

**TRIBHUVAN UNIVERSITY**  
**FACULTY OF HUMANITIES AND SOCIAL SCIENCES**

**M.A. ENGLISH**  
**COURSES OF STUDY**  
**(Semester System)**

**PREPARED BY**  
**ENGLISH SUBJECT COMMITTEE**

**2014**

**(INCLUDING THE REVISED COURSES, 2018)**

**TRIBHUVAN UNIVERSITY**  
**M. A. English Program**  
**Courses of Study**  
**(Semester System)**  
**2014**  
**(Including Revised Courses, 2018)**

**Introduction**

The M.A. English courses offer students insight into literature, language, culture, and history. Besides studying required core courses that reflect the nature of the discipline, students will have the flexibility of selecting courses from different areas such as language, literature, rhetoric and humanities. While retaining the fundamental philosophy of humanities education—cultivation of humanistic values and critical thinking—this syllabus aims at developing students’ creative, critical, and communicative skills that they need in their academic and professional life. Focus on writing, intensive study of literary genres, emphasis on interpretive and cultural theories, and the incorporation of interdisciplinary and comparative study are some of the underlying features of the courses. The syllabus requires a participatory and inquiry-based pedagogy for effective teaching and learning.

The courses seek to:

- develop linkage between the B. A. English syllabus and the M. Phil. syllabus,
- apply traditional and modern literary theories while reading and teaching literary texts,
- train students to use English for effective communication,
- help students produce creative and critical writing,
- sharpen students creative and critical thinking,
- cater to students’ need of gaining knowledge of literature and ideas,
- provide flexibility to the teachers in developing courses of their interests,
- develop courses that emphasize close reading and relationship among form, content and context,
- ensure application of critical theories in the interpretation of texts, and
- adopt interdisciplinary methods and approaches, and
- enable students to comprehend and respond to issues and problems.

**Objectives**

The syllabus reflects the current trends in English Studies that have radically expanded the scope of the discipline. Taking into account the curriculum models adopted in many universities across the world, it recognizes and draws upon multiple traditions, communities, and literatures. The syllabus, therefore, comprises of a productive mix of canonical and non-canonical texts, traditionally-recognized literary and semi-literary genres, and expressive artifacts from multiple cultural traditions. The goal is to enable students to read, interpret and critique texts in a wide range of modes, genres and media. The syllabus, hence, envisions the following general objectives:

- to realign the canons and methods,
- to stress interrelationship among literary criticism, theory and cultural studies,
- to foster critical and creative thinking,
- to promote research in the humanities,
- to give exposure to a wide range of global literary texts, and
- to introduce area studies.

## Course Structure and Teaching Program

In order for students to be awarded MA degree in English, they will have to successfully complete 20 courses, each carrying 3 credits. The courses will be offered over 4 semesters. The syllabus consists of courses, grouped under “required” and “electives.” While courses grouped under “required” are compulsory, students will have the flexibility of selecting courses from the “elective” groups. Each semester, students will have to complete 5 courses, worth 15 credits.

## Eligibility for Admission

Students holding a bachelor’s degree in English from any university recognized by Tribhuvan University shall be considered eligible to apply for admission to M.A. English program. An applicant seeking admission must take Entrance Examination as required by the Dean’s Office, Faculty of Humanities and Social Sciences. Admissions will be based strictly on merit.

## Program Policies

**Attendance:** Six hours of absences in a course constitute grounds for failure in the course.

**Plagiarism:** Plagiarism refers to the appropriation of another’s work and the unacknowledged submission or incorporation of that work as one’s own offered for credit. Appropriation includes quoting or paraphrasing of another’s work without giving credit thereof. In case of plagiarism, students will be penalized. Depending on the severity of the case, punishment may range from failing the assignment to expulsion from the program.

## Research and Thesis

In the fourth semester, students will have an opportunity to opt for a thesis, worth 3 credits. In order to meet the thesis requirement, students will have to submit 1) Review of Literature relevant to the research topic (10-15 pages in length) and 2) a well-researched paper (20-25 pages in length) that engages with the existing scholarship and presents a persuasive argument on issues related to language, literature, culture, and/ or theory. Candidates also will have to go through an oral examination (*viva voce*) and defend their positions. The oral examination will consist of 25% of the total thesis grade.

## Evaluation Scheme and Examinations

Course outcomes will be evaluated through a continuous internal evaluation system and end-of-semester final examinations.

**Internal (continuous) Evaluation:** Except for the writing-intensive courses, the internal continuous evaluation for each course comprises of 40% of the total grade, distributed as follows:

- One research essay of 5-7 pages (double-spaced) 50% of Internal Grade
- Mid-term examination 30% of Internal Grade
- Presentation, attendance, participation, reading quizzes, etc. 20% of Internal Grade

**Final Examinations:** There will be final examinations for each course at the end of the semester, and they carry 60% of the total grade.

## Grading System

Each course carries 3 credits with 48 teaching hours, spread over 16 weeks. The final grade for each course will be reported in a letter grade, indicated by the letters A, A-, B+, B, B-, and F. To pass a course, students must receive a B grade. The Cumulative Grade Point will be calculated on the scale of 4 as indicated below.

<b>Letter Grades</b>	<b>Grade Points</b>	<b>Equivalent Numerical Grade Points</b>	<b>Performance Remarks</b>
A	4.0	90 and above	Distinction
A-	3.7	80-89.9	Very good
B+	3.3	70-79.9	First Division
B	3.0	60-69.9	Second Division
B-	2.7	50-59.9	Pass in individual subject
F	0	below 50	Fail

## **Courses Offered**

The following is the list of courses offered during the entire MA program, spread over 4 semesters.

### **First Semester**

#### **(Required Courses)**

ENGL 551 Introduction to Literature and Literary Analysis  
ENGL 552 Academic Writing (I)  
ENGL 553 Literary Criticism  
ENGL 554 Ideas and Themes in Poetry  
ENGL 555 Themes and Trends in Fiction

### **Second Semester**

#### **(Required Courses)**

ENGL 556 History of British and American Literature  
ENGL 557 Critical Stylistics  
ENGL 558 Modern and Contemporary Literary Theory

#### **(Any two courses)**

ENGL 559 Postcolonial Studies  
ENGL 560 Travel Writing  
ENGL 561 Non-fiction (from the Margin)  
ENGL 562 Literature of War, Conflict and Trauma  
ENGL 563 Media Studies  
ENGL 564 Environmental Literature and Criticism  
ENGL 565 Children's Literature

### **Third Semester**

#### **(Required Courses)**

ENGL 566 British and American Drama  
ENGL 567 Ideas and Themes in Contemporary Poetry  
ENGL 568 Academic Writing (II)

#### **(Any two courses)**

ENGL 569 Nepal Studies  
ENGL 570 South Asian Studies  
ENGL 571 19<sup>th</sup> century studies  
ENGL 572 Modernist Studies  
ENGL 573 Gender and Masculinity Studies  
ENGL 574 Life Writing and Autobiography  
ENGL 575 Literature and History  
ENGL 576 Translation Studies

### **Fourth Semester**

#### **(Required courses)**

ENGL 577 Experimental Fiction  
ENGL 578 Cultural Studies

ENGL 579 Language and Communication  
**(Any two courses)**  
ENGL 580 Postmodernist Studies  
ENGL 581 Performance and Theatre Studies  
ENGL 582 Single Author  
ENGL 583 Economics and Literature  
ENGL 584 Interpersonal Communications  
ENGL 585 English Language Teaching (ELT)  
ENGL 586 Thesis Writing

## ENGL 551: Introduction to Literature and Literary Analysis

This course provides a concise history of the concept of literature, literary criticism, and the professionalization of English literary studies. The focus is, however, on giving students a good grasp of the elements of the major genres of literature—fiction, drama, and poetry—before encouraging them to apply the knowledge gained to the analysis of literary texts.

### Unit 1: Critical Idioms of Literature (09 hrs)

- Circumscribing the Concept
- History of the Concept
- The Literary
- The Free Space of Literature
- Thinking Critically (from Kirszner & Mandel)
- Reading and Writing about Literature

### Unit 2: Understanding Fiction & Its Elements (09 hrs)

- Reading and Writing about Fiction
- Plot (Reading for critical application: Faulkner's "A Rose for Emily")
- Character (Reading for critical application: Updike's "A & P")
- Setting (Reading for critical application: Chopin's "The Storm")
- Point of view (Reading for critical application: Poe's "The Cask of Amontillado")
- Style, Tone, and Language (Reading for critical application: Hemingway's "A Clean, Well-Lighted Place")
- Symbol and Allegory (Reading for critical application: Hawthorne's "Young Goodman, Brown")
- Theme (Reading for critical application: Lawrence's "The Rocking-Horse Winner")
- Fiction for Further Reading for Critical Practice: Joyce's "Eveline")

### Unit 3: Mastering Drama & Its Elements (06 hrs)

- Understanding Drama
- Reading and Writing about Drama
- Plot (Reading for critical application: Glaspell's *Trifles*)
- Character (Reading for critical application: Shakespeare's *Hamlet*)
- Staging (Reading for critical application: Sophocles' *Oedipus the King*)
- Theme (Reading for critical application: Norman's *'night, Mother*)

### Unit 4: Grasping Poetry & Its Elements (12 hrs)

- Understanding Poetry
- Reading and Writing about Poetry
- Voice (Reading for critical application: Auden's "The Unknown Citizen")
- Word Choice, Word Order (Reading for critical application: Dickinson's "My Life Had Stood A Loaded Gun")
- Imagery (Reading for critical application: Owen's "*Dulce et Decorum Est*")
- Figures of Speech (Reading for critical application: Frost's "Out, Out—")

- Sound (Reading for critical application: Hopkins' "Pied Beauty")
- Form (Reading for critical application: Herbert's "Easter Wings")
- Symbol, Allegory, Allusion, Myth (Reading for critical application: Yeats' "Leda and the Swan")
- Poetry for Further Reading for Critical Practice: Plath's "Mirror")

Unit 5: Defining Literary Criticism & Scholarship (12 hrs)

- Institutions: Histories of English & English in the Universities
- Philosophies and Practitioners: Critics and Professors, Criticism and the Modernists, Methods and Institutions
- Current Debates

**Evaluation Guideline**

Unit 1 and 5 together contain 30% of total grade, while units 2, 3, and 4 contain 70% of the total grade

**Internal evaluation:** **40% of the total grade**

- One 5-7 page research paper 50% of internal grade
- Mid-term exams 30% of internal grade
- Presentation, attendance, participation, reading quizzes 20 % of internal grade

**Final Examination:** **60% of the total grade**

- Three long questions out of four: 3x 20 = 60% (excluding the poetry section)
- Textual analysis of a poem: 1 x 20 = 20%
- Four short questions out of five on the elements of literature: 4 x 5 = 20%

**Prescribed Texts**

Atherton, Carol. *Defining Literary Criticism: Scholarship, Authority, and the Possession of Literary Knowledge, 1880–2002*. Houndmills: Palgrave Macmillan, 2005.

Kirszner, Laurie & Stephen Mandell. *Literature: Reading, Reacting, Writing*. Boston: Wadsworth Cengage Learning, 2013.

Widdowson, Peter. *Literature (The New Critical Idiom)*. London: Routledge, 1999.

## ENGL 551.1: Foundation of Literary Studies

This course familiarizes students with the historical development of literature and heuristics of literary studies. It concentrates on definitions, common issues and generic conventions of literature and literary analysis. An exposure to these and other fundamental elements of literature and accompanying literary texts will enable students to grasp the essence of literatures written in English. On completion of the course, the students will—

- be able to relate trends and developments in literary writings with various literary theories,
- develop an understanding of basic concepts and recurrent terminologies associated with English language, literature, and literary analysis,
- understand the fundamental elements of literary genres such as fiction, poetry and drama and apply them in analyzing literary texts, and
- become acquainted with changes and directions in English studies.

### Unit 1: Defining, Reading, and Writing about Literature [ 09 hrs]

- What is 'Literature'?: Some (Non-)definitions (*from* Widdowson)
- Understanding Literature (*from* Kirszner and Mandell)
- What has 'Literature Been'? From the Beginning to the 1960s and Post 1960s (*from* Widdowson)
- Thinking Critically about Literature (*from* Kirszner and Mandell)
- Reading and Writing about Literature (*from* Kirszner and Mandell)

### Unit 2: English Studies: Inception, Development, and Topics [12 hrs]

- Changes and Challenges of English Studies Today (*from* Rob Pope)
- Introduction to English Studies (*from* Rob Pope)
- One English Language, Literature, Culture or Many? (*from* Rob Pope)
- How English is Studied? (*from* Rob Pope)
- Basic Ideas of Language, Literature and Culture (*from* Rob Pope)
- Common Topics in Language, Literature and Culture (*from* Rob Pope)
- Absence and Presence, Gaps and Silences, Centers and Margins
- Accent and Dialect
- Addresser, Address, Addressee
- Aesthetics and Pleasure, Art and Beauty
- Author and Authority
- Auto/Biography and Travel Writing: Self and Other
- Creative Writing, Creativity, Re-creation
- Difference and Similarity, Preference and Re-Valuation
- Discourse and Discourse Analysis
- Foreground, Background and Point of View
- Genre and Kinds of Text
- Images, Imagery and Imagination
- Realism and Representation: Fiction, Fact, Faction and Metafiction
- Speech and Conversation, Monologue and Dialogue
- Standards and Standardisation, Varieties and Variation

- Subject and Agent, Role and Identity
- Text, Context and Intertextuality
- Translation and Translation Studies

**Unit 3: Reading and Writing about Fiction [ 09 hrs]**

- Plot (Reading for Critical Application: Faulkner's "A Rose for Emily")
- Character (Reading for Critical Application: Updike's "A &P")
- Setting (Reading for Critical Application: Chopin's "The Storm")
- Point of View (Reading for Critical Application: Poe's "The Cask of Amontillado")
- Style, Tone and Language (Reading for Critical Application: Hemingway's "A Clean, Well-Lighted Place")
- Symbol and Allegory (Reading for Critical Application: Hawthorne's "Young Goodman, Brown")
- Theme (Reading for Critical Application: Lawrence's "The Rocking-Horse Winner")
- Fiction for Further Reading for Analytical Practice: Joyce's "Eveline")

**Unit 4: Understanding Drama [ 09 hrs]**

- Reading and Writing about Drama
- Plot (Reading for Critical Application: Glaspell's *Trifles*)
- Character (Reading for Critical Application: Shakespeare's *Hamlet*)
- Staging (Reading for Critical Application: Sophocles' *Oedipus the King*)
- Theme (Reading for Critical Application: Norman's *'night, Mother*)

**Unit 5: Understanding Poetry [ 09 hrs]**

- Reading and Writing about Poetry
- Voice (Reading for Critical Application: William Wordsworth's "The World Is Too Much With Us")
- Word Choice, Word Order (Reading for Critical Application: Charles Bukowski's "Dog Fight")
- Imagery (Reading for Critical Application: Wilfred Owen's "Dulce at Decorum Est")
- Figures of Speech (Reading for Critical Application: Anne Bradstreet's "To My Dear and Loving Husband")
- Sound (Reading for Critical Application: G.M. Hopkins' "Pied Beauty")
- Form (Reading for Critical Application: Carolyn Forché's "The Colonel")
- Symbol, Allegory, Allusion, Myth (Reading for Critical Application: Louise Erdrich's "Windigo")
- Poetry for Further Reading for Analytical Practice: Plath's "Mirror")

**Evaluation Guidelines**

Unit 1 and 2 contain 40%, while Units 3, 4, and 5 contain 60% of the weight.

