns', Rulfo, 'Luvina'

Week 7 -- Unit 2 (contd)

Week 8 -- Unit 3 – Poetry:

(a) Neruda, 'Rise up and be born with me', 'Every Day You Play',

(b) Paz, 'As One Listens to the Rain', 'Between What I See and What I Say'

Week 9 -- Unit 3 – (contd):

(c) Mistral, 'The Story Teller', 'Ballerina', (d) Martí, 'A Sincere Am I', 'Once I was Sailing for Fun'

Week 10 -- Unit 4 – Testimonio/Memoir:

(a) Menchu I Rigoberta Menchu an Indian Woman from Guatemala

(b) Guevara *The Motorcycle Diaries: Notes on a Latin American Journey*

Week 11 -- Unit 4 – (contd):

(c) Partnoy *The Little School: Tales of Disappearance and Survival*

Week 12 -- Unit 5 -- Background Prose Readings:

(a) Las Casas, 'The Devastation of the Indies: A Brief Account',

(b) Carpentier, 'On the Marvelous Real in America',

Week 13 -- Unit 5 (contd):

(c) Galeano Open Veins of Latin America: Five Centuries of Pillage of a Continent
Retamar Caliban and Other Essays

(d) Márquez Nobel Lecture: 'The Solitude of Latin America',

Week 14 -- Concluding lecture exam questions

Keywords

Magical realism

Latin America

LatAm literature

Memory

Resistance

Marquez

Octavio Paz

Testimonio

Testimonial

Neruda

PAPER D13
LITERARY CRITICISM AND THEORY -- 2
Semester 6

Course Statement

This course explores some of the crucial theoretical concerns in literary studies in the twentieth century. Beginning with Freudian psychoanalysis after the First World War, the paper introduces some of the seminal concepts of critical theory, including historical materialism, structuralism, poststructuralism, feminism, postcolonialism and cultural studies. It underlines a tectonic shift in literary studies in the twentieth century: from literature as ‘a formal artifice’ to a ‘cultural intertext’ — an interdisciplinary approach which establishes literature as a socially symbolic act.

Course Objectives

The course aims to

- expose students to the history of ideas in the twentieth century and the material and discursive conditions of intellectual production;
- encourage students to grapple with literary studies, from a privileging of form to an interdisciplinary engagement with the literary text;
- help students develop a critical wherewithal which would enable them to engage with a literary text from multiple pedagogical entry-points; and
- have students closely examine the methods of argument and rhetorical constructions through which important theoretical ideas and concepts have been established and made to impact the field of cultural production in the West.

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

Course Contents

Unit 1

- a) Antonio Gramsci, 'The Formation of the Intellectuals', and, 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks* (1939), ed. and trans. Quentin Hoare and Geoffrey Nowell Smith (New Delhi: Orient Longman 1998) pp. 5-14 245-246.
- b) György Lukács 'The Phenomenon of Reification', trans. Rodney Livingstone in *History and Class Consciousness: Studies in Marxist Dialectics* (1939) (London: Merlin Press 2003) pp. 83-109.
- c) Louis Althusser, 'Ideology and Ideological State Apparatuses', trans. Ben Brewster in *Lenin and Philosophy and Other Essays* (1970) (New Delhi: Aakar Books 2006) pp. 85-126.

Unit 2

- a) Claude Levi-Strauss, 'The Science of the Concrete', trans. George Weidenfeld in *The Savage Mind* (1962) (Chicago: University of Chicago Press 1967) pp. 1-35.
- b) Jacques Derrida, 'Structure Sign and Play in the Discourse of Human Sciences' trans. Alan Bass in *Writing and Difference* (1967) (New York London: Routledge 1978) pp. 351-70.
- c) Michel Foucault, 'The Order of Discourse', trans. Ian McLeod in *Untying the Text: A Post-structuralist Reader*, ed. Robert J. Young (Boston MA: Routledge 1981) pp. 48-78.

Unit 3

- a) Sigmund Freud, 'The Uncanny', trans. David McLintock in *The Uncanny* (1919) (London: Penguin Books 2003) pp. 1-21.
- b) Jacques Lacan, 'The Mirror Stage', trans. Alan Sheridan in *Ecrits: A Selection* (1949) (New York London: Routledge 1989) pp. 1-8.
- c) Julia Kristeva (i) 'The Semiotic Chora Ordering the Drives', and (ii) 'The Thetic: Rupture and/or Boundary', trans. Margaret Waller in *Revolution in Poetic Language* (1974) (New York: Columbia University Press 1984) pp. 25-30 43-45.

Unit 4

- a) Luce Irigaray (i) 'This Sex Which Is Not One', and (ii) 'Commodities Amongst Themselves', trans. Catherine Porter and Carolyn Burke in *This Sex Which is Not One* (1977) (Ithaca New York: Cornell University Press 1985) pp. 23-33 192-97.
- b) Judith Butler (i) 'Preface 1990', (ii) 'Women as the Subject of Feminism', (iii)

- 'Bodily Inscriptions Performative Subversions' in *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge 1999) pp. xxvii- xxix 3-18 163-80.
- c) Joan W. Scott, 'Gender: A Useful Category of Historical Analysis', *The American Historical Review* Vol. 91 No. 5 (Dec. 1986) pp. 1053-75.

