

St. Xavier's College (Autonomous),
Mumbai



Syllabus of the courses offered by the
Department of English
(2015-2016)

Semester I: Courses in ENGLISH

A.ENG.1.01: The Elements of Fiction

A.EES.1.01: Effective English Skills for College- Critical Reading, Thinking and Writing (Prose)

F.Y. B.A. A.ENG.1.01

Title: The Elements of Fiction

Learning Objectives:

To acquaint the first year student (who may or may not have studied literature previously) with the basic elements of fiction. The student will learn to understand and apply concepts such as plot, structure, characterization, point of view and narrative technique in the context of a variety of narrative genres.

Number of lectures: 60

Topics:

- I. Introduction to the study of literature (3 lectures) - The elements of fiction- definition of terms (6 lectures)
- II A. Types of narratives (epistolary, stream of consciousness, magical realism- ~~Baldie~~ ^{Borges} etc) (6 lectures)
- II B. Selected readings which illustrate these elements and styles (10 lectures)
- III. Texts for detailed study: William Golding, Lord of the Flies (22 lectures)
- IV. George Orwell, Animal Farm (13 lectures)

CIA 1: Topics 1 (Test)

CIA 2: Topic 1 (Assignments/Test)

N.B. Readings will consist of short stories and extracts from longer works.

Recommended Reference Books:

Croft, Steven and Helen Cross, Literature, Criticism and Style Hawthorn, Jeremy, Studying the Novel.

F.Y.B.A A.EES. 1.01- Effective English Skills for College: Critical Reading, Thinking and Writing (Prose)

Learning Objectives: To enable the student to acquire appropriate communication skills for effective college learning. Critical reading, thinking and writing are increasingly being seen as intertwined activities which constitute the foundation of university education. Hence the student will be introduced to a variety of complex and thought-provoking multicultural readings which raise ethical issues and challenges pertaining to contemporary situations. The student will be encouraged to develop independent critical responses and articulate them during class discussions and writing assignments in the tutorials

Number of lectures: 30 + 15 tutorials

1. Analysis of representative expository and argumentative prose readings from diverse fields in the humanities, social sciences, and popular science selected so as to encourage analytical and critical skills. (30 lectures)
2. Class presentations and debates to cultivate verbal skills, and short assignments based on the readings to strengthen writing skills. (15 tutorials)

Recommended reading ^{From} Hanif Qureshi ; Elango ; Arundhati Roy


APPROVED SYLLABUS

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Ughosh

Ram Prasad (11/13/16)

Semester II: Courses in ENGLISH

A.ENG.2.01: The Elements of Drama

A.EES.2.01: Effective English Skills for College: Critical Reading, Thinking and Writing

F.Y. B.A. A.ENG.2.01

Title: The Elements of Drama

Learning Objectives: To acquaint the first year student with the basic elements of drama. The student will learn to understand and apply concepts such as theme, plot, structure, characterization, and dramatic technique in the context of a variety of dramatic styles.

Number of lectures:60

Topics:

- I A. The elements of drama –definition of terms (5 lectures)
- I B. Modern Drama- selected readings (15 lectures)
- II. Types of drama with their defining characteristics –tragedy, comedy (10 lectures)
- III. Texts for detailed study: Shakespeare: Twelfth Night or The Merchant of Venice (15 lectures)IV. Text for detailed study- Shaw: Arms and the Man Or Major Barbara(15 lectures)

CIA 1: Unit I A.

CIA 2: Group presentations on Unit I B.

Recommended Reference Books:

Boulton, Majorie, Anatomy of Drama

Croft, Steven and Helen Cross, Literature, Criticism and Style

F.Y.B.A A.EES.2.01: Effective English Skills for College

Topic: Critical Reading, Thinking and Writing (Literature)

Learning Objectives: To enable the student to acquire appropriate communication skills for effective college learning. Critical reading, thinking and writing are increasingly being seen as intertwined activities which constitute the foundation of university education. Hence the student will be introduced to a variety of complex and thought-provoking multicultural readings which raise ethical issues and challenges pertaining to contemporary situations. The student will be encouraged to develop independent critical responses and articulate them during class discussions and writing assignments in the tutorials.

Number of lectures: 3

Topics:

- 1. Introduction to postcolonial literature (5 lectures)
- 2. Analysis of selected narratives and poems (25 lectures)
- 3. Discussions, debates and presentations based on the readings (15 tutorials) 0 + 15 tutorials

Recommended reading- Padmini Mongia; recent edition of anthologies. *From Leela Gandhi,* *Arnold Anthology*
Anandhati Roy *ed. John Thavis*

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APPROVED SYLLABUS

M. S. Pandurang
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Semester III: Courses in ENGLISH

A. ENG. 3.01- The Elements of Poetry

A. ENG. 3.02- Indian Writing in English 1850-1980

A. ENG. 3. MS- Media Studies (Applied Component)

Pre and Post Independence Indian Writing in English

S.Y.B.AA.ENG.3.01

Title: The Elements of Poetry

Learning Objectives: To acquaint the student with the basic elements of verse, and to read and appreciate the thematic and formal aspects of a wide range of poems.

