

# Course Outcome: English Honours Course

## 1st year -1st Semester

### **ENG-HC-1016- Indian Classical Literature**

Texts:

- Kalidasa: Abhijnana Shakuntalam.
- 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
- Sudraka: Mrcchakatika
- Ilango Adigal: 'The Book of Banci', in Cilappatikaram: The Tale of an Anklet

Topic for Class Presentations

- The Indian Epic Tradition: Themes and Recensions
- Classical Indian Drama: Theory and Practice
- Alankara and Rasa
- Dharma and the Heroic

This course intends to make the students familiar with the classical Literatures of India in English translation that offers a rich and diverse canvas spans across genres like- play, poetry, Epic narrative, short fictional fables etc.

### **1st Year- 1st semester**

### **ENG-HC-1026 -European Classical Literature**

Texts:

- Homer: The Odyssey
- Sophocles: Oedipus the King
- Plautus: Pot of Gold
- Ovid: Selections from Metamorphoses 'Bacchus'
- Horace: Satires

Suggested Topics and Background 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

The desired outcome of this course is to introduce students to the classical writing in Europe in different genres- include poetry, theatre and general discourse to focus Aristotelean requirements for poetry extended to dramas and epic. The students of English Honours will be enriched with literacy tradition through the study of representative texts belong to the classical period.

### 1st Year- 2nd semester

ENG-HC-2016 -Indian Writing in English

Texts:

- H.L.V. Derazio: 'Freedom to the Slave'; 'The Orphan Girl'
- Kamala Das: 'Introduction'; 'My Grandmother's House'
- Nissim Ezekiel: 'Enterprise'; 'Night of the Scorpion', 'Very Indian Poem in English'
- Robin S. Ngangom: 'The Strange Affair of Robin S. Ngangom'; 'A Poem for Mother'
- Mulk Raj Anand: 'Two Lady Rams'
- R.K. Narayan: Swami and Friends Salman Rushdie: 'The Free Radio'
- Anita Desai: In Custody
- Shashi Deshpande: 'The Intrusion'
- Manjula Padmanabhan: Lights Out
- Mahesh Dattani: Tara

Suggested Topics and Background 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 and Drama
- Modernism in Indian English Literature

This course aims to develop familiarity with the issues of Politics of Language and Gender, nationalism and modernity pertaining to pre and post independence India that have been responsible for the emergence of Indian English

literature. It also intends to make the students understand the place of English Writing in India in the field of English Literature and to discuss critically use of literacy forms of novel, poetry and drama by Indian English writers in India and its historical and cultural contexts.

### **ENG-HC-2026-British Poetry and Drama :14th to 17th Centuries**

Texts:

- Geoffrey Chaucer: The Wife of Bath's Prologue
- Edmund Spenser: Selections from Amoretti: Sonnet LXVII 'Like as a huntsman...'; Sonnet LVII 'Sweet warrior...'; Sonnet LXXV 'One day I wrote her name...'
- John Donne: 'The Sunne Rising'; 'Batter My Heart'; 'Valediction: Forbidding Mourning'
- Christopher Marlowe: Doctor Faustus
- William Shakespeare: Macbeth
- William Shakespeare: Twelfth Night

Topics

- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

This course based on two major forms in British literature from the 14th to the 17th centuries poetry and drama. It is to focus the larger contexts of the Renaissance, the nature of the Elizabethan age and the implication of the seminal issues and pre-occupation of the writers and their ages.

### **2nd Year - 3rd Semester**

ENG-HC-3016-History of English Literature and forms.

- 16th century prose (John Foxe, Hooker, Hakluyt, Burton, Bacon)
- 17th and 18th century prose
- Thomas Browne, Jeremy Taylor, Milton, Izaak Walton, Dryden)
- Hobbes, Locke and Swift
- Addison and Steele (the rise of the periodicals)
- Berkeley, Hume, Gibbon
- Johnson, Boswell, Burke
- 19th Century Prose (Essays, Criticism, Scientific Prose, Life Writing)

- Lamb, Hazlitt, de Quincey,
- Wollstonecraft, Godwin
- Coleridge, Wordsworth,
- Darwin
- Carlyle, Ruskin, Pater, Arnold
- Lytton Strachey
- 20th and 21st century prose
- Literary Criticism and Theory
- Nationalist movements and polemical writing
- Letters, Autobiographies, Biographies
- Travel writing
- Journalistic prose (editorials, op-ed pieces, reports)

This course is to acquire a sense of the historical development of each literacy form understanding the contexts in which literacy form and individual texts as representative of broad generic explorations.

### **ENG-HC-3026: American Literature**

Texts:

- Tennessee Williams: *The Glass Menagerie*
- Mark Twain: *The Adventures of Huckleberry Finn*
- Edgar Allan Poe: 'The Purloined Letter'
- F. Scott Fitzgerald: 'The Crack-up'
- Anne Bradstreet: 'The Prologue'
- Emily Dickinson: 'A Bird Came Down the Walk'; 'Because I Could not Stop for Death'
- Walt Whitman: *Selections from Leaves of Grass*: 'O Captain, My Captain'; 'Passage to India' (lines 1–68)
- Langston Hughes: 'I too'
- Robert Frost: 'Mending Wall'
- Sherman Alexie: 'Crow Testament'; 'Evolution'

Suggested Topics and Background Prose Readings for Class Presentations

Topics

- The American Dream
- Social Realism, Folklore and the American Novel
- American Drama as a Literary Form
- The Slave Narrative
- Questions of Form in American Poetry



This course seeks to acquaint the students with the main currents of American literature in its social and cultural contexts. The study of the course should lead to an acquaintance with the American society and its evolutionary stages from the beginning of modernism to the present as well as with exciting generic innovations and developments that have tried to keep face with social changes.

### **ENG-HC-3036 : British Poetry and Drama 17th to 18th Centuries**

Texts:

- John Milton: Paradise Lost: Book I
- John Webster: The Duchess of Malfi
- Aphra Behn: The Rover
- John Dryden: Mac Flecknoe
- Alexander Pope: The Rape of the Lock

Suggested Topics and Background 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

The outcome of this course is to familiarize students with British literature in the 17th and 18th centuries, a period which seen the emergence and establishment of greatly diverse genres of writings. It will encourage, Political and social changes in Britain during this period such as the shifts from the puritazism to the Resforation and neo classical periods.