Unit 5

Readings

- a) Theodor Adorno, 'The Schema of Mass Culture', trans. J. M. Bernstein in *The Culture Industry: Selected Essays on Mass Culture* (1972) (London: Routledge 2007) pp. 61-97.
- b) Homi Bhabha, 'How Newness Enters the World', in *The Location of Culture* (New York London: Routledge 1994) pp. 303-37.
- c) Frederic Jameson, 'Postmodernism Or The Cultural Logic of Late Capitalism', *New Left Review* No. 146 (July-August) 1984: 59-92.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D13: Literary Criticism and Theory -- 2

Week 1 – Introduction to Paper D13: Literary Criticism and Theory -- 2

Week 2 – Unit 1

- (a) Gramsci, 'The Formation of the Intellectuals', and, 'Hegemony (Civil Society) and Separation of Powers',
- (b) Lukàcs, 'The Phenomenon of Reification',
- (c) Althusser, 'Ideology and Ideological State Apparatuses',

Week 3 – Unit 1 (contd)

Week 4 – Unit 2

- (a) Levi-Strauss, 'The Science of the Concrete',
- (b) Derrida, 'Structure Sign and Play in the Discourse of Human Sciences',
- (c) Foucault, 'The Order of Discourse',

Week 5 – Unit 2 (contd)

Week 6 – Unit 3

- (a) Freud, 'The Uncanny',
- (b) Lacan, 'The Mirror Stage',
- (c) Kristeva (i) 'The Semiotic Chora Ordering the Drives', (ii) 'The Thetic: Rupture and/or Boundary',

Week 7 – Unit 3 (contd)

Week 8 – Unit 4

- (a) Irigaray (i) 'This Sex Which Is Not One', and (ii) 'Commodities Amongst Themselves',

(b) Butler (i) 'Preface 1990', (ii) 'Women as the Subject of Feminism', (iii) 'Bodily Inscriptions Performative Subversions',

(c) Scott, 'Gender: A Useful Category of Historical Analysis',

Week 9– Unit 4 (contd)

Week 10 – Unit 4 (contd)

Week 11 – Unit 5: Readings

(a) Adorno, 'The Schema of Mass Culture',

(b) Bhabha, 'How Newness Enters the World',

(c) Jameson, 'Postmodernism Or The Cultural Logic of Late Capitalism',

Week 12 – Readings (contd)

Week 13 – Readings (contd)

Week 14 – Concluding lectures exam issues etc.

Keywords

Hegemony

Ideology

Uncanny

Gender

Mass Culture

Postmodernism

PAPER D14
LITERATURE AND CINEMA
Semester 6

Course Statement

Literature and cinema have had a close relationship with one another, manifest in the celluloid ‘adaptation’ of classics and ‘inspired’ productions in the earlier days to the film text studies of recent times. The writer and the auteur both produce art that oftentimes is in conversation, particularly since the cultural revolution of modernism. This paper attempts to trace the genealogy of this collaborative mediation between literature and cinema, between the textual and the visual.

Course Objectives

This course aims to

- examine the close relationship between literature and cinema by studying the points of contact of literary and cinematic praxis;
- enable students to study cinema as a composite medium, since the texts under discussion will open space for examining cinema as audio-visual articulation, as adaptation/translation, and as a form of (popular) culture with its own parameters of reception and its own history (movements/frameworks of study);
- equip students in a practical sense for understanding the cinematic medium;
- examine cinema as an art employing different time frames, situations, literary cultures and other media/forms to compose itself as a text;
- provide students with texts in emerging media, thus broadening the field of literary study in relation to cinematic language;
- stress the interdisciplinary nature of academic work by imparting skills of reading and understanding literary texts and cinematic expressions through the development of relevant critical vocabulary and perspective among students; and
- provide a theoretical framework to strengthen the awareness about intertextuality and the convergence between the modes of literature and cinema.

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	How to think critically and write	Writing essay length

	through writing	with clarity	assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Language of Cinema: mise en scene film vocabulary signs and syntax

James Monaco 'The Language of Film: Signs and Syntax', Chapter 3 in *How to Read a Film: The World of Movies Media and Multimedia* (New York: OUP 2009) pp. 170-249.

Unit 2

Origin of Cinema as a New Form of Art: questioning the traditional functions of art; analyzing new art forms in the 20th century; film as a new form of art; silent cinema.

Walter Benjamin 'The Work of Art in the Age of Mechanical Reproduction.'

Film

Modern Times, dir. Charlie Chaplin perf. Charlie Chaplin (1936).

Unit 3

Cinematic adaptations of literary texts: theory of adaptation; the relationship between literature and films; film as an adapted text; film itself

Drama

William Shakespeare, *Macbeth* (1623) – not for detailed study

Films

a) *Maqbool* dir. Vishal Bhardwaj (2003).

b) *Throne of Blood* dir. Akira Kurosawa (1957).

Unit 4

Gender and sexuality; connection with literature; the difference between sexuality in films and that in literary texts; the gaze; the body; representation; cinematography.

Laura Mulvey, 'Visual Pleasure and Narrative Cinema', in *Film Theory and Criticism: Introductory Readings*, eds Leo Braudy and Marshall Cohen (New York: Oxford UP 1999) pp. 833-44.

Films

- a) *Thelma and Louise* dir. Ridley Scott (1991).
- b) *Margarita with a Straw* dir. Shonali Bose (2014)

Unit 5

Readings

- a) Madhava Prasad, 'The Absolutist Gaze: The Political Structure and the Cultural Form', in *Ideology of the Hindi Film: A Historical Construction* pp. 48-82.
- b) Ranjani Mazumdar 'Gangland Bombay', in *Bombay Cinema: An Archive of the City* (Ranikhet: Permanent Black 2007) pp. 149-96.

FOR VISUALLY IMPAIRED STUDENTS

For visually impaired students to be able to take this paper, a number of supplementary readings are offered for Units 2, 3 and 4. The cinematic texts in these units are to be supplemented by close reading of the respective film scripts. Units 1 and 5 remain the same. The literary/critical readings of Units 2, 3 and 4 also remain the same. The supplementary readings may be used as theorizations or frameworks for understanding the primary literary and cinematic texts.

For purposes of assessment/evaluation, a general advisory may be made to assist visually impaired students filter out areas they may not be able to address due to the nature of their disability and to focus on using supplementary texts to instead create other perspectives/forms of knowledge on the same texts.

Readings for Visually Impaired Students

Unit 2

Mellen, Joan. *Modern Times*: BFI Film Classics. London: BFI Palgrave, 2006.

Unit 3

Film Script of Maqbool: <https://www.filmcompanion.in/download-the-script-of-maqbool/amp/>

Watson, Robert. N. *Throne of Blood: BFI Film Classics*. London: BFI Palgrave, 2014.

