Graduate Prospectus

Masters and Ph.D. Program in English

2015-2016

Department of English

School of Humanities and Social Sciences

Shiv Nadar University
Post office Shiv Nadar University
Gautam Buddha Nagar
Uttar Pradesh -201314
Department of English
The English Department at SNU offers graduate programs leading to the M.A. and Ph.D. degrees. As part of a research-based university, students are encouraged to engage with the department’s areas of research.

SNU’s English faculty has wide-ranging, interdisciplinary research training reinforced by diverse learning and teaching experience in Indian and international universities. Their current research interests are in the areas of academic writing, the novel, realism, translation studies, creative writing, philology, gender and sexuality, and Shakespeare studies.

The Department offers an M.A. in English (2 years) and a PhD in English (4 years). For the 2015-16 academic year the Department offers admission only to its M.A. English program. The Department is in the process of revamping its PhD program and will, therefore, not be admitting any new PhD students in 2015-16.

The Department accepts only full-time students. M.A. students are admitted once a year in the Monsoon semester, while Ph.D. students are admitted twice a year in the Monsoon and Spring semesters.

M.A. in English
The new M.A. in English at SNU is designed to combine rigour with creativity. It will take students through the significant moments in English literary history and world literature but it also incorporates courses in critical and cultural theory, translation, creative writing and visual theory. Our pedagogy includes classroom lectures designed to gradually draw a student into the complexity of texts, and also more interactive, seminar based formats possible only with small groups. Above all, our excellent student-teacher ratio has enabled us to put in place a rigorous, multi-tiered, and varied program of writing that will include compulsory courses in academic writing, good writing for the general public, writing narratives as well as an individually supervised M.A. research paper based on prescribed weekly readings. Most of these writing activities will be based on intensive one-to-one interactions between teacher and student. It is our intention to equip our M.A. students with the skills needed for a range of competitive examinations as well as for careers in publishing and the media. Most of all, however, we see potential academics in our best students and we are committed to supporting them through research careers in every possible way. Shiv Nadar University offers several full cost scholarships to its M.A. students on the basis of need and merit. To fee-paying students we offer teaching assistantships which will bring down the cost of their education considerably.

Semester-wise break-up of the M.A program
The M.A. degree is awarded on the completion of sixteen courses, comprising 13 compulsory courses, 2 optional courses and 1 supervised essay of about 4000 words. Each of these courses carry 4 credits and candidates will need $16 \times 4 = 64$ credits in order to successfully complete the M.A.

Courses will be spread across 4 semesters, as per the following schedule:
Semester 1  4 compulsory courses
Semester 2  3 compulsory courses and 1 optional course
Semester 3  3 compulsory courses and 1 optional course
Semester 4  3 compulsory courses and supervised essay.

Here is an overview of the courses offered:

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**Evaluation.**

Rather than fall back on the traditional 3-hour examination as the sole mode of evaluating a student’s performance in each course, the M.A program will follow multiple modes of evaluation stretching through the semester and aimed at testing the student’s knowledge of the materials studied, the development of his or her analytical abilities and his or her ability to write with clarity and coherence. Each instructor will decide on and declare his or her evaluation methods at the beginning...
of the course. These may include tests, seminar presentations, participation at seminars and above all assessment of written work that students will be required to submit from time to time.

**Eligibility and the Admissions Process**

**Eligibility**

A candidate should have an undergraduate degree in any discipline from a recognized university or institution to be eligible to apply. Candidates from Humanities and Social Sciences must have a minimum of 55% in their undergraduate degree; candidates from other disciplines must have a minimum of 70% in their undergraduate degree.

**Admission**

Admission decisions will be solely based on a written entrance exam followed by an interview. Shortlisted candidates, based on their performance on the written exam, will be called for an interview. The final offer of admission will be based on both the written test and the interview.

**Structure of the Program**

To successfully complete the Master’s program a student needs to successfully complete 14 compulsory Core courses and two Optional courses over four semesters.

Each M.A. course carries 4 credits. The minimum credit requirement for successfully completing the M.A. is 64 credits.

A student who fails in any course during the program will be expected to retake it and complete the 64 credits to graduate.

