

**Choice Based Credit System (CBCS)**

# UNIVERSITY OF DELHI

DEPARTMENT OF ENGLISH

UNDERGRADUATE PROGRAMME  
(Courses effective from Academic Year 2015-16)



## SYLLABUS OF COURSES TO BE OFFERED Core Courses, Elective Courses & Ability Enhancement Courses

**Disclaimer:** The CBCS syllabus is uploaded as given by the Faculty concerned to the Academic Council. The same has been approved as it is by the Academic Council on 13.7.2015 and Executive Council on 14.7.2015. Any query may kindly be addressed to the concerned Faculty.

**Undergraduate Programme Secretariat**

## **Preamble**

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency and excellence in the Higher Education System of country. The important measures taken to enhance academic standards and quality in higher education include innovation and improvements in curriculum, teaching-learning process, examination and evaluation systems, besides governance and other matters.

The UGC has formulated various regulations and guidelines from time to time to improve the higher education system and maintain minimum standards and quality across the Higher Educational Institutions (HEIs) in India. The academic reforms recommended by the UGC in the recent past have led to overall improvement in the higher education system. However, due to lot of diversity in the system of higher education, there are multiple approaches followed by universities towards examination, evaluation and grading system. While the HEIs must have the flexibility and freedom in designing the examination and evaluation methods that best fits the curriculum, syllabi and teaching-learning methods, there is a need to devise a sensible system for awarding the grades based on the performance of students. Presently the performance of the students is reported using the conventional system of marks secured in the examinations or grades or both. The conversion from marks to letter grades and the letter grades used vary widely across the HEIs in the country. This creates difficulty for the academia and the employers to understand and infer the performance of the students graduating from different universities and colleges based on grades.

The grading system is considered to be better than the conventional marks system and hence it has been followed in the top institutions in India and abroad. So it is desirable to introduce uniform grading system. This will facilitate student mobility across institutions within and across countries and also enable potential employers to assess the performance of students. To bring in the desired uniformity, in grading system and method for computing the cumulative grade point average (CGPA) based on the performance of students in the examinations, the UGC has formulated these guidelines.

## **CHOICE BASED CREDIT SYSTEM (CBCS):**

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. Therefore, it is necessary to introduce uniform grading system in the entire higher education in India. This will benefit the students to move across institutions within India to begin with and across countries. The uniform grading system will also enable potential employers in assessing the performance of the candidates. In order to bring uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines to be followed.

### **Outline of Choice Based Credit System:**

- 1. Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.
- 2. Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
  - 2.1 Discipline Specific Elective (DSE) Course:** Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
  - 2.2 Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
  - 2.3 Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
- 3. Ability Enhancement Courses (AEC)/Competency Improvement Courses/Skill Development Courses/Foundation Course:** The Ability Enhancement (AE) Courses may be of two kinds: AE Compulsory Course (AECC) and AE Elective Course (AEEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. They ((i) Environmental Science, (ii) English/MIL Communication) are mandatory for all disciplines. AEEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.
  - 3.1 AE Compulsory Course (AECC):** Environmental Science, English Communication/MIL Communication.
  - 3.2 AE Elective Course (AEEC):** These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based instruction.

**Project work/Dissertation** is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

**Details of courses under B.A (Honors), B.Com (Honors) & B.Sc. (Honors)**

Course	*Credits	
	Theory+ Practical	Theory + Tutorial
<b><u>I. Core Course</u></b>		
(14 Papers)	14X4= 56	14X5=70
<b>Core Course Practical / Tutorial*</b>		
(14 Papers)	14X2=28	14X1=14
<b><u>II. Elective Course</u></b>		
<b>(8 Papers)</b>		
A.1. Discipline Specific Elective	4X4=16	4X5=20
<b>(4 Papers)</b>		
A.2. Discipline Specific Elective		
Practical/ Tutorial*	4 X 2=8	4X1=4
<b>(4 Papers)</b>		
B.1. Generic Elective/		
Interdisciplinary	4X4=16	4X5=20
<b>(4 Papers)</b>		
B.2. Generic Elective		
Practical/ Tutorial*	4 X 2=8	4X1=4
<b>(4 Papers)</b>		
<ul style="list-style-type: none"> <li>• <b>Optional Dissertation or project work in place of one Discipline Specific Elective paper (6 credits) in 6<sup>th</sup> Semester</b></li> </ul>		
<b><u>III. Ability Enhancement Courses</u></b>		
<b>1. Ability Enhancement Compulsory</b>		
<b>(2 Papers of 2 credit each)</b>	2 X 2=4	2 X 2=4
Environmental Science		
English/MIL Communication		
<b>2. Ability Enhancement Elective (Skill Based)</b>		
(Minimum 2)	2 X 2=4	2 X 2=4
<b>(2 Papers of 2 credit each)</b>		
<b>Total credit</b>	<b>140</b>	<b>140</b>
<b>Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own.</b>		
* wherever there is a practical there will be no tutorial and vice-versa		

**Structure of B. A. Honours English under CBCS****Core Course****Paper Titles**

1. Indian Classical Literature
2. European Classical Literature
3. Indian Writing in English
4. British Poetry and Drama: 14th to 17th Centuries
5. American Literature
6. Popular Literature
7. British Poetry and Drama: 17th and 18th Centuries
8. British Literature: 18th Century
9. British Romantic Literature
10. British Literature: 19th Century
11. Women's Writing
12. British Literature: The Early 20th Century
13. Modern European Drama
14. Postcolonial Literatures

**Discipline Centric Elective (Any four)****Paper Titles**

1. Modern Indian Writing in English Translation
2. Literature of the Indian Diaspora
3. British Literature: Post World War II
4. Nineteenth Century European Realism
5. Literary Theory
6. Literary Criticism
7. Science fiction and Detective Literature
8. Literature and Cinema
9. World Literatures
10. Partition Literature
11. Research Methodology
12. Travel writing
13. Autobiography

**Generic Elective (Any four)**

**Paper Titles**

1. Academic Writing and Composition
2. Media and Communication Skills
3. Text and Performance
4. Language and Linguistics
5. Contemporary India: Women and Empowerment
6. Gender and Human Rights\*
7. Language, Literature and Culture

*\*Syllabus not received*

**Ability Enhancement Course (Compulsory)**

**Paper Titles**

1. Environmental Study\*
2. English/MIL Communication

\* Syllabi not received

**Ability Enhancement Elective Course (Any two)**

**Paper Titles**

1. Film Studies \*
2. English Language Teaching
3. Soft Skills
4. Translation Studies
5. Creative Writing
6. Business Communication
7. Technical Writing

*\*Syllabus not received*

## Detailed Syllabi

### I. B. A. Honours English under CBCS

#### Core Course

#### Paper 1: Indian Classical Literature

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa 'The Dicing' and 'The Sequel to Dicing, 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

#### Suggested Topics and Background Prose Readings for Class Presentations Topics

The Indian Epic Tradition: Themes and Recensions  
Classical Indian Drama: Theory and Practice  
Alankara and Rasa  
Dharma and the Heroic

#### Readings

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

## Paper 2: European Classical Literature

1. Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
3. Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).  
Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

## Suggested Topics and Background Prose Readings for Class Presentations Topics

The Epic  
Comedy and Tragedy in Classical Drama  
The Athenian City State  
Catharsis and Mimesis  
Satire  
Literary Cultures in Augustan Rome

## Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

## Paper 3: Indian Writing in English

1. R.K. Narayan *Swami and Friends*
2. Anita Desai *In Custody*
3. H.L.V. Derozio 'Freedom to the Slave'  
'The Orphan Girl'  
Kamala Das 'Introduction'  
'My Grandmother's House'  
Nissim Ezekiel 'Enterprise'  
'The Night of the Scorpion'  
Robin S. Ngangom 'The Strange Affair of Robin S. Ngangom'  
'A Poem for Mother'



4. Mulk Raj Anand 'Two Lady Rams'
- Salman Rushdie 'The Free Radio'
- Rohinton Mistry 'Swimming Lesson'
- Shashi Deshpande 'The Intrusion'

