

BA (Hons) Programme in English

Semester - IV

Core Course: AMERICAN LITERATURE

Credits: 6

Course Description

This course introduces undergraduate students to modern American literature. While reading major American literary texts, it makes the students engage with the key themes in literature in the context of social history, racial politics, women's issues and the evolution of the literary genres. The topics suggested for reading, discussion and presentations in the classroom are as follows:

The American Dream
Social Realism and the American Novel
Folklore and the American Novel
Black Women's Writings
The Question of Form in American Poetry

Prescribed Texts:

Drama

Tennessee Williams - *The Glass Menagerie*

Fiction

Toni Morrison - *Beloved*

Short Stories

Edgar Allan Poe - 'The Purloined Letter'

F. Scott Fitzgerald - 'The Crack-Up'

William Faulkner - 'Dry September'

Poems

Anne Bradstreet - 'The Prologue'

Walt Whitman - Selections from *Leaves of Grass*: 'O Captain, My Captain', 'Passage to India' (lines 1–68)

Sherman Alexie - 'Crow Testament', 'Evolution'

Additional Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982), pp. 66–105.
2. Frederick Douglass, *A Narrative of the Life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library,

1964).

5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993), pp. 29–39.

Core Course: BRITISH LITERATURE OF THE 19TH AND 20TH CENTURIES

Credits: 6

Course Description

The aim of this course is to introduce the student to the movements and genres that characterized British literature in the “long” 19th century and spilled over into the 20th. Hence we begin with an introduction to Romanticism and end with the question that writers like Joyce and Woolf pose to the great Realist novelists of the late 19th century, and the radical changes that are brought into the practice and theory of Romantic poetry by the Imagist and Symbolist movements.

The course aims to

1. encourage the student to read the literature and where applicable, includes the critical and theoretical material written by the writers themselves
2. locate the texts in the larger field of ideas and contextualise the intellectual climate of Britain
3. relate British literature of this period to the developments in Europe and the birth and growth of liberalism, capitalism and imperialism .

Delivery: the course is delivered mostly through in-class presentations and discussions of poetry, fiction and essays of authors listed below; students may choose the texts for reading and discussion in the class. An archive of background material in the form of overviews of movements and the application of ideas is developing from the presentations each year, and are used as teaching aids.

Recommended Texts

Poetry

Robert Burns

William Blake: From *Songs of Innocence* and *Songs of Experience*

Preface to *Lyrical Ballads*

William Wordsworth: “Tintern Abbey”

Byron: “She walks in beauty”; selections from “Childe Harold’s Pilgrimage”

Samuel Taylor Coleridge: “Kubla Khan”; Selections from *Biographia Literaria*

The Ode as a genre : John Keats (any two); “Intimations of Immortality” (Wordsworth); “West Wind” (Shelley); “dejection” (Coleridge)

Percy Bysshe Shelley: selections from “Prometheus Unbound”

The Elegy as a genre : Alfred Tennyson : selections from “In Memoriam”; Shelley : selections from “Adonais”

The dramatic monologue as a genre : Robert Browning

The sonnet as a genre : Elizabeth Barrett Browning; Christina Rossetti; Gerard Manley Hopkins

T.S. Eliot : “The Lovesong of J Alfred Prufock”

Imagism : T.E.Hulme; Ezra Pound : Six Don'ts for an Imagist

W. B. Yeats : “Byzantium”, “Sailing to Byzantium”; “The Second Coming” (Symbolism as a poetic style)

Fiction

Mary Shelley: *Frankenstein*

Jane Austen: *Pride and Prejudice*

George Eliot: *Mill on the Floss*

Charles Dickens: *Hard Times*

Joseph Conrad: *Heart of Darkness*

D.H. Lawrence: *Sons and Lovers*

Virginia Woolf: *Mrs Dalloway*; “The Common Reader”; “Modern Fiction”

Evaluation Scheme

One in class presentation : 20 marks (this section continues throughout the semester, with students choosing their topics as the relevant texts are read in class)

One focused assignment where topic is given but a combination of texts to address the topic may be chosen by the student : 20 marks

End semester examination (open book, two sections of 30 marks each, one focusing on genre and form, and the other on literary texts in context of movements and ideas): 30 x 2 = 60 marks

Core Course: INDIAN WRITING IN ENGLISH

Credits: 6

Course Description

This course is designed to acquaint students with the Indian Literature in English and in translation and Criticism. Discussions will be supplemented by lectures on social, historical and culture contexts. The Course examines the way Indian writers use English in their writings and at the same time how they prove that Indian literary tradition is not an off-shoot of the British literary tradition though there are traces of anxiety of influence in their writings. It is interesting to study how they take a departure from other literary traditions to develop an Indian identity in literature and culture. The regional writers explicitly deploy the local literary and cultural traditions in their writings which will be discussed in the participatory pedagogy. The students can choose texts for assignments from the prescribed list or other texts of their choice with the consent of the Course Instructors.