### **2nd Year :4th Semester**

### **ENG-HC-4016 : British literature : The 18th Century**

Texts:

- Jonathan Swift: Gulliver's Travels (Books III and IV)
- Samuel Johnson: 'London'
- Thomas Gray: 'Elegy Written in a Country Churchyard'
- Daniel Defoe: Moll Flanders
- Joseph Addison: "Pleasures of the Imagination", The Spectator, 411
- Oliver Goldsmith: She Stoops to Conquer

## Suggested Topics and Background Prose Readings for Class Presentations

### Topics

- The Enlightenment and Neoclassicism
- Restoration Comedy
- The Country and the City
- The Novel and the Periodical Press

By this course the students will be enriched with British literature in the 18th century in which reason and rationality were dominated. Students will have to go through some of the best novels and works of non-fictional prose and poetry in English language and the few dramas produced in the century.

## **ENG-HC-4026: British Romantic Literature**

### Texts:

- 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
- Robert Burns: 'A Bard's Epitaph'; 'Scots Wha Hae'
- William Wordsworth: 'Tintern Abbey'; 'Upon Westminster Bridge'
- Samuel Taylor Coleridge: 'Kubla Khan'; 'Dejection: An Ode'
- Percy Bysshe Shelley: 'Ode to the West Wind'; 'Hymn to Intellectual Beauty'; The Cenci
- John Keats: 'Ode to a Nightingale'; 'To Autumn'; 'On First Looking into Chapman's Homer'
- Mary Shelley: Frankenstein

## Suggested Topics and Background Prose Readings for Class Presentations

### Topics

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

### Readings

- William Wordsworth, 'Preface to Lyrical Ballads',

Students will have to be acquainted with the 19th century that begins with the triumph of the Romantic imagination expressing itself most memorably in the poetry of Blake, Burns, Wordsworth, Coleridge, Shelley and Keats which fashions itself partly in with very different ideas about the relationship between human and nature and the role of the poet.

### **ENG-HC-4036: British Literature: The 19th Centuries**

Texts:

- Jane Austen: *Pride and Prejudice*
- Charlotte Bronte: *Jane Eyre*
- Charles Dickens: *The Pickwick Papers* (Chapter 1 *The Pickwickians*; Chapter 2 *The Journey Begins*; Chapter 23 *In Which Mr. Samuel Weller Begins to Devote His Energies*; Chapter 56 *An Important Conference Takes Place*; Chapter 57 *In which the Pickwick Club is Finally Dissolved*)
- Thomas Hardy: 'The Three Strangers'
- Alfred Tennyson: 'The Defence of Lucknow'
- Robert Browning: 'Love among the Ruins'
- Christina Rossetti: 'Goblin Market'

Suggested Topics and Background Prose Readings for Class Presentations  
Topics

- Utilitarianism
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue.

From this course students will be introduced to the middle and later period of the 19th century in which novel coming into its own from Jane Austen to Rossetti represents a remarkable literary development and range of warm, addrosiny a very diverse horizon of social preoccupation amid the poets and future writers who manage to consolidate and refine upon achievements in the warm of previous one.

### **3rd Year -5th Semester**

#### **ENG-HC-5016**

Texts:

- Joseph Conrad: *Heart of Darkness*
- Virginia Woolf: *Mrs Dalloway*
- W.B. Yeats: 'The Second Coming'; 'Sailing to Byzantium'

- T.S. Eliot: ‘The Love Song of J. Alfred Prufrock’; ‘Journey of the Magi’
- W.H. Auden: ‘In Memory of W.B. Yeats’
- Hanif Kureshi: My Beautiful Launderette
- Phillip Larkin: ‘Church Going’
- Ted Hughes: ‘Hawk Roosting’
- Seamus Heaney: ‘Casualty’
- Carol Ann Duffy: ‘Standing Female Nude’

#### Suggested Topics and Background 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
- Postmodernism in British Literature
- Britishness after 1960s
- Intertextuality and Experimentation
- Literature and Counterculture

Students will get acquainted with the ethos of postmodernism through a reading of recent poetic and fictional works which are good introduction to the spirit of modernism, with its urgent desire to break with the code and conventions of the past, experiment with new forms and its cosmopolitan willingness to open itself up to influences coming from other shores. This course is based on the 20th century, the era of Modernism finds its voice in arts and literature in England.

#### **ENG-HC-5026: Women’s Writing**

Texts:

- Mary Wollstonecraft: A Vindication of the Rights of Woman (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.
- 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.
- Katherine Mansfield: ‘Bliss’
- Sylvia Plath: ‘Daddy’; ‘Lady Lazarus’
- Alice Walker: The Color Purple
- Mahashweta Devi: ‘Draupadi’, tr. Gayatri Chakravorty Spivak (Calcutta:



Seagull, 2002)

- Nirupama Bargohain: 'Celebration'
- Adrienne Rich: 'Orion'
- Eunice De Souza: 'Advice to Women'; 'Bequest'

Suggested Topics and Background 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

This will direct students attention to 19th and 20th century writings by women living in different geographical and socio-cultural background,with themes- Gender, Sexual/Textual politics,Ferminism,body,identity,class,location,voice,space and narrative in genres like- poetry,novel,short stories and autobiography. From the only 18th century text of Mary Wollstonecraft- Students will be acquainted with the ideas of the earliest feminist treatises of the western world.

### **3rd Year : 6th Semester**

#### **ENG-HC-6016 :Modern European Drama**

Texts:

- Henrik Ibsen: Ghosts
- Anton Chekhov: The Cherry Orchard
- Bertolt Brecht: The Caucasian Chalk Circle
- Samuel Beckett: Waiting for Godot

Suggested Topics and Background 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

This course is an introduction of innovative dramatic works of playwrights from different places in Europe,representing the wide range of modern drama in written form and on the stage. Students will be made familiar about the emergence of the trend of new and experimental ideas and methods in art,music and literature in dramatic devices and technologies during period of modernism which eventually in the theatrical practice in other nation of the world.