**Internal Evaluation: 40% of the total grade**

- |  |          |
|--|----------|
| • One 5-7 pages research paper                                   | 12 marks |
| • Mid-term exam  | 20 marks |
| • presentation, attendance, participation in discussion, quizzes | 8 marks  |

**Final Evaluation: 60% of the total grade**

- Three long questions (from units 1, 2, 3 and 4) 3x10=30 marks
- Textual analysis of a poem (from unit 5) 1x10=10 marks
- Four short questions (1 from each unit) 4x05=20 marks

**Prescribed Texts**

Kirszner, Laurie & Mandell. *Literature: Reading, Reacting, Writing*. Wadsworth Cengage Learning, 2013.

Pope, Rob. *English Studies*. Routledge, 2002.

Widdowson, Peter. *Literature*. Routledge, 1999.

## ENGL 552: Academic Writing (I)

This course is a writing workshop designed to give students extensive practice in college-level critical reading and writing. Through regular assignments of varying length and complexity, students learn to position themselves within ongoing conversations about issues important to educated readers. This course takes writing not as a means of expressing what one already knows but as a knowledge-making process. Towards that effect, students will engage in processes of invention, critical reading, drafting, revision, and editing. All these activities complete a range of writing tasks—from personal narratives to argumentative essays—that include primary and secondary research. By the end of the course, students will--

- understand the importance of the rhetorical situation—audience, purpose, genre—to the construction of any piece of writing.
- be able to write in several genres, expanding their repertoire beyond predictable forms
- be able to produce a text with a focus, thesis, or controlling idea and recognize the same in others' texts.
- provide appropriate support for claims.
- use conventions of format and structure appropriate to the rhetorical situation, including the ability to create appropriate organizational structures in the absence of models.
- use writing and reading for inquiry, learning, thinking, and communication.
- be able to summarize, respond to, and critique texts.
- be able to find, evaluate, analyze, and synthesize appropriate primary and secondary sources.

### Unit 1: [Teaching: 12 hrs] [Grade 20%]

- The Honest Writer
- The Two-Part Secret of Good Writing
- Getting Ideas
- Paragraphs: Ideas and Details in Miniature
- Order from Chaos: Thesis and Outline
- The Draft: That Frenzy and Near Madness
- Revising Drafts: Writing is Revising Writing Style
- **Writing Portfolio # 1**
  - At least 5 paragraphs on separate topics
  - 1 outline of a future essay with a thesis

### Unit 2: [Teaching: 10 hrs]; [Grade 20%]

- Description: Making Your Audience See
- Readings: John Berger, “Ways of Seeing” from *Ways of Reading*;
- Edward W. Said, “States” from *Ways of Reading*
- **Writing Portfolio # 2**
  - 1-2 page response Readings
  - 4-5 page descriptive essay

### Unit 3: [Teaching: 10 hrs]; [Grade: 20%]

- Narration: Telling Your Audience a Story
- Readings: Richard Rodriguez, “Achievement of Desire,” from *Ways of Reading*
- Gloria Anzaldúa, “How to Tame a Wild Tongue” from *Ways of Reading*
- **Writing Portfolio # 3**
  - 1-2 page response to Readings
  - 4-5 page Personal Essay (Narrative)

### Unit 4: [Teaching: 16 hrs] [Grade: 40%]

- Persuasive Writing: Seeking Agreement from an audience

- The Literary Essay and Review
- Research: Written with Christopher Otero-Piersante
- Readings: Renato Rosaldo, “Grief and Head Hunter’s Rage” from *Ways of Reading*
- Jane Tompkins, “Indians: Textualism, Morality, and the Problem of History”
- **Writing Portfolio # 5**
  - 1-2 page response to Readings
  - 2-3 page review essay or annotated bibliography
  - 5-7 page Research Essay

**Evaluation Guideline**

**Internal Evaluation:**

**60% of total grade**

- Writing Portfolios 60% of internal grade
- Attendance and Participation 20% of internal grade
- Presentation and/ or Project work 20% of internal grade

**Final Examination:**

**40% of the total grade**

- Essay writing on a given topic: 1x20=20 %
- Paragraph writing on a given topic: 2x5=10%
- Descriptive and/or narrative writing: 1x10=10%
- Response to reading: 2x15=30%
- Research and writing conventions and heuristics: 3x10=30%

**Prescribed texts**

Bartholomae, David and Anthony Petrosky, eds. *Ways of Reading*. New York: Bedford, 2005.  
 Bauman, M. Garrett. *Ideas and Details: A Guide to College Writing*. London, Wadsworth, 2007.

## ENGL 553: Literary Criticism

This course exposes students to the five major issues in the theory of criticism. These critical issues engage with fundamental questions about literature and its critical practice. For a clear grasp of the critical contexts, the editor's introductory commentaries should be discussed thoroughly in the class. The issue-based account of literary criticism is supplemented with a presentation of some primary texts. Classroom teaching will clarify the critical context of a theory and its key idea and then apply the theory to the designated primary text. It is envisaged that reading of a critical text along with its practical application will contribute towards a profound understanding of the subject.

### Unit 1: Representation [9 hrs.]

- Imaginative Representation: from *Lectures on the History of Literature* [C. W. F. von Schlegel]
- Mimesis & Realism: from *Poetics* [Aristotle]
- Mimesis & Realism: from *Writer and Critic* [Georg Luckás]
- Language & Representation: from *How to do Things with Words* [J. L. Austin]

### Unit 2: Subjectivity [10 hrs.]

- Wit, Judgment, Fancy and Imagination: from *Biographia Literaria* [S. T. Coleridge]
- Genius: Nature vs. Art: from *On the Sublime* [Longinus]
- Emotive Theories: from *Science and Poetry & Principles of Literary Criticism* [I. A. Richards]
- Subjective Criticism and the Reader's Response: from *The Aims of Interpretation* [E. D. Hirsch Jr]

### Unit 3: Form, System & Structure [9 hrs.]

- Unity and Literariness: "Art as Technique" [Viktor Shklovsky]
- Impersonality and the "Death of the Author": "The Death of the Author" [Roland Barthes]
- Structure and System: "Two Aspects of Language" [Roman Jakobson]
- Structure and Indeterminacy: from *Of Grammatology & Positions* [Jacques Derrida]

### Unit 4: History & Society [10 hrs.]

- History: from *The Long Revolution* [Raymond Williams]
- History: "Nietzsche, Genealogy, History" [Michel Foucault]
- Society: "The Flâneur" & "The Work of Art in the Age of Mechanical Reproduction" [Walter Benjamin]
- Ideology: from *Criticism and Ideology* [Terry Eagleton]

### Unit 5: Morality, Class, Gender [10 hrs.]

- Moralism: from *An Apology for Poetry* [Sir Philip Sidney]
- Class and Gender: from *The Uses of Literacy* [Richard Hoggart]
- Class and Gender: from *A Literature of their Own* [Elaine Showalter]
- Class and Gender: "The Laugh of the Medusa" [Helene Cixous]

### Evaluation Guideline

#### Internal Evaluation

- |  |                        |
|--|------------------------|
| • One 5-7 page research paper (focus on theoretical application) | 50% of internal grade  |
| • Mid-term   | 30% of internal grade  |
| • Presentation, attendance, participation, reading quizzes       | 20 % of internal grade |

#### 40% of the total grade

**Final examination****60% of the total grade**

- Critical Debate/Context: 1x20 (1 out of 2) = 20%
- Comparative Analysis of 2 or 3 texts: 1x 20 (1 out of 2) = 20%
- Discussion of a theoretical text in relation to a prescribed primary text 1x20 (1 out of 2) = 20%
- Unseen text for Practical Criticism (applying a theory) 1 x 20 (1 out of 2) =20%
- Short questions 2x10 (2 out of 3) = 20%

**Prescribed Textbooks:**

Selden, Raman. Ed. *The Theory of Criticism: A Reader*. London: Longman, 1988.

*A Course Packet of Primary Texts* Prepared by CDE, Kirtipur

## ENGL 554: Ideas and Themes in Poetry

This course adopts a theme-based approach to the understanding of poetry. It assumes that theme is an intrinsic part of the poem and requires close reading—a careful consideration of the poem’s overall design—for figuring it out. In addition, knowledge of the poet’s life, times, viewpoint, and the cultural context is indispensable to one’s understanding of what a poem says and means. Therefore, a considerable amount of class time should be spent on contextual understanding and close reading.

### Unit 1: Art and Beauty [8 hrs.]

- William Shakespeare: “My mistress’ eyes are nothing like the sun”
- Thomas Campion : “There is a Garden in Her Face”
- Robert Herrick: “Upon Julia Clothes”
- S. T. Coleridge: “Kubla Khan”
- John Keats: “Ode on a Grecian Urn”
- Lord Byron: “She Walks in Beauty”
- P. B. Shelley: “To a Skylark”
- R. W. Emerson: “The Rhodora”
- G.M. Hopkins: “Pied Beauty”

### Unit 2: Love and Marriage [11 hrs.]

- Christopher Marlowe: “The Passionate Shepherd to His Love”
- Sir Walter Raleigh: “The Nymph’s Reply to the Shepherd”
- Philip Sidney: “Ye Goatherd Gods”
- John Donne: “Elegy 19. To His Mistress Going to Bed”
- Aphra Behn: “Song: On Her Loving Two Equally”
- Robert Burns: “A Red, Red Rose”
- Alexander Pope: “The Rape of the Lock”
- Elizabeth Barrett Browning: “How do I love thee? Let me count the ways”
- Robert Browning: “My Last Duchess”

### Unit 3: Family Relations [9 hrs.]

- Anne Bradstreet: “To My Dear and Loving Husband”
- W. B. Yeats: “A Prayer for My Daughter”
- D. H. Lawrence: “Piano”
- Theodore Roethke: “My Papa’s Waltz”
- Robert Hayden: “Those Winter Sundays”
- Sylvia Plath: “Daddy”
- Anne Sexton: “The Truth the Dead Know”
- Paul Muldoon: “Milkweed and Monarch”
- Rita Dove: “The Bistro Styx”

### Unit 4: War [9 hrs.]

- Richard Lovelace: “To Lucasta, Going to the Wars”
- Lord Tennyson: “The Charge of the Light Brigade”
- Walt Whitman: “Reconciliation”
- Stephen Crane: “Do not weep, maiden, for war is kind”
- Isaac Rosenberg: “Break of Day in the Trenches”

- Wilfred Owen: “Dulce et Decorum Est”
- Randall Jarrell: “The Death of the Ball Turret Gunner”
- W. H. Auden: “September 1, 1939”
- Robert Lowell: “For the Union Dead”

### Unit 5: Death [11 hrs.]

- Thomas Gray: “Elegy Written in a Country Churchyard”
- William Wordsworth: “A Slumber Did My Spirit Seal”
- W. C. Bryant: “Thanatopsis”
- Christina Rossetti: “Remember”
- Emily Dickinson: “Because I could not stop for Death—”
- T. S. Eliot: “The Waste Land”
- Robinson Jeffers: “Hurt Hawks”
- E. A. Robinson: “Richard Cory”
- Dylan Thomas: “Do Not Go Gentle into That Good Night”

### Evaluation Guideline

#### Internal Evaluation:

- |  |                               |
|--|-------------------------------|
| • One 5-7 page research paper (focus on theoretical application) | <b>60% of the total grade</b> |
| • Mid-term examination   | 50% of internal grade         |
| • Presentation, attendance, participation, reading quizzes       | 30% of internal grade         |
|  | 20 % of internal grade        |

#### Final Examination:

- |  |                               |
|--|-------------------------------|
| • Three long questions out of four: 3x 20 = 60%  | <b>60% of the total grade</b> |
| • Comparative analysis of a theme in two poems or fragments: 1 x 15 = 15%                |                               |
| • Two short questions out of three: 2 x 10 = 20%   |                               |
| • Defining one out of two poetic terms with reference to the prescribed poem: 1 x 5 = 5% |                               |

### Prescribed Text

Ferguson, Margaret, *et al.* *The Norton Anthology of Poetry*. 5th ed. New York & London: Norton, 2005.

