

SYLLABUS DISTRIBUTION

EVEN SEMESTER

COURSE CODE: 20100

COURSE 3: INDIAN WRITING IN ENGLISH

Name of the Teacher: Nurullah Rahman and Miss TulikaGogoi

UNIT I: PRE-INDEPENDENCE INDIAN ENGLISH NOVEL - Miss TulikaGogoi

1. R.K. Narayan "*The English Teacher*"

UNIT II: POST-INDEPENDENCE INDIAN ENGLISH NOVEL - Nurullah Rahman

2. Anita Desai "*In Custody*" OR
3. Mitra Phukan "*The Collector's Wife*"

UNIT III: INDIAN ENGLISH POETRY - Nurullah Rahman

1. H.L.V. Derozio "*Freedom to the Slave*" and "*The Orphan Girl*"
2. Kamala Das "*Introduction*" and "*My Grandmother's House*"
3. Nissim Ezekiel "*Enterprise*" and "*The Night of the Scorpion*"
4. Robin S. Ngangom "*The Strange Affair of Robin S. Ngangom*" and "*A Poem for Mother*"

UNIT IV: INDIAN ENGLISH SHORT STORIES - Nurullah Rahman

5. Mulk Raj Anand "*Two Lady Rams*"
6. Salman Rushdie "*The Free Radio*"
7. Shashi Deshpande "*The Intrusion*"
8. Arup Kumar Dutta "*The Wilted Flower*"

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
- Modernism in Indian English Literature

COURSE CODE: 20200

COURSE 4: BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

Name of the Teacher: Sri Biju Kr. Sonowaland Miss TulikaGogoi

UNIT I: POETRY

1. Geoffrey Chaucer, “*The Wife of Bath’s Prologue*” - Biju Kr. Sonowal
2. Edmund Spenser’s Selections from *Amoretti*: - Biju Kr. Sonowal
 - a. Sonnet LVII: “*Sweet warrior...*”
 - b. Sonnet LXXV: “*One day I wrote her name...*”
3. William Shakespeare: - Biju Kr. Sonowal
 - a. *Sonnet 30*and
 - b. *Sonnet 116*
4. John Donne - Biju Kr. Sonowal
 - a. *The Sunne Rising* and
 - b. *Death be Not Proud*

UNIT II: ELIZABETHAN/RENAISSANCE DRAMA - Miss TulikaGogoi

1. Christopher Marlowe, *Doctor Faustus*

UNIT III: SHAKESPEARE’S TRAGEDY - Miss TulikaGogoi

2. William Shakespeare, *Macbeth*

UNIT IV: SHAKESPEARE’S COMEDY - Biju Kr. Sonowal

3. William Shakespeare, *Twelfth Night*

SUGGESTED TOPICS AND BACKGROUND 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

Annexure-II

COURSE CODE: 40100

COURSE 8: BRITISH LITERATURE: 18TH CENTURY

Name of the Teacher: Miss TulikaGogoi

UNIT I: RESTORATION COMEDY

1. William Congreve
 - “*The Way of the World*”

UNIT II: SATIRE/FANTASY

2. Jonathan Swift
 - “*Gulliver’s Travels* (Books III and IV)”
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UNIT III: 18TH CENTURY POETRY

3. Samuel Johnson
 - *“London”*
4. Thomas Gray
 - *“Elegy Written in a Country Churchyard”*

UNIT IV: 18TH CENTURY NOVEL

5. Laurence Sterne
 - *“The Life and Opinions of Tristram Shandy, Gentleman”*

SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS

TOPICS

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

COURSE CODE: 40200

COURSE 9: BRITISH ROMANTIC LITERATURE

Name of the Teacher: Sri Biju Kr. Sonowal

UNIT I: PRE-ROMANTIC POETRY/LITERATURE

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 WhaHae”*

UNIT II: ROMANTIC POETRY

3. William Wordsworth
 - *“Tintern Abbey”*
 - *“Ode: Intimations of Immortality”*
4. Samuel Taylor Coleridge
 - *“Kubla Khan”*
 - *“Dejection: An Ode”*