## **ENG-HC-6026: Postcolonial Literature**

### **Texts:**

- Chinua Achebe: *Things Fall Apart*
- Gabriel Garcia Marquez: *Chronicle of a Death Foretold*
- Bessie Head: 'The Collector of Treasures'
- Ama Ata Aidoo: 'The Girl who can'
- Grace Ogot: 'The Green Leaves'
- Shyam Selvadurai: *Funny Boy*
- Pablo Neruda: 'Tonight I can Write'; 'The Way Spain Was'
- Derek Walcott: 'A Far Cry from Africa'; 'Names'
- David Malouf: 'Revolving Days'; 'Wild Lemons'
- Easterine Kire: *When the River Sleeps*

### **Suggested Topics and Background 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

This course gives a glimpse with some novels, short stories and poems from postcolonial literatures across the world representing many regional, cultural differences and peculiarities as well as common experiences of the postcolonial conditions of European colonialism which since the 15th century has changed the face of the world in many significant ways and the affect of colonialism remain in many countries across the world even in the post colonial era.

## **Discipline Centric Elective (Any Four) Detailed Syllabi Semester V (Any Two)**

### **ENG-HE-5016 Popular Literature**

#### **Texts:**

- Lewis Carroll: *Alice in Wonderland*
- Agatha Christie: *The Murder of Roger Ackroyd*
- J. K. Rowling: *Harry Potter and the Philosopher's Stone*
- Durgabai Vyam and Subhash Vyam: *Bhimayana: Experiences of Untouchability/ Autobiographical Notes on Ambedkar (For the Visually Challenged students)*

## **Suggested Topics and Background 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

The outcome of this course is that students studying this course will be able to achieve knowledge regarding the nature of popular literature as a genre and critical ideas underpinning the theorization of popular literature.

## **ENG-HE-5026 Modern Indian Writing in English Translation**

### **Texts:**

- Premchand: 'The Shroud'
- Ismat Chughtai: 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*
- Bhabendranath Saikia: 'Celebration'
- Fakir Mohan Senapati: 'Rebati'
- Rabindra Nath Tagore: 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali*
- G.M. Muktibodh: 'The Void', and 'So Very Far'
- Amrita Pritam: 'I Say Unto Waris Shah'
- Thangjam Ibopishak Singh: 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans.'
- Dharamveer Bharati: *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
- Hiren Bhattacharyya: 'What Is It That Burns in Me?'

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

### **Topics**

- The Aesthetics of Translation
- Linguistic Regions and Languages
- Modernity in Indian Literature
- Caste, Gender and Resistance
- Questions of Form in 20th Century Indian Literature.

This course attempts to give students an introductory glimpse into the richness and diversity of Indian Literature written in regional languages testifying to the diverse cultural and regional preoccupations in the respective regions these languages belong to.

## **ENG-HE-5036 Literature of the Indian Diaspora**

### **Texts:**

- M. G. Vassanji: *The Book of Secrets* (Penguin, India)
- Rohinton Mistry: *A Fine Balance* ( Alfred A Knopf)
- Meera Syal: *Anita and Me* (Harper Collins)
- Jhumpa Lahiri: *The Namesake* (Houghton Mifflin Harcourt)

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

- The Diaspora
- Nostalgia
- New Medium
- Alienation

This course will help the students to look at the diasporic experiences with particular reference to Indian diasporic writers in the light of global literature focussing extensively on ideas of transnationalism, exile, migration, displacement and so on which has come to exert a strong presence in the global scene.

## **ENG-HE-5046 Nineteenth Century European Realism**

### **Texts:**

- Ivan Turgenev: *Fathers and Sons*
- Leo Tolstoy: 'Kholstomer: The Story of a Horse'
- Nikolai Gogol: 'The Nose'
- Honore de Balzac: *Old Goriot*
- Guy de Maupassant: 'The Necklace'

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

- History, Realism and the Novel Form
- Ethics and the Novel
- The Novel and its Readership in the 19th Century
- Politics and the Russian Novel: Slavophiles and Westernizers

This course is designed to provide an interesting sampling of the traditions that contributed to the growth and consolidation of European Realism in the 19th century, study of which facilitate the understanding of the gradual movement towards modernism in the 20th century.

## **ENG-HE-5056 Literary Criticism and Literary Theory**



### **Texts:**

- 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)
- I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34. London 1924
- Cleanth Brooks: “The Language of Paradox” in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)
- Terry Eagleton: Introduction to *Marxism and Literary Criticism* (University of California Press, 1976)
- 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.
  
- Toril Moi: “Introduction” in *Sexual/Textual Politics* (1985. New York and London: Routledge, 2002, 2ndEdn.) pp. 1-18.
- 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.
- Michel Foucault: ‘Truth and Power’, in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.
- Mahatma Gandhi: ‘Passive Resistance’ and ‘Education’, in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
- Edward Said: ‘The Scope of Orientalism’ in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
- Frantz Fanon: *Black Skin, White Masks* tr. Charles Lam Markmann(Chapter 4 “The So-Called Dependency Complex of Colonized Peoples”) (London: Pluto Press, 1986) pp. 83-108

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

#### **Topics**

- Summarising and Critiquing
- Point of View
- Reading and Interpreting
- Media Criticism
- Plot and Setting
- Citing from Critics’ Interpretations
- The East and the West
- Questions of Alterity
- Power, Language, and Representation
- The State and Culture

It has been designed to familiarise students with Literary Criticism and Literary Theory and to make students enable to develop ideas on the shifts in literary interpretations and critical approaches.

### **ENG-HE-5066 Science Fiction and Detective Literature**

#### **Texts:**

- Wilkie Collins: *The Woman in White*
- Arthur Conan Doyle: *The Hound of the Baskervilles*
- Raymond Chandler: *The Big Sleep*
- H.R.F. Keating: *Inspector Ghote Goes by Train*
- Doris Lessing: *Shikasta*

#### **Suggested Topics and Readings for Class Presentation Topics**

- Crime across the Media
- Constructions of Criminal Identity
- Cultural Stereotypes in Crime Fiction
- Crime Fiction and Cultural Nostalgia
- Crime Fiction and Ethics
- Crime and Censorship

The course will explore ways in which new narrative possibilities have emerged due to the human fascination for crime, mystery and improbable occurrences.

### **ENG-HE-6016 Literature and Cinema**

• James Monaco: 'The language of film: signs and syntax', in *How To Read a Film*:

*The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.