## ENGL 554.1 Ideas and Themes in Poetry

### Course Description

This course adopts a theme-based approach to the understanding of poetry and requires close reading. It acquaints students with structural variations in poems and the way theme and structure contribute to the making of poetry. It requires an understanding of the socio-cultural contexts that inform the poems. Therefore, a considerable amount of class time will be devoted to contextual understanding and close reading.

### UNIT I: Art and Beauty

William Shakespeare:	"My Mistress' Eyes are Nothing Like the Sun"
John Milton:	"To Mr. H. Lawes, On His Airs"
S.T. Coleridge:	"Kubla Khan"
John Keats:	"Ode on a Grecian Urn"
P. B. Shelley:	"To a Skylark"
W. R. Emerson:	"The Rhodora"
G. M. Hopkins:	"Pied Beauty"
Philip Larkin:	"An Arundel Tomb"
R.S. Thomas:	"A View from the Window"

### UNIT II: Love, Marriage and Family Relations

John Donne:	"To His Mistress Going to Bed"
Robert Burns:	"A Red, Red, Rose"
Alexander Pope:	"The Rape of the Lock"
Robert Browning:	"My Last Duchess"
W. B. Yeats:	"A Prayer to My Daughter"
Theodore Roethke:	"My Papa's Waltz"
Robert Hayden:	"Those Winter Sundays"
Anne Sexton:	"The Truth the Dead Knew"
Rita Dove:	"The Bistro Styx"

### UNIT III: Time and Age

John Milton:	"How Soon Hath Time"
Lord Tennyson:	"Lotus Eaters"
Thomas Hardy:	"I Look Into My Glass"
W.B. Yeats:	"When You are Old"
Dylan Thomas:	"Do not Go Gentle into That Good Night"
Jean Toomer:	"Face"
Geoffrey Hill:	"The Guardians"

## UNIT IV: War and Peace

Richard Lovelace:	"To Lucasta, Going to the Wars"
Matthew Arnold:	"Dover Beach"
Walt Whitman:	"Reconciliation"
Isaac Rosenberg:	"Break of Day in the Trenches"
Wilfred Owen:	" <i>Dulce et Decorum Est</i> "
Randall Jarell:	"Death of the Ball Turret Gunner"
W. H. Auden:	"September 1, 1939"
Robert Lowell:	"For the Union Dead"
Sidney Keyes:	"War Poets"

## UNIV V: Death

Thomas Gray:	"Elegy Written in the Country Churchyard"
William Wordsworth:	"A Slumber Did My Spirit Seal"
W. C. Bryant:	"Thanatopsis"
Christina Rossetti:	"Remember"
Emily Dickinson:	"Because I Could Not Stop for Death"
T. S. Eliot:	"The Wasteland"

## Evaluation Scheme

### Internal Evaluation: 40%

- Term paper (5-7 pages): 30%
- Presentation: 5%
- Quizzes: 5%
- Attendance: 10%
- Mid-term examination: 50%

### Final Evaluation: 60%

- THREE questions on ideas and themes covering all five units:  
[12 x 3= 36 marks]
- ONE question about the poetic element or structure: [9 marks]
- Critical examination of any THREE extracts from all five units: [3x5= 15 marks]

## Prescribed Text

Ferguson, Margaret *et al.* *The Norton Anthology of Poetry*. 5th ed. New York & London: Norton, 2005.

## ENGL 555: Themes and Trends in Fiction

This course offers students an opportunity to explore some of the finest works of fiction. The course is segmented on the basis of significant themes and trends that have inspired writers and readers of this genre. Along with the novels, students are expected to expand their understanding of this literary convention by venturing into other texts of similar kinds.

### Unit 1: Adventure and Romance

- Rider Haggard: *King Solomon's Mines*
- Emily Bronte: *Wuthering Heights*

### Unit 2: History and Realism

- Charles Dickens: *A Tale of Two Cities*
- John Steinbeck: *Grapes of Wrath*

### Unit 3: Mystery and Horror

- Mary Shelley: *Frankenstein*
- Dashiell Hammett: *The Maltese Falcon*

### Unit 4: Race and Ethnicity

- Harper Lee: *To Kill a Mockingbird*
- Sandra Cisneros: *The House on the Mango Street*

### Unit 5: Utopia and Dystopia

- Thomas More: *Utopia*
- Margaret Atwood: *The Handmaid's Tales*

### Evaluation Guideline

#### Internal Evaluation:

- a research paper of 5-7 pages on any of the texts
- reading quizzes (oral and or written) on textual content
- end-of –the-term exam: Long questions, short questions, or short notes

**40% of the total grade**

**50 %**

**20 %**

**30 %**

#### Final Examination:

- Essay-type questions on themes/ techniques/ reception:
- Critical analysis of an extract:
- Short answer questions:

**60% of the total grade**

2x20=40%

1x 20=20%

4x10=40%

### Prescribed Texts

All the works of fiction listed in the course

## ENGL 555.1 Themes and Trends in Fiction

### Course Description

This course offers students opportunities to explore some of the representative novels in English. Organized into five thematic units, the course aims at imparting skills and strategies for a critical examination of a range of novels. Upon completion of the course, students will have a better understanding of novels with a sound grasp of critical perspectives, and thus be able to contribute to scholarship.

### Objectives

This course will--

- develop genre-specific knowledge of novels with an awareness of historical development of novelistic trends,
- help students develop analytical skills by paying attention to narrative techniques and novelistic language, and
- enable students to explore social issues, cultural values and historical contexts underpinning the novels.

### Unit I: Trends and Techniques

George Hughes: *Reading Novels*

(case study of Joseph Conrad's *Heart of Darkness* )

### Unit II: Realism and Romance

Sir Walter Scott: *Ivanhoe*

Ernest Hemingway: *A Farewell to Arms*

### Unit III: Mystery and Horror

Agatha Christie: *Murder on the Orient Express*

Bram Stoker: *Dracula*

### Unit IV: Race and Gender

Kate Chopin: *Awakening*

James Baldwin: *Go Tell It on the Mountain*

### Unit V: Utopia and Dystopia

Ernest Callenbach: *Ecotopia*

Kazuo Ishiguro: *Never Let Me Go*

## **Evaluation Guidelines**

### **Internal Evaluation** **40% of the total grade**

Term paper on required readings 50%

Quizzes/tests on themes and techniques 20%

Internal written exam 30%

### **Final Examination** **60% of the total grade**

Essay-type long questions 2x20=40%

Critical analysis of extract 1x20=20%

Short note-type questions 4x10=40%

## **Prescribed Texts**

George Hughes. *Reading Novels*. Nashville: Vanderbilt University Press, 2002.

*(and all of those texts listed in different sections of the syllabus)*

## ENGL. 556. History of British and American Literature

This course seeks to familiarize students with the tradition of British and American literature. It also aims at enabling them to understand the growth of English literature in the United Kingdom and the United States in terms of social, cultural and intellectual contexts.

- Unit 1: Medieval English & the Renaissance** [10 hrs.]
- Medieval English: 500-1500
  - The Renaissance, 1485-1660
- Unit 2: From the Restoration to the Romantic Period** [10 hrs.]
- The Restoration and eighteenth century, 1660-1780
  - The Romantic period, 1780-1832
- Unit 3: Victoria Age** [6 hrs.]
- The Victorian age, 1832-1901
- Unit 4: 20<sup>th</sup> century** [12 hrs.]
- The twentieth century, 1901-1939
  - The twentieth century, 1939-2004
- Unit 5: Historiography of American Literature** [10 hrs.]
- American Literary Studies to the Civil War (Tichi)
  - American Literary and Cultural Studies since the Civil War' (Fisher)

### Evaluation Scheme

- Internal: 40 marks
- Evaluation includes term paper, participation, presentation, quizzes, written examination, etc.
- External: 60 marks

Mark-allocation for the final exam is as follows: Units 1-4: 80%; unit 5: 20%

Mark-allocation the final exam is as follows:

- Essay type question from units 1-4: 2x10 (2 out of 3) = 20
- Essay type question unit 5: 1x14 = 14
- Critical analysis of a text (from prescribed readings) 1 x 16 = 16
- Short questions from units 1-4 2x5 (2 out of 3) = 10

### Prescribed Texts

- Poplawsky, Paul, ed. *English Literature in Context*. Cambridge: Cambridge University Press, 2010.
- Fisher, Philip. 'American Literary and Cultural Studies since the Civil War' (pp. 232-250) in *Redrawing the Boundaries*. Greenblatt, Stephen and Giles Gunn. Eds. New York: The Modern Language Association of America, 1992.
- Tichi, Cecelia. 'American Literary Studies to the Civil War' (pp. 209-231) in *Redrawing the Boundaries*. Greenblatt, Stephen and Giles, Gun. Eds. New York: Modern Language Association of America, 1992.

## ENGL. 557 Critical Stylistics

The course introduces students to critical stylistics and its applications to the study and analysis of texts. On the completion of the course, students will be able to examine the politics of identity, ideology, and power relationship embedded in language.

### Unit 1 [8 hrs.]

- Signs and Sounds
- Words and Things
- Sentences and Structure
- Text and Contexts: Written Discourse

### Unit 2 [10 hrs.]

- Background to Stylistics
- Naming and Describing, Representing Actions/ Events /States
- Equating and Contrasting, Exemplifying and Enumerating

### Unit 3 [10 hrs.]

- Prioritizing, Implying and Assuming, Negating
- Hypothesizing, Presenting Others' Speech and Thoughts, Representing Time, Space and Society

### Unit 4 [10 hrs.]

- Discourse as the Re-contextualization of Social Practice
- Representing Social Actors
- The Discursive Construction of legitimation

### Unit 5 [10 hrs]

- The Discursive Construction of Purpose
- The Visual Representation of Social Actors

### Evaluation Scheme

#### Internal:

40 marks

- Evaluation includes term paper, participation, presentation, quizzes, written examination, etc.

#### External:

60 marks

Mark-allocation the final exam is as follows:

- Essay type question from units 1: 1x12 (1 out of 2) = 12

- Short questions from 2-5: 2x6 (2 out of 3) = 12
- Essay type question from units 2-5: 1x12 (1 out of 2) = 12
- Critical stylistic analysis of a literary text 1 x 12 = 12
- Critical stylistic analysis of a non-literary text 1 x 12 = 12

### **Prescribed Texts**

Carter, Ronald, et al. *Working with Texts: A Core Introduction to Language Analysis*. London: Routledge, 2001.

Jeffries, Lesley. *Critical Stylistics: The Power of English*. New York: Macmillan, 2010.

van Leeuwen, Theo. *Discourse and Practice: New Tools for Critical Discourse Analysis*. Oxford and London, Oxford Up, 2008.

Additional reading materials for practice may be provided.

## ENGL. 558 Modern and Contemporary Literary Theory

The course deals with global theory of literature and culture. It aims at exposing them to foundational theoretical discourses that extend and interrogate the scope of formalism and structuralism and propose new textualism. As such, the course covers various theoretical developments taking place across the globe, including Africa and Asia.

### Unit 1: Theory and Post-theory, Formalism to Post-structuralism [8 hours]

- Richard: "General Introduction"
- Da Silva: "Red as Blood, White as Snow, Black as Crow: Chromatic Symbolism of Womanhood in Fairy Tales"
- Poovey: "Feminism and Deconstruction"
- Rajan: "Phenomenology and/as Deconstruction"

### Unit 2: Media, Postmodernism, Psychoanalysis [8 hours]

- McLuhan: " 'Time' has ceased, 'space' has vanished. We now live in a global\_village..."
- Said: "Islam as News"
- Sardar: "Surviving Postmodernism"
- Deleuze & Guattari: "The Machines"

### Unit 3: Discourses on Culture and Marxism [10 hrs.]

- Vice: "Carnival and the Grotesque Body"
- Gallagher & Greenblatt: "The Potato in the Materialist Imagination"
- Byrne: "The Future of (the) 'Race': Identity, Discourse, and the Rise of Computer-Mediated Public Spheres"
- Karl: "Race, Colonialism and History: China at the Turn of the Twentieth Century"
- Scully: "Race and Ethnicity in Women's and Gender History in Global Perspective"
- King: "Godzilla vs. Post-Colonial"

### Unit 4: Gender Discourses [12 hrs.]

- Walters, et. al., "'My Spirit in My Heart': Identity Experiences and Challenges Among American Indian Two-Spirit Women"
- Homans: "'Women of Colour': Writers and Feminist Theory"
- Shah: "Introduction: Slaying the Dragon Lady, Toward an Asian American Feminism"
- Mikell: "African Feminism: Toward a New Politics of Representation"
- Cooke: "Arab Women's Literary History"

### Unit 5: New Textualism and Globalist Discourses [12hrs]

- Holland & Huggan: "Travel Writing at the Millennium"
- Raglon & Scholtmeijer: "Heading off the Trail: Language, Literature, and Nature's Resistance to Narrative"
- De Vries: "Hypertheology"
- Zimmerman: "Western Identity, the Exhaustion of Secular Reason, and the Return of Religion"
- Brennan: "From development to globalization: postcolonial studies and globalization theory"
- Xie: "Is the World Decentred? A Postcolonial Perspective on Globalization"

- Ahmed & Hastings: "Islam in the Age of Postmodernity"

**Prescribed Text:**

Lane, Richard J. *Global Literary Theory: An Anthology*. London, Routledge, 2013.

**Evaluation Scheme**

**Internal:**

40 marks

- Evaluation includes term paper, participation, presentation, written examination, etc.

**External:**

60 marks

Mark-allocation for the final exam is as follows:

- Essay Type Question from units 1-2: 1x14 (1 out of 2) = 14
- Essay Type Question from units 3-5: 2x10 (2 out of 3) = 20
- Short questions from all units 2: 2x5 (2 out of 4) =10
- Critical analysis of a theoretical extract from *Global Theory* 1 x 16 = 16

## ENGL 559: Postcolonial Studies

This course provides students with an understanding postcolonial literature and culture within their intellectual contexts. It takes multi-disciplinary approach to explain the ideas and practices that emerged from the dismantling of European empires. It also explores the ways in which these ideas and practices influenced concerns such as race, culture, and identity; literary and cultural translations, and the politics of resistance.