**Detailed Course Descriptions**

I  **Advanced Writing and Research Methods: Writing as Profession**  4 credits

This course will introduce post-graduate students to the art of research and formal research paper writing. Expect to be taken through the nitty-gritties of research training in genres of formal writing: research proposal, research paper, conference abstract, conference presentation, MLA citation, methods of researching library catalogues (card and digital), indexes and databases and how to access and gain membership in the major research libraries in Delhi.

**Unit 1: Reading to Write**


II. Literary Theory

This course will familiarize the student with some key ideas in the history of literary theory and criticism. We shall read the relevant texts closely, beginning with the ancients and arriving at the first half of the twentieth century. From Plato to Fish, we will pay special attention to the epistemological and ontological presuppositions of each theorist. Students will write short papers on important areas covered in class. There will be an open-book exam at the end of the semester.

Unit 1: Text and World: The question of mimesis
- Plato: Book X of The Republic
- Aristotle: Excerpts from Poetics

Unit 2: Text and Author: Poetic subjectivity
- Alexander Pope: Excerpts from An Essay on Criticism
- William Wordsworth: Excerpts from “Preface to Lyrical Ballads”
- ST Coleridge: Excerpts from Biographia Literaria

Unit 3: Text and Reader (A): Aesthetics
- Immanuel Kant: Excerpt from Critique of Judgment
- Edmund Burke: “The Sublime and the Beautiful Compared”
**Unit 4: The Text Itself (A): Formalism**
Wimsatt and Beardsley: “The Intentional Fallacy”
Viktor Shklovsky: Excerpts from “Art as Technique”

**Unit 5: The Text Itself (B): Language and Semiotics**
Mikhail Bakhtin: “Heteroglossia in the Novel”
Ferdinand de Saussure: Excerpts from *Course in General Linguistics*
Roland Barthes: Excerpts from *Mythologies*

**Unit 6: Text and Reader (B): Reader Response Theory**
Roland Barthes: “Death of the Author”
Stanley Fish: “How to Recognize a Poem When You See One.”

**Evaluation**
Two assignments during the semester (2500 words each)
Final Exam (open book)
Class participation

**III. Writing Narratives**
This course is concerned with establishing a dialogue between the writing and analysis of narrative which will enable students to become better critics of their own work as well as the work of others. We will look at the fictional as well as the nonfictional narrative. While the primary texts will form the bulwark of the course, from time to time, other material will be circulated among the students by way of class handouts. The class itself will be a combination of seminar, workshopping and in-class writing. In addition, students will have to turn in homework as well as assignments for grading.

**Unit 1: Life writing and translating experience into fiction**
Vladimir Nabokov, *Speak, Memory* (Life writing),
Tim O’Brien, ‘The Man I Killed’ (short story)

**Unit 2: Fiction**
Short stories
Jhumpa Lahiri, ‘Hell-Heaven’
Anton Chekhov, ‘The Lady with the Dog’
Raymond Carver, ‘What We Talk About When We Talk About Love’
Novel

**Unit 3: Reportage**
John Carlin, *Playing the Enemy: Nelson Mandela and the Game*

Secondary reading:

**Evaluation**

A piece of life-writing (2000-2500 words) to be turned in at mid-term
Short story or piece of reportage (2000-2500 words) to be turned in as part of the final portfolio.
With the short story or piece of reportage the student will also submit a critical commentary that will analyse the process of creating the narrative and explain the creative decisions made in the process of composition. This will be turned in as part of the final portfolio
There will be an end-of-semester examination.

**IV. Translation Studies**

4 credits

Students will study the various approaches to the history, theory, and criticism of literary and humanistic translation. Topics of discussion would include study of translation criticism which is the systematic study, evaluation, and interpretation of different aspects of translated works, translator’s working methods, interviews with translators, multiple translations, the changing nature of interpretive approaches, theoretical models of translation, and criteria for the evaluation of translations. It is an interdisciplinary academic field closely related to literary criticism and translation theory.

