



Symbiosis College of Arts and Commerce

(An Autonomous College under Savitribai Phule Pune University)
Senapati Bapat Road, Pune (Maharashtra) 411 004.

M.A. ENGLISH (SEMESTER – 3)

Twentieth Century Literature (1900 - 1945)

A Course Outline

This course would focus on British and other European literatures of the first half of the twentieth century. Students would be introduced to literary modernism as a concept as well as a movement through a study of representative modernist texts. A context-study of the beginning and subsequent developments in literary modernism would enhance the students' understanding of the particular socio-cultural forces at work at the time and the ways it impacted the contemporary literary texts. The study of the texts would cover all the genres - poetry, drama, novel, short story and non-fictional prose. Through critical and analytical readings of the texts students are meant to develop an appreciation of the aesthetics and literary conventions of modernism.

Unit 1 - Poetry

T. S. Eliot – *The Waste Land*

Ezra Pound - 'In a Station of the Metro', 'And the Days Are Not Full Enough'

W. B. Yeats – 'Wild Swans at Coole', 'Easter, 1916', 'The Second Coming'

Rainer Maria Rilke – 'The Waking'

Wilfred Owen – 'Strange Meeting', 'Futility'

Siegfried Sassoon – 'Suicide in the Trenches'

W.H. Auden – 'Out on the lawn I lie in bed', 'Musee des Beaux Arts'

Paul Valery – 'The Spinner'

Unit 2 – Drama

Luigi Pirandello – *Six Characters in Search of an Author*

J.M. Synge – *The Playboy of the Western World*

Unit 3 – Novels

Albert Camus – *The Plague*

Virginia Woolf – *To the Lighthouse*

Unit 4 – Short Stories

James Joyce – ‘Araby’

Katherine Mansfield – ‘The Doll’s House’

Unit 5 – Non-fictional prose

T.S.Eliot – ‘Hamlet and His Problems’

Herbert Read – *The Meaning of Art* (excerpts)

Suggested Readings:

- Bell, Michael. *Literature, Modernism and Myth: Belief and Responsibility in the Twentieth Century*. Cambridge: Cambridge University Press, 1997.
- Bell, Michael, ed. *The Context of English Literature, 1900 – 1930*. London: Methuen, 1980.
- Bradbury, Malcolm, and James McFarlane, eds. *Modernism 1890 – 1930*. Harmondsworth: Penguin, 1976.
- Naremore, James, and Patrick Brantlinger. *Modernity and Mass Culture*. Bloomington: Indiana University Press, 1991.
- Nicholls, Peter. *Modernisms: A Literary Guide*. Berkeley: University of California Press, 1995.
- Schwartz, Sanford. *The Matrix of Modernism: Pound, Eliot and Early Twentieth Century Thought*. Princeton: Princeton University Press, 1985.
- Levenson, Michael ed. *The Cambridge Companion to Modernism*. Cambridge: Cambridge University Press, 1999.
- Bell, Michael. *D.H. Lawrence: Language and Being*. Cambridge: Cambridge University Press, 1991.
- Hynes, Samuel. *The Auden Generation*. London: Bodley Head, 1976.
- Levenson, Michael. *Modernism and the Fate of Individuality: Character and Novelistic Form from Conrad to Woolf*. Cambridge: Cambridge University Press, 1991.
- Perkins, David. *A History of Modern Poetry: From the 1890s to the High Modernist Mode*. Cambridge, MA: Harvard University Press, 1987.
- Perkins, David. *A History of Modern Poetry: Modernism and After*. Cambridge, MA: Harvard University Press, 1987.
- Longenbach, James. *Stone Cottage: Pound, Yeats, and Modernism*. Oxford: Oxford University Press, 1988.
- Litz, A. Walton, ed. *Eliot in His Time*. Princeton: Princeton University press, 1973.
- Gilman, Richard. *The Making of Modern Drama*. New York: Farrar, Straus and Giroux, 1974.

