

# **SYLLABUS**

**UNDERGRADUATE COURSES (CBCS)**

**ENGLISH**



**YEAR-2020**

**BODOLAND UNIVERSITY  
DEBARGAON, KOKRAJHAR (B.T.C.)**

## UG SYLLABUS(CBCS)

### **Preamble:**

Education plays enormously significant role in building of a nation. There are quite a large number of educational institutions, engaged in imparting education in our country. Majority of them have entered recently into the semester system to match with international educational pattern. However, our present education system is churning out youth who have to compete locally, regionally, nationally as well as globally. The present alarming situation necessitates transformation and/or redesigning of system, not only by introducing innovations but developing “learner-centric approach. Majority of Indian higher education institutions have been following the system which obstructs the flexibility for the students to study the subjects/courses of their choice and their mobility to different institutions. There is need to allow the flexibility in education system, so that students depending upon their interests can choose inter-disciplinary, intra-disciplinary and skill-based courses. This can only be possible when Choice Based Credit System (CBCS), an internationally acknowledged system, is adopted. The CBCS not only offers opportunities and avenues to learn core subjects but also explore additional avenues of learning beyond the core subjects for holistic development of an individual. The CBCS will undoubtedly facilitate benchmarking of our courses with best international academic practices.

### **Advantages of the choice-based credit system:**

- Shift in focus from the teacher-centric to student-centric education.
- Student may undertake as many credits as they can cope with (without repeating all courses in a given semester if they fail in one/more courses).
- The CBCS allows students to choose inter-disciplinary, intra-disciplinary courses, skill-oriented papers (even from other disciplines according to their learning needs, interests and aptitude) and more flexibility ones for students.
- The CBCS makes education broad-based and on a par with global standards. One can take credits by choosing unique combinations. For example, Physics with Economics, Microbiology with Chemistry or Environmental Science etc.
- The CBCS offers flexibility for students to study at different times and at different institutions to complete one course (easy mobility by students). Credits earned at one institution can be transferred to another institution.

## **CHOICE BASED CREDIT SYSTEM (CBCS):**

These courses aim to provide a paradigm shift in the national education policy seeking to bridge an increasing gap between an undergraduate degree and employability. The proposed curriculum endeavours to empower the students and help them in their pursuit for achieving overall excellence. Being the regulatory authority for higher education in India, the UGC constantly engages itself to suggest and facilitate the implementation of schemes and programs, which improves not only the level of academic excellence but also improves the academic and research environment in this country. The main feature of the CBCS is to make undergraduate education student centric rather than system centric or teacher centric. For achieving these objectives, the CBCS strives to create a holistic syllabus. Thus, in addition to dedicated focus on a discipline through core papers whether in an honours curriculum or a regular curriculum, elective papers have been added which will give students the freedom to choose the allied/applied/broad areas of their discipline and also the areas of other disciplines of their interest. Further in keeping with the vision of the Government, special emphasis has been given to ability enhancement and skill development of students through elective courses under these domains which every student is required to study. However, in keeping with the spirit of CBCS here also the students will have complete freedom to choose these courses from a pool suggested by the UGC/Universities. All papers except core papers offer complete freedom to the Universities in designing and reviewing the syllabi and enable them to offer their own distinct flavor and maintain their unique character. These elective papers provide them with the opportunity to develop competencies of students in their areas of strength, expertise and specialization. Even in the core papers under the proposed guidelines 30% flexibility is proposed in adopting the syllabus as per the template advised by the UGC. It is pertinent to point out that as per the existing education policy different institutions and universities are required to maintain 70% equivalence in the syllabi and the same is being maintained under the proposed system of CBCS. There is apprehension amongst the faculty from different institutions that with the implementation of CBCS there will be migration or transfer of the faculty from one institution to another which is far from truth. The CBCS provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective and skill based courses. The courses can be evaluated following the grading system, which is considered to be better than the conventional marking system. Therefore, it is necessary to introduce uniform grading system. This will benefit the students to move across institutions both within India and across countries. In order to bring the uniformity in evaluation system and computation of the Cumulative Grade Point Average (CGPA) based on student's performance in examinations, the UGC has formulated the guidelines which are also annexed herewith.

### **Meaning of the Courses (CBCS):**

1. **Core Course:** A Core Course is compulsory for all students of that particular degree programme.
2. **Elective Course:** Elective Course is that Course which is chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.
  - 2.1 **Discipline Specific Elective (DSE) Course:** Elective courses which are offered by the main discipline/subject of the programme is termed as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).
  - 2.2 **Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studying such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.
  - 2.3 **Generic Elective (GE) Course:** An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective. P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.
3. **Ability Enhancement Courses (AEC):** The Ability Enhancement (AE) Courses may be of two kinds: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement; i. Environmental Science and ii. English/MIL Communication. These are mandatory for all disciplines. SEC courses are value-based and/or skill-based and are aimed at providing hands-on- training, competencies, skills, etc.
  - 3.1 Ability Enhancement Compulsory Courses (AECC): Environmental Science, English Communication/MIL Communication.
  - 3.2 Skill Enhancement Courses (SEC): These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based knowledge.

