The purpose of the new BA Honours course in English, under the semester system, is to provide a thorough grounding in literature written in the English language, from the earliest period to the present day. The course is not confined to literature produced in the British Isles but will also take into account the global reach of the language and the diversity and range of all its literary manifestations, especially in the postcolonial world. One important feature of the course is its cross-disciplinary character. Students will be exposed to the interface of literature with other kinds of textuality in contemporary culture and society, and to the various possible applications of disciplinary skills.

The course strives to achieve a balance between compulsory—or ‘core’—components and specialised or ‘optional’ areas. While students will be expected to master the fundamentals of their discipline in the core courses, they may exercise individual preferences or seek to develop applied skills in the optional courses. The syllabi for the core courses is therefore relatively fixed and determined, while the optional courses are designed to allow more flexibility to both student and teacher. Specific reading lists will be supplied to students who opt for these courses well before the beginning of the semester.

Course requirements

1. At the BA level, students will have to take 12 ‘core’ or compulsory courses and six optional courses.
2. Not all the courses listed below will be offered in any single academic year. The choice of courses will depend on the convenience of teachers and the interests of students, with the provision that all major areas are covered.
3. The department may devise new courses from time to time. These will be notified to the students through a decision of the Board of Studies and in consultation with the Faculty Council.
4. At the BA level, the students also have to opt for six ‘extra-departmental’ courses, spread over the first four semesters. The break-up of courses (core, optional and extra-departmental) will be as follows:
Semester | Core | Optional | Extra-Dept. | Total
---|---|---|---|---
1 | 2 | - | 2 | 4
2 | 3 | - | 1 | 4
3 | 2 | 1 | 1 | 4
4 | 1 | 1 | 2 | 4
5 | 2 | 2 | - | 4
6 | 2 | 2 | - | 4
Total | 12 | 6 | 6 | 24

1 Students may please note that with one exception, the extra-departmental courses have to be chosen from courses offered by other departments in the Arts Faculty. The only exception is in the second semester, when the students for the English (Honours) degree will have to take the ‘Christian and Classical Background’ extra-departmental course offered by the Department of English.

2 At the BA level, the department will offer a total of six extra-departmental courses.

3 From time to time, the department will also offer certain optional courses (honours) to extra-departmental students. This will be done in consultation with other departments in the Arts Faculty.

### COURSE STRUCTURE

**BA (Honours)**

<table>
<thead>
<tr>
<th>Title of the Course</th>
<th>Course Number</th>
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<tbody>
<tr>
<td><strong>Semester 1</strong></td>
<td></td>
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<tr>
<td><strong>Core Courses</strong></td>
<td></td>
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<tr>
<td>1. English Literature 1760-1830</td>
<td>Eng/UG/1.1.4</td>
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<tr>
<td>2. English Literature 1830-1900</td>
<td>Eng/UG/1.1.5</td>
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| **Semester 2**      |               |
| **Core Courses**    |               |
| 3. Literature and the other Arts | Eng/UG/1.2.9 |
| 4. Postcolonial English Literature | Eng/UG/1.2.7 |
| 5. Rhetoric and Composition | Eng/UG/1.2.10 |

| **Semester 3**      |               |
| **Core Courses**    |               |
| 6. History of Language, Old and Middle English Literature | Eng/UG/2.1.1 |
| 7. English Literature 1560-1630 | Eng/UG/2.1.2 |
Optional Courses
Any one from the list of the optional courses

Semester 4
Core Courses
  8. English Literature 1630-1760  Eng/UG/2.2.3

Optional Courses
Any one from the list of the optional courses

Semester 5
Core Courses
  9. English Literature 1900-2000  Eng/UG/3.1.6
  10. Detailed Study of a Shakespeare Play  Eng/UG/3.1.11

Optional Courses
Any one from the list of the optional courses

Semester 6
Core Courses
  11. Criticism  Eng/UG/3.2.8
  12. Indian Writing in English  Eng/UG/3.2.12

Optional Courses
Any two from the list of the optional courses

OPTIONAL COURSES

1. Old English Literature  Eng/UG/O1
2. Middle English Literature  Eng/UG/O2
3. Chaucer and Langland  Eng/UG/O3
4. Renaissance Drama Excluding Shakespeare  Eng/UG/O4
5. The Tempest and its Aftermath  Eng/UG/O5
6. Metaphysical Poetry  Eng/UG/O6
7. Shakespeare in the 20th Century  Eng/UG/O7
8. Introduction to the Renaissance  Eng/UG/O8
9. Literature of the English Revolution  Eng/UG/O9
10. The Age of Enlightenment  Eng/UG/O10
11. The Romantic Novel  Eng/UG/O11
13. Romanticism, Verbal and Visual  Eng/UG/O13
14. The Industrial Novel  Eng/UG/O14
15. Images of the Orient in Romantic Literature  Eng/UG/O15
<table>
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<tr>
<th>Course Title</th>
<th>Code</th>
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<tbody>
<tr>
<td>16. Victorian Women Poets</td>
<td>Eng/UG/O16</td>
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<tr>
<td>17. The Fallen Woman and the 19th Century Novel</td>
<td>Eng/UG/O17</td>
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<tr>
<td>18. Poplar and Genre Fiction in the 19th Century</td>
<td>Eng/UG/O18</td>
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<td>19. Edgar Allan Poe</td>
<td>Eng/UG/O19</td>
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<td>20. Crossover: the uses of popular forms of fiction</td>
<td>Eng/UG/O20</td>
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<tr>
<td>21. Drama of Ideas in the 20th Century</td>
<td>Eng/UG/O21</td>
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<td>22. American Poetry</td>
<td>Eng/UG/O22</td>
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<tr>
<td>23. Modernist Prose</td>
<td>Eng/UG/O23</td>
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<tr>
<td>24. Crime Fiction</td>
<td>Eng/UG/O24</td>
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<tr>
<td>25. Literature and Censorship</td>
<td>Eng/UG/O25</td>
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<tr>
<td>26. History, Literature and Criticism</td>
<td>Eng/UG/O26</td>
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<tr>
<td>27. Tragedy</td>
<td>Eng/UG/O27</td>
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<td>28. Comedy</td>
<td>Eng/UG/O28</td>
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<td>29. Drama in Practice</td>
<td>Eng/UG/O29</td>
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<tr>
<td>30. Global Cultures</td>
<td>Eng/UG/O30</td>
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<tr>
<td>31. Postcolonial Theory</td>
<td>Eng/UG/O31</td>
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<tr>
<td>32. The American Novel</td>
<td>Eng/UG/O32</td>
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<tr>
<td>33. The Novel and Modernity</td>
<td>Eng/UG/O33</td>
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<tr>
<td>34. African Writing in English</td>
<td>Eng/UG/O34</td>
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<td>35. Settler Colony Literature</td>
<td>Eng/UG/O35</td>
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<tr>
<td>36. Contemporary Drama in English</td>
<td>Eng/UG/O36</td>
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<tr>
<td>37. Cultures of Protest</td>
<td>Eng/UG/O37</td>
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<tr>
<td>38. Writing in Practice</td>
<td>Eng/UG/O38</td>
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**COURSE DETAILS**

**Core Courses**

1. History of Language, Old and Middle English Literature

A. **History of Language: The Emergence of Early Modern Prose**
   1. Origins of the English language and its place in the Indo-European literature
   2. Early foreign influences on the vocabulary of English
   3. Orthography and pronunciation
   4. The triumph of the vernacular: Chaucer to Shakespeare, incl. Bible translations

B. **Old and Middle English Literature**
   History of Old and Middle English Literature from the beginnings to c.1500, looking at the key primary texts in translation.
Texts
K. Crossley-Holland, *The Anglo-Saxon World*
S.A.J. Bradley, *Anglo-Saxon Poetry*
Michael Swanton, *Anglo-Saxon Prose*
B. Stone, *Medieval English Verse*

Recommended reading
Greenfield & Calder, *A New Critical History of Old English Literature*
Michael Swanton, *English Literature before Chaucer*
Barron, *Medieval English Romance*
C.L. Wrenn, *The English Language*

2. English Literature 1500-1630

A. BACKGROUND
   Historical introduction to the Renaissance

B. DRAMA
   1. Two plays by Shakespeare
   2. One play by Marlowe

C. POETRY
   Selections from the poetry of Skelton, Wyatt, Sidney, Spenser, Elizabeth I, Wroth, Shakespeare, Donne

D. PROSE
   Selections from Bacon’s *Essays*, Sidney’s *Arcadia* and More’s *Utopia*

Recommended reading
Douglas Bush, *Prefaces to Renaissance Literature*
Hardin Craig, *The Enchanted Glass*
A.L. Rowe, *The Elizabethan Renaissance*
David Norbrook, *Politics and Poetry in Renaissance England*
L.C. Knights, *Drama and Society in the Age of Jonson*
Frances Yates, *Astraea*
Stephen Greenblatt, *Renaissance Self-Fashioning*
Julia Briggs, *This Stage-Play World*

3. English Literature 1630-1760
1) **A. BACKGROUND**  
   History, politics and culture 1630-1760

B. **Drama**  
   One play by John Dryden/ William Congreve/ John Gay

C. **POETRY (SELECTIONS FROM)**  
   1. Milton, Marvell  
   2. Religious poetry: Vaughan, Crashaw and Traherne  
   3. Phillips, Finch  
   4. Satire: Pope, Rochester, Dryden, Johnson

D. **FICTION**  
   Two novels by Aphra Behn/ Daniel Defoe/ Henry Fielding

E. **PROSE**  
   Any one of the following components:  
   1. Pamphlets  
   2. Periodical essays  
   3. Journals  
   4. Biographies

**Recommended reading**  
Jeremy Black, ed., *An Illustrated History of Eighteenth Century Britain, 1688-1793*  
James Clifford, ed., *Eighteenth Century English Literature: Modern Essays in Criticism*  
Bonamy Dobree, *The Oxford History of English Literature Vol. 7*  
Christopher Hill, *The World Turned Upside Down: Radical Ideas During the English Revolution*  
Ian Jack, *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*  
Ronald Paulson, *Satire and Novel in Eighteenth Century England*  
Pat Rogers, *The Augustan Vision*  
Basil Willey, *The Seventeenth Century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*

4. **English Literature 1760-1830**  
   1) **A. BACKGROUND**  
      The historical context of the Romantic Movement

B. **FICTION**  
   1. Two novels by Mary Shelley / Jane Austen / Walter Scott / Peacock
C. **POETRY (SELECTIONS FROM)**
   Gray, Wordsworth, Coleridge, Blake, Keats, Shelley, Byron,
   Robinson, Clare, Charlotte Smith

