

## BA ENGLISH SYLLABUS FOR SEMESTER COURSE

### ENGLISH MAJOR

The new BA English syllabus develops from the innovative and expansive thrust of the previous one and is designed to prepare students to understand and use the English language effectively, build vocabulary and introduce them to current ideas and issues as represented in some of the best examples of English writing. This is true of the General, the Alternative, the Elective and the Major Courses.

The idea is to offer students more matter and more choices, and with the adoption of this philosophy, not only new texts, but entirely new papers have been added. For example, for students with Major, there are new papers on 'Nature' and 'Myth'. Attention has been paid to emerging 'voices,' that is, voices originating in locations other than the West. Indian writing continues to receive the emphasis and importance it deserves, and this syllabus may see the consolidation of a vision predicated on promoting Indian culture – obviously through its literary manifestations. This is the case in all genres of writing: novel, drama, poetry, non-fictional prose. The importance given to women's writing is underscored through the revisions effected in the Optional Paper on women's literature and the introduction of a new compulsory paper on women's writing. In general, there are several texts by and on women. The BA syllabus is a preparatory step to higher studies in English and related disciplines, and therefore the students are exposed to Theory, the kind that will help to open up their intellectual horizons and give them glimpses of the rigour that is now increasingly demanded in English studies which is moving away from de-contextualized studies of a few 'great' isolated texts. Such theory is incorporated particularly in the compulsory papers on Fiction and Drama, two papers on Criticism and Theory and in the optional paper on women's literature. There are two new optional papers on African Literature and Language and Linguistics now appears as a new two-paper option. On the whole a balance has been sought to be sustained between canonical works and newer kinds of writing. Most of the radical changes have been made in the Major course, but the papers on General English, Alternative English and Elective English have also been adequately revised and every effort has been made to make them interesting for students who do not wish to or need not specialize in English literature.

Some of the best critical books in a particular area have been chosen to supplement class-room teaching and these are included in the section Recommended Reading in each paper, and it is indeed strongly recommended that students try to get hold of these books and read them (Many of these books are published by Indian publishers now, and should therefore be accessible). On the whole it is hoped that this syllabus will encourage and equip the students to take the next logical step in their career after getting their BA degrees, that is, enroll in various MA programmes if they are majoring in English, or pursue higher studies anyway, if they are not.

**Marks Rationale:** Of the 100 marks that every paper carries in the first 4 semesters 20 marks is allocated for internal assessment. In the 5<sup>th</sup> and 6<sup>th</sup> semesters each paper carries 75 marks of which 15 marks is allocated for internal assessment. Internal assessment may be made through objective type unit tests, small research projects on single topics or authors, home assignments or seminar presentations, or a judicious mix of any of these. Detailed Internal Assessment plan given below:

- 1<sup>st</sup> & 2<sup>nd</sup> semesters: Objective-Type Unit Tests (10 marks)  
Home Assignments (10 Marks)
- 3<sup>rd</sup> & 4<sup>th</sup> semesters: Unit Tests with questions requiring short answers (10 marks)  
Small passages from any Modern Indian Language for translation into English (10 marks)
- 5<sup>th</sup> & 6<sup>th</sup> semesters: Unit Tests with questions requiring short answers (10 marks)  
Small research projects on an author, text or idea (10 marks)

- All Internal Assessment Records should be maintained by the individual departments and submitted to the Controller on completion of semester-end exams.
- The Internal Assessment process should be completed one month before semester-end exams
- Detailed plan of work should be prepared by individual teachers specifying themes, topics, and number of classes expected to be taken and this should be submitted to the department and also made available to students.

## **SEMESTER I**

PAPER 1 The Social and Literary Context: Medieval and Renaissance  
 PAPER 2 Medieval and Renaissance: Poetry and Plays

## **SEMESTER II**

PAPER 3 The Social and Literary Context: Restoration to the Romantic Age  
 PAPER 4 Restoration to Romanticism English Poetry, Drama and Fiction

## **SEMESTER III**

PAPER 5 The Social and Literary Context: The Victorian World  
 PAPER 6 Victorian Poetry and Fiction

## **SEMESTER IV**

PAPER 7 The Social and Literary Context: Modernism and After:  
 PAPER 8 English Poetry and Fiction: Modernism and After

## **SEMESTER V**

PAPER 9 Drama: Theory and Practice – I  
 PAPER 10 Drama: Theory and Practice – II  
 PAPER 11 The Essay in English: Addison to Dickens  
 PAPER 12 The Essay in English: The Twentieth Century  
 PAPER 13 Life Writing: Biographies, Memoirs and Letters  
 PAPER 14 Women's Writing

## **SEMESTER VI**

PAPER 15 Literary Criticism  
 PAPER 16 Twentieth Century Criticism and Theory  
 PAPER 17 Nature  
 PAPER 18 Western Mythology: Introducing Classical, Judaic & Christian Myth  
 PAPER 19 and 20 (Optional Papers)  
 Option A: Indian English Literature  
 Option B: American Literature  
 Option C: Women and Literature  
 Option D: English Language and Linguistics 1  
 Option E: African Literature in English  
 Option F: Book into Film

## SEMESTER I

### PAPER 1

#### **The Social and Literary Context: Medieval and Renaissance**

Marks 100 (80+20) [20 Marks Internal Assessment] Credits: 8

This paper acquaints students with the contexts of the English literary tradition. Students are expected to read and relate the circumstances that influenced, shaped and contributed to the process of literary production from the medieval period to the Renaissance. There would be four questions of 14 marks each ( $14 \times 4 = 56$ ) and four questions of 6 marks each ( $6 \times 4 = 24$ ).

The literary history of the period from the Norman Conquest (1066) to the Restoration (1660) will be studied with reference to the following:

- Medieval Romances: the late 12th century trouvère Jean Bodel's division of these romances – the 'matter of France', the 'matter of Rome' and the 'matter of England' (the 'matter of England' to be studied with particular reference to *Sir Gawain and the Greene Knight*)
- Fabliau, Lyric, Dream-Allegory, Ballad
- Chaucer, Gower and Langland
- The 'New Learning' of the Renaissance, Humanism: Francis Bacon
- Tottel's Miscellany: The poetry of Wyatt and Surrey
- Drama: Marlowe, Shakespeare, and the Jacobean playwrights
- Dramatic devices and techniques such as:  
Aside, Soliloquy, entries and exits, Play within a play, Chorus, Songs and Music, Masques, Disguises, Mime, Dance, Deus ex machina
- Metaphysical Poetry
- Milton: Prose and Poetry

#### *Recommended Reading:*

Alexander, Michael. *A History of English Literature*, Basingstoke Hampshire: Palgrave Macmillan, 2000

Birch, Dinah ed. *The Oxford Companion to English Literature*, Oxford: OUP, 2009

Sanders, Andrew. *The Short Oxford History of English Literature*, Oxford: OUP, 2004

Widdowson, Peter . *The Palgrave Guide to English Literature and its Contexts 1500-2000*, Basingstoke Hampshire: Palgrave Macmillan, 2004

## PAPER 2

**Medieval and Renaissance: Poetry and Plays**

Marks 100 (80+20) [20 Marks Internal Assessment]. Credits: 8

In this paper students will study poetry and drama that emerged against the literary and historical contexts studied in the previous paper. There will be 4 questions (4x 14=56) that may be both textual and relate to the period, and 4 questions (4x6=24) that will examine the student's ability to identify and elaborate on lines and passages from the starred texts.

**Section I: Poems**

(2x14 + 2x6)

- Geoffrey Chaucer (1340-1400): Prologue to *The Canterbury Tales*; Introduction\*, Portraits of the Knight\*, the Squire\* and the Wife of Bath.
- Edmund Spenser (1552-99): Sonnets from *Amoretti*: (a) What guyle is this ...;(b) The Merry Cuckow, messenger of Spring; *The Faerie Queene*, Book 3,Canto 3: The Visit to Merlin 1-10.
- Henry Howard (1517-1547): The Means to Attain a Happy Life
- Michael Drayton: (1563-1631) Love's Farewell
- William Shakespeare (1564-1616): Sonnets 30\*, 65\*,
- John Donne (1572-1631): Sweetest Love I do not go\* / Thou Hast made me.
- Mary Wroth (1587?-1651?): Sweetest love, return again\*.
- Katharine Philips (1632-1664): Friendship's Mystery, To My Dearest Lucasia

**Section II: Plays**

(2x14 + 2x6)

- Anonymous: *Everyman* (performed c.1485)
- Christopher Marlowe (1564-93): *Dr. Faustus*\*
- William Shakespeare (1564-1616): *Othello*

*Recommended Reading:*

Beadle, Richard. *The Cambridge Companion to Medieval English Theatre*. Cambridge: Cambridge Univ. Press, 1994

Bradbrook M. C., *Themes and Conventions of Elizabethan Tragedy*, Cambridge: CUP, 1960

Braunmuller, A. R. & Michael Hattaway, *The Cambridge Companion to English Renaissance Drama*. Cambridge: Cambridge Univ. Press, 2003

Gurr, Andrew, *The Shakespearean Stage, 1574-1642*, Cambridge: CUP, 1992

Potter, Robert A. *The English Morality Play: Origins History and Influence of a Dramatic Tradition*. London :  
Routledge& Kegan Paul, 1975

Preminger, Alex & Terry V. F. Brogan, *New Princeton Encyclopaedia of Poetry and Poetics*.New York: M J F  
Books, 1996