UNIT III: HIGH ROMANTIC POETRY

5. Lord George Gordon Noel Byron
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- “*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*”

UNIT IV: ROMANTIC NOVEL (THE GOTHIC)

- 8. 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

COURSE CODE: 40300

COURSE 10: BRITISH LITERATURE: 19TH CENTURY

Name of the Teacher: Nurullah Rahman

UNIT I: EARLY NINETEENTH-CENTURY NOVEL

- 1. Jane Austen
 - “*Pride and Prejudice*”

UNIT II: MID NINETEENTH-CENTURY NOVEL

- 2. Charlotte Bronte
 - “*Jane Eyre*”

UNIT III: VICTORIAN NOVEL

- 3. Charles Dickens
 - “*Hard Times*”

UNIT IV: VICTORIAN POETRY

- 4. Alfred Tennyson
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- *“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 PROSE READINGS FOR CLASS PRESENTATIONS

TOPICS

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

Annexure-III

COURSE CODE: 60100

COURSE 13: MODERN EUROPEAN DRAMA

Name of the Teacher: Nurullah Rahman

UNIT I: REALIST DRAMA

1. Henrik Ibsen *“Ghosts”*

UNIT II: EPIC THEATRE

2. Bertolt Brecht *“The Good Woman of Szechuan”*

UNIT III: ABSURD DRAMA

3. Samuel Beckett *“Waiting for Godot”*

UNIT IV: AVANT-GARDE DRAMA

4. Eugene Ionesco *“Rhinoceros”*

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

COURSE CODE: 60200

COURSE 14: POSTCOLONIAL LITERATURES

Name of the Teacher: Miss TulikaGogoi

UNIT I: AFRICAN NOVEL

1. Chinua Achebe *"Things Fall Apart"*

UNIT II: LATIN AMERICAN NOVEL

2. Gabriel Garcia Marquez *"Chronicle of a Death Foretold"*

UNIT III: SHORT STORY

3. Bessie Head *"The Collector of Treasures"*
4. Ama Ata Aidoo *"The Girl who can"*
5. Grace Ogot *"The Green Leaves"*

UNIT IV: POETRY

6. Pablo Neruda *"Tonight I can write"* and *"The Way Spain Was"*
7. Derek Walcott *"A Far Cry from Africa"* and *"Names"*
8. David Malouf *"Revolving Days"* and *"Wild Lemons"*
9. Mamang Dai *"Small Towns and the River"* and *"The Voice of the Mountain"*

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

COURSE CODE: 60110

DSE 5: LITERARY THEORY

Name of the Teacher: Sri Biju Kr. Sonowal

UNIT I: MARXISM

1. Antonio Gramsci
 - a. "The Formation of the Intellectuals" and
-

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

UNIT II: FEMINISM

3. Elaine Showalter
 - a. “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.
4. Luce Irigaray
 - a. “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 III: POSTSTRUCTURALISM

5. Jacques Derrida
 - a. “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.
6. Michel Foucault
 - a. “Truth and Power”, in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

UNIT IV: POSTCOLONIAL STUDIES

1. Mahatma Gandhi
 - a. “Passive Resistance and Education”, in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
2. Edward Said
 - a. “The Scope of Orientalism” in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
3. Aijaz Ahmad
 - a. “Indian Literature”: Notes towards the Definition of a Category” in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS

TOPICS

- The East and the West
- Questions of Alterity
- Power, Language, and Representation
- The State and Culture

COURSE CODE: 60120

DSE 6: LITERATURE AND CINEMA

Name of the Teacher: Sri Biju Kr. Sonowal

UNIT I

1. James Monaco
 - a. “*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.

UNIT II

2. William Shakespeare
 - a. *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).

UNIT III

3. Bapsi Sidhwa
 - a. *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and
4. Amrita Pritam
 - a. *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
1. Ian Fleming
 - a. *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

**SUGGESTED TOPICS AND BACKGROUND PROSE READINGS
FOR CLASS PRESENTATIONS**

TOPICS

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