### Unit 1: Key Concepts [9 hrs.]

- Introduction
- Framing Identities
- Orality and Literacy
- The Politics of Rewriting
- Postcolonial Translations

### Unit 2: Multi-Disciplinarity [9 hrs.]

- Nation and Nationalisms
- Feminism and Womanism
- Cartographies and Visualization
- Marginality: Representations of Subalternity, Aboriginality and Race
- Anthropology and Postcolonialism
- Publishing Histories

### Unit 3: Postcolonial Literature from the U. S. [10 hrs.]

- Morris' *From the Glittering World*
- Johnson's *Middle Passage*

### Unit 4: Postcolonial African Literature [10 hrs.]

- Lamming's *In the Castle of My Skin*
- Aidoo's *Our Sister Killjoy or Reflections from a Black-eyed Squint*

### Unit 5: Asian Postcolonial Literature [10 hrs.]

- Bama's *Karukku*
- Singh's *The Train to Pakistan*

### Evaluation Scheme

**Internal:** 40 marks

- Evaluation includes term paper, participation, presentation, quizzes, written examination, etc.

**External:** 60 marks

Mark-allocation for the final exam is as follows:

- Essay Type Question from units 1-2: 1x14 (1 out of 2) = 14
- Essay Type Question from units 3-5: 2x10 (2 out of 3) = 20
- Critical analysis of a longer passage from units 3-5 1x16 = 16
- Short questions from units 1-2: 2 x 5 (2 out of 3) = 10

**Prescribed Texts:**

Aidoo, Ama Ata. *Our Sister Killjoy or Reflections from a Black-eyed Squint*. London: Longman, 1997.

Bama, Faustina. *Karukku*. Tr. by Lakshmi Holmström. 2<sup>nd</sup> ed. New Delhi: OUP, 2014.

Chew, Shirley & David Richards. *A Concise Companion to Postcolonial Literature*. Malden, MA: Willey-Blackwell, 2010.

Johnson, Charles. *Middle Passage*. New York: Scribner, 1998.

Lamming, George. *In the Castle of My Skin*. Ann Arbor: U of Michigan P, 1991.

Morris, Irvin. *From the Glittering World: A Navajo Story*. Norman and London: U of Oklahoma P, 1997.

Singh, Khushwant. *The Train to Pakistan*. New Delhi: Ravi Dayal, 1998.

## ENGL 560: Travel Writing

This course explores selected travel narratives. Students will focus on important issues and themes such as the nature of travel narratives, experience of travel, and representation of place and culture. In particular, they will engage with important questions travel narratives raise about identity, location, and cultural difference.

### Unit 1: [12 hrs.]

- Dorothy Wordsworth: *Recollections of a Tour Made in Scotland*
- Gustave Flaubert: *Flaubert in Egypt: A Sensibility Tour* (selections)
- William H. Sherman: "Stirrings and Searching" from *Cambridge Companion* (17-36)
- James Buzard: "The Grand Tour and After," from *Cambridge Companion* (37-52)

### Unit 2: [12 hrs.]

- George Orwell: *Down and Out in Paris and London* (selections)
- Bruce Chatwin: *Songlines*
- Helen Carr: "Modernism and Travel," from *Cambridge Companion* (70-86)
- Peter Hume: "Travelling to Write," from *Cambridge Companion*, (87-104)

### Unit 3: [12 hrs.]

- Paul Theroux: *The Old Patagonian Express*
- Pico Iyer: "Love Match" and "The Quest Becomes a Trek" from *The Video Night in Kathmandu*
- Neil L. Whitehead: "South America/ Amazonia: The Forests of Marvels," from *Cambridge Companion* (122-138)
- Kate Teltcher: "India/ Calcutta: City of Palaces and Dreadful Nights," from *Cambridge Companion* (191-206)

### Unit 4 (12hrs.)

- Jamaica Kincaid: *Among Flowers: A Walk in the Himalaya*
- Caryl Phillips: *The European Tribe*
- Susan Bassnett: "Travel and Gender," from *Cambridge Companion* (225-241)
- Mary Baine Campbell: "Travel Writing and its Theory," from *Cambridge Companion* (261-278)

## Evaluation Scheme

### Internal: 40 marks

- Evaluation includes writing of a travel narrative, participation, presentation, quizzes, written examination, etc.

### External: 60 marks

Mark-allocation for the final exam is as follows:

- Essay Type Question (primary readings) : 2x10 (2 out of 3) = 20
- Essay Type Questions (secondary readings): 1x14=14
- Critical analysis of a passage: 1x16 = 16
- Short questions: 2 x 5 (2 out of 3) = 10

## Prescribed Texts:

Wordsworth, Dorothy, *Recollections of a Tour Made in Scotland*, in *Travel Writing: An Anthology*. Eds. Elizabeth A. Bohls and Ian Duncan. New York: Oxford UP, 2005.

Flaubert, Gustave. *Flaubert in Egypt: A Sensibility Tour*. New York: Penguin, 1996.

Orwell, George. *Down and Out in Paris and London*. New York: Mariner, 1972.

Chatwin, Bruce. *The Songlines*. New York: Penguin, 2012.

Theroux, Paul. *The Old Patagonian Express*. New York: Mariner, 1989.

Phillips, Caryl. *The European Tribe*. New York: Vintage, 2000.

Kincaid, Jamaica. *Among Flowers: A Walk in the Himalaya*. New York: National Geographic, 2007.

Iyer, Pico. *The Video Night in Kathmandu*. New York: Vintage, 1989.

Hume, Peter and Tim Young. Eds. *Cambridge Companion to Travel Writing*. London: Cambridge UP, 2002.

## **ENGL. 561: Creative Non-fiction: Voices from the Margins**

This course engages students with nonfiction writings that reflect wide-ranging issues of human experience. It explores narratives of home and culture; contemplates upon issues of racism, disability and colonialism; allows for exploration of art, philosophy, and the environment; and reflects upon critical linguistic and educational concerns. A special effort has been made to ensure that students have the opportunity to scrutinize these crucial issues through eyes and voices from the margins. The first unit, which introduces students to key rhetorical concepts, provides tools with which they can analyze the texts in subsequent units.

### **Unit 2: Rhetoric and Rhetorical Analysis**

**[10 hrs.]**

- Introduction to Rhetoric and Rhetorical Analysis
- Kairos and the Rhetorical Situation
- Argumentation
- Structure
- Style

### **Unit 2: People , Places, and the Environment**

**[10 hrs.]**

- Chang-Rae Lee: "Coming Home Again"
- Anne Fadiman: "Night Owl"
- Judith Ortiz Cofer: "More Room"
- N. Scott Momaday: "The Way to Rainy Mountain"
- Chief Seattle: "Letter to President Pierce, 1855"
- Mary Oliver: "Waste Land: An Elegy"
- Terry Tempest Williams: "The Clan of One-Breasted Women"

### **Unit 3: Art, Literature, and Philosophy**

**[8 hrs.]**

- Eudora Welty: "One Writer's Beginnings"
- Ngugi Wa Thiong'o: "Decolonizing the Mind"
- Virginia Woolf: "In Search of a Room of One's Own"
- Barack Obama: "The President's Speech in Cairo: A New Beginning"
- Hannah Arendt: "Deportations from Western Europe"
- Jane Smiley: "Belly, Dancing, Belly, Aching, Belly, Beasts"

### **Unit 4: Language, Communication, and Education**

**[10 hrs.]**

- Maxine Hong Kingston: "Tongue-Tied"
- Richard Rodriguez: "Aria"
- Patricia Williams: "The Death of the Profane: The Rhetoric of Race and Rights"
- Rebecca Solnit: "Locked Horns"
- Pumla Gobodo-Madikizela: "Language Rules": Witnessing Trauma in South Africa"
- Frederick Douglass: "Learning to Read"

## **Unit 5: Human Nature and Culture**

**[10 hrs.]**

Elisabeth Kübler-Ross: "On the Fear of Death"

Henry Louis Gates, Jr.: "In the Kitchen"

Betty Rollin: Motherhood: "Who Needs It?"

James Baldwin: "Stranger in the Village"

Jo-Ann Pilardi: "The Immigration Problem Is about Us, Not Them"

Nancy Mairs: "On Being a Cripple"

### **Evaluation Scheme**

#### **Internal:**

**40 marks**

- Evaluation includes term paper, participation, presentation, quizzes, written examination, etc.

#### **External:**

**60 marks**

Mark-allocation the final exam is as follows:

- Essay type questions from units:  $2 \times 10$  (2 out of 3) = 20
- Critical response to excerpts  $2 \times 8$  (2 out of 4) = 16
- Rhetorical analysis of a text (from prescribed readings)  $1 \times 14$  = 14
- Short questions  $2 \times 5$  (2 out of 3) = 10

#### **Prescribed Texts:**

Longaker, Mark Garrett and Jeffrey Walker. *Rhetorical Analysis. A Brief Guide for Writers*. Boston: Longman, 2011.

Peterson, Linda et. al. eds. *The Norton Reader: An Anthology of Nonfiction (Thirteenth Edition)*. New York: Norton, 2001.

## ENGL 562: Literature of War, Conflict and Trauma

This course introduces students to trauma studies. By the end of the course, they will have learnt some of the fundamentals of trauma theory and honed in the skill to apply the major concepts to the reading of the literature of war and conflict.

### Unit I: Introduction to Trauma Theory

[06 hrs]

- Caruth, Cathy: “Unclaimed Experience: Trauma and the Possibility of History” from *Yale French Studies*. 181-192. (Course Packet)
- Susannah Radstone: “Trauma Theory: Contexts, Politics, Ethics” from *Paragraph*. 9-29. (Course Packet)
- Dominick LaCapra: “Writing History, Writing Trauma” from *Writing History, Writing Trauma*. 09-29. (Course Packet)

### UNIT II: Cultural Trauma

[18 hrs]

- Jeffrey Alexander: “Cultural Trauma: A Social Theory” from *Trauma: A Social Theory*.
- Larry Ray’s “Mourning, Melancholia and Violence” from *Memory, Trauma and World Politics*. (Course Packet)
- Jeffrey Alexander: “Partition and Trauma: Repairing India and Pakistan” from *Trauma: A Social Theory*.
- Balachandra Rajan: *The Dark Dancer*
- Narayan Wagle: *Palpasa Café*

### Unit III: Holocaust Trauma

[15 hrs]

- Agamben: *Remnants of Auschwitz*
- Jeffrey Alexander: “Holocaust Trauma: Moral Universalism in the West” from *Trauma: A Social Theory*.
- Primo Levi: *If This is a Man*
- Elie Wiesel: *Night*

### Unit V: Genocide, War and Literature of Trauma

[09 hrs]

- Michael Ondaatje: *Anil’s Ghost*
- Diop Boubacar Boris’ *Murambi: The Book of Bones*

### Evaluation Scheme

#### Internal:

40 marks

- Evaluation includes term paper, participation, presentation, quizzes, written examination, etc.

#### External:

60 marks

Mark-allocation for the final exam is as follows:

- Essay type question from Theory: 1x12 (1 out of 2) = 12
- Essay type question from literary texts: 1x12 (1 out of 2) = 12
- Critical analysis of an extract from literary texts 1 x 12 = 12
- Short questions 4x6 (4 out of 6; 3 from theory and 3 from literary texts) = 24

**Books Texts:**

*A Course Packet.*

Alexander, Jeffrey. *Trauma: A Social Theory*. Cambridge: Polity, 2012.

Agamben, Giorgio. *The Remnants of Auschwitz: The Witness and the Archive*. Tr. Daniel Heller-Roazen. New York: Zone Books, 1999.

Diop Boubacar Boris. *Murambi: The Book of Bones*. Tr. Fiona Mc Laughlin. Bloomington: Indiana UP, 2006.

LaCapra, Dominic. *Writing History, Writing Trauma*. Baltimore: Johns Hopkins UP, 2001.

Levi, Primo. *If This is a Man*. Tr. Stuart Woolf. New York: Orion Press, 1959.

Ondaatje, Michael. *Anil's Ghost*. London: Vintage, 2011.

Rajan, Balchandra. *The Dark Dancer*. New York: Simon & Schuster, 1958.

Wagle, Narayan. *Palpasa Café*. Kathmandu: Nepalaya, 2008.

Wiesel, Elie. *Night*. Tr. Marion Wiesel. New York: Hill and Wang, 2006.

## **ENGL. 564: Environmental Literature and Criticism**

The course is designed to inculcate environmental thinking in students in a way that they can understand and respond to the growing environmental problems of the contemporary world. It comprises of mainly literary and critical texts which will induce students to read, think, sort out ideas and connect their personal views implicitly or explicitly to environmental issues and values. On reading these texts, they will learn about human-nature relationship at a time when environment is under serious threat.