**Unit 1: Equivalence and equivalent effect**

Walter Benjamin ‘The Task of the Translator’. In L. Venuti (Ed.), *The Translation Studies Reader*, 2000
Eugene Nida ‘Principles of Translation as exemplified by Bible Translating’. R. A. Brower (ed.): *On Translation*, New York, OUP.
Swann's Way. (À la recherche du temps perdu #1) by Marcel Proust, Lydia Davis (Translator) 2004 by Penguin Classics (first published 1913) [ pp ‘Overture’]

**Unit 2: Translation Shift Approach & Linguistic approach to translation**

Zwart, K. M. van: ‘Translation and original: Similarities and Dissimilarities, I’, *Target* [pp 151 – 189]

**Unit 3: Translation and Post-Structuralism**

Season of Migration to the North, 2003 Penguin Classics Series

3 weeks
Unit 4: Translation as a cultural act
K Ramanujan “Three Hundred Ramayanas”

Evaluation
A short paper and class presentation of 1000 words on each of the Module
Final assessment: A Critical Analysis of a translated work (last week)
Class Participation and peer review

V. The Long Renaissance 4 credits
This course will examine in detail four quintessential moments that visibly shaped thought and knowledge in the British Renaissance. We will read a prose fantasy by a leading humanist, poetry that is mired in anxieties of love, politics and science, a play that puts self-doubt and skepticism at the heart of early modernity, and finally two books of an epic that gives aspiration, failure and the exercise of justification a grand lyric. The theme of wanting to know, sometimes more than what is obviously knowable, will underlie our reading and enquiry.

Unit 1: Utopia by Sir Thomas More
Stephen Greenblatt, "At the Table of the Great: More's Self-Fashioning and Self-Cancellation," in Renaissance Self-Fashioning
Quentin Skinner, "Sir Thomas More's 'Utopia' and the language of Renaissance humanism"
3 weeks

Unit 2: “In Defense of Poesie” by Philip Sidney
Selections of sonnets by Petrarch, Spenser, Sidney, Shakespeare, Marvel and Donne

Unit 3: Hamlet by William Shakespeare
Peter Stallybrass, Roger Chartier, J. Franklin Mowery, and Heather Wolfe
“Hamlet’s Tables and the Technologies of Writing in Renaissance England”

Unit 4: Book I & 2 of Paradise Lost by John Milton

Evaluation
2 papers (2500 words each)
1 creative response to any one of the texts or themes under discussion (this can be a set of poems, a story, a pamphlet, graphic art, anything at all). Word limit can be negotiated depending on the genre)  
1 final paper (3500-4000 words) and conference-style presentation at the end of the semester

VI. The Global 18th Century  
4 credits
It is impossible to understand 18th Century Europe without understanding the 18th century as a global phenomenon. This course will be interdisciplinary and will track various strands through literary analysis, cultural studies and history. Decades of the long eighteenth century are remarkable for the prose output of essayists, diarists, pamphleteers, writers of conduct books, and travelogues. The rise of political parties, mushrooming of clubs and coffee houses, and the new publishing houses gave huge impetus to prose writings. This course will also track that particular moment of European history when the common public started asking uncomfortable questions about ‘imperialism’. From a geo-political perspective, this course will resonate deeply with 21st century political realities.

Unit 1: Primary Texts
Selections from Jonathan Swift’s *Gulliver’s Travels*  
Excerpts from Mary Wortley Montagu’s *Turkish Letters*  
Secondary Texts:  
Clement Hawes’ introduction to the critical edition of *Gulliver’s Travels*  
Felicity Nussbaum, Introduction to The Global Eighteenth Century

4 weeks

Unit 2: Primary Text
Selections from Jonathan Swift’s *A Tale of Tub*  
Secondary Text:  
Excerpt from Carole Fabricant’s *Swift’s Landscape*  

3 weeks

Unit 3: Primary Text
Joseph Addison, The Musical Instruments of Conversation; On Giving Advice  
On Long Winded People; Reflections by Richard Steele  
Excerpts from Roger De Coverley Series  
Example of Conduct Literature: Lady Sarah Pennington - An Unfortunate Mother’s Advice to Her Absent Daughters  
Secondary Texts:  
Caroline Davis, "Publishing in the Eighteenth Century: Popular Print Genres" 2005  

