



## **UNIVERSITY OF CALCUTTA**

### **Notification No. CSR/99/2025**

It is notified for information of all concerned that in terms of the provisions of Section 54 of the Calcutta University Act, 1979, (as amended), and, in the exercise of his powers under 9(6) of the said Act, the Vice-Chancellor has, by an order dated 23.12.2025 approved the new revised complete Course Structure and Syllabus of 4-Year Honours and Honours with Research/ 3-Year MDC of English, under CCF 2022.

The above shall take effect from the Odd Semester Examinations, 2025 and onwards.

SENATE HOUSE

Kolkata-700073

30.12.2025

Prof.(Dr.) Debasis Das

Registrar



**B.A. ENGLISH COMPLETE SYLLABUS**  
**UNDER CREDIT AND CURRICULUM FRAMEWORK**

ENGLISH EXAMINATIONS(CCF)					
	COURSE	SUBJECT CODE	NAME OF THE PAPER	TITLE OF THE PAPER	THEORY MARKS
SEM-1	MAJOR	EGNM	DSCC-1	INTRODUCTION TO ENGLISH LITERATURE (POETRY)	75
			SEC-1	BUSINESS WRITING	75
	MINOR FOR MAJOR (M1 )	MEGN	MN-1	INTRODUCTION TO ENGLISH LITERATURE (POETRY)	75
	MDC	MEGN	MDC-1	INTRODUCTION TO ENGLISH LITERATURE (POETRY)	75
			SEC - I (ONLY FOR CC1 STUDENTS)	BUSINESS WRITING	75
	AEC(3 SETS)	ENG C	AEC-1	COMPULSORY ENGLISH	50
SEM-2	MAJOR	EGNM	DSCC-2	INTRODUCTION TO ENGLISH LITERATURE (PROSE)	75
			SEC-2	ACADEMIC WRITING AND COMPOSITION	75
	MINOR FOR MAJOR (M1 )	MEGN	MN-2	INTRODUCTION TO ENGLISH LITERATURE (PROSE)	75
	MDC	MEGN	MDC-2	INTRODUCTION TO ENGLISH LITERATURE (PROSE)	75
			SEC - 2 (ONLY FOR CC2 STUDENTS)	BUSINESS WRITING	75
	AEC(3 SETS)	ENG C	AEC-2	COMPULSORY ENGLISH	50
SEM-3	MAJOR	EGNM	DSCC-3	INTRODUCTION TO ENGLISH LITERATURE (DRAMA)	75
			DSCC-4	AMERICAN LITERATURE - I	75
			SEC-3	ENGLISH LANGUAGE TEACHING	75
	MINOR FOR MAJOR (M2)	MEGN	MN-1	INTRODUCTION TO ENGLISH LITERATURE (POETRY)	75
	MDC	MEGN	MDC- 3	INTRODUCTION TO ENGLISH LITERATURE (DRAMA)	75
	MINOR FOR MDC	MEGN	MN-1	INTRODUCTION TO ENGLISH LITERATURE (POETRY)	75
			SEC (ONLY FOR MN STUDENTS)	BUSINESS WRITING	75
	AEC(3 SETS)	ENG C	AEC-3	ALTERNATIVE ENGLISH	50

	COURSE	SUBJECT CODE	NAME OF THE PAPER	TITLE OF THE PAPER	THEORY MARKS
SEM-4	MAJOR	EGNM	DSCC-5	POPULAR LITERATURE	75
			DSCC-6	INTRODUCTION TO INDIAN WRITING IN ENGLISH	75
			DSCC-7	ENGLISH POETRY – I	75
			DSCC-8	ENGLISH DRAMA	75
	MINOR FOR MAJOR (M2)	MEGN	MN-2	INTRODUCTION TO ENGLISH LITERATURE (PROSE)	75
	MDC	MEGN	MDC-4	AMERICAN LITERATURE - I	75
			CC-5	ENGLISH POETRY	75
	MINOR FOR MDC	MEGN	MN-2	INTRODUCTION TO ENGLISH LITERATURE (PROSE)	75
	AEC(3 SETS)	ENGC	AEC-4	ALTERNATIVE ENGLISH	50
SEM-5	MAJOR	EGNM	DSCC-9	ENGLISH PROSE – 1	75
			DSCC-10	ENGLISH POETRY – II	75
			DSCC-11	ENGLISH PROSE – II	75
			DSCC-12	LITERARY THEORY - I	75
	MINOR FOR MAJOR (M1/M2)	MEGN	MN-3	INTRODUCTION TO ENGLISH LITERATURE (DRAMA)	75
		MEGN	MN-4	INTRODUCTION TO INDIAN WRITING IN ENGLISH	75
	MDC	MEGN	MDC-6(FOR BOTH CC1 & CC2 STUDENTS)	INTRODUCTION TO INDIAN WRITING IN ENGLISH	75
			MDC-7 (ONLY FOR CC1 STUDENTS)	ENGLISH PROSE	75
	MINOR FOR MDC	MEGN	MN-3	INTRODUCTION TO ENGLISH LITERATURE (DRAMA)	75
		MEGN	MN-4	AMERICAN LITERATURE - I	75

	COURSE	SUBJECT CODE	NAME OF THE PAPER	TITLE OF THE PAPER	THEORY MARKS
SEM-6	MAJOR	EGNM	DSCC-13	INDIAN WRITING IN ENGLISH - I	75
			DSCC-14	MODERN EUROPEAN DRAMA	75
			DSCC-15	AMERICAN LITERATURE – II	75
	MINOR FOR MAJOR (M1/M2)	MEGN	MN-3	INTRODUCTION TO ENGLISH LITERATURE (DRAMA)	75
		MEGN	MN-4	INTRODUCTION TO INDIAN WRITING IN ENGLISH	75
	MDC	MEGN	MDC-7(ONLY FOR CC2 STUDENTS)	ENGLISH PROSE	75
			MDC-8(FOR BOTH CC1 & CC2)	PARTITION LITERATURE	75
	MINOR FOR MDC	MEGN	MN-5	ENGLISH POETRY	75
		MEGN	MN-6	INTRODUCTION TO INDIAN WRITING IN ENGLISH	75
SEM-7	MAJOR	EGNM	DSCC-16	INDIAN WRITING IN ENGLISH - II (TRANSLATION)	75
			DSCC-17	LITERARY THEORY – II	75
			DSCC-18	EUROPEAN CLASSICAL LITERATURE	75
			DSCC-19	WOMEN'S WRITING	75
			DSCC-20	POST-COLONIAL LITERATURES	75
SEM-8	MAJOR (HONOURS WITH RESEARCH)	EGNM	DSCC-21	RESEARCH METHODOLOGY I	75
			DSCC-22	RESEARCH METHODOLOGY II	75
	MAJOR (ONLY HONOURS)	EGNM	DSCC-21	RESEARCH METHODOLOGY I	75
			DSCC-22	RESEARCH METHODOLOGY II	75
			DSCC-23	RHETORIC, PROSODY AND LITERARY TYPES	75
			DSCC-24	PARTITION LITERATURE	75
			* Projects, Internships and Dissertations as per CSR		

**Amendments in Course structure, as mentioned in Admission Regulations for 4-Year B.A./ B.Sc.--Honours & Honours with Research (clause no. 9 of CSR/05/2023, dt. 23.07.2023)**

**Revised Course Structure for 4-Year Honours & Honours with Research (semester-1 to 6)-CCF, 2022**

	<b>DSCC/ Core (Major)</b>	<b>Minor (m1 &amp; m2)</b>	<b>IDC</b>	<b>AEC</b>	<b>SEC</b>	<b>CVAC</b>	<b>Summer Internship</b>	<b>Total Credit</b>
<b>Semester</b>	15x4= 60	8x4= 32	3x3= 9	4x2= 8	3x4= 12	4x2= 8	1x3= 3	172
1	1x4= 4 3TH+1P/TU	1x4= 4 (m1) 3TH+1P/TU	1x3= 3 2TH +1P/TU	1x2= 2 2TH +0P/TU	1x4= 4	2x2= 4		21
2	1x4= 4 3TH+1P/TU	1x4= 4 (m1) 3TH+1P/TU	1x3= 3 2TH +1P/TU	1x2= 2 2TH +0P/TU	1x4= 4	2x2= 4		21
3	2x4= 8 2x(3TH+1P/TU)	1x4= 4 (m2) 3TH+1P/TU	1x3= 3 2TH +1P/TU	1x2= 2 2TH +0P/TU	1x4= 4			21
4	4x4= 16 4x(3TH+1P/TU)	1x4= 4 (m2) 3TH+1P/TU		1x2= 2 2TH +0P/TU				22
5	4x4= 16 4x(3TH+1P/TU)	m1/m2 2x4= 8 2x(3TH+1P/TU)						24
6	3x4= 12 3x(3TH+1P/TU)	m1/ m2 2x4= 8 2x(3TH+1P/TU)						23
<b>Credits</b>	<b>15x4= 60</b>	<b>8x4= 32</b>	<b>3x3= 9</b>	<b>4x2= 8</b>	<b>3x4= 12</b>	<b>4x2= 8</b>	<b>1x3=3</b>	<b>132</b>
<b>Marks</b>	<b>15x100=1500</b>	<b>8x100=800</b>	<b>3x75=225</b>	<b>4x50=200</b>	<b>3x100=300</b>	<b>4x50=200</b>	<b>1x75=75</b>	<b>Total Marks =3300</b>

Marks= 25 marks per credit.

Summer Internship has to be undertaken in semester-2/4/6.

Minor Courses will come from two subjects of same broad discipline as Major (m1 & m2)

Students shall study two papers from a single Minor subject (both either from m1 or from m2) in semester-V and shall study two papers from another Minor subject (both either from m1 or from m2) in semester-VI

The Minor subject to be studied in semester-6 shall be different from the Minor subject studied in semester-5.

**Revised Course Structure (semester-7 & 8) under CCF, 2022**

**4-YEAR B.A./ B.Sc. HONOURS COURSES OF STUDIES**

**SEMESTER-7**

SEMESTER	DSCC/ CORE from Major subject 4 CREDITS (3 TH+1 P/ TU) each	Total credits
* 7	5 papers x 4 credits = 20 credits	20

**SEMESTER-8**

SEMESTER	1 <sup>st</sup> paper & 2 <sup>nd</sup> paper From Major subject (4 Credits each) 2 papers x 4 credits = 8 credits	3 <sup>rd</sup> paper & 4 <sup>th</sup> paper From Major subject (4 Credits each) 2 papers x 4 credits = 8 credits	5 <sup>th</sup> paper From Major subject (4 Credits ) 1 paper x 4 credits = 4 credits	Total credits
# 8	2 papers of Research Methodology (RM-1 & RM-2) (3 TH+1 viva)  Or 2 Core papers (3 TH+1 P/ TU)	2 Core papers (3 TH+1 P/ TU)	1 paper of Project/ Review (3 TH+1 viva)  Or 1 Core paper (3 TH+1 P/ TU)	20

**Revised Course Structure (semester-7 & 8) under CCF, 2022**

**4-YEAR B.A./ B.Sc. HONOURS WITH RESEARCH COURSES OF STUDIES**

**SEMESTER-7**

SEMESTER	DSCC/ CORE from Major subject 4 CREDITS (3 TH+1 P/ TU) each	Total credits
*7	5 papers x 4 credits = 20 credits	20

**SEMESTER-8**

SEMESTER	1 <sup>st</sup> paper & 2 <sup>nd</sup> paper From Major subject (4 Credits each) 2 papers x 4 credits = 8 credits	3 <sup>rd</sup> paper From Major subject (4 Credits ) 1 paper x 4 credits = 4 credits	4 <sup>th</sup> paper From Major subject (8 Credits ) 1 paper x 8 credits = 8 credits	Total credits
#8	2 papers of Research Methodology (RM-1 & RM-2) (3 TH+1 viva)	Research Internship (3 TH+1 viva)	Dissertation / Project (6 TH+2 viva)	20

**Note:-**

**\* In semester-7:**

The 5 DSCC/ Core papers to be studied in the 7<sup>th</sup> semester of the Honours Programme shall be identical with core papers to be studied by the students pursuing Honours with Research programme.