Unit 4

Film Script for *Thelma and Louise*: <https://www.imsdb.com/scripts/Thelma-&-Louise.html>

Film Script for *Margarita with a Straw*:
[https://www.scripts.com/script/margarita%2C with a straw 13368"](https://www.scripts.com/script/margarita%2C%20with%20a%20straw%2013368)

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Suggested Films

- a) *Kaliyattam* dir. Jayaraaj (1997) Malayalam.
- b) *Charulata* dir. Satyajit Ray (1965) Bangla.
- c) *Enthiran* dir. S. Shankar (2010) Tamil.

Teaching Plan

Paper D14: Literature and Cinema

- Week 1 – Unit 1 -- Language of Cinema: mise en scene - film vocabulary - signs and syntax; Readings: Monaco, 'The Language of film: signs and syntax'
- Week 2 – Unit 1 (contd)
- Week 3 – Unit 1 (contd)
- Week 4 – Unit 2 -- Origin of cinema as a new form of art: questioning the traditional functions of art - new art forms in the 20th century - film as a new form of art - silent cinema; Readings: Benjamin, 'The Work of Art in the Age of Mechanical Reproduction'; Film: *Modern Times*
- Week 5 – Unit 2 (contd)
- Week 6 – Unit 2 (contd)
- Week 7 – Unit 3 – Cinematic Adaptations of Literary Texts: Theory of adaptation – relationship between literature and films - film as an adapted text - film itself
Readings: *Macbeth* Films: (a) *Maqbool* (b) *Throne of Blood*
- Week 8 – Unit 3 (contd)
- Week 9 – Unit 3 (contd)
- Week 10 -- Unit 4 – Gender and Sexuality: Connection with literature - how sexuality in films different from literary texts - gaze - body –representation – cinematography
Readings: Mulvey, 'Visual Pleasure and Narrative Cinema', Films: (a) *Thelma and Louise* (b) *Margarita with a Straw*
- Week 11 – Unit 4 (contd)
- Week 12 – Unit 4 (contd)
- Week 13 – Unit 5 – Background Prose Readings: (a) Prasad, 'The Absolutist Gaze:

The Political Structure and the Cultural Form', (b) Mazumdar, 'Gangland Bombay'
Week 14 – Unit 5 (contd)

Keywords

Cinema

Literature

Adaptation

Gender

Sexuality

PAPER D15
LITERATURE AND DISABILITY
Semester 6

Course Statement

Over the past two decades literary and cultural disability studies have opened up new discursive spaces from where the traditional notion of disability as a state of negative difference in relation to normalcy can be interrogated and problematized. Though this discipline has been insititutionalised in the West for quite some time now it is yet to find its way into the English departments of Indian universities. This paper introduces undergraduate students to this new discipline and acquaints them with the experience of disablement through a familiarization with literary representations of the phenomenon.

Course Objectives

This course aims to

- help students approach literature through the lens of disability and enable them to develop a fresh critical perspective for reading literary representations;
- enable them to explore various forms of literary representations of disability, in order to become aware of the different ways in which disability figures and operates in a literary narrative;
- develop, through a reading of literature, a critical understanding of the relation between the impaired body and the social world, and the matrix of power that structures and defines this relationship;
- equip students with the necessary critical tools to analyze representations of disability and to develop the ability to systematically understand and unpack the various discursive processes through which the hegemony of normalcy is constituted and perpetuated;
- help students understand how literature is used to negotiate and interrogate this hegemony and to evolve an alternative conception of corporeal difference;
- inculcate in them an approach to disability based on notions of intersectionality -- that is, to understand the experience of disablement in conjunction with other forms of marginalised identities;
- evolve an understanding of disability in relation to the contemporary contexts of capitalism and neo-liberalism, emphasising inclusive political agendas built on notions of cultural diversity and the changing meaning of citizenship and citizen's rights; and
- introduce the undergraduate student to the fundamental tenets of literary and cultural disability studies, with the professed intention of bringing about a change in the way that we have been traditionally responding to disability and disabled people.

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

Course Content

Unit 1

Novel

Firdaus Kanga, *Trying to Grow* (1991) (New Delhi, India: Penguin, 2008).

Unit 2

Autobiography

a) Helen Keller, (i) *The Story of My Life* (1903), Chapters 3, 4, 5, 6, 8-15 (New York: Simon and Schuster Paperbacks, 2010); (ii) 'How I Became a Socialist', in *Helen Keller: Her Socialist Years*, ed. Philip S. Foner (New York: International Publishers, 1967) pp. 21–26.

b) Frida Kahlo. *The Diary of Frida Kahlo: An Intimate Self-Portrait* (Introduction and Trans., Carlos Fuentes. New York: Abrams, 1995/2005) pp. 234-35, 242-44, 251-52, 255-57

c) Georgina Kleege, *Sight Unseen*, Chapter 1 (New Haven and London: Yale University Press, 1999). pp. 9-42

d) Reshma Valliapan. *Fallen, Standing: My Life as a Schizophrenist* (New Delhi: Women Unlimited, 2015) pp. 10-15, 83-87, 145-150

e) Malini Chib, 'Why Do You Want To Do BA', *One Little Finger* (New Delhi: Sage, 2011) 49–82.

Unit 3

Short Stories

- a) HG Wells "The Country of the Blind". *The Country of the Blind and Other Science Fiction Stories*, Ed. Martin Gardner. New York: Dover, 1997. 1-30
- b) Andre Dubus, 'Dancing After Hours', in *Dancing After Hours: Stories* (New York: Knopf Doubleday Publishing, 2011) pp. 240-56.
- c) Anne Finger, 'Comrade Luxemburg and Comrade Gramsci Pass Each Other at a Congress of the Second International in Switzerland on the 10th of March, 1912', in *Call Me Ahab: A Short Story Collection* (United States of America: Library of Congress, 2009) pp. 61–72.
- d) Rabindranath Tagore. "Subha" (Trans. Mohammad A. Quayum) *Rabindranath Tagore: The Ruined Nest and Other Stories*. (Kuala Lumpur: Silverfish, 2014) pp. 43-50
- e) Rashid Jahan, 'Woh' (That One), trans. M.T. Khan, in *Women Writing in India 600 BC to the Present, Vol. 2*, eds Susie Tharu and K. Lalita (New York: The Feminist Press, 1993) pp. 119-22.