D. **PROSE**
   Extracts from Burke, Paine, Godwin, Lamb, Hazlitt, Wollstonecraft, De
   Quincey

**Recommended reading**
Marilyn Butler, *Romantics, Rebels and Reactionaries*
Boris Ford, ed., *New Pelican Guide to English Literature, Vol. 5*
E.J. Hobsbawm, *The Age of Revolutions 1789-1848*
Jerome McGann, *The Oxford Book of Romantic Period Verse*
William St Clair, *The Godwins and the Shelleys*

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5. **English Literature 1830–1900**
   1) **A. BACKGROUND**
      The Victorian Age: literature, society, industry, empire

   **B. FICTION**
      Three novels from among the works of Dickens, Emily Bronte, Charlotte
      Bronte, Hardy, Carroll, George Eliot, Elizabeth Gaskell, Wilde

   **C. **POETRY (SELECTIONS FROM)**
      1. Tennyson
      2. Robert Browning
      3. Elizabeth Barrett Browning
      4. Swinburne
      5. Arnold
      6. Christina Rossetti

   **D. **PROSE**
      Extracts from Carlyle, Pater, Ruskin, Morris

**Recommended reading**
G.M. Trevelyan, *English Social History*
Asa Briggs, *A Social History of England*
Arthur Pollard, ed., *The Victorians*
Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of
English Literature 1830–1890*
G.M. Young, *Victorian England: Portrait of an Age*
J.H. Buckley, *The Victorian Temper: A Study in Literary Culture*
Gilbert & Gubar, *The Madwoman in the Attic*
6. English Literature 1900-2000

A. BACKGROUND
Modernism and beyond

B. FICTION
1. Two novels by Virginia Woolf / DH Lawrence / EM Forster / Conrad / Alice Walker/ Toni Morrison / Greene
2. Four short stories from Joyce, Angela Carter, Maugham, JG Ballard, Roald Dahl, Kipling

C. DRAMA
2. Arthur Miller, *Death of a Salesman*

D. POETRY (SELECTIONS FROM)
Selections from the poetry of Hopkins, Yeats, Eliot, Frost, Plath, Langston Hughes, Auden, Owen

E. PROSE
Selected essays by George Orwell, Marshall McLuhan, Susan Sontag, Germaine Greer, Russell

Recommended reading
AJP Taylor, *English History 1914-1945*
Paul Fussell, *The Great War and Modern Memory*
Julian Symons, *The Thirties*
Angus Calder, *The People’s War*
Martin Esslin, *Theatre of the Absurd*
Bernard Bergonzi, *Wartime and Aftermath: English Literature and its Background*
Alan Sinfield, ed, *Society and Literature 1945-1970*
Gilbert & Gubar, *No Man’s Land: Vol. 2: Sexchanges*

7. Postcolonial English Literature

A. BACKGROUND AND THEMES
1. The scope of postcolonial studies
2. The historical background to postcolonial studies
3. Postcolonial literature and the reclaiming of history
4. Postcolonial writing and the politics of language
B. Texts

1. PROSE
Two novels from among the works of Chinua Achebe / J M Coetzee / Patrick White / Buchi Emecheta
Selections from the prose writings (fictional and non-fictional) by Atia Hossain, VS Naipaul, Alex La Guma, Doris Lessing, Ngugi wa Thiong’o, CLR James, Wilson Harris, Peter Carey, Sara Suleri

2. DRAMA
One play by Wole Soyinka / Derek Walcott / Athol Fugard

3. POETRY
Selections from the poetry of Derek Walcott, Louise Bennett, Andrew Salkey, Michael Ondaatje, Shirley Lim, Wole Soyinka, Gabriel Okara, Dennis Brutus, Sujata Bhatt

Recommended reading
Ashcroft, Griffiths and Tiffin, *The Empire Writes Back*
Ashcroft, Griffiths and Tiffin, *The Postcolonial Studies Reader*
Eugene Benson and L. Conolly (eds.), *Encyclopedia of Postcolonial Literatures in English* (2nd ed.)
B.M. Gilbert, *Postcolonial Theory: Contexts, Practices, Politics*
Ngugi wa Thiong’o, *Decolonising the Mind*
Frantz Fanon, *The Wretched of the Earth*
Meenakshi Mukherjee and Harish Trivedi (eds.), *Interrogating Postcolonialism*

8. Criticism

1. Genres: Tragedy, Comedy, Novel, Lyric and Epic
2. Terms and concepts: Mimesis, Symbol, Imagination, Realism, Dialectic and Sign
3. Practical Criticism

Recommended reading
Plato, *Republic*
Aristotle, *Poetics*
A. Fowler, *Kinds of Literature*
Raymond Williams, *Keywords*

9. Literature and the Other Arts

1. Theatre
2. Film
3. Song lyrics
4. Comics and graphic novels
10. Rhetoric and Composition
This core course is designed to give students a sense of how to go about executing academic writing assignments. It will introduce them to the special needs of academic writing, to the rigours of logical argument and the need for extreme care in handling material gleaned from other authors and sources. It will show them how to use ideas with respect, to quote transparently and to document their researches using the main approved systems of documentation. They will also be taught the essentials of proofing and editing manuscripts.

The final module will cover the principles of prosody, scansion and rhetoric. In it students will be taught to scan poetic lines and to recognize the common English metres. They will also learn to identify examples of the common rhetorical figures.

The course will address the following areas:

1. Academic writing: first principles
2. ‘Criticism’ in an academic context
3. Creating and arranging an academic argument
4. Making intelligent use of reference matter
5. Avoiding plagiarism
6. Documentation: systems and conventions
7. Basics of proofing and editing
8. Prosody and scansion
9. Rhetoric

Recommended Reading
Richard Lanham, *A Handbook of Rhetorical Terms*
Paul Fussell, *Poetic Metre and Poetic Form*
Kate L. Turabian, *A Manual for Writers of Theses, Term Papers and Essays*
*The Chicago Manual of Style* (16th edition)

11. Detailed study of a Shakespeare play
This course will take students through a close reading of a single Shakespeare play. It will introduce students to the nature of textual transmission, historical
context, the Early Modern stage, and interpretative analysis. The choice of play in a particular semester will be specified at the beginning of the semester.

Selected Readings
Peter Hyland, *A New Introduction to Shakespeare*
K. Muir and S. Schoenbaum, *The New Cambridge Companion to Shakespeare*
Andrew Gurr, *The Shakespearean Stage*
F. P. Wilson, *Shakespeare and the New Bibliography*
A further reading list will be provided for the specific play prescribed.

12. Indian Writing in English
This course will cover Indian writing in the nineteenth and twentieth centuries, written originally in English. Themes such as nation-building, the politics of language, and the rewriting of history will be examined. The development of the novel, the short story, drama and poetry will be traced from the colonial to the postcolonial period. The relevance of print media (especially the press), the publishing industry and popular culture to Indian literature will be explored. Contemporary writing in English is one of the thrust areas.

A. PROSE: Selections from the nonfictional prose of Rammohun Roy, M.K. Gandhi, Rabindranath Tagore, Cornelia Sorabji, Ambedkar, Nehru, Nirad Chaudhuri

B. POETRY:
Selections from the works of Henry Derozio, Michael Madhusudhan Dutt, Toru Dutt, Tagore, Dhангopal Mukherji, Sarojini Naidu

C. DRAMA: One play by Asif Currimbhoy or Girish Karnad

D. FICTION:

Suggested Reading
K.R. Srinivasa Iyengar, *Indian Writing in English*
R. Sethi, *Myths of the Nation: National Identity and Literary Representation*
M. Mukherjee, *Realism and Reality: The Novel and Society in India*
Arvind Mehrotra, ed. *An Illustrated History of Indian Writing in English*
Optional Courses

Note: Not all the courses listed below will be offered in any single academic year. The choice of courses will depend on the discretion of the department and the interest of students, with the provision that all major areas are covered.

1. **Old English Literature**  Eng/UG/O1
   A study of the language of the period up to 1100 as a prelude to close reading and translation of prose and verse texts.

2. **Middle English Literature**  Eng/UG/O2
   A study of selected prose and verse texts of the period 1100-1500, including linguistic and literary issues.

3. **Chaucer and Langland**  Eng/UG/O3
   The two major authors of the period will be studied through selections from their major work. Their separate uses of allegory, dream, Estates satire and pilgrimage will be studies comparatively.

4. **Renaissance Drama Excluding Shakespeare**  Eng/UG/O4
   Selected plays from the works of Christopher Marlowe, Ben Jonson, Thomas Middleton, John Fletcher, John Webster.

5. **The Tempest and its Aftermath**  Eng/UG/O5
   This course will look at Shakespeare’s *The Tempest*, as well as its colonial and postcolonial re-appropriations. It will begin with a careful reading of the play in its contemporary historical and dramatic contexts, placing it against the Bermuda pamphlets as well as within the politics of the Stuart court, and considering the play’s formal and genetic characteristics. It will then go on to examine the mythicization of the Prospero-Caliban relationship and other elements of the play over centuries of re-reading, involving not only interpretation but re-working.

6. **Metaphysical Poetry**  Eng/UG/O6
   A close study of selections from the religious and secular poetry of Donne, Herbert, Vaughan, Traherne, Marvell and Crashaw.

7. **Shakespeare in the 20th Century**  Eng/UG/O7
   This course is designed to help students contextualise Shakespeare and tackle issues of “relevance”:
   a. Twentieth Century reworkings, adaptations and appropriations of Shakespeare—Stoppard, Bond etc.
   b. Shakespeare on film
   c. Twentieth Century performances of Shakespeare
   d. Postcolonial Shakespeare—Shakespeare and “Us”
   e. The Shakespeare industry
8. **Introduction to the Renaissance**  
Eng/UG/O8  
This course will provide students with a foundation for the study of the complex cultural movement known as the Renaissance in Europe. It will give an account of historical and social changes as well as of humanist scholarship and pedagogy, and their contribution to the development of Renaissance art, culture and literature.

9. **Literature of the English Revolution**  
Eng/UG/O9  
The course includes a study of the social and cultural backgrounds of the English Revolution; study of select prose pamphlets; the poetry of Milton and Marvell

10. **The Age of Enlightenment**  
Eng/UG/O10  
This course will explore the intellectual movement called ‘Enlightenment’ which began in England in the 17th century and spread out to France and Germany in the 18th, by introducing students to selected texts from the domains of philosophy, political theory, economics, science and religion. It is designed to provide background readings to the study of literature, with a view to understanding what is Enlightenment and how it has increasingly come under criticism from the late 18th century to the present.

11. **The Romantic Novel**  
Eng/UG/O11  
A reading of five novelists—Walpole, Mrs Radcliffe, Lewis, Scott and Jane Austen. The reading will examine their major thematic and stylistic characteristics, some of them already evident in the new poetry and drama of the time.