The course is divided into four parts:

I. Poetry

Introduction to Indian Poetry in English

History of Indian Poetry in English

Toru Dutt - "Lakshman", "The Lotus", "Our Casuarina Tree"

Sarojini Naidu - "Nala and Damayanti", "Ecstasy", "The Indian Fantasy", "In The Bazaars of Hyderabad", "Indian Dancers"

Jayanta Mahapatra - "Evening Landscape by the River", "From Temple" (in *Indian Poetry in English*. Ed. Makarand Paranjape. Macmillan, 1993)

Nissim Ezekiel - "Goodbye Party for Ms Pushpa T.S.", "Background, Casually", "Night of the Scorpion"

Kamala Das - selections from *The Old Playhouse and Other Poems*

II. Drama

Introduction to Indian Drama

History of Indian Drama and Indian Drama in English

Girish Karnad - *Nagamandala*

Vijay Tendulkar - *Ghashiram Kotwal*

Mahesh Dattani - *Final Solutions*

Rabindranath Tagore - *The Post Office*

III. Fiction

Introduction to Indian Fiction in English

History of Indian Fiction in English

Amitav Ghosh - *The Shadow Lines*

Mulk Raj Anand - *Untouchable*

Anita Desai - *Cry, The Peacock*

Arundhati Roy - *The God of Small Things*

Salman Rushdie - *Midnight's Children*

R K Narayan - *Man Eater of Malgudi*

IV. Indian Critical Writings

Selections from Aurobindo, Aijaz Ahmed, Gayatri Spivak, Ania Loomba, Suvir Kaul, Leela Gandhi, B.R. Ambedkar, Amitav Ghosh, Salman Rushdie, Shashi Tharoor, Rabindranath Tagore

Suggested Readings

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*.

Gopal, Priyamvada. *Indian English Novel: Nation, History and Narration*

Guha, Ranajit, ed. *The Subaltern Studies Reader* (Selected Essays)

Iyenger, K. R. Srinivasa. *Indian Writing in English*

Bruce King. *Modern Indian Poetry in English*.

Meenakshi Mukherjee. *The Twice Born Fiction*.

M. K. Naik. *A History of Indian English Literature*.

M.K.Naik and Shyamala A. Narayan. *Indian English Literature 1980-2000: A Critical Survey* 2001.

Viney Kirpal (ed). *The Post Modern Indian Novel in English*.

Vijay Mishra. *Theorizing the Diasporic Imaginary*.

A.K. Mehrotra. *The Concise History of Indian Literature in English*. Delhi: Permanent Black, 2008.

H.M. Williams. *Indo-Anglian Literature, 1800-1970: A Survey*.

Evaluation Scheme

Internal (40%): one presentation, one mid-term test and one project

External (60%): semester-end examination

Skill Enhancement Course: PRESENTATION SKILLS

Credits: 4

Course Description

The course “Presentation Skills” aims to enable the students to make effective presentations. It aims to help students understand the different aims of a presentation, informs them how to gather and organize materials, how to analyze, audience, and how to use body language, etc. The students will be shown how to make their presentations effective using visuals, graphic and handouts. Students will also analyze and comment on each others’ presentations on the course. This is a practical course in which students will be given a lot of training in the verbal and non-verbal aspects of oral presentations in simulated situations. The course, it is hoped, will inculcate in the students the spirit of competitive enthusiasm and entrepreneurship which would enable them to survive and flourish in the global job market.

Course content

- Communicating in speech
- The audience preparing the presentation
- Selecting, planning and arranging the material
- Performing the presentation; starting, carrying on and ending, visual aids
- Making notes: scripts and notes
- Timing: the span of attention, coping with nerves
- Voice and intonation: clear enunciation, varieties of intonation, voice modulation
- Non-verbal communication: dress signals, eye contact, gestures, body language
- Arranging the physical environment: physical comfort, proxemics, persuasive advocacy, tactics

Reading list

Bhatia, R. L. 1984. *Developing Presentation Skills*. New Delhi: Wheeler.

Turk, Christopher. 2007. *Effective Speaking: Communicating in Speech*. New York: Spon Press.

Goodale, Malcom. 2005. *Professional Presentations*. Cambridge: Cambridge University Press.

Evaluation Scheme

Internal (40%): two presentation and one mid-term test

External (60%): semester-end examination

Generic Elective: WRITING FOR MEDIA

Credits: 6

Course Description

This course is designed to introduce you to the techniques, styles and genres of writing for different mass media forms, such as newspapers, magazines, web-based publications, radio and television. The course will cover the different formats of writing in each medium and the role of the writer in each of these forms. The course is structured as a series of weekly lectures and writing workshops where you will produce original writing in class, critique assigned readings, and participate in peer review of your classmates' writing. The courses also include the critical reading and review of assigned articles which will be circulated weekly.