3 weeks

Unit 4: Primary Text
Excerpts from Pepys and Evelyn’s Diaries  
Secondary Texts:  
Dan Doll and Jessica Munnis, Essays on the Seventeenth –and Eighteenth-Century Diary and Journal, 2006
Srinivas Aravamudan’s chapter titled “Lady Mary in the Hammam” in Tropicopolitans, an excerpt from *Enlightenment Orientalism.*

**Evaluation**
- Reading Comprehension in-class exam
- Long paper (min. 10 double spaced pages)
- Power-point presentation on long-paper

**VII. The Novel in 19th Century Europe**

The three European nations that play a crucial role in the evolution of the novel in Europe in the nineteenth century are Britain, France and Russia. In this course we will investigate how the novel evolved in these countries with a view towards locating the points of convergence and divergence. As part of this investigation we will also study what two influential critics have to say about the novels in question as well as the 19th-century European novel in general.

**Unit 1**
Jane Austen, *Pride and Prejudice*  
4 weeks

**Unit 2**
Fyodor Dostoyevsky, *Crime and Punishment*  
6 weeks

**Unit 3**
Honore de Balzac, *Le Pere Goriot*  
4 weeks

**Secondary Readings**
- Georgy Lukacs, “Balzac and Stendhal” in *Studies in European Realism*, pp. 65-85
- Mikhail Bakhtin, excerpts from "Forms of Time and of the Chronotope in the Novel" from *The Dialogical Imagination* pp.243-258.

**Evaluation**
- 3 papers of 1500 words each on all 3 novels (one on each novel)
- A research paper of 2000-2500 words on one of the three authors studied during the semester
- An examination at the end of the semester

**VIII. 19th Century Poetry**

This course acquaints the student with some key moments in the poetry of nineteenth-century Europe and America. We begin with the English romantics, exploring the romantic engagement with nature, the self, and the tantalizing promise of political revolution. Next, we encounter some distinctively American poetic strains such as the transcendentalist and the gothic. Finally, we return to Europe, to Browning’s dramatic monologue and the French Symbolists, where we witness the early stirrings of the twentieth-century preoccupation with the craft of poetry.

**Unit 1: The Romantics: Nature and the Imagination**
Primary Texts:
William Wordsworth: “The Daffodils”, “Lines Composed a Few Miles above Tintern Abbey”
S. T. Coleridge:”Kubla Khan”, “The Ancient Mariner”
Secondary Texts:
William Wordsworth, “Preface to Lyrical Ballads”

4 weeks

The Romantics: The Age of Enlightenment
Primary Texts:
William Blake: London, Tyger
P. B. Shelley: Ode to the West Wind
Secondary Texts:
Thomas Paine: “The Rights of Man”

3 weeks

Unit 2: Nineteenth Century American Poetry
Primary Texts:
Walt Whitman: “Crossing Brooklyn Ferry”
Emily Dickinson: “I heard a Fly buzz - when I died”, “Because I could not stop for Death”, “The Soul selects her own society”, and other selections from Complete Poems
Secondary Texts:
Henry David Thoreau, Conclusion of Walden
Emily Dickinson, Letters of Emily Dickinson

4 weeks

Unit 3: Precursors to Modernist Poetry
Primary Texts:
Robert Browning: “My Last Duchess”, “The Bishop Orders His Tomb”
Charles Baudelaire: “To a Passerby”, “Le Crépuscule du soir [Evening Twilight]”, (from The Flowers of Evil translated by William Aggeler)
Secondary Texts:
“The Flaneur” from The Writer of Modern Life by Walter Benjamin

3 weeks

Evaluation
Three assignments, one on each unit (2500 words each)
Class participation

IX. Modernism
4 credits
This course is meant to introduce the students to the major debates of the literary movement of Modernism in the early-mid 20th century. The selection of texts represents the range of experimentation with form and content that the movement exhibited. The texts emerge from as varied a set of places as Germany and Argentina, England and Russia, and Romania and Ireland, testifying to the transcontinental nature of the movement. The background readings from Bertolt Brecht, Frederic Jameson and Henri Bergson help us understand the new equations of the formal and the thematic that Modernism brought about.
Unit 1
Bertolt Brecht, Mother Courage
Eugene Ionesco, Rhinoceros