**# In semester-8:**

The 2 papers of Research Methodology (RM-1 & RM-2) to be studied in the 8<sup>th</sup> semester of the Honours with Research Programme, shall be identical with 2 papers of Research Methodology (RM-1 & RM-2) to be studied by the students pursuing Honours programme.



**Total credits & Marks (semester-1 to 8) for 4-YEAR B.A./ B.Sc. Honours Courses of Studies**

	DSCC/ Core/ Research Methodology / Project / Review (Major)	Minor (m1 & m2)	IDC	AEC	SEC	CVAC	Summer Internship	Total Credits
Credits	25x4= 100	8x4= 32	3x3= 9	4x2= 8	3x4= 12	4x2= 8	1x3=3	172
Marks	25x100=2500	8x100=800	3x75=225	4x50=200	3x100=300	4x50=200	1x75=75	Total Marks =4300

**Total credits & Marks (semester-1 to 8) for 4-YEAR B.A./ B.Sc. Honours with Research Courses of Studies**

	DSCC/ Core/ Research Methodology (Major)	Minor (m1 & m2)	IDC	AEC	SEC	CVAC	Summer Internship	Research Internship (Major)	Dissertation/ Project (Major)	Total Credits
Credits	22x4= 88	8x4= 32	3x3= 9	4x2= 8	3x4= 12	4x2= 8	1x3=3	1x4=4	1x8=8	172
Marks	22x100=2200	8x100=800	3x75=225	4x50=200	3x100=300	4x50=200	1x75=75	1x100=100	1x200=200	Total Marks =4300

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**UNIVERSITY OF CALCUTTA**  
**FOUR YEAR UNDERGRADUATE SYLLABUS FOR ENGLISH 2023**  
**COURSE STRUCTURE**

**PROGRAMME OUTCOMES (POs)**

**Programme: FOUR YEAR B.A. (Hons. In English)**

1. **Communication Skills:** Ability to communicate with others using appropriate media; ability to share one's opinions and express oneself with confidence; ability to listen intently, read and write analytically, and ability to present complex information in a clear and concise manner to various groups.
2. **Critical and Analytical thinking:** being able to apply analytical thought to a body of knowledge; analyzing and evaluating evidence, arguments, claims, and beliefs based on empirical evidence; identifying pertinent assumptions or implications; formulating cogent arguments; and critically evaluating practices, policies, and theories by adhering to a scientific approach to knowledge development.
3. **Individual and Society:** Connect with society, mediate disputes, and aid in group discussions to reach decisions. Intellectual awareness and skills should. Consider your cultural identities and beliefs. Encourage involvement in the community and active citizenship. the capacity to comprehend national progress, have informed awareness of concerns, and engage in civic life.
4. **Spirit of Enquiry:** Apply appropriate research methodologies to particular problems, understand the fundamentals of the research process, and engage in scholarly inquiry to identify and investigate theoretical and applied questions that highlight gaps and limitations in the body of literature. This activity also fosters intellectual independence and self-directed inquiry.
5. **Environment and Sustainability:** Recognise the concerns and viewpoints surrounding the environment and sustainable development. Recognise and assess the scope of the world's environmental issues; and. In a complex, interconnected world, critically consider their identities, roles, and obligations as citizens, customers, and environmental actors.
6. **Digital Literacy:** Ability to access, assess, and utilise a variety of pertinent information sources; use suitable software for data analysis; and use ICT in a variety of learning scenarios. Use the right media and formats to effectively convey information and ideas to your audience(s). Positive contact requires constructive engagement with people and suitable digital communication adaptation.

7. **Ethics and Human values:** The capacity to uphold moral/ethical principles in one's daily life, to construct a position or argument about an ethical topic from several angles, and to utilise ethical practises in all aspects of one's job. capable of demonstrating the ability to recognise ethical issues that are relevant to one's work, avoid unethical behaviour such as fabricating, falsifying, or misrepresenting data or engaging in plagiarism, respecting environmental and sustainability issues, and taking actions that are objective, unbiased, and truthful in all facets of one's work.
8. **Individual and Teamwork:** Ability to cooperate or coordinate group efforts, act as a group or team in the interests of a shared cause and work effectively as a team member. Ability to work effectively and respectfully with diverse teams. Ability to plan out the tasks of a team or organization, to set direction, to create a team that can help achieve the vision, to inspire and motivate team members to engage with that vision, and to use management skills to lead people in an effective and efficient manner to reach the right destination.
9. **Multicultural Competence:** Share viewpoints and in-depth information across disciplinary boundaries. Gain a thorough knowledge of the state of the art in one or more subjects. Know the benefits, applications, and restrictions of interdisciplinary education. Develop a willingness to engage in and consider other research views.
10. **Lifelong Learning:** Ability to build information and skills through self-paced, self-directed learning geared towards personal growth, including understanding how to learn, which are "required for participating in learning activities throughout life. develop the capacity for independent, lifelong learning within the context of socio-technical transformations.

## **DISCIPLINE SPECIFIC COMPULSORY/CORE**

### ***FOR STUDENTS WHO OPT FOR ENGLISH AS MAJOR/HONOURS SUBJECT***

#### **SEMESTER – 1**

DSCC 1 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH POETRY

#### **INTRODUCTION TO ENGLISH LITERATURE (POETRY)**

HISTORY OF ENGLISH POETRY (FROM ELIZABETHAN AGE TO MODERN PERIOD)

WILLIAM SHAKESPEARE, SONNET 73

JOHN DONNE, 'THE SUN RISING'

JOHN KEATS, 'TO AUTUMN'

W.B. YEATS, 'THE SECOND COMING'

TED HUGHES, 'CROW'S FALL'

#### **Course Outcomes:**

**After completion of this course students will be able to:**

- recall their knowledge of sonnets and the subsequent shift from the page to the stage during Renaissance.
- identify the fundamental differences between Petrarchan and Elizabethan sonnet forms.
- Identify the different ages with respect to the poets in syllabus.
- reflect on the contemporary social significance and inspect the relevance of poets like Keats, Ted Hughes and Yeats.
- critically appreciate the poetic forms and probe into the contemporary relevance of such texts.

#### *Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

## **SEMESTER – 2**

DSCC- 2 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH PROSE

### **INTRODUCTION TO ENGLISH LITERATURE (PROSE)**

HISTORY OF ENGLISH PROSE (FROM ELIZABETHAN AGE TO MODERN PERIOD)

FRANCIS BACON, 'OF STUDIES'

CHARLES LAMB, 'DREAM CHILDREN: A REVERIE'

JAMES JOYCE, 'ARABY'

GEORGE ORWELL, 'SHOOTING AN ELEPHANT'

JHUMPA LAHIRI, 'A TEMPORARY MATTER'

### **Course Outcomes:**

**After completion of this course students will be able to:**

- define and build basic concepts of the evolution of short stories as a genre in English literature across important periods.
- infer about the philosophy of authors, perspectives, and social backgrounds from the selected texts.
- distinguish various prose styles and their evolution spanning from Elizabethan to present times.
- identify the features of modernist, postmodernist and diasporic short stories with respect to the texts in syllabus.
- conclude about the major social and literary discourses from a deeper understanding of the given texts.

### *Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

### **SEMESTER 3**

DSCC 3 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH DRAMA

#### **INTRODUCTION TO ENGLISH LITERATURE (DRAMA)**

HISTORY OF ENGLISH DRAMA (FROM ELIZABETHAN TO MODERN PERIOD)

WILLIAM SHAKESPEARE: THE MERCHANT OF VENICE

G.B. SHAW: ARMS AND THE MAN

J.M. SYNGE: RIDERS TO THE SEA

#### **Course Outcomes:**

**After completion of this course students will be able to:**

- comprehend the evolution of theatre from Elizabethan to modern with respect to socio – cultural evolutions.
- outline some cutting-edge works from the genre of drama, which enable them to construct a clear idea as to how each age produced appropriate and conducive conditions for certain texts to come into being.
- develop a sense of how to identify and locate the nature of these texts within the larger tradition of the history of English literature.
- critically analyze and examine the features of Comedy, Poetic drama and Problem Plays.

#### *Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

Bibhash Choudhury: English Social and Cultural History

DSCC- 4 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT AMERICAN LITERATURE

### **AMERICAN LITERATURE-I**

#### ***POETRY***

ROBERT FROST, 'AFTER APPLE PICKING'

WALT WHITMAN, 'O CAPTAIN, MY CAPTAIN'

SYLVIA PLATH, 'DADDY'

LANGSTON HUGHES, 'HARLEM'

#### ***NOVEL***

ERNEST HEMINGWAY, THE OLD MAN AND THE SEA

#### ***STORIES***

EDGAR ALLAN POE, 'THE PURLOINED LETTER'

WILLIAM FAULKNER, 'DRY SEPTEMBER'

#### ***DRAMA***

ARTHUR MILLER, DEATH OF A SALESMAN

### **Course Outcomes:**

**After completion of this course students will be able to:**

- understand the evolution of American literature from the colonial era to the present, its diversity, and its distinguished artistic features.
- comprehend the socio-cultural and intellectual contexts as represented in the texts.
- analyze concepts of the 'American Dream', transcendentalism, psychoanalysis, and a quest for mystery and adventure as articulated in the texts.
- critique race, class, and gender as social constructs as expressed in different literary texts.
- evaluate the thoughts, beliefs, struggles, and visions of African-American writers and their contributions to developing the American literary canon.

#### ***Suggested Readings:***

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



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.

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).

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

## **SEMESTER – 4**

DSCC- 5 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT POPULAR LITERATURE

### **POPULAR LITERATURE**

LEWIS CARROLL, *THROUGH THE LOOKING GLASS*

SUKUMAR RAY, Selected poems from *ABOL TABOL* trans. SUKANTA CHAUDHURI in "THE SELECT NONSENSE OF SUKUMAR RAY":

[ Hotch-potch, The Customs of Bombagarh, The Purloined Moustache, The Griffon's Grouse, The Perfume Crisis, Snakes Alive, Tickle - My -Ribs, The Old Man of the Woods, A Marriage is Announced.]

HERGE, *TINTIN IN TIBET*

ARTHUR CONAN DOYLE, *THE HOUND OF THE BASKERVILLES*

### **Course Outcomes:**

**After completion of this course students will be able to:**

- Understand the nuances of canonical and popular literatures.
- Assess the relevance of 'popular literature' within the archive of genres.
- List the various aspects of popular literature like graphic fiction, gothic, detective and others.
- Discover how these literatures contribute to a larger understanding of human psyche and society.