Styan, J. L. *Drama, Stage and Audience*. Cambridge: Cambridge Univ. Press, 1975

Wells, Stanley W. & Margreta De Grazia *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge  
Univ. Press, 2001

## SEMESTER II

### PAPER 3

#### The Social and Literary Context: Restoration to the Romantic Age

Marks 100 (80+20) [20 Marks Internal Assessment]. Credits: 8

The objective of this paper is to acquaint students with the contexts of the English literary tradition from the Restoration of Charles II and the reopening of the theatres in 1660 to the Age of Romanticism. Students are expected to understand the circumstances that influenced, shaped and contributed to the process of literary production and topics identified in this paper are necessary and useful markers. There would be four questions of 14 marks each (14×4=56) and four questions of 6 marks each (6×4=24) on **broad trends, authors and works**:

- Women's Writing as a distinctive genre: Katherine Philips (1631-64), Anne Killigrew (1660-85), Mary Astell (1666-1731) and Aphra Behn (1640-89)
- Restoration Drama: tragedy and comedy
- Prose: Sprat, *History of the Royal Society*; Clarendon, *The True Historical Narrative of the Rebellion and Civil Wars in England*
- The poetry of Pope
- The periodical essay: Addison and Steele
- James Thompson, *The Seasons*
- Defoe and the rise of the Novel – Richardson, Fielding, Smollet and Sterne
- Dr Johnson (1709-84) and his Circle
- The shift from sensibility to romanticism in Gray (1716-71), Cowper (1731-1800), Blake (1757-1827) and Burns (1759-96)
- The poetry of Wordsworth, Coleridge, Byron, Shelley and Keats
- The Novel of Manners; Gothic fiction; the Historical Novel
- The Personal Essay: Hazlitt and Lamb

#### *Recommended Reading :*

Alexander, Michael. *A History of English Literature*, Basingstoke Hampshire: Palgrave Macmillan, 2000

Birch, Dinah ed. *The Oxford Companion to English Literature*, Oxford: OUP, 2009

Sanders, Andrew. *The Short Oxford History of English Literature*, Oxford: OUP, 2004

Widdowson, Peter. *The Palgrave Guide to English Literature and its Contexts 1500-2000*, Basingstoke Hampshire: Palgrave Macmillan, 2004

## PAPER 4

**English Poetry, Drama and Fiction: Restoration to Romanticism**

Marks 100 (80+20) [20 Marks Internal Assessment]. Credits: 8

In this paper students will have the opportunity to study the literary texts that reflect the socio-cultural and political interests of the period studied in Paper III and also examine the ways in which texts take part in and are produced by urgent issues of a time. They will be expected to answer 4 questions (4x14=56) from both sections that will test their skill in making these connections, 2 context questions(2x6=12) from the starred texts of Section I, and 2 questions of 6 marks each (2x6=12) from Section II.

**Section I: Poems:**

(3x14 + 2x6)

- John Milton (1608-74): Invocation (from *Paradise Lost*), Book 1, Lines 1-68.
- John Dryden (1631-1700): Mac Flecknoe\*
- Alexander Pope (1688-1744): Rape of the Lock, Canto 2
- William Blake (1757-1827): The Chimney Sweeper ( SI ) ; The Little Black Boy , The Tiger \*
- William Wordsworth (1770-1850): Tintern Abbey\*; She dwelt among the untrodden ways; Lucy Gray, (or Solitude).
- Samuel Taylor Coleridge (1772-1834): Kubla Khan
- Percy Bysshe Shelley (1792-1822): Ozymandias\*; The Indian Girls Song (The Indian Serenade).
- John Keats (1795-1821): La Belle Dame Sans Merci; To Autumn\*

**Section I: Plays and Novels**

(1x14 + 2x6)

- William Congreve (1670-1729): *The Way of the World*
- Jane Austen (1775-1817): *Pride and Prejudice*

*Recommended Reading :*

Fisk, Deborah Payne, *The Cambridge Companion to English Restoration Theatre*. Cambridge:Cambridge University Press, 2000

Irvine, Robert P. *Jane Austen*. New York: Routledge, 2005

Mac Donagh, Oliver. *Jane Austen: Real and Imagined Worlds*, New Haven: Yale Univ Press, 1993

Owen, Susan J. *A Companion to Restoration Drama*, Oxford: Wiley-Blackwell, 2002

## SEMESTER III

### PAPER 5

#### **The Social and Literary Context: The Victorian World**

Marks 100 (80+20) [20 Marks Internal Assessment]. Credits: 8

This paper seeks to acquaint students with the contexts of the English literary tradition as it develops in the Victorian age. Students are expected to study the social and literary history of the Victorian world as a necessary preparation for the texts that they will encounter in Paper VI. They will answer 4 questions of 14 marks each ( $14 \times 4 = 56$ ) and 4 questions of 6 marks each ( $4 \times 6 = 24$ ) based on the themes, topics and literary movements identified below.

The literary history and its context from 1830 to the present times will be studied with special reference to the following:

- The Reform Act 1832
- 'The Condition of England' – Carlyle and Dickens
- Victorian fiction with reference to the works of Charles Dickens, the Bronte Sisters, George Eliot and Thomas Hardy
- Prose: Matthew Arnold and John Ruskin
- Poetry: Tennyson, the Brownings, Arnold, D.G. Rossetti and Christina Rossetti, G. M. Hopkins
- The Oxford Movement and the Crisis in Religion
- The Consolidation of the British Empire

*Recommended Reading:*

Alexander, Michael. *A History of English Literature*, Basingstoke Hampshire: Palgrave Macmillan, 2000

Birch, Dinah ed. *The Oxford Companion to English Literature*, Oxford: OUP, 2009

Sanders, Andrew. *The Short Oxford History of English Literature*, Oxford: OUP, 2004

Widdowson, Peter . *The Palgrave Guide to English Literature and its Contexts 1500-2000*, Basingstoke Hampshire: Palgrave Macmillan, 2004

## PAPER 6

**Victorian Poetry and Fiction**

Marks 100 (80+20) [20 Marks Internal Assessment]. Credits: 8

Students will here encounter the poetry that is characteristic of the Victorian period – forms like the dramatic monologue, the love poem, pre-Raphaelite experiments and the beginnings of modern poetic experience in Hopkins. They will also find examples of the great Victorian fiction that closely followed the social concerns of the period and experimented with narrative voice and perspective. There will be 4 questions of 14 marks each (4x14=56) that will focus on formal and thematic aspects of the poetry and the fiction, 2 context questions from the starred poems in Section I, and 2 questions on characters and incidents from the fiction or essay in Section II (2x6 + 2x6 =24).

**Section I: Poems**

(2x14 + 2x6)

- Alfred, Lord Tennyson (1809-92): Tears, Idle Tears\*; Break, break, break
- Robert Browning (1812-89): Last Ride Together\*
- Elizabeth Barrett Browning (1806-61): How do I love thee?
- Matthew Arnold (1822-88): To Marguerite\* ; Isolation
- D. G. Rossetti (1828-82): The Blessed Damozel
- Christina Rossetti (1830-94): A Triad, In an Artist's Studio.
- G. M. Hopkins (1844-89): The Windhover\* , Pied Beauty

**Section II: Fiction**

(2x14 + 2x6)

- George Eliot (1819-90): "Silly Novels by Lady Novelists"
- Charles Dickens (1812-70): *A Tale of Two Cities*
- Thomas Hardy (1840-1928): "The Distracted Preacher," and "The Withered Arm"  
(from *Wessex Tales*)

*Recommended Reading.*

Bristow, Joseph. *The Cambridge Companion to Victorian Poetry*. Cambridge: Cambridge University Press, 2000

Cronin, Richard, Antony H. Harrison & Alison Chapman *A Companion To Victorian Poetry*. John Wiley and Sons Ltd., 2002

David, Deidre. *The Cambridge Companion to the Victorian Novel*. Cambridge: CUP,

## SEMESTER IV

### PAPER 7

#### **The Social and Literary Context: Modernism and After**

Marks 100 (80+20) [20 Marks Internal Assessment]. Credits: 8

This paper will acquaint students with the circumstances that shaped the processes of literary production from the twentieth century to the present. Students will answer 4 questions of 14 marks each ( $14 \times 4 = 56$ ) and 4 questions of 6 marks each ( $6 \times 4 = 24$ ) on **literary trends, cultural movements and significant figures and events**.

- Fiction: Virginia Woolf, E. M. Forster, D.H. Lawrence and James Joyce
- The Little Magazines
- The Poetry of WB Yeats, T.S. Eliot and the Auden Circle
- The 'Rise of English': *Scrutiny* and its influence
- The New Theatre: John Osborne, Christopher Fry, Samuel Beckett, John Arden, Arnold Wesker
- Poetry from the Sixties: Ted Hughes and Seamus Heaney
- Themes and issues in Post-colonial literature: nation, identity, culture
- Postmodernism: Globalisation and Popular Culture

#### *Recommended Reading:*

Alexander, Michael. *A History of English Literature*, Basingstoke Hampshire: Palgrave Macmillan, 2000

Birch, Dinah ed. *The Oxford Companion to English Literature*, Oxford: OUP, 2009

Sanders, Andrew. *The Short Oxford History of English Literature*, Oxford: OUP, 2004

Widdowson, Peter . *The Palgrave Guide to English Literature and its Contexts 1500-2000*, Basingstoke Hampshire: Palgrave Macmillan, 2004

## PAPER 8

**English Poetry and Fiction: Modernism and After**

Marks 100 (80+20) [20 Marks Internal Assessment]. Credits: 8

This paper brings to the student a selection of the poetry and fiction of the modern and postmodern eras that is representative of important trends, critical shifts and formal experimentation. In keeping with the internationalization associated with these cultural phases the selection is no longer strictly British but includes examples from other literary cultures like the American and the Latin American. Questions (4x14=56) and (4x6=24) will take into account these distinctions even as they test the student's familiarity with the canonical modernist texts.