Unit 4

Drama

Girish Karnad, 'Broken Images', in *Collected Plays. Vol. II*. (New Delhi: Oxford University Press, 2005) pp. 261–87.

Poetry

- a) Vassar Miller, 'Dramatic Monologue in the Speaker's Own Voice', in *Beauty is a Verb: The New Poetry of Disability*, ed. Jennifer Bartlett, Sheila Black and Michael Northen (USA and Mexico: Cinco Press, 2011) p. 51.
- b) Jim Ferris, 'Poems With Disabilities', in *Beauty is a Verb: The New Poetry of Disability*, ed. Jennifer Bartlett, Sheila Black and Michael Northen (USA and Mexico: Cinco Press, 2011) p. 89.
- c) Raghuvir Sahay, 'The Handicapped Caught in a Camera', trans. Harish Trivedi, *Chicago Review*, Vol. 38: 1/2 (1992) pp. 146-7.
- d) Jyotsna Phanija, 'See', in *Ceramic Evening* (New Delhi: Writers Workshop, 2016) p. 49.
- e) Tito Rajarshi Mukhopadhyay. "Poem 1" in *The Mind Tree* (New York: Arcade Publishing). p.91

Unit 5

Readings

- a) Simi Linton, 'Disability Studies/Not Disability Studies', *Disability & Society*, Vol. 13.4 (1998) pp. 525-40.
- b) Lennard J. Davis, 'Constructing Normalcy', in *Enforcing Normalcy: Disability, Deafness, and the Body* (London and New York: Verso, 1995) pp. 23–49.

- c) Ato Quayson, 'A Typology of Disability Representation', in *Aesthetic Nervousness: Disability and the Crisis of Representation* (Columbia: Columbia University Press, 2007) pp. 32–53.
- d) Thomas Couser, 'Signifying Selves: Disability and Life Writing', in *The Cambridge Companion on Literature and Disability*, eds Clare Barker and Stuart Murray (New York: Cambridge University Press, 2017) pp. 199–211.
- e) Shilpaa Anand, 'Historicizing Disability in India: Questions of Subject and Method', in *Disability Studies in India: Global Discourses, Local Realities*, ed. Renu Addlakha (New York: Routledge) pp. 35–60.
- f) Das, Veena and Renu Addlakha, "Disability and Domestic Citizenship: Voice, Gender, and the Making of the Subject" *Public Culture*, Vol. 13:3 (2001) pp. 511-531.

Teaching Plan

Paper 15: Literature and Disability

Week 1 – Introduction to Paper D15: Literature and Disability

Week 2 – Unit 1 – Novel: Kanga *Trying to Grow*

Week 3 – Kanga (contd)

Week 4 – Unit 2 – Autobiography:

(a) Keller (i) *The Story of My Life* Chapters (ii) 'How I Became a Socialist'

(b) Kahlo. *The Diary of Frida Kahlo*

(c) Kleege *Sight Unseen* Chapter 1

(d) Valliappan. *Fallen, Standing: My Life as a Schizophrenist*

(e) Chib 'Why Do You Want To Do BA' *One Little Finger*

Week 5 – Autobiography (contd)

Week 6 – Autobiography (contd)

Week 7 – Unit 3: Short Stories:

(a) Wells "The Country of the Blind"

(b) Dubus 'Dancing After Hours'

(c) Finger 'Comrade Luxemburg and Comrade Gramsci Pass Each Other at a Congress of the Second International in Switzerland on the 10th of March, 1912'

(d) Tagore 'Subha'

(e) Jahan 'Woh' (That One)

Week 8 – Short Stories (contd)

Week 9 – Unit 4: Drama: Karnad, *Broken Images*

Week 10 – Unit 4: Poetry:

(a) Miller, 'Dramatic Monologue in the Speaker's Own Voice'

(b) Ferris, 'Poems With Disabilities'

(c) Sahay, 'The Handicapped Caught in a Camera'

(d) Phaniija, 'See'

(e) Mukhopadhyay. "Poem 1"

Week 11 – Unit 5 -- Prose Readings:

- (a) Linton, 'Disability Studies/Not Disability Studies'
- (b) Davis, 'Constructing Normalcy'
- (c) Quayson, 'A Typology of Disability Representation'
- (d) Couser, 'Signifying Selves: Disability and Life Writing'
- (e) Anand, 'Historicizing Disability in India: Questions of Subject and Method'

(f) Das and Addlakha, "Disability and Domestic Citizenship: Voice, Gender, and the Making of the Subject"

Week 12 – Prose Readings (contd)

Week 13 – Prose Readings (contd)

Week 14 – Concluding lectures exam issues etc.

Keywords

Disability representation

Narrativising disability

Normalcy

Ableism

Marginality

Identity and Agency

PAPER D16
PARTITION LITERATURE
Semester 6

Course Statement

This paper looks at representations of the Partition of India in 1947. It aims to give the students a comprehensive range of literary responses to one of the subcontinent's most traumatic histories of vivisection, trauma and violence. The paper encompasses literatures from Punjab, Pakistan, West Bengal, the Northeast and Bangladesh, through varied genres: memoirs, short stories and the novel, along with theoretical background reading materials.

Course Objectives

This paper aims to

- enable an understanding of the affective dimensions of the Partition in varied geopolitical spaces;
- aid the student in comprehending the country's postcolonial realities; and
- introduce students to the following topics through the study of literary texts: colonialism, nationalisms and the Partition of India in 1947, communalism, violence and the British Rule in India, homelessness, exile and migration, women and children in the Partition, refugees, rehabilitation and resettlement, borders and borderlands.

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

Course Contents

Unit 1

Novel

Intizaar Hussain, *Basti*, Tr. Frances W Pritchett, 1995.

Unit 2

Novel

Sunil Gangopadhyay, *Arjun* (originally Bangla *Arjun*), trans. Chitrita Bannerjee (Penguin, 1987).

