



Masters Program in English

2024-2025

Department of English

School of Humanities and Social Sciences

Shiv Nadar University

Department of English

The English Department at SNU offers a two-year M. A. program. As part of a research-based university, students are encouraged to engage with the department's areas of research, culminating in a 6000-8000 word individually supervised thesis in the last semester.

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 novel, Victorian literature, newspaper/magazine/periodical cultures, realism, translation studies, creative writing, digital humanities, South Asian Literature, gender and sexuality, and World Literature.

This prospectus includes information about the M.A. English program for the 2024-25 academic year.

The Department accepts only full-time students. M.A. students are admitted once a year in the Monsoon semester.

M.A. in English

The 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 class room 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 includes compulsory courses in academic writing, writing for the general public, writing narratives as well as an individually supervised M.A. thesis 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. We also see potential academics in our students and we are committed to supporting them through research careers in every possible way. Shiv Nadar University offers teaching assistantships and fee waivers 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 15 courses and 1 compulsory supervised thesis of 6000-8000 words. Each of these 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 I: 4 compulsory courses

Semester II: 4 compulsory courses

Semester III: 4 compulsory courses

Semester IV: 3 compulsory courses and supervised thesis

Here is an overview of the courses offered:

Compulsory Courses	
Advanced Academic Writing	Literary Theory
Writing Narratives	Translation Studies
Modernism	The Global Eighteenth Century
Incipient Modernities: The Nineteenth Century and the Making of the Modern	Production of the Popular in South Asia
Analyzing Culture	The Literary and the Visual
Conceptualizing World Literature	Post-Colonial Theory

Art and Technology	Photographic Objects from Curation to Cultural Analytics
Nineteenth-Century Poetry	Supervised Thesis

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

The following candidates are eligible to apply:

Candidates, working towards an undergraduate degree in any discipline from the Humanities and Social Sciences from a recognized university or institution, who have a minimum aggregate of 50% in their first and second years are eligible to apply. Final acceptance into the program is provisional upon them completing their undergraduate degrees by the start of the **2024-25 academic year**.

Candidates, who have an undergraduate degree in any discipline from the Humanities and Social Sciences from a recognized university or institution, with a minimum aggregate of 50% are eligible to apply.

Candidates, working towards their undergraduate degrees in disciplines other than the Humanities and Social Sciences from a recognized university or institution, who have a minimum aggregate of 65% in their first and second years are eligible to apply. Final acceptance into the program is provisional upon them completing their undergraduate degrees by the start of the **2024-25 academic year**.

Candidates, who have an undergraduate degree in disciplines other than the Humanities and Social Sciences from a recognized university or institution, with a minimum aggregate of 65% are eligible to apply.

Structure of the Program

To successfully complete the Master's program a student needs to successfully complete 16 compulsory courses, including the supervised thesis, 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 Academic Writing 4 credits

Course Description:

This course will introduce postgraduate students and research scholars to the fundamentals of research in the humanities and the process of formal research paper writing. Students will learn:

- The effective use of research databases
- How to develop a research topic
- The structure of a research proposal, review article, book review, and research paper
- Appropriate citation practices
- How to respond to calls for papers with effective abstracts
- How to make effective conference presentations

Required Reading:

Griffin, Gabriele, ed. *Research Methods for English Studies*. Edinburgh: Edinburgh University Press, 2013.

Suggested Reading:

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams, eds. *The Craft of Research*. Chicago: University of Chicago Press, 1995.

Evaluation Scheme:

Students will be evaluated on the basis of a portfolio of written materials, including in-class writing, and a 15-minute presentation of their research paper. Marks allotted for assignments are as follows:

- In-class activities: 10
- Conference abstract: 10
- Research Proposal: 15
- Annotated Bibliography: 15
- Literature Review: 15
- Research Paper: 25
- Conference Presentation: 10

Tentative Schedule:

Unit 1

Introduction

- Finding sources
- Method vs methodology
- The generative aspects of research writing, especially prompt papers

In-class activity: Writing exercise in response to prompts

Units 2 & 3

Reading for research: Selections from Gabriele Griffin's edited volume

In-class activity: Summary of archival methods, oral history, quantitative methods, and textual analysis

Units 4 & 5

Drafting an abstract at various stages of research writing

In-class activity: Find a CFP that conforms to your research interests and respond to it

Unit 6

Understanding the difference between book reviews and review articles

In-class activity: Find and identify the components and structure of a book review and a review article

Units 7 & 8

A comprehensive plan for research

- Drafting a research proposal
- Creating an annotated bibliography
- Creating a literature review

In-class activity: Take abstract forward and develop a research outline

Units 9 & 10

From theory to praxis

In-class activity: Providing instructor's feedback on individual assignments submitted so far + discussing how to provide feedback on another person's work

Units 11-13

Drafting a research paper: Elements, structure, and citation

In-class activity: Exchanging first drafts of final paper and undertaking peer review of one another's work in pairs

Units 14 & 15

Research dissemination: Visual aids for conference presentation

In-class activity: 10-minute conference presentation

II. Literary Theory 4 Credits

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 responses on important areas covered in class. There will be an open-book exam at the end of the semester.