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

Indian English  
 Indian English Literature and its Readership  
 Themes and Contexts of the Indian English Novel  
 The Aesthetics of Indian English Poetry  
 Modernism in Indian English Literature

#### **Readings**

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp. 187–203.
4. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

### **Paper 4: British Poetry and Drama: 14th to 17th Centuries**

1. Geoffrey Chaucer *The Wife of Bath's Prologue*  
 Edmund Spenser Selections from *Amoretti*:  
 Sonnet LXVII 'Like as a huntsman...'  
 Sonnet LVII 'Sweet warrior...'  
 Sonnet LXXV 'One day I wrote her name...'  
 John Donne 'The Sunne Rising'  
 'Batter My Heart'  
 'Valediction: forbidding mourning'
2. Christopher Marlowe *Doctor Faustus*
3. William Shakespeare *Macbeth*
4. William Shakespeare *Twelfth Night*

## **Suggested Topics and Background Prose Readings for Class Presentations**

### **Topics**

Renaissance Humanism  
 The Stage, Court and City  
 Religious and Political Thought  
 Ideas of Love and Marriage  
 The Writer in Society

### **Readings**

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

## **Paper 5: American Literature**

1. Tennessee Williams: *The Glass Menagerie*
2. Toni Morrison *Beloved*
3. Edgar Allan Poe 'The Purloined Letter'  
 F. Scott Fitzgerald 'The Crack-up'  
 William Faulkner 'Dry September'
4. Anne Bradstreet 'The Prologue'  
 Walt Whitman Selections from *Leaves of Grass*:  
 'O Captain, My Captain'  
 'Passage to India' (lines 1–68)  
 Alexie Sherman Alexie 'Crow Testament'  
 'Evolution'

## **Suggested Topics and Background Prose Readings for Class Presentations**

### **Topics**

The American Dream  
 Social Realism and the American Novel  
 Folklore and the American Novel

Black Women's Writings  
Questions of Form in American Poetry

### Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

### Paper 6: Popular Literature

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. Shyam Selvadurai *Funny Boy*
4. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability/ Autobiographical Notes on Ambedkar* (For the Visually Challenged students)

### Suggested Topics and Background Prose Readings for Class Presentations Topics

Coming of Age  
The Canonical and the Popular  
Caste, Gender and Identity  
Ethics and Education in Children's Literature  
Sense and Nonsense  
The Graphic Novel

### Readings

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.

2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

### **Paper 7: British Poetry and Drama: 17th and 18th Centuries**

1. John Milton *Paradise Lost: Book 1*
2. John Webster *The Duchess of Malfi*
3. Aphra Behn *The Rover*
4. Alexander Pope *The Rape of the Lock*

### **Suggested Topics and Background Prose Readings for Class Presentations Topics**

Religious and Secular Thought in the 17th Century  
 The Stage, the State and the Market  
 The Mock-epic and Satire  
 Women in the 17th Century  
 The Comedy of Manners

### **Readings**

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

### **Paper 8: British Literature: 18th Century**

1. William Congreve *The Way of the World*
2. Jonathan Swift *Gulliver's Travels* (Books III and IV)
3. Samuel Johnson 'London'

- Thomas Gray 'Elegy Written in a Country Churchyard'
4. Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*

### **Suggested Topics and Background Prose Readings for Class Presentations Topics**

The Enlightenment and Neoclassicism  
 Restoration Comedy  
 The Country and the City  
 The Novel and the Periodical Press

### **Readings**

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

### **Paper 9: British Romantic Literature**

1. William Blake 'The Lamb',  
 'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*)  
 'The Tyger' (*The Songs of Experience*)  
 'Introduction' to *The Songs of Innocence*  
 Robert Burns 'A Bard's Epitaph'  
 'Scots Wha Hae'
2. William Wordsworth 'Tintern Abbey'  
 'Ode: Intimations of Immortality'  
 Samuel Taylor Coleridge 'Kubla Khan'  
 'Dejection: An Ode'
3. Lord George Gordon  
 Noel Byron 'Childe Harold': canto III, verses 36–45  
 (lines 316–405); canto IV, verses 178–86  
 (lines 1594–674)

- Percy Bysshe Shelley 'Ode to the West Wind'  
 'Ozymandias'  
 'Hymn to Intellectual Beauty'  
 John Keats 'Ode to a Nightingale'  
 'To Autumn'  
 'On First Looking into Chapman's Homer'
4. Mary Shelley *Frankenstein*

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

Reason and Imagination  
 Conceptions of Nature  
 Literature and Revolution  
 The Gothic  
 The Romantic Lyric

#### **Readings**

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
  - . Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

### **Paper 10: British Literature: 19th Century**

1. Jane Austen *Pride and Prejudice*
2. Charlotte Bronte *Jane Eyre*
3. Charles Dickens *Hard Times*
4. Alfred Tennyson 'The Lady of Shalott'  
 'Ulysses'  
 'The Defence of Lucknow'  
 Robert Browning 'My Last Duchess'  
 'The Last Ride Together'  
 'Fra Lippo Lippi'  
 Christina Rossetti 'The Goblin Market'

## Suggested Topics and Background Prose Readings for Class Presentations

### Topics

Utilitarianism  
 The 19th Century Novel  
 Marriage and Sexuality  
 The Writer and Society  
 Faith and Doubt  
 The Dramatic Monologue

### Readings

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women in Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

### Paper 11: Women's Writing

1. Emily Dickinson 'I cannot live with you'  
 'I'm wife; I've finished that'  
 Sylvia Plath 'Daddy'  
 'Lady Lazarus'  
 Eunice De Souza 'Advice to Women'  
 'Bequest'
2. Alice Walker *The Color Purple*
3. Charlotte Perkins Gilman 'The Yellow Wallpaper'  
 Katherine Mansfield 'Bliss'  
 Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
4. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.  
 Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

The Confessional Mode in Women's Writing  
Sexual Politics  
Race, Caste and Gender  
Social Reform and Women's Rights

#### **Readings**

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

### **Paper 12: British Literature: The Early 20th Century**

1. Joseph Conrad *Heart of Darkness*
2. D.H. Lawrence *Sons and Lovers*
3. Virginia Woolf *Mrs Dalloway*
4. W.B. Yeats 'Leda and the Swan'  
'The Second Coming'  
'No Second Troy'  
'Sailing to Byzantium'  
T.S. Eliot 'The Love Song of J. Alfred Prufrock'  
'Sweeney among the Nightingales'  
'The Hollow Men'

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

Modernism, Post-modernism and non-European Cultures  
The Women's Movement in the Early 20th Century  
Psychoanalysis and the Stream of Consciousness



The Uses of Myth  
The Avant Garde

### Readings

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

### Paper 13: Modern European Drama

1. Henrik Ibsen *Ghosts*
2. Bertolt Brecht *The Good Woman of Szechuan*
3. Samuel Beckett *Waiting for Godot*
4. Eugene Ionesco *Rhinoceros*

### Suggested Topics and Background Prose Readings for Class Presentations Topics

Politics, Social Change and the Stage  
Text and Performance  
European Drama: Realism and Beyond  
Tragedy and Heroism in Modern European Drama  
The Theatre of the Absurd

### Readings

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

## Paper 14: Postcolonial Literatures

1. Chinua Achebe *Things Fall Apart*
2. Gabriel Garcia Marquez *Chronicle of a Death Foretold*
3. Bessie Head 'The Collector of Treasures'  
Ama Ata Aidoo 'The Girl who can'  
Grace Ogot 'The Green Leaves'
4. Pablo Neruda 'Tonight I can Write'  
'The Way Spain Was'  
Derek Walcott 'A Far Cry from Africa'  
'Names'  
David Malouf 'Revolving Days'  
'Wild Lemons'  
Mamang Dai 'Small Towns and the River'  
'The Voice of the Mountain'

## Suggested Topics and Background Prose Readings for Class Presentations Topics

De-colonization, Globalization and Literature  
Literature and Identity Politics  
Writing for the New World Audience  
Region, Race, and Gender  
Postcolonial Literatures and Questions of Form

## Readings

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

## II. Discipline Centric Elective (Any Four)

### Detailed Syllabi

#### Paper 1: Modern Indian Writing in English Translation

1. Premchand 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).  
Ismat Chughtai 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Assaduddin (New Delhi: Penguin Books, 2009).  
Gurdial Singh 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).  
Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).
2. Rabindra Nath Tagore 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction by William Radice* (New Delhi: Penguin India, 2011).  
G.M. Muktibodh 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).  
Amrita Pritam 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).  
Thangjam Ibopishak Singh 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).
3. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
4. G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient BlackSwan, 2010)

#### Suggested Topics and Background Prose Readings for Class Presentations Topics

The Aesthetics of Translation  
Linguistic Regions and Languages  
Modernity in Indian Literature  
Caste, Gender and Resistance  
Questions of Form in 20th Century Indian Literature.