12. **British Romantic Poets**  
Eng/UG/O12  
This course will draw attention to the large corpus of women’s poetry in the Romantic period—in particular the themes and concerns of this poetry as well as experiments with form.

13. **Romanticism, Verbal and Visual**  
Eng/UG/O13  
This course is intended to help define Romanticism by presenting the poetry of this period together with an audio-visual presentation of the works of Blake, Constable, Turner and others.

14. **The Industrial Novel**  
Eng/UG/O14  
A reading of three of the five major industrial novelists: Mrs Tonna, Mrs Gaskell, Disraeli, Dickens and Charles Kingsley. The reading will attempt to formulate the ways in which the generic boundaries of the novel are extended by the new subject matter and setting.

15. **Images of the Orient in Romantic Literature**  
Eng/UG/O15  
This course is a selective reading of English prose, poetry and drama of the Romantic period with a view to studying the context and significance of certain
images of the Orient recurring in these texts. It will help the students to assess how inadequately the concepts of an Oriental Renaissance or of Orientalism as ideology can be used to describe and explain a literary phenomenon which connected German idealism, revolutionary Romanticism and Orientalism as an academic practice.

16. **Victorian Women Poets**  
Eng/UG/O16  
This course will focus on the female poetic voices of the Victorian period, an age largely dominated by the male poets. The question of the female writer’s role / position in society, the tension between the private domestic sentiments and the larger public concerns, the contemporary responses and modern critical reassessments: these issues will frame a discussion of the works of Elizabeth Barrett Browning, Christina Rossetti, Emily Bronte, George Eliot, Felicia Hemans and Letitia Elizabeth Landon, among others.

17. **The Fallen Woman and the 19th Century Novel**  
Eng/UG/O17  
The ‘fallen woman’ is a recurrent figure in the prose, poetry and art of the nineteenth century. This course seeks to trace the emergence of the ‘fallen woman’ from a marginal presence to a position of pivotal importance in 19th century English fiction. The novels selected for detailed study will be chosen from the works of Walter Scott, Elizabeth Gaskell, George Eliot, Thomas Hardy and George Moore. Comparative references may also be made to the works of 19th century European novelists like Flaubert and Tolstoy.

18. **Popular and Genre Fiction in the 19th Century**  
Eng/UG/O18  
This course will look at the following genres of popular fiction in the 19th century: the historical romance, children’s story, sensation story, science fiction, detective story and the adventure stories. Writers may include Bulwer-Lytton, Lewis Carroll, Mary Braddon, Wilkie Collins, Rider Haggard, HG Wells, RL Stevenson, Conan Doyle, Bram Stoker and others.

19. **Edgar Allan Poe**  
Eng/UG/O19  
This course will deal with the life and selected works of Edgar Allan Poe, as well as with diverse critical approaches to his writings. Candidates opting for the course are expected to read at least one biographical study of Poe’s selected tales and poems, and several critical works representing the different schools of Poe criticism.

20. **Crossover: the uses of popular forms of fiction**  
Eng/UG/O20  
Possible authors: Joseph Conrad (adventure/spy); sections of *Ulysses*; Graham Greene (Entertainments); John Fowles (*The Collector, The French Lieutenant’s Woman*); Doris Lessing / Murdoch (science fiction novels” *The Good Terrorist/ The Black Prince*); Truman Capote (*In Cold Blood*); Angela Carter (fairy tales); Ursula le Guin (science-fiction); Patricia Highsmith (the Ripley novels); Peter Carey (*The True History of the Kelly Gang*)
21. Drama of Ideas in the 20th Century
   Eng/UG/O21
   This course will look at the development of ‘Drama of Ideas’ beginning with
   Ibsen and moving on to a detailed study of some of Shaw’s plays.

22. American Poetry
   Eng/UG/O22
   This course seeks to introduce students to the social, historical, cultural and
   critical contexts of American poetry both in the 19th and 20th century. This
   background reading would enable students to better understand the close textual
   analysis of individual poems that would follow.

23. Modernist Prose
   Eng/UG/O23
   This course will require a close study of selected shorter prose pieces, fictional or
   non-fictional, of Virginia Woolf, James Joyce and DH Lawrence.

24. Crime Fiction
   Eng/UG/O24
   Examples of early novels: Golden Age of Detective Fiction; American
   ‘hardboiled’ crime fiction; Police Procedure; Later Women Novelists; Spy fiction;
   early and post-Cold War; Domestic thriller. Secondary material: Julian Symons,
   Jerry Palmer, John Cawelti, Colin Watson, Stephen Knight.

25. Literature and Censorship
   Eng/UG/O25
   This course will look at the ways in which various kinds of censorship have
   impacted writers and writing. The course will look at the history of censorship in
   general and several case studies in particular. Possible topics: Samizdat,
   Clandestine publishing, Exile publishing, Expurgation, The Holocaust, Index
   Librorum Prohibitorum, Libel, Pornography, Press Regulation; Stamp Acts.
   Possible case studies: Mark Twain, DH Lawrence, James Joyce, Salman Rushdie
   and others.

26. History, Literature and Criticism
   Eng/UG/O26
   This course is intended to acquaint students with recent debates pertaining to the
   relationship of history, literary texts and critical theory. It will pay particular
   attention to theories of imitation and mediation, theories of ideology and world-
   views, and discussions of the relationship of text and event.
   Selections from:
   JP Sartre, *What is Literature?*
   Raymond Williams, *Marxism and Literature*
   H. Aram Veeser, ed, *New Historicism: A Reader*
   Claudio Guillen, *Literature as System*
   Hayden White, *Tropics of Discourse*

27. Tragedy
   Eng/UG/O27
   Through a historical survey of tragedy from Greek to modern times, this course
   presents the development of not only tragedy as a genre but also theatre as an art
   form across the world.
28. Comedy  Eng/UG/O28
The course will concentrate on the main structures and themes of comic drama, beginning with the Old Greek Comedy and ending with modern comedy.

29. Drama in Practice  Eng/UG/O29
The idea that plays must be studies with reference to their staging is the pedagogical aim of this course. The instructor will direct a production of a text involving students in both onstage and backstage activities. Evaluation comprises papers and/or examinations on the selected play or author, as well as assessment of the students’ involvement and creative contribution to the project. Admission to this course will depend on auditions and tests conducted in the first week. Therefore, interested students must submit their resumes with relevant information to the instructor in advance.

30. Global Cultures  Eng/UG/O30
An interdisciplinary course that enables the undergraduate student to read literary and other texts in the context of globalization of culture from the colonial period onwards. The lectures will be followed by discussions on relevant literary or audio/visual texts. Students will submit a project at the end of the semester. Lectures will primarily focus on issues such as:
Colonialism old and new: the history of globalisation
The colonial and global subtext of post-1600 English literature
Globalism, education and language
The impact of evolving global infrastructures: the print and electronic media
‘Westernisation’ and its contestation

31. Postcolonial Theory  Eng/UG/O31
This course on postcolonial theory will highlight basic concepts of the theory, outline the essentials of postcolonial criticism and move on to postcolonial ‘transformations’ and postcolonial ‘futures’.

32. The American Novel  Eng/UG/O32
This course will look at the contribution of some major 19th and 20th century American novelists like Hawthorne, Melville, James, Crane and Wright relating them to some of the major trends in the American novel.

33. The Novel and Modernity  Eng/UG/O33
This course will look at the rise and development of the English novel as the main vehicle of a nascent modernity, connecting its formal characteristics and representational nature with its social, cultural and intellectual changes that accompany its emergence. It will attempt to link generic considerations with historical ones, reading the novel as a document of modernity from the 18th to the 20th centuries.

34. African Writing in English  Eng/UG/O34
This course will cover the history and development of African literatures in
English, looking at politics, culture and social transformations. Notable texts from the literatures of Nigeria, Kenya and South Africa, among others, will be covered.

35. Settler Colony Literature      Eng/UG/O35
While the core course on postcolonial literature focuses Indian, Caribbean and African literature, this optional course introduces the student to the literature of settler / invader colonies, which reflects a continuity with European culture as well as characteristic themes and patterns of development. Lectures may cover the following areas: defining the nation, the history of settler/ invader colony literature, major themes in settler colony literature and representing the ‘native’.

36. Contemporary Drama in English      Eng/UG/O36
Reading of post-Second World War plays from the UK, US, Ireland, Canada, West Indies, Africa, Australia, New Zealand and India.

37. Cultures of Protest      Eng/UG/O37
The twentieth century has witnessed not only the globalisation of economies and cultures, but the globalisation of protest as well. This course examines the notion of cultural resistance, through a study of local and global movements in the last century and a survey of texts that respond to globalisation. A wide variety of 'texts' are explored, from treaties and agreements to posters, slogans, advertisement campaigns and literary/performance texts. Theories that have evolved out of protest culture, such as ecological criticism and eco-feminism will be studied to understand how cultures negotiate 'development'. The course may occasionally involve fieldwork as well.

38. Writing in Practice      Eng/UG/O38
This course is designed to give students the basic technical and stylistic skills necessary to write creative prose. It will use insights from critical theory but focus on the craft of writing and the art of evoking reader response. Students will develop their creativity through writing exercises and performance and become acquainted with the basics of writing professionally. They will be evaluated on the artistic quality, originality, and polish of their works. As endterm evaluation there will be four one-hour-long sessions of presentations open to the entire department in the final week of the course, and a final written examination.
MA
INTRODUCTION

The purpose of the new MA course in English, under the semester system, is to offer the postgraduate student of English Literature both basic and specialised training at an advanced level. It is qualitatively different from the BA Honours course, in that it assumes that the student has already made a commitment to higher learning, and is training either for an academic career, or for one that will utilise expertise in area studies.

Students will be required to take eight compulsory or ‘core’ courses, and eight optional courses. The compulsory requirement will equip the student to carry out teaching, research and allied academic activities in the general field of English studies in India and abroad. The optional courses are intended to develop specific research or professional interests. They are classified under broad chronological or thematic heads for convenience of reference, but the student is free to choose any combination of options.

Course requirements
- At the MA level, students will have to take eight 'core or compulsory courses, and eight optional courses.
- Optional courses are grouped under eight clusters: A, B, C, D, E, F, G, and H (see below). Students are free to choose any combination of options.