• *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox) [Adaptations of William Shakespeare *Romeo and Juliet*, and its adaptations]

• *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.) [Bapsi Sidhwa: *Ice-Candy-Man's* adaptation]; and *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment) [Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation]

• *Ganashatru* (1989; dir. Satyajit Ray, NFDC) [Henrik Ibsen: *An Enemy of the People's* adaptation]; *Rudaali* (1993; Kalpana Lajmi, NFDC) [Mahasweta Devi: *Rudaali*]

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

- Theories of Adaptation
- Transformation and Transposition
- Hollywood and 'Bollywood'
- The 'Two Ways of Seeing'
- Adaptation as Interpretation

By this course students will be introduced to the issues and practices of cinematic adaptation, Theories of adaptation, Transformation, Transposition and interpretation and some other filmic devices.

## **ENG-HE-6026 World Literatures**

- V.S. Naipaul: *A Bend in the River* (London: Picador, 1979).
- 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.
- Kishwar Naheed: '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 *Fusillade* (New Delhi: Indialog, 2003) pp. 89–90.

## **Suggested Topics and Background 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



Students will be benefited by achieving knowledge about various writer and their works and achievements across the world.

### **ENG-HE-6036 Partition Literature**

- Intizar Husain: *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
- Amitav Ghosh: *The Shadow Lines*.
- Dibyendu Palit: ‘Alam’s Own House’, tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
- Manik Bandhopadhyaya: ‘The Final Solution’, tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp.23–39.
- Sa’adat Hasan Manto: ‘Toba Tek Singh’, *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212-20.
- Lalithambika Antharajanam: ‘A Leaf in the Storm’, tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.
- Faiz Ahmad Faiz: ‘For Your Lanes, My Country’, in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
- Jibananda Das: ‘I Shall Return to This Bengal’, tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
- Gulzar: ‘Toba Tek Singh’, tr. Anisur Rahman, in *Translating Partition*, ed. Ravikant and Tarun K. Saint (New Delhi: Katha, 2001) p.x.

### **Suggested Topics and Readings for Class Presentation Topics**

- Colonialism, Nationalism, and the Partition
- Communalism and Violence
- Homelessness and Exile
- Women in the Partition

It will familiarise the students with various issues related to partition like colonialism, Nationalism, Communalism, Violence, homelessness, exile and role of position of women in the partition through the writing with issues of partition.

### **ENG-HE-6046 Travel Writing**

- Ibn Batuta: ‘The Court of Muhammad bin Tughlaq’, Khuswant Singh’s *City Improbable: Writings on Delhi*, Penguin



- Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
- Mark Twain: *The Innocent Abroad* (Chapter VII , VIII and IX), Wordsworth Classics Edition
- Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper
- William Dalrymple: *City of Dijnn* (Prologue, Chapters I and II), Penguin
- Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
- Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter ‘Love, War and Widow’, Westland, 2013
- Vikram Seth: *From Heaven Lake* “Heaven Lake”
- Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey Among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

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

- Travel Writing and Ethnography
- Gender and Travel
- Globalization and Travel
- Travel and Religion
- Orientalism and Travel

It is focused on the topic of Travel, Gender, Globalization, Religion, Orientalism in the form of travelogue. It will prepare students for the under world and therefore allow them to ensure more opportunities in confidence.

### **ENG-HE-6056 Life Writing**

- Jean-Jacques Rousseau: *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000).
- Maya Angelou: *I Know Why the Caged Bird Sings*, Chapter 6, pp. 37-49 (New York: Virago, 2004)
- M. K. Gandhi: *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II-IX, pp.5-26(Ahmedabad: Navajivan Trust, 1993).
- Ismat Chughtai, *A Life in Words: Memoirs*, Chapter 1 (New Delhi: Penguin India, 2013).
- Binodini Dasi: *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for women, 1998).
- Revathi: *Truth About Me: A Hijra Life Story*, Chapters One to Four, 1-37 (New Delhi: Penguin Books, 2010.)

- Richard Wright: *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968).
- Sharankumar Limbale: *The Outcaste*, Translated by Santosh Bhoomkar, pp. 1-39 (New Delhi: Oxford University Press, 2003)

### **Suggested Topics and Background Prose Readings for class Presentations**

- Self and society
- Role of memory in writing autobiography
- Autobiography as resistance
- Autobiography as rewriting history

This course will enrich students with the knowledge of assessing self and society role of memory in writing biography and autobiography and also to be acquainted with the life of some great personess.

### **ENG-HE-6066 Writings from North East India**

#### **Section I: Oral Narratives**

- Mamang Dai: On Creation Myths and Oral Narratives
- Tashi Chopel: The Story of Creation
- Kynpham Sing Nongkynrih: U Thlen: The Man-Eating Serpent

#### **Section II: Poetry**

- Deva Kanta Barua: ‘And we open the Gates’
- Ajit Barua: ‘Lovely is Our Village’, Parts I & II
- Rajendra Bhandari: ‘Time Does Not Pass’

#### **Section III: Fiction**

- Homen Borgohain: ‘Spring in Hell’
- Temsula Ao: ‘An Old Man Remembers’
- Mahim Bora: ‘Audition’

#### **Section IV: Prose**

- Gopinath Bardoloi: ‘Reminiscences of Gandhiji’
- Moji Riba: ‘Rites, In Passing’

#### **Section V: Drama**

- Arun Sarma: *Aahar*

### **Suggested Topics and Background Prose Readings for class Presentations**

- The Folk in Narrative
- Myths and Legends
- Memory and Telling

- Writing Northeast India

This course is to make students familiarize with the writings of some famous writers belong to North-East India enriched with Folk cultures, music and legends and other important aspects of the region.

### **Generic Elective (Four Papers)**

#### **Semester I (Any One)**

### **ENG-HG-1016 Individual and Society**

#### **Texts:**

- Geoffrey Chaucer: *The Prologue to the Canterbury Tales*
- Pope: Epistle 3 (from *An Essay on Man*)
- Charles Dickens: *Oliver Twist*
- T.S. Eliot: 'Preludes',
- Allen Ginsberg: Howl
- Vijay Tendulkar *Kamala* (Play. Translated from Marathi)
- Kamila Shamsie: *Burnt Shadows*
- E.L. Doctorow: *Ragtime*

It will make the students understand the relationship between the individual writer and the society in which he writes, develop skill in analyzing author's representation of society and the individual in interaction and write critiques drawing out and teach to learn distinguish between literary representation and actual character and milieu.

### **ENG-HG-1026 Academic Writing and Composition**

- Introduction to the Writing Process
- Introduction to the Conventions of Academic Writing
- Writing in one's own words: Summarizing and Paraphrasing
- Critical Thinking: Syntheses, Analyses, and Evaluation
- Structuring an Argument: Introduction, Interjection, and Conclusion
- Citing Resources; Editing, Book and Media Review

It is designed to introduce and develop ideas about rhetorical knowledge, critical thinking, conventions, community issues and cultural diversity etc.