*Suggested Readings:*

Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIEL, Jan. 1998)

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.

Felicity Hughes, 'Children's Literature: Theory and Practice', English Literary History, vol. 45, 1978, pp. 542–61.

DSCC- 6 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT INDIAN WRITING IN ENGLISH

**INTRODUCTION TO INDIAN WRITING IN ENGLISH**

***PROSE***

MEENAKSHI MUKHERJEE: 'THE BEGINNINGS OF THE INDIAN NOVEL' IN  
ARVIND KRISHNA MEHROTRA (ED) A CONCISE HISTORY OF INDIAN  
LITERATURE IN ENGLISH, RANIKHET: PERMANENT BLACK, 2008

***STORIES***

KHUSHWANT SINGH, 'A BRIDE FOR THE SAHIB'

R.K. NARAYAN, 'ANOTHER COMMUNITY'

***POETRY***

MICHAEL MADHUSUDAN DUTT, 'TO A LADY'/ 'I AM NOT RICH'

TORU DUTT, 'OUR CASUARINA TREE'

NISSIM EZEKIEL, 'ENTERPRISE'

***NOVEL***

BANKIMCHANDRA CHATTOPADHYAY, RAJMOHAN'S WIFE

## Course Outcomes:

**After completion of this course students will be able to:**

- Identify the differences between Indian Writing in English and writing in translation.
- Build an understanding about the socio – political contexts that led to Indian Writing in English.
- Compare and contrast the aspects of European Literatures with Indian Writing in English.
- Trace the progress changes and metamorphosis in Indian Writing in English through the years with changing socio – political contexts.

### *Suggested Readings:*

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.

Meenakshi Mukherjee, 'Divided by a Common Language', in The Perishable Empire (New Delhi: OUP, 2000) pp.187–203.

Bruce King, 'Introduction', in Modern Indian Poetry in English (New Delhi: OUP, 2nd edn, 2005) pp. 1–10

DSCC- 7 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT ENGLISH POETRY  
FROM SPENSER TO PRE-ROMANTICS

### **ENGLISH POETRY – I**

SPENSER: 'ONE DAY I WROTE HER NAME'

MARVELL: 'TO HIS COY MISTRESS'

MILTON: PARADISE LOST BOOK I

POPE: THE RAPE OF THE LOCK CANTO: I-3

BLAKE: 'THE LAMB' & 'THE TYGER'

## Course Outcomes:

**After completion of this course students will be able to:**

- Identify the features of poetry in Elizabethan, Jacobean till the pre – romantic age.

- Explain the critical precepts pertaining to metaphysical poetry and other contemporary forms.
- Distinguish between an epic and a mock – epic.
- Evaluate the reasons for the advent of pre – romantic poetry and how it led to the romantic movement.

*Suggested Readings:*

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, in D.J. Enright and Ernst D. Chickera eds. English Critical Texts, Delhi: OUP

DSCC- 8 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT ENGLISH DRAMA

**ENGLISH DRAMA**

SHAKESPEARE: MACBETH

CONGREVE: THE WAY OF THE WORLD

OSCAR WILDE: THE IMPORTANCE OF BEING EARNEST

OSBORNE: LOOK BACK IN ANGER

**Course Outcomes:**

**After completion of this course students will be able to:**

- Make use of their understanding of European theatre and construct ideas about the later ages.
- Build concepts related to types of comedy including comedy of manners, comedy of humours, and farce.
- Develop an understanding about realist theatre and kitchen sink drama.

- Assess the shift in perspective and character delineation from Shakespearean tragedy to modernist texts.

*Suggested Readings:*

Benjamin Brawley, 'A Short History of English Drama', New York: Harcourt, Brace & Co, 1921 2.

David Daiches, 'A Critical History of English Literature', Volume 4

## **SEMESTER – 5**

DSCC- 9 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT ENGLISH PROSE  
ROMANTIC AND VICTORIAN

### **ENGLISH PROSE – 1**

JANE AUSTEN, PRIDE AND PREJUDICE

CHARLES DICKENS, HARD TIMES

THOMAS HARDY, THE MAYOR OF CASTERBRIDGE

THOMAS CARLYLE, 'THE HERO AS A POET' *from* 'HEROES, HERO WORSHIP  
AND THE HEROIC IN HISTORY'

## **Course Outcomes:**

**After completion of this course students will be able to:**

- Identify the components of Romantic and Victorian fiction.
- Understand the contemporary European society and people through the texts.
- Deduce Victorian novels anticipate modernism.
- Extend the understanding of prose to non – fictional texts.

*Suggested Readings:*

E. M. Forster: Aspects of the Novel

DSCC- 10 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT ENGLISH POETRY  
FROM ROMANTIC TO MODERN

### **ENGLISH POETRY – II**

WORDSWORTH, 'TINTERN ABBEY'  
COLERIDGE, 'KUBLA KHAN'  
SHELLEY, 'ODE TO THE WEST WIND'  
TENNYSON, 'ULYSSES'  
BROWNING, 'PORPHYRIA'S LOVER'  
ARNOLD, 'DOVER BEACH'  
ELIOT, 'PRELUDES'  
PHILIP LARKIN, 'CUT GRASS'

### **Course Outcomes:**

**After completion of this course students will be able to:**

- Identify the components of Romantic and Victorian poetry.
- Criticize the features of Romantic and Victorian poetry.
- Interpret the themes of such poems in modern contexts and assess its contribution to modern poetry.
- Develop understanding of the autobiographical and socio – cultural contexts of the poets that get reflected in their work.

### *Suggested Readings:*

The Penguin Book of English Song: Seven Centuries of Poetry from Chaucer to Auden .  
Herbert Grierson, A Critical History of English Poetry

DSCC- 11 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH  
PROSE FROM VICTORIAN TO MODERN

### **ENGLISH PROSE – II**

E.M. FORSTER: A PASSAGE TO INDIA  
VIRGINIA WOOLF: TO THE LIGHTHOUSE  
KATHERINE MANSFIELD: 'THE FLY'  
JOSEPH CONRAD: 'THE LAGOON'

## Course Outcomes:

**After completion of this course students will be able to:**

- Outline the features of modernist fiction.
- Identify the impact of modernist movement in fiction.
- Formulate an idea about the stream of consciousness technique, psychological novel etc.
- Critically evaluate the use of symbols and images in modernist prose that reflect the contemporary concerns.

*Suggested Readings:*

Raymond Williams, "Introduction" in 'The English Novel from Dickens to Lawrence' (London: Hogarth Press, 1984) pp. 9–27. 2.

W.H. Hudson, 'An Outline History of English Literature'

DSCC- 12 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT  
FUNDAMENTALS OF WESTERN LITERARY THEORIES

### **LITERARY THEORY – I**

ARISTOTLE, "POETICS" – Definitions of *Tragedy*, *Tragic hero*, *Catharsis*, *Peripety*, *Anagnorisis*

WORDSWORTH, "PREFACE TO LYRICAL BALLADS" (1802)

COLERIDGE, 'BIOGRAPHIA LITERARIA': FANCY, IMAGINATION (PRIMARY & SECONDARY)

SHELLEY: 'A DEFENCE OF POETRY'

## Course Outcomes:

**After completion of this course students will be able to:**

- Classify literary theories into classical and modern ones.
- Demonstrate the need of literary theories in understanding of texts.
- Judge the applicability of theoretical ideas to relevant texts.
- Combine theoretical understanding with thematic analysis while responding to texts.

*Suggested Readings:*

D.J. Enright and Ernst D. Chickera *eds.* English Critical Texts, Delhi: OUP  
Patricia Waugh, editor. 'Literary Theory and Criticism: An Oxford Guide'. New ed.  
Oxford University Press.  
Aristotle. 'On the Art of Poetry, *trans.* Ingram Bywater, Oxford University Press.

**SEMESTER – 6**

DSCC- 13 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART ADVANCED KNOWLEDGE ABOUT  
INDIAN WRITING IN ENGLISH

**INDIAN WRITING IN ENGLISH – I**

***PROSE***

R.K. NARAYAN: WAITING FOR THE MAHATMA  
RUSKIN BOND: 'THE ROOM ON THE ROOF'

***POETRY***

HENRY LOUIS VIVIAN DEROZIO, 'TO INDIA, MY NATIVE LAND'  
KAMALA DAS, 'AN INTRODUCTION'  
A.K. RAMANUJAN, 'A RIVER'  
JAYANTA MAHAPATRA, 'DAWN AT PURI'

***DRAMA***

MAHESH DATTANI: TARA

**Course Outcomes:**

**After completion of this course students will be able to:**

- Identify the features of Indian English Poetry and its changes from the times of Derozio to modern ones.
- Assess the influence of British and American stagecraft on Indian English theatre.
- Critically appreciate the Indianised setting, theme and style employed in such texts.
- Infer about the social function of such texts and its impact in Postcolonial encounters.



*Suggested Readings:*

Arvind Krishna Mehrotra (Ed) A Concise History Of Indian Literature in English,  
Ranikhet: Permanent Black, 2008 15

DSCC- 14 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT MODERN  
EUROPEAN DRAMA

**MODERN EUROPEAN DRAMA**

HENRIK IBSEN, A DOLL'S HOUSE  
ANTON CHEKHOV, THE CHERRY ORCHARD  
BERTOLT BRECHT, THE GOOD WOMAN OF SZECHUAN  
SAMUEL BECKETT, WAITING FOR GODOT

**Course Outcomes:**

**After completion of this course students will be able to:**

- Relate and understand literatures in Europe beyond British contexts.
- Identify with movements in Europe related to theatre and interpret the mutual connections.
- Analyze the philosophical and socio – cultural contexts leading to different theatrical forms.
- Outline the features of major theatrical discourses and apply them to understand contemporary theatrical forms.

*Suggested Readings:*

Raymond Williams, 'Introduction', in “Drama from Ibsen to Brecht”, Penguin, 1973

DSCC- 15 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART ADVANCED KNOWLEDGE ABOUT  
AMERICAN LITERATURE

**AMERICAN LITERATURE – II**

***NOVEL***

TONI MORRISON, BELOVED

***POETRY***

CARL SANDBURG, 'CHICAGO'

E.E. CUMMINGS, 'I CARRY YOUR HEART WITH ME'

ADRIENNE RICH, 'A MARK OF RESISTANCE'

HART CRANE, 'TO BROOKLYN BRIDGE'

***DRAMA***

TENNESSEE WILLIAMS, THE GLASS MENAGERIE

**Course Outcomes:**

**After completion of this course students will be able to:**

- Recall a primary understanding of American literature and its background.
- Extend the knowledge about American society and literary movements to a deeper assessment of the psyche and social milieu.
- Probe into American literary moments and the multicultural perspectives reflected through various writings.
- Develop an understanding about the development of American literature over the years and its timeline till recent times.

