
SHIV NADAR UNIVERSITY

Masters Program in English

2021-2022

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 M.A. and PhD degrees. The M.A. is a two-year program, while a PhD is a 4-year program. 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 the novel, 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 2021-22 academic year. Information about its PhD program will be provided separately.

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 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 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 sixteen courses, comprising 13 compulsory courses, 2 optional courses and 1 supervised essay of 6000-8000 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:

Compulsory Core Courses	
Advanced Writing and Research Methods	Literary Theory
Writing Narratives	Translation Studies
The Long Renaissance	The Global 18th Century
Incipient Modernities: The Nineteenth Century and the Making of the Modern	Imperial Possession in Victorian Literature
Photographic Objects from Curation to Cultural Analytics	Feminist and Queer Writing
South Asian Writing	Conceptualizing World Literature
Methods in the Analysis of Culture	Supervised Research Paper
Optional Courses	
Post-Colonial Theory	Art and Technology
Literature and the Visual Arts	Modernism
Fairy Tale, Fantasy, and Myth	Nineteenth Century Poetry American Literature

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 the Humanities and Social Sciences from a recognized university or institution at the time of admission with a minimum of 50%. Candidates from disciplines other than the Humanities and Social Sciences must have a minimum of 65% in their undergraduate degree at the time of admission. Third year B.A. Candidates are eligible to apply but their final admission is contingent upon fulfilling the admission criterion outlined above.

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

Brooks, Cleanth., Gregory Colomb, Joseph Williams Eds. *The Craft of Research*. Chicago, University of Chicago Press, 1995.

Foucault, Michele. "The Statement and the Archive" from *The Archaeology of Knowledge & the Discourse on Language*. New York: Pantheon Books, 1972

Gallagher, Catherine and Stephen Greenblatt. "Introduction" *Practicing New Historicism*. Chicago: University of Chicago Press, 1997

Geertz, Clifford. "Thick Description: Toward an Interpretative Theory of Culture" in *The Interpretations of Culture*. New York: Basic Books Inc., 1973

MLA Handbook for Writers of Research Papers, Seventh Edition.

3 weeks

Unit 2: Pick an area for a research paper

Make a Bibliography

Annotate the Bibliography

Research Proposal
Write a literature Review
3 weeks

Unit 3: 5-page Paper

5-page paper due (1700 words)
Draft 1
Draft 2
3 weeks

Unit 4: 10-15 page Paper

10-15 page paper due (3500-4000 words)
Rough Draft 1
Rough Draft 2
Final Draft
Conference abstract
Conference presentation
5 weeks

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 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*
2 weeks

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*
TS Eliot: "Tradition and the Individual Talent"
3 weeks

Unit 3: Text and Reader (A): Aesthetics

Immanuel Kant: Excerpt from *Critique of Judgment*
Edmund Burke: "The Sublime and the Beautiful Compared"
2 weeks

Unit 4: The Text Itself (A): Formalism

Wimsatt and Beardsley: "The Intentional Fallacy"
Viktor Shklovsky: Excerpts from "Art as Technique"
2 weeks

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*

3 weeks

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."

2 weeks

Evaluation

Two assignments during the semester (2500 words each)

Final Exam (open book)

Class participation

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

Vladimir Nabokov, *Speak, Memory* (Life writing),

Tim O'Brien, 'The Man I Killed' (short story)

4 weeks

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

Michael Ondaatje, *The English Patient*

7 weeks

Unit 3: Reportage

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

3 weeks

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 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']

David Bellos. 2012. *Is That a Fish in Your Ear? Translation and the Meaning of Everything*. [Article: A Fish in Your Ear: The Short History of Simultaneous Interpreting, pp 259-273]

5 weeks

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]

4 weeks

Unit 3: Translation and Post-Structuralism

Season of Migration to the North, 2003 Penguin Classics Series

Derrida, J. (1985). *Des Tours de Babel*. J. Graham (Tr.). In J. Graham (Ed.), [*Difference in Translation* (pp. 165-207)]. Ithaca, London

Geeta Patel . 2002. "Lyrical Movements, Historical Hauntings on Gender, Colonialism, and Desire" in *Miraji's Urdu Poetry*. Stanford University Press.

