TRIBHUVAN UNIVERSITY

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

M.A. ENGLISH

COURSES OF STUDY

(Semester System)

PREPARED BY

ENGLISH SUBJECT COMMITTEE

2014
TRIBHUVAN UNIVERSITY
M. A. English Program
Courses of Study
(Semester System)
2014

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

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

Objectives
The syllabus reflects the current trends in English Studies that have radically expanded the scope of the discipline. Taking into account the curriculum models adopted in many universities across the world, it recognizes and draws upon multiple traditions, communities, and literatures. The syllabus, therefore, comprises of a productive mix of canonical and non-canonical texts, traditionally-recognized literary and semi-literary genres, and expressive artifacts from multiple cultural traditions. The goal is to enable students to read, interpret and critique texts in a wide range of modes, genres and media. The syllabus, hence, envisions the following general objectives:
- to realign the canons and methods,
- to stress interrelationship among literary criticism, theory and cultural studies,
- to foster critical and creative thinking,
- to promote research in the humanities,
- to give exposure to a wide range of global literary texts, and
- to introduce area studies.

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

**Eligibility for Admission**

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

**Program Policies**

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

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

**Research and Thesis**

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

**Evaluation Scheme and Examinations**

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

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

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

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

**Grading System**

Each course carries 3 credits with 48 teaching hours, spread over 16 weeks. The final grade for each course will be reported in a letter grade, indicated by the letters A, A-, B+, B, B-, and F. To pass a course, students must receive a B grade. The Cumulative Grade Point will be calculated on the scale of 4 as indicated below.
<table>
<thead>
<tr>
<th>Letter Grades</th>
<th>Grade Points</th>
<th>Equivalent Numerical Grade Points</th>
<th>Performance Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
<td>90 and above</td>
<td>Distinction</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
<td>80-89.9</td>
<td>Very good</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
<td>70-79.9</td>
<td>First Division</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
<td>60-69.9</td>
<td>Second Division</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
<td>50-59.9</td>
<td>Pass in individual subject</td>
</tr>
<tr>
<td>F</td>
<td>0</td>
<td>below 50</td>
<td>Fail</td>
</tr>
</tbody>
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Courses Offered
The following is the list of courses offered during the entire MA program, spread over 4 semesters.

**First Semester**

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

**Second Semester**

(Required Courses)
- ENGL 556 History of British and American Literature
- ENGL 557 Critical Stylistics
- ENGL 558 Modern and Contemporary Literary Theory
(Any two courses)
- ENGL 559 Postcolonial Studies
- ENGL 560 Travel Writing
- ENGL 561 Non-fiction (from the Margin)
- ENGL 562 Literature of War, Conflict and Trauma
- ENGL 563 Media Studies
- ENGL 564 Environmental Literature and Criticism
- ENGL 565 Children’s Literature

**Third Semester**

(Required Courses)
- ENGL 566 British and American Drama
- ENGL 567 Ideas and Themes in Contemporary Poetry
- ENGL 568 Academic Writing (II)
(Any two courses)
- ENGL 569 Nepal Studies
- ENGL 570 South Asian Studies
- ENGL 571 19th century studies
- ENGL 572 Modernist Studies
- ENGL 573 Gender and Masculinity Studies
- ENGL 574 Life Writing and Autobiography
- ENGL 575 Literature and History
- ENGL 576 Translation Studies

**Fourth Semester**

(Required courses)
- ENGL 577 Experimental Fiction
- ENGL 578 Cultural Studies
- ENGL 579 Language and Communication
(Any two courses)
ENGL 580 Postmodernist Studies
ENGL 581 Performance and Theatre Studies
ENGL 582 Single Author
ENGL 583 Economics and Literature
ENGL 584 Interpersonal Communications
ENGL 585 English Language Teaching (ELT)
ENGL 586 Thesis Writing
ENGL 550. 1: Introduction to Literature and Literary Analysis

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

Unit 1: Critical Idioms of Literature (09 hrs)

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

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

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

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

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

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

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

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

Unit 5: Defining Literary Criticism & Scholarship (12 hrs)
- Institutions: Histories of English & English in the Universities
- Philosophies and Practitioners: Critics and Professors, Criticism and the Modernists, Methods and Institutions
- Current Debates

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

**Internal evaluation:** 40% of the total grade
- One 5-7 page research paper 50% of internal grade
- Mid-term exams 30% of internal grade
- Presentation, attendance, participation, reading quizzes 20% of internal grade

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

Prescribed Texts
ENGL 550.2: Academic Writing (I)

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

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

Unit 1: [Teaching: 12 hrs] [Grade 20%]
- The Honest Writer
- The Two-Part Secret of Good Writing
- Getting Ideas
- Paragraphs: Ideas and Details in Miniature
- Order from Chaos: Thesis and Outline
- The Draft: That Frenzy and Near Madness
- Revising Drafts: Writing is Revising Writing Style
- Writing Portfolio # 1
  - At least 5 paragraphs on separate topics
  - 1 outline of a future essay with a thesis

Unit 2: [Teaching: 10 hrs]; [Grade 20%]
- Description: Making Your Audience See
- Readings: John Berger, “Ways of Seeing” from Ways of Reading;
- Edward W. Said, “States” from Ways of Reading
- Writing Portfolio # 2
  - 1-2 page response Readings
  - 4-5 page descriptive essay

Unit 3: [Teaching: 10 hrs]; [Grade: 20%]
- Narration: Telling Your Audience a Story
- Readings: Richard Rodriguez, “Achievement of Desire,” from Ways of Reading
- Gloria Anzaldua, “How to Tame a Wild Tongue” from Ways of Reading
- Writing Portfolio # 3
  - 1-2 page response to Readings
  - 4-5 page Personal Essay (Narrative)

Unit 4: [Teaching: 16 hrs] [Grade: 40%]
- Persuasive Writing: Seeking Agreement from an audience
The Literary Essay and Review
Research: Written with Christopher Otero-Persante
Readings: Renato Rosaldo, “Grief and Head Hunter’s Rage” from Ways of Reading
Jane Tompkins, “Indians: Textualism, Morality, and the Problem of History”
Writing Portfolio # 5
- 1-2 page response to Readings
- 2-3 page review essay or annotated bibliography
- 5-7 page Research Essay

Evaluation Guideline
Internal Evaluation: 60% of total grade
- Writing Portfolios 60% of internal grade
- Attendance and Participation 20% of internal grade
- Presentation and/ or Project work 20% of internal grade

Final Examination: 40% of the total grade
- Essay writing on a given topic: 1x20=20%
- Paragraph writing on a given topic: 2x5=10%
- Descriptive and/or narrative writing: 1x10=10%
- Response to reading: 2x15=30%
- Research and writing conventions and heuristics: 3x10=30%

Prescribed texts
ENGL 550.3 Literary Criticism

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

Unit 1: Representation [9 hrs.]
- Imaginative Representation: from *Lectures on the History of Literature* [C. W. F. von Schlegel]
- Mimesis & Realism: from *Poetics* [Aristotle]
- Mimesis & Realism: from *Writer and Critic* [Georg Lukács]
- Language & Representation: from *How to do Things with Words* [J. L. Austin]

Unit 2: Subjectivity [10 hrs.]
- Wit, Judgment, Fancy and Imagination: from *Biographia Literaria* [S. T. Coleridge]
- Genius: Nature vs. Art: from *On the Sublime* [Longinus]
- Emotive Theories: from *Science and Poetry & Principles of Literary Criticism* [I. A. Richards]
- Subjective Criticism and the Reader’s Response: from *The Aims of Interpretation* [E. D. Hirsch Jr]