*Suggested Readings:*

The Harper American Literature, Compact Edition, 1987

**SEMESTER – 7**

DSCC-16 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT INDIAN WRITING  
IN ENGLISH TRANSLATION

**INDIAN WRITING IN ENGLISH - II (TRANSLATION)**

***SHORT STORIES***

MUNSHI PREMCHAND, 'THE SHROUD'

ISMAT CHUGTAI, 'THE QUILT'

FAKIR MOHAN SENAPATI, 'REBATI'

### ***POETRY***

RABINDRANATH TAGORE, 'LIGHT, OH WHERE IS THE LIGHT?' (GITANJALI XXVII) AND 'WHEN MY PLAY WAS WITH THEE' (GITANJALI XCVII)

G.M. MUKTIBODH, 'THE VOID'

AMRITA PRITAM, 'I SAY UNTO WARIS SHAH'

### ***NOVEL***

RABINDRANATH TAGORE, THE HOME AND THE WORLD

### ***DRAMA***

VIJAY TENDULKAR, SILENCE! THE COURT IS IN SESSION

## **Course Outcomes:**

**After completion of this course students will be able to:**

- Distinguish between Indian Writing in English and translated texts.
- Apply the knowledge of European fiction and drama to understand its influence on Indian texts.
- Criticize and defend the gaze of Indian writers representing their cultural narratives.
- Explain how translated texts into English can contribute to the archive of world literature and help in changing social perceptions.

### *Suggested Readings:*

Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, Indian Literature, no. 151 (Sept./Oct. 1992).

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. Sujit Mukherjee, 'A Link Literature for India', in Translation as Discovery (Hyderabad: Orient Longman, 1994) pp. 34–45.

G.N. Devy, 'Introduction', from After Amnesia in The G.N. Devy Reader (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

DSCC- 17 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART ADVANCED KNOWLEDGE ABOUT WESTERN LITERARY CRITICISM

## **LITERARY THEORY – II**

T. S. ELIOT, "TRADITION AND THE INDIVIDUAL TALENT"  
WALTER PATER, 'CONCLUSION' TO *STUDIES IN THE HISTORY OF THE RENAISSANCE*.  
TERRY EAGLETON: "LITERATURE AND HISTORY"  
VIRGINIA WOOLF: "MODERN FICTION"

## **Course Outcomes:**

**After completion of this course students will be able to:**

- Apply primary knowledge of literary theories to understand modern and postmodern theoretical perspectives.
- Relate the theories and criticisms with the texts of corresponding ages studied before and correlate the two.
- Distinguish between literary theory and literary criticism.
- Originate alternative discourses of thought and approaches to understanding literary texts.

## *Suggested Readings:*

Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).  
Peter Barry, *Beginning Theory*, Chennai: T.R. Publications, 1999.  
Peter Barry (ed), *Issues in Contemporary Critical Theory: A Selection of Critical Essays*, A Casebook, Macmillan, 1987  
Raman Selden and Peter Widdowson, *A Reader's Guide to Contemporary Literary Theory*, Pearson India, 2006 .  
C.S. Lewis: *Introduction in An Experiment in Criticism*, Cambridge University Press 1992  
M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971  
Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963  
Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

DSCC- 18 (4 Credits – Th 3, Tu 1)

**COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT EUROPEAN CLASSICAL LITERATURE**

## **EUROPEAN CLASSICAL LITERATURE**

HOMER, 'THE ILIAD' (BOOKS I AND II) TRANSLATED BY E.V. RIEU  
SOPHOCLES, 'OEDIPUS THE KING' in *THE THREE THEBAN PLAYS*, trans  
ROBERT FAGLES  
OVID, 'THE STORY OF BACCHUS' in Bk III of *METAMORPHOSES*  
PLAUTUS, 'THE POT OF GOLD', trans. E.F. WATLING

**OR**

HORACE, 'SATIRES, I: IV' in *HORACE: SATIRES AND EPISTLES AND PERSIUS*,  
trans. NIALL RUDD, PENGUIN, 2005.

## **Course Outcomes:**

**After completion of this course students will be able to:**

- Compare and contrast Classical British theatre with the Greek models.
- Infer the influence and deviations in the English epic form from the preceding Ancient European texts of the genre.
- Examine the contribution of Classical literature in the development of Classical British literary theories.
- Assess the development of the corresponding genres from archaic models to contemporary ones.

*Suggested Readings:*

S.H. Butcher, *Aristotle's Theory of Poetry and Fine Art*, New Delhi: Kalyani Publishers.  
Aristotle/Horace/Longinus: *Classical Literary Criticism*, Translated with an Introduction  
by T.S. Dorsch, London: Penguin Books

DSCC- 19 (4 Credits – Th 3, Tu 1)

**COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT WOMEN'S  
WRITING**

### **WOMEN'S WRITING**

#### ***POETRY***

EMILY DICKINSON, 'I CANNOT LIVE WITH YOU'  
ELIZABETH BARRETT BROWNING, 'HOW DO I LOVE THEE'  
EUNICE DE SOUZA, 'ADVICE TO WOMEN'

#### ***FICTION***

EMILY BRONTE, *WUTHERING HEIGHTS*  
MAHASWETA DEVI, "DRAUPADI", trans. GAYATRI CHAKRAVORTY SPIVAK

KATHERINE MANSFIELD, 'BLISS'

***NON-FICTION***

MARY WOLLSTONECRAFT, 'A VINDICATION OF THE RIGHTS OF WOMAN',  
CHAPTERS I & II (NEW YORK: NORTON, 1988)

RASSUNDARI DEVI, AMAR JIBAN, *trans.* ENAKSHI CHATTERJEE, WRITERS'  
WORKSHOP.

**Course Outcomes:**

**After completion of this course students will be able to:**

- Build and understanding of the representation of women's writing in canonical literature.
- Defend the claim to include more of women's writing into canonical structures.
- Analyze the perspectives of women writers across genres such as fiction, non-fiction, drama, poetry and autobiography.
- Change the notions and adapt to a holistic and inclusive model of social, academic and psychological viewpoint.

*Suggested Readings:*

Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.

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.

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 5.

'Feminist Criticism' in Peter Barry, *Beginning Theory*, Chennai: T.R. Publications

DSCC- 20 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT POST-COLONIAL  
LITERATURES

**POST-COLONIAL LITERATURES**

***POETRY***

PABLO NERUDA, 'TONIGHT I CAN WRITE'  
DEREK WALCOTT, 'A FAR CRY FROM AFRICA'  
DAVID MALOUF, 'REVOLVING DAYS'  
MAMANG DAI, 'THE VOICE OF THE MOUNTAIN'

***FICTION & NON-FICTION***

CHINUA ACHEBE, THINGS FALL APART  
BILL ASHCROFT *et al*, INTRODUCTION' to THE EMPIRE WRITES BACK

**Course Outcomes:**

**After completion of this course students will be able to:**

- Make use of primary understanding of literary theories to develop ideas about postcolonial literatures.
- Distinguish between colonial and post-colonial literature and perspectives.
- Assess the idea of borders and margins through the issues of identity and narratives delineated through select texts.
- Build an outline of the span and spirit of postcolonial texts and critiques.

*Suggested Readings:*

Frantz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27. 2.

Ngugiwa Thiong'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) 'Postcolonial Criticism' in Peter Barry, *Beginning Theory*, Chennai: T.R. Publications

Ania Loomba, *Colonialism/Postcolonialism*, London and New York: Routledge

**SEMESTER – 8**

**(FOR STUDENTS PURSUING HONOURS WITH RESEARCH AND STUDENTS PURSUING ONLY HONOURS)**

DSCC- 21 (4 credits: Th 3, Viva 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT RESEARCH METHODOLOGY.

### **RESEARCH METHODOLOGY-I**

Introduction to research: What is research? Why research? What are the qualities of good research?

Approaches to research: Qualitative, quantitative, and mixed – Main steps, Main preoccupations, and critiques; Qualitative/quantitative similarities and distinctions. Which approach to select?

The process of research: Literature review, Key words, Building of concepts and understanding of theories. Planning the research project : Institutional requirements; Selection of research area; Using supervisor; Management of time and resources. Research questions: Criteria for formulating and evaluating suitable research questions; Preparation for research. Research hypothesis: Features, types, and testing; SOP writing; Content analysis.

Marks Division

Internal Assessment (Viva):25

End Semester Assessment: 75

- 2 questions (out of 3) of 25 marks each\* (2x25=50)
- 2 short notes (out of 4) of 5 marks each (2x5=10)
- 5 short questions (out of 8) of 3 marks each (5x3=15)

Total = 75

\* may include internal break up of marks.

Model short questions (3 marks each)

*(FOR REFERENCE ONLY)*

- (a) What are the principal sources of research questions?
- (b) Briefly distinguish between narrative and systematic review of literature.
- (c) Why is a literature review important for conducting research?
- (d) Outline the main ways of finding existing literature on your research area.



## Course Outcomes:

**After completion of this course students will be able to:**

- Categorize research types, components and methods.
- Inspect research avenues.
- Determine suitable areas of research.
- Analyze research gaps.
- Formulate research questions.

### *Suggested reading:*

Judith Bell, “Doing your Research Project”, Berkshire: Open University Press, 2018 (7th edition).

J. Best, J and J. Khan, “Research in Education”, Englewood Cliffs (NJ): Prentice Hall, 1889.

L. Blaxter, C. Hughes and M. Tight, “How to Research”, Buckingham: Open University Press, 1996.

R. Burns, “Introduction to Research Methods”, London: Sage, 2000.

DSCC- 22 (4 credits: Th 3, Viva 1)

**COURSE OBJECTIVE: TO IMPART ADVANCED KNOWLEDGE ABOUT RESEARCH METHODOLOGY AND RESEARCH PROPOSALS**

### **RESEARCH METHODOLOGY- II**

Research ethics: Issues and areas of ethical concern in research; Ethics and the issue of quality; Difficulties of ethical decision-making. Political dimensions of research: The role and exercise of power at different stages of research process; Ethical considerations in e-research. Plagiarism: definition, types, detection, and avoidance. AI: uses and abuses.

Use of resources: Finding and searching useful sources – print and digital; Primary and secondary sources; Engaging the sources; Keeping records, making notes and access to libraries.

Writing the report: Getting started – guidelines, structuring the report, importance of revision.

Referencing the research project – (as per the latest version of MLA and CHICAGO Style Sheet) Mechanics of writing: Formatting the research project; Documenting sources; Citation, and preparing list of Works Cited.

Marks division:

Internal Assessment (25)

End Semester Assessment (75)

- 2 questions (out of 3) of 25 marks each\* (2x25=50)
- 2 short notes (out of 4) of 5 marks each (2x5=10)
- 5 short questions (out of 8) of 3 marks each (5x3=15)

Total = 75

\*May include internal break up of marks

Model short questions (3 marks each):

*FOR REFERENCE ONLY*

- (a) How is a republished book cited in MLA format?
- (b) How would you quote, using Chicago format, two consecutive lines in a poem?
- (c) Why is plagiarism taken so seriously by researchers?
- (d) Arrange the following bibliographical details in correct MLA format: [Example: Name of the journal: Postcolonial Studies, Volume: 26, Author: Julia Piper, Name of the article: “Beyond Postcolonial Theory”, Issue No. 2, Editor: Peter Anderson, Page numbers: 204-16, Year of publication: 2024.]

## **Course Outcomes:**

**After completion of this course students will be able to:**

- Combine research ideas and compile it to a coherent report.
- Originate research ideas and apply the primary knowledge to experiment with scopes of research.
- Build an understanding about research ethics and plagiarism.
- Compose a research proposal.