Syllabus and Weekly Schedule

UNIT I – Text and World: The question of Mimesis

- Plato: Book X of *The Republic*
- Aristotle: Excerpts from *Poetics*

UNIT II – Text and Author: Poetry and the Poet

- Philip Sidney *An Apology for Poetry*
- Samuel Johnson “Preface to Shakespeare”
- Alexander Pope: Excerpts from *An Essay on Criticism*

UNIT III – Text and Author: Poetic Subjectivity

- William Wordsworth: Excerpts from “Preface to *Lyrical Ballads*”
- ST Coleridge: Excerpts from *Biographia Literaria*
- TS Eliot: “Tradition and the Individual Talent”

UNIT IV – The Text in Itself (A): Formalism

- Wimsatt and Beardsley: “The Intentional Fallacy”
- Viktor Shklovsky: Excerpts from “Art as Technique”

UNIT V – The Text in Itself (B): Language and Semiotics

- Ferdinand de Saussure: Excerpts from *Course in General Linguistics*
- Roman Jakobson: “Linguistics and Poetics” (excerpt)
- Roland Barthes: Excerpts from *Mythologies*

UNIT VI – 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

- Assignment on units 1, 2 and 3 – 40%
- Final Exam (open book) on units 4, 5, and 6 – 50%
- Class participation (based on attendance) – 10%

III. Writing Narratives 4 credits

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, workshoping 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

- Ruskin Bond, *Lone Fox Dancing*
- 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’
- Novels:
- Colson Whitehead, *The Underground Railroad*
- Claudia Pineiro, *Elena Knows*
- Secondary reading:
- Sol Stein, *Stein on Writing*, St Martin’s Griffin, 2000.

Evaluation

A piece of life-writing (2000-2500 words) to be turned in at mid-term

Short story (2000-2500 words) to be turned in as part of the final portfolio.

With the short story 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 project based on the novels studied during the course.

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: History of Translation and Translation Studies & 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.
- Gayatri Chakravorty Spivak, 'What Is It, Then, to Translate'. In 'Living Translation' (Ed.) Emily Apter et al. Seagull Books, 2022 p 162-182

Unit 2: Translation Shift Approach & Linguistic approach to translation

- Jakobson, Roman. "On Linguistic Aspects of Translation." In *Translation Studies Reader* by L. Venuti. 2000. Routledge.
- Vinay, Jean-Paul and Darbelnet, Jean. 'A Methodology for Translation'. 1995. John Benjamins Publishing. J C Catford, *A Linguistic Approach to Translation*. 1965. OUP
- 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; by Tayeb Salih; Translator - Denys Johnson-Davies.
- Derrida, J. (1985). *Des Tours de Babel*. J. Graham (Tr.). In J. Graham (Ed.), [*Difference in Translation* (pp. 165-207)]. Ithaca, London

Unit 4: Translation as a cultural act

- AK Ramanujan 'Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation', in *The Collected Essays of A. K. Ramanujan* (Oxford: Oxford University Press, 2004), pp. 131–160
- Ganesh Devy in the Journal 'Translation and Literary History: India by Susan Bassnett and Harish Trivedi (Ed). 1999 Routledge Les Presses de l'Université de Montréal; Chapter 9 pp 182 – 189.

Evaluation

In-Class Discussion and submission of interactive Response Paper (1000 words) on each of the essays.

Final assessment: A Critical Analysis (Macro and Micro Analysis) of a translated work (last week)

Class Participation and peer review

V. Modernism 4 credits

This course aims to introduce the students to modernist literatures and cultures from Europe in a detailed and comprehensive manner. To this end, students will read, engage with, and respond to James Joyce's *Ulysses* (1920). Alongside, they will work their way through writings that are now recognised as key to understanding modernism as a significant creative and cultural aesthetic, philosophy, and ideology in early 20th century Europe.

Aims of the Course/Expected Learning Outcomes

As they complete the course, the students should be able to:

- Identify and analyse key aesthetic, political, and ethical features of modernist literatures and cultures in Europe.
- Discuss the continuities and disjunctions between realism and modernism.
- Comment on the evolution and consolidation of the modernist novel, especially in the works of Dorothy Richardson, Virginia Woolf, and James Joyce.
- Appreciate the singular importance of Joyce's *Ulysses* as a modernist text, as the successor to *A Portrait of the Artist as a Young Man* (1916), and as the precursor to *Finnegans Wake* (1939).