Number of lectures: 45

Topics:

I. The elements of poetry and definition of terms. An understanding of imagery, symbolism, rhyme, and meter. (5 lectures) Identification of major poetic forms: Lyric, Sonnet, Ode, Ballad,

Epic, Dramatic Monologue, Elegy, Free Verse. (5 lectures) *Emerging Poetic forms e.g. Haibun (2 lectures)*

II. Detailed study of poems exploring themes like Love, Life, Nature, God, Death, War, People, Roads and Journeys. (28 lectures)

4. Practical criticism and writing a critical appreciation. (5 lectures)

5. **Emerging forms (2 lectures)**

Recommended Reference Books:

Abrams, M.H., A Glossary of Terms

Seturaman et al, Practical Criticism

Preminger, The Princeton Encyclopaedia of Poetry and Poetics

S.Y.B.A.A.ENG.3.02

Title: Indian Writing in English: **Pre and post independence periods**

Learning Objectives: To read Indian literature in the context of changing political and social identities.

Number of lectures: 45

Topics

I A. Introduction: The historical context –19th century writings, a discussion of Macaulay's Minute on Education, Derozio, Krupa Sattianadan (3lectures)

I B. Nationalism, the freedom movement, the Gandhian influence (5 lectures)

Choice of Selected Readings from: Tagore, ^{Gandhi} Sri Aurobindo, Raja Rao, Mulk Raj Anand, R.K.Narayan, ~~Non-fiction: Nayantara Sahgal?~~

I C. Partition(6 lectures)

Selected Readings from: Manto, Bisham Sahni, Khushwant Singh, Amrita Pritam (Urvashi Butalia (ed.), (The Other Side of Silence)

II. Independence and after

a. Interrogating tradition, the impact of modernity,urbanization (7 lectures)

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Mohd Paduranga Aggarwal

Selected Readings from: poems by Kolatkar, Nissim Ezekiel, GievePatel, Dilip Chitre, Joseph Furtado

b. Emerging social identities (i) –Women’s voices (10 lectures)

Selected Readings from: poems by Kamala Das and Eunice de Souza; 2-3 short stories
Lakshmi Holmstrom (ed.), *The Inner Courtyard*)

c. Emerging social identities (ii) --Caste and class (4 lectures)

Selected readings from: Dalit poetry and prose (Arjun Dangle (ed.), Poisoned Bread).

d. Text for detailed study: Tendulkar, *Silence, the Court is in Session*(10 lectures) OR Gieve Patel, *Mr. Behram*

Recommended Reference books:

Iyengar, Srinivas: *Indian Writing in English* King

Bruce: *Modern Indian Poetry in English* Mehrotra

Arvind Krishna: *The Illustrated History of Indian English Literature in English*

Mukherji, Meenakshi: *Realism and Reality*

Naik, M.K: *The History of Indian English Literature*

S.Y.B.A. A.ENG.3: Media Studies (Applied Component)

Title: A Survey of Mass Communication

Learning Objectives:

To study the ‘modus operandi’ of Mass Communication

To critically evaluate the importance of Mass Communication To gain insight into various forms of Mass Communication

Number of lectures: 60

Topics:

I. What is Mass Communication? (16 lectures)

a. The significance of Mass Communication

b. The Social roles of Mass Communication; Barriers to communication


c. Media Literacy

d. The four classical theories of Mass Communication – Authoritarianism, Libertarianism, Soviet theory and The Social Responsibility Theory.

e. Other theories : Development communication theory, Magic Bullet theory, Uses and gratification theory, Spiral of Silence theory, Agenda setting theory, Media dependence theory, Cultivation theory.

II The **Impact** of Mass Communication (8 lectures)

a. ~~Representations~~ ^{On an} Of an individual, children, family, consumer, education b. On society and culture


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III Ethical issues in Mass Communication (16 lectures)

- a. Censorship: **certification and rating**
- b. Media as "Big Brother"
- c. Media portrayal of Women and Gender Issues; Children: Women on TV; Women in Print Media; Gender Perceptions in Media and modes of address)

d. **Children's films** *Media Portrayal of children and issues related to children.*

IV. Types of Media (20 lectures)

- a. Print Media: Newspaper, Magazine, Advertising
- b. Broadcast Media: Radio, Television and Advertising
- c. Telematic / Global Media- Digital Media, Satellite Networks, ~~Social Networking~~, Blogging, 'DIY' Media.
- d. Social media, *social networking, blogging, DIY Media*

Recommended Reference Books:

Farrar, Rona T: Mass Communication- An Introduction to the Field

DeFleur, Dennis- Understanding Mass Communication

Bittner, John R.: Mass Communication: An Introduction

McQuail Dennis- Mass Communication Theory- An Introduction

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Semester IV: Courses in ENGLISH

A.ENG.4.01: American Literature

A.ENG.4.02: Contemporary Indian Writing in English

A.ENG.MS: An Introduction to Cinema (Applied Component)

CFC.4.01: Cross Faculty Course: The World as a Family

S.Y.B.A A.ENG.4.01

Title: American Literature

Learning Objectives: To study modern American literature, music and film in the context of American culture, and as an interrogation of the mythification of America.

