



SYLLABUS

M. A. (English)

**Department of English
School of Languages
Doon University, Dehradun
248001 Uttarakhand**

School of Languages

List of Courses (M. A. English)

M.A.Semester I

Course Code	Title of the Course	Credits	Hours/ Week
SLE 501	British Poetry-I	4	
SLE 502	Classical Literature in English	4	
SLE 503	Literary Criticism-I	4	
SLE 504	British Drama- I	4	

M.A.Semester II

Course Code	Title of the Course	Credits	Hours/ Week
SLE 505	British Novel-I	4	
SLE 506	British Drama- II	4	

SLE 507	Literary Criticism-II	4	
SLE 508	British Poetry- I	4	

M.A.Semester III

Course Code	Title of the Course	Credits	Hours/ Week
SLE 509	Indian Writing inEnglish	4	
SLE 510	British Poetry- III	4	
SLE 511	Literary Theory-I	4	
SLE 512(A)	19TH /20TH Century European Novel	4	
SLE 512(B)	Modern European nDrama	4	
SLE 512(C)	Gender and Literature	4	

M.A.Semester IV

Course Code	Title of the Course	Credits	Hours/ Week
SLE 513	Literary Theory-II	4	
SLE 514	Indian Poetics	4	
SLE 515(A)	British Novel-II	4	

SLE 515(B)	Theatre/ Film and Literature	4	
SLE 515(C)	Introduction to Literature	4	
SLE 516(A)	American/African American Literature	4	
SLE 516(B)	African Literature	4	
SLE 516(C)	Indian Writing in English Translation	4	
SLE 516(D)	Asian Literature	4	
SLE 516(E)	Dissertation	4	

Semester I

SLE 501 British Poetry-I

Course Description and Objectives

The course will introduce the students to British Poetry from Geoffrey Chaucer to Alexander Pope. Though the focus of this paper is on canonical poets and their texts of different ages, the idea is to help students to develop a critical understanding of British Poetry, its origin, forms, evolution, trends and movements. By the time of completion of the course, the students would be able to critically analyse individual poems, as well as develop a socio-political and historical understanding of British Poetry of the period covered in the course.

Prescribed Texts:

Geoffrey Chaucer: *Prologue to Canterbury Tales*

William Shakespeare: *Sonnet 18, 30, 63, and 130*

John Donne: “*The Blossom*”, “*The Canonization*”

Andrew Marvell: “*To His Coy Mistress*”, “*The*

Garden” John Milton: *Paradise Lost* (Book I),

“*Lycidas*”

John Dryden: *Alexander Feast*, *Mac Flecknoe*

Alexander Pope: *An Epistle to Dr. Arbuthnot*

Recommended Reading:

Donaldson, ET. *Speaking of Chaucer*, London: OUP, 1970.

Hammond, G. ed. *Elizabethan Poetry: Lyrical and Narrative*. London: Casebook Series, 1984. Summer, J. *The Muse's Method: An Introduction to Paradise Lost*, London: OUP, 1962.

Daiches, David. *A History of English Literature* (vol. 1-4 for extensive background of reading for all sections.) Allied Publisher, 1979.

Amarsinghe, Upali. *Dryden and Pope in the Early 19th Century*. Cambridge : Cambridge University Press, 1962.

SLE 502 Classical Literatures in English

Course Objectives:

The main objective is to introduce the major text of Western and Indian classical literatures. The texts selected are primarily from the genres of epic and drama. The attempt would be to develop an understanding of the classical works, their philosophy and socio-political thought. Another objective is to familiarize students with cultural practices, inspirations, stimulus and influences and understand texts as historical chronicles and sources of moral values and examples of characters that fill life.

Prescribed Texts:

Homer: *The Odyssey*

Euripides. *Medea*

Sophocles. *Oedipus*

Rex

Veda Vyasa. *The Mahabharata* (Bhisma Parva- selections)

Kalidasa *Abhigyanashakuntalam*

The Old Testament (*The Book of Job*)

Recommended Reading:

Kitto, H. D. F. *Greek Tragedy: A Literary Study*.

Routledge, 2002. Durant, Will. *The Life of Greece*. Simon and

Schuster, 1939. Hades, Moses. *Greek Drama*. Bantam

Classics, 1983.

A Commentary on The Plays of Sophocles, James C Hogan. Southern Illinois University Press,

1991. EW, Hopkins *The Great Epic of India*, Motilal Banarsi Dass, 1993.

Gospel according to Matthew.

Gilbert, Murray. *A History of ancient Greek Literature*, 1897.

Julian F Woods. *Destiny and Human Initiative in the Mahabharata*, 2001.

SLE 503 Literary Criticism-I

Course Description and Objectives

The course will introduce major critical text from Plato to Samuel Johnson. These texts would be read closely to develop understanding of the key concepts and themes of literary criticism. The

course would also examine the critical text in the context of the socio- political and philosophical dimensions of renaissance/ early modernity, and neo classicism.