**Section I: Poems**

(2x14 + 2x6)

- W. B. Yeats (1865-1939): Lake Isle of Innisfree, Easter 1916\*
- T. S. Eliot (1888-1965): The Love Song of J. Alfred Prufrock\*
- W. H. Auden (1907-73): The Shield of Achilles\*
- Dylan Thomas (1914-53): Poem in October \*
- Seamus Heaney (1939-): Digging\*; Skunk ; The Forge
- Carol Ann Duffy (1955-): Warming her Pearls

**Section II: Fiction**

(2x14 + 2x6)

- Joseph Conrad (1857-1924): *The Secret Sharer*
- James Joyce (1882-1941): *A Portrait of the Artist as a Young Man*
- John Barth (1930-): 'The Literature of Exhaustion'
- E. L. Doctorow (1931-): *Ragtime*

*Recommended Reading*Bradbury, Malcolm, *The Modern British Novel* London: Penguin, 1993Eagleton, Terry, *The English Novel* Oxford: Blackwell, 2005Roberts, Neil ed. *A Companion to Twentieth Century Poetry*, Oxford: Blackwell, 2003

## SEMESTER V

### PAPER 9

#### Modern Drama I

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

This paper will introduce students to 20th century English and European drama. It is to be noted that by the turn of the century, the European avant-garde had completely altered the theatre – which at this juncture, seems to become a pan-European phenomenon, with stylistic/technical innovations and thematic experimentation. In the early phase of this period, realism is the dominant technique, and is then followed by radical turns away from it.

Students are expected to acquaint themselves with the European historical and cultural situation in this period to read the prescribed theoretical texts in Section I and the plays in Section II.

Students will have to answer 2 questions of 12 marks each (2x12=24) from Section I; 3 short questions of 7 marks each (3x7=21) and 2 essay-type questions of 15 marks each (2x15=30) from section II.

#### Section I: Essays

(2x12)

- Bertolt Brecht (1898-1956): "On Experimental Theatre"
- Antonin Artaud (1896-1948): "Oriental and Occidental Theatre".

#### Section II: Plays

(3x7 + 2x15)

- George Bernard Shaw (1856-1950): *Arms and the Man*\*
- Anton Chekhov (1860-1904): *The Cherry Orchard*\*
- Bertolt Brecht (1898-1956): *Galileo*

*Recommended Reading:*

See List at the end of Paper 10

## PAPER 10

**Modern Drama II**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

The epoch of modern drama marks the proliferation of avant-garde theory within the theatre making it self-conscious, and experimental. The impact of contemporary philosophy, ideas and art movements like existentialism, expressionism, impressionism, Marxism and the Absurd reverberates in modern drama. These innovations, both in form and content co-exist alongside the revival of earlier forms like the poetic drama. Students are expected to approach the texts in this paper in the light of the ideas, issues and texts in Paper 9.

Students will have to answer 2 questions of 12 marks each (2x12=24) from Section I. Questions could be exclusively on these theoretical/introductory pieces or be linked to the plays prescribed in both Papers 9 and 10. There will be 2 short questions of 6 marks each (6x2=12) and 2 essay-type questions of 12 marks each (12x2=24) from Section II

**Section I: Essays**

(2x12)

- Arthur Miller (1915-2005): "Introduction" to the *Collected Plays*
- Martin Esslin (1918-2002): "Introduction" to *The Theatre of the Absurd*

**Section II: Plays**

(3x7 + 2x15)

- T.S.Eliot (1888-1965): *Murder in the Cathedral*
- Samuel Beckett (1906-1989): *Waiting for Godot\**
- Arthur Miller (1915-2005): *Death of A Salesman\**

*Recommended Reading for Papers 9 & 10:*

Bentley, Eric, *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama* London: Penguin, 1992

Fischer-Lichte, Erika, *History of European Drama and Theatre* London: Routledge, 2002

Marker, Frederick J., C. D. Innes, *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett : Essays from Modern Drama* Toronto: U of Toronto Press, 1998

Styan, J. L., *Modern drama in Theory and Practice 1: Realism and Naturalism* London: CUP, 1981

---, *Modern Drama in Theory and Practice 2 : Symbolism, Surrealism and the Absurd* London: CUP, 1981

---, *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre* London: Cambridge University Press, 1981

Worthen, W.B., *Modern Drama: Plays, Criticism, Theory*. Boston: Heinle & Heinle Pub. Co., 2003

## PAPER 11

**The Essay in English: Addison to Dickens**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

This paper introduces students to the literary form of the *essay* through a selection of representative texts from the 18<sup>th</sup> and 19<sup>th</sup> centuries. Students will have to acquaint themselves with the development of the form from the time of Francis Bacon (1561-1626), and examine the emergence of the periodical essay in the 18<sup>th</sup> century in the hands of Addison and Steele particularly because of favourable conditions like the increase in literacy rates and the appearance of a large number of periodicals which provided a forum for the articulation of views on a variety of topics. The essays are to be studied in relation to the wider political, social, and cultural context while noting the variety of themes that have been treated in the genre as also the diversity of styles of writing from the personal, intimate note of Lamb which is in keeping with the subjective thrust of Romantic literature to the detached, argumentative strain of later times.

Students will have to answer 4 essay-type questions of 12 marks each (4x12=48) on the form as well as on the distinctive traits of an individual essayist, his outlook on life, attitude to society etc. as evidenced from the prescribed essays. Students will also have to explain two passages (2x6=12) with reference to their contexts from the essays marked with asterisks.

**Texts:**

(4x12 + 2x6)

- Joseph Addison (1672-1719): The Aims of the Spectator\*
- Richard Steele (1672-1729): The Spectator Club
- Charles Lamb (1775-1834): The Chimney Sweeper
- William Hazlitt (1778-1830): On Going A Journey\*
- Charles Dickens (1812-1870): Washington: The Legislature and the President's House(Chapter 8 of American Notes)

*Recommended Reading.*

See List at the end of Paper 12

## PAPER 12

**The Essay in English: The Twentieth Century**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

This paper will introduce students to developments in the genre of the essay in the 20<sup>th</sup> century. Students will note how the genre has adapted in order to address a variety of contemporary issues and become the vehicle for representing personal experiences, moved into literary, social, and cultural criticism and engaged in polemic and persuasion. The essays are to be read against their intellectual and socio-cultural background, noting the shift away from the elevated, literary, and classical style of earlier times to a general tendency towards factual and referential writing and a style more direct, immediate, and colloquial.

Students will have to answer 4 questions of 12 marks each and explain two passages with reference to their contexts; each explanation will carry 6 marks.

**Texts:**

(4x12 + 2x6)

- Virginia Woolf (1882-1941): The Art of the Essay
- D.H.Lawrence (1885-1930): Why the Novel Matters\*
- Verrier Elwin (1902-1964): The Pilgrimage to Tawang
- George Orwell (1903-1950): Notes on Nationalism\*

*Recommended Reading.*

Adorno, Theodor W. "The Essay as Form" in *Notes to Literature*, Vol.I Trans. Sherry Weber Nicholsen. New York : Columbia University Press, 1991.

Atkins, Douglas. *Tracing the Essay: Through Experience to Truth*. Athens: University of Georgia Press, 2005.

Butrym, Alexander J.(ed) *Essays on the Essay: Redefining the Genre*. Athens, Georgia: University of Georgia Press, 1993.

Joeres, Ruth-Ellen B, Elizabeth Mittman, *The Politics of the Essay: Feminist Perspectives*. Indiana: Indiana Univ. Press, 1993

Walker, Hugh. *The English Essay and Essayists*. New Delhi: S. Chand & Company, 1977

Chevalier, Tracy (ed.) *Encyclopedia of the Essay*, London and Chicago: Fitzroy Dearborn Publishers, 1997.

## PAPER 13

**Life Writing: Biographies, Memoirs and Letters**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

In traditional approaches to life writing the emphasis has fallen on the resonant drama of the lives of great people for the way these model lives yield valuable insights about universal human nature. Now we look for the element of 'story' in this exemplary 'histories' and the material conditions under which the loftiest works are written. With our new found scepticism about aspects such as transcendent achievements and truth-telling (aspects enshrined in traditional life-writing), we look at problematic issues such as self-construction and self-representation. This paper will enable the students to appreciate the element of narrativization in seemingly linear, transparent, straight forward accounts of lives of significant people set down in memoirs, biographies and letters. The student will hopefully appreciate the 'literary' or constructed nature of life-writing purportedly telling nothing but the truth, as also note the 'textual' nature of all lives- that these lives in a way are re-made for each succeeding generation of readers through the act of transmission/ telling.