3 weeks

Unit 4: Translation as a cultural act

K Ramanujan "Three Hundred Ramayanas"

Bassnett Susan. 1998. 'Postcolonial Translation: Theory and Practice'

Bassnett S, Lefevere A. 1998 'Constructing Cultures'. [The Translation Turn in Cultural Studies. pp 123-140]

2 weeks

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

Dolan, Francis E. "Taking the Pencil out of God's hand: Art, Nature and the Face Painting Debate in Early Modern England". *PMLA* 108. 2 (March 1993) 224-239

3 weeks

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"

Selections from Kastan, David Scott, Ed. *Critical Essays on Shakespeare's Hamlet*. New York: G. K. Hall, 1995.

4 weeks

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

Fish, Stanley. *Surprised by Sin* Cambridge: Harvard University Press, 1967.

Guillory, John. "From the Superfluous to the Supernumerary: Reading Gender into *Paradise Lost*." In *Soliciting Interpretation: Literary Theory and Seventeenth-Century English Poetry*. Eds Elizabeth D. Harvey and Katherine Eisaman Maus. Chicago and London: Chicago UP, 1990. 68-88.

4 weeks

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*

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*

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

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

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*.

4 weeks

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 4 weeks

Fyodor Dostoyevsky, *Crime and Punishment* trans. Richard Pavear and Larissa Volokhonsky

Marshal Berman, *All that is Solid Melts in the Air* Section 4

Unit 2: Primary Texts 4 weeks

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 3-Primary Texts 4 Weeks

Herman Melville “Billy Budd ,Sailor” and “Benito Cereno”

Jaques Derrida, “Signature, Event, Context”

Fredrick Jameson, *The Political Unconscious* Chapter 1.

Unit 4-Primary Texts 3 weeks

Kaliprasanna Sinha, *Hootum Pyanchar Noksha* trans. Chitrlekha Basu

Dipesh Chakrabarty *Provincializing Europe* Chapter 1.

Ranajit Guha “A Colonial City and its Times”

Evaluation

Students will be required to four term papers based on the four units. Papers pertaining to particular units will be submitted soon after the completion of the unit.

Each term paper will be marked out of 25.

VIII. 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*)

Jorge Louis Borges – "The Approach to Al-Mu'tasim", "The Garden of Forking Paths", "The Library of Babel", "The Secret Miracle".

7 weeks

Unit 3

T.S. Eliot - *The Wasteland*

Wilfred Owen – "Dulce et decorum est", "A Terre"

Anna Akhmatova – "The Muse", "Epigram", "In Memoriam, July 19, 1914"

W. B. Yeats – "Leda and the Swan", "Among School Children"

3 weeks

Background Readings

Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.

Henri Bergson, 1913 'The Intensity of Psychic States' in *Time and Free Will: An Essay on the Immediate Data of Consciousness*, George Allan & Company: London.

Fredric Jameson, 'Introduction' to *The Modernist Papers*, Verso: 2007.

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

IX. Feminist and Queer Writing

4 credits

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

Selections from Carol Ann Duffy: ‘Warming her pearls’, ‘How many sailors to sail a ship?’, ‘Havisham’, ‘Valentine’, ‘Mrs. Midas’, ‘Anne Hathaway’, ‘The Lovers’, ‘Mrs Lazarus’

Audre Lorde: *Zami: A New Spelling of My Name* (Crossing Press: 1982)

Ismat Chughtai, *A Life in Words*, translated by M. Asaduddin (Penguin: 2012)

7 weeks

Unit 2: Queer interrogations

Oscar Wilde, *The Picture of Dorian Gray*

Pandey Bechan Sharma ‘Ugra’, *Chocolate and Other Writings on Male Homoeroticism*, translated by Ruth Vanita (Duke University Press: 2009)

Geetanjali Shree, *The Roof Beneath Their Feet*, translated by Rahul Soni (Harper Collins India: 2010)

7 weeks

Background Readings

Eve Kosofsky Sedgwick, "Introduction: Axiomatic" to *Epistemology of the Closet* (University of California Press: 1990)

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

bell hooks, "Black Women: Shaping Feminist theory" in *Feminist Theory: From Margin to Centre* (Pluto Press: 2000)

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. South Asian Writing: 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

1. Raymond Williams, "The Analysis of Culture", *Cultural Theory and Popular Culture: A reader*, ed. John Storey. Georgia: Uni. Of Georgia Press, 1998.
2. Theodor Adorno and Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception", *Media and Cultural Studies: Keywords*, Malden: Blackwell Publishing, 1944.
3. Pierre Bourdieu, "The Aesthetic Sense as a Sense of Distinction", *Distinction: A Social Critique of the Judgment of Taste*, London: Routledge, 1979.
4. 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>)

