

**Department of English**  
**Savitribai Phule University of Pune**  
**Pune – 411 007**

**Syllabus for M.A. I and II for the period of June 2013-May 2017**

**Semester I**

*Core Courses*

**EN 101: Survey of English Literature 1550-1700**

**EN 102 Literary Theory and Criticism I: Plato to Dryden**

The course will introduce basic issues in western literary theory and criticism, and will be a foundational course. The issues discussed will be:

- Mimesis/ Imitation/ Representation (Plato and Aristotle)
- Rhetoric and Art
- Renaissance in the Arts and the Recovery of Classical Values
- Dryden and Pope

The course will expect a wide range of reading and will fundamentally depend on discussion rather than lectures. Students are expected to make presentations during the course apart from the regular internal tests and the semester-end examination. Some of the fundamental texts, e.g. Plato's and Aristotle's, will be discussed in detail.

Texts to be discussed:

- Plato, *Ion* and selections from *Republic*
- Aristotle, *Poetics*
- Horace, *Ars Poetica*
- Longinus, *On the Sublime*
- Sydney, *Apology for Poetry*
- Dryden, *An Essay on Dramatic Poesy*

**EN 103: Basic Issues in Linguistics**

*Optional Courses*

**EN 104 A: Contemporary Shakespeare Studies**

The course will introduce students to basic features of Shakespeare Studies, both interpretive and textual. Attention will also be drawn to the historical changes in Shakespeare Studies. The main focus will be on developments upto early 20<sup>th</sup> century Shakespeare studies. The course will also focus on background and Shakespeare criticism in its textual and interpretive aspects. Various transformations and translations across various media will be discussed as well.

Texts to be discussed:

*Hamlet*, and its various film and TV versions

*The Tempest*, (and its transformations treated in a post-colonial and New Historical perspective)

### **EN 104 B: Creative Writing I**

### **EN 104 C: Introduction to American Literature: from the Beginnings to 1900**

### **EN 104 D: Introduction to Comparative Literature**

The course is meant to introduce comparative approaches to literary studies. Along with a discussion of theories and methods, the course will also consider concrete examples of literary forms and texts in the European and Indian traditions. Thus there will be a comparative analysis of the novel as a form. Students are expected to make comparative analyses of some texts.

Texts to be discussed:

Susan Bassnett, *An Introduction to Comparative Literature*

Gayatri Spivak, *Death of a Discipline*

Richardson, *Pamela*

Gunjekar R B, *Mochangad: Ek Kalpanic Gosht*

Bankimchandra Chattopadhyay, *Rajmohan's Wife*

## **Semester II**

### *Course Courses*

### **EN 201: Survey of English Literature 1700-1900**

### **EN 202: Literary Criticism and Theory II: Wordsworth to Eliot**

(This is a continuation of EN 102).

Texts to be discussed:

Wordsworth, *Preface to Lyrical Ballads*

Coleridge, selections from *Biographia Literaria*

Shelley, *A Defense of Poetry*

Arnold, selections from *Culture and Anarchy*

Eliot, *Hamlet and His Problems*

### **EN 203: The Grammars of English**

### *Optional Courses*

### **EN 204 A: Introduction to Literary Forms**

The course is meant to introduce students to genre theory and various genres. Tragedy and Comedy, Novel, and many other forms will be discussed, with specific examples. Notions of closed and open forms will be discussed.

Texts to be discussed:

Paul Hernadi, *Beyond Genre*

Bakhtin, *Speech Genres*

Alastair Fowler, *Kinds of Literature*

Northrop Frye, *Anatomy of Criticism*

Sophocles, *Antigone*

Aristophanes, *Frogs*

Joyce, *A Portrait of the Artist as Young Man*

**EN 204 B: Creative Writing II**

**EN 204 C: Introduction to American Literature: 1900 to the Present**

**EN 204 D: Teaching of English Language in India**

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**Syllabus for M.A. III and IV for the period of June 2013-May 2016**

**Semester III**

*Core Courses*

**EN 301: Trends in 20<sup>th</sup> Century Literary Theory I**

The course is meant to introduce 20<sup>th</sup> century literary theory and criticism. It aims at familiarizing students with American New Criticism, Russian Formalism, Archetypal Criticism, Feminism and New Historicism.