### **Unit One: The Nature of Nature**

**[10 hrs.]**

- William Wordsworth: "Expostulation and Reply" and "The Tables Turned"
- Gerard Manley Hopkins: "God's Grandeur"
- Stephen Crane: "The Open Boat"
- Joyce Carol Oates: "Against Nature"
- Stephen Jay Gould: "Nonnormal Nature"
- Annie Dillard: "A Field of Silence"
- Kathleen Norris: "The Beautiful Places"
- Gretel Ehrlich: "The Solace of Open Spaces"
- N. Scott Momaday: "Sacred and Ancestral Ground"
- Joan Didian: "On Going Home"
- Cheryll Glotfelty: "Introduction: Literary Studies in an Age of Environmental Crisis"
- John Hannigan: "Environmental Discourse"

### **Unit Two: Place, Memory, and Politics of Place**

**[10 hrs.]**

- Kenneth Rexroth: "Incarnation"
- Langston Hughes: "The Negro Speaks of Rivers"
- Bell Hooks: "Touching the Earth"
- Wallace Stevens: "The Snow Man"
- Jerry Mander: "The Walling of Awareness"
- John Daniel: "A Word in Favor of Rootlessness"
- Jeanne Wakatsuki Houston: "Rock Garden"
- Margaret Walker: "Sorrow Home"
- Jamaica Kincaid: "Alien Soil"
- Edward Abbey: "Eco-Defense"
- N. Whitehead: "Nature as Organism"

### **Unit Three: Nature in Crisis**

**[10 hrs.]**

- Keith Ervin: "A Life in Our Hands"
- Aldo Leopold: "Axe-in-Hand"
- W. S. Merwin: "Unchopping a Tree"
- Chris Anderson: "Forest of Voices"
- E. B. White: "Sootfall and Fallout"
- Rachel Carson: "Elixirs of Death"
- AL Gore: "Ships in the Desert"
- Bill McKibben: "The End Of Nature"

- Dixy Lee Ray: "Greenhouse Earth"
- L. White, Jr.: "The Historical Roots of Our Ecological Crisis"
- Lawrence Buell: "Environmental Apocalypticism"

#### **Unit Four: Land Ethics**

**[9 hrs.]**

- John Muir: "Hetch Hetchy Valley"
- Gifford Pinchot: "Prosperity"
- Sarah Orne Jewett: "A White Heron"
- William Tucker: "Is Nature too Good for Us"
- Cynthia Hamilton: "Women, Home and Community"
- Wendell Berry: "Getting along with Nature"
- Ron Arnold: "Rethinking Environment"
- Aldo Leopold : "The Land Ethic"
- Edward Wilson: "The Environmental Ethic"
- Paul W. Taylor: "The Ethics of Respect for Nature"

#### **Unit Five: Taking Action and Making Intervention**

**[9 hrs.]**

- William Stafford: "Travelling Through the Dark"
- Wendell Berry: "Out of your Car and Off Your Horse"
- Dave Foreman: "Earth First"
- Wangari Maathai: "Foresters without Diplomas"
- Terry Tempest William: "The Clan of One Breasted Women"
- Robert Frost: "A Brook in the City"
- Robison Jeffers: "Passenger Pigeons"
- Union of Concerned Scientists: "World Scientists' Warning to Humanity"
- U. S. Bishops: "Renewing the Earth"

#### **Evaluation Scheme**

##### **Internal:**

**40 marks**

- Evaluation includes term paper, participation, presentation, quizzes, written examination, etc.

##### **External:**

**60 marks**

Mark-allocation for the final exam is as follows:

- Essay Type Question (primary readings) : 2x10 (2 out of 3) = 20
- Essay Type Questions (secondary readings): 1x14=14
- Critical analysis of a passage: 1x16 = 16
- Short questions: 2 x 5 (2 out of 3) = 10

#### **Prescribed Texts:**

Anderson Chris and Lex Runciman. *A Forest of Voices: Reading and Writing the Environment*. California: Mayfield Publishing, 1995.

Anderson, Lorraine, Scott Slovic and John P. O'Grady. *Literature and the Environment: A Reader on Nature and Culture*. New York: Longman, 1999.

#### **Course Packet**

This course aims to introduce students to the field of children's literature and criticism. Through the examination of various genres of literature for and about children, this course promotes alternative critical reasoning and interpretive skills. Students will be able to see how childhood readings reflect and/or promote social expectations and values with regard to race, class, gender and ethnicity.

**Unit 1: The Literary Child: Framing the Discourse [12 hrs.]**

Literary Texts: Multiple versions of "Little Red Riding Hood" from *The Norton Anthology of Children's Literature* (Traditional Fantasy).

*Where the Wild Things Are*. 1693 (Modern Fantasy).

Critical Studies: Nodelman, Perry and Mavis Reimer. *Pleasures of Children's Literature*. Allyn & Bacon, 2002. (Selections: Three Chapters)

**Unit 2: The Mysterious Child: Fantasy as an Escape [12 hrs.]**

Literary Texts: E. B. White. *Charlotte's Web*. (Low Fantasy)

*Baum, L. Frank. The Wonderful Wizard of Oz*. (High Fantasy)

Critical Studies: Nodelman, Perry. *The Hidden Adult: Defining Children's Literature*, Johns Hopkins University Press, 2008. (Selections: Three Chapters)

**Unit 3: The Liminal Child: Moral Agency in Utopian and Dystopian Novels for Youths [12hrs.]**

Literary Texts: Lowry, Lois. *The Giver*. 1993 (Utopia)

Collins, Suzanne. *The Hunger Games*. *Scholastics*. 2006. (Dystopia)

Critical Studies: Hintz, Carrie and Ostry, Elaine. *Utopian and Dystopian Writing for Children and Young Adults*. London: Routledge, 2009. (Selections: Three Chapters)

**Unit 4: The Othered Child: Narratives from the Non-Western World [12 hrs.]**

Literary Texts: Yang, Gene L. *American Born Chinese*, 2006. (Magic and Realism)

Rushdie, Salman. *Luka and the Fire of Life*, 2010. (Magic Realism)

Critical Studies: Bradford, Clare. *Unsettling Narratives: Postcolonial Readings of Children's Literature* (Wilfrid Laurier University P. 2007). (Selections: Three Chapters)

**Evaluation Scheme**

**Internal: 40 marks**

- Evaluation includes term paper, participation, presentation, quizzes, written examination, etc.

**External: 60 marks**

Mark-allocation for the final exam is as follows:

- Essay Type Question (primary readings) : 2x10 (2 out of 3) = 20
- Essay Type Questions (secondary readings): 1x14=14
- Critical analysis of a passage: 1x16 = 16
- Short questions: 2 x 5 (2 out of 3) = 10

**Prescribed Texts**

Literary texts as mentioned in the course contents

Critical texts: course packet

(THIRD SEMESTER)

**ENGL. 566: British and American Drama**

**ENGL. 566.1: Survey of British and American Drama**

This course surveys British and American plays from the Renaissance up to the Postmodern period. While exploring prominent social, political, and cultural issues, students will also focus on different generic and structural components essential to engage with the intricacies of the plays.

**Unit 1: Drama Analysis**

[8 hrs.]

- Approaching a Play
- Structural Components
- Genres
- Styles

**Unit 2: Renaissance**

[10 hrs]

- Christopher Marlowe, *Doctor Faustus*
- William Shakespeare, *The Winter's Tale*

[10 hrs.]

**Unit 3: Restoration**

- John Dryden, *Marriage a La Mode*
- Aphra Behn, *The Widow Ranter*

**Unit 4: Modern**

[10 hrs.]

- George Bernard Shaw, *Major Barbara*
- Eugene O' Neill, *Mourning Becomes Electra*

**Unit 5: Postmodern**

[10 hrs.]

- Suzan-Lori Parks, *The American Play*
- Caryl Churchill, *A Number*

**Evaluation Scheme**

**Internal**

**40 marks**

- Presentation/ Attendance/ Participation/ Quiz 10
- Research Paper (5-7 pages) : 15
- Mid-term 15

**External**

**60 marks**

- Critical reflections on excerpts from texts: (3 out of 5) 15
- Long questions: (2 out of 3) 30
- Short notes/questions: (3 out of 5) 15

**Prescribed Textbooks**

Behn, Aphra. *Window Ranter*. Massachusetts: Kissinger, 2004.

Dryden, John. *Marriage a la Mode*. London: Bloomsbury, 2010.

Gainor, Ellen, Stanton Garner Jr. and Martin Puchner. Eds. *The Norton Anthology of Drama*. (Vol. 1 & 2). New York: Norton, 2009.

Rush, David. *A Student Guide to Play Analysis*. Carbondale: Southern Illinois UP, 2005.

Shakespeare, William. *Winter's Tale*. London: Cambridge UP, 2008.

## **ENGL. 567: Ideas and Themes in Contemporary Poetry**

### **ENGL. 567.1. Modern and Postmodern Poetry**

This course engages students with the exposition and interpretation of ideas and themes embodied in poetic forms and patterns. The course has been organized around themes of love, life, art, war, death and other socio-cultural issues.

#### **Unit 1: Life and Art**

**[9 hrs.]**

- William Butler Yeats, "Among School Children"
- Robert Frost, "Design"
- William Carlos Williams, "Poem"
- D. H. Lawrence, "Love on the Farm"
- Ezra Pound, "The River-Merchant's Wife: a Letter"
- Marianne Moore, "Poetry"
- Dorothy Parker, "Unfortunate Coincidence"
- Jean Toomer, "Reapers"
- W. H. Auden, "The Shield of Achilles"
- Richard Wright, "On winter mornings"; "In the falling snow"; "Crying and crying"; "Waking from a nap"; "Droning autumn rain"; "I cannot find it"
- Dylan Thomas, "Do Not Go Gentle into That Good Night"
- Wendy Cope, "Bloody Men"
- Charles Bernstein, "Why we ask you not to touch"

#### **Unit 2: Family, Society, Culture and War**

**[10 hrs.]**

- Carl Sandburg, "Chicago"
- William Carlos Williams, "Landscape with the Fall of Icarus"
- Ezra Pound, "The Garden"
- Siegfried Sassoon, "Glory of Women"
- Robinson Jeffers, "Shine, Perishing Republic"
- Rupert Brooke, "The Soldier"
- T. S. Eliot, "The Hollow Men"
- Wilfred Owen, "Futility"
- E. E. Cummings, "the Cambridge ladies who live in furnished souls"
- Jean Toomer, "Portrait in Georgia"
- Robert Graves, "In Broken Images"
- John Berryman, "A Sympathy, A Welcome"

#### **Unit 3: Race, Class, Gender and Identity**

**[12 hrs.]**

- Paul Laurence Dunbar, "Sympathy"
- Laura (Riding) Jackson, "The Wind Suffers"
- Langston Hughes, "Dream Variations"
- Countee Cullen, "Heritage"
- Stanley Kunitz, "Touch Me"
- Adrienne Rich, "Diving into the Wreck"

- Derek Walcott, "Nights in the Gardens of Port of Spain"
- Geoffrey Hill, "The Distant Fury of Battle"
- Sylvia Plath, "The Colossus"
- Dom Moraes, *From* "Two from Israel"
- Michael Ondaatje, "House on a Red Cliff"
- Yusef Komunyakaa, "The Smokehouse"
- Agha Shahid Ali, "The Dacca Gauzes"
- James Fenton, "God, A Poem"
- Vikram Seth, *From* "The Golden Gate"
- Louise Erdrich, "The Butcher's Wife"
- Li-Young Lee, "Out of Hiding"
- Simon Armitage, "The Shout"
- Greg Williamson, "Double Exposures"

#### **Unit 4: Nature and Environment**

**[8 hrs.]**

- E. Housman, "Loveliest of Trees, the Cherry Now"
- Paul Laurence Dunbar, "A Summer's Night"
- Robert Frost, "Birches"
- D. H. Lawrence, "Trees in the Garden"
- Elinor Wylie, "Full Moon"
- Robinson Jeffers, "Hurt Hawks"
- Theodore Roethke, "Child on Top of a Greenhouse"
- Robert Hayden, "Night, Death, Mississippi"

#### **Unit 5: Contradictions of Human Societies**

**[9 hrs.]**

- Robert Frost, "West-Running Brook"
- Elinor Wylie, "Doomsday"
- Gwendolyn Brooks, "the birth in a narrow room"
- Robert Lowell, "Water"
- Mona Van Duyn, "Falling in Love at Sixty-Five"
- Richard Wilbur, "Junk"
- Philip Larkin, "The Trees"
- Donald Justice, "Pantoum of the Great Depression"
- R. Ammons, "All's All"
- Robert Creeley, "The World"
- Allen Ginsberg, "A Supermarket in California"
- John Ashbery, "Brute Image"
- Thom Gunn, "A Map of the City"

#### **Evaluation Scheme**

##### **Internal**

**40 marks**

- |   |    |
|---|----|
| • Presentation/ Attendance/ Participation/ Quiz | 10 |
| • Research Paper (5-7 pages) :                  | 15 |
| • Mid-term                                      | 15 |

**External****60 marks**

- Critical reflections on excerpts from texts: (3 out of 5) 15
- Long questions: (2 out of 3) 30
- Short notes/questions: (3 out of 5) 15

**Prescribed Text**

Ferguson, Margaret, Mary Jo Salter and Jon Stallworthy. Eds. *The Norton Anthology of Poetry*. 5<sup>th</sup> ed. New York/London: Norton, 2005.

## ENGL. 568: Academic Writing (II)

### ENGL. 568.1: Academic Writing: Argumentation

This course has been designed as a writing workshop. It builds on and goes beyond “Academic Writing (I)” and focuses on the analysis and production of arguments in a variety of media. Students are required to work individually and in groups to explore the use of writing, especially the language of argument in varied forms of communicative contexts and rhetorical situations.

