

**UNIVERSITY GRANTS COMMISSION
CURRICULUM DEVELOPMENT COMMITTEE IN ENGLISH
AND OTHER WESTERN LANGUAGES**

DRAFT RECOMMENDATIONS FOR COURSES IN ENGLISH

NB: In these Recommendations, the term ‘programme’ refers to a full curriculum of study over a statutory period of time, incorporating an entire syllabus and leading to a degree, diploma or certificate. The word ‘cluster’ indicates a substantial section of the programme in the semester system, relating to a single period, genre or area, corresponding to a ‘paper’ in the annual system. In the semester system, the material of a ‘cluster’ will usually be divided between two or more ‘courses’.

PREAMBLE

To formulate a college or university curriculum in English poses a special challenge because at some level or other, virtually all students within the Indian university system study a certain amount of English. This is not the case with any other subject. Planning the curriculum thereby becomes a complex task with broader social implications beyond the academic ones.

This preamble lays out the principles and curricular structures adopted by this Committee in framing its recommendations.

Any programme or degree bearing the word ‘English’ in its title should ensure a certain competence in using the English language and studying English texts. The nature and level of this competence will vary from programme to programme. This Committee has assumed the following levels of attainment for the various programmes:

(A) General/Compulsory English programmes should ensure

- (a) ability to comprehend English texts of a moderately advanced nature, such as may be studied by all college and university students in the pursuit of their disciplines;
- (b) certain compositional skills in English required in various professions and activities in India, e.g., letter-writing, précis or summary-writing, paragraph composition. This may extend to more specialized skills such as report-writing, copy-editing, copywriting, scriptwriting, translation etc.

- (c) a first entry into the more complex literary use of English, and the human values and perceptions conveyed through it.

General/Compulsory programmes should consist of 1-3 clusters/papers, depending on the degree of competence aimed at and the number of other compulsory clusters/papers in the syllabus.

Students should not be allowed to offer English clusters/papers alone, to the total exclusion of Indian languages, except for good and sufficient reason. They should be allowed to offer 'Alternative English' in lieu of an Indian language only if they cannot reasonably be expected to be familiar with any of the languages taught at the university in question. Voluntary avoidance of an Indian-language course in school or at the +2 level should not be considered sufficient ground for enrolment in the Alternative English programme. **Where offered, the level of the Alternative English programme should correspond to the second and third levels of the General/Compulsory programme as detailed below.**

Conversely, a student should not be allowed to avoid the study of English altogether by offering alternative courses in his/her mother tongue, or in some other language or subject. This Committee considers that some instruction in English should be an integral part of all undergraduate programmes in all faculties and disciplines.

It may be considered superfluous for English Honours/Major students to study the General/Compulsory English programme. Instead, they may study (a) one or more of the options in Honours Cluster/Paper VIII (see below) not actually covered in their Honours/Major programme; (b) an additional language - Indian, European or other; (c) another subject at Elective/Optional/Subsidiary level.

(B) Elective/Optional/Subsidiary programmes, usually consisting of 3 clusters/papers, should ensure

- (a) ability to comprehend and analyse English texts of an advanced nature, both literary and non-literary. Hence the programme may include a fair proportion of literary texts.
- (b) ability for sustained composition in the descriptive, narrative, expository, argumentative and persuasive modes, and other advanced language skills. This can be extended to practical applications of the English language in fields such as report-writing, copy-editing, copywriting, scriptwriting and translation.

Ideally, such programmes should not be considered as training for the academic study of English language and literature. Hence they should not contain such components as literary history, critical theories and concepts, philology or linguistics. In states/universities where there is no Honours

system, the Elective programme may perforce serve as qualification for entry to the MA class, and its components suitably modified. However, this Committee strongly recommends that all universities should move seriously towards an Honours-level programme as mandatory requirement for MA entry. If such a programme takes time to set up, a bridge course may be considered as an interim measure. This is needed to ensure parity between persons ultimately obtaining the MA degree in English from universities all over the country.

Where an Honours/Major programme is in operation, its students should not be permitted to take up the Elective/Subsidiary programme as well. They should opt for some other elective or subsidiary subject in the interest of a more broad-based training.

(C) Honours/Major/Special programmes, usually of 3 years

(D) The Master of Arts programme, usually of 2 years

Although only a proportion of Honours students may proceed to the MA stage, the two programmes are best perceived as continuous, even notionally integrated. Again, it is not expected that most students, even at the MA level, should become academics; but all Honours and MA students should have a serious interest in the discipline, and be able to employ the advanced language skills, critical understanding and human values derived from it in their future lives and careers. Hence such programmes should, at appropriately graded levels, include literary history, critical theories and concepts, the history and structure of the English language, and general linguistics. They should take account of the cultural, historical and social background of the texts and concepts studied, and the context of other literatures and cultures. They should also allow scope to develop advanced functional and applied skills in the English language. Thus may be particularly necessary at the BA Honours level, after which a large number of students may be expected to branch out into various professions employing such skills.

This Committee recommends a structure of 8 clusters/papers for the BA Honours and 9 clusters/papers for the MA programme, taught on the semester system. In the BA programme, there may be one Honours cluster/paper per semester in the first and second years (making allowance for other compulsory and subsidiary subjects), and two per semester in the third year, making a total of $1 \times 4 + 2 \times 2 = 8$. Universities are given the choice of expanding this to 9 clusters/papers, by extending the scope of the optional papers as laid out in the detailed recommendations below.

In the MA programme, there may be two clusters/papers per semester over two years, making a total of $2 \times 4 = 8$. Again, this may be brought up to 9 clusters/papers by extending the scope of the optional papers as laid out below. The final cluster/paper of the MA programme should involve 2 or 3 of the following components: tutorial work, term papers, project work, short dissertation, viva voce etc.

Universities at present offering 10 or more clusters/papers in the BA Honours or MA programme may consider restructuring their curricula to suit the pattern suggested above. This will enhance mobility between universities and in employment, and help to ensure a balanced public perception of university degrees. A large number of clusters/papers usually implies either that they are lighter than usual in content, or else that the students are being asked to shoulder too great a load.

It is understood that many universities may not be able to introduce the semester system immediately. The programmes recommended here are equally suited to an annual system of teaching, with examinations at the end of each year (or in the BA programme, at the end of the second and third years). Under such a system, the papers will correspond to the proposed clusters under the semester system. However, it is strongly recommended that universities should implement the semester system within a stipulated time-frame. Affiliating universities with many colleges may need to adapt the semester structure, and/or devise new methods of continuous or periodic assessment, to cater to the large number of students.

It is assumed that students taking up an Honours or MA programme in English will have sufficient working proficiency in the English language. Training in basic language skills - as opposed to advanced linguistic or functional skills - should not be a formal component of Honours or MA programmes. If such students still require basic language training, it should be provided in the Compulsory English classes, or through remedial or bridge courses. Needless to say, students in need of such training should be counselled intensively before admission to an Honours or MA programme in English. They should not be encouraged to take up the programme unless there is overriding evidence of their motivation and potential for improvement. It is also recommended that the basic language skills of Honours and MA students should be tested at or near the beginning of their course, and their further progress monitored accordingly.

At all levels, provision has been made for incorporation of applied, functional and professional skills in English. Such applied skills require practical training and professional exposure. Efforts should be made to ensure such exposure, preferably in a professional environment, but in any

case through classroom interaction with professionals. Special workshops, training programmes and fieldwork need to be conducted to familiarise teachers with these areas as well.

The need for computer skills needs no iteration today. For students of language and literature, skill in word-processing, data-processing and use of the Internet are particularly essential. These have not been incorporated in the proposed curricula, as they might be held to be basic working skills rather than ones intrinsic to the discipline. However, we cannot stress too strongly the need for training programmes, within the total purview of university services and programmes, for students of English as of all other subjects. Where the specific skills of the discipline can be applied to computer practice - e.g., in writing for the Internet and preparation of web content - provision has been made within the curriculum.

Training in the operation of basic audio-visual equipment is also strongly recommended, especially for students in interdisciplinary areas requiring use of such equipment, or in ELT courses.

The nature and purpose of English Honours and MA courses in India today need to be considered deeply. Such programmes are expected to ensure firm command of English language skills, active and passive, as well as in-depth study of literary texts in English. In this day and age, few if any would confine the latter to British and/or American texts alone. The new literatures in English, especially Indian writing in English, must find due place in the curriculum; and the study of texts by British, American and other Anglophone authors must take non-Anglophone, especially postcolonial perspectives into account. This still places stress on the English language, and on literature composed in that language.

At the same time it is widely felt that, in our present postcolonial phase of culture, the 'English' programme should incorporate Indian literature in English translation, as well as the comparativist study of texts from many (especially Indian) languages, and proceed thence to wider historical, cultural and theoretical studies. In all such programmes, the subject of study is increasingly non-English: the English language only provides the medium of study. Such programmes have been widely adopted by universities across the country for many years now. It is argued that in the sixth decade of Independence, there is neither need nor justification for the wide continuance of traditional English programmes of British and Anglophone bent. Rather, it is felt, the skills traditionally imparted through such programmes should now be applied to a wider range of cultural material, especially that of Indian provenance or relevance.

These two contrary trends in our English-teaching programmes - often within the same programme - have created a divisiveness of purpose, as of public expectation and assessment. To accommodate both trends within the same curriculum, and perhaps other aims including basic language training, often ensures that none of these ends is adequately served.

Clearly, universities must be allowed a choice in the matter. Or to view the question in another light, they must decide what they wish to offer subscribers to their English programmes, and what the subscribers themselves want. The two main approaches seem to be as follows.

(i) Programmes in 'English Language and Literature' (or simply 'English') focussing on English-language texts (of whatever provenance), with their related contexts, issues and cultures. These programmes use translated texts - from European, Indian and other sources - to understand theory, context and genre, but not for direct critical study and analysis.

(ii) Programmes which may be entitled 'Literature through English'. These adopt broader cultural and comparativist approaches, placing English-language texts on par with those translated from various languages into English.

The latter approach points beyond programmes foregrounding English language and literature (hence fairly including the word 'English' in their designation) towards general programmes that may fitly be entitled 'Literature' or 'Literary Studies'. These putative programmes would use texts translated not only into English but into Indian languages, and permit use of the latter in class discussion, examinations and other teaching/learning practices. Such a change would follow a postcolonial development seen in certain other non-Anglophone countries. Universities that so chose could construct full-fledged Comparative Literature programmes, so named, on that basis; or they could move towards formal programmes (again so named) in Culture Studies, Postcolonial Studies etc.

This type of programme would not privilege the English language. Equally, by their nomenclature eschewing specific mention of 'English', they would not raise expectations of special training in the English language, or the literature and culture conveyed by that language.

In every case, the programme title should do justice to the nature of the training, instead of adopting the all-purpose term 'English'. This Committee feels that, to serve the expectations of academia, employers and society at large, programmes simply designated as 'English' should primarily ensure training in the language and/or its literature. Programmes of newer design may still incorporate a modicum of literature in the English language, and use English as the medium of study; but they should adopt titles properly

indicating their scope. Ultimately they may break quite free of traditional 'Eng. Lit.', and move into totally new areas with appropriate new titles eschewing the word 'English'.

Needless to say, a credit-based semester system would allow a measure of interaction between these approaches. It would also encourage an interdisciplinary approach embracing other subjects of study. All programmes of the broader 'literary/cultural' type could, and almost necessarily would, call for interaction with sister departments of Indian, Western and other languages, as well as philosophy, history and the social sciences. Even traditional programmes of 'English Language and Literature' would be greatly enhanced if studied along with subsidiary courses in related areas. Such 'handshake courses' would enable English programmes to realise their academic and social potential to the full.

It lies beyond the scope of this Committee to recommend curricula for all these possible ramifications. We have suggested alternative approaches to the MA curriculum stressing, respectively, '**English Language and Literature**' and a broader approach, based on genre and culture studies, entitled '**English and Literary Studies**'. Only one Honours/Major curriculum is proposed, ensuring basic acquaintance with both these aspects of the discipline. A university with sufficient resources might run parallel programmes in the two fields. An affiliating university might allow its colleges to adopt one or the other according to student demand and available teaching resources.

It has seemed advisable not to be too rigid or specific about the contents of the programmes. Such prescriptions would impair the academic autonomy of individual universities and departments, and ignore local needs and local strengths. The specific texts cited are only intended as examples to indicate the bulk, range and level of difficulty proposed for a particular course or programme. All through, our purpose has been to frame an outline curriculum for each need, not to lay out a specific syllabus: that must be the task of the universities concerned.

For Honours and MA programmes in particular, we have left it to the departments to decide on their own set texts within the parameters laid down here. **The recommendations are not meant to be prescriptive in any sense, still less to make all universities in this large and diverse country conform to a set pattern.** The proposed division of credit between the various components of a cluster/paper or programme can be readily modified to the extent of 5-10%, or even more in suitable cases. Certain parts of the curriculum have been left specially open-ended, or a number of alternatives proposed side by side, so that universities can take their own decisions.

PLEASE SEE THE DETAILED OBSERVATIONS IN THE PREFATORY NOTE TO THE SAMPLE SYLLABI.

At the same time, it must be ensured that programmes across the country conform to certain norms and structures. Universities must ensure that their students are not found lacking in competence within the general framework laid down here. Only such parity will allow our students to move freely within the Indian university system and avail of all its opportunities, without official problems of equivalence or personal problems of academic adjustment. At the same time, it will allow employers, and society at large, to know approximately what to expect from the products of a particular programme at any Indian university.

Hence institutions, too, must plan their curriculum in a spirit of change, openness and flexibility. In all institutions, especially affiliating universities with many colleges, alternative texts (at the same level of difficulty) should be prescribed wherever possible, leaving the final choice to the particular teachers and students. **In all cases, the prescribed texts should be changed every 3-4 years.** This will prevent the growth of set patterns of teaching, question-setting and evaluation. It will also limit the harmful effects of 'bazaar notes' and coaching institutions, which thrive on the possibility of 'suggestions' and 'expected questions'.

COMPULSORY/GENERAL ENGLISH PROGRAMME

The Compulsory or General English programme at most universities consists of one or two clusters/papers. The compass of the programme is usually determined by the overall demand for English in the hinterland, as well as the total requirements of the BA programme. Hence the target level of such programmes cannot be standardized across the country, or even within a single large university. Much allowance has to be made for the level and extent of English teaching in the feeder schools. At the same time, a minimal standard of English skills need to be ensured among all graduates of all Indian universities. It is the business of this Committee to suggest means to that end.

We have laid down below the basic structure of a **three-level programme** in Compulsory English. An institution can adopt any one or two of these as the basis for a **programme in one or two clusters/papers**. In a credit-based semester system, the first one or two levels may be adopted as the base programme, and students proceeding to higher levels given additional credits. **The third level may also form part of the 'Elective'/'Optional'/'Subsidiary' English programme.**

In both semester-type and annual-type programmes, there should ideally be a comprehensive structure like that proposed by the earlier Curriculum Development Centre in 1989. In this structure, the institution offers courses at all three levels, and individual students join one or more of them according to their ability and need. The final transcript indicates the number and level of courses taken. The present Committee strongly endorses such an arrangement. It may not be immediately practicable in many cases, but it should be adopted as the ultimate goal.

The division of credit between the various components of each cluster/paper is intended as a general guide. Obviously, universities can adjust this division to suit their special needs. However, all the components at each level should be retained, with approximately the weightage suggested here.

The methods of evaluation indicated below rely on formal classroom testing or examination, keeping in mind the large student numbers, limited time and other constraints of most Compulsory English programmes. Obviously, proper training demands a more interactive process of teaching/learning, with continuous assessment. It is left to the institutions to incorporate as much of this process as possible, and modify the pattern of evaluation accordingly. It is also left to the teachers and institutions to encourage students in habits of general English reading, listening to English radio and television programmes, etc. Wherever possible, language exposure sessions should be conducted on a regular basis, a part of it through field work and practical experience sessions where students can observe and participate in the use of English in real life.

LEVEL 1**FOR A PROGRAMME CONSISTING OF A SINGLE CLUSTER/PAPER****(a) Basic language skills: grammar and usage**

The ability to fill in blanks, correct errors, choose correct forms out of alternative choices, join clauses, rewrite sentences as directed, replace indicated sections with single words/opposites/synonyms, etc.

To be assessed by objective/multiple-choice tests: 1x20=20% credit

(b) Comprehension of an unseen passage

This should imply not only (a) an understanding of the passage in question but also (b) a grasp of general language skills and issues with reference to words and usage within the passage and (c) the power of short independent composition based on themes and issues raised in the passage.

To be assessed by both objective/multiple-choice and short-answer type tests.
20% credit

(c) Composition: Paragraph-writing 15% credit**(d) Précis/summary writing** 15% credit

There should be formal training in composition and précis/summary writing through instruction, discussion and written work. The students should not be left to conduct these exercises on the strength of their general reading and understanding of the language.

(e) Texts: Short prose pieces (fiction and non-fiction) and (if desired) short poems

The pieces should conform to the practice of simple modern English, whatever their actual date. They should cover a range of authors, subjects and contexts. With poetry, it may sometimes be advisable to include pieces from earlier periods, which are often simpler than modern examples. In all cases, the language should be accessible (with a modicum of explanation and reference to standard dictionaries) to the general body of students schooled in the medium of an Indian language.

Students should be able to grasp the content of each piece; explain specific words, phrases and allusions; and comment on general points of narrative or argument. *Formal principles of literary criticism should not be taken up at this stage.*

To be assessed by objective/multiple-choice tests (10%) + short answers (20%) = 30% credit

LEVEL 2**(A) SINGLE CLUSTER/PAPER AS ADD-ON TO LEVEL 1****(a) Language skills**

Skills such as punctuation of passages, changing between direct and indirect speech, expanding points into complete sentences etc 20% credit

(b) Letter writing 15% credit

(c) Copy-editing/sub-editing an unseen passage (including correction of errors) 15% credit

(d) Basic report-writing/short essay 20% credit

(e) Additional texts: more advanced pieces than in Level 1, covering prose (fiction and non-fiction), poetry and one-act drama. In addition to the skills expected at Level 1, students should be able to discuss broader themes and issues raised by the pieces. To be assessed by objective/multiple-choice tests (10%) + short answers (20%) = 30% credit

(B) INTEGRATED PROGRAMME IN 2 CLUSTERS/PAPERS**Cluster/Paper - I****(a) Language skills**

Of the types indicated in Level 1 and Level 2(A) above 30% credit

(b) Composition: writing a short essay 30% credit

(c) Comprehension of an unseen passage 20% credit

(d) Précis/summary writing 20% credit

Cluster/Paper - II**Section 1: Applied English skills**

(a) Letter writing 15% credit

(b) Copy-editing/sub-editing a given passage 15% credit

(c) Basic report writing 20% credit

Section 2: Texts

More advanced pieces than in Level 1, covering prose (fiction and non-fiction), poetry and one-act drama.

To be assessed by:

Objective-multiple/choice tests	15% credit
Short-answer tests on factual and explanatory matters	15% credit
Short-answer tests on broader issues and problems	20% credit

LEVEL 3**CLUSTERS/PAPERS I & II AS IN INTEGRATED LEVEL 2 PROGRAMME (SEE ABOVE)**

+

Cluster/Paper - III

Section 1: Advanced applied skills 50% credit

See note in Preamble on the teaching of applied skills.

Students may be trained in two or more of the following areas, and tested in at least two.

Writing official reports and proposals

Copy-editing and academic editing (stylesheet practice, annotation, proof-reading)

Journalistic report-writing

Script-writing for the media

Writing advertisement copy

Translation

Writing for Internet and preparation of web content

Section 2: Texts 50% credit

The texts in this paper (prose and verse) can be of a more advanced and, in good part, literary nature. Their study may involve basic skills of literary analysis. The questions should be divided between the short-answer type and longer critical questions calling for essay-type answers.