## B. A. HONOURS IN ENGLISH

### Details of Courses Under Undergraduate (B.A./ B.Com.) (Honours)

Course	*Credits	
	Paper+ Practical	Paper + Tutorial
<b>I. <u>Core Course (6 Credits)</u></b>		
(14 Papers)	14X4= 56	14X5=70
Core Course Practical / Tutorial* (14 Practicals)	14X2=28	14X1=14
<b>II. <u>Elective Course (6 Credits)</u></b>		
(8 Papers)		
A.1- Discipline Specific Elective (4 papers)	4x4=16	4X5=20
A.2 - Discipline Specific Elective Elective Course Practical / Tutorials*	4X 2=8	4X1=4
B.1 – Generic Elective/ Interdisciplinary (4 papers)	4x4=16	4X5=20
B.2 - Generic Elective/ Interdisciplinary Elective Course Practical / Tutorials*	4X 2=8	4X1=4
(Two papers from each discipline of choice including papers of interdisciplinary nature.)		
• <b>Optional Dissertation or project work in place of one elective paper (6 credits) in 6th Semester</b>		
<b>III. <u>Ability Enhancement Courses</u></b>		
<b>1. <u>Ability Enhancement Compulsory Courses (AECC)</u></b>		
(2 Papers of 4 credits each)	2 X 4=8	2 X 4=8
Environmental Science		
English/Hindi/MIL Communication		
<b>2. <u>Skill Enhancement Courses (SEC)</u></b>	2 X 4=8	2 X 4=8
(2 Papers of 4 credits each)		
	Total credit= 148	Total = 148

Institute should evolve a system/policy about ECA/ General Interest/Hobby/Sports/NCC/NSS/related courses on its own. \*wherever there is a practical there will be no tutorial and vice-versa.  
(NB: The Course Template is taken from UGC Syllabus under CBCS)

#### **Abbreviation Terms:**

C=Core

AECC=Ability Enhancement Compulsory Course

DSC=Discipline Specific Core Course

DSE=Discipline Specific Elective

ENG=English

GE=Generic Elective

H=Honours

SEC=Skill Enhancement Course

LT=Lecture, Tutorial

### Complete Course Structure

Semesters	CORE COURSE (14)	Ability Enhancement Compulsory Course (AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific DSE (4)	Elective: Generic (GE) (4)
I	C-1: Indian Classical Literature	English Communication			GE-1: The Individual and Society
	C -2 European Classical Literature				
II	C -3 Indian Writing in English	Environmental Science			GE-2: Modern Indian Literature
	C -4 British Poetry & Drama: 14 <sup>th</sup> to 17 <sup>th</sup> Centuries				
III	C -5 American Literature		SEC-1: English Language Teaching		GE-3: British Literature
	C -6 Popular Literature				
	C -7 British Poetry & Drama: 17 <sup>th</sup> and 18 <sup>th</sup> Centuries				
IV	C -8 British Literature: 18 <sup>th</sup> Century		SEC-2: Translation Studies		GE-4: Literature and Environment
	C -9 British Romantic Literature				
	C -10 British Literature: 19 <sup>th</sup> Century				
V	C-11 Women's Writing			DSE-1: Literary Theory	
	C-12: British Literature: The Early 20 <sup>th</sup> Century			DSE-2: Literary Criticism	
VI	C-13: Modern European Drama			DSE-3: World Literatures	
	C-14: Postcolonial Literatures			DSE-4: Modern Indian Writing in English Translation	

## **Semester Wise Course Summary:**

### **Semester-I**

ENG-101H, C-1: Indian Classical Literature  
ENG-102H, C-2: European Classical Literature  
ENG-103H, GE-1: (Choose from the course pool)  
ENG-104H, AECC-1: English Communication

### **Semester-II**

ENG-201H, C-3: Indian Writing in English  
ENG-202H, C- 4: British Poetry and Drama: 14th to 17th Centuries  
ENG-203H, GE- 2: (Choose from the course pool)  
ENG-204H, AECC-2: Environmental Science

### **Semester-III**

ENG-301H, C-5: American Literature  
ENG-302H, C-6: Popular Literature  
ENG-303H, C-7: British Poetry and Drama: 17th and 18th Centuries  
ENG-304H, GE-3: (Choose from the course pool)  
ENG-305H, SEC 1: English Language Teaching