Unit 3: Form, System & Structure [9 hrs.]
- Unity and Literariness: “Art as Technique” [Viktor Shklovsky]
- Impersonality and the “Death of the Author”: “The Death of the Author” [Roland Barthes]
- Structure and System: “Two Aspects of Language” [Roman Jakobson]
- Structure and Indeterminacy: from *Of Grammatology & Positions* [Jacques Derrida]

Unit 4: History & Society [10 hrs.]
- History: from *The Long Revolution* [Raymond Williams]
- History: “Nietzsche, Genealogy, History” [Michel Foucault]
- Ideology: from *Criticism and Ideology* [Terry Eagleton]

Unit 5: Morality, Class, Gender [10 hrs.]
- Moralism: from *An Apology for Poetry* [Sir Philip Sidney]
- Class and Gender: from *The Uses of Literacy* [Richard Hoggart]
- Class and Gender: from *A Literature of their Own* [Elaine Showalter]
- Class and Gender: “The Laugh of the Medusa” [Helene Cixous]

Evaluation Guideline

<table>
<thead>
<tr>
<th>Internal Evaluation</th>
<th>40% of the total grade</th>
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<tbody>
<tr>
<td>One 5-7 page research paper (focus on theoretical application)</td>
<td>50% of internal grade</td>
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<tr>
<td>Mid-term</td>
<td>30% of internal grade</td>
</tr>
<tr>
<td>Presentation, attendance, participation, reading quizzes</td>
<td>20% of internal grade</td>
</tr>
</tbody>
</table>
Final examination 60% of the total grade

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

Prescribed Textbooks:
*A Course Packet of Primary Texts* Prepared by CDE, Kirtipur
ENGL 550.4 Ideas and Themes in Poetry

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

Unit 1: Art and Beauty [8 hrs.]
- William Shakespeare: “My mistress’ eyes are nothing like the sun”
- Thomas Campion: “There is a Garden in Her Face”
- Robert Herrick: “Upon Julia Clothes”
- S. T. Coleridge: “Kubla Khan”
- John Keats: “Ode on a Grecian Urn”
- Lord Byron: “She Walks in Beauty”
- P. B. Shelley: “To a Skylark”
- R. W. Emerson: “The Rhodora”
- G.M. Hopkins: “Pied Beauty”

Unit 2: Love and Marriage [11 hrs.]
- Christopher Marlowe: “The Passionate Shepherd to His Love”
- Sir Walter Raleigh: “The Nymph’s Reply to the Shepherd”
- Philip Sidney: “Ye Goatherd Gods”
- Aphra Behn: “Song: On Her Loving Two Equally”
- Alexander Pope: “The Rape of the Lock”
- Elizabeth Barrett Browning: “How do I love thee? Let me count the ways”
- Robert Browning: “My Last Duchess”

Unit 3: Family Relations [9 hrs.]
- Anne Bradstreet: “To My Dear and Loving Husband”
- W. B. Yeats: “A Prayer for My Daughter”
- D. H. Lawrence: “Piano”
- Theodore Roethke: “My Papa’s Waltz”
- Robert Hayden: “Those Winter Sundays”
- Sylvia Plath: “Daddy”
- Anne Sexton: “The Truth the Dead Know”
- Paul Muldoon: “Milkweed and Monarch”
- Rita Dove: “The Bistro Styx”

Unit 4: War [9 hrs.]
- Richard Lovelace: “To Lucasta, Going to the Wars”
- Lord Tennyson: “The Charge of the Light Brigade”
- Walt Whitman: “Reconciliation”
- Stephen Crane: “Do not weep, maiden, for war is kind”
- Isaac Rosenberg: “Break of Day in the Trenches”
- Wilfred Owen: “Dulce et Decorum Est”
- Randall Jarrell: “The Death of the Ball Turret Gunner”
- W. H. Auden: “September 1, 1939”
- Robert Lowell: “For the Union Dead”

**Unit 5: Death [11 hrs.]**
- Thomas Gray: “Elegy Written in a Country Churchyard”
- William Wordsworth: “A Slumber Did My Spirit Seal”
- W. C. Bryant: “Thanatopsis”
- Christina Rossetti: “Remember”
- Emily Dickinson: “Because I could not stop for Death—”
- Robinson Jeffers: “Hurt Hawks”
- E. A. Robinson: “Richard Cory”
- Dylan Thomas: “Do Not Go Gentle into That Good Night”

**Evaluation Guideline**

**Internal Evaluation:**
- One 5-7 page research paper (focus on theoretical application) 60% of the total grade
- Mid-term examination 50% of internal grade
- Presentation, attendance, participation, reading quizzes 30% of internal grade

**Final Examination:**
- Three long questions out of four: $3 \times 20 = 60\%$
- Comparative analysis of a theme in two poems or fragments: $1 \times 15 = 15\%$
- Two short questions out of three: $2 \times 10 = 20\%$
- Defining one out of two poetic terms with reference to the prescribed poem: $1 \times 5 = 5\%$

**Prescribed Text**
ENGL 550.5 Themes and Trends in Fiction

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

Unit 1: Adventure and Romance
- Rider Haggard: *King Solomon’s Mines*
- Emily Bronte: *Wuthering Heights*

Unit 2: History and Realism
- Charles Dickens: *A Tale of Two Cities*
- John Steinbeck: *Grapes of Wrath*

Unit 3: Mystery and Horror
- Mary Shelley: *Frankenstein*
- Dashiell Hammet: *The Maltese Falcon*

Unit 4: Race and Ethnicity
- Harper Lee: *To Kill a Mockingbird*
- Sandra Cisneros: *The House on the Mango Street*

Unit 5: Utopia and Dystopia
- Thomas More: *Utopia*
- Margaret Atwood: *The Handmaid’s Tales*

Evaluation Guideline

**Internal Evaluation:**
- a research paper of 5-7 pages on any of the texts 40% of the total grade
- reading quizzes (oral and/or written) on textual content 50%
- end-of -the-term exam: Long questions, short questions, or short notes 20%

**Final Examination:**
- Essay-type questions on themes/ techniques/ reception: 60% of the total grade
- Critical analysis of an extract: 2x20=40%
- Short answer questions: 1x 20=20%
- 4x10=40%

**Prescribed Texts**
All the works of fiction listed in the course

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ENGL. 556. History of British and American Literature

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

**Unit 1: Medieval English & the Renaissance**
- Medieval English: 500-1500 [10 hrs.]
The Renaissance, 1485-1660

Unit 2: From the Restoration to the Romantic Period [10 hrs.]
- The Restoration and eighteenth century, 1660-1780
- The Romantic period, 1780-1832

Unit 3: Victoria Age [6 hrs.]
- The Victorian age, 1832-1901

Unit 4: 20th century [12 hrs.]
- The twentieth century, 1901-1939
- The twentieth century, 1939-2004

Unit 5: Historiography of American Literature [10 hrs.]
- American Literary Studies to the Civil War (Tichi)
- American Literary and Cultural Studies since the Civil War’ (Fisher)

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

External: 60 marks

Mark-allocation for the final exam is as follows: Units 1-4: 80%; unit 5: 20%
Mark-allocation the final exam is as follows:
- Essay type question from units 1-4: 2x10 (2 out of 3) = 20
- Essay type question unit 5: 1x14 = 14
- Critical analysis of a text (from prescribed readings) 1 x 16 = 16
- Short questions from units 1-4 2x5 (2 out of 3) = 10

Prescribed Texts

ENGL. 557 Critical Stylistics

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

Unit 1 [8 hrs.]
- Signs and Sounds
- Words and Things
- Sentences and Structure
- Text and Contexts: Written Discourse