## Readings

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
2. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

## Paper 2: Literature of the Indian Diaspora

1. M. G. Vassanji                      The Book of Secrets (Penguin, India)
2. Rohinton Mistry A Fine Balance ( Alfred A Knopf)
3. Meera Syal                            Anita and Me (Harper Collins)
4. Jhumpa Lahiri                        The Namesake (Houghton Mifflin Harcourt)

## Suggested Topics and Background Prose Readings for Class Presentations

### Topics

The Diaspora  
Nostalgia  
New Medium  
Alienation

### Reading

1. "Introduction: The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian diaspora*. London: Routledge
2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
3. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

### **Paper 3: British Literature: Post World War II**

1. John Fowles *The French Lieutenant's Woman*
2. Jeanette Winterson *Sexing the Cherry*
3. Hanif Kureishi *My Beautiful Launderette*
4. Phillip Larkin 'Whitsun Weddings'  
'Church Going'  
Ted Hughes 'Hawk Roosting'  
'Crow's Fall'  
Seamus Heaney 'Digging'  
'Casualty'  
Carol Anne Duffy 'Text'  
'Stealing'

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

Postmodernism in British Literature  
Britishness after 1960s  
Intertextuality and Experimentation  
Literature and Counterculture

#### **Readings**

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1–16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997).

### **Paper 4: Nineteenth Century European Realism**

1. Ivan Turgenev *Fathers and Sons*, tr. Peter Carson (London: Penguin, 2009).
2. Fyodor Dostoyevsky *Crime and Punishment*, tr. Jessie Coulson (London: Norton, 1989).
3. Honore de Balzac *Old Goriot*, tr. M.A. Crawford (London: Penguin, 2003).
4. Gustave Flaubert *Madame Bovary*, tr. Geoffrey Wall (London: Penguin, 2002).

## Suggested Topics and Background Prose Readings for Class Presentations Topics

History, Realism and the Novel Form

Ethics and the Novel

The Novel and its Readership in the 19th Century

Politics and the Russian Novel: Slavophiles and Westernizers

## Readings

1. Leo Tolstoy, 'Man as a creature of history in *War and Peace*', ed. Richard Ellmann et. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.
2. Honore de Balzac, 'Society as Historical Organism', from Preface to *The Human Comedy*, in *The Modern Tradition*, ed. Ellmann et. al (Oxford: OUP, 1965) pp. 265–67.
3. Gustav Flaubert, 'Heroic honesty', Letter on *Madame Bovary*, in *The Modern Tradition*, ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 242–3.
4. George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.

## Paper 5: Literary Theory

1. Marxism
  - a. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.
  - b. Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.
2. Feminism
  - a. Elaine Showalter, 'Twenty Years on: *A Literature of Their Own* Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
  - b. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.

3. Poststructuralism
  - a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
  - b. Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.
  
4. Postcolonial Studies
  - a. Mahatma Gandhi, 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
  - b. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
  - c. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

### **Suggested Background Prose Readings and Topics for Class Presentations Topics**

The East and the West  
 Questions of Alterity  
 Power, Language, and Representation  
 The State and Culture

### **Readings**

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

### **Paper 6: Literary Criticism**

1. William Wordsworth: Preface to the *Lyrical Ballads* (1802)  
 S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV
2. Virginia Woolf: Modern Fiction  
 T.S. Eliot: "Tradition and the Individual Talent" 1919  
 "The Function of Criticism" 1920
3. I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34.  
 London 1924 and *Practical Criticism*. London, 1929
4. Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox" in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)  
 Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995

## **Suggested Topics and Background Prose Readings for Class Presentations**

### **Topics**

Summarising and Critiquing  
 Point of View  
 Reading and Interpreting  
 Media Criticism  
 Plot and Setting  
 Citing from Critics' Interpretations

### **Suggested Readings**

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

## **Paper 7: Science Fiction and Detective Literature**

1. Wilkie Collins *The Woman in White*
2. Arthur Conan Doyle *The Hound of the Baskervilles*
3. Raymond Chandler *The Big Sleep*
4. H.R.F. Keating *Inspector Ghote Goes by Train*

## **Suggested Topics and Readings for Class Presentation**

### **Topics**

Crime across the Media  
 Constructions of Criminal Identity  
 Cultural Stereotypes in Crime Fiction  
 Crime Fiction and Cultural Nostalgia  
 Crime Fiction and Ethics  
 Crime and Censorship



## Readings

1. J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
2. George Orwell, *Raffles and Miss Blandish*, available at: <[www.george-orwell.org/Raffles\\_and\\_Miss\\_Blandish/0.html](http://www.george-orwell.org/Raffles_and_Miss_Blandish/0.html)>
3. W.H. Auden, *The Guilty Vicarage*, available at: <[harpers.org/archive/1948/05/the-guilty-vicarage/](http://harpers.org/archive/1948/05/the-guilty-vicarage/)>
4. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at: <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>

## Paper 8: Literature and Cinema

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

## Suggested Topics and Background Prose Readings for Class Presentations

### Topics

Theories of Adaptation  
Transformation and Transposition  
Hollywood and 'Bollywood'  
The 'Two Ways of Seeing'  
Adaptation as Interpretation

## Readings

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.

4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

**Other films that may be used for class presentations:**

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Anoor* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

**Note:**

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
  1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
  2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
  3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
  4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
  5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

**Paper 9: World Literatures**

1. V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
2. Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)
3. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)  
Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).

4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.  
Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.  
Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.  
Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).  
Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89–90.

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics**

The Idea of World Literature  
Memory, Displacement and Diaspora  
Hybridity, Race and Culture  
Adult Reception of Children's Literature  
Literary Translation and the Circulation of Literary Texts  
Aesthetics and Politics in Poetry

#### **Readings**

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
4. Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

### **Paper 10: Partition Literature**

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*.
3. a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.

- b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
  - c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
  - d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.
4. a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
- b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
  - c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

### **Suggested Topics and Readings for Class Presentation Topics**

Colonialism, Nationalism, and the Partition  
 Communalism and Violence  
 Homelessness and Exile  
 Women in the Partition

### **Background Readings and Screenings**

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

### **Films**

*Garam Hawa* (dir. M.S. Sathyu, 1974).  
*Khamosh Paani: Silent Waters* (dir. Sabiha Sumar, 2003).  
*Subarnarekha* (dir. Ritwik Ghatak, 1965)

### **Paper 11: Research Methodology**

1. Practical Criticism and Writing a Term paper
2. Conceptualizing and Drafting Research Proposals
3. On Style Manuals
4. Notes, References, and Bibliography

### **Paper 12: Travel Writing**

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher  
Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
2. Mark Twain: *The Innocent Abroad* (Chapter VII , VIII and IX) (Wordsworth Classic Edition)  
Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper Perennial
3. William Dalrymple: *City of Dijn* (Prologue, Chapters I and II) Penguin Books  
Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
4. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013  
Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics:**

Travel Writing and Ethnography  
 Gender and Travel  
 Globalization and Travel  
 Travel and Religion  
 Orientalism and Travel

## Readings

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP, 2002) pp, 225-241
2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

## Paper 13: Autobiography

1. Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000). Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald (London: J.M. Dent and Sons, 1960).
2. M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993). Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141- 175 (London: T. Fisher Unwin, 1917).
3. Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women, 1998).  
A. Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 (New Delhi: Penguin Books, 2010.)
4. Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968). Sharankumar Limbale's *The Outcaste*, Translated by Santosh Bhoomkar, pp. 1-39 (New Delhi: Oxford University Press, 2003)

## Suggested Topics and Background Prose Readings for class Presentations

### Topics:

Self and society  
 Role of memory in writing autobiography  
 Autobiography as resistance  
 Autobiography as rewriting history

**Readings:**

1. James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
2. Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
3. Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp.1-17.
4. Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.