### **Semester-IV**

ENG-401H, C-8: British Literature: 18th Century  
ENG-402H, C-9: British Romantic Literature  
ENG-403H, C- 10: British Literature: 19th Century  
ENG-404H, GE- 4: (Choose from the course pool)  
ENG-405H, SEC-2: Translation Studies

### **Semester-V**

ENG-501H, C- 11: Women's Writing  
ENG-502H, C-12: British Literature: The Early 20th Century  
ENG-503H, DSE-1 Literary Theory (open choice from the pool)  
ENG-504H, DSE-2- Literary Criticism (open choice from the pool)

### **Semester-VI**

ENG-601H, C-13: Modern European Drama  
ENG-602H, C-14: Postcolonial Literature  
ENG-603H, DSE 3- World Literatures (open choice from the pool)  
ENG-604H, DSE 4- - Modern Indian Writing in English Translation (open choice from the pool)

## Discipline Specific Elective

(4 Papers)

### Semester-V

(Choose any One)

ENG-503H, DSE-1. Literary Theory

ENG-504H, DSE-2. Literary Criticism

### Semester-VI

ENG-603H, DSE-3. World Literatures

ENG-604H, DSE-4. Modern Indian Writing in English Translation

## Generic Elective in English

(This is meant for other discipline)

### Semester-I

ENG-103H, GE-1: Individual and Society

### Semester-II

ENG-203H, GE- 2: Modern Indian Literature

### Semester-III

ENG-304H, GE- 3: British Literature

### Semester-IV

ENG-404H, GE- 4: Literature and Environment

## Details of Syllabus

### B. A. Honours in English (CBCS)

The Courses of BA Honours in English is designed to train the undergraduate students as critics and interpreters of literary works of art, cultures, ideas and issues related to their contemporary societies. The courses, besides guiding the students to appreciate and critique the humanities, would help them to inculcate aesthetic values, reasoning, analysis, evaluation and critical thinking. The syllabus, which offers a well-designed, innovative and a compact course, comprises British literature, European Literature, American Literature, African Literature, Indian Literature, Academic Writing that covers the vast emerging areas like Culture Studies, Media Studies, Gender Studies, Northeast Writings in English, Women's Writing, Individual and Society, Translation Studies, Literature and Environment, Ecocriticism, Language and Linguistics. It also aims to develop students' research aptitude and skills by including a paper on Research Methodology.

**[Mark distribution: All papers with 6 credits are allotted 100 marks and papers with 2/4 credits are allotted 50 marks. 100= 20 (Internal Assessment) + 80 (External Examination) and for 50 marks there will be no Internal Assessment.]**



## SEMESTER- I

### C-1: Indian Classical Literature

Credit 6=5+1 (L+T)

(Sections: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)

1. Kalidasa: *AbhijnanaShakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa: 'The Dicing' and 'The Sequel to Dicing, 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka: *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal: 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

### Suggested Topics and Background of Prose Readings for Class Presentations

#### Topics

The Indian Epic Tradition: Themes and Recensions

Classical Indian Drama: Theory and Practice

Alankara and Rasa

Dharma and the Heroic

#### Suggested Readings:

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

## **C-2: European Classical Literature**

**Credit 6=5+1 (L+T)**

**(Sections: 1+2+3+4+5= Credits: 1½ +1½ +1+1+1)**

1. Homer. *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
2. Sophocles. *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
3. Plautus. *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. Ovid. *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).
5. Horace. Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

### **Suggested Topics and Background of Prose Readings for Class Presentations**

#### **Topics**

The Epic

Comedy and Tragedy in Classical Drama

The Athenian City State

Catharsis and Mimesis

Satire

Literary Cultures in Augustan Rome

#### **Suggested Readings:**

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

## **ENG-103H, GE- 1: The Individual and Society**

**Credit: 6= 5+1 (L+T)**

**(Units: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)**

### **Unit 1: Caste/Class**

20 marks

1. Jotirao Phule: 'Caste Laws'
2. Premchand: 'Deliverance'
3. Omprakash Valmiki: 'Joothan'
4. Hira Bansode: 'Bosom Friend'

### **Unit 2: Gender**

20 marks

1. Virginia Woolf: 'Shakespeare's Sister'
2. Rabindranath Tagore, 'The Exercise Book'
3. Marge Piercy: 'Breaking Out'
4. Eunice De Souza: 'Marriages Are Made'
5. Ambai: 'Yellow Fish'

### **Unit 3: Race**

20 marks

1. Roger Mais: 'Blackout'
2. Wole Soyinka: 'Telephone Conversation'
3. Langston Hughes: 'Harlem'
4. Maya Angelou: 'Still I Rise'