**Unit 2**
- [10 hrs.]
  - Background to Stylistics
  - Naming and Describing, Representing Actions/Events/States
  - Equating and Contrasting, Exemplifying and Enumerating

**Unit 3**
- [10 hrs.]
  - Prioritizing, Implying and Assuming, Negating
  - Hypothesizing, Presenting Others' Speech and Thoughts, Representing Time, Space and Society

**Unit 4**
- [10 hrs.]
  - Discourse as the Re-contextualization of Social Practice
  - Representing Social Actors
  - The Discursive Construction of legitimation

**Unit 5**
- [10 hrs]
  - The Discursive Construction of Purpose
  - The Visual Representation of Social Actors

**Evaluation Scheme**

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

**External:**
- Mark-allocation the final exam is as follows:
  - Essay type question from units 1: 1x12 (1 out of 2) = 12
  - Short questions from 2-5: 2x6 (2 out of 3) = 12
  - Essay type question from units 2-5: 1x12 (1 out of 2) = 12
  - Critical stylistic analysis of a literary text 1 x 12 = 12
  - Critical stylistic analysis of a non-literary text 1 x 12 = 12
  - 60 marks

**Prescribed Texts**
- Additional reading materials for practice may be provided.
The course deals with global theory of literature and culture. It aims at exposing them to foundational theoretical discourses that extend and interrogate the scope of formalism and structuralism and propose new textualism. As such, the course covers various theoretical developments taking place across the globe, including Africa and Asia.

Unit 1: Theory and Post-theory, Formalism to Post-structuralism [8 hours]
- Richard: “General Introduction”
- Da Silva: "Red as Blood, White as Snow, Black as Crow: Chromatic Symbolism of Womanhood in Fairy Tales"
- Poovey: "Feminism and Deconstruction"
- Rajan: “Phenomenology and/as Deconstruction”

Unit 2: Media, Postmodernism, Psychoanalysis [8 hours]
- McLuhan: "‘Time’ has ceased, ‘space’ has vanished. We now live in a global village…"
- Said: "Islam as News"
- Sardar: "Surviving Postmodernism"
- Deleuze & Guattari: "The Machines"

Unit 3: Discourses on Culture and Marxism [10 hrs.]
- Vice: "Carnival and the Grotesque Body"
- Gallagher & Greenblatt: "The Potato in the Materialist Imagination"
- Karl: "Race, Colonialism and History: China at the Turn of the Twentieth Century"
- Scully: "Race and Ethnicity in Women’s and Gender History in Global Perspective"
- King: "Godzilla vs. Post-Colonial"

Unit 4: Gender Discourses [12 hrs.]
- Walters, et al., "‘My Spirit in My Heart’: Identity Experiences and Challenges Among American Indian Two-Spirit Women"
- Homans: "‘Women of Colour’: Writers and Feminist Theory"
- Shah: "Introduction: Slaying the Dragon Lady, Toward an Asian American Feminism"
- Mikell: "African Feminism: Toward a New Politics of Representation"
- Cooke: "Arab Women’s Literary History"

Unit 5: New Textualism and Globalist Discourses [12hrs]
- Holland & Huggan: "Travel Writing at the Millennium"
- Raglon & Scholmeijer: "Heading off the Trail: Language, Literature, and Nature’s Resistance to Narrative"
- De Vries: "Hypertheology"
- Zimmerman: "Western Identity, the Exhaustion of Secular Reason, and the Return of Religion"
- Brennan: "From development to globalization: postcolonial studies and globalization theory"
- Xie: "Is the World Decentred? A Postcolonial Perspective on Globalization"
Ahmed & Hastings: "Islam in the Age of Postmodernity"

Prescribed Text:

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

Mark-allocation for the final exam is as follows:
- Essay Type Question from units 1-2: 1x14 (1 out of 2) = 14
- Essay Type Question from units 3-5: 2x10 (2 out of 3) = 20
- Short questions from all units 2: 2x5 (2 out of 4) =10
- Critical analysis of a theoretical extract from Global Theory 1 x 16 = 16
ENGL 559: Postcolonial Studies

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

Unit 1: Key Concepts [9 hrs.]
- Introduction
- Framing Identities
- Orality and Literacy
- The Politics of Rewriting
- Postcolonial Translations

Unit 2: Multi-Disciplinarity [9 hrs.]
- Nation and Nationalisms
- Feminism and Womanism
- Cartographies and Visualization
- Marginality: Representations of Subalternity, Aboriginality and Race
- Anthropology and Postcolonialism
- Publishing Histories

Unit 3: Postcolonial Literature from the U. S. [10 hrs.]
- Morris’ From the Glittering World
- Johnson’s Middle Passage

Unit 4: Postcolonial African Literature [10 hrs.]
- Lamming’s In the Castle of My Skin
- Aidoo’s Our Sister Killjoy or Reflections from a Black-eyed Squint

Unit 5: Asian Postcolonial Literature [10 hrs.]
- Bama’s Karukku
- Singh's The Train to Pakistan

Evaluation Scheme
Internal: 40 marks
- Evaluation includes term paper, participation, presentation, quizzes, written examination, etc.
External: 60 marks
Mark-allocation for the final exam is as follows:
Prescribed Texts:
ENGL 560: Travel Writing

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

**Unit 1:**
- Dorothy Wordsworth: *Recollections of a Tour Made in Scotland*
- Gustave Flaubert: *Flaubert in Egypt: A Sensibility Tour* (selections)
- William H. Sherman: “Stirrings and Searching” from *Cambridge Companion* (17-36)

**Unit 2:**
- George Orwell: *Down and Out in Paris and London* (selections)
- Bruce Chatwin: *Songliness*
- Helen Carr: “Modernism and Travel,” from *Cambridge Companion* (70-86)
- Peter Hume: “Travelling to Write,” from *Cambridge Companion*, (87-104)

**Unit 3:**
- Paul Theroux: *The Old Patagonian Express*
- Pico Iyer: "Love Match" and "The Quest Becomes a Trek" from *The Video Night in Kathmandu*
- Kate Teltscher: “India/ Calcutta: City of Palaces and Dreadful Nights,” from *Cambridge Companion* (191-206)

**Unit 4:**
- Jamaica Kincaid: *Among Flowers: A Walk in the Himalaya*
- Caryl Phillips: *The European Tribe*
- Susan Bassnett: “Travel and Gender,” from *Cambridge Companion* (225-241)
- Mary Baine Campbell: “Travel Writing and its Theory,” from *Cambridge Companion* (261-278)

**Evaluation Scheme**

**Internal:**
- Evaluation includes writing of a travel narrative, participation, presentation, quizzes, written examination, etc.
- 40 marks

**External:**
- 60 marks

Mark-allocation for the final exam is as follows:
- Essay Type Question (primary readings) : 2x10 (2 out of 3) = 20
- Essay Type Questions (secondary readings): 1x14=14
- Critical analysis of a passage: 1x16 = 16
- Short questions: 2 x 5 (2 out of 3) = 10

**Prescribed Texts:**


ENGL 561: Creative Non-fiction: Voices form the Margins

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

Unit 2: Rhetoric and Rhetorical Analysis [10 hrs.]
  - Introduction to Rhetoric and Rhetorical Analysis
  - Kairos and the Rhetorical Situation
  - Argumentation
  - Structure
  - Style

Unit 2: People, Places, and the Environment [10 hrs.]
  - Chang-Rae Lee: "Coming Home Again"
  - Anne Fadiman: "Night Owl"
  - Judith Ortiz Cofer: "More Room"
  - N. Scott Momaday: "The Way to Rainy Mountain"
  - Chief Seattle: "Letter to President Pierce, 1855"
  - Mary Oliver: "Waste Land: An Elegy"
  - Terry Tempest Williams: "The Clan of One-Breasted Women"