Unit 3

Short Stories

- a) Manto, 'Toba Tek Singh' (Urdu, Pakistan), trans. Harish Trivedi, in *Modern Indian Literature* (Department of English Delhi University) pp. 105-114.
- b) Krishan Chander, 'Peshawar Express' (Urdu, Punjab), trans. Jai Ratan, in *Stories About the Partition of India*, ed. Alok Bhalla (Delhi: Indus, 1994) Vol. 3 pp. 205-215.
- c) Manik Bandyopadhyay, 'Final Solution' (Bangla, West Bengal), trans. Rani Ray, in *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (Delhi: Amaryllis, 2011) pp. 17-30.
- d) Sunanda Bhattacharya, 'Border Stories' (Bangla, Tripura, 'Borderer Golpo'), trans. Debjani Sengupta, in *Looking Back: The 1947 Partition of India, 70 Years On*, eds. Rakhshanda Jalil, Tarun Saint and Debjani Sengupta (Delhi: Orient BlackSwan, 2017) pp. 265-76.
- e) Syed Waliullah, 'The Story of a Tulsi Plant' (Bangla, Bangladesh), trans. Rani Ray, in *Mapmaking* pp.101-114.

Unit 4

Memoirs/Reminiscences

- a) Fikr Taunsvi, 'The Sixth River' (Urdu, 'Chhata Dariya'), trans. Maaz Bin Bilal, in *Looking Back: The 1947 Partition of India, 70 Years On*, eds. Rakhshanda Jalil, Tarun Saint and Debjani Sengupta (Delhi: Orient BlackSwan, 2017) pp. 148-61.
- b) Himani Bannerji, 'Wandering Through Different Spaces', in *The Trauma and The Triumph: Gender and Partition in Eastern India*, Vol. 2, eds Jasodhara Bagchi and Subhoranjan Dasgupta (Kolkata: Stree, 2009) pp. 105-30.
- c) Hena Das, 'Kaloibibi: A Leader of the Nankars', in *The Trauma and the Triumph* Vol. 2 pp. 143-56.

Unit 5

Readings

- a) Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (Delhi: Kali for Women, 1998).
- b) Urvashi Butalia, *The Other Side of Silences: Voices from the Partition of India*, Chapter 4 (Kali for Women, 2000) pp. 109-171.
- c) Ashis Nandy, 'The Invisible Holocaust and the Journey as an Exodus', in *A Very Popular Exile* (Delhi OUP, 2007) pp. 98-139.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D16 - Partition Literature

Week 1: Introduction to Paper D16: Partition Literature

Week 2 – Unit 1 -- Novel: Hussain *Basti*

Week 3 – Unit 1 – Hussain (contd)

Week 4 – Unit 2 -- Novel: Gangopadhyay *Arjun*

Week 5 – Unit 2 – Gangopadhyay (contd...)

Week 6 – Unit 3 -- Short Stories:

(a) Manto 'Toba Tek Singh'

Week 7 – Unit 3 –Short Stories (contd):

(b) Chander 'Peshawar Express'

(c) Bandopadhyay 'Final Solution'

Week 8 – Unit 3 –Short Stories (contd):

(d) Bhattacharya 'Border Stories' '

(e) Waliullah 'The Story of a Tulsi Plant'

Week 9 – Unit 4 -- Memoirs/Reminiscences:

(a) Taunsvi 'The Sixth River'

(b) Bannerji 'Wandering Through Different Spaces'

Week 10 – Unit 4 -- Memoirs/Reminiscences (contd):

(c) Das 'Kaloibibi: A Leader of the Nankars'

Week 11 – Unit 5 -- Readings:

(a) Menon and Bhasin 'Introduction'

Week 12 – Unit 5-- Readings (contd):

(b) Butalia Chapter 4 in *The Other Side of Silences: Voices from the Partition of India*

Week 13 – Unit 5 –Readings (contd):

(c) Nandy 'The Invisible Holocaust and the Journey as an Exodus'

Week 14 - Concluding lectures exam issues etc.

Keywords

Nationalism

Partition

Communalism

Borders and Borderlands

Gender and Violence

Refugees and Rehabilitation

Migration and Exile

Children and Marginalized Experiences of the Partition

PAPER D17

SPECULATIVE FICTION AND DETECTIVE LITERATURE

Semester 6

Course Statement

Since its emergence as a genre in the 19th century, science fiction has sought to raise questions about the intervention of science and technology in human life. As its popularity grew many sub-genres emerged; amongst these, speculative fiction is significant for its exploration of what it means to be human, even as it questions the shape possible futures may take and the fate of humanity in these possible futures. Detective fiction has, even in its earliest forms, investigated the category of crime and foregrounded the use of science and rationality in the decoding of crime. Through this course, students are familiarized with both genres and explore the changing nature of crime and detection as well as issues of citizenship and bio-ethics through the prescribed readings.

Course Objectives

This course aims to

- investigate the categories of literature termed, ‘speculative fiction’ and ‘detective literature’, and the social and philosophical issues associated with them;
- help students engage with questions about the idea of ‘progress’, and the role of science and technology in human life; and
- encourage students to explore the meaning of hitherto naturalized terms such as ‘crime’ and ‘human/humanity’.

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

Course Contents

Unit 1

Margaret Atwood, *The Handmaid's Tale* (London: Vintage Books, 1986, 1996).

Unit 2

Kashigo Ishiguro, *Never Let Me Go* (London: Faber and Faber, 2005, 2010).

Unit 3

a) Ibn-e-Safi, *House of Fear* (New Delhi: Penguin Random House, 2011).

b) Madulika Liddle, *Crimson City* (Delhi: Hachette, 2015).

Unit 4

Kathy Reichs, *Bones Never Lie* (London: Arrow Books, 2015).