### **Unit 4: Violence and War**

20 marks

1. Wilfred Owen: 'Dulce et Decorum Est'
2. Henry Reed: 'Naming of Parts'
3. Sa'adat Hasan Manto: 'The Dog of Tetwal'
4. Amitav Ghosh: 'Ghosts of Mrs Gandhi'

### **Unit 5: Living in a Globalized World**

20 marks

1. Roland Barthes: 'Toys'
2. Imtiaz Dharkar: 'At the Lahore Karhai'
3. Edward Brathwaite: 'Colombe'

Selections from Vinod Sood, et. al., eds., *The Individual and Society: Essays, Stories and Poems* (Delhi: Pearson, 2005).

### **ENG-104H, AECC: English Communication**

**Preamble:** The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced. The present course hopes to address some of these aspects through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are: Language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office

environments, important reading skills as well as writing skills such as report writing, notetaking etc. While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. It is hoped that after studying this course, students will find a difference in their personal and professional interactions. The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

**Credits: 4**

**(Units: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)**

1. **Introduction: Credit-1** 10 Marks  
Theory of Communication,  
Types and modes of Communication
2. **Language of Communication: Credit-1**  
Verbal and Non-verbal (Spoken and Written) Personal, Social and Business, Barriers and Strategies, Intra-personal, Inter-personal and Group communication
3. **Speaking Skills: Credit-1** 10 Marks  
Monologue, Dialogue, Group Discussion, Effective Communication/ Mis- Communication Interview, Public Speech
4. **Reading and Understanding: Credit-½** 10 Marks  
Close Reading, Comprehension Summary, Paraphrasing, Analysis and Interpretation Translation (from Indian language to English and vice-versa) Literary/Knowledge Texts
5. **Writing Skills: Credit-½** 10 Marks  
Documenting  
Report Writing  
Making notes  
Letter writing

**Recommended Readings:**

1. Fluency in English - Part II, Oxford University Press, 2006.
2. Business English, Pearson, 2008.
3. Language, Literature and Creativity, Orient Blackswan, 2013.
4. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas

## SEMESTER- II

### C-3: Indian Writing in English

Credit 6=5+1 (L+T)

#### Fiction: Credit- 3

50 marks

1. R.K. Narayan: *Swami and Friends*
2. Anita Desai: *In Custody*

#### Poetry: Credit- 3

50 marks

3. H.L.V. Derozio: 'Freedom to the Slave', 'The Orphan Girl'
4. Kamala Das: 'Introduction', 'My Grandmother's House'
5. Nissim Ezekiel: 'Enterprise', 'The Night of the Scorpion'
6. Robin S. Ngangom: 'The Strange Affair of Robin S. Ngangom', 'A Poem for Mother'
7. Mulk Raj Anand: 'Two Lady Rams'
8. Salman Rushdie: 'The Free Radio'
9. Rohinton Mistry 'Swimming Lesson'
10. Shashi Deshpande 'The Intrusion'

### Suggested Topics and Background of Prose Readings for Class Presentations

#### Topics

Indian English

Indian English Literature and its Readership

Themes and Contexts of the Indian English Novel

The Aesthetics of Indian English Poetry

Modernism in Indian English Literature

#### Suggested Readings:

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

## C- 4: British Poetry and Drama: 14th to 17th Centuries

Credit 6=5+1 (L+T)

### UNIT 1: Poetry Credit- 3

50 marks

1. Geoffrey Chaucer: *The Wife of Bath's Prologue*
2. Edmund Spenser: Selections from *Amoretti*:  
Sonnet LXVII 'Like as a huntsman...'  
Sonnet LVII 'Sweet warrior...'  
Sonnet LXXV 'One day I wrote her name...'  
'Valediction: forbidding mourning'

### UNIT:2Drama Credit- 3

50 marks

4. Christopher Marlowe: *Doctor Faustus*
5. William Shakespeare: *Macbeth*
6. William Shakespeare: *Twelfth Night*

### Suggested Topics and Background of Prose Readings for Class Presentations

#### Topics

Renaissance Humanism

The Stage, Court and City

Religious and Political Thought

Ideas of Love and Marriage

The Writer in Society

#### Suggested Readings:

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

**ENG-203H, GE 2: Modern Indian Literature**

**Credit: 6= 5+1 (L+T)**

**(Units: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)**

**Unit 1: Poetry**

25 marks

Nissim Ezekiel: 'Night of Scorpion',

A. K. Ramanujan: 'Relation'

Jayanta Mahapatra: 'The Captive Air of Chandipur-on-Sea',

**Unit 2: Short Stories**

25 marks

R.K. Narayan: 'The M.C.C.'