**ALTERNATIVE STRUCTURES FOR COMPULSORY ENGLISH PROGRAMMES
(1 or 2 or 3 clusters/papers at 3 levels)**

	Level 1	Level 2	Level 3
1.	_____		
2.	_____		
3.		_____	
4.		_____	
5.			_____
6.	Remedial	_____	
7.	Remedial	_____	
8.			Extra Credit
9.			Extra Credit

**ALTERNATIVE STRUCTURES FOR ELECTIVE/SUBSIDIARY ENGLISH
PROGRAMMES
(3 clusters/papers)**

	Paper - I	Paper - II	Paper - III
1.	Language: _____	Language: _____	Literature _____
	General skills	Applications	
2.	Language: _____	Language: _____	Literature _____
	General skills	Applications	
3.	Language: _____	Language: _____	
	General skills	Applications	

ELECTIVE/OPTIONAL/SUBSIDIARY PROGRAMME

This programme should assume that students have acquired basic language skills. If they need further training in this respect at college level, it should be provided through the Compulsory English programme. Elective English students should have the skills needed required for Compulsory English Level 2. The substance of Compulsory English Level 3 is incorporated in the present programme.

The Elective programme can be developed along two different lines. Some study of literature, with basic training in literary analysis, may be thought advisable for effective training even in the practical use of English. At the same time, the Elective English programme should not be regarded as training for the academic study of English language and literature. (See remarks in Preamble.) Hence this Committee proposes four clusters/papers for this programme: two comprising practical applications of language skills, and two the study of literary texts. It is suggested that the specific programme devised by a university should follow the pattern of two clusters/papers (200% credit) for any one group, compressing the other group into a single cluster/paper (100% credit); or, alternatively, divide the credit equally between the two groups (i.e., 150% each). The Elective programme should not be exclusively literary, nor oriented exclusively to language training and applications.

As with the Compulsory English programme, the methods of evaluation set out below rely on formal classroom testing or examination, keeping in mind the large student numbers, limited time and other constraints of most Elective or Subsidiary programmes. Obviously, proper training demands a more interactive process of teaching/learning, with continuous assessment. It is left to the institutions to incorporate as much of this process as possible, and modify the pattern of evaluation accordingly. It is also left to the teachers and institutions to encourage students in habits of general English reading, listening to English radio and television programmes, etc. Wherever possible, language exposure sessions should be conducted on a regular basis, a part of it through fieldwork and practical experience sessions where students can observe and participate in the use of English in real life.

LANGUAGE SKILLS AND APPLICATIONS: ONE OR TWO CLUSTERS/PAPERS (SEE ABOVE)

Each cluster/paper in this area should train the student in 2-3 areas of advanced language skills and applications. If one cluster/paper is allotted to this group, it may be divided between (a) general skills and (b) applications. If two clusters/papers are allotted, one of them (100% credit)

may be devoted to general skills and the other to applications; but it may be more appropriate at this level to allot only a half-cluster/paper (50% credit) to the former and one and a half clusters/papers (150% credit) to the latter component.

I. General language skills:

Essay-writing

Summary or précis-writing

Report-writing.

II. Applied language skills:

See note in Preamble on the teaching of applied skills.

Copy-editing and academic editing (stylesheet practice, annotation, proof-reading)

Journalistic report-writing, feature-writing, editorial-writing

Script-writing for film, radio, television

Broadcasting for radio and television: interview, news presentation, anchoring

Writing advertisement copy

Practical translation, interpreting and commentary

Graphics: Pie-chart, Flow-chart, Storyboard, Comics

Writing for Internet and preparation of Web content

LITERATURE IN THE ENGLISH LANGUAGE: ONE OR TWO CLUSTERS/PAPERS (SEE ABOVE)

Each Cluster/Paper in this area should consist of 6-8 units. Each unit should comprise one long text (novel, full-length play) or a number of shorter texts (poems, short stories, one-act plays). The credit may be apportioned between

- (a) objective/multiple-choice questions to test knowledge of the texts;
- (b) short answers and explanations; and
- (c) longer critical questions requiring essay-type answers.

The division of credit between these three components may vary according to the thrust of the total programme. In a programme of literary orientation, more weight may be laid on explanations and critical questions than in a programme oriented to language skills and applications.

HONOURS / MAJOR PROGRAMME

NB: THE SAME ITEMS SHOULD NOT BE PRESCRIBED IN CLUSTERS/PAPERS I-II AND III-V. HOWEVER, STUDENTS SHOULD BE ENCOURAGED TO STUDY LINKS AND RELATIONSHIPS BETWEEN THE TEXTS IN THE TWO SETS OF CLUSTERS/PAPERS.

CLUSTERS/PAPERS I-II: Basic training in the study of literary texts

Cluster/Paper - I: Part - I: Reading Fiction 50% credit

Part II: Reading Drama 50% credit

Each Part to include 3-4 units, each unit comprising one long text (novel or full-length play) or a number of shorter texts (one-act plays, short stories). They should cover a range of categories or sub-genres (see sample syllabi later). Basic concepts in the theory of these genres should be brought into their study. Both English-language texts and other texts in English translation to be studied. Basic ideas about these genres to be imparted.

Cluster/Paper - II: Reading Poetry 50% credit

3-4 units each comprising a group of poems (including extracts from long poems if desired) illustrating the same genre, theme, or other common point of poetic language or practice. They should cover a range of categories or sub-genres (see sample syllabi later). Basic concepts in the theory of these genres should be brought into their study. Both English-language texts and other texts in English translation to be studied. Basic ideas about these genres to be imparted..

Practical Criticism: 40% credit

Prosody 10% credit

Both Practical Criticism and Prosody should have courses or class hours devoted to them, involving formal instruction, discussion and written work.

CLUSTER/PAPERS - III - V : period-wise study of literature in the English Language

Cluster/Paper - III : Literature in English, 1550-1750 (Renaissance to Augustan)

NB: Pieces from Chaucer may be included in this paper if so desired, and the title modified accordingly.

Cluster/Paper - IV : Literature in English, 1750-1900 (Pre-Romantic, Romantic, Victorian)**Cluster/Paper - V : 20th-Century Literature in English****Each Cluster/Paper to comprise**

- (a) the literary history of the period, with salient background of general history and culture.

Assessment by: Objective/multiple-choice testing 1x10=10% credit

Short-answer questions on authors/texts/issues not prescribed for detailed study

15% credit

- (b) 4-5 units for detailed study, each unit comprising one long text (novel, full-length play, long poem etc.) or a number of shorter texts (short poems, one-act plays, short stories, essays etc.). Assessment by:

Objective/multiple-choice questions to test knowledge of texts 1x10=10% credit

Critical questions 50% credit

Explanations/commentary on passages from the above texts 15% credit

CLUSTER/PAPER - VI**Rhetoric, Composition and applied language skills**

Rhetoric 20% credit

Composition 40 % credit

'Rhetoric' should not merely imply the ability to identify figures of speech in a given text. It should be studied in an active way, enabling the students to recognize the action of rhetoric in their own speech and writing, and employ it more effectively - i.e., 'rhetoric' must not be allowed to mean figurative or ornamental writing, but the basic principles of composition. Students should be trained in these basic principles through formal instruction, discussion and written work. They should not simply be left to write an essay on the strength of their general reading and understanding.

Reference may be made to books such as Marjorie Boulton, *The Anatomy of Poetry* and *The Anatomy of Prose*, and Cleanth Brooks, *Fundamentals of Rhetoric: A Handbook of Good Writing*. For formal study of rhetorical figures, reference may be made to R.N. Bose & T.S. Sterling, *Elements of English Rhetoric and Prosody* (rev. ed., Chuckervertty, Chatterjee, Calcutta, 1981) and R.A. Lanham, *A Handbook of Rhetorical Terms* (Univ. of California Press, 1968)

Applied language skills

40 % credit

See note in Preamble on teaching of applied skills.

One or two of the following areas:

Précis and report writing

Copy-editing and academic editing (stylesheet practice, annotation, proof-reading)

Journalistic report-writing, feature-writing, editorial-writing

Script-writing for film, radio, TV

Writing advertisement copy

Practical translation, interpreting and commentary

Graphics: Piechart, flow-chart, storyboard, comics

Writing for Internet and preparation of web content

CLUSTER/PAPER - VII

Language, early literature and critical Terms and concepts

History of the English language, and History of Old and Middle English literature

30% credit

Elements of Linguistics and the Structure of Modern English

30% credit

Critical terms and concepts

40% credit

CLUSTER/PAPER VIII (WITH PROVISION FOR PAPER IX IF DESIRED -VIDE PREAMBLE P. 3)

Universities may exercise their free choice here. However, this cluster/paper should not merely repeat or extend the contents of the previous ones.

Universities may adopt any two of the following choices or analogous ones, either as the two halves of a single cluster/paper, or expanded into two full clusters/papers. In the latter event, the curriculum will comprise 9 full clusters or papers, in terms of the flexible pattern suggested in the Preamble. Institutions with enough resources may offer a choice of options to the students. An affiliating university may approve a number of such courses, allowing individual colleges to choose one or more sets.

Some possibilities are:

- (a) Composition (if not covered in Cluster/Paper VI)
- (b) Applied language skills, of the types specified in the Elective programme above (if not covered in Cluster/Paper VI, or additionally to those covered there)
- (c) History of the English language; structure of modern English; principles of linguistics
- (d) History of Old and Middle English literature, with sample texts in modern English
- (e) 'Literature in Other Arts': the incorporation of literature in another art form, e.g., song, film, theatre arts. This course should involve study of actual texts as well as basic theory where appropriate.
- (f) Literature from other languages in translation. This may be restricted, if desired, to *either* translations from the Indian languages *or* translations from European and other languages.
- (g) Indian writing in English
- (h) American literature
- (i) Commonwealth literature
- (j) The classical and/or Biblical background to English literature
- (k) Theory and practice of translation

MASTER OF ARTS PROGRAMME
CHOICE A : ENGLISH LANGUAGE AND LITERATURE
CHOICE B : ENGLISH AND LITERARY STUDIES

CLUSTERS/PAPERS I-IV

CHOICE A: ENGLISH LANGUAGE AND LITERATURE

Four clusters/papers covering literature in the English language from 1550 to the present, divided chronologically:

- 1. 1550-1660**
- 2. 1660-1798**
- 3. 1798-1914**
- 4. 1914 to the present**

Each cluster/paper will comprise a core syllabus of 8-10 units for close study, each unit comprising one long text (novel, full-length play, long poem, etc.) or a number of shorter texts (short poems, one-act plays, short stories, essays, etc.). There will be a further list of 10-15 units, comprising primary texts, as background reading. This second group should include works in other European languages read in English translation. Students are to read these works and draw upon them in their study of the first group.

The texts in the core syllabus may include 2-3 items in other European languages, read in English translation.

There will be no formal study of literary history; but students are to have a broad knowledge of the political, social and literary history of the period, and draw upon it in their study of the texts. Some contextual instruction will therefore be needed in the culture, thought, literary trends and movements of the period. Special credit will be given to evidence of background reading in examination answers and other student input. The same will apply to the “background reading” specified for special papers/clusters VII-VIII in some options.

OR

CLUSTERS/PAPERS I - IV

CHOICE B: ENGLISH AND LITERARY STUDIES

Four clusters/papers studying four major literary genres, using texts from various languages:

- 1. Poetry**
- 2. Drama**
- 3. Fiction**
- 4. Non-fictional prose**

The texts will include both original English-language texts and translations into English from various languages (Indian, Western and others if feasible). Each cluster/paper will comprise 8-10 units for close study, each unit comprising one long text (novel, full-length play) or a number of shorter texts (short poems, one-act plays, short stories, essays). There will be a further list of 10-15 items, comprising primary texts, as background reading. Students are to read these works and draw upon them in their study of the first group.

The non-fictional prose texts may cover a number of subjects and genres, or focus on one or two genres or themes (essay, political writing, historical writing, travel writing, biography and autobiography etc.). In the latter case, the cluster/paper may be divided into two parts studying two such generic or thematic groups.

There will be no formal study of literary history; but students are to have a broad knowledge of the political, social and literary context of the works they study. They are also to have a basic knowledge of the critical theory relating to the genre/form/mode in question. Special credit will be given to evidence of background reading in examination answers and other student input. The same will apply to the "background reading" specified for special papers/clusters VII-VIII in some options.

CLUSTER/PAPER - V

CHOICE A: ENGLISH LANGUAGE AND LITERATURE

Study of a genre as in any one of Choice B Clusters/Papers 1-4, with 6-8 texts for detailed study and 8-10 as background reading. Texts studied in Choice A Clusters/Papers I-IV are also to be utilised. If possible, universities should allow students an option in the choice of genre.

75% credit

Textual, editorial and bibliographical skills

25% credit

OR

CLUSTER/PAPER - V

CHOICE B: ENGLISH AND LITERARY STUDIES

Study of a period of English literature as in any one of Choice A Clusters/Papers 1-4, with 6-8 texts for detailed study and 8-10 as background reading. Texts studied in Choice B Clusters/Papers I-IV are also to be utilised.

Or

Study of an English literary movement or phenomenon (e.g., Neoclassicism, Romanticism, Modernism) in relation to European and other contexts as appropriate. 75% credit

If possible, universities should allow students an option in the choice of period or topic.

Textual, editorial and bibliographical skills

25% credit

CLUSTER/PAPER - VI (for both Choices A and B)

Critical Theory

The principles of major European critical theory, from early times to the present day, from a selection of representative texts and critics. Classical Indian theory may also be included if desired.

CLUSTERS/PAPERS VII - VIII (for both Choices A and B)+Paper IX if desired- vide Preamble p.4

A range of options to be offered (one or two per cluster/paper). **The material studied in these clusters/papers should not overlap with that in Clusters/Papers I-VI**, though of course texts and topics studied there can be brought to aid the study of these optional areas.

As these papers are intended to extend the student's academic range, they should embrace critical and interdisciplinary study of texts in many languages. The suggested topics, texts and authors therefore cover languages other than English wherever appropriate.

Suggested options:

- (a) Special study of a major English-language author, with reference to his/her selected works. For a half-cluster/paper, the selected corpus should include 4-5 long works (novel, full-length play) or an equivalent amount of other material. For a full cluster/paper, there should be 8-10 such items or their equivalent. Students should also have a basic knowledge of the life and literary milieu of the author, and the social context of his work.
- (b) (For students offering Choice A) special study of a genre other than that studied in Choice A Cluster/Paper V, using examples from various languages. The paper to be structured like Papers 1-4 in Choice B, with texts for detailed study plus background reading.
- (c) European literature in translation, of a particular period.
- (d) The reception of English/European literature in India; its interaction with Indian literature. The study may focus on a particular region or language of India in relation to English/European literature. It can cover (i) English/European works important in the transaction; (ii) Indian works illustrating or incorporating the transaction; (iii) texts documenting reception and interaction; (iv) secondary works narrating or studying the process.

- (e) Interdisciplinary areas, e.g.
 - Literature and other arts (visual arts, music, theatre arts, film etc.)
 - Literature and gender
 - Literature and science
 - Literature, psychology and psychoanalysis
 - Literature and philosophy
 - Popular literature
- (f) Major critical concepts, movements and phenomena of literary history, e.g. humanism, Petrarchism, neoclassicism, romanticism, realism, modernism, postmodernism, absurdism, orientalism, imitation, symbolism, expressionism. Use may be made of the recommendations of the CDC Report of 1989 regarding 'Special Studies' for clusters/papers such as 'Women's Writing', 'Literature of Utopia and Dystopia', 'Literature of Protest', 'The Colonial Encounter' (vide CDC Report, 1989, pp.259-272). Some of these areas are also covered by items in the present list.
- (g) Old and Middle English, medieval European literature and the history of the English language
- (h) American literature
- (i) Indian writing in English
- (j) The study of English in India
- (k) New literatures in English: study of a special region or country, or a selection from several such
 - (l) Colonial and postcolonial studies
 - (m) Linguistics and stylistics
 - (n) English language teaching
 - (j) Translation and translation theory
 - (p) Theory and methodology of Comparative Literature
 - (q) The history of the book
 - (r) Mass communication and media studies
 - (s) Creative writing

CLUSTER/PAPER - IX (OR X)

Two or three of the following components, on a continuous basis where appropriate:

Tutorial work, term papers, project work, short dissertation, viva voce.

STRUCTURE OF THE M. A. PROGRAMME

CHOICE - A

ENGLISH LANGUAGE AND LITERATURE

Cluster/Paper I

Literature in English Language, 1550-1660

Cluster/Paper II

Literature in English Language, 1660-1798

Cluster/Paper III

Literature in English Language, 1798-1914

Cluster/Paper IV

Literature in English Language, 1914-

Cluster/Paper V

Study of a Genre

CHOICE - B

ENGLISH AND LITERARY STUDIES

Cluster/Paper I

Poetry

Cluster/Paper II

Drama

Cluster/Paper III

Fiction

Cluster/Paper IV

Non-Fictional Prose

Cluster/Paper V

Study of a period of English literature or an English literary movement

+ Textual, editorial and bibliographical skills (Both Choices A and B)

Cluster/Paper VI: Critical theory

Clusters/Papers VII-VIII (or VII-IX)

Options (one or two per cluster/paper)

Cluster/Paper IX (or X)

Tutorials, term papers, projects, short dissertation, viva voce

SAMPLE SYLLABI FOR HONOURS AND MA PROGRAMMES

The sample syllabi given below are meant only as models and suggestions. They are neither exclusive nor comprehensive; not worked-out syllabi but merely a set of suggested items, structures and parameters. Departments are not expected to follow them *in toto*, but to design their own courses using these materials, or even fashion totally new courses of equivalent length and substance. Hence we have not provided samples for every cluster/paper and alternative proposed above; but all types of proposed clusters/papers can be constructed on the models given here.

The items listed under each head are designedly too numerous to be accommodated in a single cluster/paper. A list headed 'Selections from...' does not imply that all the named writers need be included. At the same time, the lists are not exhaustive: other items on a par can be added to them. Departments can select from the listed items or choose equivalent ones. They should, however, take care that their choice does not focus on one part of the topic or period to the exclusion of others.

Many texts are appropriate for more than one cluster/paper, and at different levels. We have listed them under a number of heads. It is for each department to determine where they wish to place them, and to ensure that there is no overlap.

The sample syllabi have greatly varying structures, illustrating various possibilities and reflecting the varied demands of the material. Sometimes, theoretical works or even secondary studies are listed alongside primary texts; elsewhere the primary material is left to tell its own story, perhaps through meaningful pairings and groupings. We have illustrated a variety of models to indicate the range of possible structures and approaches.

Departments are, however, asked to observe the following basic principles:

- (i) The substance of each cluster/paper should be equivalent to that of the core clusters/papers (I-V in BA, I-IV in MA). If desired, a paper/cluster can be divided into two halves, or a cluster under the semester system divided into a number of courses as appropriate.**
- (ii) In the clusters/papers oriented to a genre or to theory, there should be sufficient presence of English-language texts and/or those translated from other European languages.**
- (iii) Themes, concepts and theories should be linked to texts and not merely studied in the abstract from secondary works.**

THE BASIC PRINCIPLES TO REMEMBER:

- (a) THE SAMPLE SYLLABI ARE NOT MEANT TO BE FOLLOWED TOTALLY AND EXACTLY. CHOOSE FROM THEM AND ADD TO THEM. THEY ARE DESIGNEDLY TOO LONG. NOT ALL ITEMS ARE APPROPRIATE FOR ALL SITUATIONS. PLEASE TREAT THESE SAMPLES AS SUGGESTIONS, NOT FINISHED SYLLABI.**
- (b) FEEL FREE TO MAKE UP YOUR OWN SYLLABI ON THESE MODELS, OR EVEN DESIGN EQUIVALENT MODELS, AS LONG AS THEY MATCH THE GENERAL STRUCTURES SUGGESTED HERE.**

Given the time taken to formulate and sanction a new syllabus, it may be advisable to obtain formal approval of a multiple-point syllabus containing alternative items for every unit. The prescribed items can then be changed every 3-4 years without having to seek fresh approval in each case.