Curriculum Content

Unit 1: Introduction to Modernism

Points of Discussion: What is modernism? Does modernism really “make it new”? Is modernism different from “realism”? What, if any, are the characteristic markers of modernist poetry, theatre, and the novel?

Unit 2: Joyce in/and Modernism

Points of Discussion: Why read Joyce? How to read Joyce? What is Joyce's “High” modernism? What kind of space does he occupy in the canon? What is the nature of Joyce's (personal) politics, especially of national location and gender? What importance does *Ulysses* have among Joyce's prose works? How does it develop some themes that the author touched in *Dubliners* and *Portrait*? What relationship does the novel have, if any, with *Finnegans Wake*?

Unit 3: Joyce's Ulysses

We will read and discuss two chapters from the novel every week.

Points of Discussion: The nature of *Ulysses*—its “adaptation” of Homer's *Odyssey*, its explorations of various Irish contexts and the city-space of Dublin, its structure; the nature of time, history and myth in *Ulysses*, especially the figuration of repetition in its narrative; the “ordinariness” of language, imagery, and socio-cultural discourse in Joyce's novel—new

linguistic and expressive constructions, “cuss” and “profane” words, descriptions of sexuality and desire in particular; and key characters in *Ulysses*: Stephen Dedalus, Leopold Bloom, and Molly Bloom.

Evaluation

1. Attendance and Participation: 10 percent
2. Mid-semester test: 30 percent
3. End-semester assignment: 60 percent

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 geopolitical 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*
- Donna Landry, “Alexander Pope, Lady Mary Wortley Montagu, and the literature of social comment” in *The Cambridge Companion to English Literature 1650-1740*. 1999
- Felicity Nussbaum, *Introduction to The Global Eighteenth Century*

Unit 2: Primary Text

- Selections from Jonathan Swift’s *A Tale of Tub*

Secondary Text:

- Excerpt from Carole Fabricant’s *Swift’s Landscape*

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
- Critical Edition of Pennington's prose piece by Mary Lynette Austin, 2009.

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. Incipient Modernities : The Nineteenth Century and the Making of the Modern 4 credits

This course locates, in the literature of the nineteenth century, some of the most characteristic conceptual breakthroughs that have come to constitute what we, from the standpoint of the 21st century, would call the contemporary. Ranging through three continents this course focuses on issues such as the relationship between teleology and totalitarianism ; the dissolution of the linear progressive notions of time ; print, circulation and hybridization ; the relationship between speech and silence as well as the contingency of semiotic systems . The course will focus on the writings of Dostoevsky, Baudelaire, Melville and Kaliprasanna Sinha, but literary material will be put in conversation with thinkers such as Walter Benjamin, Dipesh Chakrabarty and Jaques Derrida who have written on time, the universe of signs and urban modernity.

Course Outcomes

This course is designed to internationalize the 19th century and in this sense help students gain an entry into the domain called "World Literature" that has is becoming increasingly central to literary studies The course will familiarize students with contemporary thinking on topics such as time, semiotics, urban modernity, colonial hybridity.

Students will get to read some of the greatest literature that came out of the 19th century.

Detailed Course Description

Unit 1: Primary Texts

- Herman Melville "Billy Budd ,Sailor" and "Benito Cereno" Jaques Derrida, "Signature, Event, Context"
- Fredrick Jameson, *The Political Unconscious* Chapter 1

Unit 2: Primary Texts

- Baudelaire, Selections from *Flowers of Evil* trans. James McGowan and *Prose Poems* trans. Arthur Symons
- Baudelaire, “Painter of Modern Life”
- Walter Benjamin, *Writer of Modern Life*

Unit 4-Primary Texts

- Kaliprasanna Sinha, *Hootum Pyanchar Noksha* trans. Chitralkha Basu
- Dipesh Chakrabarty *Provincializing Europe* Chapter 1.
- Ranajit Guha “A Colonial City and its Times”

Unit 4

Fyodor Dostoyevsky, *Crime and Punishment* trans. Richard Pavear and Larissa Volokhonsky
Marshal Berman, *All that is Solid Melts in the Air* Section 4

Evaluation

Students will be required to submit **2 term** papers based on the first **3 units**. The fourth Unit on Dostoevsky will be taught in the seminar format. Students will be required to make class presentations and turn these into term papers after discussion. The first 2 term papers will carry 30 marks, and the 3rd 40 marks with 10 marks allocated for presentation and discussion .