Life-writing presenting ideals of exemplariness, is a genre with distinctive features that has been traditionally studied for the negotiation between great people, the drama of whose lives are regarded as records of transcendent achievements made against a host of obstacles and against the flux of time. Now the individual histories of significant (rather than great) people are also studied for the element of story in it. This paper will try to have that sense of narrativization which inform all that text, which underscore the 'literary' quality of all texts (and the 'textual' nature of all texts) by looking at various forms of life-writing such as memoirs, letters and biographies. The texts also enable one to deal with issues of representations and constructions as in the case of Trollope's *Autobiography* who reminds us through his rationalisations regarding his desire for profit that any text has a material basis, and it is salutary to pay attention to the material context of production and consumption.

Students will have to answer 4 questions of 12 marks each and 2 short questions carrying 6 marks.

**Texts:**

(4x12 + 2x6)

- Samuel Johnson (1709-1784): *Life of Pope*
- Anthony Trollope (1815 – 1882): *Autobiography*, Chapter 6, "Barchester Towers and The Three Clerks "; Chapter 12, "On Novels and The Art of Writing Fiction".
- R. K. Narayan(1906 – 2001): *My Days*
- Ashutosh Mukherjee's(1864 – 1924): Letter to Lord Lytton, dated March 26, 1924.
- Rabindranath Tagore: (1861 – 1941): Letter to the Viceroy, dated May 30, 1919 renouncing

Knighthood; Letter to Gandhi on fast, dated May 11, 1933' (Both from *The Mahatma and the Poet*. Ed. Sabyasachi Bhattacharyya)

- Franz Kafka(1883 – 1924): 'Letter to my father' dated November 10, 1919
- Emily Dickinson :(1830 - 1886) Letters to Mrs. Samuel Bowles (Winter 1858; 1859; August 1861)

*Recommended Reading.*

Anderson, Linda *Autobiography*, London and New York: Routledge, 2001

Batchelor, John. *The Art of Literary Biography*, Oxford: OUP, 1995

Chevalier, Tracy (ed.) *Encyclopedia of the Essay*, London and Chicago: Fitzroy Dearborn Publishers, 1997.

Edel, Leon. *Literary Biography*, Toronto: University of Toronto Press, 1957.

Gillies, Midge. *Writing Lives-Literary Biography*, Cambridge; Cambridge University Press, 2009.

Lee, Hermione. *Biography: A Very Short Introduction*, Oxford: Oxford University Press, 2009.

Olney, James. *Memory and Narrative: The Weave of Life Writing*, Chicago: U of Chicago Press 1998.

Parke, Catharine N. *Writing Lives (Genres in Context)*, New York: Prentice Hall, 1997.

## PAPER 14

**Women's Writing**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

This paper on writing by women introduces students to a body of literature that has emerged with growing feminist awareness of women's lives and their representation. It invites students to examine how women's texts pay attention to the historical and political conditions of their times, to the status and condition of women and to the ways in which they embody a politics of resistance.

It expects students to look at the way a woman writer participates in the questions of selfhood, at women's relations with men and with other women, and at the implications of women speaking, writing, and empowering themselves by finding their own voices and interrogating women's work and roles in society. Particular attention should be given to women's use of language, their preference for certain genres that are assumed to be liberating, and the ways in which they have transformed and made some genres their own.

Students will address women's issues and interests, the condition of women in the place and time of the writer and uses and subversions effected in the genre of the novel by women in Section I. There will be 2 essay-type questions of 12 marks each ( $2 \times 12 = 24$ ), and 1 question of 8 marks ( $1 \times 8 = 8$ ) from this section. From Section II, the students will be expected to address the use of these autobiographical forms by women and the specifically gendered experiences and perspectives that they represent. They are to answer two questions of 8 marks each ( $2 \times 8 = 16$ ) from this section. Section III will introduce students to contemporary Indian women poets writing in English in order to show how these poets have extended both the subject matter and idiom of poetry. Students will have to answer one question of 12 marks ( $1 \times 12 = 12$ ).

**Section I: Fiction**

(2x12 + 1x8)

- Anita Desai (1937 - ): *Fasting , Feasting*
- Edith Wharton (1862 - 1937): *Roman Fever*
- Katherine Mansfield (1888 - 1923): 'The Fly'
- Bessie Head (1937 - 1986): *Heaven is not Closed*

**Section II: Letters/Diaries**

(2x8)

- Frances Burney (1752-1840): Letter from Miss F. Burney to Mrs. Phillips [Authoress of "Evelina"]

- Helena Maria Williams (1762-1827): Letters written from France Vol.1, Letter 1; Vol.2 Letter 1
- Alice James (1848-1892): My "Hidden Self" October 26<sup>th</sup> [1890]; Going Downhill May 31<sup>st</sup> [1891] (From *The Diary*)

### Section III: Poetry

(1x12)

- Mamta Kalia (1940-): Tribute to Papa
- Eunice de Souza (1940- ): Catholic Mother; Autobiographical
- Sujata Bhatt (1956-): The Peacock

\*(The texts from Sections A & B are from *The Norton Anthology of Literature by Women: The Traditions in English*, Eds. Sandra Gilbert and Susan Gubar, New York and London: Norton 1996 and the poems in Section C are from *Nine Indian Poets: An Anthology*, Ed. Eunice de Souza, New Delhi: OUP, 1997)

#### *Recommended Reading:*

Cornillon, Susan Koppelman. Ed. *Images of Women in Fiction: Feminist Perspectives*. Bowling Green, Ohio: Bowling Green University Popular Press, 1972.

Coward, Rosalind. *Female Desire: Women's Sexuality Today*. London: Paladin, 1984.

Gilbert, Sandra and Susan Gubar. Eds. *The Norton Anthology of Literature by Women: The Traditions in English*, 2nd ed. New York and London: Norton, 1996.

Kristeva, Julia. "Women's Time" *Signs*, 7:1 (1981), 13-35.

Showalter, Elaine. *A Literature of Their Own*. London: Virago, 1978.

Wollstonecraft, Mary. *A Vindication of the Rights of Women*, London: Norton, 1988.

## SEMESTER VI

### PAPER 15

### Literary Criticism

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

This paper acquaints students with some of the key ideas of Western literary criticism from Graeco-Roman antiquity to the modern period and expects them to examine the implications of ideas (e.g. mimesis or imagination), and orientations (classicism, romanticism and modernism) that have marked the history of literary criticism. The paper is designed to present students with the opportunity to study key concepts associated with the names of significant thinkers in this history. The paper comprises two parts, Section I dealing with concepts from Graeco-Roman antiquity and Section II with the early modern, neoclassical, Romantic and Victorian criticism.

#### **Section I: Graeco-Roman Criticism**

Students will answer 4 questions of 5 marks each or 2 questions of 10 marks each (4x5=20) or (2x10=20) from this section.

##### **Texts:**

- Plato (c. 428/7 – c.348/7): views on poetry, mimesis
- Aristotle (384 – 322 BC): observations on poetry as being “more philosophical than history”, nature of mimesis, Tragedy (Plot, Catharsis, Hamartia, Peripetia, Anagnorisis, Hubris)
- Horace (65 – 8 BC): the classical ideal
- Longinus (1<sup>st</sup> or 3<sup>rd</sup> c BC): the sublime

#### **Section II: English Criticism : Early Modern to the Victorian**

Students will answer 2 questions of 10 marks each (2x10=20) and 4 questions of 5 marks each (4x5=20) from this section

##### **Topics:**

- Stephen Gosson (1555-1624) and Philip Sidney (1554 – 1586): Poetry - For and Against
- Samuel Johnson (1709 – 1784) : views on Shakespeare and the “Three Unities”
- William Wordsworth (1770 – 1850) : views on poetry (“spontaneous overflow of powerful feelings”) and the language of poetry, “poetic diction”.
- Samuel Taylor Coleridge (1772 – 1834) : imagination and fancy, organic form, poetic genius
- John Keats (1795 - 1821) : negative capability
- Matthew Arnold (1822 – 1888) : criticism and creation, the touchstone method, high seriousness,

grand style

*Recommended Reading.*

- Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: Oxford UP, 1953. 1971.
- Bennet, Andrew and Nicholas Royle. *Introduction to Literature, Criticism and Theory*. New Delhi: Pearson, 2007
- Bowra, C. M. *The Romantic Imagination*. Oxford: Oxford UP, 1980.
- Brown, Marshall (Ed.) *The Cambridge History of Literary Criticism: Volume 5, Romanticism*. Cambridge: Cambridge University Press: 2000.
- D.J. Enright and Ernst de Chickera. (eds.) *English Critical Texts*, Oxford: OUP, 1991
- Eaves, M., and M. Fischer, eds. *Romanticism and Contemporary Criticism*. Ithaca, NY: Cornell University Press, 1986.
- Engell, James. *The Creative Imagination: Enlightenment to Romanticism*. Cambridge (MA): Harvard UP, 1981.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
- Kennedy, George Alexander (Ed.) *The Cambridge History of Literary Criticism: Volume 1, Classical Criticism*. Cambridge: Cambridge University Press, 1990.
- Kennedy, George Alexander. *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*. Chapel Hill, NC: University of North Carolina Press, 1980.
- Nisbet, H. B., and Claude Rawson, eds. *The Cambridge History of Literary Criticism, Volume Four: The Eighteenth Century*. Cambridge: Cambridge University Press, 1997.
- Rajan, T. *Dark Interpreter: The Discourse of Romanticism*. Ithaca, NY: Cornell University Press, 1980
- W.K. Wimsatt and Cleanth Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford & IBH, 1967. 2004 rpt.