Prescribed Texts:

Plato:	<i>Republic Book X</i>
Aristotle:	<i>Poetics</i>
Longinus:	<i>On the Sublime</i>
Horace:	<i>Arts poetics</i>
Philip Sidney:	<i>An Apology for Poetry</i>
John Dryden.	<i>An Essay of Dramatic Poesy</i>
Alexander Pope.	<i>An Essay on Criticism</i>
Samuel Johnson.	<i>Preface to Shakespeare</i>

Recommended Reading:

Habib, M.A.R. *A History of Literary Criticism: From Plato to Present*. Oxford: Blackwell, 2005. Wimsatt and Brooks. *Literary Criticism: A Short History*. (Indian Edition. Oxford Book Company). Abrams, M.H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt.Ltd, 2000
Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Delhi: OUP, 2006.

SLE 504 British Drama-I

Course Description and Objectives

The course introduces the students to the growth and development of drama down the ages. Shaping its structure in the medieval ages in the form of the Miracle and Morality plays and going through the interludes, drama finally acquired its generic form in the Elizabethan age. With Shakespeare's dramas coming alive on the stage drama had a phenomenal growth until the 18th century.

The present course seeks to orient the students to the literary and theatrical structures and idioms of drama in adopted by playwrights during the medieval, Elizabethan, Jacobean and Restoration periods. The dramas selected also represent diverse categories and genres like comedy, tragedy, history and tragicomedies. The students will, through their reading of the course, comprehend format of drama in the 15th century Morality plays, Shakespeare's dramas and Restoration comedies.

The students are expected to prioritize reading of the text, understanding its thematic nuances and relating the same to the historical and cultural contexts. They are also expected to understand the text in the light of classical and modern and Post-modern tools of criticism. And equally important is the requirement of the course that the theatrical context of the plays which determines the shape of the plays be, properly understood. The students will have to harness capabilities to explain important portions of the text against their respective linguistic and thematic backdrop.

Prescribed Texts:

Pre Elizabethan Drama

Everyman

Elizabethan Drama

Thomas Kyd

Spanish Tragedy

Christopher Marlowe

Doctor Faustus

Shakespeare

Hamlet, Tempest. Richard II, Much Ado about Nothing

Jacobean Drama

Webster

The Duchess of Malfi

Restoration Drama

Sherdian

The Rivals

Recommended Reading:

Elizabethan Drama

Franham, Willard (1936). *The Medieval Heritage of Elizabethan Tragedy*

Chambers, E.K. (1923). *Elizabethan Stage*

Craig, Hardin (1936). *The Enchanted Glass Henslow's diary*

Fletcher, Robert Huntington. *A History of English Literature*. Boston : Richard G.Badger,1916.

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

Shakespearean Drama

A.C.Bradely, *Shakespearean Tragedy*

Dowden, Edward. (1875). *Shakespeare: A Critical Study of his Mind and Art*. Henry S. King & Co.
(reissued by Cambridge University Press, 2009)

Bentley, G, E. (1961). *Shakespeare: A Biographical Handbook*, New Haven: Yale University
Press.Spencer, Theodore (1943). *Shakespeare and the Nature of Man*.

Herbage, Alfred. (1952). *Shakespeare and the Rival Traditions*.

Campbell, O.J; Quinn, E.G.ed.s. (1966). *The Reader's Encyclopedia of Shakespeare*

Smith, D.N.ed. (1932). *Shakespearean Criticism*

Muir, K. (1965). *Shakespeare: The Comedies*

Rally, Augustus.(1932). *Shakespearean Criticism* (2 volumes)

Jacobean Drama

Bentley, G, E. (1941-68) *The Jacobean and Caroline Stages*(7

volumes)Boas, Frederick. S (1946). *An Introduction to Stuart Drama*

Herbage, Alfred(1936). *The Cavalier Drama*

Thompson, E.N.S. (1903). *The Controversy between the Puritan and The Stage*

Ed. Adam, Joseph Q (1917). *The Dramatic Records of Sir Henry Herbert*

18th Century Comedy

Lauter, Paul (1964). *Theories of Comedy*

Corrigan, Robert W. (1965). *Comedy- Meaning and Form*

Semester II

SLE 505 British Novel- I

Course Description and Objectives

The course will introduce major novels of the 18th /19th century British novel. The course would discuss the various context of the rise of the novel. The main objective is to understand disciplinary fundamentals and decontextualize the world by decoding text and share in its richness and able to discuss its different aspects independently and interpret different ideas and context and understand others with opposing viewpoint, cultural traditions and beliefs.

Prescribed Texts:

Charles Dickens.	<i>Hard Times</i>
George Eliot.	<i>Middlemarch</i>
Thomas Hardy	<i>Jude the Obscure</i>
Emily Bronte.	<i>Wuthering Heights</i>

Recommended Reading:

Reed, Henry. *The Novel Since 1939*. British Council,

1946. Foster, E.M. *Aspects of the Novel*, 1927.

Watt, Ian. *The Rise of Novel*. 1957.

Cecil, David. *Early Victorian Novelists*. 1935.

Church, Richard. *Growth of the English Novel*.

1961.

Kettle, Arnold. *An Introduction to the English Novel* (Part

1&2). Cecil, David. *Hardy the Novelist*. 1946.

Mckillop, D. *The Early Masters of English Fiction* (Lawrence, Kan., 1967).

SLE 506 British Drama- II

Course Description and Objectives

The course covers the drama texts written by modern European playwrights in the 20th and 21st century. Most of the works have been written in languages other than English and are hence available in their translated versions. The plays cover a wide range of theme and style.