VIII. Production of the Popular in South Asia 4 credits

The course shall examine the ways in which forms of the popular were produced as well as received in South Asia primarily in the 19th and 20th centuries when cheap printing, production and circulation technologies became widely available in the region. The course will also unpack theoretical categories such as “popular”, “culture” and “taste” fundamental to engaging with the histories. Finally, each unit of the course will also undertake a close reading of the forms of the popular novel, music, magazine and visual culture. At the end of the course, the student shall be able to not only critically engage with the theoretical concepts of popular culture, s/he will also be demonstrate a broad understanding of the historical development of the different forms of the popular in South Asia. Finally, the student will also be able to apply these frameworks to a reading and analysis of popular texts.

Unit 1: Introduction. Conceptualising the Popular

- Raymond Williams, “The Analysis of Culture”, *Cultural Theory and Popular Culture: A reader*, ed. John Storey. Georgia: Uni. Of Georgia Press, 1998.
- Theodor Adorno and Max Horkheimer, “The Culture Industry: Enlightenment as Mass Deception”, *Media and Cultural Studies: Keywords*, Malden: Blackwell Publishing, 1944.
- Pierre Bourdieu, “The Aesthetic Sense as a Sense of Distinction”, *Distinction: A Social Critique of the Judgment of Taste*, London: Routledge, 1979.
- Certeau, Michel de, “‘Making Do’: Uses and Tactics”, *The Practice of Everyday Life*,

Berkeley: University of California Press, 1984.

Unit 2: Reading the novel

Primary Text: *The Mysteries of London*, GWM Reynolds (<http://www.gutenberg.org/files/47312/47312-h/47312-h.htm>)

- Meenakshi Mukherjee on Indian Writing in English: From *The Perishable Empire*, Essays on Indian Writing in English, Delhi: OUP, 2003.
- Priya Joshi on the reading of English novels: From *In Another Country*, Colonialism, Culture, and the English Novel in India, NY: Columbia Uni Press, 2002.
- A.R. Venkatachalapathy on Reynolds (Tamil): from *The Province of the Book: Scholars, Scribes, and Scribblers in Colonial Tamilnadu*, Ranikhet: Permanent Black, 2011.
- Jennifer Dubrow on Urdu “A space for debate: fashioning the Urdu novel in colonial India”, *Comparative Literature Studies* 53, no. 2 (2016): 289-311.
- Francesca Orsini on the first novels in Hindi: From *Print and Pleasure: Popular Literature and Entertaining Fictions in Colonial North India*, Ranikhet: Permanent Black, 2009.

Unit 3: Reading Periodicals

Primary Text: *Femina*, 1977 issue

- Francesca Orsini on the proliferation of magazines in the 1920s from *Hindi Public Sphere, 1920-1940: Language and Literature in the Age of Nationalism*. New Delhi, New York: Oxford University Press, 2002.
- Kamran Asdar Ali on reading pulp: “Pulp Fictions: Reading Pakistani Domesticity”, *Social Text* (2004) 22 (1 (78)): 123-145.
- V.S. Naipaul on women’s magazines: “Woman’s Era” from *A Million Mutinies Now*, Delhi: Viking, 1991.

Unit 3: Reading Religion:

Primary Text: Calendar Art from the Priya Paul Collection of Popular Art and *Kalyan Kalpataru*, Oct 2015 issue (http://kalyana-kalpataru.org/PDF%20%28Full%20Issues%29/kk_annual_2015.pdf)

- Akshaya Mukul on the Gita Press: *Gita Press and the Making of Hindu India*, Delhi: Harper Collins, 2015.
- Gautam Bhadra on Bengali almanacs: “Pictures in Celestial and Worldly Time: Illustrations in Nineteenth Century Bengali Almanacs”, *New Cultural Histories of India*, ed. Partha Chatterjee, Tapati Guha-Thakurta, Bodhisattva Kar, Delhi: OUP, 2013.
- Chris Pinney on Calendar Art: sections from *Photos of the Gods, 'Photos of the Gods': The Printed Image and Political Struggle in India*, London: Reaktion Books, 2004.
- Patricia Oberoi on Calendar Art: “‘Unity in Diversity?’ Dilemmas of Nationhood in Indian Calendar Art”, *Contributions to Indian Sociology* 36, no. 1–2 (Feb 1, 2002): 191–232

Unit 4: Reading the English Popular:

Primary Text: Moni Mohsin, *The Diary of a Social Butterfly*

- Suman Gupta, “Indian 'Commercial Fiction' in English, the Publishing Industry and Youth Culture”, *Economic and Political Weekly*, Vol. 47, No. 5 (Feb 4, 2012), 46-53.
- Priya Joshi, “Chetan Bhagat: Remaking the novel in India”, *A History of the Indian Novel in English*, ed. Ulka Unjaria, Cambridge: CUP, 2015.