N.B.: First publication details have been given for secondary and reference works, and for collections of texts. Current editions, if any, may carry a different imprint, and there may also be other editions including Indian reprints. No references have been given for primary works included in the substantive body of texts suggested for each paper.

Where texts from languages other than English have been recommended for inclusion, we have tried to ascertain that there is an English translation. Omissions in this regard may be brought to our notice.

B.A. HONOURS / MAJOR PROGRAMME

In all clusters/papers below, a unit will comprise one long work (e.g., novel, full-length play, long poem etc.) or a number of shorter works (short poems, short stories, essays etc.).

CLUSTER/PAPER - I: PART - I: READING FICTION

Examples may be chosen to illustrate 3-4 of the following categories or other similar ones.

Epic/romance/linked narrative-series. Possibilities: the *Odyssey*; the *Ramayana*; selections from the *Mahabharata*; selections from the *Kathasaritsagara* or *Arabian Nights* or *Manimekalai* or Boccaccio's *Decameron* or Chaucer's *Canterbury Tales* (in modern English rendering)

Picaresque and quasi-picaresque fiction. Possibilities: Petronius, *Satyricon*; Defoe, *Moll Flanders*; Fielding, *Joseph Andrews*.

The historical novel. Possibilities: a novel by Walter Scott or Bankimchandra Chatterjee

Gothic fiction. Possibilities: Mary Shelley, *Frankenstein*; Poe, *The Fall of the House of Usher*; a work by Isaac Dinesen or Joyce Carol Oates

The 19th-century realistic novel. Possibilities: a novel by Dickens, Balzac or George Eliot; later Indian instances by, e.g., Saratchandra Chatterjee or Premchand

The bildungsroman. Possibilities: Goethe, *Wilhelm Meister*; Dickens, *David Copperfield*; Charlotte Brontë, *Jane Eyre*; Lawrence, *Sons and Lovers*; Joyce, *Portrait of the Artist as a Young Man*

The 19th-century Russian novel. Possibilities: Pushkin, *The Captain's Daughter*; Lermontov, *A Hero of Our Time*; Dostoevsky, *Crime and Punishment*

The 19th-Century American novel. Possibilities: Hawthorne, *The Scarlet Letter*; Twain, *Huckleberry Finn*; Melville, *Billy Budd*

The stream-of-consciousness novel: Woolf, *Mrs Dalloway*

The romantic novel. Possibilities: Emily Brontë, *Wuthering Heights*; Hawthorne, *The Scarlet Letter*; Lawrence, *Sons and Lovers*; Ishiguro, *The Remains of the Day*; T.Sivasankara Pillai, *Chemmeen*

The rural or regional novel. Possibilities: a novel by Thomas Hardy; Indian instances such as Bibhutibhushan Banerjee, *Pather Panchali*; Premchand, *Godaan*; Phanishwarnath Renu, *Maila Anchal*; Raja Rao, *Kanthapura*; U. Ananthamurthy, *Samskara*; Gopinath Mohanty, *Paraja*

The political novel. Possibilities: George Eliot, *Felix Holt*; Conrad, *The Secret Agent* or *Under Western Eyes*; Orwell, *1984*; Paul Scott, a novel from the *Raj Quartet*; Graham Greene, *The Quiet American* or *The Honorary Consul*; Koestler, *Darkness at Noon*; Tagore, *Gora* or *Home and the World*; Raja Rao, *Kanthapura*; Joyce Cary, *Not Honour More*; a novel by Solzhenitsyn; Robert Penn Warren, *All the King's Men*

Science fiction. Possibilities: a novel by Jules Verne; Conan Doyle, *The Lost World*; a novel by H.G. Wells; Aldous Huxley, *Brave New World*; a novel by Arthur C. Clarke, Michael Crichton or Isaac Asimov

Fantasy, symbolic fiction and magic realism. Possibilities: short stories by Kafka; a work by J.R.R. Tolkien; Rushdie, *Haroun and the Sea of Stories*

Short stories: works by one or more of Guy de Maupassant, O. Henry, Anton Chekhov, Tagore, Premchand, Manto, Bashir etc.

PART - II: READING DRAMA

Examples may be chosen to illustrate 3-4 of the following categories or other similar ones.

Greek tragedy. Possibilities: Aeschylus, *Agamemnon*, *Prometheus Bound*; Sophocles, *Antigone*; Euripides, *Medea*, *Hippolytus*

Roman comedy. A play by Plautus or Terence

Classical Indian drama. Possibilities: Kalidasa, *Sakuntala*; Sudraka, *Mrichchhakatikam*; Bhasa, *Svapnavasavadatta*, Visakhadatta, *Mudrarakshasa*

Elizabethan drama. Possibilities: Marlowe, *Doctor Faustus*; various plays by Shakespeare; Jonson, *The Alchemist*; Webster, *The Duchess of Malfi*

Comedy of manners. Possibilities: a play by Molière; Congreve, *The Way of the World*

Realism and the drama of ideas: Possibilities: Ibsen, *A Doll's House* or *Ghosts*; a play by Shaw

20th century American drama. Possibilities: O'Neill, *The Hairy Ape*; Williams, *A Streetcar Named Desire*; Miller, *Death of a Salesman*

Absurdist drama. Possibilities: Albee, *The Zoo Story*; Ionesco, *The Bald Prima Donna*; Beckett, *Waiting for Godot*

Epic theatre. Brecht, *Galileo* or *The Caucasian Chalk Circle*

African theatre. Possibilities: Soyinka, *The Road* or *The Lion and the Jewel*

A play by Tagore: e.g., *The Post Office*

Modern Indian drama: e.g., Karnad, *Hayavadana* or Tendulkar, *Silence! The Court is in Session*

Japanese Noh drama, in conjunction with a play by Yeats, e.g. *At the Hawk's Well* or *The Only Jealousy of Emer*

CLUSTER/PAPER - II: READING POETRY

Examples may be chosen to illustrate 3-4 of the following categories or other similar ones:

Lyric poetry: In view of the very large range of lyric poetry, it is suggested that a selection should be made of poems on a single major theme, e.g., love, nature, women's experience, devotion, time, death. (Or two such themes may be adopted as 2 units.) Examples should be chosen from a range of languages and periods, e.g.,

Vedic hymns; early Greek lyrics; Sanskrit lyrics; Sangam lyrics; Catullus and Horace; medieval European lyric; Elizabethan and early 17th-century lyric; Bhakti poetry; Sufi poetry; Ghalib and other Urdu ghazals; Haiku poetry; Chinese lyrics; women poets (C.Rossetti, E.Bronte, E.B. Browning, Dickinson, Plath, etc.); Tagore; the New Signatures poets; Dylan Thomas; Lorca; Frost; Pasternak.

The Sonnet: Early Italian and Petrarch; Shakespeare and other Elizabethan sonnet-writers; Milton; Wordsworth, Keats; Hopkins; Auden; Graves

The Elegy: Classical (Bion, Moschus, Virgil); Spenser; Milton, *Lycidas*; Gray, *Elegy*; Shelley, *Adonais*; Arnold, *The Scholar Gypsy*, *Thyrsis*; Tennyson, *In Memoriam* (selections); Whitman, *When lilacs last ...*; Auden, *In Memory of W.B. Yeats*.

[The elegy may also be used to study the pastoral convention.]

Satire: Horace, Juvenal; Donne; Dryden, Pope, Swift, Johnson; Burns; Byron; T.S. Eliot; Roy Campbell; Auden

The Ode: Pindar; Horace; the Renaissance Italian canzone and its English imitations; Marvell, *Horatian Ode on Cromwell's Return*; Gray, Collins; the Romantic ode (Wordsworth, Coleridge, Shelley, Keats); Allen Tate, *Ode to the Confederate Dead*.

PROSODY: Suggested textbooks/reference books

R.N.Bose & T.S. Sterling, *Elements of English Rhetoric and Prosody* (Chuckervetty, Chatterjee, Calcutta, 1981)

Bernard Blackstone, *Practical English Prosody* (Longman, 1965)

CLUSTER/PAPER - III: LITERATURE IN ENGLISH, 1550-1750

4-5 units among the categories suggested below or equivalent ones, along with the literary history of the period and salient background of general and cultural history, for separate study and assessment.

Selected poetry I. E.g., from Wyatt, Sidney, Spenser, Raleigh, Shakespeare (non-dramatic), Drayton

Selected poetry II. E.g., from Donne, Herbert, Jonson, Herrick, Vaughan, Marvell, Milton

A Shakespearean comedy

A Shakespearean tragedy

A play by an English Renaissance dramatist other than Shakespeare

Augustan poetry. Selections from Dryden, Pope

Prose pieces. E.g., from Bacon, Donne, Burton, Browne, Milton, Hobbes, Addison, Steele, Johnson

A longer prose work. E.g., More, *Utopia* (trans. Robinson); Defoe, *Moll Flanders* or *Robinson Crusoe*; Swift, *A Modest Proposal*, *The Battle of the Books*, part or whole of *Gulliver's Travels*; Fielding, *Joseph Andrews*

Historical and literary topics: the Renaissance; humanism; the Reformation; the Civil War and Protectorate; the Restoration; voyages of discovery and the rise of colonialism

Earlier drama; Petrarchism and the sonnet cycle; the influence of Seneca and classical dramatic theory; the Elizabethan and Jacobean stage; the course of English Renaissance drama; Restoration drama; the rise of the periodical essay and the novel

CLUSTER/PAPER - IV: LITERATURE IN ENGLISH, 1750-1900

4-5 units among the categories suggested below or equivalent ones, along with the literary history of the period and salient background of general and cultural history, for separate study and assessment.

Earlier Romantic poetry. E.g., from Burns, Blake, Wordsworth, Coleridge (and possibly others)

Later Romantic poetry. E.g., from Shelley, Keats, Byron (and possibly others)

Victorian poetry. E.g., from Tennyson, Browning, Arnold, the Rossettis, Morris, Hopkins (and possibly others)

American poetry. E.g., from Poe, Whitman, Dickinson

A novel by Dickens

Another novel from the earlier 19th century. E.g., a work by Austen, Charlotte Brontë, Emily Brontë, George Eliot, Thackeray or Gaskell

A novel of the later 19th century. E.g., a work by Twain, Hardy, Meredith or Samuel Butler

Selected short stories. E.g., from Poe, Hawthorne, Melville, O. Henry

Selected non-fictional prose. E.g., from Hazlitt, De Quincey, Wollstonecraft, Mill, Carlyle, Ruskin, Arnold, Thoreau, Emerson, Darwin

Historical and literary topics: The French Revolution; the American War of Independence; the Reform Acts; the impact of industrialization; colonialism and imperialism; Marx and Engels; scientific thought and discoveries; faith and doubt

Classical and Romantic; the Romantic concept of the imagination; varieties of Romantic and Victorian poetry; Scott; the Victorian novel; realism and the novel; Victorian prose; aestheticism

CLUSTER/PAPER - V: 20th-CENTURY LITERATURE IN ENGLISH

4-5 units among the categories suggested below or equivalent ones, along with the literary history of the period and salient background of general and cultural history, for separate study and assessment.

Selected poetry. The equivalent of 2-3 units to be chosen from Yeats, T.S. Eliot, Rupert Brooke, Sassoon, Owen, Auden, Spender, Macneice, Dylan Thomas, Larkin, Ted Hughes, Thom Gunn, Frost, Plath, Adrienne Rich, Nissim Ezekiel, Derek Walcott

A novel by Conrad, Kipling or Forster

Another novel. E.g., by Scott Fitzgerald, Achebe, Golding, J.D. Salinger, Joseph Heller, Ralph Ellison, R.K. Narayan, Anita Desai

Selected short stories. E.g., by Joyce, Lawrence, Katherine Mansfield, Hemingway, R.K. Narayan, Shashi Deshpande, Isaac B. Singer

A play. E.g., by Synge, Shaw, Sean O'Casey, T.S. Eliot, Miller, Williams, Beckett (*Waiting for Godot*), Osborne, Pinter, Stoppard or Soyinka.

Selected non-fictional prose. E.g., by Woolf, Forster, Lynd, Greene, Tagore, Nehru, Sri Aurobindo, Nirad C. Chaudhuri.

Historical and literary topics: The two World Wars; the Russian Revolution; the Great Depression; imperialism and decolonization; the Indian National Movement and Independence; the Vietnam War.

Freudian thought; existentialism, absurdism; feminism; modernism and post-modernism; new developments in fiction and drama; the rise of new literatures in English, with special reference to Indian writing in English.

IN CLUSTERS/PAPERS III - V, THE FOLLOWING WORKS ARE SUGGESTED FOR STUDYING THE LITERARY HISTORY OF THE PERIODS IN QUESTION:

Suggested textbooks:

H. Blamires, *A Short History of English Literature* (Methuen, London, 1974)

A. Sanders, *The Short Oxford History of English Literature* (rev. edn., Oxford UP, 1996)

Suggested reference books:

D. Daiches, *A Critical History of English Literature* (M Secker & Warburg, London, 1960)

H. Craig (ed.), *A History of English Literature* (Oxford UP, 1950)

A.C. Baugh (ed.), *A Literary History of England* (2nd edn., Routledge & Kegan Paul, London, 1967)

The Sphere History of Literature series

The New Pelican Guide to English Literature series

The Longman Literature in English series

CLUSTER/PAPER - VII

LANGUAGE, EARLY LITERATURE AND CRITICAL TERMS AND CONCEPTS

The History of the English language.

Suggested textbooks:

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

C.L. Wrenn, *The English Language* (Methuen, London, 1952)

S. Potter, *Our Language* (rev. edn., Penguin, Harmondsworth, 1966)

R.W. Burchfield, *The English Language* (Oxford UP, 1985)

D. Freeborn, *From Old English to Standard English* (Macmillan, 1992) - with workbook

Suggested reference books:

A.C. Baugh & T. Cable, *A History of the English Language* (4th edn., Routledge & Kegan Paul, London, 1993) - with workbook

R. McCrum *et al.*, *The Story of English* (Faber, London, 1986)

History of Old and Middle English Literature

See references for History of Literature under Clusters/Papers III-V above.

Linguistics and the structure of modern English.

Suggested textbooks/reference books:

R. Quirk, *The Use of English* (2nd edn., London, 1968)

F. Wallwork, *Language and Linguistics* (Heinemann, London, 1969)

D. Crystal, *Linguistics* (Penguin, Harmondsworth, 1971)

G. Yule, *The Study of Language: An Introduction* (Cambridge UP, 1985)

Critical terms and concepts

Suggested textbooks/reference books:

R.A. Scott-James, *The Making of Literature* (Secker & Warburg, London, 1948)

D. Daiches, *Critical Approaches to Literature* (Longman, NY, 1956)

W.L. Guerin *et al.*, *A Handbook of Critical Approaches to Literature*, 4th edn. (Oxford UP, 1999)

CLUSTER/PAPER - VIII

(F) LITERATURE FROM OTHER LANGUAGES IN TRANSLATION

(i) Translations from Indian languages: Choice of possible texts

Poetry:

Ramayana (whole or selections), *Mahabharata* (selections)

Kalidasa, *Meghadutam*

Thirukkural

Ilango Adigal, *Silappadikaram*

Kabir, *Hundred Poems* trans. Rabindranath Tagore

Bhakti and Sangam poetry

Vaishnava poetry, e.g., Vidyapati

Tukaram

Selections from Sufi literature

Tagore, *Gitanjali*

Fiction:

Banabhatta, *Kadambari*
 Tagore, *The Home and the World*
 Sharatchandra Chatterjee, *Shrikanta*
 Premchand, *Godaan*
 Phanishwarnath Renu, *Maila Anchal*
 Bibhutibhushan Banerjee, *Pather Panchali*
 Gopinath Mohanty, *Paraja*
 U.R. Anantha Murthy, *Samskara*
 Shrilal Shukla, *Raag Darbari*
 M.T. Vasudevan Nair, *The Second Turn*
 Chudamani, *Yamini*
 Short Stories by Tagore, Premchand, Manto, Bashir, Ashokamitran etc.

Drama:

Bhasa, *Svapnavasavadatta*
 Kalidasa, *Sakuntala*
 Shudraka, *Mrichchhakatikam*
 Tagore, *The Post Office*
 Tendulkar, *Silence! The Court Is in Session*
 Girish Karnad, *Hayavadana*
 Badal Sircar, *Procession* or *Evam Indrajit*
 Indira Parthasarathy, *Aurangzeb*

Autobiography:

Gandhi, *The Story of My Experiments with Truth*

This list can be supplemented by titles from the appropriate regional literature.

(ii) Translations from European languages: Choice of possible texts

Homer: selections from the *Iliad* and/or *Odyssey*
 Aeschylus, *Agamemnon* or *Prometheus Bound*
 Sophocles, *Antigone*
 Euripides, *Medea* or *Hippolytus*
 Virgil, selections from the *Aeneid*
 Dante, selections from *The Divine Comedy*

Petrarch, selected poems

Villon, selected poems

Cervantes, selections from *Don Quixote*

Voltaire, *Candide*

Schiller, *William Tell* or *Joan Maid of Orleans*

Hugo, *Les Misérables* or *The Hunchback of Notre Dame*

Maupassant, short stories

Dumas, *The Three Musketeers* or *The Count of Monte Cristo*

Chekhov, *The Three Sisters* or *The Cherry Orchard*

Turgenev, *Mumu*

Gorky, *Mother*

Mann, short stories

Ionesco, *The Bald Prima Donna* or *Chairs*

Anouilh, *The Lark*

(G) INDIAN WRITING IN ENGLISH: choice of possible texts

Poetry: E.g., by Derozio, Toru Dutt, Sri Aurobindo, Sarojini Naidu, Nissim Ezekiel, P.Lal, A.K. Ramanujan, Arun Kolatkar, R. Parthasarathy, Jayanta Mahapatra, Gauri Deshpande, Vikram Seth

Fiction:

Mulk Raj Anand, *Untouchable*

R.K. Narayan, *The English Teacher* or *The Bachelor of Arts* or *The Dark Room*

Manohar Malgonkar, *A Bend in the Ganges*

Kamala Markandeya, *Nectar in a Sieve*

Rama Mehta, *Inside the Haveli*

Ruskin Bond, *The Room on the Roof* or *Vagrants in the Valley* or *Time Stops at Shamli*

Salman Rushdie, *Haroun and the Sea of Stories*

Amitav Ghosh, *The Shadow Lines* or *In an Antique Land*

Drama:

Asif Currimbhoy, *Goa* or *Inquilab* or *Darjeeling Tea*

Mahesh Dattani, *Final Solutions*

Non-fictional prose:

Nirad C. Chaudhuri, *The Autobiography of an Unknown Indian*

Selected English prose by Gandhi, Nehru, Tagore

(H) AMERICAN LITERATURE: choice of possible texts

Poetry: selections from Poe, Whitman, Dickinson, Emerson, Frost, Sandberg, e e cummings, Plath, Langston Hughes, Gwendolen Brooks

Fiction:

Irving, *The Legend of Sleepy Hollow*

Twain, *The Prince and the Pauper* or *A Connecticut Yankee at the Court of King Arthur*

Hemingway, *The Old Man and the Sea*

Fitzgerald, *The Great Gatsby*

Steinbeck, *The Winter of Our Discontent* or *The Red Pony*

Salinger, *The Catcher in the Rye*

Alice Walker, *Color Purple*

Short stories by Poe, Hawthorne, Bret Harte, O. Henry, Willa Cather, Kate Chopin

Drama:

O'Neill, *Long Day's Journey into Night* or *Desire under the Elms*

Wilder, *Our Town*

Williams, *The Glass Menagerie* or *A Streetcar Named Desire*

Albee, *The Zoo Story*

Miller, *Death of a Salesman* or *All My Sons*

Sam Shepard, *Tooth of Crime*

Lorraine Hansbury, *Raisin in the Sun*

Lillian Hellman, *Little Foxes*

Non-fictional prose:

Thoreau, *Walden* (selections); Emerson (selected essays); Lincoln, Gettysberg address, Presidential address after election to second term of office; Whitman, Preface to *Leaves of Grass*

(J) CLASSICAL AND BIBLICAL BACKGROUND TO ENGLISH LITERATURE**(a) Classical: choice of possible texts**

Homer: *Iliad* or *Odyssey* (entire or selections)
 Aeschylus, *Agamemnon*; *Prometheus Bound*
 Sophocles, *Oedipus Rex* or *Antigone*
 Euripides, *Medea* or *Hippolytus*
 Plato, a short dialogue such as *Ion*
 Theocritus, selected idylls
 Longus, *Daphnis and Chloe*
 Plutarch, selections from *Moralia*
 Virgil, selected eclogues; *Aeneid* (entire or selections)
 Catullus, Horace: selected lyrics
 Horace, Juvenal: selected satires
 Ovid, one book from *Metamorphoses*
 Cicero, selections from the *Familiar Letters*
 A comedy by Plautus or Terence
 Seneca: *Hercules Furens* or *Thyestes*
 Marcus Aurelius: selections

(b) Biblical: possible texts and topics

Genesis; Exodus; Job; Psalms (selections); narrative portions of Judges and Kings; Daniel; Ruth; Matthew, John (or all 4 Gospels); a simple introduction to the doctrines of the Pauline epistles, especially Romans and Corinthians; Revelation

For reference:

I. Rivers, *Classical and Christian Ideas in English Renaissance Poetry* (G Allen & Unwin, London, 1979)

G. Highet, *The Classical Tradition* (Oxford UP, 1949)

D. Bush, *Mythology and the Renaissance Tradition*, rev. edn (WW Norton, NY, 1963)

“ *Mythology and the Romantic Tradition* (Pageant Books, NY, 1957)

J.A.K. Thompson, *The Classical Background to English Literature* (G Allen & Unwin, London, 1950)

“ *Classical Influences in English Poetry* (G Allen & Unwin, London, 1951)

“ *Classical Influences in English Prose* (G Allen & Unwin, London, 1956)

H.C. Baldry, *Greek Literature and the Modern Reader* (Cambridge UP, 1960)

M.A. PROGRAMME

In all these clusters/papers, III and IV in particular, the range of suggested authors and texts is so wide that only a limited number of them can be prescribed, even for 'background reading'. Students should be encouraged to carry out more background reading beyond the syllabus.