1. Meenakshi Mukherjee on Indian Writing in English: From *The Perishable Empire*, Essays on Indian Writing in English, Delhi: OUP, 2003.
2. 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.
3. A.R. Venkatachalapathy on Reynolds (Tamil): from *The Province of the Book: Scholars, Scribes, and Scribblers in Colonial Tamilnadu*, Ranikhet: Permanent Black, 2011.
4. Jennifer Dubrow on Urdu "A space for debate: fashioning the Urdu novel in colonial India", *Comparative Literature Studies* 53, no. 2 (2016): 289-311.
5. 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

1. 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.
2. Kamran Asdar Ali on reading pulp: "Pulp Fictions: Reading Pakistani Domesticity", *Social Text* (2004) 22 (1 (78)): 123-145.
3. 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)

1. Akshaya Mukul on the Gita Press: *Gita Press and the Making of Hindu India*, Delhi: Harper Collins, 2015.
2. 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.
3. 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.
4. 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*

1. 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.
2. 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

1. 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.

XI Methods in the Analysis of Culture

4 credits

This course seeks to equip students from the humanities and especially the social sciences with methods which they might fruitfully deploy when engaging with problems related to culture. The course is made up of four units . The first comprises a set of readings that engage with one of the central problems in the analysis of modern culture : the deeply ambiguous role of technology in the production of culture . The second unit will address another 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

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 1935- 1938*, Harvard University Press, 2002, pp 101-134

3 weeks

Unit 2: Desire of the insubstantial

Marx, "On the fetishism of commodities" From *Capital* Vol. 1, Part 1, Chapter 1, Section 4.

Freud, "Fetishism" from the *Complete Psychological Works of Sigmund Freud*. J. Strachey trans. Hogarth Press, pp 147-57

Jean Baudrillard, *The System of Objects* Verso, 1966

4 weeks

Unit 3: Gendering Cultural Studies

Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the Late Twentieth Century" in *Simians, Cyborgs and Women: The Reinvention of Nature*. Routledge: New York, 1991, 149-181.

Gloria Anzaldúa, "How To Tame a Wild Tongue." in *Borderlands/La Frontera: The New Mestiza*. Aunt Lute Books: San Francisco. 1999, 75-86.

bell hooks, "Gangsta culture" in *We Real Cool: Black Men and Masculinity*. Routledge: New York, 2004, 15-31.

Supplementary Readings

Linda Zerelli, "[We Feel Our Freedom': Imagination and Judgment in the Thought of Hannah Arendt](#)" *Political Theory* 33, No. 2 (April 2005): 158-188.

Moira Weigel "Further Materials Towards A Theory of The Man Child" *The New Inquiry*. July 9, 2013.

Wendy Brown, "Freedom and the Plastic Cage." in *States of Injury: Power and Freedom in Late Modernity*. Princeton University Press; New York. 1995, 3-29.

4 weeks

Unit 4: Post-colonial Cultural Studies

Gayatri Chakraborty Spivak, "Moving Devi" in *Other Asias*. Blackwell Publishing: Oxford, 2003, 178-208.

Rajeswari Sunderajan, "The Ameena Case" in *The Scandal Of The State: Women: Law and Citizenship in the Postcolonial State*. Duke University Press; Durham, 2003, 45-71.

Supplementary Readings

Dipesh Chakraborty, "Of Garbage, Modernity and the Citizen's Gaze." in *Habitations of Modernity: Essays in The Wake of Subaltern Studies*. University of Chicago Press: Chicago, 2002, 65-79.

Bill Ashcroft, "Sugar and slavery" in MSF Dias ed. *Legacies of Slavery: Comparative Perspectives*. Cambridge Scholars Publishing: Newcastle, UK, 2008, 108-125.

3 weeks

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.

XII. 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

Gotthold Ephraim Lessing, *Laocoon : An Essay on the Limits of Painting and Poetry* translated by Edward Allen McCormick, Chapters 16-18

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

3 weeks

Unit 2: 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"

6 weeks

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*

5 weeks

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.

XIII. Fairy Tale, Fantasy and Myth

4 credits

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

Meider, Wolfgang. 1987. "Grim Variations: From Fairy Tales to Modern Anti-Fairy Tales." *Tradition and Innovation in Folk Literature*. Hanover and London: University Press of New England.

