

Optional English (Under CBCS Scheme-2016 onward)

Objectives

The primary objectives behind the Optional English programme offered through the Department are to

- a. open for the student a rich reading and thinking life through a wide-ranging exposure to literary texts in their contexts and to the ideas and debates that cluster around such texts.
- b. to lead the student to a lively awareness of the contexts for meaning in which literary and popular texts participate.
- c. To equip students with tools of analysis and an early orientation to research in their encounter with literary and popular texts
- d. and to ensure for the interested student the degree of competence that will equip them for a higher degree in the subject either in India or abroad.

Methodology

The Department uses an approach that combines both an acquaintance with the chronologies of traditional literary history and a thematic approach rather than an exclusively period-based approach in the choice of classroom readings and lectures.

Each semester will feature three modules—of which two are organised around linked themes, but different kinds of texts. While Module I will comprise traditional literary texts, Module II will bring together both contemporary texts that are situated in the realm of the popular. We hope thus to provide for the student a learning situation where the literary and the popular constantly illumine each other. The primary focus is on Literature in English, rather than English Literature and thus includes literary texts that arrive in the English-speaking world through translation.

The third module in each semester will provide a period-wise grounding in literary history.

Elaboration of objectives

The student will spend the first four semesters acquiring

- a. close reading skills
- b. a hands-on acquaintance with interpretative strategies
- c. familiarity with academic writing and its conventions
- d. familiarity with the basic concepts crucial to understanding standard literary forms such as the essay, the novel, poetry and drama.
- e. familiarity with the scholarship that has accumulated around specific literary texts/ popular narratives
- f. and a lively awareness of the debates and controversies that define the relationship between the literary and the popular, between the English-speaking world and the worlds beyond this world.

In the fourth semester, the student will be offered a truncated 3-credit course to accommodate the CBCS requirements. He/She will earn two credits through courses with other departments as mandated by the College CBCS Cell..

In the fifth and sixth semesters, the student will be offered an elective for concentrated study, in addition to a compulsory paper along the usual lines. The student is expected to make a researched presentation accompanied by a written submission in every semester and is encouraged to complete a research paper in the final year.

Evaluation

In addition to contact hours in the form of lectures, the student will spend two hours every week working on guided reading and writing tasks on the tutorial and research seminar model. While the normal contact hours will form the basis for the four credits that the student will earn, the quality of work produced during seminar hours will be crucial in earning the student one extra credit.

The internal assessment component of this programme shall arise from a Mid-Semester test, a reading/writing task in each semester, and a presentation, followed by an end-semester exam. The break-up between internal assessment and end-semester exam shall be of the order of 30%+ 70%.

Testing must reveal the student's familiarity with the texts/contexts studied and with the ideas and concepts explored through those texts. Since the emphasis is not on content-recall, but on testing actual learning, these questions must probe for such learning through debate and challenge. The student's comfort with strategies of interpretation must be tested through unseen passages that have some connection with the area of focus in each semester.

A possible question-paper model for all semesters, to be refined through the experience of repeated testing, and through deliberation on such experiences at successive Boards of Studies, is presented below.

- a. Annotation exercises/Context exercises: 20%
- b. Concept testing through debate/challenge: 30%
- c. Writing in response to an unseen passage: 25%
- d. Writing effort to connect unseen passage to texts studied: 25%

Modules for Optional English

	Literature	Popular Narratives	Literary History
Sem I Paper I 5 credits	What in the World?— A sampling of world literature	Non-fiction and The Graphic Novel	Beginning Literary History— Modern/Post- Modern/Post- Colonial/Post-Feminist
Sem II Paper II 5 credits	Whose Modern?	Science Fiction and Optimism	What is Modernity?
Sem III Paper III 5 credits	Order! Order!-- The Literature of Rationality	Genre sur l'Herbe: Crime Fiction Ghost Stories/Horror	The Victorian Era
Sem IV Paper IV 3 credits	The Self and the World	Who Reads Romantic Fiction?	Classicism Vs. Romanticism
Sem V Paper V 5 credits	The Sacred and the Profane	Culture Wars	Religion and Restoration
Sem V Paper VI 5 credits	Electives Linguistics I OR South Asia Studies I		
Sem VI Paper VII 4 credits	Shakespeare	Shakespeare and Cinema	The Renaissance; Chaucer and his precursors
Sem VI Paper VIII 4 credits	Electives Linguistics II OR South Asia Studies II		