- Quigley, Austin E. *The Modern stage and Other Worlds*. New York and London: Methuen, 1985.
- Clark, Suzanne. *Sentimental Modernism: Women Writers and the Revolution of the Word*. Bloomington: Indiana University Press, 1991.
- Ardis, Ann. *New Women, New Novels: Feminism and Early Modernism*. New Brunswick, NJ: Rutgers University Press, 1990.
- Felski, Rita. *The Gender of Modernity*. Cambridge, MA: Harvard University Press, 1996.
- Gilbert, Sandra, and Susan Gubar. *No Man's Land, Vol. 1, The War of the Words*. New Haven: Yale University Press, 1989.
- Rose, Phyllis. *Woman of Letters: A Life of Virginia Woolf*. London: Routledge and Kegan Paul, 1978.
- Reed, Christopher, ed. *Not at Home: The Suppression of Domesticity in Modern Art and Architecture*. London and New York: Thames and Hudson, 1993.



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Unit 1

Mary Wollstonecraft- extracts from A Vindication for the Rights of Women

Introduction

Chapter 2- The Prevailing opinion of a sexual character discussed

Chapter 13- Some instances of the folly which the ignorance of women generates; with concluding reflections on the moral improvement that a revolution in female manners might naturally be expected to produce

Florence Nightingale

Cassandra

Christina Rossetti

Goblin Market

In an Artist's Studio

From the Antique

Pandita Ramabai

Excerpts from 'My Story'

Unit 2

Virginia Woolf - excerpts from 'A Room of One's Own'

"Shakespeare's Sister"

"On Androgyny" (Chapter 6)

Frida Kahlo paintings

H.D

Eurydice

Katherine Mansfield

Bliss

George Orwell

"Shooting an Elephant"

Somerset Maugham

"Door of Opportunity"

Wilfred Owen

Dulce et decorum est

Unit 3

Simone de Beauvoir

Part i- Destiny

Part iii- "Myths"

Luce Irigaray

The Sex Which is not One (essay)

Denise Levertov

"Hypocrite women"

"Ache of Marriage"

'Abel's Bride'

Jeanette Winterson

sexing the cherry

Unit 4

R.W. Connell

The Science of Masculinity

Men's Bodies

The social organization of masculinity

Masculinity Politics

Thom Gunn

The Wound

Sweet Things

The Hug

On the Move

Junot Diaz

'this is how you lose her'

Eve Kosofsky Sedgwick-

Introduction (Epistemology of the Closet)

Unit 5

Adrienne Rich

Compulsary Heterosexuality and Lesbian Existence

Judith Butler-

Subjects of 'Sex/Gender/Desire'

Kamla Das

An Introduction

Light a Bonfire

Composition



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Literary Theory and Criticism - 2

1. Structuralism and Formalism

- i. Roland Barthes – The Imagination of the Sign
- ii. Roman Jakobson – Linguistics and Poetics
- iii. Tzvetan Todorov - The typology of detective fiction

2. Marxism and Feminism

- i. Bertolt Brecht, 'A Short Organum to the Theatre.'
- ii. Georg Lukacs, 'Critical Realism and socialist Realism,' from *The Meaning of contemporary Realism*.
- iii. Juliet Mitchell, 'Femininity, Narrative and Psychoanalysis.'

3. Post- Structuralism and Post-Modernism

- i. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Sciences.'
- ii. Michel Foucault, 'Truth and Power,' from Power/Knowledge
- iii. Jean-Francois Lyotard, 'Answering the Question: What is Post-Modernism?' from *The Postmodern Condition: A Report on Knowledge*.

4. Post-Colonial Studies and Cultural Studies:

- i. Edward Said, Orientalism (Chap-1).
- iii. Raymond Williams, - The Analysis of Culture
- iv. Stuart Hall –Representation Meaning and Language

Suggested Reading

Gauri Vishwanathan – The Beginning of English Literature in India

Derrida – Positions: Interviews with Derrida

Foucault – Language, Literature and Foucault

Deleuze – Literature and Life

References for Texts:

1. *A Roland Barthes Reader:*

2. *Modern Criticism and Theory: A Reader (Second Edition)* by David Lodge, Pearson Publication, 2000.