Texts to be studied:

Wellek and Warren, *Theory of Literature* (excerpts)  
Victor Shklosky, 'Art as Technique'  
Northrop Frye, 'Archetypal Criticism'  
Virginia Woolf, *A Room of One's Own* (excerpts)  
Stephen Greenblatt, 'Circulation of Social Energy'

**EN 302: Indian Writing in English**

The Course analyses themes, styles and trends in post-independence Indian English poetry, fiction and drama. Beginning with independence, it covers work produced in the five decades of the 20<sup>th</sup> century, and the first decade of the 21<sup>st</sup> century, classifying the literature in terms of movements like modernism and post-modernism. Pre-independence Indian writing, as well as Indian literature in the regional languages will form the backdrop against which the representative texts will be discussed. Postcolonial theory will be introduced and applied to the texts in order to augment their understanding.

*Optional Courses*

**EN 303 A: Film Studies**

The course will introduce basic concepts in films studies, and will subsequently focus on the more theoretical aspects of films studies. The basic approaches that will be discussed are psychoanalytical and sociological, there will also be some discussion of 'ideology and popular cinema' from a general Marxist point of view. The critics to be studied include Kracauer, Chanana, Mulvey, and Benjamin.

## **EN 303 B: Alternative Literatures I Dalit Literature**

Indian Dalits are one of the exploited, subjugated and suppressed social groups. Their writing reflects their plight in the Indian social system. Hence, for study in this course, samples of texts in English from various genres will be selected. Dalit Writing from various states in India will also be incorporated.

## **EN 303 C: Writing for the Media**

This job oriented course trains students in the rudiments of print, radio and television journalism, acquainting them with different kinds of journalistic writing such as in-depth and investigative newspaper reporting, feature writing, writing of editorials and opinion pieces, radio and television anchoring, breaking news journalism and photo journalism. While it does not purport to cover same ground as a Master of Journalism course, it nonetheless takes students through the different departments of a newspaper, news magazine and television studio. The course is designed to increase the employability of students in the field of journalism.

## **EN 303 D: Indian English**

This course will make students aware of the phenomenon of World Englishes and the concept of International English. It will view Indian English as a part of World Englishes. It will encourage students to discover aspects of various sub-systems of Indian English. They will be encouraged to pay attention to the relationship between Indian English, as a variety of English and Indian Writing of English.

## **EN 304 A: Culture Studies**

The course is meant to introduce students to Culture Studies as a relatively new and broader approach to literature and culture in general. Apart from a historical introduction, some basic trends in Culture Studies will be discussed. Individual texts will be decided by the course instructor.

## **EN 304 B: Postcolonial Studies**

This is a theory based course that introduces students to issues in postcolonial literature and culture. The work of eminent postcolonial scholars like Bill Ashcroft, Gareth Griffiths, Helen Tiffin, Gayatri Spivak, Edward Said, Homi Bhabha, Aijaz Ahmad and Meenakshi Mukherjee will be discussed in detail, and students will be taught to apply their philosophical reflections to actual texts that they read in class. In the bargain they will also understand the difference between Literary Theory and Literary Criticism.

## **EN 304 C: Translation Studies**

The course is meant to familiarize students with issues in translation theory and practice. The course will take samples from 19<sup>th</sup> and 20<sup>th</sup> century translations from various languages. The course will focus on the social and political implications of translations, and will take into account non-literary translations. The implications of western theories of translation for colonial and post-colonial societies will be discussed.

## **EN 304 D: African and Carilbean Literature**

African and Carilbean Literature, like Indian Writing in English, are both a part of the literature invader colonies of the 'third world'. The course seeks to study these literatures in the contexts of their relationship to the parent English Literature, as well as politically, foregrounding issues of race and geographic location. The literary forms employed by the writers will be especially examined to understand to what extent they are adaptive and counter discursive.

### **Semester IV**

#### *Core Courses*

### **EN 401: Trends in 20<sup>th</sup> Century Literary Theory II**

The course continues from the earlier semester, and introduces students to more contemporary trends in literary theory, such as structuralism, post-structuralism and also introduces some inter-disciplinary thinkers like Michel Foucault, Jacques Derrida and Jacques Lacan.

### **EN 402: Linguistics and Stylistics**

The course explores specific features of the three major genres—poetry, drama and fiction—in relation to recent developments in stylistics. The stylistics of poetry concentrates on various formal features of poetry, including metre and prosody, figures of speech and ambiguity and obscurity. The stylistics of drama focuses on the dialogic mode, the use of deixis, the speech act theory, the co-operation principles and the politeness principles, and the differences between dramatic dialogue and everyday conversation. The stylistics of fiction pays particular attention to point of view, narrative strategies and narrative reports of speech acts.