Semester I: Optional English I

Credits: (4+1) inclusive of four teaching hours and a research seminar per week

Module I (30 hours)

What in the World?—A sampling of world literature

The inaugural module will offer the student through a survey course an acquaintance with the contemporary moment. He/she will encounter the idea of World Literature while also re-examining the idea of national literatures. We wish this conversation to be illumined by debates over globalisation and the free-market economy, and to offer a framework of ideas that derive from post-colonial studies, cultural studies and gender studies.

Module II (30 hours)

Non-fiction and the Graphic Novel

The shrinking of the world caused by technological advances has caused extraordinary interest in writing as discovery, and in new textualities that marry words and images. This module will offer the student readings in long-form journalism, in non-fiction narratives such as travel writing, and introduce two specific modes of disclosure that have come to be associated with the graphic novel—autobiography and historical investigation.

Readings from

1. ***What is World Literature (Translation/Transnation)*—David Damrosch**
2. *The Culture of Liberty*—Mario Vargas Llosa on Globalisation
3. *Conjectures on World Literature*--Franco Moretti
4. N Plus One editorial (World Lite)
5. *Literature As a World* -- Pascale Casanova
6. *Why World Literature Looks Different from Brooklyn*—Poorva Rajaram and Michael Griffith
7. *Clearing a Space*—Amit Chaudhuri

Readings from Eastern Europe

1. **Selections from *The Joke* and *The Unbearable Lightness of Being*-- Milan Kundera**
2. Joseph Brodsky—*The Art of Poetry*, Paris Review Interview,
3. **Selections from the Collected Poems of Joseph Brodsky**
4. Czeslaw Milosz—Selections from *The Witness of Poetry*, and the poem *Normalization*.

Readings from African Literature

1. **Selections from *Decolonising the Mind*-- Ngugi wa Thiongo**
2. Selections from the fiction of Chinua Achebe
3. Selections from *The Palm Wine Drinkard*-- Amos Tutuola
4. Selections from *Open City*-- Teju Cole

5. Selections from *The Thing Around Your Neck*-- Chimamanda Ngozi Adichie

Readings from Latin American Literature

1. *Aunt Julia and the Scriptwriter*-- Mario Vargas Llosa
2. The Ars Poetica theme in Latin American poetry
3. Selections from *One Hundred Years of Solitude*-- Gabriel Garcia Marquez

Readings from Indian/South Asian Literature

1. Selections from *60 Indian Poets*-- Jeet Thayil ed.
2. Selections from *Katha Volume 12*
3. *Draupadi* --Mahasweta Devi
4. Selections from *Chinaman*—Shehan Karunatilaka
5. Selections from *The Story of a Widow*--Musharraf Ali Farooqui

Non-fiction/Longform

1. Selections from *Following Fish*—Samanth Subramanian
2. Selections from the India trilogy—V.S. Naipaul
3. *Flathead*--Matt Taibbi on Thomas Friedman
4. *Consider the Lobster*—David Foster Wallace
5. *You, Me & the 4.2 Litre Engine Guru*—Gaurav Jain
6. *On the Origin of Celebrity*—Robert Sapolsky

The Graphic Novel

1. *Journalism*—Joe Sacco
2. *Berlin*—Jason Lutes
3. *Chicken with Plums*—Marjane Satrapi
4. *Fun Home*--Alison Bechdel
5. *Blankets*—Craig Thompson

Extra Reading

1. The magazine *World Literature Today*
2. *The World is Flat*—Thomas Friedman
3. *Globalisation and its Discontents*—Joseph Stiglitz
4. *The Event of Literature*—Terry Eagleton
5. *How We Survived Communism and Even Laughed*--Slavenka Drakulic
6. *The Death of Mr. Baltisberger* and *Dancing Lessons for the Advanced in Age*—Bohumil Hrabal
7. The online magazine *Chimurenga*
8. *One Hundred Love Sonnets*-- Pablo Neruda
9. *Nazi Literature in the Americas*--Roberto Bolano
10. *History of Indian Literature in English*—A.K. Mehrotra