Unit 3: Art, Literature, and Philosophy [8 hrs.]
  - Eudora Welty: "One Writer’s Beginnings"
  - Ngugi Wa Thiong’o: "Decolonizing the Mind"
  - Virginia Woolf: "In Search of a Room of One’s Own"
  - Barack Obama: "The President’s Speech in Cairo: A New Beginning"
  - Hannah Arendt: "Deportations from Western Europe"
  - Jane Smiley: "Belly, Dancing, Belly, Aching, Belly, Beasts"

Unit 4: Language, Communication, and Education [10 hrs.]
  - Maxine Hong Kingston: “Tongue-Tied”
  - Richard Rodriguez: “Aria”
  - Patricia Williams: “The Death of the Profane: The Rhetoric of Race and Rights”
  - Rebecca Solnit: “Locked Horns”
  - Pumla Gobodo-Madikizela: “Language Rules”: Witnessing Trauma in South Africa”
  - Frederick Douglass: “Learning to Read”
Unit 5: Human Nature and Culture [10 hrs.]
Elisabeth Kübler-Ross: “On the Fear of Death”
Henry Louis Gates, Jr.: “In the Kitchen”
James Baldwin: “Stranger in the Village”
Jo-Ann Pilardi: “The Immigration Problem Is about Us, Not Them”
Nancy Mairs: “On Being a Cripple”

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

External: 60 marks
Mark-allocation the final exam is as follows:
- Essay type questions from units: 2x10 (2 out of 3) = 20
- Critical response to excerpts 2x8 (2 out of 4) = 16
- Rhetorical analysis of a text (from prescribed readings) 1 x 14 = 14
- Short questions 2x5 (2 out of 3) = 10

Prescribed Texts:
ENGL 562: Literature of War, Conflict and Trauma

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

**Unit I: Introduction to Trauma Theory [06 hrs]**
- Caruth, Cathy: “Unclaimed Experience: Trauma and the Possibility of History” from *Yale French Studies*. 181-192. (Course Packet)
- Susannah Radstone: “Trauma Theory: Contexts, Politics, Ethics” from *Paragraph*. 9-29. (Course Packet)
- Dominick LaCapra: “Writing History, Writing Trauma” from *Writing History, Writing Trauma*. 09-29. (Course Packet)

**UNIT II: Cultural Trauma [18 hrs]**
- Jeffrey Alexander: “Cultural Trauma: A Social Theory” from *Trauma: A Social Theory*.
- Larry Ray’s “Mourning, Melancholia and Violence” from *Memory, Trauma and World Politics*. (Course Packet)
- Jeffrey Alexander: “Partition and Trauma: Repairing India and Pakistan” from *Trauma: A Social Theory*.
- Balachandra Rajan: *The Dark Dancer*
- Narayan Wagle: *Palpasa Café*

**Unit III: Holocaust Trauma [15 hrs]**
- Agamben: *Remnants of Auschwitz*
- Jeffrey Alexander: “Holocaust Trauma: Moral Universalism in the West” from *Trauma: A Social Theory*.
- Primo Levi: *If This is a Man*
- Elie Wiesel: *Night*

**Unit V: Genocide, War and Literature of Trauma [09 hrs]**
- Michael Ondaatje: *Anil’s Ghost*
- Diop Boubacar Boris’ *Murambi: The Book of Bones*

**Evaluation Scheme**

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

**External:** 60 marks
Mark-allocation for the final exam is as follows:

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

Books Texts:

A Course Packet.


ENGL. 564: Environmental Literature and Criticism

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

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

Unit Two: Place, Memory, and Politics of Place  
[10 hrs.]
- Kenneth Rexroth: “Incarnation”
- Langston Hughes: The Negro Speaks of Rivers
- Bell Hooks: “Touching the Earth”
- Wallace Stevens: “The Snow Man”
- Jerry Mander: “The Walling of Awareness”
- John Daniel: “A Word in Favor of Rootlessness”
- Jeanne Wakatsuki Houston: “Rock Garden”
- Margaret Walker: “Sorrow Home”
- Jamaica Kincaid: “Alien Soil”
- Edward Abbey: “Eco-Defense”
- N. Whitehead: “Nature as Organism”

Unit Three: Nature in Crisis  
[10 hrs.]
- Keith Ervin: "A Life in Our Hands'
- Aldo Leopold: "Axe-in-Hand"
- W. S. Merwin: "Unchopping a Tree"
- Chris Anderson: "Forest of Voices"
- E. B. White: "Sootfall and Fallout"
- Rachel Carson: "Elixirs of Death"
- AL Gore: Ships in the Desert"
- Bill McKibben: "The End Of Nature"
• Dixy Lee Ray: "Greenhouse Earth"
• L. White, Jr.: “The Historical Roots of Our Ecological Crisis”
• Lawrence Buell: "Environmental Apocalypticism"

**Unit Four: Land Ethics** [9 hrs.]
• John Muir: "Hetch Hetchy Valley"
• Gifford Pinchot: "Prosperity"
• Sarah Orne Jewett: "A White Heron"
• William Tucker: "Is Nature too Good for Us"
• Cynthia Hamilton: "Women, Home and Community"
• Wendell Berry: "Getting along with Nature"
• Ron Arnold: "Rethinking Environment"
• Aldo Leopold: “The Land Ethic”
• Edward Wilson: "The Environmental Ethic"
• Paul W. Taylor: "The Ethics of Respect for Nature"

**Unit Five: Taking Action and Making Intervention** [9 hrs.]
• William Stafford: "Travelling Through the Dark"
• Wendell Berry: "Out of your Car and Off Your Horse"
• Dave Foreman: "Earth First"
• Wangari Maathai: "Foresters without Diplomas"
• Terry Tempest William: "The Clan of One Breasted Women"
• Robert Frost: "A Brook in the City"
• Robison Jeffers: "Passenger Pigeons"
• Union of Concerned Scientists: "World Scientists' Warning to Humanity"
• U. S. Bishops: "Renewing the Earth"

**Evaluation Scheme**

**Internal:** 40 marks
• Evaluation includes term paper, participation, presentation, quizzes, written examination, etc.

**External:** 60 marks
Mark-allocation for the final exam is as follows:
• Essay Type Question (primary readings) : 2x10 (2 out of 3) = 20
• Essay Type Questions (secondary readings): 1x14=14
• Critical analysis of a passage: 1x16 = 16
• Short questions: 2 x 5 (2 out of 3) = 10

**Prescribed Texts:**

**Course Packet**

ENGL 565: Children’s Literature
This course aims to introduce students to the field of children’s literature and criticism. Through the examination of various genres of literature for and about children, this course promotes alternative critical reasoning and interpretive skills. Students will be able to see how childhood readings reflect and/or promote social expectations and values with regard to race, class, gender and ethnicity.

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


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


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


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


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


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

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

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


**Evaluation Scheme**

**Internal:** 40 marks

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

**External:** 60 marks

Mark-allocation for the final exam is as follows:

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

**Prescribed Texts**

Literary texts as mentioned in the course contents

Critical texts: course packet
(THIRD SEMESTER)

ENGL. 566: British and American Drama

ENGL. 566.1: Survey of British and American Drama
This course surveys British and American plays from the Renaissance up to the Postmodern period. While exploring prominent social, political, and cultural issues, students will also focus on different generic and structural components essential to engage with the intricacies of the plays.