Number of lectures: 45

Topics:

I A. Overview – themes and contexts such as the frontier myth, westward movement, taming the wilderness/ the Wild West, the cowboy motif, individualism, freedom liberty, the American way, industrialization and modernism, America and the world, as reflected in mainstream American poetry, drama and fiction (10 lectures)

I B. Critiquing the Dream –

Race: the Harlem Renaissance, Civil Rights Movement, Black Panthers, Women Writers

Choice of readings from: Langston Hughes, Toni Morrison, Gloria Naylor; Rita Dove, film -- *The Birth of a Nation* (12 lectures)

II. The 'American Dream' Text for detailed study: *The Great Gatsby* (8 lectures)

III. A Critiquing the system – Counter movements: the Beat movement, counter-culture, youth movements

Selected Readings from: *The Catcher in the Rye*, *Catch 22*, Ginsberg, Kerouac; film -- *Easy Rider*, *The Graduate*; music –rock, jazz(8 lectures)

III B. The Melting Pot –immigrant voices, assimilation, multiculturalism

Selected Readings from Jewish, Italian, Chinese/Asian and Latino writers (7 lectures)

N.B. Readings will consist of excerpts, short stories and poems.

Assessment: Writing assignment exploring the American Dream or any of the other topics.

Independent reading and discussion of primary texts would be required.

Recommended Reference Books:

Beach, Christopher, *The Cambridge Introduction to Twentieth Century American Poetry*

S.Y.B.A A.ENG.4.02

Title: Contemporary Indian Writing in English

Learning Objectives: To read Indian literature in the context of changing political and social identities. Number of lectures: 45 Topics:

I A. Issues in Postcolonialism, Nativism and Bhasha literatures, the politics of Indian Writing in English, , Feminism (12 lectures)

Choice of Selected Readings from: Homi Bhabha (Location and Culture), Partha Chatterjee & Mahasweta devi, Mahashweta Devi, Spivak, (Ganesh) Devi, Balchandra Nemadji, Edward Said

Edward Said, Gayatri C. Spivak

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English

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I B. Trends in contemporary Indian writing – the effects of liberalization and globalization, responses to fundamentalism and terrorism (10 lectures)- **Amitava Kumar**

Choice of Selected Readings from: Arundhati Roy, from The Other Side of Terror, Amartya Sen, Githa Hariharan, Kiran Desai, ~~Vikram Seth~~. *Amitava Kumar*

II. Diaspora (13 lectures)

Choice of Selected Readings from: Agha Shahid Ali, Jhumpa Lahiri, Bharati Mukherji, Meera Syal, **Muttoo, Agnes, Ramabai, Naipaul (House for Mr. Biswas), Vassanji, Vikram Seth, Naipaul**

III Text for detailed study: Amitava Ghosh: The Shadow Lines OR **Arvind Adiga: The White Tiger (10 lectures)**

N.B. Readings will consist of essays, excerpts, short stories and poems.

Assessment: Assignments or Presentations

S.Y.B.A A.ENG.MS

Title: An Introduction to Cinema (Applied Component)

Objectives:

To familiarise students with the ~~artistic nature~~ ^{artistic} of cinema as an art form

To understand basic film techniques ~~(screenplays)~~

To explore various genres of films ^{techniques of screenplay writing}

To develop critical appreciation skills

Number of lectures: 60

Topics:

1. The basics: film history, film language and technique ^{screenplay writing} (10 lectures)

2. Major Film movements and Film genres (5 lectures)

3. Screening and discussion of 8-10 films (40 lectures)

4. Film reviews (5 lectures)

Assessments: Assignment – analysis and review of a film / Presentations

Bibliography:

Berger, John, Ways of Seeing

Monaco, James, How to Read a Film

Film Art : An Introduction. David Bordwell & ~~Christin~~ ^{Kristin} Thompson 9th ed 2009

Cinema Studies: the Key Concepts. Susan Hayward

Introduction to the screenplays of ~~Gan~~ ^{Jean Claude Carriere}

Film as Art: Andre ^{Bazin}

S.Y.B.Sc.: Cross Faculty Course: CFC.4.01

Title: The World is a Family

Learning Objective: To enable the student to acquire appropriate communication skills, for effective college learning. Critical reading, thinking and writing are increasingly being seen as intertwined activities which constitute the foundation of university education. Hence, the student will be introduced to a variety of complex and thought-provoking multicultural readings which raise ethical issues and challenges pertaining to contemporary situations. The student will be encouraged to develop independent critical responses and articulate them during class discussions and writing assignments in the tutorials.

Number of lectures: 45

Topics:

1. Introduction to post-colonialism (5 lectures). Analysis of selected post-colonial narratives other than Indian. (10 lectures)
2. Analysis of post-colonial Indian Writing (10 lectures)
3. Analysis of post-colonial poetry (20 lectures)

Semester V: Courses in ENGLISH

A.ENG. 5.01: Fiction from Richardson to Hardy- Realism and Society (1750-1900)

A.ENG.5.02: Twentieth Century British Poetry

A.ENG.5.03: Visual Culture (Applied Component)

A.ENG.5.04: English Poetry and Prose (1550-1750)

A.ENG.5.05: Literary Theory and Criticism

A.ENG.5.06: Narratives of Conflict- Ideology and Resolution (Applied Component)

T.Y. B.A. A.ENG.5.01

Title: Fiction from Richardson to Hardy – Realism and Society (1750-1900)

Learning Objectives: To acquaint the students with the origins of the novel and its development from the mid-eighteenth century to the end of the nineteenth century, the rise of the short story in the Victorian period, and the proliferation of prose in this period, in the context of changing historical, social, intellectual and aesthetic concerns, and with reference to relevant expressions in other art forms.