PAPER 16

**Twentieth Century Criticism and Theory**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

This paper introduces students to key ideas and texts that will familiarize students with the intellectual shifts in the reading of culture, language and literature in the 20<sup>th</sup> century and the emergence of Theory and acquaint them with common concepts and notions that, they are likely to encounter in the reading of theory. The paper has three sections, Section I dealing with ideas and concepts of 20<sup>th</sup> century criticism, Section II with ideas associated with movements like structuralism, poststructuralism, psychoanalytical criticism, feminism, new historicism and postcolonialism and Section III containing critical overviews.

**Section I**

Students will answer 4 questions of 5 marks each or 2 questions of 10 marks each (4x5=20) or (2x10=20) from this section.

**Twentieth Century Criticism**

- T.S.Eliot (1888 – 1965) - “impersonality” (“Poetry is not the turning loose of emotions ...”), objective correlative, dissociation of sensibility
- I.A.Richards (1893 – 1979) – the two uses of language – referential and emotive, statement and pseudo-statement ; tenor and vehicle ; stock-response
- F.R.Leavis (1895 – 1978) – Enactment
- William Empson ( 1906 - 1984) –Ambiguity
- The New Criticism – Allen Tate (1899-1979) - Tension, Cleanth Brooks (1906 – 1994) – Language of Paradox, W.K.Wimsatt (1907-1975 )and Monroe C.Beardsley (1915 – 1985) - Affective Fallacy, Intentional Fallacy

## Section II

Students will answer 4 questions of 5 marks each or 2 questions of 10 marks each (4x5=20) or (2x10=20) from this section.

- Russian Formalism : Victor Shklovsky (1893 - 1984) – Defamiliarization ; Jan Mukarovsky (1891 - 1975 ) – foregrounding; Mikhail Bakhtin (1895-1975) – dialogism, polyphony, heteroglossia
- Structuralism : Ferdinand de Saussure (1857-1913): the sign ; Claude Levi Strauss (1908-2009) – binary structures
- Poststructuralism: Jacques Derrida (1930-2004) – signifier/signified, deconstruction difference/difference; Michel Foucault (1926-84) – discourse, power/knowledge
- Feminist Criticism: Juliet Mitchell (1940 - ) – psychoanalysis and feminism; Helene Cixous (1937- ) - *écriture féminine*
- New Historicism: Stephen Greenblatt (1943 - ) - Historicity of the text and the textuality of history
- Postcolonialism: Edward Said (1935 – 2003) - orientalism

## Section III

In this section students will read introductory essays on the development of literary theory and answer two questions of 10 marks each (2x10=20)

### Texts:

- Terry Eagleton (1943 - ): “What is Literature?” [from *Literary Theory: An Introduction*.]
- Jonathan Culler (1944 - ): “What is Theory?” [from *Literary Theory: A Very Short Introduction*]

*Recommended Reading.*

- Buchanan, Ian. *A Dictionary of Critical Theory*. New York: Oxford University Press, 2010.
- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory* (4<sup>th</sup> Edition). London and New York: Penguin, 2000.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. London, Oxford University Press: 2000.
- Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: U of Minnesota Press, 2008.
- Hawkes, Terence. *Structuralism and Semiotics* (2<sup>nd</sup> Edition). New York: Routledge, 2003.
- Macey, David. *Penguin Dictionary of Critical Theory*. London: Penguin, 2005.
- Selden, Raman, Peter, and Peter Brooker. *A Reader's Guide to Contemporary Literary Theory* (5th Edition). London: Longman, 2005.
- Sturrock, John (Ed.) *Structuralism and Since: From Lévi-Strauss to Derrida*. New York: Oxford University Press, 1981.
- Waugh, Patricia (Ed.) *Literary Theory and Criticism: An Oxford Guide*. New York: Oxford University Press, 2006.

## PAPER 17

### **Nature**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

Ecological literary criticism, or ecocriticism, emerged as a powerful field of study in the early 1990s, and has now become, like race, class and gender, an important dimension of literary and cultural studies. It is “the study of the relationship between literature and the physical environment”, examining literary texts through “an earth-centred approach”. This paper seeks to explore the process through which language and literature – as manifestations of culture – are produced by the interconnections between both nature and culture; it addresses nature not just as a passive background in literary texts but as a central presence determining the dynamic interpretations of the text itself.

It seeks to understand and interrogate the representations of nature in literary texts; to examine whether there is a difference between how men and women depict and respond to nature; to ponder over the possibility of characterising nature writing as a completely new genre; to look at ways through which our understanding of and relationship has changed over the centuries as the human race has achieved varying degrees of ‘progress’; and to question the very idea of ‘progress’ itself and its manifestations in the face of a serious environmental crisis. It will also be an attempt to revisit texts generated at various ages in history with a view to re-appraise the relationship between the human and the natural world as reflected in literature.

#### **Section I**

This section will attempt to look at the changing notions of the relationship between humans and nature and between nature and culture over the ages. For example, during the Anglo-Saxon age, nature constituted a synthesis of ‘pagan’ elements (like animism and mother worship) and early Christian notions. A sense of fatalism and resignation to the ways of nature defined the medieval response to nature, while in the Elizabethan age nature was invested with moral attributes. The Enlightenment registered the beginnings of the split between nature and culture. During the later 17<sup>th</sup> century there were attempts to conquer or mould nature into cultural patterns by rigorous attention to geometrical order and symmetry in the creation of gardens. This trend continued well into the 18<sup>th</sup> century when gardens registered changing notions of nature (see Pope’s “Epistle to Burlington”). However, that age also saw the emergence of a newer notion of the garden (particularly in England) that tried to recreate the natural environment with its asymmetry within the bounds of the garden itself. Romantic attitudes to nature, Transcendentalism, and later, nature as an irrevocable agent of destruction are trends that defined the 19<sup>th</sup> century. The 20<sup>th</sup> century registers a quest for the reinstatement of nature as a positive creative process in the context of modernity and urbanisation.

In this section students will study concepts and ideas that have been integral to the understanding of nature in the various ages in England and America and answer 2 questions of 10 marks each or 4 questions of 5 marks each. (2x10 / 4x5)

- The Sublime (Burke)
- The Picturesque
- Landscaping and improvement
- Romanticism and Nature
- Pastoral
- Reason/Nature
- Women and nature

## Section II

In this section students will study diverse texts representing attitudes to nature at different points of time in England and America and answer 4 questions of 10 marks each. (4x10)

### Texts:

- Alexander Pope (1688-1744): Epistle to Burlington
- Charlotte Smith(1749-1806): Written at the Close of Spring, The Sea View
- William Blake (1757-1827): To Spring, To Autumn
- William Wordsworth (1770-1850): Selection from *The Prelude* (The Boat Stealing Episode, Book I, ll. 357-400)
- John Clare (1793-1864): The Peasant Poet, The Cat Runs Races With Her Tail
- Henry David Thoreau (1817-1862): Selections from *Walden* [The Ponds]
- Emily Dickinson (1830-1886): A Bird Came Down the Walk, A Narrow Fellow in the Grass
- Lord Alfred Tennyson (1809-1892): From *In Memoriam* [Sections 55, 56]
- Charles Darwin (1809-1882): From *The Origin of Species* ['Struggle for Existence']
- G. M. Hopkins (1844-1889): Spring
- Edward Thomas (1878-1917): Rain
- D. H. Lawrence (1885-1930): Snake, Pan in America
- Dylan Thomas (1914-1953): Fern Hill
- Ted Hughes (1930-1998): The Jaguar, Second Glance at a Jaguar
- Ernest Hemingway (1899-1961): *The Old Man and the Sea*
- M. S. Swaminathan (1925-): 'What Should We Do with Genetically Modified Foods in the Twenty-First Century?: India: Resist Them, Unless ...' in *World and I*, Vol. 14, Issue 12, December 1999.

*Recommended Reading*

Armbruster, Karla, and Wallace, Kathleen (eds.) *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*. Charlottesville and London: University Press of Virginia, 2001.

Finch, Robert, and John Elder (Eds.) *Nature Writing: The Tradition in English*. New York: W. W. Norton & Company, 2002.

Garrard, Greg. *Ecocriticism*. Oxfordshire: Routledge, 2004.

Gifford, Terry. *Pastoral*. London and New York: Routledge, 1999.

Glotfelty, Cheryl (ed.) *The Ecocriticism Reader*. Athens and London: The University of Georgia Press, 1996.

## PAPER 18

**Western Mythology: Introducing Classical & Judeo-Christian Myth**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

This course is an introduction to the study of Classical and Judeo-Christian myth and their recurrence in later social, historical, cultural and literary contexts. It is expected to provide a gateway to the reception of mythical ideas and images in western art and literary cultures. In the first section the emphasis is on obtaining knowledge of a specific range of myths and mythical characters and their function, and in the second section, we study the presentation of myths in a variety of literary material – in poetry, drama and fiction.