Unit 1: Drama Analysis [8 hrs.]
- Approaching a Play
- Structural Components
- Genres
- Styles

Unit 2: Renaissance [10 hrs]
- Christopher Marlowe, Doctor Faustus
- William Shakespeare, The Winter’s Tale

Unit 3: Restoration [10 hrs]
- John Dryden, Marriage a La Mode
- Aphra Behn, The Widow Ranter

Unit 4: Modern [10 hrs]
- George Bernard Shaw, Major Barbara
- Eugene O’Neill, Mourning Becomes Electra

Unit 5: Postmodern [10 hrs]
- Suzan-Lori Parks, The American Play
- Caryl Churchill, A Number

Evaluation Scheme

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

External 60 marks
- Critical reflections on excerpts from texts: (3 out of 5) 15
- Long questions: (2 out of 3) 30
- Short notes/questions: (3 out of 5) 15

Prescribed Textbooks
ENGL 567: Ideas and Themes in Contemporary Poetry

ENGL 567.1. Modern and Postmodern Poetry
This course engages students with the exposition and interpretation of ideas and themes embodied in poetic forms and patterns. The course has been organized around themes of love, life, art, war, death and other socio-cultural issues.

Unit 1: Life and Art [9 hrs.]
- William Butler Yeats, "Among School Children"
- Robert Frost, "Design"
- William Carlos Williams, "Poem"
- D. H. Lawrence, "Love on the Farm"
- Marianne Moore, "Poetry"
- Dorothy Parker, "Unfortunate Coincidence"
- Jean Toomer, "Reapers"
- W. H. Auden, "The Shield of Achilles"
- Richard Wright, "On winter mornings"; "In the falling snow"; "Crying and crying"; "Waking from a nap"; "Droning autumn rain"; "I cannot find it"
- Dylan Thomas, "Do Not Go Gentle into That Good Night"
- Wendy Cope, "Bloody Men"
- Charles Bernstein, "Why we ask you not to touch"

Unit 2: Family, Society, Culture and War [10 hrs.]
- Carl Sandburg, "Chicago"
- William Carlos Williams, "Landscape with the Fall of Icarus"
- Ezra Pound, "The Garden"
- Siegfried Sassoon, "Glory of Women"
- Robinson Jeffers, "Shine, Perishing Republic"
- Rupert Brooke, "The Soldier"
- T. S. Eliot, "The Hollow Men"
- Wilfred Owen, "Futility"
- E. E. Cummings, "the Cambridge ladies who live in furnished souls"
- Jean Toomer, "Portrait in Georgia"
- Robert Graves, "In Broken Images"
- John Berryman, "A Sympathy, A Welcome"

Unit 3: Race, Class, Gender and Identity [12 hrs.]
- Paul Laurence Dunbar, "Sympathy"
- Laura (Riding) Jackson, "The Wind Suffers"
- Langston Hughes, "Dream Variations"
- Countee Cullen, "Heritage"
- Stanley Kunitz, "Touch Me"
- Adrienne Rich, "Diving into the Wreck"
- Derek Walcott, "Nights in the Gardens of Port of Spain"
- Geoffrey Hill, "The Distant Fury of Battle"
- Sylvia Plath, "The Colossus"
- Dom Moraes, From "Two from Israel"
- Michael Ondaatje, "House on a Red Cliff"
- Yusef Komunyakaa, "The Smokehouse"
- Agha Shahid Ali, "The Dacca Gauzes"
- James Fenton, "God, A Poem"
- Vikram Seth, From "The Golden Gate"
- Louise Erdrich, "The Butcher's Wife"
- Li-Young Lee, "Out of Hiding"
- Simon Armitage, "The Shout"
- Greg Williamson, "Double Exposures"

**Unit 4: Nature and Environment** [8 hrs.]
- E. Housman, "Loveliest of Trees, the Cherry Now"
- Paul Laurence Dunbar, "A Summer's Night"
- Robert Frost, "Birches"
- D. H. Lawrence, "Trees in the Garden"
- Elinor Wylie, "Full Moon"
- Robinson Jeffers, "Hurt Hawks"
- Theodore Roethke, "Child on Top of a Greenhouse"
- Robert Hayden, "Night, Death, Mississippi"

**Unit 5: Contradictions of Human Societies** [9 hrs.]
- Robert Frost, "West-Running Brook"
- Elinor Wylie, "Doomsday"
- Gwendolyn Brooks, "the birth in a narrow room"
- Robert Lowell, "Water"
- Mona Van Duyn, "Falling in Love at Sixty-Five"
- Richard Wilbur, "Junk"
- Philip Larkin, "The Trees"
- Donald Justice, "Pantoum of the Great Depression"
- R. Ammons, "All's All"
- Robert Creeley, "The World"
- Allen Ginsberg, "A Supermarket in California"
- John Ashbery, "Brute Image"
- Thom Gunn, "A Map of the City"

**Evaluation Scheme**

<table>
<thead>
<tr>
<th>Internal</th>
<th>40 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation/ Attendance/ Participation/ Quiz</td>
<td>10</td>
</tr>
<tr>
<td>Research Paper (5-7 pages) :</td>
<td>15</td>
</tr>
<tr>
<td>Mid-term</td>
<td>15</td>
</tr>
</tbody>
</table>
External 60 marks
- Critical reflections on excerpts from texts: (3 out of 5) 15
- Long questions: (2 out of 3) 30
- Short notes/questions: (3 out of 5) 15

Prescribed Text
ENGL. 568: Academic Writing (II)

ENGL. 568.1: Academic Writing: Argumentation
This course has been designed as a writing workshop. It builds on and goes beyond “Academic Writing (I)” and focuses on the analysis and production of arguments in a variety of media. Students are required to work individually and in groups to explore the use of writing, especially the language of argument in varied forms of communicative contexts and rhetorical situations.

Requirements
To succeed in the course, students will have to submit a writing portfolio that includes:
- Rhetorical Case Analysis (5-7 pages)
- Personal and Public Argument (5-7 pages)
- Research Paper (5-7 pages)

Unit 1: Reading and Analyzing Argument
- Purpose of Argument
- Occasions for Argument
- Kinds of Argument
- Audience for Arguments
- Appealing to Audiences
  **Reading:** Vladimir Nabokov, “Good Readers and Good Writers”; Eudora Welty, “One Writer’s Beginnings”

Unit 2: Forms of Appeals and Thinking Rhetorically
- Arguments from the Heart—*pathos*
- Arguments Based on Character—*Ethos*
- Arguments Based on Facts and Reasons—*Logos*
- Thinking Rhetorically/Composing a Rhetorical Analysis
  **Reading:** Sallie Tisdale, “We Do Abortions Here: A Nurse’s Story.”

Unit 3: Structuring Arguments
- Toulmin Argument
- Arguments of Facts
- Arguments of Definition
- Arguments of Evaluations
- Proposal Arguments
  **Reading:** Chang-Rae Lee, “Coming Home Again”

Unit 4: Writing Summaries and Critiques
- Writing assignment summaries
- Language focus: sentence; nominals; reminder phrases
- Comparative summaries
- Need for writing critiques
- Language focus: unreal conditionals; evaluative language
- Critical reading
- Writing critiques
• Language focus: inversions; special verb agreements
• Reaction papers
  Reading: Jacob Bronowski, “The Nature of Scientific Reasoning”; Paul Fussell, “Thank God for the Atom Bomb”

Unit 5: Constructing a Research Paper
• Overview of research paper
• Methods
• Language focus: imperatives in research paper
• Writing up method section
• Method sections across disciplines
• Results
• Commentary
• Introduction sections
• Creating a research space
• Reviewing the literature
• Occupying the Niche
• Completing an introduction
• Discussion sections
• Limitations
• Documentation: MLA (from Everything is an Argument)
  Reading: Sample Essay (to be arranged); William Cronon, “The Trouble with Wilderness”

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

Evaluation Scheme
Internal 40 marks
  • Presentation/ Attendance/ Participation/ Quiz 05
  • Writing Portfolio: 20
  • Mid-term 15

External 60 marks
  • Argument Analysis: (2x10) 20
  • Concepts and heuristics: (2x10) 20
  • Essay writing (analytical/ argumentative): (1x20) 20
**Prescribed Texts**


ENGL. 571: Nineteenth-Century Studies

ENGL. 571.1. Nineteenth-Century American Literature and Culture
This course deals with selected works of nineteenth century American authors, who often grapple with important socio-economic and cultural issues such as nation-building, women’s rights, and race relations. Students will explore the ways in which American thought and values have evolved. Upon the completion of the course, students will demonstrate an understanding of nineteenth-century American life and letters.