Number of lectures: 60

UNIT I

The rise of the novel in the eighteenth-century; the, picaresque, epistolary, didactic, sentimental and experimental novel (Defoe, Richardson, Fielding and Sterne); the gothic novel (Walpole, Monk Lewis, Ann Radcliffe); the Romantic novel (Austen, Scott, Mary Shelley); the Victorian novel (Emily Bronte, George Eliot, Thackeray, Elizabeth Gaskell, Henry Gissing). The rise of Victorian short fiction. The contribution of prose writers: Selections from Charles Lamb, John Ruskin and Walter Pater.

(24 lectures)

UNITS II - 4 Texts for detailed study in relation to the background:

II. Charlotte Bronte: Jane Eyre or Emily Bronte: Wuthering Heights (12 lectures)

III. Charles Dickens: Hard Times or A Christmas Carol (12 lectures)

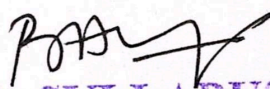
IV. Thomas Hardy: Tess of the D'Urbervilles or The Return of the Native (12 lectures)

CIA 1 Topic 1

CIA 2 Assignments / Presentations

Recommended Reference Books:

Daiches, David: A Critical History of English Literature (vols 3 & 4)


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Ford, Boris: The Pelican Guide to English Literature (vols 4, 5 & 6)
Kettle, Arnold: An Introduction to the English Novel
Leavis, F.R.: The Great Tradition
Pollard, Arthur: The Victorians
Van Ghent, Dorothy: The English Novel: Form and Function
Watt, Ian: The Rise of the Novel
The Cambridge Companion series
The Casebook series

T.Y.B.A A.ENG.5.02

Title: Twentieth Century British Poetry

Learning Objectives: To acquaint the students with the main trends in twentieth century British poetry through critical readings of representative poems in the context of changing historical, social, intellectual and aesthetic concerns, and by relating them to relevant expressions in other art forms. Number of lectures: 60

I. Overview of modernism: the influence of Marx, Darwin, Freud, and Einstein, the impact of World War I; modernization and the effects of urbanization and technology; the condition of modernity; modernist features as reflected in some significant 'isms' (expressionism, surrealism, Dadaism, symbolism, cubism); changes in poetic sensibility from the late nineteenth to the early twentieth century (Edwardian and Georgian poetry; Imagism). (12 lectures)

II. Early Modern Poets

1. World War I Poets (6 lectures)

2. T.S. Eliot (8 lectures)

3. *Readings from Essays on Poetry*: Eliot: Tradition and the Individual Talent; Ezra Pound: A Retrospect; The Chinese Ideogram (2 lectures)

III. Yeats and the poets of the Thirties and Forties

1. W.B. Yeats (5 lectures)

2. Poets of the Thirties (Auden, Spender, MacNeice, C. Day Lewis) (6 lectures)

3. Dylan Thomas and the Poets of the Forties (4 lectures)

4. *Readings from Essays on Poetry*: Yeats: A General Introduction for My Work; Dylan Thomas: Notes on the Art of Poetry (2 lectures)

IV The Late Moderns, Contemporary and New Poets

1. Movement and Group Poets (Philip Larkin, Thom Gunn) (5 lectures)

2. Poets of Non-British Origin (Derek Walcott, David Dabydeen, Kamau Braithwaite, John Agard, Grace Nichols) (5 lectures)

3. Women Poets (Carol Ann Duffy, Wendy Cope) (3 lectures)

CIA 1 – Topic I

CIA 2 – Assignments / Presentations

Recommended Reference Books:

Daiches, David: A Critical History of English Literature (vol 4)

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Ford, Boris: The Pelican Guide to English Literature (vols 7 & 8)
The Cambridge Companion series
Childs, Peter: The Twentieth Century in Poetry
Daiches, David: The Modern Age
Fraser, G.S.: The Modern Writer and His World
Leavis, F.R.: New Bearings in English Poetry

T.Y. B.A. Course: A.ENG.6.06 (Applied Component)

Title: Introduction to Visual Culture

Learning Objectives: To provide a broad introduction to modes of vision and the impact of visual images, structures and spaces on culture, in order to 'read' visual texts critically.