**Section I: Introduction to Myth**

In a short introduction, students will negotiate with the concept of myth, and will be introduced to western classical antiquity through a selection of figures, stories and episodes from western mythology in order to make them acquainted with their genealogy and symbolism. Students will have to answer 4 short questions of 5 marks each from this section (4x5=20)

- The Greek Pantheon (the Twelve Greek gods) & The Titans (Kronos, Atlas)
- Hercules, Perseus, Icarus (the demigods / heroes)
- Stories / Episodes in brief: Jason and the Golden Fleece; Pandora's Box; Narcissus and Echo; Apollo and Artemis; Perseus and Medusa, Oedipus
- Judaic-Christian Mythology: Cain and Abel; David and Goliath; Job; Noah's Ark; The Magi; The Quest for the Holy Grail

**Section II: Representative Mythical Narratives**

In this section, we give the students a taste of a few representative mythical narratives, retold (and translated) by modern classical scholars and authors. Students will have to answer 2 essay-type questions of 10 marks each from this section (2x10=20).

- *Seeds of Pomegranates* (Hawthorne)
- *Sisyphus* (Graves)
- *The Fifth Labour: the Stables of Augeias* (Graves)

**Section II: the Myth in Literature**

In this section, the students will consider myth in its uses in literature and study its allegorical and

symbolic manifestation in the following texts; they will answer 2 essay type questions of 10 marks each (2x10=20).

- Leda and the Swan (Yeats)
- Ulysses (Tennyson)
- Adonais (Shelley)
- Billy Budd (Melville)

*Recommended Reading:*

Armstrong, Karen. *A Short History of Myth*. Toronto: Knopf, 2006.

Frazer, James. *The Golden Bough* New York: Macmillan, 1922.

Graves, Robert. *The Greek Myths* (1955, Cmb/Rep edition 1993) Penguin.

Hamilton, Edith. *Mythology* (1942, New edition 1998). Back Bay Books.

Segal, Robert. *Myth: A Very Short Introduction*. Oxford: Oxford UP, 2004.

Hard, Robin. *The Routledge Handbook of Greek Mythology* London & NY: Routledge, 2004

Ovid. *Metamorphoses* (Trans.) A.D. Melville. Oxford: Oxford University Press, 1986.

Hughes, Ted. *Tales from Ovid* London: F&F, 1997

## PAPERS 19 AND 20 (Optional Papers)

### Option A: Indian English Literature

The two papers in this Option introduce students to the distinctive literature produced in India in the wake of English education, first under British colonial rule and then after independence. Since there has been a distinction made in the study of this literature between pre and post independence concerns, this is an element that should be kept in mind while studying the texts in this paper. At the same time, given the student's present location in modern India an attempt has to be made to place texts in this context and read them in the light of the historical, cultural and political circumstances of their production. A conception of modern India along with some preliminary knowledge of the politics of British ideas about the entity India is desirable for entry into and understanding of the area that has come to be called Indian English Literature.

It is expected that knowledge of this literature against this particular intellectual backdrop and in its vigorous and idiosyncratic interpretations of modern India, will help students to articulate themselves as individuals, readers and critics, and develop reading positions that will facilitate their engagement with all the literature they will study in the Major Course.

Indeed since the development of a critical position is perceived to be as important as interpreting the literature, the first paper in this Option offers basic readings that address some of the questions relevant to this area. Issues discussed in these readings are expected to give students a foundation in ideas that will help in the readings of literary texts in these papers. Questions in both papers will try and elicit from students their understanding of texts against this background, being both textual and contextual.

#### PAPER 19

#### Indian English Literature: Intellectual Contexts

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

#### Section A: Contexts

Students will answer 2 questions of 12 marks and 2 short questions of 6 marks each on the argument and the issues raised by the texts prescribed. (2x12 + 2x6)

#### Texts:

- Guha, Ranajit (1922 - ): The Small Voice of History (from *Subaltern Studies IX*)
- Romila Thapar(1931 - ): The Antecedents (from *A History of India 1*)
- Sunil Khilnani (n.a.): Who is an Indian? (from *The Idea of India*)

**Section B: Non-Fictional Prose**

Students will answer 1 question of 10 marks and 1 short question of 5 marks or 3 questions of 5 marks each from the following texts. (10+5 or 5x3)

**Texts:**

- M.K. Gandhi (1869-1948): The Gita and Satyagraha (from *The Writings of Gandhi* edited by Ronald Duncan. New Delhi: Rupa, 1993))
- Jawaharlal Nehru (1889-1964): The Indian Philosophical Approach (Chapter 5); The Importance of the National Idea (Chapter 10) (all selections from *The Discovery of India*)
- Amartya Sen (1933 - ): The Argumentative Indian (from *The Argumentative Indian: Writings on Indian Culture, History and Identity*)

## PAPER 20

**Indian Poetry, Fiction and Drama**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

**Section A: Poetry**

In this section, students will answer two short questions (which may be context questions) and one long question which could be on an individual poet, on trends, themes or on the poetry set against a cultural and historical background. For example the poetry of Toru Dutt may be read in the light of the development of early nationalist consciousness as well as in the context of 'women and nationalism.' (12+5x2)

**Texts:**

- Toru Dutt (1856-1877): Our Casuarina Tree; Sita.
- A.K Ramanujan 1929-1933): Self Portrait; Breaded Fish; Love Poems for a Wife<sup>1</sup>.
- Eunice de Souza (1940-): Advice to Women; For Rita's Daughter; Twice Born.
- Aga Shahid Ali (1949-2001): Postcard from Kashmir; Snowmen; The Season of the Plains; Cracked Portraits.

**Section B: Fiction** Questions here may be on the location of each writer, the development of a 'narrative world' in each text, and the modern Indian milieu with its class and caste divisions, social and moral values, and human relationships that each text represents in unique and individual ways. (12+10)

- R.K Narayan (1906-2001): *The Guide*
- Anita Desai (1937- ): *Fire on the Mountain*

- Namita Gokhale (1956 -): *Shakuntala*

### Section C: Drama

The plays in this section, translated from regional languages into English are deeply embedded in folk and classical dramatic traditions and are expected to be studied against this context. At the same time the adaptation of these traditional forms, themes and conventions to interpret contemporary issues will also be kept in mind. Questions will accordingly address these issues. (12+4)

#### Texts:

- Girish Karnad (1938-): *Tughlak*
- Vijay Tendulkar 1928-2008): *Kanyadaan* (from *Collected Plays in Translation*)

#### *Recommended Reading:*

Datta, Amaresh. Chief Editor. *The Encyclopedia of Indian Literature*. 6 vols. New Delhi: Sahitya Akademi, 2006-

Sarkar, Sumit. *Modern India: 1885-1947* (2<sup>nd</sup> Edition) Basingstoke: Macmillan, 1989.

Sundar Rajan, Rajeshwari. ed. *The Lie of the Land*. Delhi: OUP, 1993.

Naik, M.K. *History of Indian English Literature*, New Delhi: Sahitya Akademi, 1980

Naik, M.K. and Shyamala Narayan eds. *Indian English Literature 1980-2000: A Critical Survey*. New Delhi: Pencraft, 2004.

Mukherjee, Meenakshi. *The Perishable Empire* New Delhi: OUP, 2000.

---, *The Twice-Born Fiction*. New Delhi: Arnold-Heinemann, 1971

Gopal, Priyamvada. *The Postcolonial Novel*

## Option B: American Literature

Papers 19 and 20 (Option B) introduce students to the distinctive flavour of American Literature. Students will be expected to have a broad overview of the historical development of this literature and study texts against their socio-historical contexts. For example, a novel by Melville will be studied against the panorama of the American Renaissance of the 19th century, which includes the literary-philosophical impetus of Transcendentalism, and it is expected that students will familiarize themselves with other literary experiments of the period.

In keeping with current developments in the approaches to American literature, students will also be expected to consider the axes of race and gender as vital components of literary production.

Therefore, while no attempt is made to be exhaustive, a fair sample of texts produced under varied conditions is required to be studied. Short pieces are prescribed in order to facilitate comprehension. However the large number of texts will in no way provide an opportunity for random omission, since questions may often be cross-referential, or on a cluster of texts, and not necessarily confined to one text or author

### PAPER 19

#### Cultural Documents and Poetry

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

#### Section A: Cultural Documents

In this section students will use the prescribed texts to study the beginnings of the construction of the American self and writer, the issues that vitalize concerns and doubts about themselves, the importance of slavery and the historical erasure of the native American, and of course the confidence and assertions of the American writer. Students will be expected to answer one long question of 12 marks and one short one of 10 marks. (1x12 + 1x10 =22)

#### Texts:

- Cotton Mather (1663 -1728): The Witchcraft Trials in Salem
- Thomas Jefferson(1743 – 1826): Notes on the State of Virginia (*On North American Indians*)
- Phillis Wheatley(1753 -1784?): On Being Brought from Africa to America
- R.W. Emerson (1803 – 1882): The Poet
- H.D. Thoreau (1817-1862): Brute Neighbors (from *Walden*)

## Section B: Poetry

In this section students will try to locate the distinctive American voice that emerges in the poems prescribed for them. They will see how transcendentalism, the American landscape, democracy, industrialism and questions of race shaped American poetry.

Questions in this section will be a blend of the textual and the contextual – Two long questions carrying 14 marks (2x14) and two short ones (2x6). (2x14+ 2x6= 38)

### Texts:

- Walt Whitman (1819-1892): The Wound Dresser; There was a Child went Forth
- Emily Dickinson (1830-1892): A Bird Came down the Walk; This is My Letter to the World; Pain – has an Element of Blank
- Robert Frost (1874-1963): Stopping By the Woods on a Snowy Evening; The Oven Bird
- Carl Sandburg (1878-1967): Chicago
- Langston Hughes (1902-1967): The Weary Blues
- Rita Dove (1952 - ): Mississippi; In a Neutral City

### *Recommended Reading*

Altieri Charles. *The Art Of Twentieth-Century American Poetry: Modernism And After* Malden, Massachusetts: Blackwell Publishing Professional, 2006.