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.

Bascom, William. 1965. "The Forms of Folklore: Prose Narratives." *Journal of American Folklore* 78.307: 3-20.

Mirror, Mirror on the Wall: Women Writers Explore Their Favorite Fairy Tales. 1998. Kate Bernheimer (ed). Anchor; Reissue edition (1998). [2 Selected Tales: Chitra Banerjee Divakaruni & Alice Adams

4 weeks

Unit 2: History and Structure

Zipes, Jack. 2003. "Once There Were Two Brothers Named Grimm." Introduction to *The Complete Fairy Tales of the Brothers Grimm*, 3rd ed. New York: Bantam. xxiii-xxxvi.

Propp V. *Discussion of Tale-Types and Motifs, Morphology of the Folktale*. University of Texas Press, 1968. Secondary Reading: Travers PL. *What the Bee Knows: Reflections on Myth, Symbol, and Story*. 1994.

4 weeks

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.

6 weeks

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)

XIV. 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

3 weeks

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.

4 weeks

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."

4 weeks

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.

Secondary Texts:

Francesca Orsini on *Significant Geographies*

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

3 weeks

Evaluation

Reading Comprehension in-class exam

Long paper (min. 10 double spaced pages)

Power-point presentation (on long-paper)

XV. 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 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

Achebe, Chinua. "African Writer," in *Colonial Discourse and Postcolonial Theory*, Patrick Williams and Laura Chrisman, Eds. New York: Columbia UP, 1994.

Ashcroft, Bill, et al., "Introduction", "Cutting the ground: critical models of post-colonial literatures", "Theory at the crossroads: indigenous theory and post-colonial reading", "Rethinking the post-colonial: post-colonialism in the twenty first century" in *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London, Routledge, 1989.

4 weeks

Unit 2: Changing Discourse

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

James, C. L. R., "Preface to the First Edition", "The Property", "The Owners", "Parliament and Property", "The San Domingo Masses Begin", "And the Paris Masses Complete", in *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution*, New York: The Dial Press, 1938.

5 weeks

Unit 3: Colouring Perceptions

hooks, bell. "Representing Whiteness in the Black Imagination," in Grossberg, Lawrence et al., *Cultural Studies*. London: Routledge, 1990.

Fanon, Frantz., "Introduction", "The Black Man and Language", "The Woman of Colour and the White Man", "The Man of Colour and the White Woman", "The Black Man and Psychopathology" in *Black Skin, White Masks*. New York: Grove Press, 1962.

5 weeks

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

XVI. Art and Technology

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 as well: graphic images made of ASCII code printing, to digital videography and 'live' coverage of events. The concept of 'virtuality' will be introduced.

Unit 1 12 hrs

A theoretical consideration of what technology means and does in contemporary society.

Reading:

Gilbert Simondon, 'Technical Mentality'

Walter Benjamin, 'The Work of Art in the Age of Technological Reproducibility'

Stanislaw Lem, excerpts from *Summa Technologica*.

Unit 2 12 hrs

A discussion of selected stories by Walter Miller Jr., and of positive and negative evaluations of 'technology', with a focus on Section One of 'A Canticle for Leibowitz'

A discussion of Ursula Le Guin's 'The World for the World is Forest'

Unit 3 13 hrs

A return to the theoretical discussion of 'technology', along with a discussion of visual material from recommended readings.

Donna Haraway, 'The Cyborg Manifesto'

Martin Heidegger, 'The Question Concerning Technology'

Compulsory Readings:

Gilbert Simondon, 'Technical Mentality'

Martin Heidegger, 'The Question Concerning Technology'

Donna Haraway, 'The Cyborg Manifesto'

Stanislaw Lem, excerpts *Summa Technologica*

Walter Benjamin, 'The Work of Art in the Age of Technological Reproducibility'

Recommended Readings

Philosophy

Bernard Stiegler, *Technics and Time* vol. 1

Fiction

Selections from fiction by Walter Miller Jr.