2. *Practical Criticism – I. A. Richards*

3. *The Wretched of the Earth – Frantz Fanon*

4. *Orientalism – Edward Said*

5. *Cultural Theory and Popular Culture : A Reader – John Storey*

6. *The Postmodern Condition: A Report on Knowledge - Jean-Francois Lyotard*``

Recommended reading

- *David Lodge(ed.). Twentieth Century Literary Criticism reader, London, Longman, 1972.*
- *David Lodge(ed.). Modern Criticism and Theory, London, Longman, 1988.*
- *Robert Con Davis (ed) Contemporary Literary Criticism: Modernism Through Post Structuralism, London: Longman, 1986*
- *Wilbur Scott (ed) Five Approaches of Literary Criticism, New York: Macmillan (1978)*
- *V S.Sethuraman(ed) Contemporary Criticism; An Anthology, Madras: Macmillan(1989)*
- *Barry, Peter. Beginning Theory: An Introduction to Literary and Cultural Theory. New Delhi: Viva Books, 2008.*
- *Habib, M.A.R. A History of Literary Criticism: From Plato to the Present London: Blackwell, 2005.*



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M.A. ENGLISH (SEMESTER – 3) Introduction to Film Studies

This course will introduce students of Literature to the new branch of aesthetics, Film Studies. The course is designed to offer insights from and beyond literary studies to understand the formal, social/cultural aspects of moving images. Initially, we will explore the beginnings of film, as it emerges as a new entertainment form in the late 19th century. We will, then, proceed to understand how it develops into a significant narrative, public form in the 20th and 21st century. In the process, we will address questions such as What is cinema? How is it different and similar to other aesthetics and art forms? What are the various ways in which one can approach studying film? etc. The course will also teach students to read films in a formal and analytical way and thus will equip them with a collection of theoretical terms. The classes will combine a historical, theoretical and formal approach and showcase films from all over the world with a special emphasis on India. There will also be a short introduction to documentary traditions as well as a component on contemporary trends in film around the world.

Unit 1: Introduction and History (10 hours)

(Basic Concepts in Cinema Studies, Brief History of

Pre-Cinema: Technology, Society, Arts and Ideas, Beginnings and Early Cinema:

Centrality of the Image, Development of Narrative in Cinema, Concept of National

Cinema, World Cinema in Europe pre WW2: German Expressionism, Soviet Montage)

Film – Modern Times, Rear Window, and multiple film clips from early cinema, German expressionist films and Soviet Montage.

Prescribed Texts:

1. Paolo Cherchi Usai, “Origins and Survivals” in Geoffrey Nowell Smith, ed *The Oxford History of World Cinema*. New York: Oxford University Press:1996, 6-13
2. Selections from David Bordwell and Kristin Thompson *Film Art: An Introduction, Eleventh Edition*. McGraw Hill. 2016.
3. Andrew Higson, “The Concept of National Cinema” in Catherine Flower ed. *The European Cinema Reader* London and New York: Routledge: 2002, 132-142.
4. Selections from David Bordwell and Kristin Thompson *Film History: An Introduction, Third Edition*. McGraw Hill. 2010.
5. Selections from Jill Nelmes ed. *Introduction to Film Studies*. London and New York: Routledge: 2012

Unit 2: Debates in Popular Cinema

(Debates in Popular cinema- genre and stardom, melodrama,

Classical Hollywood Cinema- 1917-1960, Indian Cinema Post-Independence,

Bollywood)

Films- *Singing in the Rain*, *Mildred Pierce*, *Devdas*

Prescribed Texts:

1. David Bordwell, "Narrative as a formal system" in *Film Art and introduction*
2. David Bordwell, "Film Genre" in *Film Art: An Introduction*
3. Thomas Schaltz, "Narrative Strategies in Classical Hollywood Cinema" in *Old Hollywood/New Hollywood: Ritual Art and Industry*. Ann Arbor, Michigan: UMI Research Press: 1983, 45-66
4. Rick Altman, "Cinema and Genre" in Geoffrey Nowell-Smith ed *The Oxford History of World Cinema*. Oxford University Press: 1996, 276-321
5. Steve Neale, "Questions of Genre" in Robert Stam and Toby Miller ed *Film and Theory: An Anthology*. Blackwell Publishers: 2000, 157-178
6. Richard Dyer, "Heavenly Bodies: Film, Stars and Society" in Robert Stam and Toby Miller ed *Film and Theory: An Anthology*. Blackwell Publishers: 2000, 603-617
7. Ben Singer, "Meanings of Melodrama", *Melodrama and Modernity: Early Sensational Cinema and its Contexts*. New York: Columbia University Press, 2001, 37-58
8. Ira Bhaskar, *Emotion, Subjectivity and the Limits of Desire: Melodrama and modernity in Bombay Cinema 1940-50*
9. Ravi Vasudevan *The melodramatic mode and Commercial Hindi Cinema; Notes on Film History, Narrative and performance in the 1950s*, *Screen* Vol 30, no 3, Summer 1989