Optional courses
- Not all the optional courses listed below will be offered in any one year. The choice of options will depend on the availability of teachers and the interest shown by students.
- The department may devise new optional courses from time to time. These will be notified to the students through a decision of the Board of Studies, approved by the Faculty Council and the Executive Council, Jadavpur University.
- Specific reading lists for the optional courses will be supplied to students who opt for those courses well before the beginning of the semester. Course materials, as and when necessary, may also be supplied in the form of a booklet.
### COURSE STRUCTURE

#### MA

### CORE COURSES

**Semester 1**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>Eng/PG/1.1.1</td>
<td>1. Medieval and Renaissance English Literature</td>
</tr>
<tr>
<td>Eng/PG/1.1.5</td>
<td>2. English Literature 1830-1900</td>
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**Semester 2**

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>Eng/PG/1.2.3</td>
<td>3. English Literature 1630-1760</td>
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<tr>
<td>Eng/PG/1.2.4</td>
<td>4. English Literature 1760-1830</td>
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**Semester 3**

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<thead>
<tr>
<th>Course Number</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>Eng/PG/2.1.6</td>
<td>5. English Literature 1900-2000</td>
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<tr>
<td>Eng/PG/2.1.8</td>
<td>6. Literary Theory and Cultural Studies</td>
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**Semester 4**

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<tr>
<th>Course Number</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>Eng/PG/2.2.2</td>
<td>7. Renaissance Drama</td>
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<tr>
<td>Eng/PG/2.2.7</td>
<td>8. Postcolonial English Literature</td>
</tr>
</tbody>
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### OPTIONAL COURSES

#### Cluster A: Medieval and Renaissance English Literature

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>Eng/PG/A1</td>
<td>1. Old English Poetry and Prose</td>
</tr>
<tr>
<td>Eng/PG/A2</td>
<td>2. Old English Grammar</td>
</tr>
<tr>
<td>Eng/PG/A3</td>
<td>3. Early Middle English Literature</td>
</tr>
<tr>
<td>Eng/PG/A4</td>
<td>4. The Pilgrimage in Medieval Literature</td>
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<tr>
<td>Eng/PG/A5</td>
<td>5. Medieval Drama</td>
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<tr>
<td>Eng/PG/A6</td>
<td>6. Dream in Medieval Literature</td>
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<tr>
<td>Eng/PG/A7</td>
<td>7. Arthurian Romance</td>
</tr>
<tr>
<td>Eng/PG/A8</td>
<td>8. Chaucer</td>
</tr>
<tr>
<td>Eng/PG/A9</td>
<td>9. Petrarch and the Renaissance</td>
</tr>
<tr>
<td>Eng/PG/A10</td>
<td>10. Humanism</td>
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<tr>
<td>Eng/PG/A11</td>
<td>11. Renaissance Epic</td>
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<tr>
<td>Eng/PG/A12</td>
<td>12. Renaissance Art</td>
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<tr>
<td>Eng/PG/A13</td>
<td>13. The Protestant Reformation</td>
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<tr>
<td>Eng/PG/A14</td>
<td>14. Renaissance Political Thought</td>
</tr>
<tr>
<td>Eng/PG/A15</td>
<td>15. Renaissance Drama Excluding Shakespeare</td>
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<tr>
<td>Eng/PG/A16</td>
<td>16. Shakespeare</td>
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<tr>
<td>Eng/PG/A17</td>
<td>17. Donne</td>
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<tr>
<td>Eng/PG/A18</td>
<td>18. Revenge Tragedy</td>
</tr>
<tr>
<td>Eng/PG/A20</td>
<td>20. Women and the Renaissance</td>
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<tr>
<td>Cluster B: English Literature 1630-1760</td>
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<tr>
<td>21. Society and Literature during the English Civil War</td>
<td>Eng/PG/B1</td>
</tr>
<tr>
<td>23. Enlightenment and the Culture of Reason</td>
<td>Eng/PG/B3</td>
</tr>
<tr>
<td>24. The Beginnings of the Novel</td>
<td>Eng/PG/B4</td>
</tr>
<tr>
<td>25. Poetry, Politics, and Society, 1660-1760</td>
<td>Eng/PG/B5</td>
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<tr>
<td>26. Drama: Heroic, Comic and Sentimental</td>
<td>Eng/PG/B6</td>
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<tr>
<th>Cluster C: English Literature 1760-1830</th>
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<tbody>
<tr>
<td>27. Literature and the French Revolution</td>
<td>Eng/PG/C1</td>
</tr>
<tr>
<td>28. Romanticism and the Culture of Dissent</td>
<td>Eng/PG/C2</td>
</tr>
<tr>
<td>29. Shelley</td>
<td>Eng/PG/C3</td>
</tr>
<tr>
<td>30. Keats</td>
<td>Eng/PG/C4</td>
</tr>
<tr>
<td>31. Romantic Geographies</td>
<td>Eng/PG/C5</td>
</tr>
<tr>
<td>32. The Historical Novel</td>
<td>Eng/PG/C6</td>
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<tr>
<td>33. Sensibility, Travel and the Gothic</td>
<td>Eng/PG/C7</td>
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<tr>
<th>Cluster D: English Literature 1830-1900</th>
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<tbody>
<tr>
<td>34. Victorian Literature and Empire</td>
<td>Eng/PG/D1</td>
</tr>
<tr>
<td>35. Mystery and Detection in the Victorian Novel</td>
<td>Eng/PG/D2</td>
</tr>
<tr>
<td>36. New Woman Novels</td>
<td>Eng/PG/D3</td>
</tr>
<tr>
<td>37. Thomas Hardy</td>
<td>Eng/PG/D4</td>
</tr>
<tr>
<td>38. Darwin and the Victorian Novel</td>
<td>Eng/PG/D5</td>
</tr>
<tr>
<td>40. George Eliot</td>
<td>Eng/PG/D7</td>
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<tr>
<td>41. Nineteenth Century Women Novelists</td>
<td>Eng/PG/D8</td>
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<thead>
<tr>
<th>Cluster E: Literature in the Twentieth Century</th>
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<tbody>
<tr>
<td>42. Graham Greene</td>
<td>Eng/PG/E1</td>
</tr>
<tr>
<td>43. Modern Theatre</td>
<td>Eng/PG/E2</td>
</tr>
<tr>
<td>44. British Fiction Between the Wars</td>
<td>Eng/PG/E3</td>
</tr>
<tr>
<td>45. Modern European Fiction</td>
<td>Eng/PG/E4</td>
</tr>
<tr>
<td>46. Modernism and Poetry</td>
<td>Eng/PG/E5</td>
</tr>
<tr>
<td>47. Postmodern Fictions</td>
<td>Eng/PG/E6</td>
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</tbody>
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<tr>
<th>Cluster F: Postcolonial and American Literature</th>
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</thead>
<tbody>
<tr>
<td>48. Indian Writing in English</td>
<td>Eng/PG/F1</td>
</tr>
<tr>
<td>49. Subaltern Studies</td>
<td>Eng/PG/F2</td>
</tr>
<tr>
<td>50. American Literature in the Nineteenth Century</td>
<td>Eng/PG/F3</td>
</tr>
<tr>
<td>51. American Literature in the Twentieth Century</td>
<td>Eng/PG/F4</td>
</tr>
<tr>
<td>52. Ethnic-American Literature</td>
<td>Eng/PG/F5</td>
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<tr>
<td>53. African Writing in English</td>
<td>Eng/PG/F6</td>
</tr>
<tr>
<td>54. Caribbean Writing in English</td>
<td>Eng/PG/F7</td>
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<tr>
<td>55. Diaspora Studies</td>
<td>Eng/PG/F8</td>
</tr>
</tbody>
</table>
56. Canadian Literature  Eng/PG/F9
57. The Literature of New Zealand, Australia and the Asia Pacific  Eng/PG/F10
58. Shakespeare and Empire  Eng/PG/F11

Cluster G: Literary Theory and Cultural Studies
59. Textual Criticism  Eng/PG/G1
60. Many Feminisms  Eng/PG/G2
61. Foucault  Eng/PG/G3
62. Literature and Psychoanalysis  Eng/PG/G4
63. Greek Literary and Aesthetic Thought  Eng/PG/G5
64. Romantic Critical Thought  Eng/PG/G6
65. Realism  Eng/PG/G7
66. Structure, Sign and Play  Eng/PG/G8
67. Image and Text  Eng/PG/G9
68. A Change of Mind: Literature and the Human Brain  Eng/PG/G10
69. The Dream in Literature  Eng/PG/G11

Cluster H: Special Areas
70. Women, Writing, Madness  Eng/PG/H1
71. History of the Book  Eng/PG/H2
72. Shakespeare in Performance  Eng/PG/H3
73. Literature and the Visual Arts  Eng/PG/H4
74. Popular Literature  Eng/PG/H5
75. Translation: A Case Study of Tagore  Eng/PG/H6
76. Literature and Gender  Eng/PG/H7
77. Queer Studies  Eng/PG/H8
78. Utopian Literature  Eng/PG/H9
79. The Literature of Espionage  Eng/PG/H10
80. Writing Leisure  Eng/PG/H11
81. Learning English? A Study of Text Books in English  Eng/PG/H12
82. Literature and Film  Eng/PG/H13
83. Performative Play: The Literature and Culture of Sport  Eng/PG/H14
84. The Theban Plays of Sophocles  Eng/PG/H15
85. Classical Tragedy  Eng/PG/H16
86. Classical Comedy  Eng/PG/H17
87. Drama in Practice  Eng/PG/H18
88. Special Author  Eng/PG/H19
89. Children's Literature  Eng/PG/H20
90. Science Fiction  Eng/PG/H21
91. Linguistics  Eng/PG/H22
92. Language and Thought  Eng/PG/H23
93. Death in Western Civilization  Eng/PG/H24
94. Literature and Medicine  Eng/PG/H25
95. Writing in Practice  Eng/PG/H26
CORE COURSES

1. Medieval and Renaissance English Literature

The purpose of this course will be to ground the students' understanding of Medieval and Renaissance English literature in the study of specific texts. However, some basic conceptual and historical orientation will also be given in the introductory and valedictory hours.

Course structure:
2. Two or three tales from The Canterbury Tales or other equivalent material from Chaucer.
3. Two or three passus from Piers Plowman.
4. The Faerie Queen: any one book.
5. A selection of Renaissance English poetry, from the Elizabethan lyric; mythological poetry; Shakespeare's sonnets; Metaphysical poetry and other early seventeenth century pieces down to the Cavalier poets, bringing out affinities and continuities obscured by the present canonical categories.
6. A selection of Renaissance English prose.