Assessment

Internal Assessment (Semester I) of 30 marks to be based on

1. Writing Tasks
2. Mid-Semester Test
3. Attendance

Research Seminar on Issues in World Literature (50 marks)

Internal Assessment: 15 marks

End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks)

- a. Annotation exercises/Context exercises: 20%
- b. Concept testing through debate/challenge: 30%
- c. Writing in response to an unseen passage: 25%
- d. Writing effort to connect unseen passage to texts studied: 25%

Semester II: Optional English II

Credits: (4+1) inclusive of four teaching hours and a research seminar per week

Module I: **Whose Modern?** (30 hours)

Over the course of the second semester, the student will encounter two questions. *What exactly is Literary Modernism? What defines the experience known as modernity?* The readings chosen will look at Anglo-American notions of modernity and modernism and contrast them rigorously with similar notions from Europe, Latin America and India.

The Prior Modern

1. Ramanujan's translations of Akam Poetry
Selections from *The Interior Landscape* and *Poems of Love and War*
2. Selections from Chaucer's *The Canterbury Tales*

Literary Modernism—Poetry and Art

3. *Preludes* —T.S. Eliot
4. The French Symbolists
5. The Imagist Movement
6. The Futurists

The Modernist Novel

7. *To The Lighthouse* --Virginia Woolf
8. Excerpts from *The Manhattan Transfer*— John Dos Passos
9. Excerpts from *Ulysses*—James Joyce

Other Modernisms

10. Ruben Dario and Modernismo in Latin America
11. Modernism in India—Tamizh, Kannada, Malayalam and Hindi literatures.
12. The New Criticism as response to Modernity

Poetry—A Note on Ontology by John Crowe Ransom
The Language of Paradox—by Cleanth Brooks
The Intentional Fallacy—W.K. Wimsatt and Monroe Beardsley
Miss Emily and the Bibliographers--Allen Tate

Semester II, Module II: Science Fiction and Optimism (30 hours)

The early 20th Century saw alternating periods of great optimism about Science and great pessimism about societies and nations, and a consequent alternation in utopian and dystopian trends in Science Fiction. This module will explore the contrasting attitudes to modernity that may be found in these popular literary moments.

Readings from Isaac Asimov's short stories and the Foundation trilogy, Arthur C. Clarke's short stories, and short fiction by Cordwainer Smith among others.

1. Nightfall—Isaac Asimov
2. **The Dead Past—Isaac Asimov**
3. Excerpts from the Foundation Series and the Robot series
4. The Nine Billion Names of God—Arthur C. Clarke
5. **Time's Arrow—Arthur C. Clarke**
6. **The Game of Rat and Dragon—Cordwainer Smith**
7. Mother Hitton's Littul Kittons—Cordwainer Smith
8. **The Heat Death of the Universe—Pamela Zoline**
9. **The Assassination of John Fitzgerald Kennedy Considered as a Downhill Motor Race--JG Ballard**
10. The Minority Report--Philip K Dick
11. **Johnny Mnemonic—William Gibson**
12. Film Texts—**Blade Runner, Alien, Fahrenheit 451**, Minority Report, Terminator, The Matrix, The Thing, Stalker.

Background

Readings from

1. *Modernism 1890-1930*—Malcolm Bradbury
2. *Modernism*—Peter Childs
3. *The Blackwell Companion to Modernist Literature and Culture*—David Bradshaw and Kevin J.H.Dettmar
4. *The Oxford Handbook of Global Modernisms*—Mark Wollaeger and Matt Eatough
5. Brian Aldiss' historical survey *Trillion Year Spree* will be used for background.