## **Semester II (Any One)**

### **ENG-HG-2016 Modern Indian Literature**

**Short Stories:** 50 Marks

- Amrita Pritam: “The Weed”
- U. R. Anantha Murthy: “The Sky and the Cat”
- Gopinath Mohanty: “The Somersault”
- R K Narayan: “Another Community”
- Sunil Gangopadhyay: “Shah Jahan and His Private Army”
- Saurabh Kumar Chaliha: “Restless Electrons”

**Poems:** 30 Marks

- Nissim Ezekiel: “Poet, Lover, Birdwatcher”
- Jayanta Mahapatra: “The Abandoned British Cemetery at Balasore”
- Keki N. Daruwalla: “Wolf”
- Mamang Dai: “The Voice of the Mountain”
- Navakanta Barua: “Bats”
- Dilip Chitre: “The Felling of the Banyan Tree”

This course will give the students a taste of Indian Writing from different regions of the country about a divergent historical and cultural background of various Indian Languages and literatures.

### **ENG-HG-2026 Contemporary India: Women and Empowerment**

**UNIT 1: Social Construction of Gender**

- Masculinity and Femininity

- Patriarchy

- Women in Community

**UNIT 2: History of Women’s Movements in India (Pre & Post Independence) (20)**

- Women and Nation

- Women and the Partition

- Women, Education and Self-fashioning



- Women in the Public and Private Spaces

### **UNIT 3: Women and Law (15)**

- Women and the Indian Constitution
- Personal Laws (Customary practices on inheritance and Marriage)
- Workshop on legal awareness

### **UNIT 4: Women's Body and the Environment (15)**

- State interventions, Khap Panchayats
- Female foeticide, Domestic violence, Sexual harassment
- Eco-feminism and the Chipko Movement

### **UNIT 5: Female Voices**

- Kamala Das, "The Old Playhouse"
- Mahashweta Devi, *Mother of 1*
- Krishna Sobti, *Zindaginama*

By this Course students will be enriched with historical understanding of the position accorded to women in India through history, Man and manners in which the social construction of gender comes about and ability to critique the given and stereotypical notions of such construction.

## **Semester III (Any One)**

### **ENG-HG-3016 British Literature**

**Poetry:** 30 marks

- William Shakespeare: 'Sonnet 116'
- John Milton: 'On his Blindness'
- Samuel Taylor Coleridge: 'Christabel'
- W. B. Yeats: 'The Second Coming'
- Ted Hughes: 'The Thought-Fox'
- Emily Bronte: 'Remembrance'
- Dylan Thomas: 'Poem in October'
- Vicky Feaver: 'Slow Reader'

### **Section B**

**Fiction:**

- Elizabeth Gaskell: *Mary Barton*

- James Joyce: “The Dead”
- E. M. Forster: “The Celestial Omnibus”
- William Trevor: *The Story of Lucy Gault*

### **Section C**

#### **Drama:**

- Oscar Wilde: *The Importance of Being Earnest*
- J. B. Priestley: *An Inspector Calls*

This course will familiarise students about the major literary tradition of British life and culture with the works in different genres.

### **ENG-HG-3026 Language and Linguistics**

- Language: language and communication; language varieties: standard and non-standard language; language change.

The main goal of this course is to increase knowledge of understanding the world. since language is universal and fundamental to human interaction, the knowledge attained in linguistics has many practical applications .

#### **Semester IV (Any One)**

### **ENG-HG-4016 Literary Cross Currents: Forms: Prose, Poetry, Fiction & Play**

#### **Part A: Forms and movements 20 Marks**

- Forms:

Epic and mock-epic, ballad, ode, sonnet, lyric, elegy, tragedy, tragicomedy, absurd drama, heroic drama, problem plays, expressionist plays, Gothic fiction, the historical novel, the bildungsroman, the personal essay, the periodical essay, memoir, autobiography, biography

• Movements and trends which influence forms and genres:

Neo-classicism, Romanticism, Augustanism, Victorianism, Realism, Naturalism, Expressionism, Existentialism, Dadaism and Surrealism

#### **Part B: Study of individual texts**

##### **Epic and Poetry: (20)**

- *The Mahabharata* (The Game of Dice)
- Ben Jonson: “Song to Celia”
- Lord Alfred Tennyson: “The Lady of Shalott”
- John Keats: “Ode on a Grecian Urn”

**Prose (Fiction and Non-fiction) (20)**

- Joseph Addison: “True and False Wit,” (Spectator 62)
- Charles Lamb: “The Dream Children”
- Charlotte Bronte: *Jane Eyre*
- Edgar Allan Poe: “The Black Cat”
- Kamala Das: *My Story*

**Plays: (20)**

- Henrik Ibsen: *A Doll’s House*
- Harold Pinter: *The Birthday Party*

This course will acquaint the students with different literary forms, with one part of the course addressing formal concerns including definitions while the other will involve study of actual text which exemplify a particular literary form that included some considerations of the contexts of the productions.

**ENG-HG-4026 Language, Literature and Culture**

- Speech community
- Concept of dialect
- Register and style
- Diglossia
- Bilingualism and multilingualism
- Language and gender
- Style in literature: cohesion, word-choice, point of view, figures of speech, the concept of genre.

Students will be introduced to the relationship between language literature and culture.

**IV. Ability Enhancement Compulsory Course**

**English Communication**

**ENG-AE-1014: English Communication**

After the completion of the course the students will be able to develop vocabulary and improve the accuracy in grammar. It will produce words with right pronunciation and improve listening, speaking, reading and writing skills.