Unit 5: Reading Music

Primary Text: Sumangala Damodaran’s IPTA songs

- Sumangala Damodaran, “Songs of Protest– A Forgotten Tradition from the 1940s and 50s”, “Protest Through Music” http://www.india-seminar.com/2008/588/588_sumangala_damodaran.htm). 2. Vebhuti Duggal, “Imagining Sound through the Pharmaish: Radios and Request-Postcards in North India, c. 1955–1975.” *BioScope: South Asian Screen Studies* 9, no. 1 (June 2018): 1–23. 3. Stephen Putnam Hughes, “Play It Again, Saraswathi Gramophone, Religion, and Devotional Music in Colonial South India”, *More Than Bollywood: Studies in Indian Popular Music*, eds. Gregory D. Booth, Bradley Shope, NY: OUP, 2014.

Evaluation

Response papers and an end term long paper (4000-5000 words), each accounting for 50% of the grade.

IX. Analyzing Culture 4 credits

This course seeks to acquaint students with some of the key developments in cultural analysis.

The course is made up of four units. The first comprises a set of readings that engage with how technology transforms the very conception of culture and art. The second unit focuses on Jean Baudrillard’s seminal study of the commodity’s ability to generate desire. The third examines Judith Butler’s and Donna Haraway’s crucial interventions in feminist and queer studies. In the fourth unit, we engage closely with two critical essays in postcolonial studies, focussing on the issues of representation and agency.

Syllabus:

Unit 1: Culture and Industrial Capitalism

- Theodor Adorno, ‘Culture Industry Reconsidered’ in *The Culture Industry – Selected Essays on Mass*

Culture, Edited and with an introduction by J. M. Bernstein (London: Routledge, 1991), pp. 98-106.

- Walter Benjamin, 'The Work of Art in the Age of its Technological Reproducibility' in *Walter Benjamin, Selected Writing, Volume 3: 1935- 1938*, translated by Edmund Jephcott, Howard Eiland, and Others, Edited by Howard Eiland and Michael Jennings (Cambridge, Mass: Harvard University Press, 2002), pp.101–133.

Unit 2: Commodity Consumption and Desire

- Main Text: Jean Baudrillard, *The System of Objects* (London: Verso, 1996). Full book.

Suggested Background Reading

- Karl Marx, 'On the fetishism of commodities', in *Capital*, Vol. 1, Part 1, Chapter 1, Section 4.
- Sigmund Freud "Fetishism", in the *Complete Psychological Works of Sigmund Freud*, translated by James Strachey (London: Hogarth Press. 1953–74).

Unit 3: Enacting Gender

- Judith Butler, 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory', *Theatre Journal*, 40 (December 1988), 519-31.
- Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century" in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York: Routledge, 1991), pp.149-81.

Unit 4: Post-Colonial Studies

- Gayatri Chakravorty Spivak, 'Can the Subaltern Speak?' in *Marxism and the Interpretation of Culture*, ed. Cary Nelson and Lawrence Grossberg (Urbana: University of Illinois Press, 1988), pp.271–313.
- Rajeswari Sunder Rajan, Chapter 3 ('Representing Sati: Continuities and Discontinuities') of *Real and Imagined Women*, pp.39–60

Evaluation Scheme:

Mid-Term Assignment (in the form of essays): 50% of the Grade

End-Term Assignment (in the form of essays): 50% of the Grade

X. 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: The Language of Art

- Lines
- Colour
- Light and Shadow
- Perspective

Unit 2: The Schmata and Realism

- E.H. Gombrich, *Art and Illusion* (excerpts)
- Norman Bryson *Vision and Painting* (excerpts)
- Roland Barthes, *S/Z* Trans. Richard Miller.
- Jaques Ranciere, *The Future of the Image*. trans. Gregory Elliott. Chapter 3, “Painting in the Text”

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.

XI. 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:

- Franco Moretti, "Conjectures on World Literature." *New Left Review* 2000.
- Excerpts from Pascale Casanova, *The World Republic of Letters.*, 2004.

Secondary Text:

- Aamir R. Mufti, "Orientalism and the Institution of World Literatures", Critical Inquiry 2010.

Unit 3: Comparative Study: Victorian novel/Hindi Upanyas.

Primary Text:

- Charlotte Bronte, *Shirley*
- Gillian Wright trans. Srilal Shukla, *Raag Darbari*, 1991.

Secondary Reading:

- Burkhard Niederhoff "Perspective-Point of View."

Unit 4: Renaming the field

Primary Text:

- Gayatri Chakraborty Spivak and David Damrosch, "Comparative Literature/World Literature: A Discussion" 2011.
- Emily Apter, *Against World Literature*, 2013.
- Jonathan Arac, "World English/World Literature" *Blackwell Companion To The English Novel*, 2014.

Francesca Orsini on *Significant Geographies*

- Excerpts from David Damrosch. *How to Read World Literature.* , 2009.