Recommended reading and works of reference:

(b) Works on the age and background:
Hardin Craig, *The Enchanted Glass*, New York, 1936
C.S. Lewis, *The Allegory of Love*, Oxford 1936
J.B. Trapp (ed.) *Background to the English Renaissance*, London 1974
Carlo Ginzburg, *The Cheese and the Worms*, Baltimore, 1992
Robert Ashton, *Reformation and Revolution, 1558-1660*, London 1984,
Margaret L. King, *Women in the Renaissance*, Chicago 1991
2. Renaissance Drama  
1. Three plays from among the work of the following dramatists: Kyd, Marlowe, Jonson, Webster, Middleton, Marston.
2. Four plays of Shakespeare, taking one each from any four of these five groups:
   a) *Much Ado About Nothing*, *The Merchant of Venice*, *A Midsummer Night's Dream*
   b) *King Lear*, *Hamlet*
   c) *Measure for Measure*
   d) *Richard III*, *Henry IV Parts 1 & 2*
   e) *Julius Caesar*, *Anthony and Cleopatra*
Note: All the above options need not be taught.

Recommended reading and works of reference:
*Revels History of English Drama*: relevant volumes
Jean Wilson, *The Archaeology of Shakespeare*, Stroud, 1995
G.E. Bentley, *The Jacobean and Caroline Stage*, Oxford 1941-68
O.J. Campbell and E.G. Quinn, (eds.) *A Shakespeare Encyclopaedia* (also published as *Reader's Encyclopaedia of Shakespeare*) London/New York 1966

3. English Literature 1630-1760  
A. Poetry
Selected texts from Vaughan, Marvell, Milton, Dryden and Pope

B. Fiction
Two novels by Behn, Fielding and Sterne

C. Allegory and Satire
One text each by Bunyan and Swift

D Non-Fictional Prose
Selections from biography autobiogrophy, travel literature, religious, scientific and philosophical prose.

E. Drama
Two plays from Milton, Dryden, Congreve and Wycherley

Recommended reading:
Basil Willey, *The Seventeenth Century Background; The Eighteenth Century Background*
Christopher Hill, *Milton and the English Revolution*
Raymond Williams, *The Country and the City*
4. English Literature 1760-1830

Poetry
1. Wordsworth - The Prelude
2. Romantic Narrative Poetry - selections from the following poets:
   - William Blake,
   - Percy Bysshe Shelley,
   - George Gordon Noel, Lord Byron,
   - John Keats.
3. Shorter poems selected from the following poets:
   - Oliver Goldsmith,
   - William Cowper,
   - George Crabbe,
   - Robert Burns
   - S.T. Coleridge
   - John Keats
   - William Jones
   - John Clare
   - Robert Southey
   - Felicia Hemans
   - Mary Robinson

4. Fiction
To be selected from the works of the following:
   - Lawrence Sterne
   - Horace Walpole
   - Anne Radcliffe
   - M.G. Lewis
   - Jane Austen
   - Walter Scott
   - Thomas Love Peacock
   - Mary Shelley

5. Non-fiction Prose
A selection from the writings of William Hazlitt, Charles Lamb, James Boswell, Thomas De Quincey, Edmund Burke, Thomas Paine, William Godwin, and Mary Wollstonecraft.
Recommended reading:

The following anthologies may be consulted although selection of pieces may be from other sources:

5. English Literature 1830-1900  
**Eng/PG/1.1.5**

A. Fiction
1. One novel by Dickens
2. One novel by George Eliot
3. One novel by W.M. Thackeray / Wilkie Collins / George Gissing / Samuel Butler / Thomas Hardy / Nathaniel Hawthorne / Herman Melville

B. Poetry
Selections from the poetry of Alfred Lord Tennyson, the Brownings, Matthew Arnold, the Rosettis, Charlotte Mew, William Morris, George Meredith

C. Prose
Selections from the prose of Matthew Arnold, Thomas Carlyle, Henry Mayhew, William Morris, John Ruskin

Recommended reading:
Karl Marx and Freidrich Engels, *The Communist Manifesto*
G.M. Young, *Victorian England: Portrait of an Age*
E.P. Thompson, *The Making of the English Working Class*
E.H. Hobsbawm, *Industry and Empire*
T.B. Macaulay, *Minute on Education in India 1835*
Charles Darwin, *Origin of Species*

6. English Literature 1900-2000  
**Eng/PG/2.1.6**

A. Fiction
1. One novel by Joseph Conrad
2. One Novel by James Joyce
3. One novel by Graham Greene / William Faulkner / John Fowles / Ralph Ellison
B. Drama
1. One play by George Bernard Shaw
2. One play by Harold Pinter / Tom Stoppard / Edward Bond / Edward Albee

C. Poetry
Selections from the poetry of T.S. Eliot, W.H. Auden, Stephen Spender, Langston Hughes, Seamus Heaney

D. Non-fictional Prose
Selections from the work of English and American writers

Recommended reading:
Jean-Paul Sartre, *Being and Nothingness*
Sigmund Freud, *The Interpretation of Dreams*
Sigmund Freud, *Civilization and Its Discontents*
Robert Graves, *Goodbye to All That*
Albert Einstein, *The World As I See It*
Virginia Woolf, 'Modern Fiction' in *The Common Reader*
Henrik Ibsen, *A Doll's House* and *Ghosts*
Anton Chekhov, *The Cherry Orchard*
Samuel Hynes, *The Auden Generation*
Stephen Spender, *The Struggle of the Moderns*
Ellman and Feidelson (eds) *The Modern Tradition: Backgrounds of Modern Literature*
Ellman and Butler, *The Modern Tradition*
Leon Edel, *The Psychological Novel*
Malcolm Bradbury and James McFarlane (eds) *Modernism*
Robert Humphrey, *Stream of Consciousness and the Modern Novel*
Edmund Wilson, *Axel's Castle*

7. *Postcolonial English Literature*  
Eng/PG/2.2.7
A. Themes, Issues, Backgrounds
This section will cover readings of history and basic essays on the issues related to it, such as Gandhi, Nehru, Fanon, Ngugi, Selections from the *Postcolonial Reader* (ed. Ashcroft, Griffith, Tiffin)

B. Early Works
From novels by Raja Rao, Jean Rhys, Alan Paton

C. Constructing the Nation
From novels and/or plays by Ngugi wa Thiongo, Wole Soyinka, George Lamming, Salman Rushdie

D. Literature from Settler Colonies
Selections of poems and novels by Patrick White, Margaret Atwood, J.M. Coetzee,
Nadine Gordimer, and selections from 'native' writers.

E. Diaspora
Novels by V.S. Naipaul, Amy Tan, Hanif Kureishi, Michael Ondaatje

F. Beyond the Nation
The work of Ama Ata Aidoo, Amitav Ghosh, selection of short stories and poems from *Postcolonial Literatures in English* ed. John Thieme

Suggested reading:
Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*
K.W. Appiah, *In My Father's House: Africa in the Philosophy of Culture*
Homi Bhaba, ed. *Nation and Narration*
W. Harris, Tradition, *The Writer and Society*
G. Lamming, *The Pleasures of Exile*
Meenakshi Mukherjee, *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English*
Edward Said, *Orientalism*
Wole Soyinka, *Myth, Literature and the African World*

8. Literary Theory and Cultural Studies

**Eng/PG/2.1.8**

Topics
The Nature of Literary Theory
Classical Literary Theory and the notion of mimesis. Poetry as false knowledge: Plato
Classical Literary Theory and the notions of structure and form. The ends of poetry: Aristotle.
Renaissance Neoclassicism and the issues of pleasure and profit. History, philosophy and poetry: Castelvetro and Sidney.
The Consolidation of Neoclassicism: nature, judgement and decorum in the seventeenth and eighteenth centuries: Dryden, Boileau and Johnson
German aesthetic theory. Poetry and the other arts: Lessing. The poet and the world: Schiller.
Varieties of English Romanticism. Imagination and feeling: Wordsworth, Coleridge, Keats, Shelley
Fictional representation: constituting and dissolving selves: James, Woolf.
Fictional representation: History, society, dialogue: Lukacs, Bakhtin
Linguistics and structuralism: Saussure, Jakobson, Barthes
Dissolving subjects: Derrida, Lacan
Interrogating discourses: Foucault, Said, feminist theories

Recommended reading:
*The Cambridge History of Criticism*, relevant volumes
(Optional Courses)

Note: Not all of these courses will be offered in any given semester. The choice of courses to be offered will depend on the convenience of teachers and the interest shown by students, with the provision that all major areas must be covered.

Cluster A: Medieval and Renaissance English Literature

1. Old English Poetry and Prose Eng/PG/A1
Close reading of selected texts from Sweet's Anglo-Saxon Reader, revised by D. Whitelock, and other selections. Also, a study of the general literary and social background of the period. Basic elements of the language too will be considered.

2. Old English Grammar Eng/PG/A2
A study of the major points of OE phonology, accidence, vocabulary, syntax and dialectology.

3. Early Middle English Literature Eng/PG/A3
Close reading of selected prose and verse texts of the period c.1100-c.1350, and the literary and social background. Also, the language of the various selected texts.

4. The Pilgrimage in Medieval Literature Eng/PG/A4
This course will examine the centrality of the pilgrimage in Medieval life and literature. It will look first at the idea of the pilgrimage in the Old Testament and especially the New Testament Emmaus pilgrimage. One would read Deguileville, Lydgate, Boccaccio etc in translation where necessary and the works of Chaucer and Langland looking at least as far forward as Bunyan if not to the present day.

5. Medieval Drama Eng/PG/A5
This course will introduce students to the rise of drama in medieval Europe. It will cover selected English Mystery and Miracle Plays as well as European cognates.

6. Dream in Medieval Literature Eng/PG/A6
On this course students will be expected to study prototypes of the dream from Classical and Biblical sources, medieval ones like the Roman de la Rose, others from hagiographical texts. From here they will move to medieval dream poems in English where the dream frames narrative poems and also examine dreams mentioned or described in the course of the narrative poems.
7. **Arthurian Romance**

The Arthurian legends; French and British traditions; the rise of romance; reading of one text from Malory, one from Chretien de Troyes, *Gawain and the Green Knight, The Quest of the Holy Grail*.

8. **Chaucer**

This course will offer students the opportunity to specialise in the work of Chaucer, focussing on historical and social background, language, poetic forms and a close study of selected texts.

9. **Petrarch and the Renaissance**

This course will examine the poetry and literary influences of Petrarch, whose work inaugurates in many important ways the cultural and historical movement known as the Renaissance. It will include close examination of texts while also considering the history of ideas, forms and motifs.

10. **Humanism**

This course will attempt to define the contours of the complex and wide-ranging European pedagogic and cultural enterprise known as Humanism. It will begin by looking at the thought and influence of the earliest European humanists, professional scholars and teachers located mainly in Italy, and then consider the spread of the movement all over Europe, especially through the influence of figures such as Erasmus. The association of this pedagogic enterprise with philosophical, cultural and literary achievements, as well as its social and intellectual prestige, will be examined.