Bradbury, Malcolm and Ruland, Richard. *From Puritanism to Postmodernism: A History of American Literature*. London: Routledge, 1991.

Elliott, Emory. *The Columbia Literary History of the United States*. New York: Columbia Univ. Press, 1988

Helbling Mark, *The Harlem Renaissance. The One and the Many. Contributions in Afro-American and African Studies, Number 195*. Westport, Connecticut :Greenwood Press,1999.

Powell, Timothy B. *Ruthless Democracy: A Multicultural Interpretation of the American Renaissance* Princeton, New Jersey: Princeton University Press, 2000.

## PAPER 20

### **American Fiction, Autobiography and Drama**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

### **Fiction & Autobiography**

This paper will introduce students to short examples of fictional and autobiographical writing (a form used most widely to bear witness to race and gender oppressions). A close reading of the texts will be

accompanied by an understanding of the larger issues involved. Students will be expected to answer two questions of 14 marks each ( $14 \times 2 = 28$ ), and one short one of 10 marks. ( $14 \times 2 + 1 \times 10 = 38$ )

**Texts:**

- Edgar Allan Poe (1809 –1849): The Fall of the House of Usher
- Herman Melville (1819 –1891): *Billy Budd*
- Harriet Jacobs (1813 - 1897): A Perilous Passage in a Slave Girl's Life (*Incidents in the Life of a Slave Girl*)
- Zitkala Sa (1876-1938): My Mother (from *Impressions of an Indian Girlhood*)
- Richard Wright(1908 –1960): Long Black Song

**Drama**

This section contains two plays and students will be expected to answer one long question of 14 marks and one short question of 8 marks. The plays will be studied in the broad context of developments in American dramatic literature. ( $1 \times 14 + 1 \times 8 = 22$ )

**Texts:**

- Eugene O'Neill (1888 –1953): *Desire Under the Elms*
- Lorraine Hansberry (1930 –1965): *A Raisin in the Sun*

*Recommended Reading*

Bloom, Harold. *Modern American Drama*. New York: Chelsea House Publishers, 2005

Bradbury, Malcolm. *The Modern American Novel*. New York: Viking, 1993.

Manheim, Michael, *The Cambridge Companion to Eugene O'Neill*, Cambridge: Cambridge University Press, 1998.

Murphy, Brenda. *American realism and American drama, 1880-1940*. Cambridge: Cambridge University Press, 1987.

Harris, Trudier. *Reading Contemporary African American Drama: Fragments of history, Fragments of Self. (African American Literature And Culture: Expanding And Exploding The Boundaries)*. New York : Peter Lang Publishing Inc., 2007.

Lamb, Robert Paul and Thompson, Gary Richard. *A Companion to American Fiction, 1865-1914*. Malden, Massachusetts: Blackwell Publishers, 2005.

Stonely, Peter and Weinstein, Cindy. *A Concise Companion to American fiction, 1900-1950*. Malden, Massachusetts: Blackwell Pub, 2008.

**Option C: Women and Literature**

Women and Literature I and II seek to familiarize students with literature written by women and to acquaint them with feminist theory so as to make available the necessary interpretive apparatus to read such texts. Students will examine issues of women's experience, women's work, selfhood and representation in the texts prescribed.

## PAPER 19

### Feminist theory and Fiction

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

#### Section A: Feminist Theory

In this section the students will have to answer one essay-type question (12marks) and two short notes (2x6) on critical terms based on the texts prescribed. (1x12 + 2x6 =24)

#### Texts:

- Margaret Fuller (1810-1850): 'Prejudice against Women' (From *Women in the Nineteenth Century*)
- Virginia Woolf (1882-1941): *A Room of One's Own*
- Simone De Beauvoir (1908-1986): *The Second Sex* Chapters 1 -3

#### Section B: Fiction

Students will answer three questions, each carrying 12 marks, on various aspects and issues pertaining to women's lives and their representation in the novels prescribed. (12x3 = 36)

#### Texts:

- Mary Shelley (1797-1851): *Frankenstein*
- Charlotte Brontë (1816-55): *Villette*
- Louisa May Alcott (1832-88): *Little Women*
- Toni Morrison (1931-): *Sula*

## PAPER 20

### Women's Poetry, Journals and Diaries

#### Section A: Poetry

Students will answer two questions each carrying 12 marks (2x12), and explain 2 extracts from the poems marked with asterisks with reference to their contexts (2x6). Questions will deal with various themes and issues that are of significance and interest to women, and will encourage students to

examine specific and distinctive aspects of women's poetic voices, their depiction of the minutiae of women's lives and emotions and their characteristic treatment of literary themes. (2x12 + 2x6 = 36)

**Texts:**

- Anne Bradstreet (c.1612-72): To My Dear and Loving Husband; To Her Father with Some Verses
- Elizabeth B. Browning (1806-61): Grief; To George Sand: A Recognition
- Emily Dickinson (1830-86): I dwell in Possibility; Tell all the Truth but Tell it Slant\*
- H.D. (1886-1961): Garden\*; Orchard
- Stevie Smith (1902-1971): The Wanderers
- Anne Sexton (1928-1974): Housewife\*
- Adrienne Rich (1929- ): Snapshots of a Daughter-in-Law\*
- Kamala Das (1934-2009): An Introduction\*; The Dance of the Eunuchs

**Section B: Journals/Diaries**

In this section students will have to answer one essay-type question (12marks) and write two short notes (2x6) on aspects from the texts prescribed. Questions will take into account women's unique exploitation of these private forms to understand and represent their selves. (1x12 + 2x6 = 24)

**Texts:**

- Lucy Hutchinson (1620 – 1675): A Confrontation (From *Memoirs of Colonel Hutchinson*)
- Frances Burney (1752 – 1840): First Journal Entry (From *The Journal and Letters*)

*Recommended Reading.*

Gilbert, Sandra M. and Susan Gubar. eds. *The Norton Anthology of Literature by Women: The Traditions in English*, 2nd ed. New York and London: Norton, 1996.

Warhol, Robyn R. and Diane Price Herndl eds. *Feminisms: An Anthology of Literary Theory and Criticism* Houndmills, Basingstoke: Macmillan, 1997.

Andermahr, Sonya. et al *A Glossary of Feminist Theory*, London: Arnold, 2000.

## Option D: English Language and Linguistics

### PAPER 19

#### Linguistics & Sociolinguistics

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

This paper, divided into two sections, seeks to introduce students to Linguistics as the scientific study of language and to familiarize them with its different branches as well as its key concepts. It will also acquaint students with the different levels of language organization. While the emphasis will be on the formal organization of the English language, the section on sociolinguistics will focus on what happens when language is actually used in society by different sections of people.

#### Section A: Introduction to Linguistics

Students will have to answer three questions of 12 marks each (3x12) and one short question of 6 marks from this section. (3x12 + 1x6 = 42)

- The scope of Linguistics, its goals, its differences from traditional grammar, basic concepts like langue/parole,
- Synchrony/diachrony, syntagmatic/paradigmatic, competence/performance, signifier/signified.
- The phonological structure of English
- The organs of speech, vowel and consonant sounds, the syllable, word stress and sentence stress, basic intonation patterns, phonetic and phonemic transcription.
- The morphological structure of English
- Morphemes/Allomorphs/Morphs, word-formation processes in English, inflectional and derivational suffixes.
- The syntactic structure of English
- Layers of meaning, surface and deep structure, I.C. analysis.

#### Section B: Sociolinguistics

Sociolinguistics as the study of language in society is to be studied keeping the following topics in mind: Students will answer one question of 12 marks and one question of 6 marks from this section. (1x12 + 1x6 = 18).

- Concepts of dialect
- Standard language
- Register and style

- Bilingualism and multilingualism
- Code-switching and code-mixing
- Language shift and language death.

*Recommended Reading.*

Crystal, David *Linguistics*. Penguin, 1990

Lyons, John. *Language and Linguistics: An Introduction* Cambridge: CUP, 1981

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*, Macmillan, 1981

Roach, Peter. *English Phonetics and Phonology*. Cambridge: CUP, 1983

Trudgill, Peter. *Sociolinguistics*. Penguin, 1995 (revised edition)

Romaine, Suzanne. *Language in Society: An Introduction to Sociolinguistics* OUP, 1994

PAPER 20

**History of the English Language**

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

In this paper students will be acquainted with the development of the English Language from the Middle English period and the various influences which have contributed to make it what it is today. Besides, the development of the English Language in America and its differences from British English will be another area of concern. Students will also be required to familiarize themselves with the language of major English authors like Chaucer, Shakespeare, Milton, Johnson, Wordsworth, Matthew Arnold and T.S. Eliot and their contribution to the development of the language.

**Section A: History of the English Language**

Focus here will be on the different elements like the Scandinavian element, the French element etc. and various influences like that of the Authorized Version of the Bible which have played important roles in the formation of the English Language as we know it today. Students will also be acquainted with the changes in various respects that the language has undergone down the ages. Besides, they will be familiarized with the significant differences between British and American English in terms of vocabulary, spelling, pronunciation and other areas. Students will be required to answer 2 questions of 12 marks each (2x12) and write three short notes of 6 marks (3x6) each from this section. (2x12 + 3x6 = 42)

**Section B**

Students in this section will be acquainted with the language of important literary figures like Shakespeare and Johnson and their contribution to the development of the English Language. They will answer one question of 12 marks and one of 6 marks (12+6).