Unit 5

Readings

a) Robert A. Heinlein, 'On the Writing of Speculative Fiction online at

https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing_sf_-_01_on_the_writing_of_speculative_ficiton.pdf

b) N. Katherine Hayles, 'Towards Embodied Virtuality', in *How We Became Posthuman: Virtual Bodies in Cybernetics Literature and Informatics* (Chicago: University of Chicago Press, 1999) pp. 1-24.

c) Donna Haraway, 'A Cyborg Manifesto: Science Technology and Socialist-Feminism in the Late Twentieth Century', in *Simians Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991) pp. 149-181. (Online at <http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>)

d) Charles J. Rzepka, 'Introduction: What is Crime Fiction?', in *Companion to Crime Fiction*, Blackwell Companions to Literature and Culture, eds Charles J Rzepka and Lee Horsley (Oxford: Wiley and Blackwell, 2010) pp. 1-9.

e) Joy Palmer, 'Tracing Bodies: Gender Genre and Forensic Detective Fiction', *South Central Review* Vol. 18 No. 3/4, *Whose Body: Recognizing Feminist Mystery and Detective Fiction* (Autumn-Winter 2001) pp. 54-71.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D17: Speculative Fiction and Detective Literature

Week 1 – Introduction to Paper D18: Speculative Fiction and Detective Literature
Unit 5 – Heinlein and Hayles essays
Week 2 – Unit 1 – Atwood, *A Handmaid's Tale*
Week 3 – Unit 1 (contd)
Week 4 – Unit 1 (contd)
Week 5 – Unit 2 -- Haraway essay; Ishiguro, *Never Let Me Go*
Week 6 – Unit 2 (contd)
Week 7 – Unit 2 (contd)
Week 8 – Unit 3 -- Rezpka essay; Ibn-e-Safi, *House of Fear*, Madhulika Liddle *Crimson City*
Week 9 – Unit 3 (contd)
Week 10 -- Unit 3 (contd)
Week 11 – Unit 4 – Palmer essay; Reichs, *Bones Never Lie*
Week 12 – Unit 4 (contd)
Week 13 – Unit 4 (contd)
Week 14 – Concluding lectures, exam issues etc.

Keywords

Spec-fic
Speculative fiction
Detective fiction
Forensics
Dystopia/Utopia
Bio-ethics in literature
Crime in literature

PAPER D18

STUDIES IN MODERN INDIAN PERFORMANCE TRADITIONS

Semester 6

Course Statement

The encounter between diverse popular performance traditions and colonial modernity evolved into distinct theatrical practices in twentieth century India. The plays included here are representative of this engagement within performative traditions and have a very strong bearing on the body-politic of modern India. The broad trends embodied here will illustrate the way in which theatre made sharp interventions in the socio-political scenario in India. The plays in this course range from the pre-Independence period to the present. They take into cognizance the popular folk and proscenium traditions in Indian theatre.

The period before Independence is marked by Bijon Bhattacharya's *Nabanna*, seen as the defining moment in Indian theatre. It is the nucleus of a new kind of theatre at the level of form and content. Post-Independence India is marked by varied theatrical formations. The proscenium theatre of Vijay Tendulkar exists alongside the more flexible Third theatre of Badal Sircar. The 1970s see a burst of theatrical activity, with a special emphasis on street theatre. Jan Natya Manch's contribution, with plays like *Aurat*, are noteworthy. Tribal performance, with a special focus on the Denotified Tribes (DNT), is presented in *Budhan*. The anxieties of post-Independence India form the focus in *Inquilab* and *Water*.

Course Objectives

This course aims to

- provide an overview of the varied performance traditions in modern India;
- enable students to understand the significant mediations made by theatre at crucial moments in history;
- show how each of the plays in this course functions as a historical marker, bringing in new insights into an understanding of theatre and life; and
- introduce the student to the dynamic structure of the street play.

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	Writing essay length assignments

		with clarity	
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Bijon Bhattacharya, *Nabanna*, trans. Arjun Ghosh (New Delhi: Rupa 2018).

Unit 2

- a) Jan NatyaManch, 'Woman' ('Aurat'), *Seagull Theatre Quarterly*, Vol.16 pp. 23-24, 1997.
- b) Badal Sircar, 'Procession', trans. Samik Bandyopadhyay, Badal Sircar and Kalyani Ghose, in *Three Plays: Procession Bhoma Stale News* (Calcutta: Seagull, 2009).

Unit 3

- a) Asif Currimbhoy, 'Inquilab', in *The Bengal Trilogy: Inquilab, The Refugee, Sonar Bangla* (Calcutta: Writers Workshop 1993).
- b) DenotifiedCharras, 'Budhan', in *Painted Words: An Anthology of Tribal Literature*, ed. G. N. Devy (Vadodra: Purva Prakash, 2012) pp. 243-73.

Unit 4

- a) Vijay Tendulkar, 'Silence! The Court is in Session', trans. Samik Bandyopadhyay in *Collected Plays in Translation* (New Delhi OUP, 2003).
- b) Komal Swaminathan, *Water* trans. S. Shankar (Calcutta: Seagull, 1999).

Unit 5

Readings

- a) Badal Sircar, 'The Third Theatre', in *On Theatre* (Calcutta: Seagull 1999) pp. 1-18.
- b) UtpalDutt, 'Innovation and Experimentation in Theatre', in *On Theatre* (Calcutta: Seagull, 1999) pp. 53-63.
- c) 'All India People's Theatre Conference Draft Resolution', in *People's Art in the Twentieth Century: Theory and Practice* (New Delhi: Jan NatyaManch, 2001) pp. 373-75.

- d) Rustom Bharucha, (i) 'Performance/Performativity/Theatre'; (ii) 'Dangerous Liaisons: Terror and Performance', in *Terror and Performance* (New Delhi: Tulika, 2014) pp. 19-29; 29-32; (iii) 'The Indian People's Theatre Association', in *In the Name of the Secular: Contemporary Cultural Activism in India* (Delhi: OUP) pp. 26-51.
- e) K. A. Gunasekaran, 'Reflections on the Need for a Dalit Theatre', *JSL Autumn* 2006 Special Issue on Theatre/Performance (New Delhi: JNU) pp. 76-81.