In all papers, a 'unit' should comprise one long work (novel, full-length play, long poem etc.) or an equivalent body of shorter texts (short poems, short stories, essays etc.). In the interest of serious analysis, any author included at all should be represented by a certain modicum of text. With shorter poetry and prose pieces in particular, we should not end up with a long, diffuse list of writers, each represented by one or two pieces. Usually, such a syllabus affords no particular insight into either the author or the age. At the same time, an entire unit should not be devoted to the short poems or prose pieces of a single author to the exclusion of other comparable ones. Provision has been made in later papers for specialised study.

CHOICE A : ENGLISH LANGUAGE AND LITERATURE

N.B. In Choice A, Clusters/Papers I-IV, the texts for background reading, and the continental works suggested for close study, may include works from outside the period but related to it.

CLUSTER/PAPER - I: CHOICE A LITERATURE IN ENGLISH, 1550-1660

(a) 8-10 units for close study from the categories below or equivalent ones.

1-2 units of selected poems: e.g., from Wyatt, Sidney, Spenser, Shakespeare's non-dramatic poetry, Drayton, Jonson's non-dramatic poetry, Donne, Herbert, Vaughan, Marvell or other poets. Excerpts from long poems may be included.

Spenser, *The Faerie Queene*: one book

Milton, *Paradise Lost*: one or more books

3-4 units comprising plays by Shakespeare

A play by a dramatist other than Shakespeare, 1550-1600

A play by a dramatist other than Shakespeare, 1600-1660

(Of the last two items, one should preferably be a comedy and the other a tragedy.)

Selected prose: e.g., by Sidney, Nashe, Hooker, Bacon, Donne, Raleigh, Browne, Burton, Milton, Hobbes. Excerpts from long works may be included.

Selected continental work(s) in English translation, e.g., Machiavelli, *The Prince*; Pico della Mirandola, *Oration on the Dignity of Man*; Rabelais, *Gargantua and Pantagruel* (one book); Castiglione, *The Book of the Courtier*, Bk.IV; Erasmus, *The Praise of Folly* or selections from *Colloquies* or *Adagia*; More, *Utopia*; Montaigne, selected essays; Calvin, selections from the *Institutes*.

(b) Background reading: 10-15 units.

From among units not prescribed for close study from the list above, plus the following possibilities or other equivalent ones. A balance should be maintained between English and continental works.

Seneca, selected tragedies (preferably in Elizabethan translation); Rabelais, *Gargantua and Pantagruel* (entire); Ariosto, *Orlando Furioso* (in part or whole); Tasso, *Jerusalem Delivered*; Cervantes, *Don Quixote*; Lyly, *Euphues*; English plays of the period not prescribed for close study; Sidney, *Arcadia* (in whole or part), *An Apology for Poetry*.

A suggested combination of units for this paper would be:

2-3 units poetry (including Spenser and Milton), 3-4 units Shakespearean drama, 2 units other drama, 1 unit non-fictional prose, 1-2 units continental literature in translation, comprising 8-10 units in all.

**CLUSTER/PAPER - II: CHOICE A
LITERATURE IN ENGLISH, 1660-1798**

(a) 8-10 units for close study from the categories below or equivalent ones.

2-3 units of selected poems: e.g., by Butler, Dryden, Pope, Swift, James Thompson, Johnson, Goldsmith, Burns, Gray, Collins, Crabbe. Excerpts from long poems may be included.

- 1-2 units from among
- a comedy of manners
- a heroic tragedy
- a sentimental play

A novel by Aphra Behn

Defoe, *Robinson Crusoe* or *Moll Flanders*

Fielding, *Tom Jones* or *Joseph Andrews*

Smollett, *Roderick Random* or *Humphrey Clinker*

Sterne, *Tristram Shandy*

Swift, *Gulliver's Travels* or *A Tale of a Tub* or *A Modest Proposal* or a selection of his other prose works

1-2 units comprising selected prose: e.g., by Pepys, Locke, Addison, Steele, Johnson, Boswell, Gibbon. Excerpts from long works may be included.

Johnson, selected prose

A play by Corneille, Racine or Molière

Voltaire, *Candide*

Rousseau, *Confessions* or *Emile*

(b) Background reading: 10-15 titles/units.

From among units not prescribed for close study from the list above, plus the following possibilities or other equivalent ones. A balance should be maintained between English and continental works.

Butler, *Hudibras*; Rochester, *A Satire on Mankind*; Sprat, *History of the Royal Society*; Dryden, Preface to the *Fables*; Gay, *The Beggar's Opera*; Burney, *Evelina*; a Gothic novel; Burke, Speech on Conciliation with America or Speech on the Impeachment of Warren Hastings; Franklin, *Autobiography*; Paine, *The Rights of Man*; Godwin, *Social Justice*; Goethe, *Faust* or *Sorrows of Young Werther*; Beaumarchais, *The Marriage of Figaro*

A suggested combination of units for this paper would be:

2-3 units poetry, 1-2 units drama, 2 units fiction, 1-2 units non-fictional prose, 1-2 units continental literature in translation, comprising 8-10 units in all.

**CLUSTER/PAPER - III: CHOICE A
LITERATURE IN ENGLISH, 1798-1914**

(a) 8-10 units for close study from the categories below or equivalent ones.

3 units of selected poems: e.g., by Blake, Wordsworth, Coleridge, Scott, Shelley, Keats, Byron, Southey, Moore, Campbell, Tennyson, Browning, Arnold, Clough, Christina Rossetti, D.G.

Rossetti, Swinburne, Morris, Hopkins, Poe, Whitman, Dickinson. Excerpts from long works may be included.

3-4 units of fiction, including one novel by Dickens and works by, e.g., Thackeray, the Brontës, George Eliot, Gaskell, Gissing, Trollope, Meredith, Hardy, Butler, Conrad, Poe, James, Hawthorne, Melville, Twain, Fenimore Cooper, O. Henry. (One unit among these might comprise short stories.)

Selected prose: e.g., by Arnold, Carlyle, Ruskin, Pater, Wilde, Emerson, Thoreau, Holmes. Excerpts from long works may be included.

A play by Shaw, Synge or Yeats composed during this period

1-2 units comprising works (in English translation) by, e.g., Stendhal, Balzac, George Sand, Flaubert, Zola, Manzoni, Pushkin, Gogol, Tolstoy, Dostoevsky, Ibsen

(b) Background reading: 10-15 titles/units.

From among units not prescribed for close study from the list above, plus the following possibilities or other equivalent ones:

A selection of poems by, e.g., Hugo, Heine, d'Annunzio, Baudelaire, Mallarmé, Verlaine; Kierkegaard, *Either/Or*; Godwin, *Social Justice*; Mill, *On Liberty*, *The Subjugation of Women*; Darwin, *The Origin of Species*; Newman, *Apologia pro Vita Sua*; Nietzsche, *The Genealogy of Morals*; Marx and Engels, *Communist Manifesto*; Marx, selections from *Capital*

A suggested combination of units for this paper would be:

2-3 units poetry, 3-4 units fiction, 1-2 units non-fictional prose, 1 unit drama, 1-2 units continental literature in translation, comprising 8-10 units in all.

**CLUSTER/PAPER IV: CHOICE A
LITERATURE IN ENGLISH, 1914-2000**

(a) 8-10 units for close study from the categories below or equivalent ones.

1 unit comprising selected poems by Yeats and Eliot

2 of the following other units of poetry:

- (a) British: e.g., by Hardy; Pound; Auden and associated poets (Spender, Macneice, Day Lewis); Dylan Thomas; a group comprising Larkin, Ted Hughes and Thom Gunn; Seamus Heaney

- (b) American: e.g., by Frost, Wallace Stevens, William Carlos Williams, Hart Crane, e e cummings, Sylvia Plath, Robert Lowell, Theodore Roethke, Ann Sexton, Adrienne Rich, Gwendolyn Brooks
- (c) Indian: e.g., by Sarojini Naidu, Sri Aurobindo, Nissim Ezekiel, A.K. Ramanujan, P.Lal, R. Parthasarathy, Jayanta Mahapatra, Arun Kolatkar, Keki Daruwalla, Kamala Das, Gauri Deshpande, Adil Jussawala, Vikram Seth
- (d) Other New Literatures: e.g., by A.D. Hope, Margaret Atwood, Judith Wright, E.J. Pratt, Derek Walcott, E.R. Braithwaite, Leonard Cohen, Alan Curnew

1 unit of British fiction: a novel by Conrad, Kipling, Forster, Joyce, Woolf, Lawrence or Galsworthy

1 unit of American fiction: a novel by Fitzgerald, Faulkner, Hemingway, Steinbeck, Bellow, Updike, Toni Morrison, Pynchon, Barth or Richard Wright

1-2 of the following other units of fiction:

- (a) British: e.g., a novel by Huxley, Greene, Orwell, Golding, Angus Wilson or Murdoch
- (b) Indian: e.g., a novel by Mulk Raj Anand, Raja Rao, Attia Hosain, R.K. Narayan, G. Desani, Kamala Markandeya, Anita Desai, Ruth Praver Jhabvala, Salman Rushdie, Amitav Ghosh, Arundhati Roy, Vikram Chandra
- (c) Other New Literatures: e.g., a novel by Doris Lessing, Alan Paton, Nadine Gordimer, J.M. Coetzee, Ngugi wa Thiong'o, Chinua Achebe, V.S. Naipaul, George Lamming, Samuel Selvon, Patrick White, Kinnelly, David Malouf, Margaret Laurence, Margaret Atwood, Michael Ondaatje, Kroetsch
- (d) Short stories: e.g., by Mansfield, Joyce, Lawrence, Forster, Maugham, Kipling, Thomas Woolf, Willa Cather, Updike, R.K. Narayan, Raja Rao, Ruth Praver Jhabvala

2 units of drama: e.g., by Sean O'Casey, T.S. Eliot, Christopher Fry, Osborne, Beckett, Pinter, Shelagh Delaney, Robert Bolt, Edward Bond, John Arden, Arnold Wesker, Tom Stoppard, Wole Soyinka, David Williamson, Eugene O'Neill, Tennessee Williams, Arthur Miller, Edward Albee, Derek Walcott, Ntozake Shange, Sam Shepard, Athol Fugard. The two units should be from different periods and national/contextual origins.

1 unit comprising a continental work in English translation, either

- (a) Fiction. E.g., a novel by Proust, Mann, Kafka, Camus, Pasternak, Sholokhov, Grass (*The Tin Drum*), Lampedusa (*The Leopard*); or

- (b) Drama. E.g., a play by Chekhov, Cocteau, the Capek brothers, Pirandello, Lorca, Brecht, Genet, Sartre, Ionesco, Anouilh, Giraudoux

(b) Background reading: 10-15 titles/units.

From among units not prescribed for close study from the list above, plus the following possibilities or other equivalent ones:

Sartre: selections from *On Being and Nothingness* (in conjunction with Kierkegaard)

Camus: *The Myth of Sisyphus*

Selections from Freud, Frazer (*The Golden Bough*), Lenin, Bertrand Russell

A suggested combination of units for this paper would be:

3 units poetry (including poetry unit 1); 3-4 units fiction (including fiction units 1 and 2); 2-3 units drama; and, if desired, 1 unit of work in translation, comprising 8-10 units in all.

CHOICE B : ENGLISH AND LITERARY STUDIES

CLUSTER/PAPER I: CHOICE B POETRY

- (a) 8-10 units for close study from among the categories below or equivalent ones. They should be chosen to represent a range of countries, periods and types. Sometimes, however, two or three units may be chosen from the same category to allow intensive or contrastive study. Texts not originally written in English are to be read in English translation.**

It is suggested that 3-4 units of the cluster/paper should comprise epic and narrative, and the rest shorter poems.

Epic poetry: whole texts or selections from among Homer, *Iliad*, *Odyssey*; *Ramayana*; *Mahabharata*; Virgil, *Aeneid*; Milton, *Paradise Lost*

The romantic epic: selections from Ariosto's *Orlando Furioso*, Tasso's *Jerusalem Delivered* and Spenser's *The Faerie Queene*; or 1 complete book of *The Faerie Queene*.

Mythological narrative poetry: e.g., by Ovid, *Metamorphoses* (selections); Kalidasa, *Meghadutam* (whole) or *Kumarasambhavam* cantos 1-7; Marlowe, *Hero and Leander*, *Sestiads* 1-2; Shakespeare, *Venus and Adonis*.

Dante, *The Divine Comedy*. selections, or one of the 3 main divisions (e.g., *Inferno*)

Other narrative poetry: e.g., by Chaucer, *The Canterbury Tales* (selections); Shakespeare, *The Rape of Lucrece*; Coleridge, *The Ancient Mariner*; Keats, *The Eve of St Agnes*; Byron, *Childe Harold's Pilgrimage* (selections) or *Don Juan* (selections); Pushkin, *Eugene Onegin* (whole or selections); Tennyson, *Idylls of the King* (selections); Walcott, *Omeros*

Classical European lyric and other shorter poetry: e.g., by Sappho, Alcaeus, Anacreon, Theocritus, Virgil (Eclogues), Catullus, Horace

Courtly love, Petrarchism and Renaissance love-poetry: e.g., from Dante (*The New Life*) and other poets of his time, Petrarch, Ronsard, Michelangelo, Shakespeare's sonnets and other Elizabethan sonnets, Donne and Marvell

Satire: e.g., by Horace, Juvenal, Dryden, Pope, Johnson

Romantic and post-romantic lyric: e.g., by Blake, Wordsworth, Shelley, Keats, Heine, Hugo, Lamartine, Tennyson, Arnold, Elizabeth Barrett Browning, Christina Rossetti, Emily Dickinson

Symbolist poetry: e.g., by Baudelaire, Rimbaud, Mallarmé, Verlaine, Valéry, Laforgue, Rilke

Modernism and after: e.g., by Yeats, Eliot, Pound, Auden, Dylan Thomas, Larkin; Roethke, Lowell, Crane, William Carlos Williams, Wallace Stevens, Sylvia Plath

Political and war poetry: e.g., by Langland, Blake, Mayakovsky, Blok, Owen

Religious and devotional poetry: e.g., hymns from the Rig-Veda; the Psalms and the Song of Solomon; Sufi poetry; Bhakti poetry (Kabir, Meera, Tukaram); poems by, e.g., Donne, Herbert; Hopkins; Kahlil Gibran

Indian poetry: e.g., by Tagore, Jibanananda Das, Subramaniam Bharati, Nissim Ezekiel

Persian poetry: e.g., by Omar Khayyam, Firdausi

Chinese poetry (trans. Arthur Waley and/or later translations)

(b) Background Reading:

10-15 units from the titles and categories above not included among the core texts for close study.

CLUSTER/PAPER - II: CHOICE B

DRAMA

(a) 8-10 units for close study from among the categories below or equivalent ones. Each unit will normally comprise one full-length play. They should be chosen to cover a range of periods and types. Sometimes, however, two or three units may be chosen from the same period or type to allow intensive or contrastive study. Texts not originally written in English are to be read in English translation.

Greek tragedy (suggested: 2 titles comprising 2 units)

Greek (Aristophanic) comedy

A comedy by Plautus or Terence

Classical Sanskrit drama: e.g., Kalidasa, *Sakuntala*, Sudraka, *Mrichchhakatikam*, Visakhadatta, *Mudrarakshasam* or Bhasa, *Svapnavasavdattam*

Shakespearean tragedy

Shakespearean comedy and history plays

English Renaissance drama other than Shakespeare

(suggested: 3 units of Renaissance English drama including Shakespeare)

Other Renaissance drama (e.g., a play by Calderón)

Heroic drama

Comedy of manners

French Neoclassical comedy (Molière)

French Neoclassical tragedy (Corneille or Racine)

Goethe, *Faust* Part I

Ibsen

Other realistic drama (suggested: Strindberg, *Miss Julia* or Chekhov, *The Cherry Orchard*)

Shaw

Brecht: e.g., *Mother Courage, The Caucasian Chalk Circle* or *The Good Woman of Szechwan*

20th-Century American drama: e.g., a play by O'Neill, Tennessee Williams or Miller

Post-war British drama: e.g., a play by Beckett, Osborne, Wesker, Arden, Pinter, Stoppard, Robert Bolt or Shelagh Delaney

Absurdist drama: e.g., Ionesco, *Rhinoceros*; Beckett, *Waiting for Godot*; Pinter, *The Birthday Party* or Albee, *The Zoo Story*

Modern verse drama: a play by T.S. Eliot; Fry, *the Lady's Not for Burning*; García Lorca, *Blood Wedding*

A play by Tagore

Modern Indian drama: e.g., a play by Karnad, Tendulkar or Badal Sircar

An African or Caribbean play, e.g. by Soyinka or Walcott

(b) Background Reading:

10-15 units from the titles and categories above not included among the core texts for close study.

CLUSTER/PAPER - III: CHOICE B

FICTION

- (a) 8-10 units for close study from among the categories below or equivalent ones. Each unit will normally comprise one long romance or novel, or a group of short stories. They should be chosen to represent a range of periods and types. Sometimes, however, two or three units may be chosen from the same period or type to allow intensive or contrastive study. Texts not originally written in English are to be read in English translation.**

A course might be constructed around the novel alone; or a broader range of texts may be included to allow a study of narrative generally. Particularly in the latter case, verse texts should also be included, including epic and narrative poetry. (See note below.)