Number of lectures: 45

I A Introduction: The dynamics of representation and visibility – what, how and why we see. A brief survey of the history of visual aids, the phenomenology and psychology of vision, and the philosophical as well as political underpinnings of aesthetics. (5 lectures)

I B Mechanics: Visual elements; space, perspective and depth of vision, framing and composition, balance, colour, tone, mise en scene, camera angles, editing. (5 lectures)

I C The creation of meaning: Truth, reality, verisimilitude, mediation, manipulation. (2 lectures)

II A Semiotics and hidden agendas; representations of the 'other'. (8 lectures)

II B Readings: Benjamin, The Work of Art in an Age of Mechanical Reproduction (2 lectures) John Berger, Ways of Seeing (3 lectures) Laura Mulvey, Visual Pleasure and Narrative Cinema (3 lectures) Barthes, Mythologies (3 lectures)

III Applications of these elements and approaches to critical 'readings' of:

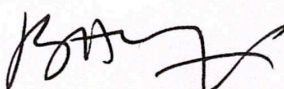
1. Painting (3 lectures)
2. Photography (3 lectures)
3. Cinema (4 lectures)
4. Advertising (4 lectures)

CIA 1 – Topic I

CIA 2 – Assignment: Analysis of a painting or photograph/~~The~~ Presentations/Exhibition/~~the~~ Making of a short film

Recommended Reference Books:

Evans, Jessica & Stuart Hall: Visual Culture -- The Reader
Howells, Richard & Joaquim Negreiros: Visual Culture
Mirzoeff, Nicholas: The Visual Culture Reader
Sturken, Marita & Lisa Cartwright: Practices of Looking
Williamson, Judith: Decoding Advertisements
Wollen, Peter: Raiding the Icebox
Pramod Nayar
Tejaswini Nilanjana


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T.Y.B.A. A.ENG.5.04

Title: English Poetry and Prose (1550-1750)

Learning Objectives: To explore the chief ideas of the Renaissance and the Enlightenment, and provide a survey of English Poetry and Prose from the Elizabethan to the Neo-classical Age, through close readings of illustrative poems and prose in the context of changing historical, social, intellectual and aesthetic concerns, and by relating them to relevant expressions in other art forms.

Number of lectures: 60

I A Introduction: The dawn of the Renaissance; Humanism; the Reformation; the social, religious and historical background to the Tudor Age, Stuart Age, Civil War, the Interregnum and the Restoration. (6 lectures)

I B Prose (Sidney, Lily, Bacon, Bunyan, the King James Bible)

Detailed study: Augustan Prose (from Addison, Swift, Johnson). (4 lectures)

II A Elizabethan Poetry: The Sonnet (Wyatt, Surrey, Daniel, Drayton) Detailed study: Sidney, Spenser and Shakespeare (10 lectures)

II B Elizabethan Poetry: Pastoral and Lyrical (Campion, Ben Jonson, Spenser) (4 lectures)

II C The Epic (from Spenser, The Faerie Queene) Detailed study: Milton, Paradise Lost, Book One (10 lectures)

III A Religious Poetry -- Metaphysical and Mystical Detailed study: Donne, Herbert, Vaughan (8 lectures)

III B Love Poetry -- Metaphysical and Cavalier (Suckling, Herrick, Lovelace) Detailed study: Donne, Marvell (6 lectures)

IV A Satirical poetry; the mock-epic (Dryden, Johnson) Detailed study: from Pope, Swift (12 lectures)

CIA 1 – Topic I

CIA 2 – Assignment / Test Topic II

Recommended Reference Books:

Daiches, David: A Critical History of English Literature (vol 4)

Ford, Boris: The Pelican Guide to English Literature (vols 7 & 8)

The Cambridge Companion series

The Casebook series

De Sola Pinto, V: The English Renaissance

Gardner, Helen: The Metaphysical Poets

Lewis, C.S: A Preface to Paradise Lost

Sutherland, Ian: English Satire

Tillyard, E.M.W.: The Elizabethan World Picture


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T.Y. B.A. A.ENG.5.05

Title: Literary Theory and Criticism

Learning Objectives: To inquire into the nature and functions of literature and literary criticism, and to provide a survey of the major critical approaches to literature their historical genesis and tenets, with illustrative readings for each of the approaches from the classical to the contemporary.

Number of lectures: 60

I What is literature? What is the nature and function of literary criticism? A review of Classical thought (Plato, Aristotle, Horace and Longinus); Renaissance and Neoclassical thought (Sidney, Pope); the Romantics (Wordsworth, Coleridge), the Victorians (Arnold) and the Art for Art's Sake movement (Pater, Wilde) (12 lectures) Selections from V. Leitch (ed.), The Norton Anthology of Theory and Criticism

II Critical Approaches:

Formalism (4 lectures)

Psychological and Psychoanalytic Approaches (8 lectures)

Marxism and Cultural Materialism (6 lectures)

Gender Studies and Queer Theory (8 lectures)

III Practical Criticism (10 lectures)

IV An introduction to: (10 lectures)

1. Spatial Criticism

2. Trauma Theory

3. New Historicism

4. Reader Response Theories

5. Ecocriticism

Guerin et al, A Handbook of Approaches to Literary Criticism

CIA 1 – Topic I

CIA 2 – Assignment: Practical Criticism exercise

OR, Term paper- 40 marks: ~~the BOS suggested that this be initiated on a trial basis and reviewed it subsequently (following year).~~ ^{(to be} ^{the} ^{ed}

Recommended Reference Books:

Coombes: Literature and Criticism

Daiches, David: Critical Approaches to Literature

Hamer, Enid: The Metres of English Poetry

Jump, John D. (Gen. Ed.):

The Critical Idiom Series

Lodge, David(ed.): Twentieth Century Literary Criticism: A Reader

Preminger: The Princeton Encyclopaedia of Poetics

Schreiber, D.W.: Literary Criticism

Seturaman et al: Practical Criticism

Watson, George: The Literary Critics

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T.Y. B.A. A.ENG.5.06 (Applied Component)

Title: Narratives of Conflict: Ideology and Resolution

Learning Objectives: To explore the workings of conflict and resolution, internal as well as external, in different ideological contexts and cultures, and from a variety of perspectives ranging from the political to the aesthetic.