The course is roughly divided into two parts, covering writing for print and web media in the first half and writing for audio-visual media in the latter. Internal evaluation includes regular writing assignments, reviews of assigned readings and class participation. Final evaluation will take the form of a long-form feature essay or television/radio script to be written individually, in consultation with the instructor. We will also discuss professional career paths for media writers, in addition to strategies for freelance writing and independent production. It is expected that by the end of the course students will have produced a portfolio of original writing in different genres and across the media.

Syllabus

History of Media Forms:

Origins and development of newspapers and journalism; role of print media in politics and the economy; cultural impact of newspapers and magazines; types of journalism; radio and television technology and form; evolution of internet, web and digital media; Indian media structures and institutions; media laws and ethics.

Newspapers and Magazines:

Types of media; genres of writing; journalism and news reporting; specializations and beats; essays and features; interviews and profiles; public relations and advertising copy; statements and press releases; working with data and graphics; opinion and editorial essays; reviews.

Web and Digital Media:

Old vs. new media; the impact of hypertext and digital convergence; online journalism; 'citizen' journalism; writing for the web; blogs and social media; the online audience; style and tone; effective design and typography for the web; feedback and interactivity; issues of plagiarism, privacy, defamation and censorship.

Radio and Television:

Production and programming; basic rules of sound recording, camera shots, angles and movements; lens properties; principles of editing; style and format; sound and visual effects; scriptwriting conventions; writing storyboards, treatments and screenplays; adapting for radio and television; news and sports writing; features, documentaries and interviews; corporate and educational programming; fiction and drama;

References

- Carroll, Brian (2010). *Writing for Digital Media*. Routledge: New York.
- Friedmann, Anthony (2010). *Writing for Visual Media*. Focal Press.
- Hicks, Wynford, et al (2008). *Writing for Journalists*. Routledge: London.
- Hilliard, Robert L. (2015). *Writing for Television, Radio and New Media*. Cengage Learning
- Kuehn, Scott A. and Andrew Lingwall (2018). *The Basics of Media Writing: A Strategic Approach*. Sage Publications.
- Musburger, Robert B. (2007). *An Introduction to Writing for Electronic Media: Scriptwriting Essentials across the Genres*. Focal Press.
- Raman, Usha (2009). *Writing for the Media*. Oxford University Press: New Delhi
- Thompson, Rick (2009). *Writing for Broadcast Journalists*. Routledge: London.

Evaluation Scheme

Internal:

- A. In-class and take-home writing assignments: (5 X 6) 30 marks
1. News report
 2. Op-ed article
 3. Interview or profile
 4. Press statement / press release
 5. Script for television PSA
 6. Script for radio talk show
- B. In-class critique of an assigned reading: 5 marks
- C. Class participation and attendance: 5 marks

Final project: (60 marks)

- Long form essay / feature article on a topic to be decided in consultation with the instructor
- or*
- Screenplay (adapted or original) for a short fiction / drama film for television.

Generic Elective: BASIC CONCEPTS IN PHILOSOPHY

Credits: 6

Course Description

Philosophical tools are essential to understand the process of knowledge production. These tools are essential to learning at the undergraduate level to train students in a process of sharpening reasoning skills in the praxis of philosophy. This course aspires to making students equipped at both conceptual and practical levels. The course is also designed to cover both traditions in Philosophy: Eastern and Western.

Modules

Theories of Ethics

Religion and God

Idealism

Materialism

Empiricism

Rationalism

Theories of Truth

Theories of Punishment

Relativism

Atman and Anatman

Nirvana and Moksha

Buddhist Thought

Samkhya

Mimansa

Vedanta

Reading List

1. Scruton, Roger. *Kant: A Very Short Introduction*. Oxford: Oxford University Press, 2001.
2. Bhikku Bodhi. *The Great Discourse on Causation*. Kandi, Sri Lanka: Buddhist Publication Society, 1995.

3. Batchelor, Stephen. *The Awakening of the West*. Berkeley, Parallax Press, 1994.
4. Bhikkhu Nanamoli. *The Life of the Buddha: According to Pali Canon*. Kandy, Sri Lanka: Buddhist Publication Society, 2006.
5. Conze, E. *Buddhism: Its Essence and Development*. Birmingham: Windhorse Publications, 2001
6. Magee, Bryan. *The Great Philosophers*. Oxford: Oxford University Press, 1987.
7. Matilal, Bimal Krishna. *Perception: An Essay on Classical Indian Theories of Knowledge*. Oxford: Clarendon Press, 1986.
8. Sangharakshita. *A Survey of Buddhism*. Birmingham: Windhorse Publications, 2001.

Evaluation Scheme

Internal (40%): Two Assignments (20 + 20)

External (60%): Term-end paper