Early prose narrative: e.g., Heliodorus, *Aethiopica*; Longus, *Daphnis and Chloe*; Banabhatta, *Kadambari*

Medieval and Renaissance narratives: e.g., *Nibelungenlied* (whole or selections); an Icelandic saga (e.g., Njal's Saga or Laxdaela Saga); a work by Chrétien de Troyes; *Sir Gawain and the Green Knight*; Chaucer, *Troilus and Criseyde*; Sir Thomas Malory, *Works* (selections); Sidney, *Arcadia* (whole or selections); Nashe, *The Unfortunate Traveller*

[Other units comprising epic and/or narrative poetry (as suggested for Cluster/Paper I) can also be included here]

Rabelais, *Gargantua and Pantagruel* (whole or one book)

Cervantes, *Don Quixote*

Picaresque and quasi-picaresque: e.g., *Lazarillo de Tormes*; Defoe, *Moll Flanders* or *Robinson Crusoe*; Fielding, *Tom Jones*; Smollett, *Roderick Random* or *Humphrey Clinker*

Bunyan, *The Pilgrim's Progress*

Richardson, *Pamela* or *Clarissa*

Sterne, *Tristram Shandy*

The Gothic novel: e.g., Radcliffe, *The Mysteries of Udolpho*; Mary Shelley, *Frankenstein*

The historical novel: e.g., a novel by Scott; Stendhal, *The Red and the Black* or *The Charterhouse of Parma*; Manzoni, *The Betrothed*; Thackeray, *Henry Esmond*; a novel by Bankimchandra Chatterjee

19th-century realistic novel: e.g., a novel by Dickens/Balzac/George Eliot; Thackeray, *Vanity Fair*

19th-century fiction by women: e.g., a novel by Jane Austen/Charlotte Brontë/Emily Brontë/George Eliot/Mrs Gaskell/George Sand

Flaubert, *Madame Bovary* or Zola, *Nana*

19th-century American fiction: e.g., Hawthorne, *The Scarlet Letter* or *The House of the Seven Gables*; Melville, *Moby Dick* or *Billy Budd*; Twain, *Huckleberry Finn*

19th-century Russian fiction: e.g., Tolstoy, *War and Peace* or *Anna Karenina*; Dostoevsky, *Crime and Punishment*; Turgenev, *Fathers and Sons*

The rural novel: e.g., George Sand, *The Devil's Pool*; a novel by Hardy; Premchand, *Godaan*; Mohanty, *Paraja*; Anantha Murthy, *Samskara*; T.Sivasankara Pillai, *Kayar*

Tagore, *Gora* or *The Home and the World*

A novel by Sharatchandra Chatterjee

The stream-of-consciousness novel: Woolf, *Mrs Dalloway* or *To the Lighthouse*

Earlier 20th-century British fiction: e.g., a novel by Conrad/Lawrence/Forster; Joyce, *Portrait of the Artist as a Young Man*

Earlier 20th-century American fiction: e.g., a novel by Faulkner/Hemingway/Steinbeck

Mann, *Buddenbrooks* or *The Magic Mountain*

Proust, *Swann's Way*

Camus, *The Outsider* or *The Plague*

20th-century Russian fiction: e.g., Gorky, *Mother*; Pasternak, *Doctor Zhivago*; Sholokhov, *And Quiet Flows the Don*

Later 20th-century British novelists: e.g., a novel by Greene/Golding/Wilson/Lessing

Later 20th-century American novelists: e.g., a novel by Bellow/Barth/Pynchon/Malamud

Magic realism: e.g., García Márquez, *One Hundred Years of Solitude*; Rushdie, *Midnight's Children*

Indian-English fiction: e.g., a novel by Mulk Raj Anand/Raja Rao/R.K. Narayan/Anita Desai/Kamala Markandeya/ Salman Rushdie/Amitav Ghosh/Arundhati Roy

Fiction from other new literatures in English: e.g., a novel by Naipaul/Atwood/Patrick White

Short Stories: up to 2 units of the cluster/paper may comprise short stories, from various periods and countries.

Popular fiction: one unit of the cluster/paper may be devoted to popular fiction from among the genres specified below under the optional cluster/paper on Popular Literature.

(b) Background Reading:

10-15 units from the titles and categories above not included among the core texts for close study.

**CLUSTER/PAPER - IV: CHOICE B
NON-FICTIONAL PROSE**

In view of the range and variety of non-fictional prose, the texts for close study in this cluster/paper may either

(a) be divided into two or three sections, each consisting of 4-5 units from a specific type or category such as those listed below; or

(b) consist of a total of 8-10 units as in Clusters/Papers I-III above, covering a range of types, contexts and backgrounds.

There should also be a body of 10-15 units for background reading, divided between the types or categories chosen.

Texts not originally written in English are to be read in English translation.

BIOGRAPHY AND AUTOBIOGRAPHY: Possible items

Plutarch, *Lives*

Augustine, *Confessions*

Thomas More, *Life of Pico della Mirandola*

Vasari, *Life of Michelangelo* (and/or other selections from *Lives of the Artists*)

Fulke Greville, *Life of Sir Philip Sidney*

Boswell, *Life of Dr Johnson* (selections)

Benjamin Franklin, *Autobiography*

Rousseau, *Confessions*

Newman, *Apologia pro Vita Sua*

Yeats, *Autobiographies*

Strachey, *Eminent Victorians*

Gandhi, *The Story of My Experiments with Truth*

Nehru, *Autobiography*

Nirad C. Chaudhuri, *The Autobiography of an Unknown Indian*

Kamala Das, *My Story*

Sally Morgan, *My Place*

POLITICAL AND SOCIAL WRITINGS: Possible items

Plato, *Republic* Bks. II, X

Chanakya, *Arthashastra* (selections)

Cicero, selected speeches

Erasmus, *Colloquies* (selections)

Machiavelli, *The Prince*

Bacon, *Essays* (selections)

Hobbes, *Leviathan*

Swift, *A Modest Proposal*

Montesquieu, *Persian Letters*

Goldsmith, *The Citizen of the World*

Burke, *The Impeachment of Warren Hastings* or *On Conciliation with America*

Paine, *The Rights of Man*

Rousseau, *The Social Contract*

Wollstonecraft, *A Vindication of the Rights of Women*

Mill, *On Liberty; On the Subjection of Women*

Arnold, *Culture and Anarchy*

Ruskin, *Unto This Last*

Marx and Engels, *Communist Manifesto*

Marx, *Capital* (selections)

Lenin, selected writings

Selected political writings of e.g., Gandhi/Tilak/Gokhale/Nehru/Subhaschandra Bose/
Ambedkar

Selected speeches of e.g., Lincoln/Churchill/Nehru/Martin Luther King

PHILOSOPHICAL WRITINGS: Possible items

Selections from the Upanishads

Plato, Selected dialogue(s)

Cicero, selections from philosophical texts

Seneca, selections from philosophical texts

Marcus Aurelius, *Meditations*

Augustine, Selections from *The City of God*

Pico della Mirandola, *Oration on the Dignity of Man*

Erasmus, selections from the *Colloquies*

Montaigne, Selections from the *Essays*

Bacon, *Novum Organum* or *The Advancement of Learning*

Browne, *Religio Medici*

Pascal, Selections from *Pensées*

Locke, *An Essay concerning Human Understanding*

Vico, *The New Science*, Book II ('Poetic Wisdom')

Berkeley, Hume: Selections

Carlyle, *Sartor Resartus*

Emerson, selections

Thoreau, *Walden*
 Schopenhauer, selected essays
 Nietzsche, *Thus Spake Zarathustra* or *Beyond Good and Evil*
 Selected writings of Vivekananda/Sri Aurobindo/Annie Besant
 Tagore, *The Religion of Man*
 Bertrand Russell, selected writings
 Sartre, *On Being and Nothingness*
 Isaiah Berlin, selected writings
 Karl Popper, *One-Dimensional Man*
 J. Krishnamurthy, selected writings
 R. Pirsig, *Zen and the Art of Motorcycle Maintenance*

HISTORICAL WRITINGS: Possible items

Thucydides, Selections
 Livy, Selections
 Clarendon, *The History of the Great War*
 Gibbon, *The Decline and Fall of the Roman Empire* (selections)
 Vico, *The New Science* Book I
 Carlyle, *The French Revolution* (selections)
 Burckhardt, *The Civilization of the Italian Renaissance* (selections)
 Tawney, *Religion and the Rise of Capitalism*
 Winston Churchill, selections from *The Second World War* and/or *A History of the English-Speaking Peoples*
 Nehru, selections from *Glimpses of World History* or *The Discovery of India*
 G. Trevelyan, a selection from his works on Garibaldi
 A. Toynbee, selections from *A Study of History*
 L. Namier, selections
 F. Braudel, selections from *On History* (tr. S. Matthews, Chicago UP, 1980)
 R. Cobb, selections from his works on French history
 S. Schama, *Citizens: A Chronicle of the French Revolution* (Viking, London, 1989)
 Hayden White, *Metahistory: The Historical Imagination of Nineteenth-Century Europe* (Johns Hopkins UP, Baltimore, 1973)
 M. Foucault, selections from *The Archaeology of Knowledge* and *The Order of Things*
 E. la Roy Ladurie, *Montaillou* (tr. B. Bray, Penguin, Harmondsworth, 1980)
 T. Zelden, *An Intimate History of Humanity* (Sinclair-Stevenson, London, 1994)

ESSAYS: Possible items

Plutarch, *Moralia* (selections)

Montaigne, *Essays* (selections)

Bacon, *Essays* (selections)

Abraham Cowley, selected essays

Addison and Steele, selections from the *Spectator* and the *Tatler*

Dr Johnson, selections from the *Idler* and the *Rambler*

Lamb, selections from *Essays of Elia* and *Last Essays of Elia*

Hazlitt, selected essays

Macaulay, selected essays

The 19th and early 20th-century personal essay: selections from, e.g., Stevenson/Lynd/ 'Alpha of the Plough'

Bertrand Russell, selected essays

Tagore, *Creative Unity* (selections)

Graham Greene, selected essays

Isaiah Berlin, selected essays

Umberto Eco, selected essays

[This section can be extended to cover other short prose writings, e.g., by Swift, Ruskin or Arnold.]

Other areas that this cluster/paper might cover are (a) Travel writings; (b) Scientific writings; (c) Political and social commentary; (d) Writings on gender issues; (e) Writings on nature and ecology; (f) Criticism of arts other than literature.

Literary criticism should be excluded, as it is being covered in Cluster/Paper VI below.

CLUSTER/PAPER - V: CHOICES A & B**Study of a genre (for Choice A)****Study of a period (for Choice B)**

As in Papers I-IV above, Choices B and A respectively, modified to allow only 75% credit.

Textual, editorial and bibliographical skills: The following skills might be considered. Much of the instruction will have to be conducted in the classroom on a practical basis. For items (a) to (c), a standard stylesheet (e.g., of the Modern Language Association of America (MLA) or

Modern Humanities Research Association) may be followed. Reference may be made to guides such as the *MLA Handbook for Writers of Research Papers* or the *New York Public Library Writer's Guide to Style and Usage*.

- (a) Documentation of references and composition of footnotes
- (b) Stylesheet practice
- (c) Correction and copy-editing of texts
- (d) Rudiments of textual criticism. Recommended for reference: D.C. Greetham, *Textual Scholarship: An Introduction* (Garland Publishing, Hamden, 1994) and James Thorpe, *Principles of Textual Criticism* (Huntington Library, San Marino, 1972)
- (e) Rudiments of book production and publication: editions, reprints etc. How to gather publication details of a book.
- (f) Consulting bibliographies and library catalogues 25% credit

CLUSTER/PAPER VI: CHOICES A & B CRITICAL THEORY

(May also include a component of classical Indian theory)

N.B.: Critical theory should not be studied only from secondary sources. At least one or two key texts should be read as the basis for an understanding of each theory. Sample texts have been suggested below.

Classical European theory: Selected texts from Plato, Aristotle, Cicero, Horace and/or Longinus from D.A. Russell & M. Winterbottom (eds.), *Ancient Literary Criticism* (Oxford UP, 1972). Aristotle's *Poetics* may be studied in detail.

Classical Indian theory: Selections from, e.g., Bharata's *Natyashastra*, Abhinavagupta's *Dhvanyaloka*, Visvanath's *Sahitya Darpana* and Rajashekhara's *Kavyamimamsa*, all of which are available in English translation.

Renaissance and Neoclassical theory: Selections from Minturno, Castelvetro, Cinthio and Tasso as found in A. H. Gilbert (ed.), *Literary Criticism: Plato to Dryden* (American Book Co., NY, 1940).

Representative English texts, e.g., Sidney's *An Apology for Poetry*, selected critical essays by Dryden, Pope's *An Essay on Criticism* and Johnson's *Preface to Shakespeare*. Boileau's *On the Art of Poetry* should also be considered.

Romantic and Post-Romantic theory: Selected texts from Lessing, Schiller and Fichte, as available in David Simpson (ed.), *The Origins of Modern Critical Thought* (Cambridge UP, 1988)

Selections from Wordsworth (Preface to *Lyrical Ballads*), Coleridge (*Biographia Literaria*), Shelley (*A Defence of Poetry*), Keats (letters), Ruskin (*Modern Painters*, *Stones of Venice*), Arnold (*Essays in Criticism*), Pater (*Appreciations*), Oscar Wilde (*Intentions*)

Modern and Post-modern theory: Texts, critics, schools and movements have been placed below singly or in groups as appropriate. They may be selected according to demand and expectation, but should include a fair proportion of continental theorists down to post-modern times.

Theory of Fiction: Henry James, *The Art of Fiction* and/or Preface to *Roderick Hudson*; V. Woolf, *Modern Fiction* and/or *Mr Bennett and Mrs Brown*

T.S. Eliot: selected pieces, e.g., 'Tradition and the Individual Talent', 'Hamlet', 'Dante', 'Baudelaire', 'What Is a Classic?'

American New Criticism: e.g., J.C. Ransom, a section from *The New Criticism*; Cleanth Brooks, an essay from *The Well-Wrought Urn*

Allied British criticism: e.g., I.A. Richards, a section from *Principles of Literary Criticism*; F.R. Leavis, selected essays from *Revaluation* and/or selected chapters from *New Bearings In English Poetry*; W. Empson, a section from *Seven Types of Ambiguity* or Ch.1 of *Some Versions of Pastoral*.

Marxist criticism: e.g., Lukács, a section from the early chapters of *The Historical Novel*; Raymond Williams, a section from *Marxism and Literature*; Pierre Macherey, a section from *A Theory of Literary Production* (or E. Balibar & P. Macherey, 'On Literature as an Ideological Form')

Bakhtin: a section from *The Dialogic Imagination* (for the concept of dialogism) and/or from *Rabelais and His World* (for the concept of the carnivalesque)

Structuralism: Saussure, a section from *Course in General Linguistics* (perhaps Part I, 'General Principles'); Jakobson, perhaps 'Linguistics and Poetics' and the discussion of metaphoric and metonymic modes in Jakobson & Halle, *Fundamentals of Language*, Barthes, a section or whole of *Writing Degree Zero* or *Myth Today* or *Introduction to the Structural Analysis of Narratives*

Poststructuralism: Derrida, 'On Différance' (*Margins of Philosophy*) and/or 'Plato's Pharmacy' (*Disseminations*); Foucault, 'The Order of Discourse'

Psychoanalytic criticism: Freud, extract from *The Nature of Dreams*; Lacan, *The Mirror Stage*, seminar on *The Purloined Letter*

Feminist criticism: a selection from E. Showalter (ed), *The New Feminist Criticism* (Pantheon, NY, 1985) or C. Belsey & J. Moore (ed.), *The Feminist Reader* (Macmillan, Basingstoke, 1989)

Postcolonialism: E. Said, a section from *Orientalism*; Homi J. Bhabha, 'Signs Taken for Wonders'

New Historicism/Cultural Materialism: selected pieces from S. Greenblatt and A. Sinfield

Semiotics: selected pieces from Umberto Eco

N.B. There are many anthologies offering selections of modern critical texts from both English and other languages: e.g., David Lodge (ed.), *Twentieth-Century Criticism and Theory: A Reader* (Longman, London, 1972) and *Modern Criticism and Theory: A Reader* (Longman, London, 1988); H. Adams & L. Searle (ed.), *Critical Theory since 1965* (Florida State University Press, Tallahassee); V.S. Seturaman (ed.) *Contemporary Criticism* (Madras: Macmillan, 1990). Other anthologies offer collections from earlier times, or from earlier times to the present: e.g., A.H. Gilbert, *Literary Criticism: Plato to Dryden* (see above) or R.C. Davis & L. Finkeld (ed.), *Literary Criticism and Theory: The Greeks to the Present* (Longman, NY, 1989). Reference may also be made to histories and handbooks such as W.K. Wimsatt & C. Brooks, *Literary Criticism: A Short History* (Alfred A. Knopf, NY, 1957); René Wellek, *A History of Modern Criticism (1955—)*; David Daiches, *Critical Approaches to Literature* (Longman, NY, 1956); T. Eagleton, *Literary Theory: An Introduction* (Blackwell, Oxford, 1983); A. Preminger, *Encyclopedia of Poetry and Poetics*, rev.edn.; S.K. De, *History of Sanskrit Poetics* (2nd edn., Firma KL Mukhopadhyay, Calcutta, 1960); V. & N. Raghavan, *An Introduction to Indian Poetics* (Macmillan, Madras, 1970); V.S. Seturaman (ed.) *Indian Aesthetics* (Madras: Macmillan, 1993).

CLUSTERS/PAPERS - VII - VIII: CHOICES A & B

Possible structures for many options are suggested below. Suggestions for other optional clusters/papers will be found among the general curricular structures given above. IN ALL CLUSTERS/PAPERS, WORKS NOT ORIGINALLY COMPOSED IN ENGLISH ARE TO BE READ IN ENGLISH TRANSLATION.

(c) EUROPEAN LITERATURE IN TRANSLATION, OF A PARTICULAR PERIOD

Suggested structures are given below for clusters/papers on Classical Literature, Renaissance Literature, and Modernist Literature, 1875-1945. Clusters/papers on other periods may be structured on the same model. The continental titles proposed as supplementary reading for Choice A, Clusters/Papers I-IV may also be considered for these optional papers.

CLASSICAL LITERATURE

(a) For close study: 4-5 units for a half cluster/paper, or 8-10 units for a full cluster/paper. The units should cover a range of genres and backgrounds. Possible items:

I. Classical texts

Homer, *Iliad* or *Odyssey* (whole or extracts)

Aeschylus, *Agamemnon* or the entire *Oresteia*; *Prometheus Bound*

Sophocles, *Oedipus Rex* or *Antigone* or *Oedipus at Colonus*

Euripides, *Medea* or *Hippolytus* or *Iphigenia in Aulis* or *Bacchae*

Aristophanes, *The Frogs* or *Lysistrata* or *The Birds*

Selected lyrics by Sappho and Alcaeus

Plato, selected dialogue(s)

Theocritus, selected Idylls

Virgil, selections from Eclogues and Georgics; *Aeneid* (whole or extracts)

Catullus, selected lyrics

Horace, selections from Odes, Epodes, Satires

Ovid, selections from *Metamorphoses*, *Heroides* and/or Elegies

Plautus, *The Ghost* or *Menaechmi*

Terence, *The Brothers*

Seneca, *Hercules Furens* or *Thyestes* or *Oedipus* or *Phaedra*

II. **Rewritings of classical texts, and works on classical models**

Milton, *Lycidas*; *Samson Agonistes*

Johnson, *London*; *Vanity of Human Wishes*

Arnold, *Merope*; *Empedocles on Etna*

Cocteau, *The Infernal Machine*

Sartre, *The Flies*

Eliot, *The Family Reunion*

Anouilh, *Antigone*

O'Neill, *Mourning Becomes Electra*

Walcott, *Omeros*

(b) Background reading: 6-8 units for a half paper, or 10-15 units for a full paper, from items not selected for special study from those listed above.

RENAISSANCE LITERATURE

- (a) For close study: 4-5 units for a half cluster/paper, or 8-10 units for a full cluster/paper. The units should cover a range of genres and backgrounds. Possible items:**

Pico della Mirandola, *Oration on the Dignity of Man*

Erasmus, *The Praise of Folly*; selections from *Colloquies* and *Adages*

More, *Utopia*

Machiavelli, *The Prince*; selections from *The Discourses*

Castiglione, *The Book of the Courtier* (whole or Book IV)

Vasari, selections from *Lives of the Artists*

Selected lyrics by Petrarch, Michelangelo, Ronsard, Tasso

Women's writings as in K.M. Wilson (ed.), *Women Writers of the Renaissance and Reformation* (Univ of Georgia P, Athens, Georgia, 1987): particularly Vittoria Colonna, Gaspara Stampa, Louise Labé. (There are also other anthologies of such material.)