### III Generic Elective (Any Four)

#### Paper 1: Academic Writing and Composition (Any four)

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources; Editing, Book and Media Review

#### Suggested Readings

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

#### Paper 2: Media and Communication Skills

##### 1. Introduction to Mass Communication

1. Mass Communication and Globalization
2. Forms of Mass Communication

Topics for Student Presentations:

- a. Case studies on current issues Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

##### 2. Advertisement

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements/storyboards

Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines



### **3. Media Writing**

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media

Topics for Student Presentations:

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

### **4. Introduction to Cyber Media and Social Media**

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

## **Paper 3: Text and Performance**

### **1. Introduction**

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

### **2. Theatrical Forms and Practices**

1. Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

- a. On the different types of performative space in practice
- b. Poetry reading, elocution, expressive gestures, and choreographed movement

### 3. Theories of Drama

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata

Topics for Student Presentations:

- a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

### 4. Theatrical Production

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

### Paper 4: Language and Linguistics

- 1 Language: language and communication; language varieties: standard and non- standard language; language change.  
Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.
- 2 Structuralism: De Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill Introduction: Chapter 3
- 3 Phonology and Morphology: Akmajian, A., R. A. Demers and R, M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2<sup>nd</sup> ed. Fromkin, V., and R. Rodman, *An Introduction to Language*, 2<sup>nd</sup> ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7
- 4 Syntax and semantics: categories and constituents phrase structure; maxims of conversation.  
Akmajian, A., R. A. Demers and R, M Harnish, *Linguistics: An Introduction to Language and Communication*, 2<sup>nd</sup> ed. (Cambridge, Mass,: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

### **Paper 5: Contemporary India: Women and Empowerment**

1. Social Construction of Gender (Masculinity and Femininity)  
Patriarchy
2. History of Women's Movements in India (Pre-independence, post independence)  
Women, Nationalism, Partition  
Women and Political Participation
3. Women and Law  
Women and the Indian Constitution  
Personal Laws(Customary practices on inheritance and Marriage)  
(Supplemented by workshop on legal awareness)
4. Women and Environment  
State interventions, Domestic violence, Female foeticide, sexual harassment  
Female Voices: *Sultana's Dream*  
Dalit Discourse: \* Details awaited

### **Paper 6: Gender and Human Rights**

Syllabi not received

### **Paper 7: Language, Literature and Culture**

An anthology of writings on diversities in India

Editorial Board: Department of English, University of Delhi

## **1V. Ability Enhancement Course Compulsory**

### **Paper 1: Environmental Study**

Syllabi not received

### **Paper 2: English/MIL Communication**

#### **English Communication**

**Credits: 2**

#### **Preamble:**

The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

The present course hopes to address some of these aspects through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are:

Language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc.

While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. It is hoped that after studying this course, students will find a difference in their personal and professional interactions.

The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

1. **Introduction:** Theory of Communication, Types and modes of Communication
2. **Language of Communication:**  
Verbal and Non-verbal  
(Spoken and Written)  
Personal, Social and Business  
Barriers and Strategies  
Intra-personal, Inter-personal and Group communication
3. **Speaking Skills:**  
Monologue  
Dialogue  
Group Discussion  
Effective Communication/ Mis- Communication  
Interview  
Public Speech
4. **Reading and Understanding**  
Close Reading  
Comprehension  
Summary Paraphrasing  
Analysis and Interpretation  
Translation(from Indian language to English and vice-versa) Literary/Knowledge  
Texts
5. **Writing Skills**  
Documenting  
Report Writing  
Making notes  
Letter writing

#### **Recommended Readings:**

1. *Fluency in English* - Part II, Oxford University Press, 2006.
2. *Business English*, Pearson, 2008.
3. *Language, Literature and Creativity*, Orient Blackswan, 2013.
4. *Language through Literature* (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul,  
Dr Brati Biswas

## V. Ability Enhancement Elective Course (Any Two)

### Paper 1: Film Studies

Syllabi not received

### Paper 2: English Language Teaching (Any four)

1. Knowing the Learner
2. Structures of English Language
3. Methods of teaching English Language and Literature
4. Materials for Language Teaching
5. Assessing Language Skills
6. Using Technology in Language Teaching

### Suggested Readings

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
4. *Business English* (New Delhi: Pearson, 2008).
5. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient BlackSwan, 4th edn, 2013).
6. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

### Paper 3: Soft Skills

Teamwork  
 Emotional Intelligence  
 Adaptability  
 Leadership  
 Problem solving

### **Suggested Readings**

1. *English and Soft Skills*. S.P. Dhanavel. Orient BlackSwan 2013
2. *English for Students of Commerce: Precis, Composition, Essays, Poems* eds. Kaushik, et al.

### **Paper 4: Translation Studies (Any four)**

1. Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India.
2. Exercises in different Types / modes of translation, such as:
  - a. Semantic / Literal translation
  - b. Free / sense/ literary translation
  - c. Functional / communicative translation
  - d. Technical / Official
  - e. Transcreation
  - f. Audio-visual translation
3. a. Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example:  
Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.
- b. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films.

- Practice:** Translation in Mass Communication / Advertising, subtitling, dubbing,
1. Exercises to comprehend ‘Equivalence in translation’: Structures (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.  
Practice: Tasks of Translation in Business: Advertising
  2. Discussions on issues of ‘Translation and Gender’ by attempting translation for media, films and advertisements from different languages.
  3. Developing skills for Interpreting: understanding its dynamics and challenges.  
Interpreting: Simultaneous and Consecutive (practical application)

**Practice:** Using tools of technology for translation: machine / mobile translation, software for translating different kinds of texts with differing levels of complexity and for transliteration

### Resources for Practice:

Dictionaries  
Encyclopedias  
Thesauri  
Glossaries  
Software of translation

### Suggested Readings

1. Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001.  
(Useful exercises for practical translation and training)
2. ----- (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
3. Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.
4. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
5. House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
6. Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
7. Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
8. Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1974.
9. Toury, Gideon. *Translation Across Cultures*. New Delhi : Bahri Publications Private Limited, 1987.

### Paper 5: Creative Writing

Unit 1. What is Creative Writing  
Unit 2. The Art and Craft of Writing  
Unit 3. Modes of creative Writing  
Unit 4. Writing for the Media  
Unit 5. Preparing for Publication

**Recommended book: Creative writing: A Beginner's Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.**



### **Paper 6: Business Communication (Any four)**

1. Introduction to the essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication  
(Viva for internal assessment)
9. Making oral presentations  
(Viva for internal assessment)

### **Suggested Readings:**

1. Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
3. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
4. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi

### **Paper 7: Technical Writing**

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

### **SUGGESTED READINGS**

1. M. Frank. *Writing as thinking: A guided process approach*, Englewood Cliffs, Prentice Hall Regents.

2. L. Hamp-Lyons and B. Heasley: *Study Writing; A course in written English*. For academic and professional purposes, Cambridge Univ. Press.
3. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman, London.
4. Daniel G. Riordan & Steven A. Panley: "*Technical Report Writing Today*" - Biztaantra.

#### **Additional Reference Books**

5. Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition (2004).