#### *Optional Courses*

### **EN 403 A: Modern European Literature in English Translation**

The course will focus on significant developments in modern European literature, taking into account the cultural background to individual literary works. Literary works from the German, French, Italian and Spanish cultures will be discussed. The course is meant to familiarize students with trends, rather than texts from European literature.

### **EN 403 B Alternative Literatures II**

While writers of gay and lesbian sexual orientation from Britain, America and Europe are studied as part of the canon; the way their vision is influenced by their different sexual orientation is rarely addressed. With such issues coming to the forefront of political debate all over the world, it is time to examine how these writers, even when they belong to the mainstream, actual de-center and disrupt, irrespective of whether their work is overtly, or only covertly gay. The publication of two anthologies by Penguin India in the late 90s indicates that there is a body of gay and lesbian writing from within India as well. This writing will be studied both as literature, and as socially resistant. Exploring the issue of the personal as political, connections will be sought to be made with other kinds of resistant writing, such as women's literature and Dalit literature.

### **EN 403 C: Art and Technology**

The course is meant to explore the relationship between technology and art. The course will offer a theory of technology and consequently, a theory of the relationship between technology and art. Examples from various art forms, including the plastic arts will be used. The course will end with a discussion of digital art-works.

### **EN 403 D: History of the Book**

Most of us use books, but very few people think about what a book is and how it got that way. The discipline that looks at books as made objects, is called history of the book. It investigates and discusses the human agency behind the making and selling of literary texts. It includes everything from the study of manufacturing processes, through editing conventions and practices, right up to selling, reviewing and reception and what happens to books in the hands of readers. Conventional literary criticism has tended till recently to treat everything on the printed page as the unproblematized speech of the authorial voice, ignoring the roles of publishers, editors and readers in the formation of a text. The present course provides an overview of the history of the printed book since the coming of movable type. The main emphasis is on the European, specifically English book, with as much treatment as possible of 'diasporic' printing traditions mediated through colonial cultural encounters. The course would attempt to put equal emphasis on the actual technologies used over time, the organization of trade in various places and periods, and the wider social and political context in which books are made, sold and read.

### **EN 404 A: Marxism and Literature**

The course will familiarize students with basic tenets of Marxism, and Marxist criticism and cultural theory. Prominent theorists, critics and interpreters from the 20<sup>th</sup> century, like Louis Althusser, Terry Eagleton, Georg Lukacs, Raymond Williams, Fredric Jameson, John Frow, Stuart Hall will be studied. This course will also study the general tenets of Marxist criticism, and will make an attempt to see how Marxist criticism has understood literary texts of all genres.

### **EN 404 B: Bollywood Calling**

The course is based on the assumption that Bollywood films have always been the pulse of India. Starting with the hero-heroine-villain triad of the formula film, which bears a mythic resemblance to Ram, Sita and Ravana of Valmiki's epic, the course entails the viewing of a large number of films from the 50s onward to understand socio-cultural issues such as the formula film, the star system, the role of songs in Hindi films, the parallel cinema movement, art house cinema, the role of multiplexes and home theatre, queer Bollywood, Bollywood's relation to Hollywood, films based on Indian English novels such as *The Guide*; *Train to Pakistan*; *In Custody*; *English August*, *An Indian Story*; *The Namesake*; *Such a Long Journey*; the recent *Three Idiots*; and so on. The course also seeks to measure the impact of Bollywood cinema on the popular imagination. With Film Studies having come into its own as an academic discipline in universities worldwide, the course will throw much light on the dialectics of a medium that is frequently believed to have destroyed rival mediums such as literature and theatre.

## **EN 404 C: Feminism and Literature**

The course aims at a historical-feminist approach to the study of literature and will focus on pre-modern and early modern literature. The course does not necessarily deal with literature written by women, though their writing will be considered. Elementary concepts in feminism and gender studies will be introduced. The course distinguishes between women's writing, women's liberation and feminism writing and feminism. The socio-economic aspects of gender will be introduced.

## **EN 404 D: Indian Literature in English Translation**

The course complements the Indian Writing in English course by taking a critical look at modern Indian literature in some of India's prominent regional languages, with rich literary traditions. This body of work will be studied in the light of theories like Nativism to investigate, among other things, the extent to which the writing foregrounds the authenticity that Indian writing in English is said to lack. The course also purports to examine how modern Indian languages were themselves reshaped by the experience of colonialism.

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