11. **Renaissance Epic**

This course will examine the mixed form of Renaissance epic, focussing on exemplary instances of chivalric or romantic epic such as those written by Ariosto, Tasso and Spenser. It will also take into account other Renaissance endeavours in this epic form, such as those by Ronsard, Vida or Du Bartas, looking ahead to the summit of Renaissance epic composition as achieved in the poetry of Milton. It will relate texts not only to contemporary history and culture, but also to Renaissance theories of heroic and epic poetry, such as that provided by Tasso's *Discourses on the Heroic Poem*.

12. **Renaissance Art**

This course will introduce students to the major achievements of Renaissance art and artists. While taking students through a history of the development of styles of modes of representation as well as technical innovations, it may also consider art theory, iconography, analogies between the visual and the verbal, and the larger contexts of society, culture, patronage and the market.

13. **The Protestant Reformation**

Course components: Reform and reformation: late medieval religion; humanism and the reformation; study of major ideas of Luther, Zwingli, Calvin, Arminius; the radical reformation; literature and reformation thought. Suggested reading: selections from major
Reformation texts in H.J. Hillerbrand, *The Protestant Reformation*.

14. Renaissance Political Thought

**Eng/PG/A14**

Course components: Overview of classical and medieval political theory; early humanism; the *vir virtutis*; Machiavelli, fortune and virtue; the state of nature and the social contract; Protestant and reformed political theory. Suggested background reading: *The Foundations of Modern Political Thought*, 2 vols; J.G.A. Pollock, *The Machiavellian Moment*.

15. Renaissance Drama Excluding Shakespeare

**Eng/PG/A15**

Any two plays from each of groups A and B and one play from group C shall be offered to each batch, making a total of five plays:

**Group A**
- Thomas Kyd, *The Spanish Tragedy*
- Christopher Marlowe, *Doctor Faustus* (Versions: A & B)
- John Webster, *The White Devil*
- John Ford, *'Tis Pity She's a Whore*

**Group B**
- John Lyly, *Endymion* or *Campaspe*
- Ben Jonson, *Epicene* or *Volpone*
- Thomas Middleton and Thomas Dekker, *The Roaring Girl*
- Thomas Middleton, *A Chaste Maid in Cheapside*

**Group C**
- John Fletcher, *The Wild Goose Chase* or *Philander*


16. Shakespeare

**Eng/PG/A16**

a) Shakespeare's life and professional career  
b) Shakespeare's texts, canon and chronology  
c) Shakespeare's theatre: architecture, audience, patronage, regulation  
d) Shakespeare scholarship and criticism (select study of editions, schools, etc)  
e) Shakespeare in India: curriculum, performance, translation (historical study of select instances)

17. Donne

**Eng/PG/A17**

This will be a specialized course on the poetry and prose writings of John Donne, examining his career, his secular and religious writings, and his place in the culture of late sixteenth and early seventeenth century England. Students will be expected to read
most of Donne's major work in its social and historical context.

18. Revenge Tragedy  Eng/PG/A18
This course will treat the development of the Revenge genre, from its classical beginnings (Oresteia, Seneca's Thyestes etc) to its specific manifestations in Elizabethan and Jacobean drama. It will involve a close study of dramatists like Kyd (The Spanish Tragedy) Shakespeare (Titus Andronicus and Hamlet), Tourneur (The Revenger's Tragedy), Webster (The White Devil and Duchess of Malfi) Ford (The Broken Heart) focussing on themes of family, kinship, honour codes, feudalism, Christianity, notions of masculinity etc.

This option will focus on the advancements in astronomy, medicine and other sciences in the Renaissance as well as some of the pseudo-sciences allied with these fields. The course will draw attention to the debates that arose as a result, and at the way in which this entire intellectual ferment is reflected in the poetry of Milton, Marvell, Donne and others.

20. Women and the Renaissance  Eng/PG/A20
The course will examine the following issues:

a) Did women have a renaissance? Examining Joan Kelly's question through a study of the debates about women in the different discourses of politics, religion, education, marriage and family, medicine etc.

b) Representations of women in men's literature/ feminist rereadings of drama, romances, masques, lyrics and satire. This section will introduce students to the vast body of feminist readings of Renaissance texts.

c) Women in the Visual Arts: representations of women's bodies, the iconography of Queen Elizabeth etc.

d) Women's writings: a study of women authors like Mary Sidney, Queen Elizabeth, Isabella Whitney, Aemilia Lanyer, Elizabeth Carey, Mary Wroth and others. This section will also examine how certain genres were appropriated and feminized by women.

Cluster B: English Literature 1630-1760

21. Society and Literature during the English Civil War  Eng/PG/B1
The course will study the relations between society and culture of the English Civil War period. Apart from components on social and economic history, the course of study will include historical and philosophical texts; various kinds of Presbyterian, Independent and sectarian writing; poetry and autobiography.

Background reading:
C. Russell, ed., The Origins of the English Civil War (1973)
C. Hill, The World Turned Upside Down (1972)
22. Milton: Prose and Poetry  
Course components: Life and education; Civil War, Regicide and Protectorate; the Restoration; study of selected texts.  
Suggested texts:  
Nativity Ode, Comus, Lycidas, Paradise Lost, Paradise Regained, Samson Agonistes, Of Reformation, Areopagitica, Doctrine and Discipline of Divorce, Ready and Easy Way

23. Enlightenment and the Culture of Reason  
This course will take stock of the movement known as the European Enlightenment, tracing its beginnings in the scientific revolution of the seventeenth century, its links with the spirit of rational enquiry and philosophical empiricism fostered by the Royal Society and John Locke, and its pan-European spread through the thought of the eighteenth century philosophes. Attention will be focussed on representative English writers, such as Jonathan Swift, and reference made to the larger context of European thought.

24. The Beginnings of the Novel  
This course will focus on the rise and development of the novel in English, and its emergence as the vehicle of a new representational impulse in the early eighteenth century and thereafter. Beginning with examples of Elizabethan prose fiction, the course will require students to read representative texts from Defoe to Sterne, and to relate them to social and historical contexts.

25. Poetry, Politics, and Society, 1660-1760  
The hundred years from 1660 to 1760 constitute a great age of public poetry, a poetry directly and vividly informed by social and political concerns. This course will examine the contexts within which this poetic discourse was shaped, the formal choices (such as the choice of genres) that resulted. The course includes and selective reading of English poetry produced in the age of Enlightenment with a view to analysing how far the political and social concerns of the English poets are representative of the trends of the Enlightenment, and to what extent they are fraught with the tensions inevitable to a process of transition from the domination of aristocratic culture to bourgeois hegemony.

26. Drama: Heroic, Comic and Sentimental  
The reopening of the theatres in England at the close of the Interregnum led to a great resurgence in drama. This course will study the variety of new dramatic forms in the late seventeenth and early eighteenth centuries, focussing especially on the heroic play, the comedy of manners, and the sentimental drama (both comic and tragic) which took precedence at the turn of the century and thereafter.

Cluster C: English Literature 1760-1830  
27. Literature and the French Revolution  
The years immediately preceding and succeeding the French Revolution produced a body of works with responded to the spirit of the Revolution in a variety of ways. This course will survey a sample of such works, on both sides of the English Channel. Possible
authors: Tom Paine, Mary Wollstonecraft, Beaumarchais, the Marquis de Sade, Andre Chenier, Edmund Burke, the early Romantics, William Godwin.

28. Romanticism and the Culture of Dissent  Eng/PG/C2
Recent work by New Historicist critics throws fresh light on many familiar poems by Blake, Wordsworth, Coleridge, Keats and others. This course will direct attention to the existence of a number of dissenting groups, specially in London, and the close connection between them and major poets of the Romantic period as a way of encouraging a fresh look at the poetry of the time.

29. Shelley  Eng/PG/C3
This course will require a sustained and specialised study of the works of Percy Bysshe Shelley, placing him in the contexts of history and politics. Shelley’s revolutionary thought, the political impetus he sought to give to his lyrical gift, and his dramatic experiments, will all be considered in relation to the central corpus of his poetry.

30. Keats  Eng/PG/C4
This course focuses on Keats’s poems and letters, as well as letters written by others to Keats. The course looks at the phenomenon of ‘Cockney’ romanticism, and tries to locate Keats in his time.

31. Romantic Geographies  Eng/PG/C5
This course looks at the importance of the Lake District and the interactions taking place there, as well as the politics of walking in the period.

32. The Historical Novel  Eng/PG/C6
Starting with Walter Scott and the rise of the historical novel at the beginning of the nineteenth century, this course intends to trace the development of the form looking forward to George Eliot’s Romola.

33. Sensibility, Travel and the Gothic  Eng/PG/C7
This course will deal with the new forms of writing that emerge in the later part of the eighteenth century, arguing for a general shift in feeling and in the structures of representation. The literature of sensibility, productive both in fiction and of poetic texts; the treatment of travel as a form of moral education; and the gothic romance, which tends to combine sensibility with travel, will provide the main texts under review.

CLUSTER D: ENGLISH LITERATURE 1830-1900

34. Victorian Literature and Empire  Eng/PG/D1
The Empire figures strongly in the life and literature of this period. Representative texts in prose, poetry and fiction will be read.

35. Mystery and Detection in the Victorian Novel  Eng/PG/D2
The beginnings of the genre will be examined in the Victorian period using texts such as those of Wilkie Collins, Charles Dickens and samples from the Gothic bibliography of
Montague Summers.

36. **New Woman Novels**  
   Eng/PG/D3  
   This course will examine the social, political, economic and legal conditions which led to the emergence of the ‘New Woman’ in England in the 1880s and ‘90s. Fictional representations of the ‘New Woman’ in the works of Olive Schreiner, Grant Allen, George Egerton, Sarah Grand, Thomas Hardy and George Gissing will be selected for detailed study. Journalistic responses to this literary phenomenon will also be reviewed, e.g. in the works of Eliza Lynn Linton, Margaret Oliphant, and Mona Caird.

37. **Thomas Hardy**  
   Eng/PG/D4  
   This course is designed to take a holistic approach to Thomas Hardy’s cast literary output — fourteen novels, fifty-plus short stories, nonfictional prose (prefaces and essays), approximately a thousand poems, and the epic drama *The Dynasts* — in order to focus on reiterative motifs and imagery patterns, and also certain unifying artistic and philosophical concerns. This course will highlight modern critical approaches to Hardy especially feminist interpretations of his work.

38. **Darwin and the Victorian Novel**  
   Eng/PG/D5  
   This course will look at the Evolutionary debate carried on in the nineteenth century, culminating in Darwin’s *The Origin of Species* (1859). The fictional reverberations of this challenge to traditional religious belief as reflected in the novels of the Victorian writers, especially George Eliot, Thomas Hardy, George Gissing, will be discussed.