Ariosto, *Orlando Furioso* (selections)

Tasso, *Jerusalem Delivered*; *Aminta*

Guarini, *The Faithful Shepherd*

Rabelais, *Gargantua and Pantagruel* (whole or one book)

Montaigne, selected essays

Cervantes, *Don Quixote*

Garnier, *Cleopatra* (trans. Mary Herbert)

Calderon, *Life Is a Dream* or *The Surgeon of His Honour*

Corneille, *The Cid*

- (b) Background reading: 6-8 units for a half paper, or 10-15 units for a full paper, from items not selected for special study from those listed above.**

MODERNIST LITERATURE, 1875-1945

N.B.: The chronological limits of the paper can be varied to yield other clusters/papers offering different perspectives on 20th-century literature.

- (a) For close study: 4-5 units for a half cluster/paper, or 8-10 units for a full cluster/paper. The cluster/paper may be confined to a single genre, or two genres chosen for two halves. Possible items:**

Drama:

A play by Ibsen

Strindberg, *Dream Play*

Capek Brothers, *The Insect Play*

Chekhov, *The Cherry Orchard* or *The Three Sisters* or *The Seagull* or *Uncle Vanya*

Pirandello, *Six Characters in Search of an Author* or *Henry IV*

A play by Brecht

García Lorca, *Blood Wedding*

Sartre, *The Flies*

Camus, *Caligula*

Ionesco, *Rhinoceros* or *The Bald Prima Donna* or *Amédée*

Beckett, *Endgame* or *Waiting for Godot*

Weiss, *Marat/Sade*

Anouilh, *Antigone*

Genet, *The Balcony* or *The Maids*

Dario Fo, *Accidental Death of an Anarchist*

Poetry:

Selected poems by, e.g., Mallarmé, Rimbaud, Valéry, Rilke, García Lorca, Mayakovsky, Blok, Pasternak, Neruda

Fiction:

Zola, *Germinal* or *Nana*

Short stories by Maupassant and Chekhov

Kafka, *The Trial* or *The Castle*

Thomas Mann, *The Magic Mountain*

Gide, *The Coiners* (*The Counterfeiters*) or *Strait Is the Gate*

Romain Rolland, *Jean Christoph* (one or more volumes)

Proust, *Swann's Way*

Robert Musil, *Jan Torless*

Gorky, *Mother*

Sholokhov, *And Quiet Flows the Don*

Nabokov, *Invitation to a Beheading*

- (b) Background reading: 6-8 units for a half paper, or 10-15 units for a full paper, from items not selected for special study from those listed above.**

(e) INTERDISCIPLINARY AREAS

Suggested structures are given below for a number of clusters/papers proposed under this rubric. It will be seen that they are differently structured, presenting a range of possibilities to suit the material in question. Other clusters/papers may be designed on similar or other appropriate models.

Clusters/papers on areas such as 'Literature and the Visual Arts', 'Literature and Theatre Arts' and 'Literature and Film' should be offered only where the institution has the appropriate equipment (projector, music system, VCP etc.) and accompanying audio or visual material (slides, illustrations, audio or video cassettes, CDs etc.). In certain clusters/papers (e.g., 'Literature and Theatre Arts'), provision should also be made for hands-on experience.

LITERATURE AND OTHER ARTS

(i) Literature and the Visual Arts

Possible topics for study are listed below. A half cluster/paper may incorporate 2-3 of these or similar items, and a full cluster/paper 5-6.

- (a) Gothic art and late medieval European literature
- (b) Leonardo's *Il Paragone*
- (c) Michelangelo's art in conjunction with his poems and letters
- (d) Landscape art and nature-poetry
- (e) Romantic art and Romantic painting (Delacroix, Fuseli, Turner)
- (f) William Blake: the convergence of his poetry and painting
- (g) Pre-Raphaelite poetry and painting
- (h) Impressionist/Post-impressionist painting and Symbolist poetry

- (i) Surrealist poetry and painting
- (j) Expressionism
- (k) Portrait-painting and ideas of self and personality
- (l) The representation of the artist in fiction:
 - (i) based on actual lives: Maugham, *The Moon and Sixpence*; Stone, *Lust for Life* and *The Agony and the Ecstasy*
 - (ii) fictional narratives: Joyce Cary, *The Horse's Mouth*; Patrick White, *The Vivisector*

Reference should be made to the work of art critics and iconologists such as Lessing, *Laokoon*, Ruskin, Pater, Croce, Edgar Wind, Erwin Panofsky, Heinrich Wölfflin, Ernst Gombrich, Rudolf Wittkower, Adrian Stokes, and works such as Worringer's *Empathy and Abstraction* and T.E. Hulme's *Speculations* (Kegan Paul, London, 1924).

(ii) Literature and Theatre Arts

A half cluster/paper may confine itself to parts of the first two sections. A full cluster/paper should comprise all three.

I. History: survey of world theatre in selected periods.

Ancient Greek and Roman theatre; Sanskrit theatre; Chinese theatre; Japanese theatre; medieval European drama-cycles; the theatre of the English Renaissance; the theatre of the Spanish 'golden age'; French neoclassical theatre; the theatre of German classicism and Romanticism; realistic and naturalistic theatre; symbolist theatre; absurdist theatre; expressionist and political theatre; other modern Western theatre, Modern Indian theatre.

Suggested reference works: Glynne Wickham, *A History of the Theatre* (2nd ed., Phaidon, Oxford, 1992); Oscar Brockett, *History of the Theatre* (7th ed., Holt, Rinehart & Winston, NY, 1995)

II. Theory: selected readings

Aristotle, *Poetics*

Bharata, *Natyasastra*

Stanislavsky, *An Actor Prepares*

Artaud's 'Theatre of Cruelty'

Brecht's 'Epic Theatre'

Grotowski, *Towards a Poor Theatre*

Brook, *The Empty Space*

III. Practice

A project which may comprise any one of the following:

- (a) performance of a play
- (b) detailed review of a production seen by the students
- (c) artistic work on a hypothetical production, such as preparing a director's script from a printed original; set design; costume design
- (d) transcription of the performance text of a folk/traditional Indian play

(iii) Literature and Film

A full cluster/paper should take up all the areas cited below, or at least the first three. A half cluster/paper may confine itself to the first three areas, studied in brief with a smaller number of examples.

- I. Basic concepts: the cinematic image; aspects of mis-en-scène; editing styles
- II. The historical relation between film and literature; their interaction and mutual influence
- III. The adaptation of literature to film: theory and analysis.

[Possible case studies: Kurosawa, *Throne of Blood*, Orson Wells, *Macbeth*, Polanski, *Macbeth*; Kosintzev, *King Lear*; Pasolini, *Medea*; Pramathesh Barua, *Devdas*; Bimal Roy, *Devdas*; Satyajit Ray, *Pather Panchali* or *Charulata*; Guru Dutt, *Piyasaa*; A.J. Lerner, *My Fair Lady*; Kumar Shahani, *Char Adhyay*; Tapan Sinha, *Atithi*; Dev Anand, *The Guide*; Girish Karnad, *Samskara*; Dev Benegal, *English August*; *The Remains of the Day*; *Sila Nerangalil Sila Manithargal*; *Chemmeen*]

- IV. The relation of theatre to film: study of cinematic versions of theatrical texts.

[Possible case studies: the Shakespeare films noted above.]

LITERATURE AND GENDER

I. Theory: possible texts to consider

Wollstonecraft, *A Vindication of the Rights of Woman*

Mill, *On the Subjection of Women*

Engels, *Origins of the Family, Property and the State*

Woolf, *A Room of One's Own*

Simone de Beauvoir, *The Second Sex*

Kate Millett, *Sexual Politics* (Avon, NY, 1970)

Toril Moi, *Sexual/Textual Politics* (Methuen, London, 1985)

Mary Jacobus, *Reading Women: Essays in Feminist Criticism* (London, 1986)

bell hooks, *Ain't I a Woman: Black Women and Feminism* or *Feminist Theory: From Margin to Center* (South End Press, Boston, 1989)

Alice Walker, *In Search of Our Mother's Gardens* (Harcourt, NY, 1983)

Hélène Cixous, *The Laugh of the Medusa* (tr. K. & P. Cohen: variously reprinted)

H. Cixous & K. Clément, *The Newly Born Woman* (tr. B. Wing, Univ. of Minnesota P, Minneapolis, 1986)

Luce Irigaray, *This Sex Which Isn't One* (tr. C. Porter, Cornell UP, 1985)

Nawal el Sadani, *The Hidden Face of Eve*

Collections of theoretical texts are to be found in

Mary Jacobus (ed.), *Women Writing and Writing about Women* (Barnes & Noble, NY, 1979)

Elaine Showalter (ed.), *The New Feminist Criticism* (Pantheon, NY, 1985)

C. Belsey & J. Moore (ed.), *The Feminist Reader* (Macmillan, Basingstoke, 1989)

II. Texts. Possibilities:

Selected texts from K.M. Wilson (ed.), *Medieval Women Writers* (Univ. of Georgia Press, Athens, 1984)

Selected texts from K.M. Wilson (ed.), *Women Writers of the Renaissance and Reformation* (Univ. of Georgia Press, Athens, 1987)

Selected texts from K.M. Wilson (ed.), *Women Writers of the Seventeenth Century* (Univ. of Georgia Press, Athens, 1987)

Katherine Philips, selected poems

Aphra Behn, selected works

Charlotte Brontë, *Jane Eyre* read with Jean Rhys, *Wide Sargasso Sea*

George Eliot, *The Mill on the Floss*

Woolf, *To the Lighthouse* or *Orlando*

Selected poems by, e.g., Emily Brontë, Charlotte Mew, Christina Rossetti, Emily Dickinson, Sylvia Plath, Judith Wright, Gwendolyn Brooks, Anne Sexton, Evaan Boland

Doris Lessing, *The Golden Notebook*

Toni Morrison, *Beloved*

Charlotte Perkins Gilman, 'The Yellow Wallpaper'

Kate Chopin, *The Awakening*

Margaret Atwood, *The Handmaid's Tale* or *Surfacing*

Michelle Roberts, *Daughters of the House* or *The Book of Mrs Noah*

Margaret Drabble, *Waterfall*

Marsha Norman, *'night Mother*

Charlottle Keatley, *My Mother Said I Never Should*

Maria Fornes, *Fefu and Her Friends*

.

Selected texts from S. Tharu & K. Lalita (ed.), *Women Writing in India* (2 vols., Oxford UP, 1991-93)

Early autobiographies and other writings by 19th-century Indian women, e.g., Pandita Ramabai, Rassundari, Binodini Dasi

Tagore, *The Home and the World* or *Tapati*

Sharatchandra Chatterjee, *The Final Question*

Anita Desai, *Fire on the Mountain*

Kamala Markandeya, *Nectar in a Sieve*

Shashi Deshpande, *That Long Silence*

Selected works in translation by Ismat Chughtai/Amrita Preetam/Qurratulain Hyder/Mahasweta Devi

Kamala Das, *My Story*

Bapsi Sidhwa, *The Bride*

'Ambai', short stories

Manjula Padmanabhan, *Lights Out*

III. Study of other texts, especially male-written texts, from a feminist angle.

LITERATURE AND SCIENCE

A half cluster/paper may comprise one of the two areas below; a full cluster/paper may comprise both.

I. Literature and scientific thought. Possible texts and topics:

Plato, *Timaeus*

Lucretius, *On the Nature of Things*

Bacon, *Novum Organum* and *The Advancement of Learning* in conjunction with *Essays*

The history of the Royal Society and 18th-century prose (possibly in conjunction with Swift, *Gulliver's Travels* Book III)

Darwin, *The Origin of Species* in conjunction with Tennyson, *In Memoriam*

Lamarck's theories in conjunction with Butler, *Erewhon* and Shaw, *Man and Superman*

Wells, *A Modern Utopia* in conjunction with Huxley, *Brave New World*

C.P. Snow, F.R. Leavis and the 'Two Cultures' controversy

The literature of the computer: e.g., W. Gibson, *Neuromancer*; Umberto Eco, *Foucault's Pendulum*; Amitav Ghosh, *The Calcutta Chromosome*

Recommended reading:

T.R. Henn, *The Apple and the Spectroscope* (Methuen, London, 1963)

II. Science Fiction. Possibilities:

M. Shelley, *Frankenstein* (possibly read with Brian Aldiss, *Frankenstein Unbound*)

Works by Poe

Works by Jules Verne

Conan Doyle, *The Lost World* and/or other Professor Challenger stories

Works by H.G. Wells

Olaf Stapledon, *Sirius*

Works by John Wyndham/J.G. Ballard/Brian Aldiss/Arthur C. Clarke/Isaac Asimov/ Michael Crichton/Michael Moorcock

Carl Sagan, *Contact*

Ursula Le Guin, *The Left Hand of Darkness*

W. Gibson, *Neuromancer*

Stanislaw Lem, *Solaris*

Amitav Ghosh, *The Calcutta Chromosome*

Reference: B. Aldiss, *Billion Years' Spree*

LITERATURE, PSYCHOLOGY AND PSYCHOANALYSIS

The course may be oriented towards either psychology or psychoanalysis; or it can be divided into two halves treating of the two areas.

I. Theory. Possible items:

Burton, *The Anatomy of Melancholy*, in relation to treatments of melancholy in Renaissance drama and other works

Shaftesbury in relation to the literature of Sensibility

Hartley Coleridge: philosophical writings on association and imagination, in relation to the poetry of Wordsworth and Coleridge

William James, *Principles of Psychology* in relation to the stream-of-consciousness novel

Freud, selections from *Mourning and Melancholia*; 'Psychopathic Characters on the Stage', 'Dostoevsky and Parricide'; 'The Theme of the Three Caskets'; 'Humour'; 'Creative Writers and Day-Dreaming'; 'Some Character-Types Met with in Psycho-analytic Works'

Jung, selection from *Memories, Dreams, Reflections*

Ernest Jones, *Hamlet and Oedipus*

I.A. Richards, *Principles of Literary Criticism*, ch.1.

Lacan, *The Mirror Stage*; seminar on *The Purloined Letter*; 'Antigone between Two Deaths' (in *Ethics of Psycho-analysis*); 'Desire and the Interpretation of Desire in *Hamlet*' (to be found in S. Selman ed., *Literature and Psychoanalysis*, Johns Hopkins UP, 1982); 'Metaphor/Metonymy' (to be found in *Ecrits: A Selection*)

H. Cixous & K. Clément, *The Newly Born Woman* (tr. B. Wing, Univ. of Minnesota P, Minneapolis, 1986)

Luce Irigaray, *This Sex Which Isn't One* (tr. C. Porter, Cornell UP, 1985)

Reference:

M. Bodkin, *Archetypal Patterns in Poetry* (Oxford UP, 1934)

G. Hartman, *Psychoanalysis and the Question of the Text* (Johns Hopkins UP, 1978)

- M.A. Skura, *The Literary Use of the Psychoanalytic Process* (Yale UP, 1981)
 S. Felman, *Psychoanalysis and Literature* (Johns Hopkins UP, 1982)
 E. Wright, *Psychoanalytic Criticism: Theory in Practice* (Methuen, London, 1984)
 J. Mitchell, *Psychoanalysis and Feminism* (Vintage, NY, 1925)

II. Texts. Possible items:

- Aeschylus, *Oresteia*
 Sophocles, *Oedipus Rex; Electra*
 Euripides, *Hippolytus; Medea*
 Shakespeare, *Henry IV; Hamlet*
 Racine, *Phèdre*
 Diderot, *Rameau's Nephew*
 Shelley, *The Cenci*
 Browning, selected dramatic monologues
 Emily Brontë, *Wuthering Heights*
 Poe, 'The Purloined Letter'
 Ibsen, *Rosmersholm*
 Strindberg, *Dream Play*
 Lawrence, *Sons and Lovers*
 The stream-of-consciousness novel (sample excerpts, or a simple novel like Woolf, *Mrs. Dalloway*)
 Sample passages from *Finnegan's Wake*
 T.S. Eliot, *The Family Reunion*
 O'Neill, *Mourning Becomes Electra; Desire under the Elms; The Hairy Ape*

LITERATURE AND PHILOSOPHY

Possible items

- Plato, *Phaedrus; Ion; Republic* Book X
 Lucretius, *On the Nature of Things*

- Dante, *The Divine Comedy* (selections, or one entire book such as the *Inferno*)
- Pico della Mirandola, *Oration on the Dignity of Man*, read with Marlowe, *Doctor Faustus*
- Plato, *Symposium*, read with Castiglione, *The Book of the Courtier* Book IV & Spenser, *Four Hymns*
- Browne, *Religio Medici*
- Pope, *Essay on Man*
- Voltaire, *Candide* with Johnson, *Rasselas*
- Blake, selected poems with relevant occult texts
- Rousseau, *Emile*
- Wordsworth, *The Prelude* (selections) read with Coleridge, *Biographia Literaria* (selected chapters)
- Kierkegaard, *Fear and Trembling* read with Ibsen, *Brand*
- Nietzsche, *The Birth of Tragedy; Beyond Good and Evil / The Genealogy of Morals*
- Dostoevsky, *Crime and Punishment*
- Bergson, *Creative Evolution* read with Butler, *Erewhon* & Shaw, *Man and Superman*
- Yeats, selected poems read with *The Vision* and relevant occult texts
- Bertrand Russell, short stories
- Debate between Leavis and Wellek in *Scrutiny*
- Sartre, *Existentialism and Humanism* and/or *On Being and Nothingness* read with *Nausea*, *No Exit* and/or *The Flies*
- Camus, *The Myth of Sisyphus* read with *The Outsider* and *The Plague*
- Tagore, selected poems read with selected Upanishadic texts and/or *The Religion of Man*
- Sri Aurobindo, selected poems read with his philosophical writings
- Raja Rao, *The Serpent and the Rope*

Recommended reading

- T.S. Eliot, 'Dante'
- Iris Murdoch, *The Fire and the Sun: Why Plato Banished the Artists* (Oxford UP, 1977)
- Derrida, *The Margins of Philosophy* (tr. A. Bass, Harvester Press, Brighton, 1982)
- Kathleen Nott, *The Emperor's Clothes* (Indiana UP, Bloomington, 1958)

POPULAR LITERATURE

I. Theory and History. Possible texts:

W. Benjamin, 'The Work of Art in an Age of Mechanical Reproduction', *Illuminations* (tr. J. Arendt, Harcourt, Brace & World, NY, 1968)

H. M. McLuhan, *The Gutenberg Galaxy* (Univ of Toronto P, 1962)

“ *Understanding Media* (McGraw-Hill, NY, 1964)

R. Barthes, *Mythologies* (tr. A. Lavers, Granada, St Albans, 1973)

P. Burke, *Popular Culture in Early Modern Europe* (Temple Smith, London, 1978)

T. Adorno, *The Culture Industry* (Routledge, London, 1991)

P. Bourdieu, *The Field of Cultural Production* (Polity Press, Cambridge, 1993)

B. Waites *et al.* (ed.), *Popular Culture, Past and Present: A Reader* (Croom Helm, London, & Open UP, 1982)

T. Bennett (ed.), *Popular Television and Film: A Reader* (British Film Inst. & Open UP, 1985)

T. Bennett *et al.* (ed.), *Popular Culture and Social Relations* (Open UP, Milton Keynes, 1986)

R. Collins (ed.), *Media, Culture and Society: A Critical Reader* (Sage, London, 1986)

C. MacCabe (ed.), *High Theory/Low Culture* (Manchester UP, 1986)

J. Collins, *Uncommon Culture: Popular Culture and Postmodernism* (Routledge, London, 1989)

J. Fiske (ed.), *Understanding Popular Culture* (Unwin Hyman, Boston, 1989)

J. Carey, *The Intellectuals and the Masses* (Faber, London, 1992)

A. Berger, *Popular Culture Genres: Theories and Texts* (Sage, London, 1992)

D. Strinati, *An Introduction to Theories of Popular Culture* (Routledge, London, 1995)

II. Texts/topics/genres. Possibilities:

The ballad: original folk and popular ballads, and later imitations

The song lyric down the ages

The picaresque novel: *Lazarillo di Tormes*; Nashe, *The Unfortunate Traveller*; Greene, Repentance pamphlets; Defoe, *Moll Flanders*; Smollett, *Roderick Random*; Le Sage, *Gil Blas*

The popular Gothic novel: Lewis, *The Monk*; Maturin, *Melmoth the Wanderer*; works by Le Fanu; Stoker, *Dracula*

Detective fiction: Poe; Wilkie Collins; Conan Doyle and his contemporaries; Agatha Christie and her British contemporaries; the American school (Dashiell Hammett, Raymond Chandler etc.)