Vaikom Muhammad Basheer: 'The Card-Sharper's Daughter'

TemsulaAo: 'An Old Man Remembers' From *These Hills Called Home*.

Rashmi Narzary: 'His share of the Sky' From *His Share of the Sky*

IsmatChughtai: 'Lihaaf' /'The sacred Duty'

**Unit 3: Play:**

25 marks

Vijay Tendulkar: *Silence, The Court is in Session*

**Unit 4: Novella**

25 mark

Rohinton Mistry---*Such a Long Journey*

## SEMESTER-III

### C-5: American Literature

Credit: 6=5+1 (L+T)

(Units: 1+2+3= Credits: 2+2+2)

#### Unit 1:

35 marks

1. Tennessee Williams: *The Glass Menagerie*

2. Toni Morrison: *Beloved*

#### Unit 2:

35 marks

3. Edgar Allan Poe: 'The Purloined Letter'

4. F. Scott Fitzgerald: 'The Crack-up'

5. William Faulkner: 'Dry September'

#### Unit 3:

30 marks

6. Anne Bradstreet 'The Prologue'

7. Walt Whitman Selections from *Leaves of Grass*: 'O Captain, My Captain', 'Passage to India' (lines 1–68)

8. Alexie Sherman Alexie: 'Crow Testament', 'Evolution'

### Suggested Topics and Background of Prose Readings for Class Presentations

#### Topics

The American Dream

Social Realism and the American Novel

Folklore and the American Novel

Black Women's Writings

Questions of Form in American Poetry

#### Suggested Readings:

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.

2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.

3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.

4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).



5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

### **C- 6: Popular Literature**

**Credit: 6= 5+1 (L+T)**

**(Sections: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)**

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. ShyamSelvadurai *Funny Boy*
4. DurgabaiVyam and Subhash Vyam *Bhimayana: Experiences of Untouchability/ Autobiographical Notes on Ambedkar (For the Visually Challenged students)*

### **Suggested Topics and Background of Prose Readings for Class Presentations**

#### **Topics**

Coming of Age

The Canonical and the Popular

Caste, Gender and Identity

Ethics and Education in Children's Literature

Sense and Nonsense

The Graphic Novel

#### **Suggested Readings:**

1. ChelvaKanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*,

### **C- 7: British Poetry and Drama: 17th and 18th Centuries**

**Credit: 6=5+1 (L+T)**

**(Sections: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)**

1. John Milton: *Paradise Lost* Book 1
2. John Webster: *The Duchess of Malfi*
3. Aphra Behn: *The Rover*
4. Alexander Pope: *The Rape of the Lock*

### **Suggested Topics and Background of Prose Readings for Class Presentations**

#### **Topics**

Religious and Secular Thought in the 17th Century

The Stage, the State and the Market

The Mock-epic and Satire

Women in the 17th Century

The Comedy of Manners

#### **Suggested Readings:**

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

### **ENG-304H, GE- 3: British Literature**

**Credit: 6= 5+1 (L+T)**

**(Genre: Novel+ Play= Credits: 3+3)**

**50 Marks= Poetry + Play (50+50)**

Charles Dickens: *Oliver Twist*

William Shakespeare: *Antony and Cleopatra*

### **ENG-305H, SEC-1: English Language Teaching**

**Credit: 4**

(Units: 1+2+3+4+5= Credits: 1+1+1+½+½)

T- 50 Marks

Unit 1. Knowing the Learner	10 marks
Unit 2. Structures of English Language	10 marks
Unit 3. Methods of teaching English Language and Literature	10 marks
Unit 4. a) Materials for Language Teaching	10 marks
b) Assessing Language Skills	
unit 5. Using Technology in Language Teaching	10 marks

**Suggested Readings:**

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
4. *Business English* (New Delhi: Pearson, 2008).
5. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient BlackSwan, 4th edn, 2013).
6. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

## C-8: British Literature: 18th Century

Credit: 6 = 5+1 (L+T)

(Genres: Fiction + Poetry= Credits: 3+3)

T- 100 Marks

### Fiction:

50 marks

1. William Congreve: *The Way of the World*
2. Jonathan Swift: *Gulliver's Travels* (Books III and IV)

### Poetry:

50 marks

3. Samuel Johnson: 'London'
4. Thomas Gray: 'Elegy Written in a Country Churchyard'
5. Laurence Sterne: *The Life and Opinions of Tristram Shandy, Gentleman*

## Suggested Topics and Background of Prose Readings for Class Presentations

### Topics

The Enlightenment and Neoclassicism

Restoration Comedy

The Country and the City

The Novel and the Periodical Press

### Suggested Readings:

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

## C-9: British Romantic Literature

Credit: 6= 5+1 (L+T)