Unit 3: Debates in World Cinema

(Film Theory: Auteur, Realism, and Feminism) Instances of European cinema- Italian Neo Realism, French New Wave)

Films – *Bicycle Thieves*, *Breathless*, *Zentropa*, *Blow up*

Prescribed Texts:

1. Selections from Susan Hayward, *Cinema Studies: The Key Concepts*. London and New York: Routledge, 2001
2. Selections from David Bordwell and Kristin Thompson "Film History: An Introduction, Third Edition". McGraw Hill. 2010.
3. Francois Truffault, *A Certain Tendency in French Cinema*, 1954
4. Laura Mulvey, "Visual Pleasure and Narrative Cinema" in Philip Rosen, ed *Narrative, Apparatus, Ideology*. New York: Columbia University Press: 1986, 198-209

Unit 4: Documentary

Introduction, Brief History of world documentaries, trends, history of documentary in India

Films- *Ram ke Naam*, clips from various documentary traditions from around the world

Prescribed Texts:

1. Bill Nichols, *Introduction to Documentary*. Indiana University Press: 2010.

Unit 5. Contemporary trends

(Reception Theory, The Cultural turn)

Kill Bill, *Chungking Express*



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Drama, Theatre and Performance Studies

Objectives and Learning Outcome:

Dramas are meant to be performed and not to be read like a novel. The script (text) of a play is surely its starting point but it is not a play until it is performed in front of an audience. This course strives to break the conundrum in the class-room teaching of drama and introduce a new approach wherein plays will be analysed through their performative elements along with the literary elements. The objective of the course is to equip the students with an understanding of the much overlooked aspect of drama enabling them to appreciate dramas with a holistic view.

Introduction: The evolution of drama.

Unit 1: Elements of Theatre

This unit will introduce the basic elements that together create theatre: Literary, Technical, Performance. For e.g. different theatre spaces, their utility & impact; The Elizabethan 'Thrust Stage', Proscenium Theatre etc. Noh actors' silk costumes '*shozoku*' (robes) along with wigs, hats, and props such as the fan.

Supporting Text:

- Oscar G. Brockett- *The Essential Theatre* (Selections)
- Keir Elam- *The Semiotics of Theatre and Drama* (Selections)
- Colette Conroy- *Theatre & Body* (Selections)
- Richard Schechner and Willa Appel – *By Means of Performance* (Selections)

Unit 2: Theatre Theories

Theories from around the globe will be studied to get an insight into technicalities used behind the staging of a play and its screen adaptations by practicing theatre theorists. Brecht's 'alienation theory', Stanislavski's 'Method Acting' etc.

Selections from

- Constantin Stanislavski- *An Actor Prepares*
- Bertolt Brecht- *Brecht on Theatre: The Development of an Aesthetic*
- Eugenio Barba- *A Dictionary of Theatre Anthropology*
- Jerzy Grotowski- *Towards a Poor Theatre*
- Peter Brooks- *The Empty Space: A Book about the Theatre: Deadly, Holy, Rough, Immediate*

Unit 3: Theatre Practices

Popular Theatre forms from different parts of different continents will be studied and plays from each will be discussed while teaching the theatres of the regions with the help of audio visuals. For e.g. 'Commedia dell'arte' of Italy, 'Tamasha' from India, 'Ghanaian Theatre' of Africa, and 'Broadway' of America etc.

European: Greek, Roman, Italian Commedia dell'arte, French Baroque, Spanish Golden age, British (Medieval, Renaissance, Restoration, Neoclassical, Modern, post-modern), Avant-garde.