4 weeks

Unit 2
Virginia Woolf - To the Lighthouse
James Joyce - The Dead (from The Dubliners)

7 weeks

Unit 3
T.S. Eliot - The Wasteland
Wilfred Owen – “Dulce et decorum est”, “A Terre”
W. B. Yeats – “Leda and the Swan”, “Among School Children”

3 weeks

Background Readings

Evaluation
Mid-semester - Written Assignment (Choice between 10 questions) - 1500 words
Final Submission - Written Assignment (Question decided individually for candidates in consultation with the instructor) - 2500 words

X. Feminist and Queer Writing

This course is meant to introduce students to important feminist and queer literature produced between the late 19th and the early 21st century. Whereas the section “Feminist Interventions” is meant as an exploration of feminist subjectivities across regions and races, the section “Queer Interrogations” studies how queer expressions have used existing social discourses to make place for same-sex desire in their worlds. The background readings open up the theoretical debates about categories of ‘women’ and ‘LGBT’, explore intersectionality as an analytical force, and subject feminist and queer claims to questions of form.

Unit 1: Feminist interventions
Ismat Chughtai, A Life in Words, translated by M. Asaduddin (Penguin: 2012)
Unit 2: Queer interrogations
Oscar Wilde, The Picture of Dorian Gray

Background Readings
Judith Butler, "Subjects of Sex/Gender/Desire" in Gender Trouble: Feminism and the Subversion of Identity (Routledge: 1990)

Evaluation
Mid-semester - Written Assignment (Choice between 10 questions) - 1500 words
Final Submission - Written Assignment (Question decided individually for candidates in consultation with the instructor) - 2500 words

XI. South Asian Writing
This course is meant to familiarize the students with the major literary texts and debates from 20th/21st century South Asia. It is divided into two sections, consisting of novels and poetry respectively. Through an exploration of Hyder, Rushdie and Hanif, the students get a chance to explore the literary responses to the turbulent political history of the subcontinent from the Partition, to the Emergency to the fall and rise of dictatorships in the region. Through studying the poetry of Dhasal, Pasha and Das, we investigate the issues of caste, gender and conflict as inflecting the aesthetic of the subcontinent’s poets. The background readings help to ground these debates with critical writings on caste, on the viability of the category of ‘South Asian literature’, on the role of English in the region, and on conflict in the region.

Unit I
Qurratulain Hyder, River of Fire (NDPC: 1999)
Mohammed Hanif, A Case of Exploding Mangoes (Vintage: 2009)

Unit II


Background Readings
Harish Trivedi, "South Asian Literature: Reflections in a Confluence" Indian Literature, Vol. 49, No. 5 (September-October 2005), pp. 186-194
Raja Rao, Preface to *Kanthapura* (1938)

**Evaluation**
Mid-semester - Written Assignment (Choice between 10 questions) - 1500 words
Final Submission - Written Assignment (Question decided individually for candidates in consultation with the instructor) - 2500 words

**XII. American Literature**

This course is meant to be an indicative survey of 20th century American literature. The genres include novels, memoirs and poetry, and major issues explored in this course are crisis of American self-identity in the long 20th century, race and the afterlife of slavery, colonialism and neo-colonialism, and experimentation of genre within American literature.

**Unit 1**
F. Scott. Fitzgerald, *The Great Gatsby* 4 weeks
Alice Walker, *The Colour Purple* 4 weeks

**Unit 2: Nonfiction**
Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian* 2 weeks

**Unit 3: Poetry**

**Unit 4: Short Stories**
Junot Diaz, ‘How to date a browngirl (black girl, white girl or halfie)’
Raymond Carver, ‘A small, good thing’
Ernest Hemingway, ‘A clean, well-lighted place’ 1 week

Background Readings
Zora Neale Hurston, ‘How It Feels To Be Coloured Me’
XIII. Analyzing Culture

This course works with students of Humanities & social sciences to help them develop methodologies that might be usefully deployed when engaging with problems related to culture. The first unit of the course comprises a set of readings that engage with the deeply ambiguous role of technology in the production of culture. The second unit focuses on a central cultural effect of modern capitalism – its capacity to produce desire. The third and fourth sections focus on recent methodological breakthroughs that have unfolded in the key domains of women’s and post-colonial studies.