**Poetry**

70 marks

1. William Blake: 'The Lamb',  
    'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*),  
    'The Tyger' (*The Songs of Experience*)  
    'Introduction' to *The Songs of Innocence*
2. Robert Burns: 'A Bard's Epitaph', 'Scots Wha Hae'
3. William Wordsworth: 'Tintern Abbey', 'Ode: Intimations of Immortality'
4. Samuel Taylor Coleridge: 'Kubla Khan', 'Dejection: An Ode', 'Lord George Gordon'
5. Noel Byron: 'Childe Harold': canto III, verses 36–45  
    (lines 316–405); canto IV, verses 178–86 (lines 1594–674)
6. Percy Bysshe Shelley: 'Ode to the West Wind', 'Ozymandias', 'Hymn to Intellectual Beauty'
7. John Keats: 'Ode to a Nightingale', 'To Autumn', 'On First Looking into Chapman's Homer'

**Fiction**

30 marks

8. Mary Shelley: *Frankenstein*

**Suggested Topics and Background of Prose Readings for Class Presentations**

**Topics**

Reason and Imagination  
Conceptions of Nature  
Literature and Revolution  
The Gothic  
The Romantic Lyric

**Suggested Readings:**

1. William Wordsworth: 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

**C- 10: British Literature: 19th Century**

**Credit: 6 = 5+1 (L+T)**

**(Genres: Fiction + Poetry= Credits: 3+3)**

**Fiction:**

50 marks

1. Jane Austen:*Pride and Prejudice*
2. Charlotte Bronte:*Jane Eyre*
3. Charles Dickens:*Hard Times*

**Poetry:**

50 marks

4. Alfred Tennyson: 'The Lady of Shalott', 'Ulysses', 'The Defence of Lucknow',
5. Robert Browning: 'My Last Duchess', 'The Last Ride Together', 'Fra Lippo Lippi'
6. Christina Rossetti: 'The Goblin Market'

### **Suggested Topics and Background of Prose Readings for Class Presentations**

#### **Topics**

Utilitarianism

The 19th Century Novel

Marriage and Sexuality

The Writer and Society

Faith and Doubt

The Dramatic Monologue

#### **Suggested Readings:**

1. Karl Marx and Friedrich Engels: 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin: 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women in Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

**Credit: 6= 5+1 (L+T)**

**(Units: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)**

**Unit 1: Literature, Nature and Eco-Consciousness**

25 marks

R. K. Narayan: The Axe (Short Story)

Walter de la Mare: Reserved (Poem)

Stephen Talbott: Toward an Ecological Conversation  
(Essay)

Rachel Carson: Silent Spring (Essay)

**Unit 2: Literature, Nature and Self-Fashioning**

25 marks

Edmund Spenser: Sonnet LXXVII (Poem)

William Shakespeare: To His Love (Poem)

William Wordsworth: Education of Nature (Poem)

Jim Corbett: Goongi (Prose)

**Unit 3: Eco-sophy and Eco-stories of Human Values and Human Intelligence**

25 marks

Jawaharlal Nehru: The Book of Nature (Prose)

Vishnu Sharma: *The Panchatantra*. (The following items are prescribed: The Turtle and the Geese; The Three Fish; Of Crows and Owls; The Ape and the Crocodile; The Brahmani and the Faithful Mongoose)

**Unit 4: Literature and Environmental Imagination**

25 marks

Henry David Thoreau: Where I Lived, What I Lived For (Essay)

Bibhutibhusan Bandopadhyay: Across the Richtersveld Range (Excerpt from Moon Mountain)

A. K. Ramanujan: excerpt from Ecology Eco-tour and eco-writing (creative and critical impressions of the students on/ about nature)

**ENG-405H, SEC-2: Translation Studies**

**Credit: 4**

**(Units: 1+2+3= Credits: 1½+1½+1) (Unit1+ Unit2+Unit3= 15+15+20=50)**

**Unit 1.** Introducing Translation: a brief history and significance of translation in a multilinguistic and multicultural society like India.

**Unit 2.** Exercises in different Types / modes of translation, such as:

- a. Semantic / Literal translation
- b. Free / sense/ literary translation
- c. Functional / communicative translation
- d. Technical / Official
- e. Transcreation
- f. Audio-visual translation

**Unit 3.** a. Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example:

Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.

b. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films.

**Practice:** Translation in Mass Communication / Advertising, subtitling, dubbing,

1. Exercises to comprehend \_Equivalence in translation: Structures (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.