Extended Reading

6. *The Function of Criticism*—by T.S. Eliot
7. Excerpts from *Seven Types of Ambiguity*—by William Empson
8. Excerpts from *Practical Criticism*—by I.A. Richards
9. *Metamorphosis*—Franz Kafka
10. *Waiting for Godot*—Samuel Beckett

11. *The Wasteland*—T.S. Eliot
12. *The Dead*—James Joyce

Assessment

Internal Assessment (Semester I) of 30 marks to be based on

4. Writing Tasks
5. Mid-Semester Test
6. Attendance

Research Seminar on Readings in Modernism (50 marks)

Internal Assessment: 15 marks

End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks)

- e. Annotation exercises/Context exercises: 20%
- f. Concept testing through debate/challenge: 30%
- g. Writing in response to an unseen passage: 25%
- h. Writing effort to connect unseen passage to texts studied: 25%

Semester III: Optional English Literature III

Credits: (4+1) inclusive of four teaching hours and a research seminar per week

Module I: Order! Order!--The Literature of Rationality (30 hours)

We examine the realist literary novel and the poetry of the Victorian era (Dickens, George Eliot, Hardy and Tennyson, Arnold, and Browning) alongside contrasting traditions such as nonsense-poetry by Edward Lear and the elaborate fantasies authored by Lewis Carroll. In background to the era, we examine notions of empire, class, and Britishness, and continue to look at science and its interaction with this society.

1. *Middlemarch*--George Eliot
2. *Bleak House*—Charles Dickens
3. *Jude the Obscure*--Thomas Hardy
4. *The French Lieutenant's Woman*—John Fowles
5. *Dover Beach*-- Matthew Arnold
6. *Porphyria's Lover*--Robert Browning
7. *My Last Duchess*--Robert Browning
8. *Ulysses*-- Alfred Tennyson
9. *The Charge of the Light Brigade*-- Alfred Tennyson
10. *Alice in Wonderland*--Lewis Carroll
11. Select limericks —Edward Lear
12. *The Akhond of Swat*-- Edward Lear
13. *The Owl and the Pussy-cat*-- Edward Lear

Module II: Genre sur l'Herbe: Crime Fiction, Ghost Stories/Horror (30 hours)

The Victorian era's tensions produced many familiar genres in popular literature such as crime fiction and stories with a bent towards the supernatural. We examine the complicated transactions between the popular and the literary, as much as the tension between the rational and the supernatural.

1. *The Moonstone*--Wilkie Collins
2. Selections from the Sherlock Holmes stories— Conan Doyle
3. *The Strange Case of Dr. Jekyll and Mr. Hyde*--R.L.Stevenson
4. Selections from *Dracula*— Bram Stoker
5. Selections from *The Mammoth Book of Victorian Ghost Stories*

For background:

A History of Victorian Literature: James Eli Adams (Wiley)

The Cambridge History of Victorian Literature

Assessment

Internal Assessment (Semester I) of 30 marks to be based on

7. Writing Tasks
8. Mid-Semester Test
9. Attendance

Research Seminar on Readings in Victorian Literature (50 marks)

Internal Assessment: 15 marks

End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks)

- i. Annotation exercises/Context exercises: 20%
- j. Concept testing through debate/challenge: 30%
- k. Writing in response to an unseen passage: 25%
- l. Writing effort to connect unseen passage to texts studied: 25%

Semester IV: Optional English Literature IV

The Self and the World: explorations in Neoclassicism and Romanticism Credits: (2+1) inclusive of two teaching hours and a research seminar per week

The student must earn 2 credits during this semester through a course from another department as per the directives of the CBCS Cell.

A. The Neoclassical Era (10 hours)

Themes for background study and discussion:

The European Enlightenment; The expanding public space, the rise of newspapers, periodicals and growth of the reading public; the founding of learned societies, coffee

shops and public intellectual culture; Colonial exploitation and its economic payoffs; The valorization of reason; Faith and scepticism.

Influential thinkers: Descartes, Locke, Newton, Voltaire, Hume, Jefferson, Franklin and Adam Smith

Liberty, commerce, private property, the private versus the public realm; Constructing a socially oriented, genteel self; The Bluestockings: the emergence of the intellectual woman; The expansion of the middle classes; The social contract; The enclosure acts and their social consequences, esp. the beginning of rural impoverishment; The rise of satire; The emergence of the novel; Drama and the comedy of manners.