Number of lectures: 45

I. A Introduction: The place of conflict and resolution in the literary and cinematic imagination and in popular culture; conflicted identities and loyalties; conflict and resolution between generations, genders, classes, cultures; the function of memory, tradition and history; conflict as a formal element of narrative, poetics and aesthetics; the relation between thematic and formal elements of conflict and resolution.

II. A Films: Types of Conflict (10 lectures)

Judgment at Nuremberg, Taking Sides, Hotel Rwanda, Paradise Now, No Man's Land, The Lives of Others, Goodbye, Lenin, Moolade, Raja

II B Films: Conflict as Aesthetics (6 lectures) The Battleship Potemkin; Breathless

II C Conflict in Youth Cultures and Subcultures: (6 lectures) Conflict/resolution through music (Asian and Caribbean Dub, Bangla Bands)

III A Fiction: (8 lectures) J.M. Coetzee, Waiting for the Barbarians

Khaled Hosseini, The Kite Runner

Chimamanda Adichie, The Purple Hibiscus

Roma Tearne, Mosquito

Basharat Peer's short stories

III B Graphic novels – form and content (6 lectures) Maus, Persepolis

N.B. Critical readings and references will be provided when required in the course of the semester.

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Semester VI: Courses in English

A.ENG.6.01: Poetry from the Pre-Romantics to the Pre-Raphaelites

A.ENG.6.02: Twentieth Century Fiction and Drama

A.ENG.6.03: Tales of the City (Applied Component)

A.ENG.6.04: English Drama from Marlowe to Sheridan

A.ENG.6.05: Approaches to Popular Culture

A.ENG.6.06: Literature and the Self in Modernist European Writing (Applied Component)

T.Y.B.A.A.ENG.6.01

Title: Poetry from the Pre-Romantics to the Pre-Raphaelites

Objectives: To acquaint the students with the main currents in nineteenth century English poetry through close readings of illustrative poems from the pre-Romantics to the pre-Raphaelites, in the context of changing historical, social, intellectual and aesthetic concerns, and by relating them to relevant expressions in other art forms.


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Number of Lectures: 60

Topics:

I The change in sensibility from the neo-classical to the Romantic; the influence of Rousseau, the American and French Revolutions and the Industrial Revolution; the characteristics of Romantic and Victorian poetry (6 lectures)

II Precursors to the Romantics: Gray, Collins, Cowper (3 lectures)

Early Romantic Poets: Blake, Wordsworth, Coleridge (12 lectures)

Additional Readings: Wordsworth: *Preface to the Lyrical Ballads* Coleridge: *From Biographia Literaria*, *On Fancy and Imagination*

III. Later Romantic Poets: Shelley, Keats, Byron (12 lectures)

Additional Readings: Shelley: *From A Defence of Poetry* Peacock: *The Four Ages of Poetry* Keats: *From Selected Letters*

IV. Major Victorian Poets: Tennyson, Browning, Arnold (15 lectures)

Additional Reading: Arnold: *The Study of Poetry*

Hopkins (6 lectures)

Other Victorian Poets: (6 lectures)

Women poets: Emily Bronte, Elizabeth Barrett Browning, Christina Rossetti

The Pre-Raphaelites

CIA 1 – Topic I

CIA 2 – Presentations/ Assignments

Recommended Reference Books:

Daiches, David: *A Critical History of English literature* (vol 4.)

Ford, Boris: *The Pelican Guide to English Literature* (vol. 5 and 6)

The Cambridge Companion Series

The Casebook series

Abrams, M.H., *The Mirror and the Lamp*

Armstrong, Isobel: *Victorian Poetry: Poetry, Poetics and Politics*

Bowra, Maurice: *The Romantic Imagination*

Hughes, Linda K. *The Cambridge Introduction to Victorian Poetry*

Read, Herbert: *The True Voice of Feeling*

T.Y.B.A.A.ENG.6.02

Title: Twentieth Century Fiction and Drama

Objectives: To acquaint the students with the main trends in twentieth century fiction and drama in the context of changing historical, social, intellectual and aesthetic concerns and by relating them to relevant expressions in other art forms.