39. **Science and Victorian Poetry**  
   Eng/PG/D6  
   This course will examine the impact of science and technology on Victorian poetry with special reference to the poems of Tennyson, Arnold, Elizabeth Barrett Browning, A.C. Swinburne, William Morris and D.G. Rosetti.

40. **George Eliot**  
   Eng/PG/D7  
   An assessment of George Eliot’s contribution to women-centric issues in nineteenth century fiction, taking on board modern — especially feminist — revaluations of her work.

41. **Nineteenth Century Women Novelists**  
   Eng/PG/D8  
   This course will survey the profession of authorship among women in nineteenth century England in general and certain key fictional texts in particular. This course will focus on novels by the following authors: George Eliot, Elizabeth Gaskell, Margaret Oliphant, Olive Schreiner and Sarah Grand, among others.

**CLUSTER E: LITERATURE IN THE TWENTIETH CENTURY**

42. **Graham Greene**  
   Eng/PG/E1  
   This course will deal with the life and major works of Greene (including travelogues, short stories and letters), place him against the socio-political background of the period and students are also expected to be acquainted with the diverse critical approaches to his
writing.

43. Modern Theatre
The theory, practice and literature of the modern stage form the focus of this course. Readings include Stanislavsky, Brecht, Artaud, Ibsen, Chekhov, Strindberg, Pirandello, Lorca, Tagore, Beckett, Ionesco, Genet, Pinter, Grotowski, Brook and Sircar.

44. British Fiction Between the Wars
This course includes a study of the socio-political background of the period (1914-1939) relating it to novelists such as Joyce, Lawrence, Woolf, Huxley, Waugh, Isherwood and Orwell.

45. Modern European Fiction
This will be a reading course in some of the most significant examples of the modern European novel from the late nineteenth to the late twentieth centuries. Students will move from texts of high bourgeois realism (such as Tolstoy) through modernism (Kafka) to postmodernism (Kundera). The emphasis of the course will be on reading a wide variety of texts, placing them in their appropriate historical, political and formal contexts.

46. Modernism and Poetry
This course will consider the impact of Modernism as a cultural and aesthetic movement in English poetry of the early twentieth century, taking into account the major European influences. Beginning with the works of the Symbolists and the Imagists, it will trace the lines of development represented in the poetry of Yeats and Eliot. It will then go on to consider the poetry of the post-war period, looking at the influence of radical politics, social change and altered notions of individuality, selfhood and psychological process.

47. Postmodern Fictions
This course will introduce students to the range and variety of postmodern fiction, especially the novel, produced in the second half of the twentieth century. It will begin with theoretical considerations regarding the nature and definition of postmodernism, and continue by applying these theoretical insights to the study of a number of fiction texts.

CLUSTER F: POSTCOLONIAL AND AMERICAN LITERATURE
48. Indian Writing in English
This course will cover Indian writing in the nineteenth and twentieth centuries, written originally in English or in translation. Themes such as nation-building, the politics of language, and the rewriting of history will be examined. The development of the novel, the short story, drama and poetry will be traced from the colonial to the postcolonial period. The relevance of the development of print media (especially the press) the publishing industry and popular culture to Indian literature will be explored. Contemporary writing in English is one of the thrust areas of the course.

49. Subaltern Studies
This course introduces the student to issues in subaltern studies not only as they apply to
India but to alternative writing of other indigenous peoples of the world. The course will introduce students to relevant concepts and controversies in the social sciences regarding subaltern groups and develop sensitivity to key issues in nation-building in India, North America and Australia such as reservations, separatism and land rights and the way literary/paraliterary texts deal with them. Audio-visual elements may be included in the course. Lectures may cover such areas as: the subaltern studies project; orality and literacy; Dalit issues and Dalit literature; women and subalternity; Fourth World studies; native writing; culture and history; constructing identity.

50. American Literature in the Nineteenth Century  Eng/PG/F3
This course will outline the social, historical, cultural and critical contexts of American literature in the nineteenth century. It will seek to define ‘trends’ in the different genres and link them up with individual authors/texts.

51. American Literature in the Twentieth Century  Eng/PG/F4
This course will look at some of the major American novelists of the twentieth century like Fitzgerald, Hemingway, Saul Bellow, Toni Morrison, dramatists like O’Neill, Tennessee Williams, and poets like Frost, Wallace Stevens, Langston Hughes, and Alan Ginsberg.

52. Ethnic-American Literature  Eng/PG/F5
This course directs attention to the Ethnic –American writers who, despite inhabiting ‘borderlands’, are determining national discourse. This course seeks to analyse different texts by Native American, Indian-American, Chinese-American and Mexican-American writers and relate them to the ‘borderland’ theory.

53. African Writing in English  Eng/PG/F6
This course will cover the history and development of African literatures in English, looking at politics, culture and social transformations. Notable texts from the literatures of Nigeria, Kenya and South Africa, among others, will be covered.

54. Caribbean Writing in English  Eng/PG/F7
This course will focus not only on literary texts but on the various forms and manifestations of popular and performance texts — such as Calypso, dub poetry etc — tracing the origins of these forms in the social and historical contexts of the Caribbean islands.

55. Diaspora Studies  Eng/PG/F8
This course provides an opportunity to students to specialize in diaspora writing of the category of their choice, such as the literature of the South Asian diaspora, Caribbean diaspora and so on. Some of the theoretical aspects of the course may overlap with the requirements of the core paper in Postcolonial studies. Since this optional paper offers several categories of diaspora literature from which the student can choose, emphasis will be laid on individual research work, projects and student seminars. The general lectures will focus on the themes of immigration patterns in colonial and postcolonial history; displacement and the nation; hybridity; multiculturalism; authenticity/ethnicity;
imagining homelands.

56. Canadian Literature  
Eng/PG/F9
This course explores the development of the Canadian canon and the exclusions from it. As this is a course on the literature of a geographically and culturally diverse region that has traditionally defined itself in relation to or in opposition to Britain and the USA, students will be given an overview of Canadian politics and history and contemporary issues of national importance. Works by prominent Canadian theorists of nationalism and multiculturalism will be examined and the course may include Quebecois or French Canadian writing in translation.

57. The Literature of New Zealand, Australia and the Asia Pacific  
Eng/PG/F10
The course will introduce the students to the major developments in Australian literature, from the literature of contact to various movements in poetry and contemporary writing. Mainstream writing, immigrant literature and popular/fringe culture will feature in the course. The interaction of the Maori and white populations and the persistent influence of British literary traditions in New Zealand will be explored. Literature and theoretical writing emerging out of Southeast Asia may be incorporated in order to develop an understanding of Asian/Australian identity.

58. Shakespeare and Empire  
Eng/PG/F11
This course will deal with the emergence of Shakespeare studies in colonial India and the political and cultural implications of introducing Shakespeare in Indian curricula by British educationists and colonial administrators from the 1830s. The course will include the diverse range of responses to Shakespeare by the indigenous elite of mid-19th and early 20th century Bengal and the ambivalence of such encounters between Shakespeare the intelligentsia of colonial Bengal. Ultimately the course will be directed at exploring the connection between Shakespeare and the Empire.

59. Textual Criticism  
Eng/PG/G1
This course will be among the options offered on critical theory. It will deal with principles of textual criticism in the post-print era, basic concepts, and a brief outline of the debates centres on bibliography, textual scholarship and editing in English studies. Students will have to know about the contribution of such major figures as Greg, Bowers, Tanselle and McGann. The basic text recommended is Philip Gaskell’s From Writer to Reader.

60. Many Feminisms  
Eng/PG/G2
This course is designed to make students aware of the multiplicity of theoretical and methodological approaches within what appears to be the monolithic structure of feminist discourse. The readings, however, will not be confined to a discussion of feminist theory as a tool for literary criticism only, but will attempt to capture some of the diversity of motivation and experience informing feminist academic debates related to other areas of cultural practice.
61. Foucault
This course will introduce students to selected writings of the French poststructuralist Michel Foucault, whose work on the frontier between philosophy and history has helped to transform many disciplines including literary criticism. Special emphasis will be laid on Foucault’s contribution to Discourse Theory and his exploration of the constitutive relationship between knowledge and politics, including a study of Edward Said’s application of Foucault’s approach to the analysis of Orientalism as a discourse.

62. Literature and Psychoanalysis
Candidates are expected to study some of the fundamental concepts of Freudian and Lacanian psychoanalysis through a close reading of selected primary texts, to familiarize themselves with some of the important theories of application, and to use psychoanalysis in interpreting literary works.

63. Greek Literary and Aesthetic Thought
This course will study the major strands in Greek aesthetic thought, starting with an examination of the beginnings in epic poetry, and go on to study seminal texts from Plato, Aristotle, Demetrius, Hermogenes and Longinus. The texts will be selected from those translated in D.A. Russell and M. Winterbottom, Ancient Literary Criticism (Oxford 1979)

64. Romantic Critical Thought
This course will look at the work of German thinkers like Schiller, Moritz, Schlegel and others as well as the critical writings of Wordsworth, Coleridge, Shelley, etc, to examine the development of ideas during this crucial period of the history of aesthetics and critical thought.

65. Realism
This course will combine theoretical and textual study, examining theories of literary realism against signal instances of realist fictional texts, especially from the nineteenth century. It will look at the ideological investment in realist representation as well as the hold that such fictions have on the structures of feeling.

66. Structure, Sign and Play
This course will study the meaning and influence attached to terms like ‘structure’, ‘sign’ and ‘play’ in twentieth century critical theory, especially in structuralist, semiotic and poststructuralist textual analysis. Discussion will focus on the work of Saussure, Jakobson, C.S. Pierce, Eco, Barthes, Derrida, Lacan, Baudrillard, and Lyotard among others.

67. Image and Text
This course will look at all the major genres which deploy image and text in relation to each other, such as the medieval illuminated manuscripts, the biblia paupera, early modern printed books, ephemera, story-pictures, cartoons, illustrated books, comic strips, comic books and graphic novels. The course will pay attention to the production,
consumption and dissemination of such texts as well as their visual and narrative protocols.

68. A Change of Mind: Literature and the Human Brain Eng/PG/G10
Ideas about the nature and functioning of the human mind have influenced the writing of texts, shaping form, content and techniques of composition from Aristotle to the Beat Generation and beyond. This course offers students the opportunity to explore the interface between literature and Western philosophy, particularly with reference to language and creativity. In this course, students examine selected literary texts in which writers explore the processes by which they think, remember, recreate and write, as well as learn about the historical and philosophical backgrounds which shape their thinking.