Selections from

1. *Mac Flecknoe*—John Dryden
2. *Essays*--Addison and Steele
3. *Gulliver's Travels*--Jonathan Swift (2 excerpts)
4. *Essay on Man*—Alexander Pope (20 lines)
5. Excerpts from Boswell's *Life of Dr. Johnson*
6. *School for Scandal*—Richard Sheridan (The Screen Scene)

B. The Romantic Era (10 hours)

Themes for background study and discussion:

The Industrial Revolution; The great urban shift; The French revolution and its impact on English intellectuals and writers; Kierkegaard versus Hegel and the valorizing of the subjective; The birth of Nationalism; The critique of rationalism; the spirit of protest; The celebration of the individual, of childhood; The valorization of the imagination and intuition; Nature spiritualized, the transcendental, American transcendentalism; The heroic construction of the self; The realm of nature vs the realm of man; Valuing the common man, rural life, folklore; The Gothic imagination; Early Feminism.

Thinkers: Rousseau, Thoreau, Emerson, Hegel, Kierkegaard,

Writers: Selections from

1. *A Poison Tree*—William Blake
2. *Daffodils*—William Wordsworth
3. *Kubla Khan*—Samuel Taylor Coleridge
4. *Ode to the West Wind*—P.B. Shelley
5. *Ode to a Nightingale*—John Keats

Module II: Extensions into the popular and the contemporary (10 hours)

1. *Bridget Jones's Diary*—Helen Fielding (excerpts)
2. Selections from *Self-Help*--Samuel Smiles
3. *The Seven Habits of Highly Effective People*--Stephen Covey (excerpts)

Assessment

Internal Assessment (Semester I) of 30 marks to be based on

10. Writing Tasks
11. Mid-Semester Test
12. Attendance

Research Seminar on Readings in Neo-Classical and Romanticist Literature (50 marks)

Internal Assessment: 15 marks

End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks)

- m. Annotation exercises/Context exercises: 20%
- n. Concept testing through debate/challenge: 30%
- o. Writing in response to an unseen passage: 25%
- p. Writing effort to connect unseen passage to texts studied: 25%

Semester V: Optional English Literature V

Credits: (3+1) inclusive of three teaching hours and practical work comprising a research seminar of two hours per week

Module I: Narratives of Religious/Cultural Identities and Confrontations (20 hours)

Themes: The religious imagination, piety and art, religion and identity, the religious and the secular realms, religion and science

Background History – guided independent reading supported by class discussions (sourced from Encyclopedia Britannica; Social history of England by a) GM Trevelyan; b) Asa Briggs; The Routledge Encyclopedia of Philosophy; Library; Online sources etc); The evolution of Judeo-Christianity; The Renaissance and the Reformation; The birth of modern science (Renaissance and post-Renaissance); Henry VIII and the Anglican Church; Church-State relations in England; Protestants vs Catholics in 16th and 17th century England; The Puritans and their “revolution; Patriarchy in religious guise – the paranoia of “witch hunting”; England under Cromwell ; The Pilgrim Fathers and America; Early conceptualizations of the freedom of conscience and the evolution of the secular state; The Restoration.

Literary texts; Selections from

1. *Faerie Queene*—Edmund Spenser
2. John Donne’s poems and sermons
3. *Pilgrim’s Progress*--John Bunyan
4. Poems by George Herbert
5. Bacon’s Essays
6. Montaigne’s Essays
7. The ‘Cavalier’ poets – Jonson, Carew, Herrick, Suckling

8. Paradise Lost--John Milton
9. The King James Bible (The Authorized Version of 1611)
10. *Salve Deus Rex Judeorum*--Aemilia Lanyer
11. *Sinners in the Hands of an Angry God*--Jonathan Edwards

Module II; Extensions into the Contemporary and the Popular (25 hrs)

Films and documentaries (for personal viewing/projects/writing about/reviewing/class discussion/tutorial).