Unit 1: Culture and Industrial Capitalism


3 weeks

Unit 2: Desire of the insubstantial

Jean Baudrillard, The System of Objects Verso, 1966

4 weeks

Unit 3: Gendering Cultural Studies


Supplementary Readings
Supplementary Readings


Evaluation.

Evaluation in this course will be continuous and conducted throughout the semester. The object of evaluation will be to test a student’s knowledge of the material taught through the course and the development of her analytical, critical and writing abilities. A final grade will be awarded on the basis of written presentations in seminars, participation in seminars and a 2,000 words term paper to be submitted at the end of the course. The course instructor may also set a short written examination to test the student’s knowledge of the texts taught.

XIV. The Literary and the Visual 4 credits

This course which focuses on material drawn from Europe between the seventeenth and nineteenth centuries aims to equip students with the ability to move between literary and visual forms and to track ways in which expressive strategies mutate in this process. The course will focus on formal categories such as realism and the differing ways in which chronotopes are deployed by literary and visual forms, but it will also take students through a set of paintings and novels to demonstrate how these forms can be brought into an interanimating relationship.

Unit 1: Time and Space


Mikhail Bakhtin “Forms of time and of the Chronotope in the Novel” (excerpt) from The Dialogical Imagination translated by Caryl Emerson and Michael Holquist.

Unit 2: Realism

E.H. Gombrich, Art and Illusion (excerpts)

Norman Bryson Vision and Painting (excerpts)


**Unit 3: Painting and the Novel**

Titian, “Venus of Urbino”

Vermeer “The Lace maker”

Peter de Hooch, “Woman Reading a Letter”

Jane Austen, *Mansfield Park*

Hogarth, “Industry and Idleness” all 12 plates

Charles Dickens, *Oliver Twist*

**Evaluation**

Evaluation in this course will be continuous and conducted throughout the semester. The object of evaluation will be to test a student’s knowledge of the material taught through the course and the development of her analytical, critical and writing abilities. A final grade will be awarded on the basis of written presentations in seminars, participation in seminars and a 2,000 words term paper to be submitted at the end of the course. The course instructor may also set a short written examination to test the student’s knowledge of the texts taught.

**XV. Fairy Tale, Fantasy and Myth**

The course is an introductory survey of the migration of traditional tales from common storytelling circles into the literary culture of mythology, the fairy tales and contemporary fantasy fiction and their adaptations in film. Topics include the heroic quest, the fantastic and sorcery and witches. Emphasis on the mythical narrative structure and on the cultural significance of specific myths and tales.

**Unit 1: The Folk Narrative**


E.T.A. Hoffmann, “The Sandman”. Tales From the German, comprising specimens from the most celebrated authors. Translated by John Oxenford and C. A. Feiling. London: chapman and hall, 186, strand. 1844. C. Whiting, Beaufort House, Strand.


**Unit 2: History and Structure**


Unit 3: Analysis Assignment
Choose, watch and evaluation of two of the films from the given list. This assignment would include
the explanation of how the film relates to concepts and ideas from class – not just “it’s a folktale” or
"it shows tradition," but a thorough discussion of its folkloristic elements.
Films Tentative list:
* Ever After (1998) by Andy Tennant – with Drew Barrymore in a new version of “Cinderella” (with
Leonardo da Vinci as her fairy godmother)
* The Thirteenth Warrior (1999) by John McTiernan – Beowulf version where an Arab courtier teams
up with Vikings to slay a monster
* Pirates of the Caribbean (2003) by Gore Verbinski – A rogue (and cursed) pirate tries to save a
kidnapped princess
* O Brother Where Art Thou? (2000) by Joel Coen – retelling of Homer’s Odyssey with escaped
Southern convicts -- involves much traditional music.

Evaluation
1. Short Paper and presentation of 1000 words from Module I and Module II
2. Analysis Assignment from Module 3 (1000 words)
3. Final short paper based on folk narrative structure (1000 words)

XVI. Conceptualizing World Literature: concepts and debates 4 credits
This course will introduce students to the concept of ‘world literature’; its origins and promises. In
the second part of the course, students will be familiarized with various debates associated with
‘world literature’. Students will also be taught how to critically analyze two literary texts (written in
different languages and in different historical eras). Re-naming of this field, is the latest
phenomenon and final part of the course will be comprehensive discussions related to re-naming of
WeltLiteratur.