# **B.A. (HONOURS) ENGLISH**

**(Three Year Full Time Programme)**



## **COURSE CONTENTS**

**(Effective from the Academic Year 2011-2012 onwards)**

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

**Course: B.A. (Hons.) English**

<b>Semester I</b>	Paper 1: English Literature 4(i)
	Paper 2: Twentieth Century Indian Writing(i)
	Paper 3: Concurrent – Qualifying Language
<b>Semester II</b>	Paper 4: English Literature 4(ii)
	Paper 5: Twentieth Century Indian Writing(ii)
	Paper 6: English Literature 1(i)
	Paper 7: Concurrent – Credit Language
<b>Semester III</b>	Paper 8: English Literature 1(ii)
	Paper 9: English Literature 2(i)
	Paper 10: Option A: Nineteenth Century European Realism(i) Option B: Classical Literature (i) Option C: Forms of Popular Fiction (i)
	Paper 11: Concurrent – Interdisciplinary
<b>Semester IV</b>	Paper 12: English Literature 2(ii)
	Paper 13: English Literature 3(i)
	Paper 14: Option A: Nineteenth Century European Realism(ii) Option B: Classical Literature (ii) Option C: Forms of Popular Fiction (ii)
	Paper 15: Concurrent – Discipline Centered I
<b>Semester V</b>	Paper 16: English Literature 3(ii)
	Paper 17: English Literature 5(i)
	Paper 18: Contemporary Literature(i)
<b>Semester V</b>	Paper 19: Option A: Anglo-American Writing from 1930(i) Option B: Literary Theory (i) Option C: Women’s Writing of the Nineteenth and Twentieth Centuries (i) Option D: Modern European Drama (i)
<b>Semester VI</b>	Paper 20: English Literature 5(ii)
	Paper 21: Contemporary Literature(ii)
	Paper 22: Option A: Anglo-American Writing from 1930(ii) Option B: Literary Theory (ii) Option C: Women’s Writing of the Nineteenth and Twentieth Centuries (ii) Option D: Modern European Drama (ii)
	Paper 23: Concurrent – Discipline Centered II

**SEMESTER BASED UNDER-GRADUATE HONOURS**  
**COURSES**

**Distribution of Marks & Teaching Hours**

The Semester-wise distribution of papers for the B.A. (Honours), B.Com. (Honours), B. Com., B.Sc. (Honours) Statistics and B.Sc. (Honours) Computer Science will be as follows:

Type of Paper	Max. Marks	Theory Exam.	I.A.	Teaching per week
Main Papers	100	75	25	5 Lectures 1 Tutorial
Concurrent Courses	100	75	25	4 Lectures 1 Tutorial
Credit Courses for B.Sc.(Hons.) Mathematics	100	75	25	4 Lectures 1 Tutorial

- ❖ Size of the Tutorial Group will be in accordance with the existing norms.
- ❖ The existing syllabi of all Concurrent/Credit Courses shall remain unchanged.
- ❖ The existing criteria for opting for the Concurrent /Credit Courses shall also remain unchanged.

**Main Discipline Course: English  
Detailed Courses of Reading**

**SEMESTER - I**

***Paper 1: English Literature 4 (i)***

Unit-1	Jane Austen	<i>Pride and Prejudice</i>
Unit-2	Charles Dickens	<i>Hard Times</i>
Unit-3	Background Prose Readings and Topics	

*Readings:*

- a. Karl Marx and Friedrich Engels, Selections from *A Reader in Marxist Philosophy* ed. Sels and Martel (New York. I 963). Pp. 186-8, I 90-1, 199-201.
- b. Charles Darwin, Selections from *The Descent of Man* (in the *Norton Anthology of English Literature*, 3rd edn., vol. 2) pp. 1647-52.
- c. John Stuart Mill, Selections from *The Subjection of Women* (in the *Norton Anthology of English Literature*, Vol. 2) pp. 1647-52.
- d. Matthew Arnold, Selections from *Culture and Anarchy* (in the *Norton Anthology of English Literature*, Vol. 2) pp. 1403-12.
- e. *Topics:*  
The Novel Form in Nineteenth-Century England; Faith and Doubt; The Writer and Society; Fiction and its Readers.

**Paper 2: Twentieth Century Indian Writing (i)**

Unit-1	Rabindranath Tagore	<i>The Home and the World</i> tr. Surendranath Tagore
Unit-2	Premchand, R.K. Narayan Vaikom Muhammad Basheer  Saadat Hasan Manto Ismat Chughtai Ambai	'The Holy Panchayat' 'The 'M.C.C.' 'The Card-Sharper's 'Daughter' 'Toba Tek Singh' 'Lihaf' (The Quilt) 'Squirrel'

Unit-3 Background Prose Readings and Topics

*Readings:*

- a. Rabindranath Tagore, *Nationalism* (Delhi : Rupa, 1992), Chapter 1 and 3.
- b. Namvar Singh, 'Decolonising the Indian Mind', *Indian Literature*, no. 151 (Sept/Oct. 1992).
- c. U.R. Ananthamurthy, 'Being a Writer in India', from *Tender Ironies*, ed. Dilip Chitre et. al., pp. 127-46.
- d. *Topics :*  
Nationalism; The Theme of the Partition; Language and Audience; in Modern India; Tradition and Experiment in Modern Indian Theatre; The Individual and Society in Modern Indian Literature.

Note: Texts prescribed in Unit 2 are available in an anthology prepared and published by the Department of English, University of Delhi, *Modern Indian Literature: Poems and Short Stories*. Oxford University Press, 1999.

**PAPER – 3**

**CONCURRENT – QUALIFYING  
LANGUAGE**



## SEMESTER - II

### *Paper 4 English Literature-4 (ii)*

Unit-1	Charlotte Bronte	<i>Jane Eyre</i>
Unit-2	George Eliot	<i>The Mill on the Floss</i>
Unit-3	Alfred Tennyson	'The Lady of Shalott', 'Ulysses', 'Crossing the Bar', 'The Defence of Lucknow'
	Robert Browning	'My Last Duchess', 'The Last Ride Together', 'Porphyria's Lover', 'Fra Lippo Lippi'
	Christina Rossetti	'The Goblin Market'

**Paper 5**      **Twentieth Century Indian Writing(ii)**

Unit-1	Jibanananda Das	'Before Dying', Windy Night' 'I Shall return to this Bengal'
	Sri Sri	'Forward March' From <i>Some People Laugh,</i> <i>Some People Cry.</i>
	G.M. Muktibodh Nissim Ezekiel	'The Void', 'So Very Far' 'Enterprise', 'The Night of the Scorpion' 'Goodbye Party for Miss Pushpa .S.'
	Jayanta Mahapatra	'Hunger', 'Dhauri', 'Grandfather', 'A Country'
Unit-2	Vijay Tendulkar	<i>Ghasiram Kotwal</i> tr. Jayant Karve and Eleanor Zelliott
	Mohan Rakesh	<i>Half-way House</i> tr. Bindu Batra
Unit-3	Amitav Ghosh	<i>The Shadow Lines</i>

***Paper 6: English Literature 1 (i)***

Unit-1.	Christopher Marlowe	<i>Doctor Faustus</i>
Unit-2.	William Shakespeare	<i>Othello</i>
Unit-3.	William Shakespeare	<i>As You Like It.</i>

# **PAPER 7**

## **CONCURRENT - CREDIT LANGUAGE**

## SEMESTER - III

### *Paper 8: English Literature 1 (ii)*

Unit-1.	Geoffrey Chaucer	'The Wife of Bath's Prologue and Tale'
Unit-2.	Philip Sidney	Selection from <i>Astrophel and Stella</i> : Sonnets 1, 15, 27, 34, 41, 45
	Edmund Spenser	Selections from <i>Amoretti</i> : Sonnets XXXIV and LXVII 'Epithalamion'
	John Donne	Elegie : 'On His Mistress Going to Bed', 'The Sunne Rising', 'The Canonisation', 'A Hymn to God My God in My Sicknesse', 'Batter My Heart', 'Death be not Proud'.

### Unit-3. Background Prose Readings and Topics:

#### *Readings*

- a. Pico della Mirandola, Excerpts from the *Oration on the Dignity of Man* in *The Renaissance Portable Reader*, pp. 476-9.
- b. John Calvin on Predestination and Free Will, in *The Renaissance Portable Reader*. pp. 704-11.
- c. Baldassare Castiglione, Excerpts from Book 4 of *The Courtier* on the courtier, love and beauty (from the Penguin edition, pp. 324-8, pp. 330-5).
- d. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Bobbs-Merrill, 1970) pp.13-18.