The course has been designed to introduce students to the major British dramatist of the modern times. The selection of the plays intends to cover themes of absurdities, social issues, Christian faith, political discourses and displaced myths. The students are expected to understand the theatrical relevance of the plays along with their literary significance. Emphasis will be given to the reading of the text and their application with a state of art tools of criticism. The dramas are also to be understood in their historical and socio- political context. The greatest significance has to be given to the literary and theatrical context of the dramas prescribed.

Prescribed Texts:

Tom Stoppard:	<i>Rosencranz and Guildenstern are Dead</i>
Bernard Shaw:	<i>Man and Superman</i>
T.S. Eliot:	<i>The Family Reunion</i>
John Osborn:	<i>Look Back in Anger</i>
Harold Pinter:	<i>The Homecoming</i>

Recommended Reading:

Cahn, Victor L. *Beyond Absurdity: The Plays of Tom Stoppard*. Madison , N.J.: Fairleigh Dickinson University Press, 1979.

Corballis, Richard. *Stoppard. The Mystery and the Clockwork*. Oxford , New York: 1984.

Osborne, John (1982). *A Better Class Person: An Autobiography, 1929-56*. Penguin Books

Bock, Hedwick and Albert Wertheim. *Essays on Modern British Drama*. Munich: Huber, 1981

Elson, John. *Postwar British Theatre*. London : Routledge and Kegan Paul,1976.

Houghton, Morris. *The Exploding Stage: An Introduction to the Twentieth Century Drama*. New York: Dell, 1971

Coe, Richard . *Samuel Becket*(1966).

Northam , J.R. *Ibsen’s Dramatic Method*(1953).

SLE 507 Literary Criticism- II

Course Description and Objectives

In continuation with the course in literary criticism offered in semester I, this course will introduce the major texts of literary criticism from Romanticism to the Archetypal Criticism of Northrop Frye. The students would examine the intellectual, socio-political, cultural and philosophical context of literary criticism since the Enlightenment. The methodology of the course would involve close reading of the critical text, as well as examination of the influence of the critical text on the literary text of the era and vice-versa.

Prescribed Texts:

William Wordsworth	<i>‘Preface’ to Lyrical Ballads</i>
Samuel Taylor Coleridge	<i>Biographia Literaria</i> (chapter 13-18)
T.S. Eliot	<i>Tradition and Individual Talent</i>

Northrop Frye

“Introduction” to *Anatomy of Criticism*

Recommended Reading:

Habib, M.A.R. *A History of Literary Criticism: From Plato to Present*. Oxford: Blackwell, 2005.

Wimsatt and Brooks. *Literary Criticism: A Short History*. (Indian Edition. Oxford Book Company). Abrams, M.H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt.Ltd., 2000

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Delhi: OUP, 2006.

SLE 508 British Poetry- II

Course Description and Objectives

The course will introduce British Poetry from William Blake to Matthew Arnold. The primary objective is to approach these poems as representations of the 19th century response to the 18th century literature and thought. The major traits of romanticism would be examined in the light of poems. Central to this course is also the Victorian response to the 19th century discourses of religion, philosophy and politics. It will also be important to examine the major genres of 19th century poetry such as a lyric, ode etc.

Prescribed Texts:

William Blake: “The Tyger”

William Wordsworth: The Prelude (Book I)

S.T. Coleridge: “Kubla Khan”

P.B. Shelley: Adonais

J. Keats: “Ode on a Grecian Urn”

A. Tennyson: “The Lotus Eaters”

R. Browning: “Rabbi Ben Ezra”

Recommended Reading:

Butler, M. *Romantics, Rebels and Reactionaries: English Literature and its Background*, London: Oxford University Press, 1981.

Praz, M., *The Romantic Agony*, London: O U P, 1933.

Prickett, S., *Coleridge, Wordsworth and the Poetry of Growth*, Cambridge: CUP,

1970. Hele, D. King, *Shelley, His Thought and Work*, London: O U P, 1960.

Buckler, W.E., *The Major Victorian Poets: Tennyson, Browning, Arnold*, Boston: Houghton Mifflin College Division. 1973.

Semester III

SLE 509 Indian Writing in English

Course Description and Objectives:

The course will introduce to students some major texts written by Indian writers in English. While reading the representative text from different genres such as novel, poetry and drama, the students will be expected to develop an understanding of the canon of Indian Writing in English, and its status as a post-colonial literature. The course would discuss the texts raising issues such as nationalism, post-colonialism and globalization. The course would also focus on the status of English as a language in India.

Prescribed Texts:

Raja Rao.	<i>Kanthapura</i>
R.K.Narayan.	<i>The Man Eater of Malgudi</i>
Mulkraj Anand.	<i>The Untouchables</i>
Amitabh Ghosh	<i>The Shadow Lines</i>
Agha Shahid Ali.	“The Country without a Post Office.” (from <i>The Country without a Post Office</i> . Delhi: Ravi Dayal, 2001, 1 st Indian Edition.
A.K.Ramanujan .	“Obituary”, “Love Poem for Wife”(from R.Parthasarthy,ed. <i>Ten Twentieth Century Poets</i> . Delhi: Oxford University Press, 1976.
Mahesh Dattani	<i>Final Solutions</i>

Recommended Reading:

Iyengar, K.R.S. *Indian Writing in English*. New Delhi: Sterling, 1985.