*Suggested reading:*

Judith Bell, “Doing your Research Project”, Berkshire: Open University Press, 2018 (7th edition).

J. Best, J and J. Khan, “Research in Education”, Englewood Cliffs (NJ): Prentice Hall, 1889.

L. Blaxter, C. Hughes and M. Tight, “How to Research”, Buckingham: Open University Press, 1996.

R. Burns, “Introduction to Research Methods”, London: Sage, 2000.

MLA Handbook for Writers of Research Papers, New Delhi: EWP, 2021 (9th edition).

### **(ONLY FOR STUDENTS PURSUING HONOURS WITH RESEARCH)**

RESEARCH INTERNSHIP (4 Credits, 3 Credit Th Viva 1)

COURSE OBJECTIVE: TO APPLY KNOWLEDGE OF RESEARCH METHODOLOGY AND DEVELOP SKILLS FOR ADVANCED RESEARCH.

#### **INTERNSHIP (PROPOSED):**

***This is indicative, not an exhaustive list.***

- 1. Internship at Government offices*
- 2. Internship at Educational Institutions*
- 3. Language proficiency internship*
- 4. Artificial Intelligence related internship*
- 5. E-Learning and related skill-based internship*
- 6. Website designing and e-content related internship*
- 7. Communicative skill training related internship*
- 8. Internship at Environmental work organizations*
- 9. Peer group teaching related internship*
- 10. Internship related to service of specially abled persons*
- 11. Translation and Interpretation related internship*
- 12. Institution/Office Administration Management related internship*
- 13. Internship at financial institutions*
- 14. Library management related internship*
- 15. Adult education related internship*
- 16. Journalism related internship*

17. *Tourism related internship*
18. *Internship related to digital archiving*
19. *Internship with performance-oriented organizations*
20. *Internship related to marketing and sales*

## **RESEARCH ORIENTED DISSERTATION (8 Credits, 6 Credits Dissertation 2 Viva)**

### **Course Outcomes:**

**After completion of this course students will be able to:**

- Apply primary knowledge of research methodology for field – work.
- Combine understanding of methodology to build proposals and reports.
- Outline and draft research ideas and compose abstracts and academic pieces.
- Apply the knowledge of research to holistic learning and application in industry-based and academic pursuits.

NOTE: DETAILS ABOUT THE RESEARCH/DISSERTATION WORK FOR MAJOR/HONS STUDENTS IN SEMESTER 8 WILL BE AS PER UNIVERSITY REGULATIONS.

### **(FOR STUDENTS PURSUING HONOURS WITHOUT RESEARCH COURSE)**

DSCC- 23 (4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT LITERARY  
TECHNIQUES AND TYPES

### **RHETORIC, PROSODY AND LITERARY TYPES**

**GROUP – A:**

#### **LITERARY TYPES**

TRAGEDY -CLASSICAL TRAGEDY, ELIZABETHAN TRAGEDY, HEROIC TRAGEDY, MODERN TRAGEDY)

COMEDY-ROMANTIC COMEDY, COMEDY OF HUMOURS, COMEDY OF MANNERS, SENTIMENTAL COMEDY

SHORT STORY

**GROUP – B:**

*RHETORIC*

**GROUP – C:**

*PROSODY*

**Course Outcomes:**

**After completion of this course students will be able to:**

- Identify different literary forms and categorize them distinguishing the features.
- Utilize primary ideas of poetic rhyme and rhythm to understand metrical forms.
- List the different rhetorical components and make use of them to critically appreciate poems.
- Build concepts about rhetorical forms and identify rhetorical features in poetry.

*Suggested Readings:*

K.R.S. Iyengar and Prema Nandakumar, 'Introduction to the Study of English Literature'.

S.H. Butcher, 'Aristotle's Theory of Poetry and Fine Art', New Delhi: Kalyani Publishers.

Allardyce Nicoll, 'The Theory of Drama'.

Bose and Sterling, 'Elements of English Rhetoric and Prosody'.

DSCC- 24 (Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT PARTITION LITERATURE

**PARTITION LITERATURE**

***NOVEL***

AMITAV GHOSH, THE SHADOW LINES

***SHORT STORIES***

PROTIVA BASU, "THE MAROONED", *trans.* SUBHASREE TAGORE, *in* 'THE OTHER VOICE', *eds.* TAPATI GUPTA AND ANIL ACHARYA, KOLKATA: ANUSTUP

MANIK BANDYOPADHYAY, "THE FINAL SOLUTION", *trans.* RANI RAY, *in* DEBJANI SENGUPTA *ed.* 'MAPMAKING: PARTITION STORIES FROM TWO BENGALS', NEW DELHI: SRISHTI

SADAT HASAN MANTO, "TOBA TEK SINGH", *in* 'BLACK MARGINS: 'MANTO'', NEW DELHI: MANOHAR

### **POETRY**

SAHIR LUDHIANVI, "TWENTYSIXTH JANUARY",

BIRENDRA CHATTOPADHYAY, "AFTER DEATH: TWENTY YEARS"

SANKHA GHOSH, "REHABILITATION", *in* RAKHSHANDA JALIL, TARUN SAINT AND DEBJANI SENGUPTA *eds.* 'LOOKING BACK: THE 1947 PARTITION OF INDIA 70 YEARS ON', NEW DELHI: ORIENT BLACKSWAN, 2017

### **Course Outcomes:**

**After completion of this course students will be able to:**

- Develop an understanding of the causes and aftermath of partition.
- Infer about the impact of partition on literary and socio-political movements.
- Study the influence of partition literature in shaping postcolonial discourses and trauma studies.
- Conclude about the idea of nation, margin, consciousness and psychology that ensues partition and related literature.

### *Suggested Readings:*

Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998). 2.

Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004). 3.

Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000). 28

Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

### **PROJECT COURSES (OPT FOR ANY ONE)**

**STUDENTS WILL SUBMIT ONE PROJECT (3 CREDITS) AND WILL APPEAR FOR VIVA (1 CREDIT)  
THE PROJECT WILL HAVE TO FOCUS ON TEXTS OR MODULES IN THE COURSES GIVEN (ONE COURSE  
MAY BE CHOSEN OUT OF THE FOLLOWING).**

## **COURSE 1**

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT AUTOBIOGRAPHICAL LITERATURE

### **AUTOBIOGRAPHY**

RABINDRANATH TAGORE, 'MY REMINISCENCES', CHAPTERS 1-15, NEW DELHI: RUPA & CO.

MAHATMA GANDHI, 'AUTOBIOGRAPHY OR THE STORY OF MY EXPERIMENTS WITH TRUTH', PART I, CHAPTERS 1 TO 8

BINODINI DAS, 'MY STORY AND LIFE AS AN ACTRESS', PP 61-83, NEW DELHI: KALI FOR WOMEN

APJ ABDUL KALAM, 'WINGS OF FIRE', SECTION *PROPITIATION* (THIRD SECTION OF THE TEXT)

#### *Suggested Readings:*

James Olney, "A Theory of Autobiography" in 'Metaphors of Self: The Meaning of Autobiography' (Princeton: Princeton University Press, 1972) pp. 3-50. 2.

Laura Marcus, "The Law of Genre" in 'Auto/biographical Discourses' (Manchester: Manchester University Press, 1994) pp. 229-72. 3.

Linda Anderson, "Introduction" in Autobiography (London: Routledge, 2001) pp.1-17.

Mary G. Mason, "The Other Voice: Autobiographies of women Writers" in 'Life/Lines: Theorizing Women's Autobiography', Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44. 26

## **COURSE 2**

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT DALIT LITERATURE

### **DALIT LITERATURE**

#### **AUTOBIOGRAPHY**

DAYA PAWAR (MARATHI) – 'BALUTA', *trans.* JERRY PINTO, SPEAKING TIGER

## **ESSAY**

B.R AMBEDKAR , “*SLAVERY IN INDIA*” in ‘SLAVERY AND UNTOUCHABILITY: WHICH IS WORSE’, *ed* BHAGWAN DAS, SAMYAK PRAKASHAN

SHARANKUMAR LIMBALE, “DALIT LITERATURE AND AESTHETICS” in ‘TOWARDS AN AESTHETIC OF DALIT LITERATURE’ *trans.* ALOK MUKHERJEE, ORIENT BLACKSWAN

## **SHORT STORY**

ANIL GHARAI, “FOOTPRINT OF AN ELEPHANT”

## **POEM**

CHUNI KOTAL, “MUTINY” *from* ‘DALIT LEKHIKA’, STREE.

KALYANI THAKUR CHARAL, “I BELONG TO NOWHERE” *from* ‘I BELONG TO NOWHERE’, TILTED AXIS

### *Suggested Readings:*

Shikar Chnera Jiban (The Life Uprooted) by Jatin Bala (Bengali)- Translated by Mandakini Bhattacherya and Jaydeep Sarangi, Sahitya Akademi .

Surviving in My World by Manohar Mouli Biswas(Published by Samya) .

Changiya Rukh by Balbir Madhopuri (Punjabi)translated by, Oxford University Press .

The Prison We Broke by Baby Kamble (Marathi) .

Andhar Bil by Kalyani Thakur Charal (Bengali) - English Translation by Asit Biswas, Zubaan Publishers Pvt. Ltd.

## **COURSE 3**

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT MEDIA

MEDIA STUDIES

### **MEDIA STUDIES**

INTRODUCTION TO MASS COMMUNICATION

MASS COMMUNICATION AND GLOBALISATION

WRITING PAMPHLETS, POSTERS ETC.



## ADVERTISEMENTS AND CREATING ADVERTISEMENTS

### *Suggested Readings:*

M.V. Kamath, Professional Journalism, New Delhi: Vikas Publishing House, 1980. 2.

Ambrish Saxena, Fundamentals of Reporting and Editing, New Delhi: Kanishka Publishers, 2007.

Uma Narula, Handbook of Communication Models, Perspectives, Strategies, New Delhi: Atlantic Publishers, 2006.

Stephen Cushion, Television Journalism, New Delhi: Sage Publications, 2012. 5. Tony Feldman, An Introduction to Digital Media, Taylor and Francis, 2004.

### **Course Outcomes for Project:**

**After completion of this course students will be able to:**

- Apply primary knowledge of research methodology to compose academic writings.
- Combine understanding of methodology to build arguments and propose ideas.
- Outline the framework of argument and use coherence in structuring the same.
- Apply the knowledge of research to holistic learning and application in industry-based and academic pursuits.