The thriller: British thrillers and spy fiction from Edgar Wallace to Len Deighton and John Le Carré; the contemporary American thriller (Lawrence Sanders, Stephen King etc.)

Popular romantic fiction: Mills and Boone romances; Harlequin romances; Barbara Cartland

Humour: British humour from P.G. Wodehouse to Tom Sharpe; American humour (Thurber, Dorothy Parker, Damon Runyan, Ogden Nash etc.)

The comic strip, comic books and cartoons

Children's literature

(f) MAJOR CRITICAL CONCEPTS, MOVEMENTS AND PHENOMENA.

Suggested syllabi are laid down below for some sample topics. Others may be constructed on the same model.

Petrarchism

Possible texts:

The early Italian lyric including Dante's *The New Life*

Petrarch's love-poetry: complete English translation available in R.M. Durling, *Petrarch's Lyric Poetry* (Harvard, 1976)

Selection of Italian and French love-poetry of the Renaissance as available in the *Penguin Books* of Italian and French poetry

Women's love-poetry as available in K.M. Wilson (ed.), *Women Writers of the Renaissance and Reformation* (Univ of Georgia P, Athens, 1987)

The English Renaissance love-sonnet: Wyatt, Surrey, Sidney, Spenser, Shakespeare, Drayton

Other English Renaissance love-poetry as available in anthologies such as *Penguin Book of Renaissance Verse*, *New Oxford Book of Sixteenth-Century English Verse* etc.

Donne, *Songs and Sonnets*

Aftermath of Petrarchism: Pope, *Eloisa to Abelard*; Burns; Shelley; E.B. and Robert Browning

Recommended reading

J.W. Lever, *The Elizabethan Love-Sonnet* (Methuen, London, 1956)

- J.B. Broadbent, *Poetic Love* (London, 1964)
 L. Foster, *The Icy Fire* (Cambridge UP, 1969)
 W.J. Smith, *The Metaphysics of Love* (Cambridge UP, 1985)
 H., Dubrow, *Echoes of Desire* (Cornell UP, 1995)

Neoclassicism

I. Basic theoretical texts. Possible items:

- Aristotle, *Poetics*
 Cicero, selected rhetorical texts
 Sidney, *An Apology for Poetry*
 Selections from Minturno and Castelvetro in A.H. Gilbert (ed.), *Literary Criticism: Plato to Dryden* (American Book Co., NY, 1940)
 Boileau, *The Art of Poetry*
 Dryden, *An Essay on Dramatic Poesy, The Original and Progress of Satire*
 Swift, *The Battle of the Books*
 Pope, *An Essay on Criticism*
 Johnson, *Preface to Shakespeare*
 Lessing and Winckelmann, selections in *German Literary and Aesthetic Criticism* (Cambridge University Press)

II. Illustrative texts. Possible items:

- Jonson, *Sejanus*
 Corneille, *The Cid*
 Racine, *Phèdre* or *Andromache*
 Milton, *Samson Agonistes*
 Dryden, *Absalom and Achitophel*
 Pope, *Satires and Epistles*
 Johnson, *London, The Vanity of Human Wishes*
 Addison, *Cato*

Matthew Arnold, *Merope or Empedocles in Etna*

Recommended reading

Spingarn, *A History of Literary Criticism in the Renaissance*, 2nd edn. (Macmillan, NY, 1908)

G. Highet, *The Classical Tradition* (Oxford UP, 1949)

W.J. Bate, *The Burden of the Past and the English Poet* (Chatto & Windus, London, 1971)

R.M. Adams, *The Roman Stamp* (Univ of California P, 1974)

G. Pocock, *Boileau and the Nature of Neo-Classicism* (Cambridge UP, 1980)

Romanticism

I. Basic theoretical texts. Possible items:

Schiller, *On Naïve and Sentimental Poetry*

A.W. Schlegel, *Commentary on Shakespeare*

Wordsworth, Preface to *Lyrical Ballads*

Coleridge, *Biographia Literaria* (whole or selected chapters)

Shelley, *A Defence of Poetry*

Keats, selected letters

De Quincey, *Recollections of the Lakes and Lake Poets*

Delacroix, Journals

Turner, Journals and letters

II. Illustrative texts. Possible items:

The literature of sensibility and its critiques: Goethe, *Sorrows of Young Werther*; Sterne, *Tristram Shandy*; Mackenzie, *The Man of Feeling*; Austen, *Sense and Sensibility*

Rousseau, *The New Eloise*

Blake, Wordsworth, Coleridge, Shelley, Byron, Keats: selected poems. (Byron should be given an importance commensurate with his reputation and influence on the continent.)

Shelley, *Prometheus Unbound*

Scott, *Marmion; The Bride of Lammermoor*

Mary Shelley, *Frankenstein*

Peacock, *Nightmare Abbey*
 Emily Brontë, *Wuthering Heights*
 Heine, Hugo, Novalis, d'Annunzio: selected poems
 Chateaubriand, *Atala* or *René*
 Stendhal, *The Red and the Black*
 Manzoni, *The Betrothed*
 Poe, selected writings
 Swinburne and the aesthetes: selected writings
 Russian romanticism: selected works of Pushkin, Lermontov, Turgenev
 'The last Romantics': Yeats and associates

Recommended reading

I. Babbitt, *Rousseau and Romanticism* (Houghton Mifflin, Boston, 1919)
 A.O. Lovejoy, 'On the Discrimination of Romanticisms' (*PMLA* 39, 1924)
 Pater, 'Postscript' to *Appreciations*
 Grierson, 'Classical and Romantic'
 Herbert Read, *The True Voice of Feeling* (Faber, London, 1947)
 Wellek, *A History of Modern Criticism*, vol.2 (Yale UP, 1955)
 M.H. Abrams, *The Mirror and the Lamp* (Oxford UP, 1953); *Natural Supernaturalism* (Oxford UP, 1971)
 Paul de Man, *The Rhetoric of Romanticism* (Columbia UP, 1984)
 Harold Bloom, *The Ringers in the Tower* (Chicago UP, 1953); *The Visionary Company* (Faber, London, 1962)
 J. McGann, *The Romantic Ideology* (Chicago UP, 1983)
 M. Butler, *Romantics, Rebels and Reactionaries* (Oxford UP, 1981)

Realism and Naturalism

I. Theory, Possible texts:

Georg Lukács, *Studies in European Realism* (tr. E. Bone, Hillary Pub. Co., London, 1950); *The Historical Novel* (tr. H. & S. Mitchell, Merlin Press, London, 1962); *The Meaning of Contemporary Realism* (tr. J. & N. Mander, Merlin Press, London, 1962)

W. Silz, *Realism and Reality* (1954)

G.J. Becker (ed.), *Documents of Modern Literary Realism* (Princeton UP, 1963)

J.P. Stern, *On Realism* (Routledge and Kegan Paul, London, 1973)

J. Styan, *Modern Drama in Theory and Practice*, vol.1 (Cambridge UP, 1981)

Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India* (Oxford UP, 1985)

II. Illustrative Texts. Possible items:

(a) Fiction

Mrs. Gaskell, *North and South*

A novel by Dickens (e.g., *Bleak House*)

Thackeray, *Vanity Fair*

Gissing, *New Grub Street*

A novel by Balzac (e.g., *Père Goriot*)

Zola, *Germinal* or *Nana*

Maupassant, selected short stories

Twain, *Huckleberry Finn*

Tolstoy, *The Death of Ivan Illich*

Dostoevsky, *Crime and Punishment*

Turgenev, *Fathers and Sons*

Gorky, *Mother*

Sholokhov, *And Quiet Flows the Don*

Hacek, *The Good Soldier Schweik*

Thomas Mann, *Buddenbrooks*

A. Bennett, *The Old Wives' Tale*

J. Galsworthy, *The Man of Property*

Graham Greene, *Brighton Rock* or *The Heart of the Matter*

Steinbeck, *The Grapes of Wrath*

Hemingway, *A Farewell to Arms*

Robbe-Grillet, *Jealousy*

Beyond realism: Garcia Marquez, *One Hundred Years of Solitude* or *Love in the Time of Cholera*; Rushdie, *Midnight's Children*

(b) Drama

Ibsen, *Ghosts* or *The Doll's House*

Strindberg, *Miss Julie* or *The Father*

Chekhov, *The Cherry Orchard* or *The Three Sisters* or *The Seagull* or *Uncle Vanya*

Hauptmann, *Before Dawn* or *The Weavers*

Sean O'Casey, *The Shadow of a Gunman* or *Juno and the Paycock* or *The Plough and the Stars*

O'Neill, *The Iceman Cometh* or *Long Day's Journey into Night*

Osborne, *Look Back in Anger*

(g) OLD AND MIDDLE ENGLISH, MEDIEVAL EUROPEAN LITERATURE AND THE HISTORY OF THE ENGLISH LANGUAGE

Two or more of the above components may be used to constitute a full cluster/paper. At least two components, on a shorter scale, may constitute a half cluster/paper. It is suggested that Old English should not be studied in isolation from Middle English and/or the history of the English language.

Alternatively, the history of the English language may be studied along with the option on linguistics/stylistics (see below) as two parts of a full language-oriented cluster/paper.

I. Old English

The language to be studied with reference to Sweet, *Anglo-Saxon Primer*, 9th edn. rev. Norman Davis (Oxford UP, 1953) ; O.D. Macrae-Gibson, *Learning Old English* (Aberdeen UP, 4th edn., 1983) and/or B. Mitchell & F.C. Robinson, *A Guide to Old English*, (5th edn., Blackwell, Oxford, 1992).

Texts: selected pieces (to be read in the original) can be found in

Sweet, *Anglo-Saxon Reader*, rev. Dorothy Whitelock (Oxford UP, 1967)

Quirk, Adams & Davy, *Old English Literature: A Practical Introduction* (E Arnold, London, 1975)

B. Mitchell & F.C. Robinson, *A Guide to Old English* (Basil Blackwell, Oxford, 1986)

Students should be trained in detailed philological and critical commentary of passages as well as general critical study. They should also study other Old English works in full (including *Beowulf*, the Elegies and *Genesis B*) in modern English rendering.

II. Middle English: possible texts

The Owl and the Nightingale

Ancrene Wisse (extracts)

Other texts in K. Sisam (ed.), *Fourteenth-Century Verse and Prose* (Oxford UP, 1921)

Sir Gawain and the Green Knight or *Pearl*

Langland, *Piers Plowman*: selected portion. Suggested: B Text, Passus I-VII

Chaucer, *The Canterbury Tales* (selections not included in core paper) or *Troilus and Criseyde*

Selected lyrics from R.T. Davies (ed.), *Medieval English Lyrics*

Selected plays from the Mystery cycles

A Morality Play (e.g., *Everyman* or *Mankind*)

Malory: a section of the Works (e.g., *The Death of Arthur*)

III. Medieval European Literature: possible texts

Augustine, *Confessions*

Boethius, *The Consolation of Philosophy*

Nibelungelied

An Icelandic saga (suggested: *Njal's Saga* or *Laxdaela Saga*)

The Song of Roland

A romance by Chrétien de Troyes

The Quest of the Holy Grail (French Arthurian romance)

Dante, *The Divine Comedy* (selected cantos, or one complete book such as the *Inferno*)

Early Italian lyrics, including Dante's *The New Life* (D.G. Rossetti's translations, or the Penguin translation of *The New Life*)

Petrarch, selected lyric poetry (complete translation available in R.W. Durling, *Petrarch's Lyric Poems*); *The Ascent of Mount Ventoux*

Boccaccio, *Decameron* (selected tales)

IV. History of the English Language

The course should be studied with reference to sample texts from various periods to illustrate linguistic growth and change. A selection of such texts will be found in A.G. Rigg (ed.), *The English Language: A Historical Reader* (Appleton-Century-Crofts, NY, 1968). Alternatively, the teacher can prepare his/her own collection of passages. Students should also look at the texts in W.F. Bolton & D. Crystal (ed.), *The English Language* (2 vols., Cambridge UP, 1966-69)

Basic reference works:

B. Strang, *A History of English* (Methuen, London, 1970)

A.C. Baugh & T. Cable, *A History of the English Language* (4th edn., Routledge and Kegan Paul, London, 1993) - with workbook

R Burchfield, *The English Language* (Oxford UP, 1985)

D. Freeborn, *From Old English to Standard English* (Macmillan, London, 1992) - with workbook

Reference may be made as necessary to the following more specialized works:

M. Serjeantson, *A History of Foreign Words in English* (Routledge & Kegan Paul, London, 1935)

O. Jespersen, *A Modern English Grammar on Historical Principles* (G. Allen & Unwin, London, 1949-)

R. Quirk *et al.* (ed.), *A Grammar of Contemporary English* (Longman, London, 1972)

B. Strang, *Modern English Structure* (Edward Arnold, London, 1962)

B.B. Kachru (ed.), *The Other Tongue: English across Cultures* (Oxford UP, 1996)

(h) AMERICAN LITERATURE

- (a) For close study: 4-5 units for a half cluster/paper, or 8-10 units for a full cluster/paper. The units should cover a variety of genres, periods and backgrounds. Alternatively, they may focus on one genre for a half cluster/paper or two genres for a full one. Possible items:**

Poetry:

Selected poems by, e.g., Anne Bradstreet, Poe, Whitman, Emerson, Dickinson, Frost, Allen Tate, Wallace Stevens, Robert Lowell, Sylvia Plath, William Carlos Williams, Theodore Roethke, Langston Hughes, Ginsberg, Adrienne Rich, Gwendolen Brooks, Anne Sexton

Fiction:

Short stories by Poe, Hawthorne, O. Henry, Bret Harte, Updike

Stowe, *Uncle Tom's Cabin*

Hawthorne, *The Scarlet Letter* or *The House of the Seven Gables*

Melville, *Moby Dick* or *Billy Budd*

Mark Twain, *Huckleberry Finn*

James, a novel on the American-European encounter, e.g., *Daisy Miller*, *The Portrait of a Lady*, *The Wings of the Dove*, *The Ambassadors* or *The Golden Bowl*

Scott Fitzgerald, *The Great Gatsby* or *Tender Is the Night*

Faulkner, *The Sound and the Fury* or *Light in August*

Steinbeck, *The Grapes of Wrath*

Hemingway, *A Farewell to Arms* or *For Whom the Bell Tolls* or *The Old Man and the Sea*

Bellow, *Herzog* or *Humboldt's Gift*

Salinger, *The Catcher in the Rye*

Harper Lee, *To Kill a Mockingbird*

Barth, *Giles Goat-Boy*

Pynchon, *V* or *The Crying of Lot 49*

Updike, *Rabbit, Run*

Flannery O'Connor, *Wise Blood*

Zora Neale Hurston, *Their Eyes Were Watching God*

Alice Walker, *The Color Purple*

Toni Morrison, *Beloved* or *The Bluest Eye*

Drama:

Eugene O'Neill, *Long Day's Journey into Night* or *The Iceman Cometh* or *Mourning Becomes Electra*

Tennessee Williams, *The Glass Menagerie* or *A Streetcar Named Desire*

Miller, *Death of a Salesman*

Albee, *The Zoo Story* or *Who's Afraid of Virginia Woolf?*

Ntozake Shange, *For Colored Girls*

Sam Shepard, *Buried Child*

Hellman, *Little Foxes*

Hansberry, *A Raisin in the Sun*

Lanford Wilson, *The Fifth of July*

David Manet, *Glengarry Glen Ross*

August Wilson, *Fences*

Non-Fictional Prose

Emerson, selected essays

Thoreau, *Walden*

William Carlos Williams, *In the American Grain*

Ellison, *Invisible Man*

- (b) Background reading: 6-8 units for a half paper, or 10-15 units for a full paper, from items not selected for special study from those listed above.**

(i) INDIAN WRITING IN ENGLISH

- (a) For close study: 4-5 items for a half cluster/paper, or 8-10 items for a full cluster/paper. The items should cover a variety of genres and periods. Alternatively, they may focus on one genre for a half cluster/paper or two genres for a full one.**

Again, some of this material may be linked to a study of Colonial and Postcolonial Literature (see below) as two parts of a single cluster/paper or two related clusters/papers.

Possible items:

Poetry:

Selected poems by Toru Dutt, Sri Aurobindo, Sarojini Naidu

Tagore, *Gitanjali* (English version)

Selected poems by, e.g., Nissim Ezekiel, P. Lal, Dom Moraes, A.K. Ramanujan, Kamala Das, Arun Kolatkar, Gieve Patel, Gauri Deshpande, Jayanta Mahapatra, Vikram Seth

Fiction:

Mulk Raj Anand, *Coolie* or *Two Leaves and a Bud*

Raja Rao, *Kanthapura*

K. Venkataramani, *Murugan, Tiller*

G.V. Desani, *All about H. Hatterr*

R.K. Narayan, *The Guide* or *The Man-Eater of Malgudi*

Bhabani Bhattacharya, *So Many Hungers* or *He Who Rides a Tiger*

Anita Desai, *In Custody*

Kamala Markandeya, *The Golden Honeycomb* or *Nectar in a Sieve* or *Nowhere Man*

Rushdie, *Midnight's Children*

Amitav Ghosh, *The Shadow Lines*

Rohinton Mistry, *Such a Long Journey*

Arundhati Roy, *The God of Small Things*

Drama:

Asif Currimbhoy, *Goa* or *The Doldrummers* or *The Dumb Dancer*

Mahesh Dattani, *Final Solutions* or *Tara*

Non-fictional prose:

Nehru, *The Discovery of India* (whole or selections); selected speeches

Tagore, selected English prose writings (e.g. *Nationalism*, *Creative Unity* or *The Religion of Man*, whole or selections)

S.Radhakrishnan, *Religion in a Changing World* (selections)

Nirad C. Chaudhuri, *The Autobiography of an Unknown Indian*

The Literature of Indo-European Encounters:

Kipling, *Kim*

Forster, *A Passage to India*

Edward Thompson, *An Indian Day*

John Masters, *Nightrunners of Bengal* or *Bhawani Junction*

Paul Scott, *Staying On*

Ruth Praver Jhabvala, *Esmond in India* or *Heat and Dust*

(b) Background reading: 6-8 units for a half paper, or 10-15 units for a full paper, from items not selected for special study from those listed above.

(k) NEW LITERATURES IN ENGLISH

Suggestions are put down below for clusters/papers on Australian, African and Caribbean literature in English. Similar clusters/papers can be prepared for English writing in other countries. It is also possible to make up a single cluster/paper consisting of works from various countries and regions; but in such cases, certain links - generic, thematic or historical - should be kept in mind.

Alternatively, the literature from Africa or the Caribbean may be linked to a study of Colonial and Postcolonial Literature, as two parts of a single cluster/paper or as two related clusters/papers.

Australian Literature

(a) For close study: 4-5 items for a half cluster/paper, or 8-10 items for a full cluster/paper. The items should cover a variety of genres and periods.

Many of the items suggested below will be found in Ken Goodwin and Alan Lawson (ed.), *The Macmillan Anthology of Australian Literature* (Macmillan, London, 1990). Other possible items can also be found there.