Evaluation

Reading Comprehension in-class exam

Long paper (min. 10 double spaced pages)

Power-point presentation (on long-paper)

XII. Postcolonial Theory 4 credits

This course is meant to introduce students to the major debates within the field of Postcolonial Theory. The debates are outlined under weekly topics which familiarize the students with the field of postcolonial theory, the histories and debates within it, anticolonial articulations, feminist interventions, and decolonization in the context of the Cold War and globalization.

RECOMMENDED READING(S):

Week 1: Introduction and Preliminaries

Week 2: Decolonizing Pedagogy

- Freire, Paulo. *Pedagogy of the Oppressed: 30th Anniversary Edition*. United States: Bloomsbury Publishing, 2014.

Week 3: What is Post-Colonialism?: Definitions and Histories

- Wolfe, Patrick, "History and Imperialism: A Century of Theory, from Marx to Postcolonialism", *The American Historical Review*, Vol. 102, No. 2 (Apr., 1997), pp. 388–420 (33 pages).
● Dirlik, Arif, 'The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism' in *Critical Inquiry*, Vol. 20, No. 2 (Winter, 1994), pp. 328- 356.

Week 4: Orientalism

- Said, Edward., "Introduction", "The Scope of Orientalism", "Orientalism Structures and Restructures", in *Orientalism*, New York: Pantheon, 1978.

Week 5: The Haitian Revolution

- James, C. L. R., "Preface to the First Edition", "The Property", "The Owners", in *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution*, New York: The Dial Press, 1938. · Trouillot, Micol – Rolph 'An Unthinkable History: The Haitian Revolution as a Non-Event', in *Silencing the past : power and the production of history*, pp. 70-107. United States: Beacon Press, 2015.

Week 6: Negritude

- Césaire, Aimé. *Discourse on Colonialism*. United States: Monthly Review Press, 2001.
- Sharpley-Whiting, T. Denean. *Negritude Women*. United Kingdom: University of Minnesota Press, 2002.
- Hall, Stuart. "What is this 'Black' in Black Popular Culture?", *Essential Essays, Volume 2: Identity and Diaspora*. United Kingdom: Duke University Press, 2019. Pp. 83-95.

Week 7: Decolonisation and anticolonial nationalisms

- Pontecorvo, Gille, dir. *The Battle of Algiers* (1966).
- Cabral, Amílcar. 'National Liberation and Culture' in Williams and Chrisman Reader, pp. 53-66.
- Chatterjee, Partha, 'Whose Imagined Community?', *The Nation and its Fragments*.

Week 8: Decolonisation and the Cold War

- 'Lotus', the Afro-Asian Nexus, and Global South Comparatism', Hala Halim, *Comparative Studies of South Asia, Africa and the Middle East*, Volume 32, Number 3, 2012, pp. 563-583.
- Mahler, Anne Garland. Introduction from *From the Tricontinental to the Global South: Race, Radicalism, and Transnational Solidarity*. United States: Duke University Press, 2018.
- Chen, Kuan-Hsing. Introduction in *Asia as Method: Toward Deimperialization*. Duke University Press, 2010.

Week 9: Decolonisation and Language Debates

- Achebe, Chinua 'The African Writer and the English Language' in Williams and Chrisman Reader, pp. 428-34.
- wa Thiong'o, Ngũgĩ, 'The Language of African literature', in Williams and Chrisman Reader, pp. 435-55.
- Bhabha, Homi. 'Signs taken for wonder: Questions of ambivalence and authority under a tree outside Delhi, May 1817', *The Location of Culture*. United Kingdom: Taylor & Francis, 2012.

Week 10: Multiculturalism and Modernity

- 'What is Cosmopolitanism?' Jeremy Waldron. *The Journal of Political Philosophy*: 8(2), 2000, pp. 227- 43.
- 'Cosmopolitanisms', in Dipesh Chakrabarty, Homi K. Bhabha, Sheldon Pollock, Carol A. Breckenridge ed. *Cosmopolitanism*. Duke University Press, 2002.
- Andrade, Oswald de. 'Cannibalist Manifesto' (1928).

Week 11: Colonialism and sexuality

- Introduction and Chapter 2 from *Imperial Leather*, Anne McClintock.
- Qureshi, S. (2004). Displaying Sara Baartman, the 'Hottentot Venus'. *History of Science*, 42(2), 233– 257.
- 'Under Western Eyes Revisited', Chandra Talapde Mohanty.

Week 12: Subaltern Studies

- 'Can the Subaltern Speak?' Gayatri Spivak.

Week 13: Queer Postcoloniality

- Excerpts from *Queer Asia: Decolonising and Reimagining Sexuality and Gender*, eds. J Daniel Luther, Jennifer Ung Loh. Bloomsbury Publishing, 2019

Week 14: 21st Century Postcolonialism

- Mbembé, J.-A. and Libby Meintjes. "Necropolitics." *Public Culture*, vol. 15 no. 1, 2003, p. 11-40. Project MUSE muse.jhu.edu/article/39984.
- Excerpts from *Homonationalism in Queer Times*, Jasbir Puar.