Ben Hur (film), The Ten Commandments (film), A Man For All Seasons (film), The Mission (film), The Passion of the Christ (film), The Fiddler on the Roof (film), Religulous (documentary), Parzania (film), Tamas (film), Ram Ke Naam (documentary)

Fiction

1. The Da Vinci Code – Dan Brown,
2. The Good Man Jesus and the Scoundrel Christ – Philip Pullman

Drama (suggested extensive reading)

1. The Life of Galileo – Brecht,
2. The Crucible – Arthur Miller,
3. Murder in the Cathedral – TS Eliot,
4. Saint Joan – George Bernard Shaw,

Non-fiction

1. Selections/excerpts from Bertrand Russell's essays on religion
2. Meera Nanda on Science and religion/superstition in India (excerpts)
3. Selections from the debates between creationists and evolutionists (Duane Gish, Michael Behe versus Stephen Jay Gould, Richard Dawkins)
4. Selections from religious liberals (Paul Tillich, Diana Eck, John Shelby Spong et al)

Assessment

Internal Assessment (Semester I) of 30 marks to be based on

13. Writing Tasks
14. Mid-Semester Test
15. Attendance

Research Seminar on Issues in Faith and Literature (50 marks)

Internal Assessment: 15 marks

End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks)

- q. Annotation exercises/Context exercises: 20%
- r. Concept testing through debate/challenge: 30%
- s. Writing in response to an unseen passage: 25%
- t. Writing effort to connect unseen passage to texts studied: 25%

Semester VI

Credits: (3+1) inclusive of three teaching hours and practical work comprising a research seminar of two hours per week

Shakespeare: Reading Differently

Course Outline:

This course attempts to read, examine and engage with Shakespeare and his writings with the view to represent Shakespeare differently from the more canonical ways by which he is known in literary scholarship. Hence this course proposes a thematic structure that addresses contemporary questions such as love and fantasy. The course will draw on readings from contemporary scholarship to propose an alternative view of Shakespeare.

The course will explore the context in which Shakespeare wrote and the ways in which it is represented in contemporary popular culture texts. It will also focus on the themes of romance and fantasy, love and the tragic and love and confession

Unit I: Context (05 hrs)

Tom Stoppard, John Madden and Marc Norman "Shakespeare in Love": (Film Text)
Shekhar Kapoor, "Queen Elizabeth" (Film Text)

Unit II: Romance and Fantasy: (10 hrs)

A Midsummer Night's Dream
As You Like it

Unit III: Love and the Tragic (10 hrs)

Romeo and Juliet
Antony and Cleopatra

Unit IV: Love and Confession (10 hrs)

Selections from the Sonnets of Shakespeare

Unit V: Adaptations of Shakespeare: (05 hrs)

Romeo and Juliet and A Midsummer Night's Dream in cinema

Unit VI: Shakespeare—precursors and contemporaries: (05 hrs)

Selections from Thomas Wyatt, the Earl of Surrey, Edmund Spenser, Philip Sidney and Christopher Marlowe.

Readings: Selections from

- 1) Loomba, Ania Gender, Race and renaissance Drama 1989
- 2) Alexander, Catherine MS & Wells, Stanley Shakespeare and Sexuality 2001
- 3) Drakakis, John Alternative Shakespeares 1985
- 4) Dollimore, Jonathan, & Sinfield, John Political Shakespeare 1994
- 5) Abrams, MH The Glossary of Literary Terms
- 6) Maguire, Laurie How to do things with Shakespeare 2003
- 7) Bradbury, Malcolm Shakespearean Tragedy 1984
- 8) Linda Charnes Notorious Identity: Materializing the Subject

Assessment

Internal Assessment (Semester I) of 30 marks to be based on

- 16. Writing Tasks
- 17. Mid-Semester Test
- 18. Attendance

Research Seminar on Readings in Shakespeare Criticism (50 marks)

Internal Assessment: 15 marks

End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks)

- u. Annotation exercises/Context exercises: 20%
- v. Concept testing through debate/challenge: 30%
- w. Writing in response to an unseen passage: 25%
- x. Writing effort to connect unseen passage to texts studied: 25%

Electives offered to Optional English students

Students may choose one out of two clusters for Semesters V and VI:

An Introduction to Linguistics I (45 hrs, 3+1 credits) followed by ***An Introduction to Linguistics II*** (45 hrs, 3+1 credits)

OR

South Asia through Literature, Film and Reportage I (45 hrs, 3+1 credits) followed by ***South Asia through Literature, Film and Reportage II*** (45 hrs, 3+1 credits).

A minimum enrolment of 12-15 students is suggested. Students will be required to choose the elective towards the end of Semester IV in order to allow the department to make appropriate arrangements.