Unit 1: Cultures of New England [9 hrs.]
- Lydia Howard Huntley Sigourney, “The Suttee”; “The Indian’s Welcome to the Pilgrim Father”
- Ralph Waldo Emerson, “Nature”
- Henry David Thoreau, “Resistance to Civil Government”
- Walt Whitman, “A Woman Waits for Me”; “Crossing the Brooklyn Ferry”

Unit 2: Freedom, Equality, and Slavery [9 hrs.]
- William Apess, “An Indian’s Looking Glass for the White Man”
- Sarah Moore Grimké, From “Letters on the Equality of the Sexes, and the Condition of Women”
- Frederick Douglass, Narrative of the Life of Frederick Douglass

Unit 3: Romance to Realism [10 hrs.]
- Washington Irving, “Rip Van Winkle”
- Nathaniel Hawthorne, “Young Goodman Brown”
- Edgar Allan Poe, “The Fall of the House of Usher”
- Herman Melville, Benito Cereno
- Rebecca Harding Davis, Life in the Iron Mills

Unit 4: Nation, Borders, Regions [12 hrs.]
- Mark Twain, “A True Story”
- Charles Chesnutt, “The Goophered Grapevine”
- Henry James, Daisy Miller
- Kate Chopin, “The Story of an Hour”
- Stephen Crane, “The Bride Comes to Yellow Sky”
- Mary E. Freeman, “The Revolt of the Mother”
- Charlotte Perkins Gilman, “Yellow Wall-Paper”
- Edith Wharton, “The Roman Fever”

Unit 5: Multi-Cultural Experiences [8 hrs.]
- Abraham Cahan, from Yekl
- Edith Maud Eaton, “Leaves from the Mental Portfolio of an Eurasian”
- Zitkala-Sa, from The School Days of an Indian Girl
Jose Marti, “Our America”

Evaluation Scheme

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

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

**Prescribed Texts**

**Reference**
ENGL 572: Modernist Studies

ENGL 572.1: Modernism and the City
The modernist movement radically transformed the late nineteenth- and early twentieth-century literary establishment, and its effects are still felt today. While tracing modernist representations of the city in writings by a range of key modernist literary figures, this course introduces and analyzes cultural phenomena central to urban life and culture. It helps students understand the relationship between the urban valence of modernity and modernism.

**Unit 1: Basic Familiarity with Modernism**  
[6 hrs.]
- “Introduction” to *Modernism: The New Critical Idiom*
- “Interpreting and Changing”
- “Texts, Contexts, Intertexts”

**Unit 2: Modernism and the City: Theoretical Essays**  
[6 hrs.]
- Georg Simmel, “The Metropolis and Mental Life”

**Unit 3: Modernism and the City: Fiction**  
[14 hrs.]
- James Joyce, “The Dead”
- Thomas Mann, *Death in Venice*
- Joseph Conrad, *The Secret Agent*
- Virginia Woolf, *Mrs Dalloway*

**Unit 4: Baudelaire on the City**  
[10 hrs.]
- Baudelaire, Poems under “Parisian Scene,” “Wine,” “Flowers of Evil” from *The Flowers of Evil & Paris Spleen*
- Baudelaire, Paris Spleen Prose Poems (“Crowds,” “Widows,” “The Poor Kid’s Toy,” “Solitude,” “The Eyes of the Poor,” “Get Drunk,” & “Let’s Bash the Beggars”)

**Unit 5: Benjamin on the City**  
[12 hrs.]
- “On Some Motifs in Baudelaire”
- “Paris, the Capital of the Nineteenth Century (1935)”
- “Paris, the Capital of the Nineteenth Century (1939)”
- “The Paris of the Second Empire in Baudelaire”
- “One-Way Street”
- “Naples”
- “Moscow”
- “Marseilles”
- “Hashish in Marseilles”
- “A Berlin Chronicle”

**Evaluation Scheme**
- **Internal Evaluation**  
  40 marks
- Attendance/participation/presentation 10 marks
- Textual Explication/Research Paper 15 marks
- Mid-term 15 marks

**External** 60 marks
- Essay type question from Units 2 & 5: 1x12 (1 out of 2) 12
- Essay type question from Unit 3: 1x12 (1 out of 2) 12
- Prompts-based literary appreciation from Unit 4: 1x12 (1 out of 2) 12
- Short questions 4x6 (4 out of 6 from Units 2 through 5: 2 from Unit 1) 24

**Prescribed texts**


ENGL. 574: Life Writing and Autobiography

ENGL. 574.1: Life Writing: Theory and Practice
This course offers a model for approaching a variety of life writings (diaries, journals, letters, autobiographies, biographies, and memoirs) in order to explore ourselves as critical consumers of others’ lives. The first half of the course equips students with theories of reading and interpreting autobiographical writings. And, the second half familiarizes them with life writing texts presented within two broad categories: composing the self, and writing and reflecting about the world.

Unit 1: Theorizing Autobiography [10 hrs.]
- Life Narrative: Definitions and Distinctions
- Autobiographical Subjects
- Autobiographical Acts
- Life Narrative in Historical Perspective
- In the Wake of Memoir Boom

Unit 2: Interpreting Autobiography [12 hrs.]
- The Visual-Verbal Context of Life Narrative
- A History of Autobiographical Criticism: Theorizing Autobiography
- A History of Autobiographical Criticism: Expanding Autobiography Studies
- Twenty-four Strategies for Reading Life Narratives

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

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

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

Autobiographies
- Thomas De Quincey, *Confessions of an English Opium Eater*
- Paula Gun Allen, *Where I Come from Is Like This*
- Richard Rodríguez, *A Public Language*
- Tim O’Brien, *Arrival in Vietnam*
- Bell Hooks, *Talking Back*
Unit 4: Writing about People and Reflecting on the World [ 13 hrs.]

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

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

Evaluation Scheme

Internal 40 Marks
- Attendance/ Participation 5
- Personal narrative (free writing): 10
- Term paper (application of theory): 10
- Mid-term: 15

External 60 Marks
- Essay-type question: (one each from theory and readings with options): 2x15=30
- Prompt-based explication of an extract (readings) 1x10=10
- Short questions: (4 out of 6) 4x05=20

Prescribed texts
ENGL 575: Literature and History

ENGL 575.1: Literature and Historiography
Through an exposure to some theoretical and textual readings, this course provides students an understanding of how history and literature draw on each other. By so doing, it familiarizes them with the interdisciplinary interface between history and literature.