*Recommended Reading*

Baugh, A.C & Cable, Thomas. *A History of the English Language* 5th ed., London & New York: Routledge, 2004

Burchfield, R.W. *The English Language* OUP,1985

Freeborn, D. *From Old English to Standard English*. Macmillan, 1992

Wood, F.T. *An Outline History of the English Language*. London: Macmillan, 1941.

Jespersen, Otto. *Growth and Structure of the English Language* OUP, 1989 rpt. [1938]

## Option E: African Literature in English

In the essay "The African Writer and the English Language" Chinua Achebe noted that the writers' gathering at Makerere rather pompously called "A Conference of African Writers of English Expression" failed to come to a conclusion about a clear definition of the term "African Literature". It's a long time since that 1962 conference, and African literature, particularly in the English language, has made its presence felt in all the continents of the world. Because of our shared experience of European colonialism and other similarities such as the multi-ethnic and multi-linguistic scenes in Africa and India, Indian students of English literature can relate to African writing quite easily. In keeping with the growing interest in African literature in English departments across the world, the B.A. syllabus offers an optional course in African literature. It consists of two papers

### PAPER 19

#### Novels and Short Stories

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

This paper requires students to study the two novels and three short stories keeping historical / colonial contexts, and strong indigenous components in mind. There will be 4 questions of 12 marks each and two questions of 6 marks each (4x12 + 2x6 =60).

#### Section I: Novels

- Peter Abrahams (1919-): *Mine Boy* (1946)
- Chinua Achebe (1930-): *No Longer At Ease* (1960)

#### Section II: Short stories

- Njabulo S. Ndebele (1948-): *The Prophetess*
- William Saidi (1937-): *The Garden of Evil*
- Tayeb Salih (1929-): *A Handful of Dates*  
(Translated by Danys Johnson-Davies)

[Source: *The Anchor Book of Modern African Stories* (2002) edited by Nadezda Obradovic]

### PAPER 20

#### Poems and Essays

Marks 75 (60+15) [15 Marks Internal Assessment]. Credits: 6

The essays prescribed in this paper deal with different issues like the role of the postcolonial novelist in Africa, African feminism, and the language of African literature. Both the poems and the essays should

be studied keeping in view the varying conditions of literature, culture and politics in the country of origin Students will be required to answer 2 questions of 12 marks from Section A, 2 questions of 12 marks from Section B and 2 questions of 6 marks each that may be from both Sections.

### Section I: Poems

(2x12 + 1x6 =30)

- Lenrie Peters (1932-, Gambia): I Am Talking to You My Sister
- Wole Soyinka (1934-, Nigeria): Abiku
- Niyi Osundare (1947-, Nigeria): Our Earth Will Not Die
- Naana Banyiwā Horne (1949-, Ghana): Nana Bosompo

### Section II: Essays

(2x12 + 1x6 =30)

- Chinua Achebe (1930-, Nigeria): The Novelist as Teacher.
- Buchi Emecheta (1944-, Nigeria): Feminism with a Small 'f'!
- Ngugi wa Thiong'o (1938-, Kenya): The Language of African Literature

#### *Recommended Reading:*

*The Rienner Anthology of African Literature* edited by Anthonia C. Kalu. First Indian edition: Viva Books, 2008.  
*African Literature An Anthology of Criticism and Theory* edited by Tejumola Olaniyan and Ato Quayson. Blackwell Publishing, 2007.

Dathorne, O.R. *African Literature in the Twentieth Century*. London: Heinemann, 1976

Eze, Emmanuel Chukwudi.(Ed.) *Postcolonial African Philosophy: A Critical Reader*. Massachusetts: Blackwell Publishers Ltd., 1997

Fage, J.D. and William Tordoff. *A History of Africa*. London: Routledge, 2006

Irele, F. Abiola.(Ed.) *The Cambridge Companion to the African Novel*. Cambridge: Cambridge University Press, 2009

Kalu, Anthonia C. (Ed.) *The Rienner Anthology of African Literature*. New Delhi: Viva Books, 2008 (First Indian edition)

Killam, G.D. (Ed.) *African Writers on African Writing*. London: Heinemann, 1973

Ngara, Emmanuel. *Art and Ideology in the African Novel: A Study of the Influence of Marxism on African Writing*. London: Heinemann, 1987 (Reprint)

Nkosi, Lewis. *Tasks and Masks: Themes and Styles of African Literature*. Harlow: Longman,1981

Olaniyan, Tejumola and Ato Quayson (Ed.) *African Literature: An Anthology of Criticism and Theory*. Massachusetts: Blackwell Publishing, 2007

Obradovic, Nadezda (Ed.) *The Anchor Book of Modern African Stories* NY Garden City: Anchor Books, 2002

### Option F: Book into Film

Literature has contributed extensively to cinema, and some of the most significant films of all time happen to be adapted from 'literary' texts. This paper aims to show the linkages between the epic-narrative, the notion of story-telling and drama in the two fields, and also indicates how the two contribute to each other in terms of cultural interaction and re-readings.

For Internal Assessment, the student will demonstrate his/her knowledge of various film techniques in the form of a film 'reading'. The film texts may be selected by the student. This will be evaluated by the internal examiner.

#### PAPER 19

#### Film Theory & Concepts

Marks 75 (60+15) [15 Marks Internal Assessment] Credits: 6

The first paper of this course is designed to introduce students to film theory, narrative techniques and the language of cinema (screenplay, camerawork, sound, editing, politics of the gaze, and authorship). Students will be required to answer 4 questions of 12 marks each (4x12), and write 2 short notes of 6 marks each on concepts in Film Theory (2x6). The questions may be drawn from both sections of the paper. (4x12 + 2x6 = 60)

#### Section A: Film Theory

Students would be expected to acquaint themselves with the following texts on film theory:

- Sergei Eisenstein (1898-1948): "Word and Image"; "Colour and Meaning" from *The Film Sense* (1943)
- André Bazin, (1918-1948): "The Evolution of the Language of Cinema"; from *What is Cinema?* (1971)
- Christian Metz, (1931-1993): "Some points in the Semiotics of the Cinema"; and "The Modern Cinema and Narrativity" from *A Semiotics of the Cinema* (1974)

#### Section B: Concepts:

Adaptation, auteur, codes and conventions, cut, deep focus, dissolve, diegesis, fade, flashback, framing, jump cut, mise-en-scène, montage, musical, scopophilia / visual pleasure script / screenplay / storyboard, shot / reverse-angle shot, soundtrack, traveling / tracking shot, wipe, zoom.

[Source: Susan Hayward, *Key Concepts in Cinema Studies* (2004)]

*Recommended Reading:*

- Bazin, André. *What is Cinema?* Essays selected and translated by Hugh Gray, Berkeley: U of California P, 1971
- Mast, G. and M. Cohen, *Film Theory and Criticism: Introductory Readings* New York: Oxford University Press, 2004
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema" in *Visual and Other Pleasures* Houndmills, Basingstoke: Palgrave, Macmillan, 2009
- Stam, Robert. *Film Theory: An Introduction*, Oxford: Blackwell Publishers, 2000
- . *The Oxford Guide to Film Studies*, Oxford University Press, 1998.

PAPER 20

**Film Adaptations**

Marks 75 (60+15) [15 Marks Internal Assessment] Credits: 6

This paper would have the students analyze the mechanics of adaptation involved in translating the written script/text into the audio-visual. The processes of screen adaptation, acting, *misé en scene* and the audience will be looked into with illustrations from existing films. Students would be required to acquaint themselves with the following texts and their filmed versions as specified: For Internal Assessment, the student will offer an analysis of adaptation methods deployed in films; or discuss the implications of cross-cultural adaptations in a seminar paper that will include audio-visual film clips. The film texts may be selected by the student. The presentation will be evaluated by the internal examiner. Students will have to answer 4 essay-type questions of 12 marks each and 2 short questions of 6 marks each (4x12 + 2x6 = 60).

**Literary ↔ Film Texts**

- Lew Wallace (1827-1904) *Ben Hur* ↔ William Wyler (1959)
- William Shakespeare (1564-1616) *Othello* ↔ *Omkara* Vishal Bharadwaj (2004)
- Charles Dickens (1812-1870) *Great Expectations* ↔ Alfonso Cuarón (1998)
- Jane Austen (1775-1817) *Pride and Prejudice* ↔ Joe Wright (2005)
- Tennessee Williams (1911-83) *Cat on a Hot Tin Roof* ↔ Peter Brooks (1958)
- Mahesh Dattani (1958-) *Dance Like a Man* ↔ Pamela Rooks (2004)

*Recommended Reading:*

- Dudley Andrews, "Adaptation" from *Concepts in Film Theory*. New York: Oxford University Press, 1984
- Robert Stam & Alessandra Raengo (eds) *Literature and Film: A Guide to the theory and practice of Film Adaptation*. Malden: Blackwell Publishing, 2005
- Joy Gould Boyum, *Double Exposure: Fiction into Film*. Calcutta: Seagull Books, 1989

Russell Jackson, *The Cambridge Companion to Shakespeare on Film* (2<sup>nd</sup> Edition) Cambridge: CUP, 2007