**FOR ALL DSC THEORY PAPERS (EXCEPT RESEARCH METHODOLOGY) MARKS DIVISION: 4  
QUESTIONS OF 15 MARKS EACH (WITHIN 600 WORDS) AND 3 QUESTIONS OF 5 MARKS EACH  
(WITHIN 200 WORDS)**

## DISCIPLINE SPECIFIC MINOR COURSES

(FOR MAJOR/HONOURS STUDENTS WHO HAVE ENGLISH AS A MINOR SUBJECT)

### ***IF ENGLISH IS CHOSEN AS MINOR-1(M-1)***

#### **SEMESTER 1**

ENG-MN-1 (3TH 1TU)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH POETRY

#### **INTRODUCTION TO ENGLISH LITERATURE (POETRY)**

HISTORY OF ENGLISH POETRY (FROM ELIZABETHAN AGE TO MODERN PERIOD)

WILLIAM SHAKESPEARE, 'SONNET 73'

JOHN DONNE, 'THE SUN RISING'

JOHN KEATS, 'TO AUTUMN'

W.B. YEATS, 'THE SECOND COMING'

TED HUGHES, 'CROW'S FALL'

#### **Course Outcomes:**

**After completion of this course students will be able to:**

- recall their knowledge of sonnets and the subsequent shift from the page to the stage during Renaissance.
- identify the fundamental differences between Petrarchan and Elizabethan sonnet forms.
- Identify the different ages with respect to the poets in syllabus.
- reflect on the contemporary social significance and inspect the relevance of poets like Keats, Ted Hughes and Yeats.
- critically appreciate the poetic forms and probe into the contemporary relevance of such texts.

#### *Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature  
Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

## **SEMESTER 2**

ENG-MN-2 (3TH 1TU)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH PROSE

### **INTRODUCTION TO ENGLISH LITERATURE (PROSE)**

HISTORY OF ENGLISH PROSE (FROM ELIZABETHAN AGE TO MODERN PERIOD)

FRANCIS BACON, 'OF STUDIES'

CHARLES LAMB, 'DREAM CHILDREN: A REVERIE'

JAMES JOYCE, 'ARABY'

GEORGE ORWELL, 'SHOOTING AN ELEPHANT'

JHUMPA LAHIRI, 'A TEMPORARY MATTER'

### **Course Outcomes:**

**After completion of this course students will be able to:**

- define and build basic concepts of the evolution of short stories as a genre in English literature across important periods.
- infer about the philosophy of authors, perspectives, and social backgrounds from the selected texts.
- distinguish various prose styles and their evolution spanning from Elizabethan to present times.
- identify the features of modernist, postmodernist and diasporic short stories with respect to the texts in syllabus.
- conclude about the major social and literary discourses from a deeper understanding of the given texts.

### *Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

**SEMESTER 5/6 [BOTH MN-3 & MN-4 TO BE STUDIED IN THE SAME SEMESTER]**

ENG-MN-3 (3TH 2TU)

**INTRODUCTION TO ENGLISH LITERATURE (DRAMA)**

HISTORY OF ENGLISH DRAMA (FROM ELIZABETHAN TO MODERN PERIOD)

SHAKESPEARE: THE MERCHANT OF VENICE

G.B. SHAW: ARMS AND THE MAN

J.M. SYNGE: RIDERS TO THE SEA

**Course Outcomes:**

**After completion of this course students will be able to:**

- comprehend the evolution of theatre from Elizabethan to modern with respect to socio – cultural evolutions.
- outline some cutting-edge works from the genre of drama, which enable them to construct a clear idea as to how each age produced appropriate and conducive conditions for certain texts to come into being.
- develop a sense of how to identify and locate the nature of these texts within the larger tradition of the history of English literature.
- critically analyze and examine the features of Comedy, Poetic drama and Problem Plays.

*Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

Bibhash Choudhury: English Social and Cultural History

ENG-MN-4 TH TU

## **INTRODUCTION TO INDIAN WRITING IN ENGLISH**

### ***PROSE***

MEENAKSHI MUKHERJEE: "THE BEGINNINGS OF THE INDIAN NOVEL" *in* ARVIND KRISHNA MEHROTRA (*ed*) 'A CONCISE HISTORY OF INDIAN LITERATURE IN ENGLISH', RANIKHET: PERMANENT BLACK, 2008

### ***STORIES***

KHUSHWANT SINGH, 'A BRIDE FOR THE SAHIB'

R.K. NARAYAN, 'ANOTHER COMMUNITY'

### ***POETRY***

MICHAEL MADHUSUDAN DUTT, 'TO A LADY'/'I AM NOT RICH'

TORU DUTT, 'OUR CASUARINA TREE'

NISSIM EZEKIEL, 'ENTERPRISE'

### ***NOVEL***

BANKIMCHANDRA CHATTOPADHYAY, RAJMOHAN'S WIFE

## **Course Outcomes:**

### **After completion of this course students will be able to:**

- Identify the differences between Indian Writing in English and writing in translation.
- Build an understanding about the socio – political contexts that led to Indian Writing in English.
- Compare and contrast the aspects of European Literatures with Indian Writing in English.
- Trace the progress changes and metamorphosis in Indian Writing in English through the years with changing socio – political contexts.

### ***Suggested Readings:***

Raja Rao, *Foreword to 'Kanthapura'* (New Delhi: OUP, 1989) pp. v–vi.

Salman Rushdie, "Commonwealth Literature does not exist", *in* 'Imaginary Homelands' (London: Granta Books, 1991) pp. 61–70.

Meenakshi Mukherjee, "Divided by a Common Language", *in* 'The Perishable Empire' (New Delhi: OUP, 2000) pp.187–203.

Bruce King, "Introduction", in 'Modern Indian Poetry in English' (New Delhi: OUP, 2nd edn, 2005) pp. 1–10

***IF ENGLISH IS TAKEN AS MINOR-2(M-2)***

**SEMESTER-3**

ENG-MN-1 (3TH 1TU)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH POETRY

**INTRODUCTION TO ENGLISH LITERATURE (POETRY)**

HISTORY OF ENGLISH POETRY (FROM ELIZABETHAN AGE TO MODERN PERIOD)

WILLIAM SHAKESPEARE, SONNET 73

JOHN DONNE, 'THE SUN RISING'

JOHN KEATS, 'TO AUTUMN'

W.B. YEATS, 'THE SECOND COMING'

TED HUGHES, 'CROW'S FALL'

**Course Outcomes:**

**After completion of this course students will be able to:**

- recall their knowledge of sonnets and the subsequent shift from the page to the stage during Renaissance.
- identify the fundamental differences between Petrarchan and Elizabethan sonnet forms.
- Identify the different ages with respect to the poets in syllabus.
- reflect on the contemporary social significance and inspect the relevance of poets like Keats, Ted Hughes and Yeats.
- critically appreciate the poetic forms and probe into the contemporary relevance of such texts.

*Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature  
Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

#### **SEMESTER 4**

ENG-MN-2 (3TH 1TU)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH PROSE

#### **INTRODUCTION TO ENGLISH LITERATURE (PROSE)**

HISTORY OF ENGLISH PROSE (FROM ELIZABETHAN AGE TO MODERN PERIOD)

FRANCIS BACON, 'OF STUDIES'

CHARLES LAMB, 'DREAM CHILDREN: A REVERIE'

JAMES JOYCE, 'ARABY'

GEORGE ORWELL, 'SHOOTING AN ELEPHANT'

JHUMPA LAHIRI, 'A TEMPORARY MATTER'

#### **Course Outcomes:**

**After completion of this course students will be able to:**

- define and build basic concepts of the evolution of short stories as a genre in English literature across important periods.
- infer about the philosophy of authors, perspectives, and social backgrounds from the selected texts.
- distinguish various prose styles and their evolution spanning from Elizabethan to present times.
- identify the features of modernist, postmodernist and diasporic short stories with respect to the texts in syllabus.
- conclude about the major social and literary discourses from a deeper understanding of the given texts.

#### *Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

**SEMESTER 5/6 [BOTH MN-3 & MN-4 TO BE STUDIED IN THE SAME SEMESTER]**

ENG-MN-3 (3TH 2TU)

**INTRODUCTION TO ENGLISH LITERATURE (DRAMA)**

HISTORY OF ENGLISH DRAMA (FROM ELIZABETHAN TO MODERN PERIOD)

WILLIAM SHAKESPEARE: THE MERCHANT OF VENICE

G.B. SHAW: ARMS AND THE MAN

J.M. SYNGE: RIDERS TO THE SEA

**Course Outcomes:**

**After completion of this course students will be able to:**

- comprehend the evolution of theatre from Elizabethan to modern with respect to socio – cultural evolutions.
- outline some cutting-edge works from the genre of drama, which enable them to construct a clear idea as to how each age produced appropriate and conducive conditions for certain texts to come into being.
- develop a sense of how to identify and locate the nature of these texts within the larger tradition of the history of English literature.
- critically analyze and examine the features of Comedy, Poetic drama and Problem Plays.

*Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

Bibhash Choudhury: English Social and Cultural History

ENG-MN-4 TH TU



## **INTRODUCTION TO INDIAN WRITING IN ENGLISH**

### ***PROSE***

MEENAKSHI MUKHERJEE: "THE BEGINNINGS OF THE INDIAN NOVEL" *in* ARVIND KRISHNA MEHROTRA (*ed*) 'A CONCISE HISTORY OF INDIAN LITERATURE IN ENGLISH', RANIKHET: PERMANENT BLACK, 2008

### ***STORIES***

KHUSHWANT SINGH, 'A BRIDE FOR THE SAHIB'

R.K. NARAYAN, 'ANOTHER COMMUNITY'

### ***POETRY***

MICHAEL MADHUSUDAN DUTT, 'TO A LADY'/'I AM NOT RICH'

TORU DUTT, 'OUR CASUARINA TREE'

NISSIM EZEKIEL, 'ENTERPRISE'

### ***NOVEL***

BANKIMCHANDRA CHATTOPADHYAY, 'RAJMOHAN'S WIFE'

## **Course Outcomes:**

**After completion of this course students will be able to:**

- Identify the differences between Indian Writing in English and writing in translation.
- Build an understanding about the socio – political contexts that led to Indian Writing in English.
- Compare and contrast the aspects of European Literatures with Indian Writing in English.
- Trace the progress changes and metamorphosis in Indian Writing in English through the years with changing socio – political contexts.

### ***Suggested Readings:***

Raja Rao, *Foreword to 'Kanthapura'* (New Delhi: OUP, 1989) pp. v–vi.

Salman Rushdie, "Commonwealth Literature does not exist", *in* 'Imaginary Homelands' (London: Granta Books, 1991) pp. 61–70.

Meenakshi Mukherjee, "Divided by a Common Language", *in* 'The Perishable Empire' (New Delhi: OUP, 2000) pp.187–203.

Bruce King, "Introduction", in 'Modern Indian Poetry in English' (New Delhi: OUP, 2nd edn, 2005) pp. 1–10

**MARKS DIVISION FOR ALL MINOR COURSES: 4 QUESTIONS OF 15 MARKS EACH (WITHIN 600 WORDS) AND 3 QUESTIONS OF 5 MARKS EACH (WITHIN 200 WORDS)**

OPTIONAL COURSE FOR THOSE NOT STUDYING ENGLISH LITERATURE IN SEMESTER 1/2/3 AS MAJOR OR MINOR SUBJECT

**IDC (INTERDISCIPLINARY COURSE)** (3 Credits – Th 2, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH LITERATURE TO THOSE NOT STUDYING ENGLISH LITERATURE

***POETRY***

WILLIAM SHAKESPEARE: SONNET 18

WILLIAM WORDSWORTH: 'STRANGE FITS OF PASSION'

P.B. SHELLEY: 'TO A SKYLARK'

JOHN KEATS: 'TO AUTUMN'

***SHORT STORY***

JAMES JOYCE: 'ARABY'

KATHERINE MANSFIELD: 'THE FLY'

**Course Outcomes:**

**After completion of this course students will be able to:**

- define and build basic concepts of poetry and short stories in English literature across important periods.
- infer about the philosophy of authors, perspectives, and social backgrounds from the selected texts.
- distinguish Elizabethan poetry from romantic poetry.
- identify the features of modern short stories
- conclude about the major social and literary discourses from a deeper understanding of the given texts.