King, Bruce. *Modern Indian Poetry in English*. Delhi: Oxford University Press, 1987.

Meenakshi, Mukherjee. *Twice Born Fiction*. New Delhi: Heinemann, 1971.

Khair, Tabish. *Babu Fiction*. . Delhi: Oxford University Press, 2006.

Mehrotra, A, K., Ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.

SLE 510 British Poetry- III

Course Description and Objectives:

The course will introduce students British Poetry from W.B Yeats to Seamus Heaney. The primary focus of the course is to foreground the relationship between form and content across the different poetic movements in the 20th Century. The students would also develop an understanding between poetry and politics in the backdrop of World War I & II. Central to the high course will be an examination of the modernism that developed later in England such as by the Movements Poetry.

Prescribed Texts:

W. B. Yeats	“Sailing to Byzantium”, “Second Coming”, “Easter”
T. S. Eliot	The Wasteland
W H Auden	“The Unknown Citizens”, “In Memory of W. B. Yeats”

Sylvia Plath	“Daddy”, “Lazarus”
Philip Larkin	“Church Going”, “At Grass”, “Toads”
Ted Hughes	“Thought Fox”, “Hawk Roosting”
Seamus Heaney	“Punishment”

Recommended Reading:

Moody, David A. *The Cambridge Companion to T. S. Eliot*, Cambridge: Cambridge University Press, 2003.

Maline, Edward. *A Preface to W. B. Yeats*, London: Longman Group Ltd, 1983.

Gifford, Terry and Neil Roberts. *Ted Hughes: A Critical Study*. London: Faber and Faber, 1981.

Smith, Stan. *The Cambridge Companion to W H Auden*, Cambridge: Cambridge University Press, 2004.

SLE 511 Literary Theory- I

Course Description and Objectives

The course will introduce theorist and texts that constitute various streams of the critical/ literary theory in the 20th century such as structuralism, post-structuralism, postmodernism, and psychoanalysis. One of the major objective of the course is to enable the students understand the relationship between language and meaning, sexuality and subjectivity as formulated in contemporary literary theory. Reading these text theorists, the students would examine how the conventional notion of author, text, reader and language need to be seriously questioned and radically revised.

Prescribed Texts:

Ferdinand de Saussure	“ <i>The Nature of Linguistic Sign</i> ”
Jacques Derrida	“ <i>Structure, Sign & Play in the Discourse of Human Sciences</i> ”
Roland Barthes	“ <i>The Death of the Author</i> ”
Jean- Francois Lyotard	“ <i>Answering the question: What is Postmodernism?</i> ”
Sigmund Freud	<i>Introductory Lectures on Psychoanalysis</i>
Jacques Lacan	“ <i>The Insistence of Letters in the Unconscious</i> ”

Required Readings:

The prescribed pieces from,

Lodge, David ed. *Modern Criticism and Theory: A Reader*. London and New York:

Longman,1988. Williams, Raymond. *Marxism and Literature*. Oxford: OUP, 1977.

Recommended Reading:

Eagleton, Terry. *Literary Theory, An Introduction*. Minneapolis, MN: University of Minnesota Press, 1996.

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. New Jersey: Prentice-Hall, 1985.

Krishnaswamy et al, *Contemporary Literary Theory: A Student's Companion*. New Delhi: Macmillan, 2000.

Sim, Stuart. Ed. *AZ: Guide to Modern Literary and Cultural Theorist*. London: Harvester Wheatsheaf, 1995.

Seldom, Widdowson and Brooker. Eds: *A Reader's Guide to Contemporary Literary Theory*., 5th Edition. (Indian ed. Cambridge University Press)

The prescribed pieces from *Modern Literary Theory: A Reader* 2nd Edition. Rice and Waugh

SLE 512(A) 19th and 20th Century European Novel

Course Description and Objectives

This course aims to provide an understanding of the novel from through the comparative study of the European long fiction from the 19th and 20th Century. It aims to explore the forms and the range of narrative possibilities and thematic concerns these encompass, focusing in the particular on the nature of narrative and the formal techniques and the devices of narration; and on the issues raised by theories of narrative, comparativism and the idea of modernity. This course is intended as an introduction to a number of major European novels. This course will explore the development in styles and content of the European novel, and consider some of the social, cultural and political contexts, which have informed those developments. It will also to examine key concepts in contemporary literature in the lights of these developments.

Prescribed Texts:

Franz Kafka	<i>The Metamorphosis</i>
Leo Tolstoy	<i>Anna Karenina</i>
Fyodor Dostoyevsky	<i>Notes from the Underground</i>
Gustave Flaubert	<i>Madame Bovary</i>

Recommended Reading:

Lukacs. G. *Studies in European Realism*, (Merlin, 1973)

Turnell, M. *The Novel in France*, (Hamish Hamilton, 1950)

Bailey , J. *Tolstoy and the Novel*, (Chatto and

Windus, 1966) Gray, R. *Franz Kafka*. (RKP, 1973)

Reiss, H. *The Writer's task from Nietzsche to Brecht*, (Macmillan, 1978)

SLE 512 (B) MODERN EUROPEAN DRAMA

Course Description and Objectives

The Course includes dramatic texts written by different writers over different parts of Europe, motivated by diverse creative impulses. The selection presents a striking variety of styles and discourses.