Unit 1: Anticipations
Primary Text:
Excerpts from Johann Wolfgang Von Goethe on World Literature, 1827.
Eric Auerbach, “Philology and WeltLiteratur” 1952.
Secondary Text:
Rabindranath Tagore, World Literature, 1907

Unit 2: Debates
Primary Text:
Secondary Text
**Unit 3: Comparative Study: Victorian novel/Hindi Upaynas.**

Primary Text
Charlotte Bronte, *Shirley*

Secondary Reading:
Burkhard Niederhoff “Perspective-Point of View.”

**Unit 4: Renaming the field**

Primary Text:

Secondary Texts:
Francesca Orsini on *Significant Geographies*

**Evaluation**

Reading Comprehension in-class exam
Long paper (min. 10 double spaced pages)
Power-point presentation (on long-paper)

**XVII. Postcolonial Theory**

This course is meant to introduce students to the major debates within the field of Postcolonial Theory. The debates are outlined under three subheadings which familiarize the students with, first, the field of postcolonial literature and how it responds to the long history of the Empire, second, an exploration of how Postcolonial Theory is deeply invested in revising Eurocentric discourse and studying its consequences, and third, an investigation of how colour prejudice has been both the primary medium and the effect of the long duree of colonial domination.

**Unit 1: Writing Back**


**Unit 2: Changing Discourse**


**Unit 3: Colouring Perceptions**


**Evaluation**

Mid-semester - Written Assignment (Choice between 10 questions) - 1500 words

Final Submission - Written Assignment (Question decided individually for candidates in consultation with the instructor) - 2500 words

Information about the revamped PhD program in English will be uploaded before admissions begin for the 2016-17 academic year.

**Faculty Contact Details**

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<tr>
<th>Name</th>
<th>Designation</th>
<th>Office</th>
<th>Campus Phone:</th>
<th>Email address</th>
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<tbody>
<tr>
<td>Akhil Katyal</td>
<td>Assistant Professor</td>
<td>344</td>
<td>126</td>
<td><a href="mailto:akhil.katyal@snu.edu.in">akhil.katyal@snu.edu.in</a></td>
</tr>
<tr>
<td>Anannya Dasgupta</td>
<td>Assistant Professor</td>
<td>351</td>
<td>239</td>
<td><a href="mailto:ad509@snu.edu.in">ad509@snu.edu.in</a></td>
</tr>
<tr>
<td>Gatha Sharma</td>
<td>Assistant Professor</td>
<td>350</td>
<td>459</td>
<td><a href="mailto:gatha.sharma@snu.edu.in">gatha.sharma@snu.edu.in</a></td>
</tr>
<tr>
<td>Gautama Polanki</td>
<td>Assistant Professor</td>
<td>370</td>
<td>285</td>
<td><a href="mailto:gautama.polanki@snu.edu.in">gautama.polanki@snu.edu.in</a></td>
</tr>
<tr>
<td>Rashmi Dube Bhatnagar</td>
<td>Professor</td>
<td>376</td>
<td>802</td>
<td><a href="mailto:rb305@snu.edu.in">rb305@snu.edu.in</a></td>
</tr>
<tr>
<td>Tulika Chandra</td>
<td>Associate Professor</td>
<td>321</td>
<td>111</td>
<td><a href="mailto:tulika.chandra@snu.edu.in">tulika.chandra@snu.edu.in</a></td>
</tr>
<tr>
<td>Vikram Kapur</td>
<td>Associate Professor and Postgraduate</td>
<td>372</td>
<td>275</td>
<td><a href="mailto:Vikram.Kapur@snu.edu.in">Vikram.Kapur@snu.edu.in</a></td>
</tr>
<tr>
<td>Advisor</td>
<td>Head of the Department</td>
<td>322</td>
<td>397</td>
<td><a href="mailto:sambudha.sen@snu.edu.in">sambudha.sen@snu.edu.in</a></td>
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<td>Sambudha Sen</td>
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