**V. Skill Enhancement Course (Two Papers)**

## Semester III

### **ENG-SE-3014 CREATIVE WRITING**

#### **Section A: Poetry 15 Marks**

Discussion/ Class participation topics:

- What is good poetry?
  - Writing poetry
  - Why poetry
  - Reading poetry
- The students will be introduced to
- History of poetry,
  - Forms of poetry.
  - Rhetoric and prosody.
  - Images and symbols

#### **Section B: Fiction 30 Marks**

Discussion/ Class participation topics:

- What is a good story?
  - Writing short stories
  - Writing novels
  - Characterisation
  - Structure
  - Dialogues
- The selected texts will inform of style, sentence structure, and tone and how these connect to the purpose and meaning/effect of the story. There will be specific texts highlighting
- Lyrical Prose
  - Focus on group rather than individual
  - Narratology
  - Use of symbols
  - Individual and the collective voice
  - Use of time
  - Repetition
  - Gender roles



### **Section C Non-Fiction 15 Marks**

Discussions and assignments:

The students will be introduced to

- Forms of essays
- Memoirs
- Travelogues
- Report writing
- Literary journalism

### **Section D: Workshop(1000 —3000words) 20 Marks**

- Discussing— why you write, how you write, and what you hope to gain from this course.
- How is your writing different /similar to others?
- Reading stories by Writers-in-residence and by participants.
- Consider how this course has changed your writing skills.
- How has this course helped you to encourage reading of various texts?
- How has this course helped you to understand of literature?
- How have you grown as a writer?
- Discussion on Publication and Market.
- Prompt writings for each section.

The course is focused on three creative genres ----- fiction, non-fiction and poetry. Proficiency in reading and writing, active class participation to allow students to explore ideas, feelings, experiences and effective communication are the outcomes of this course.

## **Semester IV**

### **ENG-SE-4014 Translation: Principles and Practice**

**Unit 1 (Marks: 30)**

#### **Translation in India:**

History; challenges of translation in multilingual conditions; institutions promoting and commissioning translation; Landmarks of translation in different languages.

#### **Types and Modes of translation:**

- Intralingual, Interlingual and intersemiotic translation
- Free translation,
- Literal translation,

- Transcreation
- Communicative or functional translation
- Audio-visual translation

### **Concepts of Translation:**

Accuracy, Equivalence, Adaptation, Dialect, Idiolect, Register, Style, subtitling, back-translation

### **Unit 2 (Marks: 50)**

In this section questions may be in the nature of translation tests: short passages, speeches from the plays or a poem to be analysed and different aspects pointed out; and secondly to be translated into English from the original language

### **Practical translation activities:**

a. Analyse texts translated into English keeping the above concepts, and especially that of equivalence, in mind, at the lexical (word) and syntactical (sentence) levels:

Novel : The Story of *Felanee* by Arupa Patangiya Kalita.

Play: The Fortress of Fire by Arun Sarma.

Poem: “Silt” by Nabakanta Barua, Trans. Pradip Acharya

Short Story: “Golden Girl” by Lakshminath Bezbarua, in the anthology *Splendour in the Grass*. Ed. Hiren Gohain.

b. Make a back translation into the original English

Short Story or passage from a text (Alice in Wonderland by Probina Saikia)

c. Subtitle a film (Assamese – Village Rockstars) (to be discussed in class, a sample shown and then used for internal assessment)

### **Resources for Practice:**

- Dictionaries
- Encyclopedias
- Thesaurus
- Glossaries
- Translation software

This course will reinforce ethical and professional behaviour relating translation practice. Students will be well-equipped with a comprehensive range of practical and theoretical skills with a general overview of the principles and practice which govern the translation profession.

## SEMESTER I

### **Compulsory Core: English-CC-1016**

#### **Texts:**

- Arthur Miller: *All my Sons*
- George Orwell (1903-1950): 'Shooting an Elephant'
- D.H. Lawrence: 'The Woman Who Rode Away'
- Manoj Das (1934-): 'The Misty Hour'
- Munin Barkotoki (1915-1995): 'Krishna Kanta Handiqui'
- Rohinton Mistry (1952-): 'Running Water'
- Michael Ondaatje (1943-): 'Angulimala'
- Salman Rushdie: 'Good Advice is Rarer than Rubies'

#### **Grammar: 20 Marks**

- Make sentences using common phrases and idioms
- Common Errors: To be answered as directed
- Correct use of verbs, tenses, prepositions, etc.
- Comprehension

This course will provide an opportunity to read and response to representations of issues in contemporary life and culture in English language. Grammar section included in the course will revise basic gramatical knowledges that students achieved in their previous educational career.

### **Discipline Specific Core I – A**

#### **ENG-RC-1016**

#### **Individual and Society**

#### **Texts:**

- Geoffrey Chaucer: *The Prologue to the Canterbury Tales*
- Pope: Epistle 3 (from *An Essay on Man*)
- Charles Dickens: *Oliver Twist*
- T.S. Eliot: 'Preludes',
- Allen Ginsberg: Howl
- Vijay Tendulkar *Kamala* (Play. Translated from Marathi)
- Kamila Shamsie: *Burnt Shadows*
- E.L. Doctorow: *Ragtime*

Students will be familiarised with the relationship between the individual writer and society in which he writes, will be skilled in analysing the author's representation of society and the individual in interaction and critiques drawing out and will be developed to make distinguish between literary representation and actual caracter and his environment.

## SEMESTER II

**Compulsory Core: English II**  
**ENG-CC-2016**

**Texts:**

- William Blake (1757-1827): ‘The Lamb’
- Samuel Taylor Coleridge: ‘Christabel’
- Matthew Arnold: ‘Dover Beach’
- Langston Hughes (1902-1967): ‘Harlem’
- Nissim Ezekiel (1924-2004): ‘Shillong’
- Wole Soyinka (1934-): ‘Telephone Conversation’
- David Constantine (1944-) ‘The House’
- Federico Garcia Lorca (1898-1936): ‘The Sleepwalking Ballad’
- Seamus Heaney (1939-): ‘Punishment’
  - Imtiaz Dharkar: ‘Purdah 1’

**Grammar and Composition: 20 Marks**

- Voice Change, Use of Determiners
- Dialogue Writing, Descriptive Writing
- Precis Writing/Report Writing

The course will familiarise students with some of the poetic works and grammar section included in the course will develop students thinking capacity and creativity in writing.

**Discipline Specific Core I B**

**ENG-RC-2016**

**Short Stories:**

- Amrita Pritam: “The Weed”
- U. R. Anantha Murthy: “The Sky and the Cat”
- Gopinath Mohanty: “The Somersault”
- R K Narayan: “Another Community”
- Sunil Gangopadhyay: “Shah Jahan and His Private Army”
- Saurabh Kumar Chaliha: “Restless Electrons”

**Poems: 30 Marks**

- Nissim Ezekiel: “Poet, Lover, Birdwatcher”
- Jayanta Mahapatra: “The Abandoned British Cemetery at Balasore”
- Keki N. Daruwalla: “Wolf”
- Mamang Dai: “The Voice of the Mountain”
- Navakanta Barua: “Bats”



- Dilip Chitre: “The Felling of the Banyan Tree”

This course will give the students a taste of Indian Writing from different regions of the country about a divergent historical and cultural background of various Indian Languages and literatures.