The students are expected to understand each drama in its cultural, literary and theatrical context. There are absurd plays, existential dramas and deep philosophical stage scripts presented through this selection of dramas.

Prescribed Texts:

Lonesco	<i>The Bald Soprano</i>
Anton Chekhov	<i>The Cherry Orchard</i>
Bertolt Brecht	<i>Mother Courage and Her Children</i>
Samuel Backet	<i>Waiting for Godot</i>
Frederico Garcia Lorca	<i>The house of Bernarda</i>
albaJean Anouilh	<i>Antigone</i>
Nikolai Golon	<i>The Inspector General</i>

Recommended Readings:

- Coe, Richard N. *Eugene Lonesco*(1961)
Magarshak, David . *Chekov the Dramatist* (1960)
Willet, John.*Brecht on Theatre*,ed.1964
Esslin, Martin. *Theatre of the Absurd*. Harmonsworth: Pelican Books,
1968Lema, Robert *The Theatre of Gracia Lorca* (1963)
Benson, Phillip A. *The Dramaturgy of Jean Anouilh*
(1958)Nabokov,Bladimir. *Nikolai Gogol* (1944)

SLE- 512 (C) Gender and Literature

Course Objective: The main objective is to familiarize students with women studies, gender being an important area of study in most disciplines, including literary theory, drama studies, film theory, and the like.

Prescribed Texts:

- Mary Wollstonecraft- *A Vindication of the Rights of Women*- Introduction and Book 1
Christina Rossetti- *Goblin Market*
Simone de Beauvoir – *The Second Sex* – Chapter
1Maya Angelou – *I Know Why the Caged Birds*
*Sing*Baby Kamble – *The Prisons We Broke*

RECOMMENDED READINGS:

- Sprague, Joey. *Feminist Methodologies for Critical Researchers: Bridging Differences*. Walnut Creek, CA: Altamira, 2005.
Rage, Sharmila. *Writing Caste/ Writing Gender: Reading Dalit Women's Writings*.

Brooks, A. (2007). *Feminist standpoint epistemology: Building knowledge and empowerment through women's lived experiences*. In Hesse- Biber, S.N. & Leavy, P.L. (Eds.), *Feminist Research Practice* (pp. 53-82). CA: Sage Publications.

Dill, T.B & Zambrana, R. (2009) *Emerging Intersections: Race, Class and Gender in Theory, Policy and Practice*. NJ: Rutgers University Press.

Fausto-Sterling, Anne (2000). *Sexing the Body: gender politics and the construction of sexuality*. New York: Basic Books.

Ruth, Sheila. *Issues in Feminism: An Introduction to Women's Studies*, 2000.

Tierney, Helen (1989- 1991). *Women's Studies Encyclopedia*. New York, NY: Greenwood Press

Rogers, Mary F. and C. D. Garrett (2002). *Who's Afraid of Women's Studies?: Feminisms in Everyday Life*. Walnut Creek, CA: AltaMira Press.

Rogers, Lasley. *Sexing the Brain*. Rogers, London: Wcidenfield and Nicolson, 1999.

Rosenblum, Naomi. *A History of Women Photographers*. New York: Abbeville Press, 1994.

Semester IV

SLE 513 Literary Theory- II

Course Description and Objectives

This course is in continuation of Literary Theory -I offered in Semester III. It would further expand the students' understanding of critical theory by introducing texts from New Historicism, Marxist theory, Feminism, Post colonialism and Discourse theory. Reading the prescribed texts would enable the students to understand how critical/ literary theory provides frameworks and paradigms to analyse the canonical texts of English literature from the perspective of the class, race and gender. It would also provide them with theoretical tools to analyze feminist, Marxist and postcolonial and other marginal literatures.

Prescribed Texts:

Catherine Gallagher. "*Counter History and Anecdote*"

Louis Althusser "*Ideology and the Ideological State Apparatuses*"

Raymond Williams. "*Base and Superstructure*"

Michel Foucault "*What is an Author?*"

Edward Said "*Introduction*" to *Orientalism*

Gyatri Chakraborty Spivak. "*Can the Subaltern Speak?*"

Elaine Showalter. "*Feminist Literary Criticism in*

Wilderness" Helen Cixous. "*The Laugh of Medusa*"

Required Readings:

The prescribed pieces from,

Lodge, David ed. *Modern Criticism and Theory: A Reader*. London and New York: Longman, 1988.

Williams, Raymond. *Marxism and Literature*. Oxford: OUP, 1977.

Recommended Reading:

Eagleton, Terry. *Literary Theory, An Introduction*. Minneapolis, MN: University of Minnesota Press, 1996.

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. New Jersey: Prentice-Hall, 1985.

Krishnaswamy et al, *Contemporary Literary Theory: A Student's Companion*. New Delhi: Macmillan, 2000.

Sim, Stuart. Ed. *AZ: Guide to Modern Literary and Cultural Theorist*. London: Harvester Wheatsheaf, 1995.