**Practice:** Tasks of Translation in Business: Advertising

2. Discussions on issues of \_Translation and Gender by attempting translation for media, films and advertisements from different languages.

3. Developing skills for Interpreting: understanding its dynamics and challenges. Interpreting: Simultaneous and Consecutive (practical application)

**Practice:** Using tools of technology for translation: machine / mobile translation, software for translating different kinds of texts with differing levels of complexity and for transliteration

**Resources for Practice:**

Dictionaries

Encyclopedias

Thesauri

Glossaries

Software of translation

**Suggested Readings:**



1. Munday, Jeremy. *Introducing to Translation Studies: Theories and Applications*. Second Edition.
2. Toury, Gideon. *Translation Across Cultures*. New Delhi: Bahri Publications Private Limited, 1987.
3. Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001.  
(Useful exercises for practical translation and training)
4. Baker, Mona & Kirsten Malmkjar (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
5. Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.
6. Ray, Mahit K. ed. *Studies in Translation*. (Second revised and enlarged edition) Atlantic Publisher & Distributor.
7. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
8. House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
9. Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.

## **SEMESTER-V**

### **C- 11: Women's Writing**

**Credit: 6= 5+1 (L+T)**

**(Units: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)(Poetry + Essay= 25+25=50 marks)**

### **Poetry**

1. Emily Dickinson: 'I cannot live with you', 'I'm wife; I've finished that',
2. Sylvia Plath: 'Daddy', 'Lady Lazarus',
3. Eunice De Souza 'Advice to Women', 'Bequest'
4. Alice Walker: *The Color Purple*
5. Charlotte Perkins Gilman: 'The Yellow Wallpaper', Katherine Mansfield 'Bliss'

### **Essay**

6. Mahashweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
7. Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.
8. Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.
9. Rassundari Debi. Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

### **Suggested Topics and Background of Prose Readings for Class Presentations**

#### **Topics**

The Confessional Mode in Women's Writing

Sexual Politics

Race, Caste and Gender

Social Reform and Women's Rights

#### **Suggested Readings:**

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

### **C-12: British Literature: The Early 20th Century**

**Credit: 6= 5+1(L+T)**

**(Genres: Fiction + Poetry= Credits: 3+3)**

**Fiction:**

50 marks

1. Joseph Conrad:*Heart of Darkness*
2. D.H. Lawrence:*Sons and Lovers*
3. Virginia Woolf:*Mrs Dalloway*

**Poetry:**

50 marks

4. W.B. Yeats: 'Leda and the Swan', 'The Second Coming', 'No Second Troy'  
'Sailing to Byzantium'
5. T.S. Eliot 'The Love Song of J. Alfred Prufrock', 'Sweeney among the Nightingales'  
'The Hollow Men'

### **Suggested Topics and Background of Prose Readings for Class Presentations**

#### **Topics**

Modernism, Post-modernism and non-European Cultures  
The Women's Movement in the Early 20th Century  
Psychoanalysis and the Stream of Consciousness  
The Uses of Myth  
The Avant Garde

#### **Suggested Readings:**

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

#### **DSE-1: Literary Theory**

**Credits: 6=5+1 (L+T)**

**(Units: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)**

#### **Unit 1. Marxism**

25 marks

- a. Antonio Gramsci: 'The Formation of the Intellectuals' and 'Hegemony (Civil

Society) and Separation of Powers’, in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.

b. Louis Althusser: ‘Ideology and Ideological State Apparatuses’, in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.

**Unit 2. Feminism** 25 marks

a. Elaine Showalter: ‘Twenty Years on: *A Literature of Their Own* Revisited’, in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.

b. Luce Irigaray: ‘When the Goods Get Together’ (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.

**Unit 3. Poststructuralism** 25 marks

a. Jacques Derrida: ‘Structure, Sign and Play in the Discourse of the Human Science’, tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.

b. Michel Foucault, ‘Truth and Power’, in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

**Unit 4. Postcolonial Studies** 25 marks

a. Mahatma Gandhi: ‘Passive Resistance’ and ‘Education’, in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.

b. Edward Said: ‘The Scope of Orientalism’ in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.

c. Aijaz Ahmad: “‘Indian Literature’”: Notes towards the Definition of a Category’, in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

## **Suggested Background of Prose Readings and Topics for Class Presentations**

### **Topics**

The East and the West

Questions of Alterity

Power, Language, and Representation

The State and Culture

### **Suggested Readings:**

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).

2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

## **DSE-2: Literary Criticism**

**Credit: 5+1 (L+T)**

William Wordsworth: Preface to the *Lyrical Ballads* (1802)

S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

Virginia Woolf: Modern Fiction

T.S. Eliot: “Tradition and the Individual Talent” 1919,

“The Function of Criticism” 1920

I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34.