#### e. *Topics:*

The Development of English Drama; Ideas of Love and Marriage in the Middle Ages and the Renaissance; Control and Censorship of Drama; The Poet in Society; Renaissance Humanism.

**Paper 9: English Literature 2 (i)**

Unit-1.	William Shakespeare	<i>Antony and Cleopatra</i>
Unit-2.	John Webster	<i>The Duchess of Malfi</i>
Unit-3.	Background Prose Readings and Topics:	

*Readings:*

- a. *The Holy Bible*, 'Genesis', chapters 1-4 (Adam and Eve. Cain and Abel) : 'Luke', chapters 1-7 and 22-24 (the Nativity, the Miracles and the Passion of Christ).
- b. Niccolo Machiavelli 2Xi from *The Prince*, chapters 15 (How not to be virtuous), 16 (Generosity), 18 (Princes need not honour their word) and 25 (On fortune).
- c. Francis Bacon. 'Of Marriage and Single Life'. 'Of Truth" and 'Of Studies' (*Norton Edition*, Vol 1, pp. 1563-8)
- d. Thomas Hobbes, from *Leviathan*, Part I, Selections from chapters 8,11 and 13 (Penguin edition. pp. 134-137, 160-161 and 185-186).
- e. John Dryden, from 'A Discourse Concerning the Origin and Progress of Satire' (*Norton* vol.1, pp. 1767-8).
- f. *Topics* :  
Religion in the Seventeenth Century; Attitude to Women in the Seventeenth Century : The Beginnings of Secular Thought; Epic and Mock-epic; Comedy and Satire.

**Paper 10: Any one of the following.**

Students opting for Part (i) of a given option will be required to opt for Part (ii) of the same option in Paper 11

**Option A. Nineteenth-Century European Realism (i)**

- Unit-1. Ivan Turgenev *Fathers and Sons*  
Unit-2. Fyodor Dostoevsky *Crime and Punishment*  
Unit-3. Background Prose Readings and Topics :

*Readings*

- a. Honore de Balzac, 'Society as Historical Organism', Preface to the *The Human Comedy*, in Ellmann and Feidelson, eds., *The Modern Tradition*. pp.246-254.
- b. Leo Tolstoy, 'Man as the Creature of History,' from *War and Peace*, in Ellmann and Feidelson, pp. 265-7.
- c. Gustav Flaubert, 'Heroic Honesty,' letter on *Madame Bovary*, Ellmann and Feidelson, pp. 242-3.
- d. Emile Zola, 'The Novel as Social Science,' Ellmann and Feidelson, pp. 270-289.
- e. Georg Lukacs, *Studies in European Realism*, chapter 3 : 'Balzac and Stendhal' (London, 1972), pp. 65-85.
- f. *Topics:*  
Contemporary Politics and the Russian Novel; The Realist Novel and its Relationship with History; The Realist Novel and the Middle Class; Changing Forms of the Novel.

**Option B. Classical Literature(i)**

- Unit-1. Homer *The Illiad (Penguin)*  
Unit-2. Aristophanes *Lysistrata (Penguin)*

- Unit-3. Background Prose Readings:

*Readings*

- a. Aristotle, *Poetics*, chapter 6-17, 23, 24 and 26 (Penguin).
- b. Plato, *The Republic*, Book X (Penguin).
- c. Bharata, *Natyashastra*, tr. Manomohan Ghosh, chapter 6: 'Sentiments,' revd. 2nd edn. (Calcutta: Granthalaya, 1967), vol. I, pp 100-18.

- d. Iravati Karve, 'Draupadi' in *Yuganta : The End of an Epoch* (Disha, 1991), pp.79-105.
- e. C. Rajagopalachari, *The Mahabharata*, 2nd edn. (Bombay : Bhartiya Vidya Bhavan, 1972).
- f. *Topics* :  
Notions of the Epic; Comedy and Tragedy in Greek and Indian Drama;  
Drama in the Athenian City State; Catharsis; Rasa; the Heroic and Dharma.

***Option C. Forms of Popular Fiction (i)***

- Unit-1. Agatha Christie *The Murder of Roger Ackroyd*
- Unit-2. Ian Fleming *From Russia with Love*
- Unit -3. Background Prose Readings :

*Readings*

- a. Christopher Pawling, 'Popular Fiction : Ideology or Utopia?' *Popular Fiction and Social Change*, ed. Christopher Pawling (London : Macmillan, 1984).
- b. Ymberto Eco. 'Narrative Structure in Fleming', in *The Study of Popular Culture : A Sourcebook* ed. Bob Ashley (London : Pinter, 1989). pp. 124-34.
- c. Darko Suvin, 'On Teaching SF Critically', from *Positions and Presuppositions in Science Fiction* (London : Macmillan), pp. 86-96.
- d. Felicity Hughes, 'Children's Literature : Theory and Practice', *ELH*, 45 (1978), pp.542-62.
- e. *Topics* :  
What Sells and Why; Bestseller and Other Media of Mass Culture; Morality and Education in Children's Literature : Popular Literature and Fantasy.



# **PAPER 11**

## **CONCURRENT - INTERDISCIPLINARY**

## SEMESTER IV

### *Paper 12: English Literature 2 (ii)*

Unit-1.	John Milton	<i>Paradise Lost</i> - Book1 lines 1-26 and Book IX
Unit-2.	Aphra Behn	<i>The Rover</i>
Unit-3.	John Dryden	<i>MacFlecknoe</i>
	Alexander Pope	<i>The Rape of the Lock</i>

### ***Paper 13: English Literature 3 (i)***

- Unit-1. Jonathan Swift *Gulliver's Travels*
- Unit-2. Samuel Johnson 'London', 'The Vanity of Human Wishes'  
Oliver Goldsmith Selections from the *The Deserted Village*.  
lines 35-84. 195-238, 267-339.  
Thomas Gray 'Elegy Written in a Country Churchyard',  
'Ode on the Death of a Favourite Cat'
- Unit-3. Background Prose Readings and Topics:  
*Readings*
- a. Jonathan Swift, *A Modest Proposal*
  - b. Daniel Defoe 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*. ed. Stephen Copley (London. 984).
  - c. Samuel Johnson. *The Rambler*. Essay 156 (on Literary Rules); *Rasselas* Chapter 10 (on the Business of the Poet); on Genius (from 'The Life of Pope,' *Norton Edition*, Vol. 1. pp. 2306; 2308-9).
  - d. Mary Wollstonecraft, from *A Vindication of the Rights of Woman*, chapter 2 (Penguin, 1975), pp. 100-5, 106-9, 111-113) (on Milton's Adam and Eve, Rousseau, and Fathers of daughters).
  - e. William Wordsworth from 'Preface to *Lyrical Ballads*', in *Norton Edition*, vol. 2, pp. 127-9, 130-7, 138-9.
  - f. John Keats, Letter to George and Thomas Keats, 22 December 1817; Letter to Richard Woodhouse, 27 October, 1818.
  - g. *Topics:*  
Science and Literature; Neoclassicism; The Country and the City; Concepts of Nature; Concept of Imagination; The Rise of the Gothic.

**Paper 14: Any one of the following.**

Students who have opted for Part (i) of a given option in Paper 8 will be required to opt for Part (ii) of the same option here.

**Option A. Nineteenth-Century European Realism(ii)**

Unit-1.	Honore de Balzac	<i>Old Goriot</i>
Unit- 2.	Gustav Flaubert	<i>Madame Bovary</i>
Unit- 3.	Emile Zola	<i>Therese Raquin</i>

**Option B. Classical Literature(ii)**

Unit-1.	Euripides	<i>Medea</i> (Penguin)
Unit-2.	Vyasa	1. 'The Dicing' and 'The Sequel to Dicing, 2. 'The Book of the Assembly Hall' from <i>The Mahabharata</i> : tr. and ed. J.A.B.van Buitenen (Chicago, 1975), pp. 106- 69.
Unit-3.	Kalidasa	<i>Abhijnana Shakuntalam</i> , tr. Chandra Rajan, in <i>Kalidas.: The Loom of Time</i> (Penguin, 1989).