69. The Dream in Literature Eng/PG/G11
The dream has a very important space in literature. Students will be expected to study prototypes of the dream from classical and Biblical sources, from medieval ones like the Roman de la Rose and the dream literature in Medieval England and from hagiographical texts. This portion of the reading may be done in modern English translation. In this section, the dream as frame in narrative poems will be discussed. We shall move on to more modern ways of the interpretation and analysis of dreams within narratives, poems and prose writings. This section will require readings from Freud, Jung and Lacan along with a wide ranging selection from literary texts which will be announced from time to time.

CLUSTER H: SPECIAL AREAS

70. Women, Writing, Madness Eng/PG/H1
This course will examine the relationship between constructions of women’s madness, femininity and creativity. It will focus on the works of Virginia Woolf, Sylvia Plath, Anne Sexton, Antonia White and others. It will read them in the context of feminist and psychoanalytic theory (Freud, Lacan, Juliet Mitchell, Helene Cixous, Julia Kristeva, Luce Irigaray, Elaine Showalter, Shoshana Felman, Phyllis Chesler and others.)

71. History of the Book Eng/PG/H2
This course will survey the various manifestations of the book, ranging from the invention of movable type in Germany in the fifteenth century to the rapid proliferation of the digital word in the present day. The course will concentrate on the book trade in England in particular, as well as the various technological innovations in the history of the printed and digital book.

72. Shakespeare in Performance Eng/PG/H3
The performance of Shakespeare’s plays, from his own times to the present, and covering theatrical, cinematic and dance productions from across the world, forms the focus of this course. It starts with a detailed survey of the Elizabethan and Jacobean stage, and concludes with a study of screen versions of the plays.

73. Literature and the Visual Arts Eng/PG/H4
This course will examine the range of aesthetic influences across visual and verbal media.
It will enquire into the possibility of a ‘common aesthetic’ and study the many ways in which painting and other visual arts have influenced, or been affected by, literature. Students will make a special study of periods in which the relationships are particularly close, such as the Renaissance, the nineteenth century and the Modernist period.

74. Popular Literature

Besides the theoretical background, this course may focus on specific authors who were/are popular, and investigate the reasons behind their continuing/extinct popularity. Also, a study of how ‘characters’ in prose fiction become part of the popular literary consciousness.

75. Translation: A Case Study of Tagore

Tagore’s career and canon offer multiple perspectives on translation. This course examines his own translating practice as an example of auto-translation, as well as his Bengali works translated into English by others. The aim is to sensitize students to the demands of translation, so that they may be able to apply these principles in any translation activity that they undertake. Perquisite: familiarity with the Bengali language.

76. Literature and Gender

This course is an introduction to the concept of gender as a cultural category and how it is constructed in literature. It will introduce students to the major critical approaches to literature that feminist theorists have devised to understand ‘woman’ as a single or variable entity in literature.

77. Queer Studies

This course will be an introduction to lesbian, gay and bisexual studies, focussing on such issues as theories of sexual orientation, the history of the gay movement, AIDS, queer theory, the lesbian/gay artist/writer and lesbian and gay literary theories.

78. Utopian Literature

This course will be a selective reading of Utopian literature, including its dystopian and satirical variations, ranging from the Renaissance to the present day. The readings will be discussed in the context of relevant political and social theory, with special attention to some of the literary techniques employed to create a distinct tradition.

79. The Literature of Espionage

This course will study the ‘spy thriller’ and its antecedents as a distinctly marked sub-genre in modern fiction. It will begin with theoretical considerations of form and genre, examine the psychology of surveillance and espionage in social and historical manifestations, and look at the development of the genre in the twentieth century, reaching its peak in the Cold War novel. Texts for special study may include Kipling, Buchan, Greene, Deighton, Fleming and Le Carre among others.

80. Writing Leisure

The first part of this course will identify the construction of the notions of ‘leisure’ in the post-Industrial Revolution period. We will look at examples of products for the ‘leisure
markets’ — both texts and non-text commodities. The primary texts will be examples of the evolution of the ‘popular taste’. Secondary texts will consist primarily of books and essays from ‘Culture Studies’ and will include books/essays by Graham Murdock, Nicholas Garnham, Adorno and Horkheimer, Bakhtin, Barthes, Stuart Hall, Laura Mulvey, Ien Ang.

81. Learning English? A Study of Text Books in English  Eng/PG/H12
The history of English teaching in India; relevant reports of various Commissions on Education; analysis of textbooks. The first part of the course will consist of reading secondary texts like Gauri Vishwanathan. The second part will consist of reading relevant sections of Commissions and policy statements like Macaulay, Sadler Commission, Tara Chand Commission, Kothari Commission. The third part will consist of project work where students will look at textbooks for teaching English to analyse them. They will submit a project report for evaluation.

82. Literature and Film  Eng/PG/H13
This course will examine the relationship between literature and film using some key cinematic transformations of classical literary texts (Bibhutibhushan Bandyopadhyay and Ray’s trilogy; Shakespeare and Kurosawa; Dostoyevsky and Bresson etc) as well as popular texts (Frankenstein and its several film versions, Dracula and the films it has spawned, more recently the film versions of the works of Tolkien and Rowling etc.) It will study the role of literature in the development of cinema, its growing independence from the literary and the body of debate surrounding the role of literature in cinema. It will also investigate issues of the influence of cinema on literary writing.

83. Performative Play: The Literature and Culture of Sport  Eng/PG/H14
This course will study the complex cultural notion of ‘play’ and its embodiment in forms of human activity variously described as art, recreation, sport, games or literature. Beginning from the Greek paedeia, it will examine the culture of sport as well as the literature devoted to it, looking at risk-taking, game theory, and performance practices. Using Huizinga’s description of man as homo ludens, a being who plays, it will study the analogies between sport and literature as mimetic forms, and their social and historical interrelations. Texts to be read will range from Plato to Malamud and beyond.

84. The Theban Plays of Sophocles  Eng/PG/H15
Candidates are expected to read Sophocles’s Oedipus the King, Antigone and Oedipus at Colonus closely, and to explore some of the important questions raised in the plays with reference to selected landmark commentaries on them through the ages.

85. Classical Tragedy  Eng/PG/H16
This course will examine the origins and development of classical tragedy from Aeschylus to Seneca. It will require students to make a special study of major Greek and Latin tragedies, considering these plays in relation to myth, ritual, religion and law. The formal and structural characteristics of classical tragedy and the questions it raises concerning human freedom and responsibility will also be examined.
86. Classical Comedy
Course components: Origins of comedy; comedy and the polis; the dramatization of intelligence; reading of two plays by Aristophanes, one each by Menander and Plautus.

87. Drama in Practice
The idea that plays must be studied with reference to their staging is the pedagogical aim of this course. The instructor will direct a production of a text involving students in both onstage and backstage activities. Evaluation comprises papers and/or examinations on the selected play or author, as well as assessment of the students’ involvement and creative contribution to the project. Admission to this course will depend on auditions and tests conducted in the first week. Therefore, interested students must submit their resumes with relevant information to the instructor in advance.

88. Special Author
This course will offer students the opportunity to specialize in the work of any author of substantial importance.

89. Children's Literature
Literature written specially for children emerges as a significant category only in the nineteenth century (though there are antecedents in earlier periods) in the wake of pedagogical reform and new notions regarding the socialization of children. By the twentieth century it had come to constitute an influential and widely disseminated sub-genre, with its own divisions of ‘high’ and ‘low’, ‘literary’ and ‘popular’. This course will study the nature and historical development of the genre, looking at the great age of Victorian children’s fiction as well as contemporary development in the genre to suit changed markets.

90. Science Fiction
The course will be an introduction to science fiction, from the late nineteenth century to the present day. Apart from studying key SF texts — both novels and short stories — the course will also examine the social, historical, scientific and cultural contexts of the origin and growth of the genre.

91. Linguistics
This course will offer an overview of the scope of contemporary linguistics, emphasizing both theoretical and practical applications. Students will gain an insight into historical linguistics and sociolinguistics as well as transformational-generative grammar.

92. Language and Thought
This course will explore fundamental questions of cognition and verbalization, linking the discipline of literary studies with the cognitive sciences and linguistics. It will focus upon the generation of meaning in human discourse and examine problems of semantics and philosophical linguistics.

93. Death in Western Civilization
The course begins with the Plaotine view of death and moves through an historical
overview of Western civilization’s attitudes and practices vis-à-vis death and mortality. What did death mean in antiquity? Did Christianity offer a different notion of death? How did politics, philosophy and psychoanalysis transform the understanding of the literary representations of death? These are some of the questions that the course will explore.

94. Literature and Medicine
Eng/PG/H25
This course will include literature about illness, epidemics and the science and practice of medicine. The course aims to look at the ways in which representations of disease and health in literary texts are determined by the science and practice of medicine. The course will also explore the cultural context within which notions about healers and healing can be understood in literary texts.

95. Writing in Practice
Eng/PG/H26
This course is designed to give students the basic technical and stylistic skills necessary to write creative prose. It will use insights from critical theory but focus on the craft of writing and the art of evoking reader response. Students will develop their creativity through writing exercises and performance and become acquainted with the basics of writing professionally. They will be evaluated on the artistic quality, originality, and polish of their works. As evaluation there will be four one-hour-long sessions of presentations open to the entire department in the final week of the course, and a final written examination.
Candidates will have to complete the course-work indicated below after which, at the end of the first year of study, they will appear for the M.Phil. Qualifying Examination. Successful candidates must then present a thesis on a research area of their choice.

Course contents

**PAPER I: Theory of Literature** 100 marks

**Group A: General Theory** 50 marks
This course will cover the major years of theoretical interest in literary studies, such as representation, form, imagination and symbol, as well as different theoretical approaches to literature, such as Marxist, feminist, structuralist and post-structuralist.

**Group B: Special Theory** 50 marks
Candidates may choose any one of the following options:
(i) Theory of Poetry  (ii) Theory of Drama  (iii) Theory of Fiction

Each course will be supervised by a specially assigned course co-ordinator, who will be responsible for the design and structure of the course contents.

**PAPER II: Background to Literature** 100 marks

**Group A: General Background** 50 marks
The social, economic historical and intellectual background to literary production will be examined through a series of seminars, lectures and student presentations extending from the earliest periods of European literary culture to the present day.

**Group B: Special Background** 50 marks
Students may opt to study a specific historical period in depth by choosing from among a range of special areas offered by the Department, from the medieval to the modern periods.

**THESIS:** After the successful completion of the M.Phil. Qualifying Examination, candidates will be required to submit a thesis of roughly 20,000-30,000 words on any specialized area of their choice, under the supervision of a teacher appointed by the Faculty of the Department.