Seldom, Widdowson and Brooker. Eds: *A Reader's Guide to Contemporary Literary Theory*, 5th Edition. (Indian ed. Cambridge University Press)

SLE 514 British Novel-II

Course Description and Objectives:

The course will introduce to students the Modern British Novel from Joseph Conrad to Doris Lessing. The focus of this paper is to help the students respond to the major text of modernist novel, while at the same time develop the understanding between modernism and modernity as manifest in these texts. The objective of the course is to highlight the relationship between the novel and the society. It would also be to understand that socio-political and philosophical contexts of the development of the major traits of the modern novel.

Prescribed Texts:

Joseph Conrad	<i>Heart of Darkness</i>
Virginia Woolf	<i>Mrs. Dalloway</i>
James Joyce	<i>A Portrait of the Artist as a Young Man</i>
D H Lawrence	<i>Women in Love</i>
William Golding	<i>The Lord of the Flies</i>
Doris Lessing	<i>The Golden Notebook</i>

Recommended Reading

Ridout, Alice. *Contemporary Women Writers Look Back: From Irony to Nostalgia*, London: Continuum International Publishing, 2010.

Dowling, David. *Mrs. Dalloway: Mapping Streams of Consciousness*, Twayne Pub, 1991.

Bulson, Eric. *The Cambridge Introduction to James Joyce*, New York: Cambridge University Press, 2006.

Holderness, Graham. *D H Lawrence: History, Ideology and Fiction*, Dublin: McMillon,

1982. Steward, Jim. *Joseph Conrad*. London: Longman, 1968.

SLE 515 (A) Indian Poetics

Course Description and Objectives:

The course will introduce the representative texts from the four major schools of literary criticism and theory in India such as Rasa, Dhvani, and Vakrokti. The introductory lecture would provide a general overview of the history of Indian poetics. Thereafter, the students would perform close readings of the selected portions of these texts. These close readings would help from an understanding of the different concepts and categories of literature, literary criticism, and literary theory in the Indian tradition.

Prescribed Texts:

Bharata. *Natyashastra*, Chapters- VII & VIII,

Abhinava Abhinavagupta. *Abhinavabhariti*. Chapter on Rasa

Anandvardhana. *Dhvanyaloka* Chapter I

Kuntaka. *Vakroktijivitam*, Chapter I

Required Readings:

Selected pieces from,

Bharata. 1996. *Natyashastra. English Translation by Adyarangacharya*. New Delhi: Munshiram Manoharlal Publishers, 1996.

Gnoli, Raniero. *The Aesthetic Experience According to Abhinavagupta*. (Third Edition),

Varansi: Chowkhamba Sanskrit Series, 1985.

Ingalls, Daniel H.H, Jeffrey Moussaieff Masson. And M. V. Patwardhana (trans.) *The Dhvanyaloka of Anandavardhana with the Locana of Abhinavagupta*. Cambridge, Massachusetts, and London: Harvard University Press, 1990.

Recommended Readings

Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliated East- West Press, 1998.

Pandey, K. C. *Comparative Poetics*. Delhi: Choukhamba Sanskrit Series.

SLE 515 (B) Film/ Theatre and Literature

Course Description and Objectives

The course aims at learning the relationship between literature and the theatre and literature and cinema. It seeks to train the learner's mind in understanding the rudiments of theatre and films and then to find out how literature as a basic ingredient of performing arts changes or retains its original shape and how a piece of literature is transformed in texture and meaning in the new medium of theatre or cinema.

Prescribed Topics:

1. Defining Drama and theatre: Points of Departure and Convergence
2. Fundamentals of Theatre: Space, Actor, Mime Blocking, Movements, Costume, Light, Sound and Music

3. Drama, Novel and Poetry on Stage
4. Shakespeare's King Lear and Waiting for Godot: A Theatrical Appreciation
5. Writing theatre script on novels and poems
6. History of Motion Picture
7. Comparative aesthetics of Cinema and Literature
8. Parameters of Transformation(s) and related studies
9. Hollywood and Literature
10. Indian Cinema and Literature.

Recommended Readings:

- Beja, Moris. *Film and Literature*. New York, 1979.
- Roberge, Gatson. *The Ways of Film Studies*. India: New Delhi: Ajanta Publications, 1992.
- Toeplitz, Jergy. *Aesthetics of Cinema*. Pune: FTII, 1983.
- Carter, Huntley. *Cinema Activities of Five English Leading Men of Letters: Bernard Shaw, John Galsworthy, H.G. Wells, Arnold Benett and Sir James*. London: Harold Shaylor, 1930.
- Karaganov, Alexander. *History of the Screens*. Bloomington: Indiana University Press, 1972.
- Richardson, Robert. *Literature and Film*. Bloomington: Indiana University Press, 1969.
- Ross, Harris. *Film as Literature, Literature as Film*. DAI, 34. USA: Indiana University Press, 1972.
- Crane, Stephan. *Adaptation as Interpretation*. U.S.A.: Oklahoma State University, 1984.
- Linden, George. *The Storied World (in J.Harrington(ed), Film and/as Literature*. Englewood Cliffs: Prentice Hall, 1977.
- Segar, Linda. *The Art of Adaptation: Turning Facts and Fiction into Films*. New York: Henry Holt and Company, 1922.
- Deren, Mava. *An Anagram of Ideas on Art, Form, and Film*. New York.
- Licart, Albert. *The' atreet cinema: Psychologie du spectateur*. Bruxelles: 1937.
- Broket, Oscar. *The Essential Theatre (1969)*. Austin: Univ of Texas, 1923; 1984.
- Stanislavski, Constantin. *An Actor Prepares*. 1936; London: Methuen, 2006. Method Acting. Methuen, 2006.
- Prasaana. *Indian Method in Acting*. New Delhi: National School of Drama, 2013.