**Option C. Forms of Popular Fiction (ii)**

Unit-1.	Isaac Asimov	<i>Foundation</i>
Unit-2.	Lewis Carroll	<i>Through the Looking Glass.</i>
Unit-3.	Margaret Mitchell	<i>Gone with the Wind</i>

# **PAPER 15**

## **CONCURRENT – DISCIPLINE CENTERED I**

# SEMESTER- V

## *Paper 16: English Literature 3 (ii)*

- Unit-1. William Blake 'The Lamb', 'The Garden of Love', 'The Chimney Sweeper' (from both *The Songs of Innocence* and *The Songs of Experience*), 'The Little Black Boy' (*The Songs of Innocence*), 'The Tyger' (*The Songs of Experience*), 'London' (*The Songs of Experience*).
- William Wordsworth  
'Tintern Abbey', 'Ode: Intimations of Immortality', 'Lines Composed upon Westminster Bridge'.
- Samuel Taylor Coleridge  
'Kubla Khan', 'Dejection : An Ode'
- Unit-2.
- Lord Byron from 'Childe Harold' : Canto III. verses 36-45 (Lines 316-405); Canto IV, verses 178-186 (Lines 1594-1674)
- Percy Bysshe Shelley 'Ode to the West Wind', 'Ode to Liberty', 'Hymn to Intellectual Beauty'.
- John Keats 'Ode to a Nightingale', 'To Autumn', 'La Belle Dame Sans Merci', 'On First Looking into Chapman's Homer'.
- Unit-3. Mary Shelley *Frankenstein*

**Paper 17. English Literature 5 (i)**

Unit 1.

W.B. Yeats            ‘Leda and the Swan’, ‘The Second Coming’, ‘No Second Troy’, ‘Sailing to Byzantium’, ‘Among School Children’.

T.S. Eliot            ‘The Love Song of J. Alfred Prufrock’, ‘Gerontion’, ‘Sweeney Among the Nightingales’, ‘The Hollow Men’, ‘Marina’.

Unit 2.

Samuel Beckett    *Waiting for Godot*

John Osborne     *Look Back in Anger*

Unit 3.

Background Prose Readings and Topics:

*Readings:*

- a. Sigmund Freud, ‘Theory of Dreams’, ‘Oedipus Complex’ and ‘The Structure of the Unconscious’, from *The Modern Tradition*, eds. Ellmann and Feidelson, pp. 571, 578-81, 559-63.
- b. T. S. Eliot. ‘Tradition and the Individual Talent’, *Norton Edition*, vol. 2, pp. 2198-2205
- c. Albert Camus, ‘Absurdity and Suicide’ and ‘The Myth of Sisyphus,’ from *The Myth of Sisyphus* (Penguin), pp.11- 17, 107-111.
- d. E. M. Forster, ‘Art for Art’s Sake.’ from *Two Cheers for Democracy*, in Ellmann and Feidelson, pp. 198-202.
- e. “Raymond Williams, ‘Introduction’ in *The English Novel from Dickens to Lawrence* (London: Hogarth, 1984), pp. 9-27.

f. *Topics :*

The Theatre of the Absurd ; Modernism; The Uses of Myth; The Stream of Consciousness; The Women’s Movement in the Early Twentieth Century.

**Paper 18. Contemporary Literature (i)**

Unit-1. Chinua Achebe *Things Fall Apart*

Unit-2. Nadine Gordimer *My Son's Story*

Unit-3. Background Prose Readings and Topics:

*Readings*

- a. Franz Fanon, (on colour prejudice) from *Black Skin, White Masks* (Paladin edition, 1970), pp. 21-99.
- b. Ngũgĩ wa Thiong'o, from 'The Language of African Literature', in *Decolonising the Mind*, Chapter 1, sections 4-6.
- c. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez : New Readings*, eds. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).
- d. V.S. Naipaul, 'East Indian', in *The Overcrowded Barracoon* (Penguin, 1976), pp. 32-41.

*Topics*

Magic Realism; Literature and Revolution; Literature and Cultural Identity; Writing for the New World Audience



**Paper 19: Any one of the following.**

Students opting for Part (i) of a given option will be required to opt for Part (ii) of the same option in Paper 18

**Option A. Anglo-American Writing from 1930 (i)**

Unit 1.	Graham Greene	<i>The Power and the Glory</i>
Unit-2.	William Faulkner	'Dry September'
	F. Scott Fitzgerald	'The Crack-up'
	Ernest Hemingway	'A Clean Well-Lighted Place'
	Somerset Maugham	'The Door of Opportunity'
	John Updike	'Density and Doubt'
	John Cheever	'The Swimmer'
	Salman Rushdie	'The Courter'

Unit 3. *Background Prose Readings and Topics :*

*Readings*

- a. Salman Rushdie, 'Imaginary Homelands', from *Imaginary Homelands*.
- b. George Orwell, 'Politics and the English Language.'
- c. Seamus Heaney, 'The Redress of Poetry', from the *The Redress of Poetry* (London : Faber, 1995).
- d. Adrienne Rich, 'When We Dead Awaken : Writing as Revision', from Adrienne Rich's Poetry (Norton Critical Edition).
- e. Denys Thompson and E.R. Leavis, 'Advertising Types of Appeal', from *Culture and Environment*.
- f. *Topics:* Social Realism and the Contemporary Novel; Folklore and the Contemporary Novel; Black Women's Writing; Identity in Contemporary Poetry; Tragicomedy in Contemporary Theatre.

**Option B. Literary Theory (i)**

1. *Marxism:*

- i. Antonio Gramsci. 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers,' *Selections from the Prison Notebooks*, ed. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971), pp. 5, and 245-6.
- ii. Bertolt Brecht, 'A Short Organum to the Theatre,' in John Willet, ed. *Brecht on Theatre*, pp. 179-205.
- iii. Georg Lukacs, 'Critical Realism and Socialist Realism,' from *The Meaning of Contemporary Realism*.

- iv. Louis Althusser, 'Ideology and Ideological State Apparatuses,' from *Lenin and Philosophy and Other Essays*.
2. *Feminism*:
- i. Elaine Showalter, 'Introduction' in *A Literature of Their Own: British Women Novelists from Bronte to Lessing (1977)*.
  - ii. Juliet Mitchell, 'Femininity, Narrative and Psychoanalysis', in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988), pp. 426-30.
  - iii. Michele Barrett, 'The Cultural Production of Gender'.
  - iv. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, eds. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981), pp. 107-110.
3. *Post-Colonial Studies*:
- i. Edward Said, *Orientalism*. (Hamondsworth: Penguin, 1978). chapter 1
  - ii. Gayatri Chakravarty Spivak, 'Can the Subaltern Speak?' in *Colonial Discourse and Postcolonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman (London: Harvester Wheatsheaf, 1993).
  - iii. Gauri Vishwanathan, 'The Beginnings of English Literary Study in British India', *Oxford Literary Review*.
  - iv. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category' from *In Theory: Classes, Nations, Literatures* (London: Verso, 1992).

### Option C. Women's Writing in the Nineteenth and Twentieth Centuries (i)

Unit-1.	Elizabeth Barrett Browning	<i>Aurora Leigh</i> . Book V lines 1-447
	Emily Dickinson	'Because I Could not Stop for Death', 'Elysium is as Far as to', 'I had no Time to Hate', 'I Felt a Funeral in My Brain', 'I Heard a Fly Buzz', 'The Soul Selects Her Own Society'.
	Sylvia Plath	'Daddy', 'Lady Lazarus', 'Soliloquy of a Solipsist', 'Mirror'
	Marge Piercy	'Rape Poem', 'The Consumer', 'For shoshana Rihn - Pat Swinton', 'Right to Life'.