African: Ancient Egyptian, Ghanaian, Yoruba

Asian: Indian (Sanskrit, Folk, Modern, Street theatre), Japan (Noh, Kabuki)

American: Broadway, Theatre of the oppressed

Selections from

- Oscar G. Brockett and Franklin Hildy- *History of Theatre*

Unit 4: Drama under Study

Popular plays will be analysed through the understanding students have developed in the previous units. The plays will be analysed thematically as well as theatrically. This will serve as a prototype for the students in the application of theatrical understanding of drama on plays.

Drama under Study:

- Sophocles *Oedipus Rex*
- William Shakespeare *Julius Caesar*
- Bertolt Brecht *Mother Courage and her Children*
- Samuel Beckett *Endgame*
- Harold Pinter - *The Birthday Party*
- Vijay Tendulkar - *Ghasiram Kotwal*
- Garcia Lorca – *Blood Wedding*
- Wole Soyinka - *The Lion and the Jewel*

Performances:

- Oedipus Rex - <https://www.youtube.com/watch?v=uLeagWjOPek>
- <https://www.youtube.com/watch?v=u9uV7gCU4Ig>
- Julius Caesar - <https://www.youtube.com/watch?v=5X2l1YFuM-w>
- <https://www.youtube.com/watch?v=HnDnakh9hPY>
- Ghasiram Kotwal - <https://www.youtube.com/watch?v=T-buDTixgc0>
- Blood Wedding - <https://www.youtube.com/watch?v=hgGdwW8LkZA>
- The Lion and the Jewel- https://www.youtube.com/watch?v=bdcRjQHNI_Y
- Endgame- <https://www.youtube.com/watch?v=ok7Vc3jczNg>
<https://www.youtube.com/watch?v=RNoRxYuBAN4>
- The Birthday Party - <https://www.youtube.com/watch?v=ap1g5AqMhy0>
- Mother Courage and Her Children - <https://www.youtube.com/watch?v=ysyQwTnbpZE>

Recommended Readings:

- Alternberd, Lynn, Lewis, Leslie L. *A Handbook for the Study of Drama*. New York: Macmillan, 1966.
- Argyle, Michael. *Bodily Communication*. London: Methuen, 1974.

- Artaud, Antonin. *The Theater and Its Double*. Mary C. Richards (Translator). New York: Grove Press, 1994.
- Aston, Elaine. *An Introduction to Feminism and Theatre*. London and New York: Routledge, 1995.
- Banham, Martin, James Gibbs, Femi Osofisan. *African Theatre: Soyinka. Blackout, Blowout and Beyond*. James Curry Publishers, 2005.
- Bentley, Eric (ed.). *The Theory of Modern Stage*. Harmondsworth: Penguin, 1968.
- Calson, Marvin. *Theories of the Theatre*. Ithaca: Cornell University Press, 1984.
- Cave, Richard Allen. *New British Drama in Performance on the London Stage: 1970-1985*. Gerrards Cross: Colin Smythe, 1987.
- Kennedy, Dennis. *The Oxford Companion to Theatre and Performance*. Oxford: OUP, 2010.
- Law, Jonathan. *The Methuen Drama Dictionary of Theatre*. Great Britain: Methuen Drama, 2011.
- Nair, Sreenath. *The Natyasastra and the Body in Performance: Essays on Indian Theories of Dance and Drama*. United States: Mcfarland Publishers, 2014.
- Ortolani, Benito. *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism*. United States: Princeton University Press, 1995.
- Stanislavski, Constantin. *Building a Character*. India: Bloomsbury Revelations, 2013.
- Stynan, J.L. *Drama, Stage and Audience*. New York: Cambridge University press, 1975.

Recommended Viewings:

- Greek Theatre - <https://www.youtube.com/watch?v=2CVO9Vd067U>
- <https://www.youtube.com/watch?v=yPS9uPewB7c>
- Globe Theatre – <https://www.youtube.com/watch?v=P0SBg-KG4C4>
 - <https://www.youtube.com/watch?v=LVmOric9nUo>
- Uiro Uri (The Medicine Peddler) - Kabuki Play <https://www.youtube.com/watch?v=eh4NedzxqZg>
- Cat Musicals – Broadway <https://www.youtube.com/watch?v=Ny-Lko5lO-0>
- Kalyansougandhikam – Kathakali <https://www.youtube.com/watch?v=8idtfmcF2sQ>
- Mahabharata - <https://www.youtube.com/watch?v=yhqkRGISQr8>