### **SEMESTER III**

Alternative English I

**ALT-CC-3016**

**Poetry:** 30 Marks

- Shakespeare: Sonnet 65
- John Donne: A Valediction: Forbidding Mourning
- William Wordsworth: Tintern Abbey
- Alfred Tennyson: Tears, Idle Tears
- Matthew Arnold: Scholar Gypsy
- Robert Frost: Stopping by Woods on a Snowy Evening
- T.S Eliot: Marina
- W.B Yeats: Among School Children

**Drama:** 20 Marks

- Shakespeare: *A Midsummer Night's Dream*
- John Osborne: *Look Back in Anger*

**Fiction:** 30 Marks

- Jane Austen: *Emma*
- Ernest Hemingway: *Farewell to Arms*

Students will be acquainted with the major genres of English Literature.

Page-22

**DSC 1-C:**

**ENG-RC-3016**

**British Literature**

**Section A**

**Poetry:** 30 marks (12+12+6)

- William Shakespeare: ‘Sonnet 116’
- John Milton: ‘On his Blindness’
- Samuel Taylor Coleridge: ‘Christabel’
- W. B. Yeats: ‘The Second Coming’
- Ted Hughes: ‘The Thought-Fox’

- Emily Bronte: ‘Remembrance’
- Dylan Thomas: ‘Poem in October’
- Vicky Feaver: ‘Slow Reader’

### **Section B**

**Fiction:** 30 marks

- Elizabeth Gaskell: *Mary Barton*
- James Joyce: “The Dead”
- E. M. Forster: “The Celestial Omnibus”
- William Trevor: *The Story of Lucy Gault*

### **Section C**

**Drama:** 20 marks

- Oscar Wilde: *The Importance of Being Earnest*
- J. B. Priestley: *An Inspector Calls*

This course will familiarise students about the major literary traditions of British life and culture with the works in different genres.

## **SEC 1**

### **ENG-SE-3014**

#### **CREATIVE WRITING**

#### **Section A: Poetry 15 Marks**

Discussion/ Class participation topics:

- What is good poetry?
  - Writing poetry
  - Why poetry
  - Reading poetry
- The students will be introduced to
- History of poetry,
  - Forms of poetry.
  - Rhetoric and prosody.
  - Images and symbols

#### **Section B: Fiction 30 Marks**

Discussion/ Class participation topics:

- What is a good story?
- Writing short stories
- Writing novels
- Characterisation
- Structure

- Dialogues

The selected texts will inform of style, sentence structure, and tone and how these connect to the purpose and meaning/effect of the story. There will be specific texts highlighting

- Lyrical Prose
- Focus on group rather than individual
- Narratology
- Use of symbols
- Individual and the collective voice
- Use of time
- Repetition
- Gender roles

### **Section C Non-Fiction** 15 Marks

Discussions and assignments:

The students will be introduced to

- Forms of essays
- Memoirs
- Travelogues
- Report writing
- Literary journalism

### **Section D: Workshop**(1000 —3000words) 20 Marks

- Discussing— why you write, how you write, and what you hope to gain from this course.
- How is your writing different /similar to others?
- Reading stories by Writers-in-residence and by participants.
- Consider how this course has changed your writing skills.
- How has this course helped you to encourage reading of various texts?
- How has this course helped you to understand of literature?
- How have you grown as a writer?
- Discussion on Publication and Market.
- Prompt writings for each section.

The course is focused on three creative genres ----- fiction, non-fiction and poetry. Proficiency in reading and writing, active class participation to allow students to explore ideas, feelings, experiences and effective communication are the outcomes of this course.

## **SEMESTER IV**

**Compulsory Core:** Alternative English II  
**ALT-CC-4016**

### **Section A ESSAYS**

- Charles Lamb: ‘Two Races of Man’
- A. G. Gardiner: ‘On Fear’
  - George Orwell: ‘The Spike’

### **Section B POETRY**

- George Herbert: ‘The Rose’
- William Wordsworth: ‘Scorn for the Sonnet’
- John Keats: ‘La Belle Dame sans Merci’
- Wilfred Owen: ‘The Send-off’
- Adrienne Rich: ‘Power’

### **Section C SHORT STORY (20 marks)**

- R. K. Narayan: ‘A Horse and Two Goats’
- Vikram Chandra: ‘Dharma’

### **Section D DRAMA (20 marks)**

- George Bernard Shaw: *Candida*

The students will benefited by going through this course comprise of different forms of literature, texts and contexts as literary representation of the socio-cultural and political milieu of the period in which it was produced.

### **DSC I-D**

### **ENG-RC-4016**

### **Literary Cross Currents: Forms: Prose, Poetry, Fiction & Play**

- Forms:



Epic and mock-epic, ballad, ode, sonnet, lyric, elegy, tragedy, tragicomedy, absurd drama, heroic drama, problem plays, expressionist plays, Gothic fiction, the historical novel, the bildungsroman, the personal essay, the periodical essay, memoir, autobiography, biography

İ% Movements and trends which influence forms and genres:

Neo-classicism, Romanticism, Augustanism, Victorianism, Realism, Naturalism, Expressionism, Existentialism, Dadaism and Surrealism

### **Part B: Study of individual texts**

#### **Epic and Poetry: (20)**

- *The Mahabharata* (The Game of Dice)
- Ben Jonson: “Song to Celia”
- Lord Alfred Tennyson: “The Lady of Shalott”
- John Keats: “Ode on a Grecian Urn”

#### **Prose (Fiction and Non-fiction) (20)**

- Joseph Addison: “True and False Wit,” (Spectator 62)
- Charles Lamb: “The Dream Children”
- Charlotte Bronte: *Jane Eyre*
- Edgar Allan Poe: “The Black Cat”
- Kamala Das: *My Story*

#### **Plays: (20)**

- Henrik Ibsen: *A Doll’s House*
- Harold Pinter: *The Birthday Party*

Students will be acquainted with different literary forms, with one part of the course addressing formal concerns including definitions while the other comprised of the texts exemplifying a particular literary form.