Evaluation

Response paper: Students will submit two response papers/essays on a topic utilizing at least one required reading from that topic. The response paper should be between 2000-2500 words.

Final Submission: Students will submit an essay on a topic utilizing at least one required reading from that topic. The essay should be between 3500-4000 words.

XIII. Art and Technology 4 credits

Course summary:

The course will discuss, mainly, the relation between art and technology, where 'technology' is understood not only as the various techniques of production, fabrication and fabrication that are available at specific moments of production; but also as a condition which makes some techniques possible or impossible. While taking a few examples from painting and sculpting and literary writing, the discussion will mainly focus on how we understand the relation between art and technology, often seen as opposites of each other. After a discussion of the history of various techniques that available technology makes possible or impossible, we shall move on to more contemporary issues of 20th century art and 21st century art.

Course outline:

Unit 1: A theoretical consideration of what technology means and does in contemporary society; discussions on modes of production, obsolescence, networks; discussions on authenticity, mechanical and digital reproductions, circulation, and crypto-art; discussion on binaries, bio-art, installations.

- Simondon, Gilbert. 'About Technical Mentality.' *Revue philosophique de la France et de l'étranger* 131.3 (2006): 343-357.
- Benjamin, Walter. 'The Work of Art in the Age of Mechanical Reproduction.' *Illuminations: Essays and Reflections*. Ed. Hannah Arendt. Trans. Harry Zohn. New York: Schocken Books, 1968. Print
- Haraway, Donna J. 'A Cyborg Manifesto: Science, technology, and Socialist-Feminism in the Late Twentieth Century.' *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge. 1991. 149-181. Print.

Unit 2: Discussions on art, technology, and society as reflected in works of fiction; reflections on world-building in fiction and the technological imagination; discussions on nature of technology, role of art, and positive and negative evaluations of technology.

- Oshi Mamoru director. *Ghost in the Shell*. Masamune Shirow : Kodansha Ltd. : Bandai Visual Co. Ltd. : Manga Entertainment 1995.
- Lem, Stanislaw. *Summa Technologiae*. University of Minnesota Press. 2014. Print. [excerpts]
- Heidegger, Martin, and William Lovitt. 'The Question Concerning Technology,' *The Question Concerning Technology and Other Essays*. New York: Harper Collins Publishers. 2013. Print.

Evaluation:

Continuous Assessment with in-class responses (10%), Mid-term (40%) and End-term (50%) assignments.

XIV. Photographic Objects: From Curation to Cultural Analysis 4 credits

How do we, as 'readers' of photographs, understand the still image? How can these understandings be communicated through formal descriptions in the process of building digital photographic collections? This

course investigates photographs from diverse contexts — from early Victorian photography to photographs on the social web (e.g. Flickr and Instagram) — in order to gain a clear idea of the choices that need to be made while creating repositories that may aid their study. Beyond theoretical paradigms, the lectures focus on computational methods that may be used to describe and analyse the digitised photographic object.

Unit 1: The image as an instance

This unit focuses on the photograph as an image and as an object in use. It explores ideas from visual studies, art history, and from material culture.

- Barthes, Roland. 'Rhetoric of the Image.' *Image - Music - Text*. Ed. Stephen Heath. London: Fontana Press. 1977. Print. pp 32-51.
- Barthes, Roland. *Camera Lucida: Reflections on Photography*. New York: Farrar, Straus, and Giroux. 1981. Print. Benjamin, Walter. 'Little History of Photography.' *Selected Writings*, Volume 4: 1938-1940. Ed. and Trans. Michael W. Jennings and Howard Eiland. Cambridge, Massachusetts & London: Belknap Press of Harvard University Press.
- 2002. Print.
- Tagg, John. *The Burden of Representation: Essays on Photographies and Histories*. Minneapolis: University of Minnesota Press. 1988. Print.
- Edwards, Elizabeth and Janice Hart. *Photographs Objects Histories: On the Materiality of Images*. London: Routledge. 2004. Print.
- Burgin, Victor. *Thinking Photography*. London: Macmillan, 1982. Print.
- Scott, Clive. *The Spoken Image: Photography and Language*. London: Reaktion, 1999. Print.

Unit 2: Collections and Archives

This unit considers the issues of collections and archives specifically for photographic material.