Unit 2.	Kate Chopin	‘The Story of an Hour’
	Katherine Mansfield	‘Bliss’
	Charlotte P. Gilman	‘The Yellow Wallpaper’
	Willa Cather	‘Coming Aphrodite’
	Mahasweta Devi	‘Draupadi’, in Gayatri Chakravarty Spivak, <i>In Other Worlds</i> , pp. 179-96.

Unit 3. Background Prose Readings and Topics

*Readings*

- a. Virginia Woolf. Chapter 1 and selections from Chapter 3 of *A Room of One’s Own* (New York : Harvest *HGJ*, 1957), pp. 3-24 and 48-59.
- b. Simone de Beauvoir, ‘Introduction’ in the *The Second Sex in New French Feminisms*. eds. Elaine Marks and Isabelle de Courtivron (New York : Schocken Books, 1981), pp. 41-56.
- c. Sandra Gilbert and Susan Gubar, Chapter 2: ‘The Infected Sentence : Women’s Authorship and the Anxiety of Influence’ from *The Madwoman in the Attic* (Yale Univ. Press, 1979), pp. 45-92.
- d. Cora Caplan ‘Women and Language’, in Deborah Cameron, ed., *Feminist Linguistics, A Reader :*
- e. Sigmund Freud, ‘Female Sexuality’, in *The Collected Works of Sigmund Freud*, vol. 5 (London : Hogarth Press, 1957), pp. 252-272.

f. *Topics :*

Redefining the male dominated lyric tradition; Sexual politics in the construction of the self in modernist women’s writing; The confessional mode in women’s writing; Social reform movements and their impact on gender relations in India; The correlation between Aesthetics and Activism in women’s writing

**Option D. Modern European Drama (i)**

Unit-1. Henrik Ibsen *Ghosts (Penguin)*

Unit-2. August Strindberg *Miss Julie (Methuen)*

Unit-3. Background Prose Readings and Topics :

*Readings:*

- a. Stanislavski, *An Actor Prepares* (Penguin) Chapter 8. "Faith and the Sense of Truth," sections 1,2,7,8, 9 (pp. 121--5, 137--46).
- b. Raymond Williams, *Tragedy and Revolution in Modern Tragedy*, revised edition (London,: Verso, 1979) pp. 61--84.
- c. Bertolt Brecht, 'The Street Scene' (pp. 121-8), 'Theatre for Pleasure or Theatre for Instruction' (pp. 68-76) and 'Dramatic Theatre vs. Epic Theatre' (chart)- (p.31) from *Brecht on Theatre. The Development of an Aesthetic*, ed. John Willet (London : Methuen, 1992).
- d. Antonin Artaud, 'No More Masterpieces', from *The Theatre and its Double* (London : Calder and Boyars, 1970), pp. 55.63.
- e. George Steiner, 'On Modern Tragedy', from *The Death of Tragedy* (London : Faber), pp. 303-24.
- f. Jean Genet, *Reflections on Theatre* (London: Faber), chapter 2: 'The Strange Word Urb...' pp.63-74.
- g. *Topics :*  
Naturalism, expressionism in theatre; Forms of realism in European drama; Politics, social change and theatre,; Performance and text; Avant Garde drama; Tragedy and notion of heroism in post-war European drama.

# SEMESTER VI

## *Paper 20: English Literature 5 (ii)*

Unit-1.	Joseph Conrad	<i>Heart of Darkness</i>
Unit-2.	D.H. Lawrence	<i>Sons and Lovers</i>
Unit-3.	Virginia Woolf	<i>Mrs. Dalloway</i>

**Paper 21: Contemporary Literature (ii)**

Unit-1.	Gabriel Garcia Marquez	<i>Chronicle of a Death Foretold</i>
Unit-2.	Dario Fo Ngugi wa Thiongo	<i>Accidental Death of an Anarchist</i> <i>The Trial of Dedan Kimatby</i>
Unit-3.	Pablo Neruda	'Poetry', 'Tonight I can Write', 'The Way Spain Was', 'Ars Poetica', 'Discoverers of Chile', 'Ode to a Tomato'(Penguin)
	Derek Walcott	'A Far Cry from Africa', 'Goats and Monkeys', 'Names', 'The Sea is History'
	Margaret Atwood	'Spelling', 'This is a Photograph of Me', 'Procedures for Underground', 'The Animals in that Country', 'The Landlady'.

**Paper 22: Any one of the following**

Students who have opted for Part (i) of a given option in Paper 15 will be required to opt for Part (ii) of the same option here.

**Option A. Anglo-American Writing from 1930(ii)**

Unit-1.	Arthur Miller	<i>The Crucible</i>
	Tom Stoppard	<i>Rosencrantz and Guildenstern are Dead</i>
Unit-2.	Toni Morrison	<i>Beloved</i>
Unit- 3.	Adrienne Rich	‘Aunt Jennifer’s Tigers’, ‘Necessities of Life’. ‘Diving into the Wreck’, ‘Snapshots For a Daughter-in-law’, ‘A Valediction Forbidding Mourning’.
	Philip Larkin	‘Whitsun Weddings’, ‘Annus Mirabilis’, ‘Dublinesque’, ‘Homage to a Government’, ‘Toads’, ‘The Explosion’
	Seamus Heaney	‘Bogland’, ‘Traditions’, ‘Punishment’, ‘An Ulster Twilight’, ‘The Railway Children’, ‘From the Frontier of Writing’.

**Option B. Literary Theory (ii)**

- Unit 1. *Post-Structuralism, Deconstruction, Post-Modernism:*
- i. Jacques Derrida, ‘Structure, Sign and Play in the Discourse of the Human Science in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988), pp. 108-23.
  - ii. Michel Foucault, ‘Truth and Power,’ from *Power/Knowledge* (New York: Pantheon, 1977).
  - iii. Jean-Francois Lyotard, ‘Answering the Question: What is Postmodernism?,’ from *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press. 1984).
- Unit 2. *Cultural Studies:*
- i. Raymond Williams, from ‘Forms,’ in *Culture* (London: Fontana. 1981), pp. 154-80.
  - ii. Stephen Greenblatt, ‘Introduction’ in *Renaissance Self-Fashioning* (Chicago: University of Chicago Press, 1980), pp. 1-9.
  - iii. Alan Sinfield and Jonathan Dollimore, ‘Foreword’ and ‘Introduction’ in *Political Shakespeare. New Essays in Cultural Materialism* (Ithaca: Cornell, 1985), pp. vii-viii, 2-17.

- iv. Roland Barthes, from *Mythologies* (New York: Noonday Press. 1972): ‘The World of Wrestling: ‘Novels and Children’, ‘Toys; ‘Striptease’, ‘Photography and Electoral Appeal’, ‘The Lost Continent; Plastic; and ‘The Great Family of Man’; pp. 15-25,50-5,84-7 and 91-102.

Unit-3. Background Prose Readings:  
Terry Eagleton, *Literary Theory: An Introduction*. 2<sup>nd</sup> edn. (Oxford: Blackwell).

### **Option C. Women’s Writing the Nineteenth and Twentieth Centuries (ii)**

Unit-1. Alice Walker *The Colour Purple*

Unit-2. Doris Lessing *The Golden Notebook*

Unit-3. Rassundari Debi Excerpts from Amar Jiban  
in Susie Tharu and K. Lalita,  
ed., *Women’s Writing in India*  
(Delhi : Oxford, 1989),  
Vol. 1, pp. 191-202.

Pandita Ramabai Excerpts from Tharu and Lalita  
ed. *Women’s Writing in India*  
vol. 1, pp. 247-53.

Florence Nightingale *Cassandra*  
Harriet Jacob *Incidents in the Life of a Slave Girl*

### **Option D. Modern European Drama (ii)**

Unit-1. Bertolt Brecht *The Good Woman of Szechuan* (Methuen)

Unit-2. Jean Genet *The Balcony* (Faber)

Unit-3. Eugene Ionesco *Rhinoceros* (Penguin)



**PAPER 23**

**CONCURRENT – DISCIPLINE  
CENTERED II**