***Marks Division***

***(Poetry): Two Questions of 15 marks each out of three (within 600 words)***

***(Short Story): Two Questions of 10 marks each out of four (within 400 words)***

- define and build basic concepts of poetry and short stories in English literature across important periods.
- infer about the philosophy of authors, perspectives, and social backgrounds from the selected

## **SEC (SKILL ENHANCEMENT COURSES)**

### ***FOR STUDENTS WHO OPT FOR ENGLISH AS MAJOR/HONOURS SUBJECT***

#### **SEMESTER 1**

ENG-SEC-1-1(4 Credits – Th 3, Tu 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT PRACTICAL USE OF ENGLISH LANGUAGE

#### **BUSINESS WRITING**

What is business communication?

Writing reports, letters, curriculum vitae

Writing meeting minutes E-correspondence

#### **Marks Division:**

**5 questions of 15 marks each (within 600 words)**

#### **Course Outcomes:**

**After completion of this course students will be able to:**

- recall and make use of basic formats of professional and academic writing.
- rephrase and summarize given content to a chiseled and professional mould.
- organize and plan business meetings and other professional interactions.
- compile information and design a resume.
- modify and improve the data provided to construct a business document with complete and competent information.

#### **SEMESTER 2**

### ***FOR STUDENTS WHO OPT FOR ENGLISH AS MAJOR/HONOURS SUBJECT***

ENG-SEC-2 (TH 3 TU 1)

COURSE OBJECTIVE: TO IMPART KNOWLEDGE ABOUT ACADEMIC WRITING IN ENGLISH

## **ACADEMIC WRITING AND COMPOSITION**

Introduction to the writing process.

Introduction to academic writing.

Summarising and paraphrasing.

### **MARKS DIVISION:**

**Writing summary and paraphrasing (Prose)– 12+8 marks**

**Writing Substance with a Critical Note (Poetry) – 12 + 8 marks**

**Writing Essay – 35 marks**

### **Course Outcomes:**

**After completion of this course students will be able to:**

- list and utilize the different citation techniques to develop academic papers and essays.
- perceive and justify the different perspectives used by the poets in the unseen passages.
- simplify and rephrase given passages into simulated content using paraphrasing techniques.
- recall and make use of earlier knowledge to develop literary essays that are critically competent.
- learn to compose critical and academic writing.

### *Suggested Readings:*

Liz Hamp-Lyons and Ben Heasley, Study writing: A Course in Writing Skills for Academic Purposes (Cambridge: CUP, 2006).

Renu Gupta, A Course in Academic Writing (New Delhi: Orient Blackswan, 2010).

Ilona Leki, Academic Writing: Exploring Processes and Strategies (New York: CUP, 2nd edn, 1998).

Gerald Graff and Cathy Birkenstein, They Say/I Say: The Moves That Matter in Academic Writing (New York: Norton, 2009).

Hacker, D. & Sommers, N. (2011). A writer's reference (7th ed.). Boston, MA: 37.

## **SEMESTER 3**

***FOR STUDENTS WHO OPT FOR ENGLISH AS MAJOR/HONOURS SUBJECT***

ENG-SEC-3 (TH 3 TU 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT TEACHING ENGLISH LANGUAGE

### **ENGLISH LANGUAGE TEACHING**

- Basic perspectives: English as a Second Language (ESL), English as a Foreign Language (EFL)
- Basic components of language: Substance, Form and Meaning
- Acquisition vs. Learning
- Knowing the learner: Features, learning styles and strategies of a good language learner
- Teaching-learning language skills: Aims and objectives of teaching LSRW skills; Skills necessary for effective LSRW; problems and solutions
- Approaches and methods in ESL teaching: Grammar-translation method, Direct method, Audio-lingual method, Notional-functional approach, Communicative approach, Task-based language teaching
- Teaching English in Indian context: Status of English in India, Aims of ESL teaching in India, Major issues, Changing perspectives

### **Course Outcomes:**

**After completion of this course students will be able to:**

- relate to the contexts of teaching English in Indian classrooms.
- Identify and distinguish between the aspects of acquisition, learning, goal, task and other relevant components of ELT.
- Understand and apply the different methods of English Language teaching.
- Recognize LSRW as attributes to communication and apply them to express and relate concepts as English Language teachers.
- Construct task – oriented teaching modules, design and prepare strategies for delivering in Indian classrooms.

### *Suggested Readings:*

Larsen-Freeman, Daine. 1986. Techniques and Principles in Language Teaching. Oxford: Oxford University Press.

Lightbown, P and Spada, N. 1993. How Languages are Learned. Oxford: Oxford University Press.

Littlewood, W. 1984. Foreign and Second Language Learning. Cambridge: Cambridge University Press.

Nagaraj, Geetha. 2010. English Language Teaching: Approaches, Methods, Techniques. New Delhi: Orient BlackSwan Private Limited.

Richards, J C and Rodgers, T S. 2001. Approaches and Methods in Language Teaching. 2nd ed. Cambridge: Cambridge University Press.

Spolsky, B. 1989. Conditions for Second Language Learning. Oxford: Oxford University Press.

Stern, H H. 1983. Fundamental Concepts of Language Teaching. Oxford: Oxford University Press.

Tickoo, M. L. 2004. Teaching and Learning English: A Sourcebook for Teachers and Teacher-Trainers. New Delhi: Orient Longman Private Limited. Ur, P. 2013.

A Course in Language Teaching. Cambridge: Cambridge University Press.

**Marks Division: 3 questions of 20 marks each (within 800 words) & 1 question of 15 marks (within 600 words)**

**FOR TUTORIALS WHEREVER APPLICABLE (MAJOR, MINOR, SEC, IDC OR MDC),  
THE MARKS DIVISION IS 20 FOR WRITTEN PROJECTS AND 5 FOR VIVA**

**AEC: [FOR B.A./B.SC./B.COM.]**

**SEMESTER 1**

**ENG-AEC-1-1**

**COMPULSORY ENGLISH** (2 Credits – Th 2, Tu 0)

COURSE OBJECTIVE: TO BUILD ABILITY IN ENGLISH LANGUAGE.

***POETRY:***

LORD TENNYSON, BREAK, BREAK, BREAK.

THOMAS HARDY: AFTERWARDS

RABINDRANATH TAGORE: WHERE THE MIND IS WITHOUT FEAR

***PROSE:***

R.K. NARAYAN: OUT OF BUSINESS

PREM CHAND: THE CHILD

MARTIN LUTHER KING, JR: I HAVE A DREAM

### **Course Outcomes:**

**After completion of this course students will be able to:**

- define and build basic concepts of poetry and short stories in English literature across important periods.
- recall and understand poetic style, rhyme schemes and rhetoric in poetry.
- Identify aspects of European, Indian and American prose.
- recognize the features of modern short stories and poems.
- compose critically competent arguments from relatable texts and contexts.

### **SEMESTER – 2**

ENG-AEC-2-2

### **COMPULSORY ENGLISH-II** (2 Credits – Th 2, Tu 0)

COURSE OBJECTIVE: TO BUILD ADVANCED ABILITY IN ENGLISH LANGUAGE

#### ***POETRY:***

WILLIAM WORDSWORTH: LUCY GRAY

ELIZABETH BARRET BROWNING: HOW DO I LOVE THEE

WILFRED OWEN: ANTHEM FOR DOOMED YOUTH

#### ***PROSE:***

O. HENRY: THE LAST LEAF

RUSKIN BOND: THE THIEF'S STORY

RABINDRANATH TAGORE: RAM MOHAN ROY

### **Course Outcomes:**

**After completion of this course students will be able to:**

- illustrate poems and short stories with respect to social contexts.
- examine texts from stylistic and thematic perspectives.
- build concepts with respect to metres and style.
- imagine and ideate creative pursuits through textual correlations.

### **SEMESTER – 3**

ENG-AEC-3-3

#### **ALTERNATIVE ENGLISH** (2 Credits – Th 2, Tu 0)

COURSE OBJECTIVE: TO BUILD ABILITY IN ENGLISH LANGUAGE FOR THOSE NOT STUDYING MIL

#### ***POETRY:***

RABINDRANATH TAGORE: GITANJALI: XVIII

JAYANTA MAHAPATRA: DAWN AT PURI

PURUSHOTTAM LAL: LIFE

#### ***PROSE:***

BHISHAM SAHANI: THE BOSS CAME TO DINNER

WILLIAM SOMERSET MAUGHAM: THE MAN WITH THE SCAR

### **Course Outcomes:**

**After completion of this course students will be able to:**

- understand the evolution of Indian Writing in English from the colonial era to the present age.
- comprehend the socio-political and cultural reality prevailing in different parts of India, the condition of women in India, the colonial past, and the patriotic fervor and its reflection in literature.
- analyze the concepts of class, race, gender, politics of language, and nationalism as articulated in different literary texts.
- critically evaluate the contributions of major Indian writers in English and the unique traits of Indian Writing in English.

### **SEMESTER – 4**

ENG-AEC-4-4



COURSE OBJECTIVE: TO BUILD ADVANCED ABILITY IN ENGLISH LANGUAGE FOR THOSE NOT STUDYING MIL

**ALTERNATIVE ENGLISH-II** (2 Credits – Th 2, Tu 0)

***POETRY:***

RABINDRANATH TAGORE: GITANJALI: XLV

GAURI DESHPANDE: THE FEMALE OF THE SPECIES

NISSIM EZEKIEL: IN A COUNTRY COTTAGE

***PROSE:***

ERNEST HEMINGWAY: A DAY'S WAIT

H.G. WELLS: THE STOLEN BACILLUS

**Course Outcomes:**

**After completion of this course students will be able to:**

- recall the primary knowledge about Indian English texts and apply it to the texts in syllabus.
- Illustrate basic syntactical and rhetorical components within the texts.
- Make use of analytical thinking to choose morally and thematically apt alternatives.
- Identify basic aspects of social and political contexts from texts.