Possibilities:

Early responses to Australia:

Extracts from James Cook's journal

Mary Gilmore, 'Australia'

Henry Lawson, 'The Drover's Wife'

Extracts from the Ojanggal Song Cycle

Selected poems from Christopher Brennan, Hugh McCrae, A.D. Hope, Judith Wright, Bruce Beaver, Bruce Dawe, David Campbell, Peter Porter, R.D. Fitzgerald, James McAuley, Rosemary Dobson, Kenneth Slessor, Judith Rodrigues, Dymonna Cusak, Kylie Tennant, Michael Dransfield

Henry Handel Richardson (Ethel Florence Richardson): a novel from *The Fortunes of Richard Mahony*

Patrick White, *The Vivisector* or *Voss* or *Riders in the Chariot* or *The Tree of Man*

Thomas Keneally, *Bring Larks and Heroes*

Barbara Baynton, *Woman to Man*

David Malouf, *12 Edmonstone Street*

Kath Walker, *We Are Going*

Sally Morgan, *Daisy Corunna's Story*

Joseph Furphy, *Such is Life*

Randolph Stow, *The Bystander* or *The Haunted Land*

Sally Morgan, *My Place*

Selections from Kata Carenville, Colin Yuiele and/or Vichi Viidikaas

Alexander Buzo, *Norm and Ahmed*

Jack Hibbard, *A Stretch of the Imagination*

Ray Lawler, *Summer of the Seventeenth Doll*

Selected short stories by Henry Lawson, Frank Moorhouse, Patrick White, Peter Carey, Thea Astley, Elizabeth Jolley, Beverley Farmer, Patricia Wrightson, Frank Morehouse, Michael Wilding

- (b) Background reading: 6-8 units for a half paper, or 10-15 units for a full paper, from items not selected for special study from those listed above.**

African Literature in English

- (a) For close study: 4-5 items for a half cluster/paper, or 8-10 items for a full cluster/paper. The items should cover a variety of genres and periods. Possibilities:**

Poems by Dennis Brutus, Roy Campbell, Mongane Walely Serote, Oswald Mbuyiseni Mtshali, John Pepper Clark, Gabriel I.G. Okara, Christopher Okigbo, Wole Soyinka, Kofi Awoonor, Lenrie Peters, Okot p'Bitek

Chinua Achebe, *Things Fall Apart* or *No Longer at Ease* or *A Man of the People*

Wole Soyinka, *The Interpreters* or *Season of Anomy* (fiction)

Wole Soyinka, *A Dance of the Forests* or *Madmen and Specialists* or *Death and the King's Horseman* (drama)

Ngugi wa Thiong'o, *A Grain of Wheat* or *Petals of Blood* (fiction)

Ngugi wa Thiong'o, *Decolonising the Mind* (commentary)

Ngugi wa Thiong'o & Miceri Mugo, *The Trial of Dedan Kimathi*

Efua Sutherland, *Foriwa* or *The Marriage of Anansewa*

Alan Paton, *Cry, the Beloved Country*

Doris Lessing, *The Grass is Singing*
 Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*
 Amos Tutuola, *The Palm-Wine Drinkard*
 Elechi Amadi, *The Concubine*
 Nadine Gordimer, *Burger's Daughter* or *July's People*
 J.M. Coetzee, *Waiting for the Barbarians*
 Alex La Guma, *A Walk in the Night*
 Athol Fugard, *My Children! My Africa!* Or *Sizwe Bansi Is Dead*
 Franz Fanon, *The Wretched of the Earth* or *Black Skins, White Masks*
 Es'kia Mphahlele, *Down Second Avenue*

- (b) Background reading: 6-8 units for a half paper, or 10-15 units for a full paper, from items not selected for special study from those listed above.**

Caribbean Literature

- (a) For close study: 4-5 items for a half cluster/paper, or 8-10 items for a full cluster/paper. The items should cover a variety of genres and periods. Possibilities:**

Poems by, e.g., E.K. Braithwaite, Claude McKay, Andrew Salkey, Derek Walcott
 Jean Rhys, *Wide Sargasso Sea*
 V.S. Naipaul, *A House for Mr Biswas* or *The Mystic Masseur* or *The Minute Men*
 Orlando Patterson, *The Children of Sisyphus*
 George Lamming, *In the Castle of My Skin* or *Water with Berries* or *The Pleasures of Exile*
 Wilson Harris, *Palace of the Peacock* or *Companions of the Day and Night*
 Merle Hodge, *Crick Crack Monkey*
 Short stories by Jean Rhys, Roger Mais, Samuel Selvon, Shiva Naipaul, Wilson Harris
 Derek Walcott, *Omeros* or *The Dress* or *Monkey Mountain*
 Derek Walcott, *Dream* or *Henri Christophe* or *Drums and Colours* (plays)
 C.L.R. James, *Toussaint L'Ouverture*

- (b) Background reading: 6-8 units for a half paper, or 10-15 units for a full paper, from items not selected for special study from those listed above.**

(I) COLONIAL AND POSTCOLONIAL STUDIES

I. Theory. Possible texts:

- B. Ashcroft, G. Griffiths & H. Tiffin, *The Empire Writes Back* (Routledge, London, 1989)
 Ashcroft, Griffiths & Tiffin (ed.), *The Postcolonial Studies Reader* (Routledge, London, 1995)
- B. Anderson, *Imagined Communities* (Verso, London, 1983)
- Gayatri Chakravarty-Spivak, *In Other Worlds* (Methuen, London, 1987)
- Homi Bhabha, *Nation and Narration* (Routledge, London, 1990); *The Location of Culture* (Routledge, London, 1994)
- Aijaz Ahmed, *In Theory* (Verso, London, 1992)
- Harish Trivedi, *Colonial Transactions* (Papyrus, Calcutta, 1993)
- F. Barker, P. Hulme & M. Iversen, *Colonial Discourse/Postcolonial Theory* (Manchester UP, 1994)
- Mannoni, *Prospero and Caliban* (tr. P. Powesland, Methuen, London, 1956)
- George Lamming, *The Pleasure of Exile* (Michael Joseph, London, 1960)
- F. Fanon, *Black Skins, White Masks* (tr. C.L. Markman, Grove Press, NY, 1967); *The Wretched of the Earth* (tr. C. Farrington, Grove Press, NY, 1968); *Studies in a Dying Colonialism* (tr. H. Chevalier, Earthscan, London, 1989)
- A. Memmi, *The Colonizer and the Colonized*, (tr. H. Grenfeld, Earthscan, London, 1990)
- Edward Said, *Orientalism* (Routledge & Kegan Paul, London, 1978); *Culture and Imperialism* (Chatto & Windus, London, 1993)
- Ngugi wa Thiong'o, *Homecoming* (Heinemann, London, 1972); *Decolonizing the Mind* (James Currey, London, 1986); *Moving the Centre* (James Currey, London, 1993)
- Derek Walcott, Nobel Prize acceptance speech

II. Texts: possibilities

- Conrad, *Heart of Darkness*
- Forster, *A Passage to India*

Kipling, *Kim*
Orwell, *Burmese Days*
Edward Thompson, *An Indian Day*
Paul Scott, *Staying On*
George Lamming, *In the Castle of My Skin, Water with Berries*
Chinua Achebe, *Things Fall Apart* or *Arrow of God*
Ngugi wa Thiong'o, *Petals of Blood* or *A Grain of Wheat*
Doris Lessing, *The Grass is Singing*
Alan Paton, *Cry the Beloved Country*
Nadine Gordimer, *My Son's Story*
J.M. Coetzee, *Waiting for the Barbarians*
Dinabandhu Mitra, *The Indigo-Planting Mirror*
Letters of an Indian Judge to an English Gentlewoman
Gandhi, *The Story of My Experiments with Truth*
Tagore, *Gora; Quartet*
Premchand, *Karmabhumi*
R.K. Narayan, *Waiting for the Mahatma*
Raja Rao, *Kanthapura*
Mulk Raj Anand, *Coolie*
Rushdie, *Midnight's Children* or *Shame*
Shashi Tharoor, *The Great Indian Novel*
Amitav Ghosh, *The Glass Palace*

(m) LINGUISTICS AND STYLISTICS

LINGUISTICS

One of the following may be used as a basic textbook:

- D. Crystal, *Linguistics* (Penguin, Harmondsworth, 1971)
E.C. Traugott & M.L. Pratt, *Linguistics for Students of Literature* (Harcourt Brace, San Diego, 1980)

S.K. Verma & N. Krishnaswamy, *Modern Linguistics: An Introduction* (Oxford UP, 1989)

A. Akmajian, *An Introduction to Language and Communication* (4th edn., Prentice-Hall, NY, 1996)

Reference:

D. Crystal, *A First Dictionary of Linguistics and Phonetics* (André Deutsch, London, 1980)

Saussure, *Course in General Linguistics*, tr. W. Baskin (Philosophical Library, NY, 1959)

Sapir, *Language* (Harcourt, Brace & World, NY, 1921)

L. Bloomfield, *Language* (Holt, Rinehart & Winston, NY, 1933)

M. Halle & R. Jakobson, *Fundamentals of Language* (Mouton, The Hague, 1956)

H.A. Gleason, *An Introduction to Descriptive Linguistics* (Henry Holt, NY, 1956)

B. Strang, *Modern English Structure* (Edward Arnold, London, 1962)

C.F. Hockett, *A Course in Modern Linguistics* (Macmillan, NY, 1958)

F.P. Dinneen, *An Introduction to General Linguistics* (Holt, Rinehart & Winston, NY, 1967)

J. Lyons, *Introduction to Theoretical Linguistics* (Cambridge UP, 1968)

S. Ullmann, *Semantics* (Oxford UP, 1972)

R. Quirk *et al.* (ed.), *A Grammar of Contemporary English* (Longman, London, 1972)

Chomsky, *Reflections on Language* (Pantheon, NY, 1976). See also J. Lyons, *Chomsky* (Modern Masters series, Fontana/Collins, Glasgow, rev.edn., 1977).

B. Matilal, *The Word and the World: India's Contribution to the Study of Language* (Oxford UP, 1990)

S. Pinker, *The Language Instinct* (Penguin, Harmondsworth, 1994)

B.B. Kachru (ed.), *The Other Tongue: English across Cultures* (Oxford UP, 1996)

STYLISTICS. Possible textbooks/reference books:

L. Spitzer, *Linguistics and Literary History: Essays in Stylistics* (Princeton UP, 1948)

S. Chatman (ed.), *Literary Style: A Symposium* (Oxford UP, 1971)

G. Watson, *Literary English since Shakespeare* (Oxford UP, 1970)

G. Leech, *A Linguistic Guide to English Poetry* (Longman, London, 1969)

G. Leech & M. Short, *Style in Fiction* (Longman, London, 1981)

(n) ENGLISH LANGUAGE TEACHING

I. Theory and techniques. Possible textbooks/reference books:

- English Language Teaching Documents* (British Council, London, 1977)
- H.B. Allen (ed.), *Teaching English as a Second Language* (McGraw-Hill, NY, 1972)
- C.J. Brumfit, *Communicative Methodology in Language Teaching* (Cambridge UP, 1984)
- J. Carroll & P. Hall, *Make Your Own Language Tests: A Practical Guide to Writing Language Performance Tests* (Pergamon, Oxford, 1985)
- M. Celce-Murcia & L. McIntosh (ed.), *Teaching English as a Second or Foreign Language* (Newbury House, Rowley, Mass., 1979)
- J. Harmer, *The Practice of ELT* (Longman, London, 1983)
- K. Johnson, *Communicative Syllabus Design and Methodology* (Pergamon, Oxford, 1982)
- W. Littlewood, *Foreign and Second Language Learning* (Cambridge UP, 1984)
- W. Rivers, *Communicating Naturally in a Foreign Language; Speaking in Many Tongues* (Newbury House, Rowley, Mass., 1972)
- L. Smith (ed.), *English for Cross-Cultural Communication* (Macmillan, London, 1981)
- R. Quirk & H. Widdowson (ed.), *English in the World: Teaching and Learning the Language and Literatures* (Cambridge UP, 1985)
- R.K. Bansal, *Spoken English for India* (Orient Longman, Madras, 1972)
- V.V. Yardi, *Teaching English in India Today* (Parimal Prakashan, Aurangabad, 1977)
- N.S. Prabhu, *Second Language Pedagogy* (Oxford UP, 1987)
- R.J. Baumgardner (ed.), *South Asian English: Structure, Use and Users* (Oxford UP, 1996)
- T. Balasubramanian, *Introduction to English Phonetics* (Macmillan, Madras, 1985)

II. Practice:

The course should contain a component of practice teaching.

(o) TRANSLATION AND TRANSLATION THEORY

I. Theory. Possible texts:

- F.R. Amos, *Early Theories of Translation* (Columbia UP, 1973)

- S. Bassnett, *Translation Studies* (Methuen, London)
- R. Schulte & J. Biguenet (ed.), *Theories of Translation: an Anthology of Translations from Dryden to Derrida* (Chicago UP, 1992)
- Walter Benjamin, 'The Task of the Translator' (*Illuminations*)
- Derrida, 'Plato's Pharmacy' (*Disseminations*); 'Structure, Sign and Play in the Discourse of the Human Sciences' (*Writing and Difference*)
- George Steiner, *After Babel* (Oxford UP, 1975)
- T. Hermann (ed.), *The Manipulation of Literature* (Croom Helm, London, 1985)
- J.F. Graham (ed.), *Difference in Translation* (Cornell UP, 1985)
- S. Bassnett & A. Lefevre, *Translation, History and Culture* (Princeton UP, 1990)
- J. Holmes, J. Lambert & A. Lefevre (ed), *Literature and Translation* (Acco, Leuven, 1978)
- I. Even-Zohar, *Papers in Historical Poetics* (Porter Institute, Tel Aviv, 1968)
- H. Kittel & A.P. Frank, *Interculturality and the Historical Study of Literary Translation* (Erich Schmidt Verlag, Berlin, 1991)
- L. Venuti (ed.), *Rethinking Translation: Discourse, Subjectivity, Ideology* (Routledge, London, 1992)
- W. Radice & B. Reynolds (ed.), *The Translator's Art* (Penguin, Harmondsworth, 1987)
- A. Benjamin, *Translation and the Nature of Philosophy* (Routledge, London, 1989)
- P. Lal, *Transcreation* (Writers Workshop, Calcutta, 1996)
- S. Mukherjee, *Translation as Discovery* (Allied Publishers, Delhi, 1981)
- T. Niranjana, *Siting Translation* (Univ of California P, 1992)
- S. Chaudhuri, *Translation and Understanding* (Oxford UP, 1999)

II. Study and practice

The second part of the course should consist of the study of translations in relation to the original. For this purpose, works translated from the student's mother tongue, or from other languages known to him/her, should be studied alongside the originals.

In addition or alternatively, a study may be undertaken of a writer's translation of his own work (Tagore, Nabokov, Beckett); or of a body of translated pieces from/by various hands.

(p) THEORY AND METHODOLOGY OF COMPARATIVE LITERATURE

I. Theory. Possible texts:

- U. Weisstein, *Comparative Literature and Literary Theory* (tr. W. Riggan, Indiana UP, 1973)
- S. Praver, *Comparative Literary Studies: An Introduction* (Duckworth, London, 1973)
- N.P. Stallknecht & H. Franz, *Comparative Literature: Method and Perspective* (Southern Illinois UP, 1971)
- F. Jost, *Introduction to Comparative Literature* (Bobbs-Merrill, Indianapolis, 1974)
- A. Owen Allridge, *Comparative Literature: Matter and Method* (Illinois UP, 1964)
- C. Koelb & S. Noakes (ed.), *The Comparative Perspective on Literature* (Cornell UP, 1977)
- C.L Wrenn, *The Idea of Comparative Literature* (Modern Humanities Research Association, London, 1968)
- S. Bassnett, *Comparative Literature: A Critical Introduction* (Blackwell, Oxford, 1993)
- C. Guillén, *The Challenge of Comparative Literature*, tr. C. Franzer (Harvard UP, 1993)

II. Textual study

This part of the course should consist of a comparative study of texts from various languages. The material suggested for genre-based clusters/papers earlier in the MA curriculum may be adapted for this purpose.

(q) THE HISTORY OF THE BOOK

I. General Principles; Book Production and Bibliographical History

The course should cover the following areas:

Conceptual issues: orality, literacy and the printed book

Pre-history of the printed book; early book production; incunabula

Outline of printing techniques down the ages

Related matters of book production such as paper, binding, illustrations

The book trade: relations between authors and publishers; copyright

Readers and reception

New developments: the electronic book, on-line publishing and the Internet

Recommended reading:

L.P. Febvre & H.-J. Martin, *The Coming of the Book: The Impact of Printing 1450-1800* (tr. D. Gerard, Verso, London, 1976)

W.W. Greg, 'Bibliography - An Apologia' (in *Collected Papers*, Oxford UP, 1966)

R.B. McKerrow, *An Introduction to Bibliography for Literary Students* (Oxford UP, 1927)

Paul Gaskell, *A New Introduction to Bibliography* (Oxford UP, 1972)

S. Jennet, *The Making of Books* (Faber, London, 1967)

S. Steinberg, *Five Hundred Years of Printing* (3rd edn., Penguin, Harmondsworth, 1974)

E. Eisenstein, *The Printing Press as an Agent of Change* (Cambridge UP, 1979)

D.F. Mackenzie, *Bibliography and the Sociology of Texts* (British Library, London, 1986)

B.S. Kesavan, *A History of Printing and Publishing in India* (National Book Trust, Delhi, 1985-)

I. Illich & B. Sanders, *The Alphabetization of the Popular Mind* (Penguin, Harmondsworth, 1988)

J. McGann, 'The Rationale of Hypertext' (variously reprinted)

A. Manguel, *A History of Reading* (Flamingo, London, 1997)

A. McCleery & D. Finkelstein, *The Routledge Book History Reader* (Routledge, London, 2001)

II. Practice:

Students should be trained in the basics of book production by visits to, and contacts with, printing presses and publishing houses. (This should include a basic knowledge of paper sizes, fonts etc.) They should also be trained in analyzing the components of a printed book and deducing the history of its production and publication.

(r) MASS COMMUNICATION AND MEDIA STUDIES

Possible topics and areas of study are given below. A half cluster/paper may include 1-2, and a full one 2-4 of these areas.

1. History and theory. The institutions of mass communication through history. Codes of representation: 'reality', modes and forms of representation, ideologies of representation.

2. Journalism. The history of journalism (a) global; (b) Indian (with its role in the freedom movement and rise of nationalism). Rise of the daily newspaper. The tabloid. Rise of periodicals -their various kinds. Ownership patterns. News services and agencies. Electronic journalism. Journalistic skills: news-gathering, editing, leader-writing, feature-writing, reviews, interviews. Different kinds of journalistic style: according to subject, or to nature of publication.
3. Cinema. Basic concepts. The cinematic image. Mis-en-scène. Editing styles. Cinematic genres, Western and Indian. Spectatorship and reception: star function and fan culture. Popular film discourse in print and audio-visual media.
4. Recorded Music. Technological developments. Specificity and characteristics of recorded music. Sources: early forms, records, cassettes, CDs, videos, Internet. Recorded music on radio and television. Musical genres, markets and related cultures (classical, folk, film music, rock and pop, other genres. Forms of dissemination and their social functions.
5. Radio. History of radio broadcasting. Apparatus and technology. Types of programme, their nature and the techniques involved: music, sports broadcast, news, interviews, talks, community programmes; interactive programmes such as call-in sessions, talk shows, letters. Practical analysis of programmes.
6. Television. History of television broadcasting. Apparatus and technology. Specificities of television broadcasting: comparison with radio and cinema. The polysemy of the TV text: segmentation, flow and programming; intertextuality. Types of programme, their nature and the techniques involved. Television and the state. Television, consumerism and advertising. Practical analysis of programmes.
7. Advertising and mass publicity. History of advertising. Relationship between advertising and the development of capitalism. Advertising in the print media. Radio advertising. Visual and electronic media. Advertising texts and social psychology. Management practices.