#### Requirements

To succeed in the course, students will have to submit a writing portfolio that includes:

- Rhetorical Case Analysis (5-7 pages)
- Personal and Public Argument (5-7 pages)
- Research Paper (5-7 pages)

#### Unit 1: Reading and Analyzing Argument

- Purpose of Argument
- Occasions for Argument
- Kinds of Argument
- Audience for Arguments
- Appealing to Audiences

**Reading:** Vladimir Nabokov, “Good Readers and Good Writers”; Eudora Welty, “One Writer’s Beginnings”

#### Unit 2: Forms of Appeals and Thinking Rhetorically

- Arguments from the Heart—*pathos*
- Arguments Based on Character—*Ethos*
- Arguments Based on Facts and Reasons—*Logos*
- Thinking Rhetorically/Composing a Rhetorical Analysis

**Reading:** Sallie Tisdale, “We Do Abortions Here: A Nurse’s Story.”

#### Unit 3: Structuring Arguments

- Toulmin Argument
- Arguments of Facts
- Arguments of Definition
- Arguments of Evaluations
- Proposal Arguments

**Reading:** Chang-Rae Lee, “Coming Home Again”

#### Unit 4: Writing Summaries and Critiques

- Writing assignment summaries
- Language focus: sentence; nominals; reminder phrases
- Comparative summaries
- Need for writing critiques
- Language focus: unreal conditionals; evaluative language
- Critical reading
- Writing critiques

- Language focus: inversions; special verb agreements
- Reaction papers  
**Reading:** Jacob Bronowski, “The Nature of Scientific Reasoning”; Paul Fussell, “Thank God for the Atom Bomb”

### Unit 5: Constructing a Research Paper

- Overview of research paper
- Methods
- Language focus: imperatives in research paper
- Writing up method section
- Method sections across disciplines
- Results
- Commentary
- Introduction sections
- Creating a research space
- Reviewing the literature
- Occupying the Niche
- Completing an introduction
- Discussion sections
- Limitations
- Documentation: MLA (*from Everything is an Argument*)  
**Reading:** Sample Essay (to be arranged); William Cronon, “The Trouble with Wilderness”

### Suggested Readings for Case Analysis

- Gloria Naylor, “Mommy, What does “Nigger” Mean?”
- Edward Abbey, “The Serpent of Paradise”
- George Orwell, “Politics and English Language”
- John Donne, “No Man is an Island”
- Abraham Lincoln, “The Gettysburg Address”
- Martin Luther King, Jr. “Letter from Birmingham Jail”
- Philip Manguel, “After the Genocide”
- Niccolo Machiavelli, “The Morals of the Prince”
- Barack Obama, “A New Beginning”

### Evaluation Scheme

<b>Internal</b>	<b>40 marks</b>
• Presentation/ Attendance/ Participation/ Quiz	05
• Writing Portfolio:	20
• Mid-term	15
<b>External</b>	<b>60 marks</b>
• Argument Analysis: (2x10)	20
• Concepts and heuristics: (2x10)	20
• Essay writing (analytical/ argumentative): (1x20)	20

**Prescribed Texts**

Lunsford, Andrea A. and John J. Ruskiewicz. *Everything is an Argument*. New York: Bedford/ St. Martin, 2007.

Swales John M. and Christina B. Feak. *Academic Writing for Graduate Students: Essential Tasks and Skills*. Ann Arbor: U of Michigan P, 2001.

Peterson, Linda H., et al. Eds. *The Norton Reader: An Anthology of Non-Fiction*. 13<sup>th</sup>ed. New York: W. W. Norton, 2012.

## ENGL. 571: Nineteenth-Century Studies

### ENGL. 571.1. Nineteenth-Century American Literature and Culture

This course deals with selected works of nineteenth century American authors, who often grapple with important socio-economic and cultural issues such as nation-building, women's rights, and race relations. Students will explore the ways in which American thought and values have evolved. Upon the completion of the course, students will demonstrate an understanding of nineteenth-century American life and letters.

#### Unit 1: Cultures of New England

[9 hrs.]

- Introduction, "Early Nineteenth-Century" from *Heath Anthology*. Vol. B.
- Lydia Howard Huntley Sigourney, "The Sutte"; "The Indian's Welcome to the Pilgrim Father"
- Ralph Waldo Emerson, "Nature"
- Henry David Thoreau, "Resistance to Civil Government"
- Walt Whitman, "A Woman Waits for Me"; "Crossing the Brooklyn Ferry"

#### Unit 2: Freedom, Equality, and Slavery

[9 hrs.]

- William Apess, "An Indian's Looking Glass for the White Man"
- Sarah Moore Grimké, From "*Letters on the Equality of the Sexes, and the Condition of Women*"
- Francis Ellen Harper, "The Slave Mother," "Free Labor" "An Appeal to American People"
- Frederick Douglass, *Narrative of the Life of Frederick Douglass*

#### Unit 3: Romance to Realism

[10 hrs.]

- Washington Irving, "Rip Van Winkle"
- Nathaniel Hawthorne, "Young Goodman Brown"
- Edgar Allen Poe, "The Fall of the House of Usher"
- Herman Melville, *Benito Cereno*
- Rebecca Harding Davis, *Life in the Iron Mills*

#### Unit 4: Nation, Borders, Regions

[12 hrs.]

- Introduction, "Late Nineteenth-Century" from *Heath*. Vol. C.
- Mark Twain, "A True Story"
- Charles Chesnutt, "The Goophered Grapevine"
- Henry James, *Daisy Miller*
- Kate Chopin, "The Story of an Hour"
- Stephen Crane, "The Bride Comes to Yellow Sky"
- Mary E. Freeman, "The Revolt of the Mother"
- Charlotte Perkins Gilman, "Yellow Wall-Paper"
- Edith Wharton, "The Roman Fever"

#### Unit 5: Multi-Cultural Experiences

[8 hrs.]

- Abraham Cahan, from *Yekl*
- Edith Maud Eaton, "Leaves from the Mental Portfolio of an Eurasian"
- Onoto Watanna (Wilfred Eaton), "A Half Caste"
- Zitkala-Sa, from *The School Days of an Indian Girl*

- Jose Marti, “Our America”

### **Evaluation Scheme**

#### **Internal Evaluation**

**40 marks**

- Attendance/ participation/ presentation 10 marks
- Textual Explication/ Research Paper 15 marks
- Mid-term 15 marks

#### **External**

**60 marks**

- Critical reflections on excerpts from texts: (3 out of 5) 15
- Long questions: (2 out of 3) 30
- Short notes/questions: (3 out of 5) 15

### **Prescribed Texts**

Lauter, Paul. Ed. *Heath Anthology of American Literature*. Vol B & C. Boston: Houghton Mifflin, 2006.

### **Reference**

Bradbury, Malcolm and Richard Ruland. *From Puritanism to Postmodernism: A History of American Literature*. New York: Penguin, 1993.

## ENGL 572: Modernist Studies

### ENGL. 572.1: Modernism and the City

The modernist movement radically transformed the late nineteenth- and early twentieth-century literary establishment, and its effects are still felt today. While tracing modernist representations of the city in writings by a range of key modernist literary figures, this course introduces and analyzes cultural phenomena central to urban life and culture. It helps students understand the relationship between the urban valence of modernity and modernism.

#### Unit 1: Basic Familiarity with Modernism

[6 hrs.]

- “Introduction” to *Modernism: The New Critical Idiom*
- “Interpreting and Changing”
- “Texts, Contexts, Intertexts”

#### Unit 2: Modernism and the City: Theoretical Essays

[6 hrs.]

- Georg Simmel, “The Metropolis and Mental Life”
- Marshall Berman, “The Mire of the Macadam”
- Janet Wolff, “The Invisible Flâneuse: Women and the Literature of Modernity”

#### Unit 3: Modernism and the City: Fiction

[14 hrs.]

- James Joyce, “The Dead”
- Thomas Mann, *Death in Venice*
- Joseph Conrad, *The Secret Agent*
- Virginia Woolf, *Mrs Dalloway*

#### Unit 4: Baudelaire on the City

[10 hrs.]

- Baudelaire, Poems under “Parisian Scene,” “Wine,” “Flowers of Evil” from *The Flowers of Evil & Paris Spleen*
- Baudelaire, Paris Spleen Prose Poems (“Crowds,” “Widows,” “The Poor Kid’s Toy,” “Solitude,” “The Eyes of the Poor,” “Get Drunk,” & “Let’s Bash the Beggars”)

#### Unit 5: Benjamin on the City

[12 hrs.]

- “On Some Motifs in Baudelaire”
- “Paris, the Capital of the Nineteenth Century (1935)”
- “Paris, the Capital of the Nineteenth Century (1939)”
- “The Paris of the Second Empire in Baudelaire”
- “One-Way Street”
- “Naples”
- “Moscow”
- “Marseilles”
- “Hashish in Marseilles”
- “A Berlin Chronicle”

### Evaluation Scheme

Internal Evaluation

40 marks

- Attendance/ participation/ presentation 10 marks
- Textual Explication/ Research Paper 15 marks
- Mid-term 15 marks

**External**

**60 marks**

- Essay type question from Units 2 & 5: 1x12 (1 out of 2) 12
- Essay type question from Unit 3: 1x12 (1 out of 2) 12
- Prompts-based literary appreciation from Unit 4: 1x12 (1 out of 2) 12
- Short questions 4x6 (4 out of 6 from Units 2 through 5: 2 from Unit 1) 24

**Prescribed texts**

- Baudelaire, Charles. *The Flowers of Evil and Paris Spleen*. Tr. William H. Crosby. Brockport: BOA Editions, 1991.
- Benjamin, Walter. *Illuminations*. Tr. Harry Zohn. Ed. Hannah Arendt. New York: Schocken Books, 1968.
- . *One-Way Street and Other Writings*. Tr. Edmund Jephcott and Kingsley Shorter. London: Verso, 1979.
- . *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*. London: Verso, 1983.
- . *Reflections*. Ed. Peter Demetz. New York: Schocken Books, 1986.
- Childs, Peter. *Modernism: The New Critical Idiom*. 2nd ed. London: Routledge, 2008.
- Joyce, James. "The Dead." *Major Writers of Short Fiction: Stories and Commentaries*. Ed. Ann Charters. Boston: Bedford Books of St. Martin's Press, 1993. 670-700.
- Mann, Thomas. *Death in Venice*. Pymble, NSW, Australia: HarperCollins, 2004.
- Whitworth, Michael H. Ed. *Modernism (Blackwell Guides to Criticism)*. Malden: Blackwell, 2007.
- Woolf, Virginia. *Mrs Dalloway*. New York: Rossetta Books, 2002.

## ENGL. 574: Life Writing and Autobiography

### ENGL. 574.1: Life Writing: Theory and Practice

This course offers a model for approaching a variety of life writings (diaries, journals, letters, autobiographies, biographies, and memoirs) in order to explore ourselves as critical consumers of others' lives. The first half of the course equips students with theories of reading and interpreting autobiographical writings. And, the second half familiarizes them with life writing texts presented within two broad categories: composing the self, and writing and reflecting about the world.

#### Unit 1: Theorizing Autobiography

[10 hrs.]

- Life Narrative: Definitions and Distinctions
- Autobiographical Subjects
- Autobiographical Acts
- Life Narrative in Historical Perspective
- In the Wake of Memoir Boom

#### Unit 2: Interpreting Autobiography

[12 hrs.]

- The Visual-Verbal Context of Life Narrative
- A History of Autobiographical Criticism: Theorizing Autobiography
- A History of Autobiographical Criticism: Expanding Autobiography Studies
- Twenty-four Strategies for Reading Life Narratives

#### Unit 3: Composing the Self in Diaries, Journals, Letters and Autobiography [13 hrs.]

##### Diaries and Journals

- Joan Didion, *On Keeping a Notebook*
- Anne Frank, *The Diary of a Young Girl*
- Sherwood Anderson, *Passing Thoughts*
- Virginia Woolf, *The Bombing of London*

##### Letters

- Isak Dinesen, *Letter from Africa*
- Abraham Lincoln, *The Emancipation Proclamation*
- E. M. Forster, *Chhatrapur, Central India*
- Martin Luther King Jr., *Letter from Birmingham Jail*

##### Autobiographies

- Thomas De Quincey, *Confessions of an English Opium Eater*
- Paula Gun Allen, *Where I Come from Is Like This*
- Richard Rodriguez, *A Public Language*
- Tim O'Brien, *Arrival in Vietnam*
- Bell Hooks, *Talking Back*

## Unit 4: Writing about People and Reflecting on the World

[ 13 hrs.]

### Biographies

- John Neihardt, *Black Elk: The Butchering at Wounded Knee*
- Sarah and Elizabeth Delany, *The Delany Sisters; Jim Crow Laws*
- Truman Capote, *Richard Hickock: In Cold Blood*
- Maxine Hong Kingston, *No Name Woman: My Aunt*
- Alice Walker, *Zora Neale Hurston: Before Her Time*
- Giles Smith, *Stevie Wonder: Music Is His Life*

### Essays and Memoirs

- E. B. White, *Once More to the Lake*
- Joan Didion, *On Going Home*
- George Orwell, *A Hanging*
- Gore Vidal, *Lincoln Up Close*
- Annie Dillard, *The Fixed*
- Bell Hooks, *Straightening Our Hair*
- Amy Tan, *Mother Tongue*

### Evaluation Scheme

#### Internal

**40 Marks**

- Attendance/ Participation 5
- Personal narrative (free writing): 10
- Term paper (application of theory): 10
- Mid-term: 15

#### External

**60 Marks**

- Essay-type question: (one each from theory and readings with options): 2x15=30
- Prompt-based explication of an extract (readings) 1x10=10
- Short questions: (4 out of 6) 4x05=20

### Prescribed texts

Smith, Sidonie and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narrative*. Minneapolis: U of Minnesota P, 2010.

Winifred Bryan Horner. *Life Writing*. New Jersey: Prentice Hall, 1997.

## ENGL. 575: Literature and History

### ENGL. 575.1: Literature and Historiography

Through an exposure to some theoretical and textual readings, this course provides students an understanding of how history and literature draw on each other. By so doing, it familiarizes them with the interdisciplinary interface between history and literature.