Unit 1: Historiography: Breaking the Boundary between History and Literature [8hrs.]
- Friedrich Nietzsche, "The Use and Abuse of History"
- Hayden White, "Historicism, History, and the Figurative Imagination"
- Hayden White, "The Value of Narrativity in the Representation of Reality"
- Hayden White, "The Question of Narrative in Contemporary Historical Theory"

Unit 2: Historiography of Postmodern Literature [8 hrs.]
- Linda Hutcheon, "Historiographic Metafiction: 'the Pastime of Past Time'" from A Poetics of Postmodernism
- Linda Hutcheon, "Re-presenting the Past" from The Politics of Postmodernism
- E. L. Doctrow, Ragtime

Unit 3: Counter-history [10 hrs.]
- Salman Rushdie, Midnight's Children
- Graham Swift, Waterland

Unit 4: Literature on the Partition of India [12 hrs.]
- Gyanendra Pandey, "By Way of Introduction," "The Three Partitions," and "Constructing Community" from Remembering Partition
- Paola Bacchetta, "Reinterrogating Partition Violence: Voices of Women/Children/Dalits in India's Partition."
- Chaman Nahal, Azadi
- Bapsi Sidhwa, Cracking India
- Saadat Hasan Manto, "Open It," "Cold Meat," and "Toba Tek Singh"

Unit 5: Native American History and Literature [10 hrs.]
- Anthony Wallace, The Long, Bitter Trail
- Diane Glancy, Pushing the Bear
- Irvin Morris, From the Glittering World

Evaluation Scheme

<table>
<thead>
<tr>
<th>Evaluation Scheme</th>
<th>Marks</th>
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</thead>
<tbody>
<tr>
<td>Internal Evaluation</td>
<td>40 marks</td>
</tr>
<tr>
<td>Attendance/ participation/presentation</td>
<td>10 marks</td>
</tr>
<tr>
<td>Textual Explication/ Research Paper</td>
<td>15 marks</td>
</tr>
<tr>
<td>Mid-term</td>
<td>15 marks</td>
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</tbody>
</table>
External 60 marks

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

Prescribed texts

ENGL 577.1 Experimental Fiction

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

Unit 1: Fiction & Science [8 hrs.]
- Concept of experimental fiction: scientific exploration and technological innovation
- Frontier in the fictional discourse
- The avant-garde movement

Unit 2: Time & Narrative [10 hrs.]
- Martin Amis: Time’s Arrow
- Kurt Vonnegut: Slaughterhouse-Five

Unit 3: Graphic & Fantasy [10 hrs.]
- Takehiko Inoue: Vagabond
- Stephen King: 11-22-63

Unit 4: Self & Technology [10 hrs.]
- J. G. Ballard: Crash
- Angela Carter: The Passion of New Eve

Unit 5: Virtual & Apocalyptic [10 hrs.]
- Joseph Heller: Catch 22
- Arthur Clarke: 2010: Space Odyssey Two

Evaluation Scheme

Internal 40 marks
- Presentation/ Attendance/ Participation/ Quiz 10
- Research Paper (5-7 pages) 15
- Mid-term 15
External 60 marks
- Long questions on theme, technique, and reception (2 out of 3) 2x12 = 24
- Critical analysis of two extracts from texts (2 out of 3) 2 x 6 = 12
- Short questions (4 out of 6) 4x6 = 24

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

References

ENGL 578: Cultural Studies
ENGL 578.1: Cultural Studies

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

Unit 1: Groundings [7.5 hrs.]
- Introduction
- Cultural studies and the study of culture: disciplines and dialogues
- Multiplying methods: from pluralism to combination
- Method and the researching self
- The research process: moments and strategies;

Unit 2: Settings [7.5 hrs.]
- Introduction
- Theory in the practice of research
- Make space! Spatial dimensions in cultural research
- Time please! Historical perspectives
- Culture, power and economy

Unit 3: Readings [10.5 hrs.]
- Reading popular narratives: from structure to context; also (Stuart Hall: The Work of Representation from Representation)
- Reading texts of or for dominance
- Reading fictions, reading histories

Unit 4: Meetings [10.5 hrs.]
- Researching others: from autobiography to ethnography
- Representing the other: interpretation and cultural readings; (also Stuart Hall: The Spectacle of the ‘Other’ from Representation)
- Remaking methods: from audience research to studying subjectives

Unit 5: Aesthetics [12 hrs.]
- Rita Felski: Role of aesthetics in cultural studies
- John Frow: On literature in cultural studies
- Jane Juffer: Excessive practices: aesthetics, erotica, and cultural studies
- David Shumway: Cultural studies and questions of pleasure and value
- Irene Kacandes: Beauty on my mind: reading literature in an age of cultural studies

Evaluation Scheme
Internal 40 marks
- Presentation/ Attendance/ Participation/ Quiz 10
- Research Paper (5-7 pages) 15
- Mid-term 15

**External** 60 marks
- Essay type question from Units 1 through 4: 1x12 (1 out of 2) 12
- Essay type question from Unit 5: 1x12 (1 out of 2) 12
- Critical analysis (literary text or a text of a cultural scene) 1 x 12 12
- Short questions (4 out of 6; 4: Units 1-4; 2: Unit 5) 4x6 24

**Prescribed Texts**

ENGL 579 Language and Communication

ENGL 579.1 Language and Communication
This course familiarizes students with the language of organizational communication, particularly with that of conversation and presentation. It also enables them to discover how professionals think and process information in order to communicate effectively. Through the discovery, students will be able to tailor their communication to the desired outcomes.

Unit 1: Communication Fundamentals [06 hrs.]
- Introduction—Advanced Communication Skills (Sean McPheat)
- Review of Communication Basics (Van der Molen & Yvonne H. Gramsbergen-Hoogland)
- Examining the Communication Process (Van der Molen & Yvonne H. Gramsbergen-Hoogland)
- Basic Communication Skills: Regulating, Listening, and Sender Skills (Van der Molen & Yvonne H. Gramsbergen-Hoogland)

Unit 2: Language of Conversation [12 hrs.]
- Introduction to The Language of Conversation (Francesca Pridham)
- Features of Spoken Language and Oral Narratives (Francesca Pridham)
- Structure in Conversation (Francesca Pridham)
- Conversational Genres (Francesca Pridham)

Unit 3: Dialogic Conversations [10 hrs.]
- Career Enhancement: Writing CV (Time-Based & Skill-Based in Bishop-Firth) and Job Application (8 Examples in Corfield)
- Interviewing (Van der Molen & Yvonne H. Gramsbergen-Hoogland)
- 5 Basic Types of Interviews: Selection, Job, Performance Evaluation, Personal Problems, Sale (Van der Molen & Yvonne H. Gramsbergen-Hoogland)
- Handling Complaints (Van der Molen & Yvonne H. Gramsbergen-Hoogland)
- Breaking Bad News (Van der Molen & Yvonne H. Gramsbergen-Hoogland)

Unit 4: Group Conversations [08 hrs.]
- Decision Making (Van der Molen & Yvonne H. Gramsbergen-Hoogland)
- Leading Meetings (Van der Molen & Yvonne H. Gramsbergen-Hoogland)
- Conflict Management (Van der Molen & Yvonne H. Gramsbergen-Hoogland)
- Negotiation & Interaction (Van der Molen & Yvonne H. Gramsbergen-Hoogland; also Francesca Pridham)

Unit 5: Language of Presentation [12 hrs.]
- Purposes, Problems, Benefits, & Characteristics of Presentations (Chapters 1-2 in Chivers & Shoolbred)
- Improving Performance & Keeping Audience and Structure in Sync with Audience (Chapters 3-7 in Chivers & Shoolbred)
- Creating Visuals & Handouts (Chapters 8-9 in Chivers & Shoolbred)
- Lessons for further Improvement and Presentations in Interview Situations (Chapters 10-11 & Appendices 1-2 in Chivers & Shoolbred)

Evaluation Scheme
Internal

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

External

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

Prescribed Texts


ENGL 581 Performance and Theatre Studies

ENGL 581.1 Tragedy: Poetics, Performances and Plays

This course aims to familiarize students with the philosophy of tragedy and its literary renditions. It has two sections. The first section offers reading materials produced across time and place, all the way from
the classical Greek to modern Africa. The second section, which includes eight selected texts, seeks to project the continuity and change of the state of tragic suffering. By the end of the course, students will have achieved a clear grasp of the genre of tragedy and the treatment of human condition in it.