- Benjamin, Walter. 'Unpacking My Library: A Talk about Book Collecting.' *Illuminations*. New York: Schocken Books. 1968. Print.
- Benjamin, Walter. *The Arcades Project*. Harvard University Press. 1999. [Excerpt]
- Sekula, Allan. 'Reading An Archive: Photography Between Labour and Capitalism.' *The Photography Reader*. ed. Liz Wells. New York: Routledge, 2003. pp 443-452
- Stoler, Ann L. *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton, NJ: Princeton University Press. 2009.
- Derrida, Jacques, and Eric Prenowitz. 'Archive Fever: A Freudian Impression.' *Diacritics*, vol. 25, no. 2, 1995, pp. 9– 63.

Unit 3: Cultural Analytics

- Moretti, Franco. *Graphs, Maps, Trees*. London: Verso. 2007.
- Lev Manovich. *Cultural Analytics: Visualizing Cultural Patterns in the Era of 'More Media'*. DOMUS, Spring 2009.
- Lev Manovich. *AI Aesthetics*. Moscow: Strelka Press, 2018.
- Leonard, Peter and Douglas Duhaime. *Neural Neighbours: Capturing Image Similarity* [scholarly project]. Available at: <https://yaledhlab.github.io/neural-neighbors/>
- Wexler, Laura, et al. *Photogrammar* [scholarly project]. Available at:

<http://photogrammar.yale.edu/about/team/>

Evaluation

Students will be required to submit an essay exploring a theoretical aspect discussed in the module. Students will also present a short paper at a student-led seminar based on the course content. An individual or group project may also be assigned. 100% Continuous Assessment.

XV. Nineteenth-Century Poetry 4 Credits

Course Description

This course acquaints students with some key moments in the poetry of nineteenth-century Europe and America. We begin with the English Romantics, exploring their 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 'modern'.

Syllabus:

Unit 1: All in the Mind? Nature, Imagination, Community

Primary Texts:

- William Wordsworth, "Preface to Lyrical Ballads"
- William Wordsworth: "Lines Composed a Few Miles above Tintern Abbey"
- Samuel Taylor Coleridge: "Frost at Midnight"

Unit 2: The Romantics: Revolution/History/War

Primary Texts:

- Anna Barbauld, "Eighteen Hundred and Eleven, a Poem"
- William Blake: "London"
- P. B. Shelley: "Ode to the West Wind"

Secondary Texts:

- Thomas Paine, *The Rights of Man*

Unit 3: Nineteenth Century American Poetry

Primary Texts:

- Walt Whitman: "Song of Myself" (1892 Edition)
- 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 Emily Dickinson, *Complete Poems*

Secondary Texts:

- Henry David Thoreau, Conclusion of *Walden*

Unit 4: 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]”, and other selections from *The Flowers of Evil* (translated by William Aggeler).

Secondary Texts:

- “The Flaneur” from *The Writer of Modern Life* by Walter Benjamin

Evaluation Scheme:

Mid-Term Assignment (a 2000-word essay): 50% of the Grade

End-Term Assignment (a 2000-word essay): 50% of the grade.

XVI: Supervised Thesis 4 credits

Course description:

In this course, the student works closely with a faculty advisor over a semester to write a 6000–8000 word thesis on a mutually agreed-upon topic. This course draws upon the skills and knowledge that the student has acquired over the course of their study. Students are expected to formulate research questions, review existing literature, select methodological approaches, examine primary and secondary material, and write article-length papers using the form and style of academic research documents.

Evaluation:

The paper will be graded by a faculty committee of three that will include the primary supervisor, the secondary supervisor and one more faculty member whose research interests overlap with the content of the paper.

Faculty Contact Details

Name	Designation	Office	Campus Phone: 0120238191 00	Email address

Gatha Sharma	Associate Professor	D-236 K	459	gatha.sharma@snu.edu.in
Gautama Polanki	Associate Professor and Undergraduate Advisor	D-236 D	285	gautama.polanki@snu.edu.in
Tulika Chandra	Professor	D-236 J	111	tulika.chandra@snu.edu.in
Vikram Kapur	Professor and Head of the Department	D-236 A	275	Vikram.Kapur@snu.edu.in
Sambudha Sen	Professor	D-236 H	397	sambudha.sen@snu.edu.in
Vinayak Das Gupta	Assistant Professor	D-236 M	692	vinayak.dasgupta@snu.edu.in
Teja Varma Pasupati	Associate Professor	D-236 F	695	teja.pasupati@snu.edu.in
Aakriti Mandhwani	Associate Professor	D-236 L	328	aakriti.mandhwani@snu.edu.in
Diviani Chaudhuri	Assistant Professor	D-236 C	387	diviani.chaudhuri@snu.edu.in
Chinmay Sharma	Assistant Professor	D-236 E	612	chinmay.sharma@snu.edu.in

Sreejata Paul	Assistant Professor	D 236 N	762	sreejata.paul@snu.edu.in
Chinmaya Lal Thakur	Assistant Professor	D 236 Q	776	chinmaya.thakur@snu.edu.in