'Big Joe and the Nth Generation'

'Conditionally Human'

Section One of *A Canticle for Leibowitz*

Ursula Le Guin, 'The Word for the World is Forest'

Visual Material

Documentaries

BBC 'Life: Primates', the Chimpanzee Section

BBC 'Life: Birds'

Movies

Terminator 1-3

Solaris (Tarkovsky, 1972)

(animation)

Ghost in the Shell 1-2 (anime)

Graphic

H R Giger

Performance Art

Stellarc

Stefanie Trojan

Marina Abramovic

Ted Talks

https://www.ted.com/talks/neil_harbisson_i_listen_to_color?language=en

https://www.ted.com/talks/hugh_herr_the_new_bionics_that_let_us_run_climb_and_dance

<https://www.youtube.com/watch?v=TqtiM1hK6IU>

Assessment

Attendance and Class Participation:

Classroom Presentation:

Mid-term Assignment:

Term-end Assignment:

XVII Imperial Possession in Victorian Literature

Following Thomas Richards's definition of an empire as 'a nation in overreach', this module explores how Victorian literature engaged with and helped constitute England's possession of 'too many territories too far away from home to control them effectively'. It examines both the objects and processes of such imperial possession, and how they shaped metropolitan culture in the nineteenth century. We will read literary texts in juxtaposition with advertisements, illustrations, and articles from nineteenth-century imperial journals to explore the wide cultural context running through imperial possession.

Learning Outcomes: By the end of the course, students should be able to demonstrate a broad understanding of the trajectory of British imperial expansion in the nineteenth century and the role of Victorian literature in shaping imperial culture. They should be able to apply knowledge of critical methodologies such as new historicism, postcolonial studies, gender studies, and cultural studies to the set texts. They should also be able to critically evaluate concepts of 'free trade', imperial networks and trans-colonial communities. They should demonstrate the ability to work effectively with a wide range of pre1900 primary material, including digital copies of Victorian periodicals.

Outline Syllabus:

Unit 1: Introduction

2 Weeks

Weeks 1 and 2: Introduction to Nineteenth-Century British Imperialism

Week 1:

- Thomas Richards, *The Imperial Archive* (1993). Introduction
- *At Home with the Empire*, ed. by Catherine Hall and Sonya Rose (2006). Introduction
- *Commodities and Culture in the Colonial World* (London: Routledge, 2018), ed. By Supriya Chaudhuri et al. Introduction.
[Draws on Arjun Appadurai's edited volume- *The Social Life of Things*]

Week 2:

- Anderson, Benedict, *Imagined Communities* (1983). Introduction
- Said, Edward, *Culture and Imperialism* (1994). Introduction.

Unit 2 and Introduction to Unit 3

5 Weeks

Unit 2: The Empire at Home

Week 3: Great Exhibition of 1851

The Great Exhibition of 1851, ed. by Louise Purbrick (2001), Introduction.

Jeffrey Auerbach and Peter Hoffenberg, *Britain, the Empire, and the World at the Great Exhibition of 1851* (2008)

Week 4: Tobacco: Charles Dickens, *Great Expectations* (1861)

Elaine Freedgood, *The Ideas in Things* (2006). Chapter 3.

Week 5: Diamond: Wilkie Collins, *The Moonstone* (1868); Daly, Suzanne, *The Empire Inside: Indian Commodities in Victorian Domestic Novels*, Chapter 3

Week 6: Reading Week [will use this for mid-term essay on a journal article on imperial possessions- especially at the Great Exhibition]

Week 7: Introduction to Unit 3

Discuss Broad Theme Imperial Expansion and Literary Genre

Patrick Brantlinger, *Rule of Darkness* (1988); John MacKenzie, ed., *Imperialism and Popular Culture* (1986); Nikki Hessel, *Romantic Literature and the Colonised World* (2018). Introduction

Unit 3: Empire Abroad: Conflict, Exploration and Emigration

7 Weeks

Week 8: Nineteenth-Century Poetry and Empire [syllabus for this week to be confirmed-will be a selection of Romantic poetry]

Week 9, 10: The Indian Rebellion

Selections of Mary Eliza Leslie's 1858 poetry on the Rebellion from *Anglophone Poetry in Colonial India, 1780-1913: A Critical Anthology*, ed. by Mary Ellis Gibson

Edward Money, *The Wife and the Ward; or, a Life's Error* (1859) [scanned pdf available through googlebooks]

Gautam Chakravarty, *The Indian Mutiny and the British Imagination* (2004)

Week 10,12: Missionary Expeditions

David Livingstone, *Missionary travels and researches in South Africa* (1857) (selections)

Some representations of David Livingstone in the *Missionary Magazine and Chronicle* (1836-66) [Livingstone was the most of the London Missionary Society's missionaries]

Anna Johnston, *Missionary Writing and Empire, 1800-1860* (Cambridge: Cambridge University Press, 2003)

Week 13,14 : Emigration Narratives

Caroline Chisholme, *The A.B.C. of Colonization* (1850)

--, 'A Bundle of Emigrant Letters', *Household Words*, 30 March 1850.