Number of Lectures: 60

Topics:

I Fiction:

A survey of the major trends: the psychological novel (Henry James, Conrad, Lawrence, Forster); stream of consciousness (Joyce, Woolf); allegorical (Golding); social (Greene, Huxley, Orwell); social realism (Kingsley Amis, Sillitoe, Wain, Bradbury); postmodern novels, metafiction, magical realism (John Fowles); Women writers (Doris Lessing, Fay Weldon, Margaret Drabble, A.S. Byatt, Jeanette Winterson, Angela Carter) and writers of non-British origin (Timothy Mo, Ishiguro, Hanif Kureishi) (20 lectures)


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Additional readings:

Virginia Woolf: Mr. Bennet and Mrs. Brown

David Lodge: The Novelist at the Crossroads

II. Drama:

A survey of the major developments: the Theatre of Ideas and the Problem Play (Shaw); the Social Comedy of Manners in the tradition of Wilde (Terrence Rattigan, Noel Coward);

Irish Verse Drama (Synge, Sean O'Casey); Poetic Drama (Eliot, Fry); European (Brecht, Pirandello, Genet, Sartre, Dario Fo) and American influences (O'Neill, Tennessee Williams, Albee) the Theatre of the Absurd (Ionesco, Beckett); Kitchen-sink Drama (Osborne, Wesker); Theatre of Menace (Pinter); Stoppard. (20 lectures)

III. Texts for detailed study:

D.H. Lawrence: *Sons and Lovers* OR Virginia Woolf- *Mrs. Dalloway* (10 lectures)

IV. Samuel Beckett: *Waiting for Godot*

OR Tom Stoppard: *Rosencrantz and*

Guildenstern Are Dead (10 lectures)

CIA 1 – Topic I

CIA 2 – Presentations on Topic or

Assignment or Exhibition

Recommended Reference Books:

Daiches, David: A Critical History of English Literature (vol. 4)

Ford, Boris: The Pelican Guide to English Literature (vol. 7 and 8)

The Cambridge Companion Series

Cox and Dyson: The Twentieth Century Mind Vols. 1, 2 and 3

Daiches, David: The Modern Age

Esslin, Martin: The Theatre of the Absurd

Fraser G.S: The Modern Writer and his world Taylor

John Russell: Anger and After

T.Y.B.A.A.ENG.6.03 (Applied Component)

Title: Tales of the City

Learning Objectives: To examine literature and films that record the urban experience in all its facets, not only the excitement, velocity and freedom of city life, but also its darker side marked by loneliness, alienation and a host of individual and social constraints.

Number of Lectures: 60

Topics:

I. An introduction to modern urban culture: socio-political realities; aspects of modernism; manifestations of capitalism; the city as a construct of the imagination; romanticized as the fulfilment of aspirations; isolation and freedom (3 lectures)

Case study: nineteenth-century Paris as the epitome of the modern metropolis; the concept of the *flâneur* (3 lectures)

Readings: Selections from Baudelaire, *Les Fleurs du Mal* and *The Painter of Modern Life*

Walter Benjamin, "On Some Motifs in Baudelaire" in *Illuminations*

Burton Pike, "The City as Image"


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George Simmel, "The Metropolis and Mental Life

II A . The city in literature: (8 lectures)

Readings from Dickens *Oliver Twist*, Conrad *The Secret Agent*, Joyce *Ulysses*/*Dubliners*,

Orhan Pamuk *Istanbul*, Orwell, *Down and Out in Paris and London*

II B Crime and the City: (10 lectures) Readings: Sherlock Holmes, Raymond Chandler, Noir Anthologies, Films: *Chinatown*, *Taxi Driver*, *Rear Window*, *Run Lola Run*

III A . The cinematic city: (8 lectures) Representations of Mumbai and Kolkata, Films: *Manhattan*, *Roman Holiday*, *Midnight in Paris*, *Chunking Express*

III B Modern and postmodern film dystopias: (6 lectures) Films: *Metropolis*, *Blade Runner*

III C. Life on the margins: (7 lectures) Films: *City of God*, *Padre Nuestro*, *Boyz n the Hood*, *Saturday Night Fever*

CIA 1--Test on topic I

CIA 2--Assignment: Narratives of Mumbai or any Indian city or **Presentation**

Recommended Reference Books:

Clarke, David (ed.), *The Cinematic City*

Frisby, David: *Cityscapes of Modernity: Critical Explorations*

Kaarsholm, Preben (ed.): *City Flicks: Indian Cinema and the Urban Experience*

Leach, Neil (ed.), *The Hieroglyphics of Space: Reading and Experiencing the Modern Metropolis*

Legates, Richard T. & Frederic Stout: *The City Reader: Majumdar, Rajani: Bombay Cinema Parker*

Simon: *Urban Theory and Urban Experience: Encountering the City*

T.Y. B.A. A.ENG.6.04

Title: English Drama from Marlowe to Sheridan

Learning Objectives: To provide a historical survey of English drama from Shakespeare to Sheridan in the context of the socio-political, cultural and intellectual background of the period from 1550 to 1750.