SLE 515 (C) Introduction to Linguistics

Course Description and Objectives

The course will introduce the fundamentals of Linguistics to the students. It will enable them to understand how the scientific, historical, psychological and sociological factors are involved in the

growth and evaluation of a language. The objective is to make them understand the various process of word formation in English. It will help them to improve their language skills- listening, reading, speaking and writing.

Prescribed Topics:

1. (a) Key properties of language
(b) Language Varieties
2. (a) Major concerns of Psycholinguists and Sociolinguists
(b) Historical Linguistics, Descriptive Linguists
3. Major Concepts in Linguistics
 - (a) Syntagmatic and Paradigmatic axes
 - (b) Langue and Parole
 - (c) Constituent Structure
 - (d) Surface Structures and Deep Structures
 - (e) Transformational Generative Grammar
4. Stylistics, its methods and limitations

Recommended Readings:

Cheney, Patrick, Garrett A Sullivan Jr., *An Introduction to Linguistics, Language, Grammar and Semantics*, New Delhi: PHI Learning, 2012.

Lyons, John, *Language and Linguistics: An Introduction*, Cambridge: Cambridge University Press, 1981

O' Connor, J.D., *Better English Pronunciation*, Cambridge: Cambridge University Press, 1967.

Fowler, Roger, *Style and Structure in Literature*, Oxford: Blackwell, 1975.

Cumming, M., Simons, R., *The Language of Literature: A Stylistic Introduction to the Study of Literature*, London: Pergamon, 1983.

SLE 516(A) American/African American Literature

Course Objectives:

The objective of the course is to acquaint students with the essential characteristics of American/African American Literature, survey briefly the foreign and native influences, which went to make up its character, and get a glimpse of the changing social environment from 1900 to the present day.

Prescribed Texts:

Toni Morrison

Beloved

Zora Neale Hurston

Their Eyes are Watching Gods

Herman Melville	<i>Moby Dick</i>
Walt Whitman	<i>Song of Myself from Leaves of Grass</i>
F. Scott Fitzgerald	<i>The Great Gatsby</i>

Recommended Readings:

James D. Hart, *The Oxford Companion to American Literature*, N.Y.,

1956. Harry R. Warfel, *American Novelist of Today*, N.Y., 1951.

Edward Wagenknecht, *Cavalcade of the American Novel*, N.Y., 1952.

Malcolm Cowley, *Exile's Return; A Literary Odyssey of the 1920s*, N.Y.,

1934.

Howard Mumford Jones and Richard M. Ludwig, *Guide to American Literature and its Background since 1890*, Cambridge, 1964.

Edmund Wilson, *The Shores of Light*, N.Y., 1952.

Robert Spiller, *The Cycle of American Literature*, N.Y., 1955.

SLE 516 (B) African Literature

Course Objectives:

This course aims to give students a broad and deep understanding of African Literary works. Africa has a long and complex literary history. Through these representative texts, it will be attempted to give them an adequate idea of the literatures, across time, from all of the regions of Africa. Deciding when African Literature first appears, or when the tradition begins, are questions that are ultimately unanswerable, and determining which literary forms originate in Africa and which are borrowed from elsewhere are issues over which literary critics continue to debate. The written literatures, novels, plays and poems in the 1950s and 60s have been described as literatures of testimony. Novels such as Ngugi wa Thiong'o's *A Grain of Wheat*, Wole Soyinka's *The Interpreters*, Chinua Achebe's *Things Fall Apart*, and Flora Nwapa's *Efuru* are a few novels that might be described as literatures of testimony. These works, in part, attempt to respond to derogatory representations of, myth about , African culture. Frequently written in the first person, literatures of testimony are concerned with representing African reality and valorizing African culture. African women, although receiving less notice from scholars and historians, have been producing literature alongside African men. works of Gordimer and Ama Ata Aidoo have been thus included in this course.

Prescribed Texts:

Nadine Gordime	<i>The Lying Days</i>
Wole Soyinka	<i>The Interpreters</i>
Ama Ata Aidoo	<i>Our Sister Killjoy</i>
Chinua Achebe's	<i>Things Fall Apart</i>
Ngugiwa Thiango	<i>A Grain of Wheat</i>

Recommended Readings:

Harrow ,Kenneth. *Thresholds of Change in African Literature*, Portsmouth and London : Heinemann and James Curry,1994.

Gerald, Albert. *Context of African Literature*, Amsterdam and Atlanta: Rodopi, 1990.

Owomoyela , Oyekan. *African Literatures: An Introduction*. Waltham, Mass, African Studies Association, 1979.