Advertisements for Colonial Emigration in British Newspapers

Anthony Trollope, *Harry Heathcote of Gangoil* (1873)

Illustrations of *Harry Heathcote* from the *Graphic*, wherein the novel was first published.

James Hammerton, *Emigrant Gentlewomen* (1979); Jude Piesse, *British Settler Emigration in Print* (2016); Tamara

Wagner, *Victorian Narratives of Failed Emigration* (2016)

Evaluation

Assessment Methods:

10% - class presentations –analysis of journal articles on any of the main imperial themes discussed in class

40% - a 2000 word mid-term essay

50% - a 2500 word end-term essay

XVIII Photographic Objects: From Curation to Cultural Analysis

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.

XIX American Literature

This course is centred on the nineteenth century 'classic' American novel, written during and after the American Renaissance and on a few twentieth century texts. It is a survey course that charts conceptual frameworks in nineteenth and twentieth century American literature, ranging from the Puritan heritage to slavery and issues of race and class, from definitions of America and what it means to be an American to interactions with European heritages and influences. The course includes poetry, a play, and essays that provide further insights into some of the issues outlined above. A close reading of literary texts will be conjoined with equally careful attention to contextual histories and ideologies that shape these texts and are in turn shaped by them. Such readings will attune us to American realities in the nineteenth and twentieth centuries and enable us to understand crucial aspects of the American imagination in the twenty first century.

Unit 1: 5 weeks

Nathaniel Hawthorne, *The Scarlet Letter*
Herman Melville, 'Bartleby the Scrivener'
Kate Chopin, 'The Awakening'
Mark Twain, *The Adventures of Huckleberry Finn*
Henry James, *The Portrait of a Lady*

Unit 2: 3 weeks

F. Scott. Fitzgerald, *The Great Gatsby*
Arthur Miller, *The Crucible*
Viet Thanh Nguyen, *The Sympathizer*

Unit 3: 3 weeks

Walt Whitman, 'Song of Myself' from *Leaves of Grass*
Langston Hughes, 'Theme for English B', 'Madam's Calling Cards', 'Dream Deferred'
Allen Ginsberg, 'Howl', 'A Supermarket in California'
Elizabeth Bishop, 'Arrival at Santos', 'Crusoe in England', 'Questions of Travel'
Claude McKay, 'If We Must Die'
John Balaban, 'After Our War', 'In Celebration of Spring'

Unit 4: 2 weeks

Contextual Readings

Hector St John de Crevecoeur, 'Letter III' and 'Letter IX' from *Letters from an American Farmer*
Henry David Thoreau, 'An Essay on Civil Disobedience'
Zora Neale Hurston, 'How It Feels To Be Coloured Me'
James Baldwin, 'Letter to my Nephew' from *The Fire Next Time*

Evaluation

Evaluation will be continuous through the semester and the final grade will be awarded on the basis of seminar presentations, class participation, and a 2,500-word term paper submitted at the end of the course

XX. 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 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'.

Unit 1: The Romantics: Nature and the Imagination

3 Weeks

Primary Texts:

William Wordsworth, "Preface to Lyrical Ballads"

William Wordsworth: "The Daffodils", "Lines Composed a Few Miles above Tintern Abbey"

Samuel Taylor Coleridge: "The Rime of the Ancient Mariner"

Unit 2: The Romantics: The Age of Enlightenment

4 Weeks

Primary Texts:

William Blake: "London", "Tyger"

P. B. Shelley: "Ode to the West Wind"

Secondary Texts:

Thomas Paine, *The Rights of Man*

Unit 3: Nineteenth Century American Poetry

3 Weeks

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 *Complete Poems*

Secondary Texts:

Henry David Thoreau, *Conclusion of Walden*

Emily Dickinson, *Letters of Emily Dickinson*

Unit 4: Precursors to Modernist Poetry

3 Weeks

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

Evaluation Scheme:

Discussion: (continuous and simultaneous with teaching; responses to be submitted in writing): 20% of the Course grade (5% per unit)

Mid-Term Assignment (in the form of essays): 40% of the Grade

End-Term Assignment (in the form of essays): 40% of the grade.

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