#### Unit 1: Historiography: Breaking the Boundary between History and Literature [8hrs.]

- Friedrich Nietzsche, "The Use and Abuse of History"
- Hayden White, "Historicism, History, and the Figurative Imagination"
- Hayden White, "The Value of Narrativity in the Representation of Reality"
- Hayden White, "The Question of Narrative in Contemporary Historical Theory"

#### Unit 2: Historiography of Postmodern Literature [8 hrs.]

- Linda Hutcheon, "Historiographic Metafiction: 'the Pastime of Past Time'" from *A Poetics of Postmodernism*
- Linda Hutcheon, "Re-presenting the Past" from *The Politics of Postmodernism*
- E. L. Doctrow, *Ragtime*

#### Unit 3: Counter-history [10 hrs.]

- Salman Rushdie, *Midnight's Children*
- Michael Ondaatje, *The English Patient*
- Graham Swift, *Waterland*

#### Unit 4: Literature on the Partition of India [12 hrs.]

- Gyanendra Pandey, "By Way of Introduction," "The Three Partitions," and "Constructing Community" from *Remembering Partition*
- Paola Bacchetta, "Reinterrogating Partition Violence: Voices of Women/Children/Dalits in India's Partition."
- Chaman Nahal, *Azadi*
- Bapsi Sidhwa, *Cracking India*
- Saadat Hasan Manto, "Open It," "Cold Meat," and "Toba Tek Singh"

#### Unit 5: Native American History and Literature [10 hrs.]

- Anthony Wallace, *The Long, Bitter Trail*
- Diane Glancy, *Pushing the Bear*
- Irvin Morris, *From the Glittering World*

### Evaluation Scheme

#### Internal Evaluation

- |   |          |
|---|----------|
| • Attendance/ participation/ presentation | 10 marks |
| • Textual Explication/ Research Paper     | 15 marks |
| • Mid-term                                | 15 marks |

**40 marks**

10 marks

15 marks

15 marks

**External****60 marks**

- Essay type question from Units 1 & 2: 1x12 (1 out of 2) = 12
- 2 Essay type questions from Units 3 through 5: 2x12 (2 out of 3) = 24
- Short questions 4x5 (4 out of 5; 1 from each unit) = 24

**Prescribed texts**

- Bacchetta, Paola. "Reinterrogating Partition Violence: Voices of Women/Children/Dalits in India's Partition." *Feminist Studies* 26.3 (2000). 567-85.
- Doctorow, E. L. *Ragtime*. New York: The Modern Library, 1994.
- Glancy, Diane. *Pushing the Bear*. New York: Harcourt Brace, 1996.
- Hutcheon, Linda. *The Politics of Postmodernism*. New York: Routledge, 1989. *A Poetics of Postmodernism*. New York: Routledge, 1988.
- Manto, Saadat Hasan. *Black Margins: Saadat Hasan Manto's Stories*. Ed. Muhammad Umar Memon. New Delhi: Katha, 2001.
- Morris, Irvin. *From the Glittering World*. Norman: U of Oklahoma P, 1997.
- Nahal. *Azadi*. New Delhi: Penguin, 2001.
- Nietzsche, Friedrich. "The Use and Abuse of History." *Intellectual History Reader: A Critical Introduction*. Kathmandu: M. K. Publishers, 2005. 21.
- Ondaatje, Michael. *The English Patient*. New York: Vintage, 1993.
- Pandey, Gyanendra. *Remembering Partition*. Cambridge: Cambridge UP, 2004.
- Rushdie, Salman. *Midnight's Children*. New York: Random House, 2006.
- Sidhwa, Bapsi. *Cracking India*. Minneapolis: Milkweed Editions, 1991.
- Swift, Graham. *Waterland*. New York: Vintage, 1992.
- Wallace, Anthony. *The Long, Bitter Trail*. New York: Hill and Wang, 1993.
- White, Hayden. "The Question of Narrative in Contemporary Historical Theory." *History and Theory* 23.1 (1984). 1-33.
- . "The Value of Narrativity in the Representation of Reality." *Critical Inquiry* 7.1 (1980). 5-27.
- . "Historicism, History, and the Figurative Imagination." *History and Theory* 14.4 (1975). 48-67.

(FOURTH SEMESTER)

**ENGL 577: Experimental Fiction**

**ENGL 577.1 Experimental Fiction**

This course exposes students to experimental fiction that often breaks established practices of novelistic discourse. It offers them a range of avant-garde novels around scientific advancement, technological progress, space exploration, and visual fantasy. On the completion of the course, students will have a grasp of innovative, alternative fictional narratives which, apart from making a dynamic integration between word and graphic, blur the boundary between fiction and science, myth and history, and fantasy and reality.

**Unit 1: Fiction & Science** [8 hrs.]

- Concept of experimental fiction: scientific exploration and technological innovation
- Frontier in the fictional discourse
- The avant-garde movement

**Unit 2: Time & Narrative** [10 hrs.]

- Martin Amis: *Time's Arrow*
- Kurt Vonnegut: *Slaughterhouse-Five*

**Unit 3: Graphic & Fantasy** [10 hrs.]

- Takehiko Inoue: *Vagabond*
- Stephen King: *11-22-63*

**Unit 4: Self & Technology** [10 hrs.]

- J. G. Ballard: *Crash*
- Angela Carter: *The Passion of New Eve*

**Unit 5: Virtual & Apocalyptic** [10 hrs.]

- Joseph Heller: *Catch 22*
- Arthur Clarke: *2010: Space Odyssey Two*

**Evaluation Scheme**

<b>Internal</b>	<b>40 marks</b>
• Presentation/ Attendance/ Participation/ Quiz	10
• Research Paper (5-7 pages)	15
• Mid-term	15

**External****60 marks**

- Long questions on theme, technique, and reception (2 out of 3) 2x12 = 24
- Critical analysis of two extracts from texts (2 out of 3) 2 x6 = 12
- Short questions (4 out of 6) 4x6 = 24

**Prescribed Texts**

Armstrong, Julie. *Experimental Fiction: An Introduction for Readers and Writers*. London: Bloomsbury, 2014.

Morrison, Jago. *Contemporary Fiction*. New York: Routledge, 2012.

Ricoeur, Paul and Kathleen McLaughlin. *Time and Narrative*. Vol II. Chicago: U of Chicago Press, 1992.

*All the texts listed in units 2-5.*

**References**

Booker, M. Keith. *Alternate Americas: Science Fiction Film and American Culture*. Westport, CT: Praeger, 2006.

Kern, Stephen. *The Culture of Time and Space, 1880-1918*. Cambridge, Massachusetts: Harvard U P, 2003.

Kuhn, Thomas S. *The Structure of Scientific Revolution*. Chicago: U of Chicago Press, 1996.

## **ENGL 578.1: Cultural Studies**

This course seeks to give students a practical guide as to how they could critically write about culture. It demonstrates to them how to do, rather than just think, cultural studies. It covers contemporary debates in the study of political economy, semiotics, poststructuralism, psychoanalysis, and hermeneutics. The course also analyzes the role of aesthetics in American and British cultural studies.

### **Unit 1: Groundings** **[7.5 hrs.]**

- Introduction
- Cultural studies and the study of culture: disciplines and dialogues
- Multiplying methods: from pluralism to combination
- Method and the researching self
- The research process: moments and strategies;

### **Unit 2: Settings** **[7.5 hrs.]**

- Introduction
- Theory in the practice of research
- Make space! Spatial dimensions in cultural research
- Time please! Historical perspectives
- Culture, power and economy

### **Unit 3: Readings** **[10.5 hrs.]**

- Reading popular narratives: from structure to context; also (Stuart Hall: The Work of Representation from *Representation*)
- Reading texts of or for dominance
- Reading fictions, reading histories

### **Unit 4: Meetings** **[10.5 hrs.]**

- Researching others: from autobiography to ethnography
- Representing the other: interpretation and cultural readings; (also Stuart Hall: The Spectacle of the 'Other' from *Representation*)
- Remaking methods: from audience research to studying subjectives

### **Unit 5: Aesthetics** **[12 hrs.]**

- Rita Felski: Role of aesthetics in cultural studies
- John Frow: On literature in cultural studies
- Jane Juffer: Excessive practices: aesthetics, erotica, and cultural studies
- David Shumway: Cultural studies and questions of pleasure and value
- Irene Kacandes: Beauty on my mind: reading literature in an age of cultural studies

## **Evaluation Scheme**

**Internal**

**40 marks**

- Presentation/ Attendance/ Participation/ Quiz 10
- Research Paper (5-7 pages) 15
- Mid-term 15

**External 60 marks**

- Essay type question from Units 1 through 4: 1x12 (1 out of 2) 12
- Essay type question from Unit 5: 1x12 (1 out of 2) 12
- Critical analysis (literary text or a text of a cultural scene) 1 x 12 12
- Short questions (4 out of 6; 4: Units 1-4; 2: Unit 5) 4x6 24

**Prescribed Texts**

Bérubé, Michael. *The Aesthetics of Cultural Studies*. Malden, MA: Blackwell, 2005.

Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Ed. Stuart Hall. London: Sage, 1997.

Johnson, Richard, *et al.* *The Practice of Cultural Studies*. London: Sage, 2004.

**ENGL 579 Language and Communication**

**ENGL 579.1 Language and Communication**

This course familiarizes students with the language of organizational communication, particularly with that of conversation and presentation. It also enables them to discover how professionals think and process information in order to communicate effectively. Through the discovery, students will be able to tailor their communication to the desired outcomes.

### **Unit 1: Communication Fundamentals**

**[06 hrs.]**

- Introduction—Advanced Communication Skills (Sean McPheat)
- Review of Communication Basics (Van der Molen & Yvonne H.Gramsbergen-Hoogland)
- Examining the Communication Process (Van der Molen & Yvonne H.Gramsbergen-Hoogland)
- Basic Communication Skills: Regulating, Listening, and Sender Skills (Van der Molen & Yvonne H.Gramsbergen-Hoogland)

### **Unit 2: Language of Conversation**

**[12 hrs.]**

- Introduction to *The Language of Conversation* (Francesca Pridham)
- Features of Spoken Language and Oral Narratives (Francesca Pridham)
- Structure in Conversation (Francesca Pridham)
- Conversational Genres (Francesca Pridham)

### **Unit 3: Dialogic Conversations**

**[10 hrs.]**

- Career Enhancement: Writing CV (Time-Based & Skill-Based in Bishop-Firth) and Job Application (8 Examples in Corfield)
- Interviewing (Van der Molen & Yvonne H.Gramsbergen-Hoogland)
- 5 Basic Types of Interviews: Selection, Job, Performance Evaluation, Personal Problems, Sale (Van der Molen & Yvonne H.Gramsbergen-Hoogland)
- Handling Complaints (Van der Molen & Yvonne H.Gramsbergen-Hoogland)
- Breaking Bad News (Van der Molen & Yvonne H.Gramsbergen-Hoogland)

### **Unit 4: Group Conversations**

**[08hrs.]**

- Decision Making (Van der Molen & Yvonne H.Gramsbergen-Hoogland)
- Leading Meetings (Van der Molen & Yvonne H.Gramsbergen-Hoogland)
- Conflict Management (Van der Molen & Yvonne H.Gramsbergen-Hoogland)
- Negotiation & Interaction (Van der Molen & Yvonne H.Gramsbergen-Hoogland; also Francesca Pridham)

### **Unit 5: Language of Presentation**

**[12 hrs.]**

- Purposes, Problems, Benefits, & Characteristics of Presentations (Chapters 1-2 in Chivers & Shoolbred)
- Improving Performance & Keeping Audience and Structure in Sync with Audience (Chapters 3-7 in Chivers & Shoolbred)
- Creating Visuals & Handouts (Chapters 8-9 in Chivers & Shoolbred)
- Lessons for further Improvement and Presentations in Interview Situations (Chapters 10-11 & Appendices 1-2 in Chivers & Shoolbred)

### **Evaluation Scheme**

**Internal** **40 marks**

- Presentation/ Attendance/ Participation/ Quiz 10
- Research Paper (5-7 pages) 15
- Mid-term 15

**External** **60 marks**

- Long questions (3 out of 4 ; 1 compulsory case study) 3x12 = 36
- Short questions (4 out of 6) 4x6 = 24

**Prescribed Texts**

Bishop-Firth, Rachel. *High Powered CVs*. Oxford: How to Books, 2004.

Chivers, Barbara & Michael Shoolbred. *A Student's Guide to Presentations*. Los Angeles: Sage, 2007.

Corfield, Rebecca. *Application Forms and Letters Made Easy*. 5<sup>th</sup> ed. London: Kogan Page, 2009.

Pridham, Francesca. *The Language of Conversation*. London: Routledge, 2001.

McPheat, Sean. *Advanced Communication Skills*. Undated: MTD Training and Ventus ApS, 2010.

Van der Molen Henk T. & Yvonne H.Gramsbergen-Hoogland. *Communication in Organizations: Basic Skills and Conversation Models*. Hove: Psychology Press, 2005.

**ENGL 581 Performance and Theatre Studies**

**ENGL 581.1 Tragedy: Poetics, Performances and Plays**

This course aims to familiarize students with the philosophy of tragedy and its literary renditions. It has two sections. The first section offers reading materials produced across time and place, all the way from

the classical Greek to modern Africa. The second section, which includes eight selected texts, seeks to project the continuity and change of the state of tragic suffering. By the end of the course, students will have achieved a clear grasp of the genre of tragedy and the treatment of human condition in it.