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D18: Studies in Modern Indian Performance Traditions

Week 1 – Introduction to Paper 18: Studies in Modern Indian Performance Traditions

Week 2 – Unit 1 – Bhattacharya, *Nabanna*

Week 3 – Unit 2 – Jan NatyaManch, *Woman*

Week 4 – Unit 2 – Sircar, 'Procession'

Week 5 – Sircar (contd)

Week 6 – Unit 3 -- DenotifiedCharras, 'Budhan'

Week 7 – Unit 3 – Currimbhoy, 'Inquilab'

Week 8 – Unit 3 -- DenotifiedCharras, 'Budhan'

Week 9 – Unit 4 – Tendulkar, 'Silence the Court is in Session'

Week 10 -- Tendulkar (contd)

Week 11 – Unit 4 – Swaminathan, *Water*

Week 12 – Unit 5 -- Prose Readings:

(a) Sircar, 'The Third Theatre'

(b) Dutt, 'Innovation and Experimentation in Theatre'

(c) All India People's Theatre Conference Draft Resolution

Week 13 – Prose Readings (contd):

(d) Bharucha, 'Performance/ Performativity/ Theatre', 'Dangerous Liaisons: Terror and Performance', 'The Indian People's Theatre Association'

(e) Jain, 'Role of IPTA in Asides'

(f) Gunasekaran, 'Reflections on the need for a Dalit Theatre'

Week 14 – Concluding lectures exam issues etc.

Keywords

Popular performance traditions

Colonial modernity

Folk

Proscenium

PAPER D19

TWENTIETH CENTURY EUROPEAN FICTION

Semester 6

Course Statement

This is a new paper that partly extends the line of enquiry about the relationship between historical change and narrative forms. It emerges from a study of nineteenth-century European realism into the twentieth century and partly looks at the emergence of new narrative experiments related to modernism and postmodernism in Europe. It engages with critical fictions that problematise and even undermine the idea of a unified Europe as the perceived cultural and political centre of the world since the period of the Enlightenment, while also assessing the continuing impact of European forms of storytelling on literatures around the globe.

Course Objectives

This course aims to

- acquaint students with the main currents of fiction in twentieth-century Europe;
- help develop an understanding of Europe as a cultural idea represented, debated and questioned in the fictions of the twentieth century;
- compare a variety of literary responses to the socio-political forces of change, and ideologies that impinged on the lives of people in different regions of Europe in the twentieth century; and
- allow the student to reflect on the situation of the European writer as a cultural spokesperson, yet in a state of perpetual exile physically displaced and metaphorically distanced from the established centres of cultural power.

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
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Course Contents

Unit 1

Novellas

- a) Franz Kafka, *Metamorphosis* (1915) trans. Willa and, edwin Muir (New York: Vintage Classics, 1992).
- b) Albert Camus, *The Stranger* (1942) trans. Matthew Ward (New York: Vintage Classics, 1989).

Unit 2

Novel

Elfriede Jelinek, *The Piano Teacher* (1983) trans. Joachim Neugroschel UK: Serpent's Tail Books, 2010).

Unit 3

Novel

José Saramago, *The Stone Raft* (1986) trans. Giovanni Pontiero (New York: Vintage Classics, 2000).

Unit 4

Short Stories

- a) Isaac Babel, 'The Story of My Dovecoat', (1925) trans. Peter Constantine in *The Complete Works of Isaac Babel* (New York: W. W. Norton and Co., 2005) pp. 601-611.
- b) Bruno Schulz, 'The Street of Crocodiles' (1934), trans. Celina Wieniewska, in *The Street of Crocodiles and Other Stories* (UK: Penguin Classics, 2008) pp. 63-72.
- c) Ilse Aichinger, 'The Bound Man' (1956), trans. Eric Mosbacher, in *The Art of The Tale: An International Anthology of Short Stories*, ed. Daniel Halpern (New York: Penguin, 1986) pp. 10-17.
- d) Natalia Ginzburg, 'The Mother' (1963), trans. Isabel Quigly, in *The Art of The Tale: An International Anthology of Short Stories*, ed. Daniel Halpern (New York: Penguin, 1986) pp. 23-34.

Unit 5

Prose Readings

- a) Maurice Blanchot, 'Reading Kafka', (1949) trans. Charlotte Mendel in *The Work of Fire* (California: Stanford University Press, 1995) pp. 1-11.
- b) Milan Kundera, 'The Depreciated Legacy of Cervantes', (1984) trans. David Belos in *The Art of the Novel* (UK: Penguin, 2004) pp. 3-20.
- c) Tony Judt, 'The Past is Another Country: Myth and Memory in Postwar Europe', *Daedalus* 121.4 (Fall 1992) pp. 83-118.
- d) Zygmunt Bauman, 'Dream of Purity', *Theoria* 86 (October 1995). pp. 49-60
- e) Dubravka Ugrešić, 'The Writer in Exile' (2010), in *In Exile* (e-published in Kitch Institute for art production and research Ljubljana 2007-2010) url: <http://kitch.si/livingonaborder/node/1>

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

Teaching Plan

Paper D19: Twentieth Century European Fiction

Week 1 – Introduction to Paper D19: Twentieth Century European Fiction

Week 2 – Unit 1: Novellas

(a) Kafka *Metamorphosis*

(b) Camus *The Stranger*

Week 3 – Unit 1 (contd)

Week 4 – Unit 1 (contd)

Week 5 – Unit 2: Novel: Jelinek *The Piano Teacher*

Week 6 – Jelinek (contd)

Week 7 – Unit 3: Novel: Saramago *The Stone Raft*

Week 8 – Unit 3 (contd)

Week 9 – Unit 4: Short Stories

(a) Babel, 'The Story of My Dovecoat'

(b) Schulz, 'The Street of Crocodiles'

(c) Aichinger, 'The Bound Man'

(d) Ginzburg, 'The Mother'

Week 10 – Short Stories (contd)

Week 11 – Unit 5: Readings

(a) Blanchot, 'Reading Kafka', 1949

(b) Kundera, 'The Depreciated Legacy of Cervantes'

(c) Judt, 'The Past is Another Country: Myth and Memory in Postwar Europe'

(d) Bauman, 'Dream of Purity'

(e) Ugrešić, 'The Writer in Exile'

Week 12 – Readings (contd)

Week 13 – Readings (contd)

Week 14 – Concluding lectures exam issues etc.