CLUSTER I—Linguistics

The courses in Linguistics are offered to provide students an adequate understanding of the English language with a view towards enhancing their skills in literary analysis and possible careers in teaching English.

Semester V: An Introduction to Linguistics I (45 hrs, 3+1 credits)

1. The History of the English Language

2. Key concepts:

What is linguistics?—What is language?—Speech and Writing—Synchronic and Diachronic—Langue and Parole—Deep and Surface Structure-- Competence and Performance—Prescription and Description—The origins of language

3. Phonetics and Phonology:

The International Phonetic Alphabet—Transcription--Articulation—
Consonants—Vowels—Diphthongs—Phonemes—Syllables—Coarticulation
inclusive of Elision, Nasalisation and Assimilation

4. Word-formation and Morphology:

Etymology—Neologisms—Clipping—Derivation—Morphemes—Morphological
description

5. Dictionaries:

Understanding the dictionary—decoding information—dictionaries and history

6. Grammar & Syntax: What is grammar?—Traditional grammar—Modern

Grammar—Prescription and Description revisited—Tree Diagrams—
Generative Grammar—Halliday's Systemic Functional Grammar—
Differentiating between Chomsky and Halliday

Semester VI: An Introduction to Linguistics II (45 hrs, 3+1 credits)

7. Syntax:

English Grammar revisited—Understanding Tense, Voice, and Clause-
analysis

8. Semantics:

Denotation and Connotation—Synonymy—Antonymy—Hyponymy—
Polysemy—Wordplay—Metonymy—Metaphor--Collocation

9. Pragmatics:

Context—Reference—Speech Acts--Politeness

10. Discourse Analysis:

Coherence—Cohesion—Chronemics and turn-taking—Cooperation—Grice's
Maxims

11. Variation:

Dialect—Pidgins—Creoles--Register—Jargon—The Plain Words
Movements—Wikipedia in Simple Language--Style—Slang

12. Language & Literature:

The Linguistic Turn in Criticism—Stylistics—Levels of Analysis

13. Second-Language Learning:

Acquisition & Learning—Language Teaching Methods—Communicative
Competence

14. Language & Culture:

The Sapir-Whorf Hypothesis—Debates on the relationship between language
and culture—Language and Gender.

Required Reading

Wrenn, C.L: The English Language

Pinker, Steven: The Language Instinct (2003)

Crystal, David: How Language Works (2006)

Handbook of the International Phonetic Association

Palmer, Frank: Grammar (1971)

Halliday, M.A.K.: Language as a Social Semiotic (1978)

Yule, George: The Study of Language (2010)

Quirk, Randolph & Greenbaum, Sidney: A University Grammar of English (1973)

Internal Assessment (Semester V) to be based on

1. Worksheets for Phonetics, Morphology and Grammar
2. Mid-Semester Test to check for understanding of concepts and application of learnt skills

Research Seminar on Issues in General Linguistics (50 marks)

Internal Assessment: 15 marks

End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks)

Unseen passage and exercises.

Understanding of concepts, and application of learnt skills to fresh samples of language use.

Internal Assessment (Semester VI) to be based on

1. Worksheets for Syntax, Semantics, Pragmatics and Discourse Analysis (5+5)
2. Mid-Semester Test to check for understanding of concepts and application of learnt skills (15 marks)
3. Attendance: 5 marks

Research Seminar based on Multilingualism Survey and Interviews.(50 marks)

Internal Assessment: 15 marks

End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks)

Unseen passage and exercises.

Understanding of concepts, and application of learnt skills to fresh samples of language use.

Cluster II -- Electives

Semester V: South Asia through Literature, Film and Reportage I (60 hrs, 4+1 credits)

This course attempts to focus on the construction of South Asia as a context of struggle between ideas of nation and nationality, language and community, religion and democracy. It also intends to explore the numerous cultural and political alignments and realignments in the region. It will use literary and other cultural texts, including film and other media to discuss varying issues and questions, including those of history, society, identity and power that affect the region.

Unit 1: South Asia: Theories and Concepts.