Number of lectures: 60

Topics:

I A. Overview: (8 lectures)

a. Elizabethan Drama: the Native tradition: Mystery, Miracle, Morality Plays, the Interludes; the Classical influence; the theatre in Shakespeare's day

b. The Jacobean Mood: the Malcontent, the closing of the theatres

c. Restoration Drama: The re-opening of theatres after the Interregnum, Comedy of Wit, Heroic and blank verse tragedy

d. Sentimental Drama and the revival of laughter on the stage

I B. Discussion of representative plays by Lyly, Kyd, Jonson, Webster, Tourneur, Middleton, Congreve, Wycherly, Dryden, Etherege, Goldsmith (15 lectures)

II. Texts for detailed study: Marlowe, *Doctor Faustus* OR Webster: *The Duchess of Malfi* (12 lectures)

III. Text for detailed study: Shakespeare, *Hamlet* OR *A Winter's Tale* (15 lectures)

IV. Text for detailed study: Sheridan, *The School for Scandal* OR Goldsmith: *She Stoops to Conquer* (10 lectures)

CIA 1 – Topic A


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CIA 2 – Presentations/ Assignments: Topic B

Recommended Reference Books:

David Daiches, A Critical History of English Literature (vol. 4)

Ford, Boris: The Pelican Guide to English Literature (vols. 7 and 8)

The Cambridge Companion Series

The Casebook Series

Bradbrook, M.C: The Growth and Structure of Elizabethan Comedy; Themes and Conventions in Elizabethan Tragedy

Ellis, Fermor- Una: Jacobean Tragedy

Loftis, John: Restoration Drama

Nicoll, Allardyce: World Drama

T.Y.B.A.A.ENG.6.05

Title: Approaches to Popular Culture

Learning Objectives: To examine the major theories of popular culture and apply them to the study of selected cultural texts.

Number of Lectures: 60

Topics:

I. Definition of popular culture, in relation to high and low culture, folk and mass culture (6 lectures)

I B. The Culture and Civilization school – **Selected case-studies** (6 lectures)

II A.

The Mass Culture debate, Americanization and the critique of mass culture, the Frankfurt School and the culture industry (5 lectures)

IV. A. Structuralism and genre theory (4 lectures) Applications:

popular narrative genres in fiction and film: detective, thrillers, fairy tales, fantasy, science fiction, action, comics (6 lectures)

IV B. Postmodernism—Lyotard, Baudrillard, Jameson, **Roland Barthes: Death of the Author** (6 lectures): **Selected case-studies**

Recommended Reference Books:

Ashley, Bob (ed.), Reading Popular Narrative: A Sourcebook

Berger A.A.: Narratives

Easthope, Anthony: Literary into Cultural Studies

Fiske, John: Television Culture

Hall, Stuart (ed.), The Cultural Studies Reader

McCracken, Scott: Pulp

Storey, John: An Introduction to Cultural Theory and Popular Culture

Strinati, Dominic: An Introduction to Theories of Popular Culture

Pranod Nayar: Contemporary Literary & Cultural Theory
Nandy, Ashis, Desai, Santosh

T.Y.B.A A.ENG.5.03 (Applied Component)

Title: Literature and the Self in Modernist European Writing

Learning Objectives: To examine critically the construction of the self in modernist European literature, to question the assumptions and biases of such constructions, and to explore other modes and manifestations of the self.

Number of Lectures: 60

Topics:


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I. Introduction: A discussion of essential questions such as What is 'the self' and what is 'subjectivity'? How are identity and self-identity produced in different historical periods, and in different social and cultural contexts? How do these issues impact "writing the self"? The philosophical and psychological aspects of such questions. These discussions will form the critical perspective for the readings and texts for detailed study. (6lectures)

I B. A brief look at traditional writings about the self, namely autobiography and life writings (letters, memoirs, diaries), and the kind of selfhood that writers have been able to construct for themselves, using notions of subjectivity and identity, in the modern period.

Readings from: (15 lectures)

Dostoevsky, *Notes From the Underground*

Oscar Wilde, *De Profundis*

James Joyce, *A Portrait of the Artist as a Young Man*

Thomas Mann, *Death in Venice*

Virginia Woolf, *A Room of One's Own*

Luigi Pirandello, *Six Characters in Search of an Author*

Arthur Koestler, *Darkness at Noon*

Jean-Paul Sartre, *No Exit*

Simone de Beauvoir, *The Second Sex*

Italo Svevo, *Zeno's Conscience*

The Diaries of Anais Nin

Andre Gide: Journal

Albert Camus, *The Outsider*, *The Plague*

~~Antigone~~ *Antigone*

II. Texts For Detailed Study:

1. Short story Kafka, *The Metamorphosis* (6 lectures)

2. Jean Anouilh, *Antigone* / *Dirty Hands* (6 lectures) ~~Sartre~~ / Italo Svevo *Zeno's Conscience*

III. Text for Detailed Study: Ionesco: *The Bald Prima Donna*

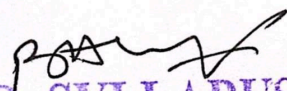
Novella: OR Luigi Pirandello, *Six Characters in Search of an Author*. (10 lectures)/

CIA 1- Topic 1 A

CIA 2- Assignments/Presentations

As the semester progresses, the student is expected to gain an understanding of ideas and modes of self-construction and of 'writing the self', to view them critically, and to interrogate the transhistorical, universal assumptions of modernist Western selfhood. For the final term paper the student could then consider writings about the self produced in any period or place, by exploring the questions of identity, self-construction, self-possession, gender, memory and narrative that they raise.

Read Sartre
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