Keywords

Existentialism

War

Exile

Holocaust

Totalitarianism

Fascism

Resistance

Avant-Garde

Surrealism

Testimony

Dissidence

Repression

Iron Curtain

Postmodernism

European Union

Balkanisation

PAPER D20
RESEARCH METHODOLOGY
Semester 6

Course Objectives

This course is designed to introduce undergraduate students to research methodologies and practices. It aims to help students develop research skills and understand methodologies associated with them. Students will also develop their abilities of academic composition and argument, as well as writing skills. Students will develop their aptitude for research and research writing in order to prepare them for higher studies and academic endeavours.

Course Learning Outcomes

This course aims to

- familiarize students with the idea of research and the methodologies associated with it;
- train students to draft research proposals, and become familiar with various style manuals;
- help students practice and create annotated bibliographies and become aware of issues about plagiarism; and
- enable them to research and write a final research essay (about 2,500 words)

Facilitating the Achievement of Course Learning Outcomes

S. No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material 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 texts and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Introduction to Practical Criticism

Unit 2

Conceptualizing and Drafting of a Research Proposal

Unit 3

Style Manuals: Notes, References and Bibliography/Annotated Bibliography

Unit 4

Workshop on Topic Development

Unit 5

Workshop on Research Proposal

Unit 6

Project Work

Writing a Research Paper (2000 to 2,500 words)

Practical

During classes, the workshop mode of teaching is to be favoured for units which indicate the same.

In the tutorials, individual guidance is to be given to each student

Essential Readings

Flick, Uwe. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*. New Delhi: Sage, 2017.

Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. 2nd edn. New York: CUP, 1998.

Dev, Anjana N, ed. *Academic Writing and Composition*. New Delhi: Pinnacle, 2015

Richards, I. A. *Practical Criticism: A Study of Literary Judgement*. New York: Harcourt Brace, 1929.

Suggested Readings

Hamp-Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*. Cambridge: CUP, 2006.

Kumar, Ranjit, *Research Methodology: A Step by Step Guide for Beginners*. New Delhi: Sage, 2014.

Phanse, Sameer. *Research Methodology: Logic, Methods and Cases*. New Delhi: OUP, 2016.

Teaching plan

Paper D20 – Research Methodology

Week 1 -- Unit 1

Week 2 -- Unit 1 contd

Week 3 -- Unit 2

Week 4 -- Unit 2 contd

Week 5 -- Unit 3

Week 6 – Unit 3 contd

Alongside, discussions on student paper should begin

Week 7 -- Unit 4

Week 8 -- Unit 4

Week 9 -- Unit 5

Week 10 -- Unit 5

Week 11 -- Unit 6

Week 12 -- Unit 6 contd

Week 13 -- Unit 6 contd

Week 14 -- Concluding lectures exam issues, etc.

Keywords

Research Methodology

Sub-Writing process

Note making

Editing

Citation

Plagiarism

Bibliography

Research Project

Method Selection

Literature Survey

Discipline English (BA Programme) under CBCS

Course Statement

The English Discipline-centric papers are designed to give students a broad yet deep understanding of English Literatures, both through canonical and translated literary texts and anthologies. It draws on current issues and ideas to familiarize students of writings in the West and in the Asian subcontinent. Different genres are introduced to give the students knowledge of cultural motifs and ideologies that would help in their understanding of the world. Starting with the 'Individual and Society' anthology that introduces them to significant contemporary issues like Caste and Globalization, the papers move on to texts from the European Renaissance, Victorian and Modern poetry and ends with some optional papers that a student may choose out of his/her interest. They include a paper on Modern Drama, Children's Literature, Postcolonial Literature and Popular Literature.

Course Objectives

- * The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire
- * The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- * The course introduces students to contemporary literary ideas and issues in an increasingly complex world
- *The course allows the student a familiarity with literary texts through different genres and time periods

Course Contents

Semester 6

DSC 1F (any one to be opted by a student)

1. Children's Literature:

- a. Roald Dahl, *Fantastic Mr Fox*
- b. Ruskin Bond: *Susannah's Seven Husbands*
- c. Satyajit Ray, *The Golden Fortress*
- d. Samhita Arni, *The Mahabharata: A Child's View*

Keywords: Genre, Popular and the Classic, Pedagogical and Moral Tales, Growth of Children's Literature, Myth and Literature

Teaching Plan:

Weeks 1-3: Dahl

Weeks 4-7: Bond

Weeks 8-11: Ray

Weeks 12-14: Arni

2. World Literatures:

- a. Valmiki: *Joothan*
- b. Chinua Achebe: *Things Fall Apart*
Stories from *Living Literatures*
- c. Marquez, 'Balthasar's Marvellous Afternoon'
Paz, 'The Blue Bouquet'
- d. Essay from *Living Literatures*
Ngugi waThiongo, From 'Decolonising the Mind'
- e. Poetry:
Neruda: *Fable of the Mermaid and the Drunks*
Walcott: *Names*

Keywords: Nation, Colony and Empire, History and Memory, Gender and Representation, Race and Class

Teaching Plan:

Weeks 1-5: Valmiki

Weeks 6-10: Achebe

Week 11: Short Stories

Week 12: N'gugi

Week 13: Poetry

Week 14: Questions/Exam issues

Essential Readings

Note: This is a literature-based programme, and students will be examined on all the prescribed readings in various sections of the syllabus. Therefore, all those texts are to be considered essential reading.

Suggested Readings

These prescribed texts are meant to be read in the context of their particular times of composition. The key words at the end of each paper indicate the issues and motifs that may interest the student to read about a particular writer or her time. Therefore no suggested readings have been offered, so that these papers do not become burdensome for students opting for English under the BA Programme.

Examination Scheme for Discipline English (B. A. Programme) under CBCS

RTC $3 \times 10 = 30$ marks

Long Questions $3 \times 15 = 45$ marks

Each question will have internal choice. All texts in a paper will be examined.