London 1924 and *Practical Criticism*. London, 1929

Cleanth Brooks: “The Heresy of Paraphrase”, and “The Language of Paradox” in

*The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)

Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995

### **Suggested Topics and Background of Prose Readings for Class Presentations**

#### **Topics**

Summarising and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and Setting

Citing from Critics’ Interpretations

#### **Suggested Readings**

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992

2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971

3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963

4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

## SEMESTER- VI

### C-13: Modern European Drama

**Credit: 6= 5+1 (L+T)**

**(Sections: 1+2+3+4= Credits: 1½ +1½ +1½ +1½)(1+2+3+4= 25+25+25+25=100 marks)**

1. Henrik Ibsen: *Ghosts*
2. Bertolt Brecht: *The Good Woman of Szechuan*
3. Samuel Beckett: *Waiting for Godot*
4. Eugene Ionesco: *Rhinoceros*

### **Suggested Topics and Background of Prose Readings for Class Presentations**

#### **Topics**

Politics, Social Change and the Stage

Text and Performance

European Drama: Realism and Beyond

Tragedy and Heroism in Modern European Drama

The Theatre of the Absurd

#### **Suggested Readings:**

1. Constantin Stanislavski: *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth',  
tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8,9, pp.  
121–5, 137–46.
2. 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
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber,  
1995) pp. 303–24.

### C-14: Postcolonial Literature

**Credit: 6 =5+1 (L+T) (Fiction + Poetry= 60 + 40=100 marks)**

#### **Fiction**

1. Chinua Achebe: *Things Fall Apart*
2. Gabriel Garcia Marquez: *Chronicle of a Death Foretold*
3. Bessie Head: 'The Collector of Treasures'
4. Ama Ata Aidoo: 'The Girl who can'
5. Grace Ogot: 'The Green Leaves'

#### **Poetry**

6. Pablo Neruda: 'Tonight I can Write', 'The Way Spain Was',

7. Derek Walcott 'A Far Cry from Africa', 'Names'
8. David Malouf: 'Revolving Days', 'Wild Lemons'
9. Mamang Dai: 'Small Towns and the River', 'The Voice of the Mountain'

## **Suggested Topics and Background of Prose Readings for Class Presentations**

### **Topics**

De-colonization, Globalization and Literature

Literature and Identity Politics

Writing for the New World Audience

Region, Race, and Gender

Postcolonial Literatures and Questions of Form

### **Suggested Readings:**

1. Franz Fanon: 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi waThiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

### **DSE-3: World Literatures**

**Credit: 5+1 (L+T) (Fiction + Poetry= 60 + 40=100 marks)**

V.S. Naipaul, *Bend in the River* (London: Picador, 1979). 20 marks

Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)

Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)

Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).

Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002)

p. 8.

Gabriel Okara: 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.

KishwarNaheed: 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.

Shu Ting: 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).

Jean Arasanayagam: 'Two Dead Soldiers', in *Fussilade*(New Delhi: Indialog, 2003) pp. 89–90.

### **Suggested Topics and Background of Prose Readings for Class Presentations**

#### **Topics**

The Idea of World Literature

Memory, Displacement and Diaspora

Hybridity, Race and Culture

Adult Reception of Children's Literature

Literary Translation and the Circulation of Literary Texts

Aesthetics and Politics in Poetry

#### **Suggested Readings:**

1. Sarah Lawall: 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
4. Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).



## **DSE -4: Modern Indian Writing in English Translation**

**Credit: 5+1 (L+T)**

**(Units: 1+2= Credits: 3+3)**

### **Unit 1:**

1. Premchand: 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).
2. IsmatChughtai 'The Quilt', in *Lifting the Veil: Selected Writings of IsmatChughtai*, tr. M. Assaduddin (New Delhi: Penguin Books, 2009).
3. Gurdial Singh: 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).
4. Fakir Mohan Senapati: 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. KishoriCharan Das (Delhi: Srishti Publishers, 2000).

### **Unit 2:**

5. Rabindra Nath Tagore: 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction by William Radice* (New Delhi: Penguin India, 2011).
6. G.M. Muktibodh: 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
7. Amrita Pritam: 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).
8. ThangjamIbopishak Singh: 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).
9. Dharamveer Bharati: *AndhaYug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
10. G. Kalyan Rao: *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient Black Swan, 2010)

## **Suggested Topics and Background of Prose Readings for Class Presentations**

### **Topics**

The Aesthetics of Translation

Linguistic Regions and Languages

Modernity in Indian Literature

Caste, Gender and Resistance

**Suggested Readings:**

1. Namwar Singh: 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
2. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukherjee: 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
4. G.N. Devy: 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

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