<b>Unit 1: Classical Greek Tragedy</b>	<b>[9 hrs.]</b>
<ul style="list-style-type: none"> <li>• F. Nietzsche: “Section 1-4”</li> <li>• Fischer-Litche: “Ritual Theatre”</li> <li>• Butler: “Chapter 1”</li> <li>• Sophocles: <i>Antigone</i></li> </ul>	
<b>Unit 2: Elizabethan Tragedy</b>	<b>[6 hrs.]</b>
<ul style="list-style-type: none"> <li>• A.C. Bradley: “Lecture IX/ Macbeth”.</li> <li>• Wilson G. Knight: “The Shakespearean Metaphysics”</li> <li>• William Shakespeare: <i>Macbeth</i></li> </ul>	
<b>Unit 3: Modern Tragedy</b>	<b>[12 hrs.]</b>
<ul style="list-style-type: none"> <li>• T.R. Henn: “The Harvest of Tragedy”</li> <li>• George Steiner: “Chapter 9 and 10”</li> <li>• Raymond Williams: “Henrik Ibsen” and “Anton Chekhov”</li> <li>• Henrik Ibsen: <i>The Master Builder</i></li> <li>• Anton Chekhov: <i>The Cherry Orchard</i></li> </ul>	
<b>Unit 4: Tragedy and Common Man</b>	<b>[10.5 hrs.]</b>
<ul style="list-style-type: none"> <li>• Arthur Miller: “Tragedy and the Common Man”</li> <li>• Arthur Miller: <i>Death of Salesman</i></li> <li>• Walter Kaufman: “Tragedy Today”</li> <li>• Samuel Becket: <i>Waiting for Godot</i></li> </ul>	
<b>Unit 5: Tragedy New Forms</b>	<b>[10.5 Hrs]</b>
<ul style="list-style-type: none"> <li>• Augusto Boal: “Aristotle’s Coercive System of Tragedy”</li> <li>• Bertolt Brecht: <i>Mother Courage</i></li> <li>• Wole Soyinka: “Drama and the African World-View”</li> <li>• Wole Soyinka: <i>Death and King’s Horseman</i></li> </ul>	

**Evaluation Scheme**

<b>Internal</b>	<b>40 marks</b>
<ul style="list-style-type: none"> <li>• Presentation/ Attendance/ Participation/ Quiz</li> <li>• Research Paper (5-7 pages)</li> <li>• Mid-term</li> </ul>	<p>10</p> <p>15</p> <p>15</p>

## External

60 marks

- Long questions (2 out of 3; 1 question be from theory) 2x12 = 24
- Critical analysis of two extracts from texts (2 out of 3) 2 x6 = 12
- Short questions (4 out of 6) 4x6 = 24

## Prescribed Texts

- Becket, Samuel. *Waiting for Godot*. Gainor, J. Ellen, et al. Eds. *The Norton Anthology of Drama (Vol. 1 & 2)*. New York: Norton, 2009.
- Boal, Augusto. "Aristotle's Coercive System of Tragedy". *Theatre of the Oppressed*. London: Pluto Press, 2000. 1-52. 9.
- Bradley, A.C. "Lecture IX / Macbeth". *The Wheel of Fire*. <http://www.gutenberg.org/files/16966/16966-h/16966-h.htm>. 329-366.
- Brecht, Bertolt. *Mother Courage*. The Project Gutenberg Literary Archive
- Butler, Judith. "Chapter 1". *Antigone's Claim*. New York: Columbia University Press, 2000. 1-26.
- Chekov, Anton. *The Cherry Orchard*. Bedford Introduction to Drama. Lee A. Jacobus. Boston: St. Martin Press, 1993.
- Fischer-Litche, Erika. "Ritual Theatre". *History of European Drama and Theatre*. London: Routledge, 2002. 8-32.
- Henn, T.R. "The Harvest of Tragedy". *Harvest of Tragedy*. London: Methuen, and 1961. 284- 295.
- Ibsen, Henrick. *The Master Builder*. The Project Gutenberg Literary Archive
- Kaufman, Walter. "Tragedy Today". *Tragedy and Philosophy*. Princeton: Princeton UP. 1969. 309-358.
- Knight, G Wilson. "The Shakespearean Metaphysics". *The Fire of Wheel*. USA: Meridian, 1964. 257-269.
- Miller, Arthur. 'Tragedy and the Common Man'. Bedford Introduction to Drama. Lee A. Jacobus. Boston: St. Martin Press, 1993.
- . *Death of Salesman*. Bedford Introduction to Drama. Lee A. Jacobus. Boston: St. Martin Press, 1993.
- Nietzsche, F. "Section 1-4". *The Birth of Tragedy and Other Writings*. Ed. Raymond Geuss and Ronald Speirs. Trans. Ronald Speirs. UK: CUP, 1999. 14-28.
- Shakespeare, William. *Macbeth*. The Project Gutenberg Literary Archive
- Sophocles. *Antigone*. Bedford Introduction to Drama. Lee A. Jacobus. Boston: St. Martin Press, 1993.
- Soyinka, Wole. "Drama and the African World-View". *Myth, Literature and the African World*. London: CUP, 1999. 37-60.
- Soyinka, Wole. *Death and King's Horseman*. Gainor, J. Ellen, et al. Eds. *The Norton Anthology of Drama (Vol. 1 & 2)*. New York: Norton, 2009.
- Steiner, George. "Chapter 9 and 10). *The Death of Tragedy*. New York: Open Road, 1980.
- Williams, Raymond. *From Ibsen to Eliot*. London: Chatto and Windus, 1952.

## **ENGL 582 Single Author: Shakespeare**

### **ENGL 582.1 Single Author: Shakespeare**

This course provides students with comprehensive familiarity with all the major varieties of Shakespeare's plays. It also introduces them to some of his most famous sonnets. While the traditional focus on genre and form must be maintained, classroom teaching must also take into account the new historicist contextualizations, particularly the emphases on material life, social and religious struggle, gender construction, power and otherness broached by Stephen Greenblatt in "General Introduction" to the textbook. By the end of the course, students will have experienced with wonder what from our modern perspective is the strangeness of Shakespeare's era and his life.

**Unit 1: Shakespeare and his World**

**[10 hrs.]**

- Shakespeare' World
- The Playing Field
- Shakespeare's Life and Art
- The Dream of the Master Text
- The Shakespearean Stage

**Unit 2: Comedies** **[9 hrs.]**

- *The Taming of the Shrew*
- *Twelfth Night* or *What You Will*

**Unit 3: Histories** **[9 hrs.]**

- *The Tragedy of King Richard the Second*
- *The Life of Henry the Fifth*

**Unit 4: Tragedies** **[9 hrs.]**

- *The Most Excellent and Lamentable Tragedy of Romeo and Juliet*
- *The Tragedy of Coriolanus*

**Unit 5: Romances and Poetry** **[11 hrs.]**

- *The Winter's Tale*
- *The Rape of Lucrece*
- Sonnets: 2, 18, 35, 55, 60

**Evaluation Scheme**

**Internal** **40 marks**

- Presentation/ Attendance/ Participation/ Quiz 10
- Research Paper (5-7 pages) 15
- Mid-term 15

**External** **60 marks**

- Long questions (2 out of 3) 2x12 = 24
- Critical analysis of two extracts from texts (2 out of 3) 2 x6 = 12
- Short questions (4 out of 6) 4x6 = 24

**Prescribed Text**

Greenblatt, Stephen, *et. al.* eds. *The Norton Shakespeare*. New York: Norton, 1997.

## **ENGL 584 Economics and Literature**

### **ENGL 584.1 Economics in Film and Fiction**

This course introduces students to different cinematic and fictional texts pertinent to principles and concepts of economics. Segmented into five sections, this course equips students with skills, perspectives and conceptual frames to analyze the technology-operated dynamics of economics and characters in the open market. It enables them to approach movies and novels from interdisciplinary perspective which helps unfold the underlying relationship between the market and the Hollywood film industry in response to business promotion and economic progress.

#### **Unit I: Interdisciplinarity and the Culture Industry**

**[12 hrs.]**

- Willie Henderson: “Economics and Literature”
- Mark Osteen and Martha Woodmansee: “Taking Account of the New Economic Criticism: An Historical Introduction”

- Timothy Corrigan: *A Short Guide to Writing about Film*
- F: David Martin and Lee A. Jacobus: “Film” from *The Humanities through Arts*
- Theodor Adorno and Max Horkheimer: “The Culture Industry: Enlightenment as Mass Deception”
- Laura Mulvey: “Visual Image and Narrative Cinema”
- Frederick Jameson: “Postmodernism, Logic of Late Capitalism”
- Ray Browne: “Popular Culture and Economics”

**Unit II: Consumption and Production** [09 hrs.]

- Martin Scorsese: *Wolf of the Wall Street*
- Andrei Sergeevich Mikhalkov-Konchalovsky: *The Odyssey*

**Unit III: Market and Money** [09 hrs.]

- Scott Fitzgerald: *The Great Gatsby*
- Michael Curtiz: *Casablanca*

**Unit IV: Business and Exchange** [09 hrs.]

- David Cameron: *Terminator 2: Judgment Day*
- Quentin Tarantino: *Kill Bill 2*

**Unit V: Individuality and the Film Industry** [09 hrs.]

- James Cameron: *Titanic*
- Arthur Miller: *Death of a Salesman*

**Evaluation Scheme**

<b>Internal</b>	<b>40 marks</b>
• Presentation/ Attendance/ Participation/ Quiz	10
• Research Paper (5-7 pages)	15
• Mid-term	15
<b>External</b>	<b>60 marks</b>
• Long questions (2 out of 3; 1 question be from theory)	2x12 = 24
• Critical analysis of two extracts from texts (2 out of 3)	2 x6 = 12
• Short questions (4 out of 6)	4x6 = 24

**Prescribed Texts**

Adorno, Theodor and Max Horkheimer. *The Culture Industry: Enlightenment as Mass Deception*. New York: Routledge, 2010.

Bookman, Milicia Z. and Aleksandra S. Bookman. *Economics in Film and Fiction*. Lanham, Maryland: Rowman & Littlefield Education, 2009.

Henderson, Willie. *Economics as Literature*. London: Routledge, 2001.  
Mateer, G. Mark. *Economics in the Movies*. New York: South-Western College, 2004.  
Woodmansee, Martha & Mark Osteen. Eds. *The New Economic Criticism: Studies at the Intersection of Literature and Economics*. London: Routledge, 1999.  
*All the texts/films listed in units 2-5.*

## References

Booker, M. Keith. *Alternate Americas: Science Fiction Film and American Culture*. Westport, CT: Praeger, 2006.  
Booker, M. Keith. *Postmodern Hollywood: What's New in Film and Why It Makes Us Feel So Strange*. Westport, CT: Praeger, 2007.  
Browne, Ray. Linkages between Popular Culture and Economics. Ed. Ray Browne. *Popular Culture Studies across the Curriculum*. Jefferson, North Carolina: McFarland, 2005.  
Corrigan, Timothy. *A Short Guide to Writing about Film*. New York: Pearson Longman, 2004.  
Katz, Steven. *Film Directing Shot by Shot: Visualizing Shot by Shot*. Studio City, CA: Butterworth, 1991.  
Maltby, Richard. *Hollywood Cinema*. Malden, MA: Blackwell, 2005.  
Mankiw, N. Gregory. *Principles of Economics*. Hong Kong: Cengage Learning, 2012.  
Moran, Joe. *Interdisciplinarity*. London and New York: Routledge, 2002.1-19.  
Martin, F. David and Lee A. Jacobus. "The Film" from *Humanities through Arts*. New York: McGraw-Hill, 2010.

## ENGL 586: Thesis Writing

### ENGL 586.1: Thesis Writing

The course provides students with a fundamental framework of how to conduct research right from the process of selecting a topic and gathering sources to the process of completing a research work. It highlights the conceptual work that grounds research and writing. It clearly articulates the craft of these processes. After completing the course, MA students will be able to produce research work of international standards.

### Unit 1: Beginning Research & Negotiating between Self and Audience [9 hrs.]

- What is research? (from *The Craft of Research*)
- Why Write it up? (from *The Craft of Research*)
- A Master's Dissertation: What is It? (from *Succeeding with Your Master's Dissertation*)
- So, What Skills do you Need to Succeed? (from *Succeeding with Your Master's Dissertation*)

- Putting Together Your Research Proposal(from *Succeeding with Your Master's Dissertation*)
- Producing a Dissertation Template(from *Succeeding with Your Master's Dissertation*)
- Connecting with Your Reader (from *Succeeding with Your Master's Dissertation*)

**Unit 2: From Problematics to Sources**

**[9 hrs.]**

- From Topics to Questions (from *The Craft of Research*)
- From Questions to Problems (from *The Craft of Research*)
- From Problems to Sources (from *The Craft of Research*)
- Documentation: Preparing the List of Works Cited (*MLA Handbook*)
- Documentation: Citing Sources in the Text (*MLA Handbook*)

**Unit 3: Claim and Its Support (from *The Craft of Research*)**

**[9 hrs.]**

- Making Good Arguments
- Claims
- Reasons and Evidence
- Acknowledgements and Responses
- Warrants

**Unit 4: Writing & Presenting the Dissertation**

**[9 hrs.]**

- Dissertation Introduction (from *Succeeding with Your Master's Dissertation*)
- Literature Review (from *Succeeding with Your Master's Dissertation*)
- Research Methods (from *Succeeding with Your Master's Dissertation*)
- Literary Research and Literary Theory (from *A Handbook to Literary Research*)
- Writing up the Finding (from *Succeeding with Your Master's Dissertation*)
- Concluding the dissertation(from *Succeeding with Your Master's Dissertation*)
- Writing the Abstract (from *Succeeding with Your Master's Dissertation*)
- *Viva Voce* (from *Succeeding with Your Master's Dissertation*)

**Unit 5: Practical Issues—Grammar, Composition & Ethics (from *English for Writing Research Papers*) [12 hrs.]**

- Word Order
- Breaking Up Long Sentences
- Structuring Paragraphs and Sentences
- Being Concise and Removing Redundancy
- Avoiding Ambiguity and Vagueness
- Clarifying Who Did What
- Hedging and Criticising
- Paraphrasing
- Plagiarism (also from *Succeeding with Your Master's Dissertation*)
- Titles

**Evaluation Scheme**

**Internal****40 marks**

- Presentation/ Attendance/ Participation/ Quiz 10
- Research Proposal with Annotated Bibliography 15
- Mid-term 15

**No External Exam; Research Paper (25-30 pages).****Students are encouraged to complete the research paper within the semester. The maximum time allowed is an additional semester.****60 marks****Prescribed Texts**

Biggam, John. *Succeeding with Your Master's Dissertation: A Step-by-Step Handbook*. New York: McGraw-Hill Open University Press, 2008.

Booth, Wayne C., et al. *The Craft of Research*. 2<sup>nd</sup> ed. Chicago: U of Chicago P, 2003.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. New York: MLA, 2006.

Wallwork, Adrian. *English for Writing Research Papers*. New York: Springer, 2011.