- 1) Anderson, Benedict: Introduction from Imagined Communities
- 2) Nandy, Ashis: 'Talking India" Interviews with Ramin Jahanbegloo (Selections)

- 3) Chatterjee, Partha: 'Whose Imagined Community' from The Nation and Its Fragments
- 4) Pandey, Gyan and Samad, Yunas: Faultlines of Nationhood (Selections)
- 5) Dixit, Kanak Mani: 'The Inevitability of South Asia', The Hindu 27, Feb 2014

Unit 2: Literary and Other Cultural Representations

- 1) Ratnam, Mani: *Kannathil Muthamittaal* (Film text)
- 2) Hosseini, Khalid: *And the Mountains Echoed* (Selections)
- 3) Faiz, Ahmed Faiz: *A Prison Evening* (Poem)
- 4) Selections from Tasleema Nasrin/ Neemat Iman/ Tahmima Anan
- 5) Gooneratne, Yasmin: *There was a Country* (Poem)

Unit 3: Religion and Conflict

- 1) Reportage – Advani's Rath Yathra
- 2) *Parzania* (film)
- 3) *Train to Pakistan* by Khushwant Singh
- 4) *Jejuri* by Arun Kolatkar
- 5) *Samskara* (film text)
- 6) 'A Great Man's House' (short story by Nepali writer Samrat Upadhyay) from *Arresting God in Kathmandu* by Samrat Upadhyay
- 7) Essay "Guru Dattatreya Baba Budan" from *Sacred Spaces* by Yoginder Sikand
- 8) Keki Daruwala – *Apothecary*
- 9) Gieve Patel - *The Ambiguous Fate of Gieve Patel, He Being Neither Muslim Nor Hindu in India*
- 10) Excerpts from *Lajja*—Taslima Nasreen

Semester VI: South Asia through Literature, Film and Reportage II

Unit 1: The Struggle for Freedom of Expression

1. The attack on Taslima Nasreen in Bangladesh
2. The banning of Wendy Doniger's *The Hindus – an Alternative History*
3. *The Right to Offend* –Brian Winston
4. "Ban, Burn, Destroy" by Rajeev Dhavan (OUTLOOK 2004) (on James Laine's *Shivaji: Hindu King in Islamic India* and the attack on the Bhandarkar Oriental Research Institute)
5. Gujarat documentary – Final Solution
6. Vandalism against theatres screening PK
7. Selection from secular historian K.N Pannikar's *Before The Night Falls – Forebodings of Fascism in India*.

Unit 2: The Language Question

- 1) Gandhi on India's national language
- 2) Nehru: Three language formula
- 3) Anti-Hindi agitation in South India
- 4) 'Sinhala only' policy in Sri Lanka
- 5) Excerpts from Samanth Subramanian's *This Divided Island*

- 6) The anti-Urdu riots in Bangalore (excerpts from Janaki Nair's *The Promise of the Metropolis*)
- 7) Pre-1971 Bangladesh and the institution of international Mother Language day by the UN
- 8) Salman Rushdie's Preface to the Vintage Book of Indian Writing (1947-1997)

Unit 3: Exile & Diaspora

- 1) Acharya, Pushpa Raj: Between Nepal and Canada (interview with Asma Saayid)
- 2) Ram, Mohan: *The Fractured Island*_(Selections)
- 3) Gurang, Tulsi: *My Mother and my Daughter*
- 4) Norwan: *Sack of Winds* (poem)
- 5) *The Mystic Masseur / The House for Mr. Biswas* by VS Naipaul
- 6) *ABCD* (film text)
- 7) *Brick Lane* (film text)
- 8) *My Beautiful Launderette* (film and script) - Hanif Kureshi
- 9) *The Reluctant Fundamentalist*— Mohsin Hamid (novel) and Mira Nair (film)

Internal Assessment (Semester V) of 30 marks to be based on

19. Writing Tasks
20. Mid-Semester Test
21. Attendance

Research Seminar on Issues in South Asian Studies (50 marks)

Internal Assessment: 15 marks
End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks)

To test familiarity with texts and issues

Internal Assessment (Semester VI) of 30 marks to be based on

1. Writing Tasks
2. Mid-Semester Test
3. Attendance

Research Seminar on Issues in South Asian Studies (50 marks)

Internal Assessment: 15 marks
End-Semester External Viva/Exam: 35 marks

End-Semester Exam: (70 marks): To test familiarity with texts and issues