Unit 1: Classical Greek Tragedy [9 hrs.]
- F. Nietzsche: “Section 1-4”
- Fischer-Litche: “Ritual Theatre”
- Butler: “Chapter 1”
- Sophocles: Antigone

Unit 2: Elizabethan Tragedy [6 hrs.]
- A.C. Bradley: “Lecture IX/ Macbeth”.
- Wilson G. Knight: “The Shakespearean Metaphysics”
- William Shakespeare: Macbeth

Unit 3: Modern Tragedy [12 hrs.]
- T.R. Henn: “The Harvest of Tragedy”
- George Steiner: “Chapter 9 and 10”
- Raymond Williams: “Henrik Ibsen” and “Anton Chekhov”
- Henrik Ibsen: The Master Builder
- Anton Chekhov: The Cherry Orchard

Unit 4: Tragedy and Common Man [10.5 hrs.]
- Arthur Miller: “Tragedy and the Common Man”
- Arthur Miller: Death of Salesman
- Walter Kaufman: “Tragedy Today”
- Samuel Becket: Waiting for Godot

Unit 5: Tragedy New Forms [10.5 Hrs]
- Augusto Boal: “Aristotle’s Coercive System of Tragedy”
- Bertolt Brecht: Mother Courage
- Wole Soyinka: “Drama and the African World-View”
- Wole Soyinka: Death and King’s Horseman

Evaluation Scheme

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Presentation/ Attendance/ Participation/ Quiz</td>
<td>10</td>
</tr>
<tr>
<td>Research Paper (5-7 pages)</td>
<td>15</td>
</tr>
<tr>
<td>Mid-term</td>
<td>15</td>
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</tbody>
</table>
External

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

**Prescribed Texts**


Brecht, Bertolt. *Mother Courage*. The Project Gutenberg Literary Archive


Ibsen, Henrick. *The Master Builder*. The Project Gutenberg Literary Archive


Shakespeare, William. *Macbeth*. The Project Gutenberg Literary Archive


ENGL 582 Single Author: Shakespeare

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

Unit 1: Shakespeare and his World

[10 hrs.]
Shakespeare’s World
The Playing Field
Shakespeare’s Life and Art
The Dream of the Master Text
The Shakespearean Stage

Unit 2: Comedies [9 hrs.]
- *The Taming of the Shrew*
- *Twelfth Night* or *What You Will*

Unit 3: Histories [9 hrs.]
- *The Tragedy of King Richard the Second*
- *The Life of Henry the Fifth*

Unit 4: Tragedies [9 hrs.]
- *The Most Excellent and Lamentable Tragedy of Romeo and Juliet*
- *The Tragedy of Coriolanus*

Unit 5: Romances and Poetry [11 hrs.]
- *The Winter’s Tale*
- *The Rape of Lucrece*
- Sonnets: 2, 18, 35, 55, 60

Evaluation Scheme

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

**External** 60 marks
- Long questions (2 out of 3) 2x12 = 24
- Critical analysis of two extracts from texts (2 out of 3) 2 x 6 = 12
- Short questions (4 out of 6) 4x6 = 24

Prescribed Text
ENGL 584 Economics and Literature

ENGL 584.1 Economics in Film and Fiction

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

Unit I: Interdisciplinarity and the Culture Industry  [12 hrs.]

- Willie Henderson: “Economics and Literature”
- Mark Osteen and Martha Woodmansee: “Taking Account of the New Economic Criticism: An Historical Introduction”
- Timothy Corrigan: *A Short Guide to Writing about Film*
- F: David Martin and Lee A. Jacobus: “Film” from *The Humanities through Arts*
- Theodor Adorno and Max Horkheimer: “The Culture Industry: Enlightenment as Mass Deception”
- Frederick Jameson: “Postmodernism, Logic of Late Capitalism”
- Ray Browne: “Popular Culture and Economics”

**Unit II: Consumption and Production** [09 hrs.]
- Martin Scorsese: *Wolf of the Wall Street*
- Andrei Sergeyevich Mikhalkov-Konchalovsky: *The Odyssey*

**Unit III: Market and Money** [09 hrs.]
- Scott Fitzgerald: *The Great Gatsby*
- Michael Curtiz: *Casablanca*

**Unit IV: Business and Exchange** [09 hrs.]
- David Cameron: *Terminator 2: Judgment Day*
- Quentin Tarantino: *Kill Bill 2*

**Unit V: Individuality and the Film Industry** [09 hrs.]
- James Cameron: *Titanic*
- Arthur Miller: *Death of a Salesman*

**Evaluation Scheme**

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

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

**Prescribed Texts**


ENGL 586: Thesis Writing

ENGL 586.1: Thesis Writing

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

Unit 1: Beginning Research & Negotiating between Self and Audience 

- What is research? (from The Craft of Research)
- Why Write it up? (from The Craft of Research)
- A Master’s Dissertation: What is It? (from Succeeding with Your Master’s Dissertation)
- So, What Skills do you Need to Succeed? (from Succeeding with Your Master’s Dissertation)
Putting Together Your Research Proposal (from *Succeeding with Your Master’s Dissertation*)
Producing a Dissertation Template (from *Succeeding with Your Master’s Dissertation*)
Connecting with Your Reader (from *Succeeding with Your Master’s Dissertation*)

**Unit 2: From Problematics to Sources** [9 hrs.]
- From Topics to Questions (from *The Craft of Research*)
- From Questions to Problems (from *The Craft of Research*)
- From Problems to Sources (from *The Craft of Research*)
- Documentation: Preparing the List of Works Cited (*MLA Handbook*)
- Documentation: Citing Sources in the Text (*MLA Handbook*)

**Unit 3: Claim and Its Support (from *The Craft of Research*)** [9 hrs.]
- Making Good Arguments
- Claims
- Reasons and Evidence
- Acknowledgements and Responses
- Warrants

**Unit 4: Writing & Presenting the Dissertation** [9 hrs.]
- Dissertation Introduction (from *Succeeding with Your Master’s Dissertation*)
- Literature Review (from *Succeeding with Your Master’s Dissertation*)
- Research Methods (from *Succeeding with Your Master’s Dissertation*)
- Literary Research and Literary Theory (from *A Handbook to Literary Research*)
- Writing up the Finding (from *Succeeding with Your Master’s Dissertation*)
- Concluding the dissertation (from *Succeeding with Your Master’s Dissertation*)
- Writing the Abstract (from *Succeeding with Your Master’s Dissertation*)
- *Viva Voce* (from *Succeeding with Your Master’s Dissertation*)

**Unit 5: Practical Issues—Grammar, Composition & Ethics (from *English for Writing Research Papers*) [12 hrs.]**
- Word Order
- Breaking Up Long Sentences
- Structuring Paragraphs and Sentences
- Being Concise and Removing Redundancy
- Avoiding Ambiguity and Vagueness
- Clarifying Who Did What
- Hedging and Criticising
- Paraphrasing
- Plagiarism (also from *Succeeding with Your Master’s Dissertation*)
- Titles

**Evaluation Scheme**
Internal  

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

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

Prescribed Texts