Carroll, David. *Chinua Achebe*(1970).

Booker, Keith. *The African novel in English: An Introduction*. New York: Heinemann,

1998.Irele, F.Abiola. *The Cambridge Companion to the African Novel*.2009.

SLE 516 (C) Indian Writing in English Translation

Course Description and Objectives

It is a general understanding among the students of English Literature they do not find their own access to their own vernacular and classical literature. To address this gap, some major Indian texts which have become classic unto themselves and have been translated into English have been selected for the present course. One such poet is Gaurda or Gumani, a poet of Uttarakhand Mountains has also been included in the list. Writers of diverse genres and subjectivities such as Dalit and feminist writers have been given equal space.

The course is expected to sensitize towards the Indian Bhasa or vernacular texts by developing a skill of understanding the process of translation and transcreation. The students will benefit by the new knowledge gained through the readings of these texts about different cultures and communities of the country and their respective sensibilities and literary practices.

Prescribed Texts:

Shrilal Shukla	<i>RaagDarbaari</i>
Anantha Murthy	<i>Samskara</i>
Mahasweta Devi	<i>Rudali</i>
Dharamvir Bharti	<i>Andha Yug 'The Blind Age'</i>
Vijay Tendulkar	<i>Ghasi Ram Kotwal</i>
Kalidas	<i>Uttar Megh (Part II of Meghdutam)</i>
Gaurda alias Gumani	<i>Echoes from the Hills: Selected Poems of Gaurda</i>
Omprakash Valmiki	<i>Joothan</i>
Gaura Pant Shivani	<i>Aparadhini</i>

Recommended Readings:

Gillian Wright, trans. '*RaagDarbaari*'. New Delhi: National Book Trust, 1997

Usha Ganguli, tran. *Rudali: From fiction to Performance*. Calcutta :

Seagull,1997.

Sen, Nivedita & Nikhil Yadava,eds. *Mahasweta Devi: An Anthology of Recent Criticism*. New Delhi.

Pencraft International

Dharamvir Bharti. *Andha Yug 'The Blind Age'*. Tran. AlokBhalla. New Delhi: OUP,

2011. Alekar, Satish. *Ghasi Ram Kotwal: A Production Case Book*. Delhi: 1997.

Chandra Ranjan Tras. *The Complete works of Kalidasa Vol 1 of 3*. New Delhi: Sahitya

Akademi, 2002. Charu Chandra Pandey, trans. *Echoes from the Hills*. Nanital: Pahar, 1997.

Shivani Gaura Pant . *Aparadhini Women Without Men*. Trans. By Ira Pandey. New Delhi: Harper,

2010 Roy, Mohit K. *Studies in Translation*. New Delhi: OUP, 1999.

Anantha Murthy. *Samskara*. Trans. A. K. Ramanujan 1976: New Delhi: OUP, 1978.

SLE 516 (D) Asian Literatures

Course Description and Objectives

The course is aimed at enabling the students to identify and analyze a variety of representative Asian literary masterpieces, genres and authors, especially those representing the core Asian culture. It will define the social and historical contexts out of which major Asian genres emerged and trace the development of these genres over time and across cultures. The course will identify major themes of representative Asian poetic and fictional works. Works from China, Japan, Korea and Pakistan will be included in the course to give the students a wide perspective on Asian Literature and make them familiar with different forms and basic concepts of Asian aesthetics.

Prescribed Texts:

Attia Hosain	<i>Sunlight on a broken Column</i>
Taslina Nasreen	<i>Shame</i>
Haruki Murakami	<i>Norwegian Wood</i>
Han Yong- Un	<i>The Silence of Love, Parting Creates Beauty (Poems)</i>
Lux Un	<i>Selected Stories</i>

Recommended Readings:

Imagined Communities Revisited (Critical Essay on Asia- Pacific Literatures and Cultures) Edited by Nor Faridah Abdul Manaf and Mohammad A. Quayum. IIUM Press

Mair, Victor H. *The Columbia History of Chinese Literature*, Columbia University Press,

2001. Brains, Paul. *Modern South Asian Literature in English*, Greenwood Press, 2003.

Hunggu, Kim, Fouser, Roert. M.E. Sharpe. *Understanding Korean Literature*, 1997.

SLE 516(E) Dissertation

Course Description and Objectives

A dissertation of 4 credits shall be prepared and presented by the students on a topic related to literature, including any interdisciplinary study. The dissertation shall be of approximately 50 pages and based on the format issued by the competent authority at Doon University.

Recommended Readings:

1. Celce-Murcia, M. and Olshtain, E. (2000), *Discourse and Context in Language Teaching*.

A Guide for Language Teachers. Cambridge: Cambridge University Press.

2. Phelps, R. Fisher, K. and Ellis, A. (2007) *Organizing and Managing Your Research: A Practical Guide for Postgraduates*. London: Sage.
3. Punch, K. (2006) *Developing Effective Research Proposals, Second Edition*. London: Sage.
4. Ridley, D. (2008) *The Literature Review: A Step-by-step Guide for Students*. London: Sage.
5. Seales, J. M. (2004), *Research Genre: Explorations and Applications*.
6. Altick, Richard D. (1963) *The Art of Literary Research*. New York: W.W. Norton & Company