## **SEC 2**

### **ENG-SE-4014**

#### **Translation: Principles and Practice**

##### **Unit 1 (Marks: 30)**

#### **Translation in India:**

History; Challenges of translation in multilingual conditions; Institutions promoting and commissioning translation; Landmarks of translation in different languages.

#### **Types and Modes of translation:**

- Intralingual, Interlingual and intersemiotic translation
- Free translation,

- Literal translation,
- Transcreation
- Communicative or functional translation
- Audio-visual translation

### **Concepts of Translation:**

Accuracy, Equivalence, Adaptation, Dialect, Idiolect, Register, Style, subtitling, back-translation

### **Unit 2 (Marks: 50)**

In this section questions may be in the nature of translation tests: short passages, speeches from the plays or a poem to be analysed and different aspects pointed out; and secondly to be translated into English from the original language

### **Practical translation activities:**

a. Analyse texts translated into English keeping the above concepts, and especially that of equivalence, in mind, at the lexical (word) and syntactical (sentence) levels:

Novel : The Story of *Felanee* by Arupa Patangiya Kalita.

Play: The Fortress of Fire by Arun Sarma.

Poem: “Silt” by Nabakanta Barua, Trans. Pradip Acharya

Short Story: “Golden Girl” by Lakshminath Bezbarua, in the anthology *Splendour in the Grass*. Ed. Hiren Gohain.

b. Make a back translation into the original English

Short Story or passage from a text (Alice in Wonderland by Probina Saikia)

c. Subtitle a film (Assamese – Village Rockstars) (to be discussed in class, a sample shown and then used for internal assessment)

### **Resources for Practice:**

- Dictionaries
- Encyclopedias
- Thesaurus
- Glossaries
- Translation software

This course will reinforce ethical and professional behaviour relating to translation practice. Students will be well-equipped with a comprehensive range of practical and theoretical skills with a general overview of the principles and practice which govern the translation profession.

## **SEC 3**

### **ENG-SE-5014**

#### **Technical Writing**

##### **Topics to be dealt with:**

1. Writing as communication: Characteristics of bad technical writing and characteristics of good technical writing.
2. Purpose of writing and the audience/ target readers.
3. The process of writing: planning, drafting, revising.
4. Writing style: issues of readability, sentence-length, vocabulary, jargon, redundancy, circumlocution, choice of active or passive voice, etc.
5. Writing a summary: title, compactness, completeness, aid to memory, description versus informative summary, organization of a summary.
6. Writing instructions, descriptions, explanations.
7. Writing official letters and emails.

By this course students will be able to develop the skill of writing with a practical purpose concerned with the techniques of good writing, of retaining and communicating information with precision and with specific forms of technical writing such as summaries, instructions, descriptions, formal letters and office emails.

#### **Discipline Specific Elective I-A**

### **ENG-RE-5016**

#### **Soft Skills**

##### **Course Contents**

Some important core competencies to be developed are:

- Listening Skills
- Oral presentation skills/Speaking Skills
- Communication skills
- Self management
- Resume preparation
- GD participation
- Interview facing techniques
- Creative thinking, problem solving and decision-making

- Leadership

By the end of the soft skill course ,the students will able to develop effective listening skill,communication skill, presentation skill,time management, develop self management, learn interview techniques, develop problem solving and decision-making attitude and to develop efficiency for leadership.

## **GE I**

### **ENG-RG-5016**

#### **Contemporary India: Women and Empowerment**

##### **UNIT 1: Social Construction of Gender (15)**

- Masculinity and Femininity

- Patriarchy

- Women in Community

##### **UNIT 2: History of Women's Movements in India (Pre & Post Independence) (20)**

- Women and Nation

- Women and the Partition

- Women, Education and Self-fashioning

- Women in the Public and Private Spaces

##### **UNIT 3: Women and Law (15)**

- Women and the Indian Constitution

- Personal Laws (Customary practices on inheritance and Marriage)

- Workshop on legal awareness

##### **UNIT 4: Women's Body and the Environment (15)**

- State interventions, Khap Panchayats

- Female foeticide, Domestic violence, Sexual harassment

- Eco-feminism and the Chipko Movement



## **UNIT 5: Female Voices (15)**

- Kamala Das: “The Old Playhouse”
- Mahashweta Devi: *Mother of 1084*
- Krishna Sobti: *Zindaginama*

By this Course students will be enriched with historical understanding of the position accorded to women in India through history, Man and manners in which the social construction of gender comes about and ability to critique the given and stereotypical notions of such construction.

## **DSE I-B**

### **ENG-RE-6016**

Academic Writing

#### **Module 1: Essentials of Academic Writing**

#### **Module 2: Practice in Academic Writing**

By this course student can develop the requisite proficiency in writing summaries, abstracts, reviews, reports, conference or seminar presentation etc.

## **GE II:**

### **ENG-RG-6016**

#### **Cultural Diversity**

#### **Texts:**

- V.S. Naipaul: *House for Mr. Biswas*
- Margaret Atwood: *Handmaid's Tale*
- Kishwar Naheed, ‘The Grass is Really like me’
- Shu Ting, ‘Assembly Line’
- Gabriel Okara, ‘The Mystic Drum’
- Kersy Katrak: “Colaba Causeway”
- Seamus Heaney: “Maighdean Mara”
- Forster: “Does Culture Matter?”
- Jan Morris: “La Paz”
- Pauline Kael: “Movies on Television
- George Bernard Shaw: *Pygmalion*

The outcomes of this course is to promote understanding of unique cultural and ethnic heritage. to promote development of culturally responsible and responsive

curricula, to facilitate acquisition of the attitudes, skills and knowledge to function in various cultures, to eliminate racism and discrimination in society.

## SEC- 4

### **ENG-SE-6014**

#### **Business Communication**

- Introduction to the essentials of Business Communication: Theory and practice
- Citing references, and using bibliographical and research tools
- Structure, vocabulary, pronunciation, and comprehension skills
- Writing résumés and facing interviews
- Report writing
- Writing memos and circulars
- Summarizing annual report of companies
- Précis writing
- Writing minutes of meetings
- E-correspondence
- Group discussion
- Spoken English for business communication
- Making oral presentations

By the study of this course students will be enriched with a comprehensive idea of effective communication and its importance in the business and professional world. The course is designed in such a way to introduce the students to the various kinds of communications as well as to the many theories of communication



**Nakibur Rahman**  
**HoD, Deptt of English,**  
**Hatichong College, Nagaon**