<b>MARKS DIVISION FOR AEC :2X25(MCQ)</b>
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**UNIVERSITY OF CALCUTTA**  
**THREE YEAR MULTIDISCIPLINARY SYLLABUS ENGLISH**  
**COURSE STRUCTURE**

**PROGRAMME OUTCOMES (POs) for B.A. MDC (3Y) Course in English**

1. **Cognitive Skills:** Students who combine three topics become more aware of social, political, historical, economic, and literary issues and are better able to appreciate various cultures and civilizations. They will develop the sensitivity to recognize the development of civilizations and cultures over the course of the three-year period. Additionally, they will be knowledgeable about current events and develop a sociological sensibility to understand the social processes that have an impact on their lives.
2. **Communicability:** Ability to communicate with others using appropriate media; ability to share one's opinions and express oneself with confidence; ability to listen intently, read and write analytically, and ability to present complex information in a clear and concise manner to various groups.
3. **Employability:** The students will be qualified for employment in a variety of fields, including tourism, media, hospitality, and others. Additionally, students gain employability in non-governmental organizations. They are in a perfect position for these tasks due to their abilities to comprehend general social phenomena around them. They will also be permitted to participate in competitive exams held for positions in the public sector. They are prepared to pass competitive tests thanks to their broad humanities education.
4. **Values and Ethics:** Ability to uphold moral/ethical ideals in daily life, to formulate a position or argument on a moral issue from several perspectives, and to apply ethical practices in all facets of one's employment. capable of demonstrating the ability to identify ethical issues that are pertinent to one's work, refrain from unethical behaviour such as fabricating, falsifying, or misrepresenting data or engaging in plagiarism, respect environmental and sustainability issues, and take actions that are objective, unbiased, and truthful in all aspects of one's work.
5. **Environment and Sustainability:** Recognize the concerns and viewpoints surrounding the environment and sustainable development. Recognise and assess the scope of the world's environmental issues, and. In a complex, interconnected world, critically consider their identities, roles, and obligations as citizens, customers, and environmental actors.
6. **Digital and Technical Competence:** Ability to apply appropriate software for data analysis, access, evaluate, and make use of a variety of relevant information sources, as well as ICT in various learning settings. Use the right media and formats to effectively convey information and ideas to your audience(s). Positive contact requires constructive engagement with people and suitable digital communication adaptation.
7. **Interdisciplinarity:** Learn about and comprehend the human experience by integrating two or more of the following content areas into your arts and/or humanities curriculum: architecture, philosophy, literature, world religions, media, art, politics, legal affairs, moral and ethical codes of citizenship, environment, and sustainability.
8. **Multicultural Flexibility:** Cross discipline barriers to exchange ideas and in-depth

knowledge. Become thoroughly knowledgeable about the most recent developments in one or more fields. Understand the advantages, uses, and limitations of multidisciplinary education. Gain the ability to interact with and take into account other research perspectives.

9. **Individual and Society:** Engage with society, serve as a mediator in conflicts, and support decision-making in group conversations. Intellectual maturity and aptitude should be demonstrated. Think about your cultural identities and convictions. Encourage active citizenship and community involvement. the ability to understand national progress, be knowledgeable about issues, and participate in civic life.
10. **Self – Directed and Lifelong Learning:** Ability to acquire knowledge and skills through independent, self-paced study focused on personal development, including the capacity to learn, which is "essential for engaging in learning activities throughout life." enhance your ability to learn independently and continuously in the setting of sociotechnical changes.

## **SEMESTER 1**

### **FOR STUDENTS WHO HAVE CHOSEN ENGLISH AS CC-1 OR CC-2 SUBJECT**

MDC-1 (4 CREDITS – TH 3 TU 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH POETRY

### **INTRODUCTION TO ENGLISH LITERATURE (POETRY)**

HISTORY OF ENGLISH POETRY (FROM ELIZABETHAN AGE TO MODERN PERIOD)

WILLIAM SHAKESPEARE, 'SONNET 73'

JOHN DONNE, 'THE SUN RISING'

JOHN KEATS, 'TO AUTUMN'

W.B. YEATS, 'THE SECOND COMING'

TED HUGHES, 'CROW'S FALL'

### **Course Outcomes:**

**After completion of this course students will be able to:**

- recall their knowledge of sonnets and the subsequent shift from the page to the stage during Renaissance.
- identify the fundamental differences between Petrarchan and Elizabethan sonnet forms.
- Identify the different ages with respect to the poets in syllabus.
- reflect on the contemporary social significance and inspect the relevance of poets like

- Keats, Ted Hughes and Yeats.
- critically appreciate the poetic forms and probe into the contemporary relevance of such texts.

*Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

Bibhash Choudhury: English Social and Cultural History

## **SEMESTER 2**

MDC-2 (4 CREDITS – TH 3 TU 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH PROSE

### **INTRODUCTION TO ENGLISH LITERATURE (PROSE)**

INTRODUCTION TO ENGLISH LITERATURE (PROSE)

HISTORY OF ENGLISH PROSE (FROM ELIZABETHAN AGE TO MODERN PERIOD)

FRANCIS BACON, 'OF STUDIES'

CHARLES LAMB, 'DREAM CHILDREN: A REVERIE'

JAMES JOYCE, 'ARABY'

GEORGE ORWELL, 'SHOOTING AN ELEPHANT'

JHUMPA LAHIRI, 'A TEMPORARY MATTER'

## **Course Outcomes:**

**After completion of this course students will be able to:**

- define and build basic concepts of the evolution of short stories as a genre in English literature across important periods.
- infer about the philosophy of authors, perspectives, and social backgrounds from the selected texts.

- distinguish various prose styles and their evolution spanning from Elizabethan to present times.
- identify the features of modernist, postmodernist and diasporic short stories with respect to the texts in syllabus.
- conclude about the major social and literary discourses from a deeper understanding of the given texts.

*Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

Bibhash Choudhury: English Social and Cultural History

### **SEMESTER 3**

MDC-3 (4 CREDITS – TH 3 TU 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH DRAMA

### **INTRODUCTION TO ENGLISH LITERATURE (DRAMA)**

WILLIAM SHAKESPEARE: THE MERCHANT OF VENICE

G.B. SHAW: ARMS AND THE MAN

J.M. SYNGE: RIDERS TO THE SEA

### **Course Outcomes:**

**After completion of this course students will be able to:**

- comprehend the evolution of theatre from Elizabethan to modern with respect to socio – cultural evolutions.
- outline some cutting-edge works from the genre of drama, which enable them to construct a clear idea as to how each age produced appropriate and conducive conditions for certain texts to come into being.
- develop a sense of how to identify and locate the nature of these texts within the larger tradition of the history of English literature.
- critically analyze and examine the features of Comedy, Poetic drama and Problem Plays.

*Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

Bibhash Choudhury: English Social and Cultural History

**SEMESTER 4**

MDC-4 (4 CREDITS – TH 3 TU 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT AMERICAN LITERATURE

**AMERICAN LITERATURE - I**

***POETRY***

ROBERT FROST, 'AFTER APPLE PICKING'

WALT WHITMAN, 'O CAPTAIN, MY CAPTAIN'

SYLVIA PLATH, 'DADDY'

LANGSTON HUGHES, 'HARLEM'

***NOVEL***

ERNEST HEMINGWAY, THE OLD MAN AND THE SEA

***STORIES***

EDGAR ALLAN POE, 'THE PURLOINED LETTER'

WILLIAM FAULKNER, 'DRY SEPTEMBER'

***DRAMA***

ARTHUR MILLER, DEATH OF A SALESMAN

## Course Outcomes:

### After completion of this course students will be able to:

- understand the evolution of American literature from the colonial era to the present, its diversity, and its distinguished artistic features.
- comprehend the socio-cultural and intellectual contexts as represented in the texts.
- analyze concepts of the 'American Dream', transcendentalism, psychoanalysis, and a quest for mystery and adventure as articulated in the texts.
- critique race, class, and gender as social constructs as expressed in different literary texts.
- evaluate the thoughts, beliefs, struggles, and visions of African-American writers and their contributions to developing the American literary canon.

### *Suggested Readings:*

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

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

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

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).

Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39. 48

MDC-5 (4 CREDITS – TH 3 TU 1)

### **ENGLISH POETRY**

SHAKESPEARE: SONNET 18

BLAKE: THE LAMB

WORDSWORTH: DAFFODILS

SHELLEY: ONE WORD IS TOO OFTEN PROFANED

KEATS: BRIGHT STAR

BROWNING: PORPHYRIA'S LOVER

## Course Outcomes:

### After completion of this course students will be able to:

- Identify the components of Elizabethan, Romantic, Victorian and Modern poetry.
- Criticize the features of literary ages with respect to the poems in syllabus.
- Interpret the themes of such poems in modern contexts and assess its contribution to modern poetry.
- Develop understanding of the autobiographical and socio – cultural contexts of the poets that get reflected in their work.

### *Suggested Reading List:*

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.

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, in D.J. Enright and Ernst D. Chickera eds. English Critical Texts, Delhi: OUP

## **SEMESTER 5**

### **(FOR THOSE WHO HAVE OPTED FOR ENGLISH AS CC1 AND CC2)**

MDC-6 (4 CREDITS – TH 3 TU 1)

### **INTRODUCTION TO INDIAN WRITING IN ENGLISH**

#### ***PROSE***

MEENAKSHI MUKHERJEE: 'THE BEGINNINGS OF THE INDIAN NOVEL' IN ARVIND KRISHNA MEHROTRA (ED) A CONCISE HISTORY OF INDIAN LITERATURE IN ENGLISH, RANIKHET: PERMANENT BLACK, 2008

#### ***STORIES***

KHUSHWANT SINGH, 'A BRIDE FOR THE SAHIB'



R.K. NARAYAN, 'ANOTHER COMMUNITY'

***POETRY***

MADHUSUDAN DUTT, 'TO A LADY'/ 'I AM NOT RICH'

TORU DUTT, 'OUR CASUARINA TREE'

NISSIM EZEKIEL, 'ENTERPRISE'

***NOVEL***

BANKIMCHANDRA CHATTOPADHYAY, RAJMOHAN'S WIFE

**Course Outcomes:**

**After completion of this course students will be able to:**

- Identify the differences between Indian Writing in English and writing in translation.
- Build an understanding about the socio – political contexts that led to Indian Writing in English.
- Compare and contrast the aspects of European Literatures with Indian Writing in English.
- Trace the progress changes and metamorphosis in Indian Writing in English through the years with changing socio – political contexts.

*Suggested Readings:*

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.

Meenakshi Mukherjee, 'Divided by a Common Language', in The Perishable Empire (New Delhi: OUP, 2000) pp.187–203.

Bruce King, 'Introduction', in Modern Indian Poetry in English (New Delhi: OUP, 2nd edn, 2005) pp. 1–10

MDC-7 (4 CREDITS – TH 3 TU 1)

**(ONLY FOR THOSE WHO HAVE OPTED FOR ENGLISH AS CC1)**

**ENGLISH PROSE**

JANE AUSTEN: PRIDE AND PREJUDICE

CHARLES DICKENS: DAVID COPPERFIELD

JOSEPH CONRAD: 'THE LAGOON'

D.H LAWRENCE: 'THE ROCKING HORSE WINNER'

### **Course Outcomes:**

**After completion of this course students will be able to:**

- Identify the components of Romantic and Victorian fiction.
- Understand the contemporary European society and people through the texts.
- Classify the attributes of fiction across three major literary periods.
- Extend the understanding of Romantic and Victorian fiction to understand modernist discourses.

*Suggested Readings:*

E. M. Forster: Aspects of the Novel

### **SEMESTER 6**

MDC-7 (4 CREDITS – TH 3 TU 1)

### **ENGLISH PROSE**

**(ONLY FOR THOSE WHO HAVE OPTED FOR ENGLISH AS CC2)**

JANE AUSTEN: PRIDE AND PREJUDICE

CHARLES DICKENS: DAVID COPPERFIELD

JOSEPH CONRAD: 'THE LAGOON'

D.H LAWRENCE: 'THE ROCKING HORSE WINNER'

### **Course Outcomes:**

**After completion of this course students will be able to:**

- Identify the components of Romantic and Victorian fiction.
- Understand the contemporary European society and people through the texts.
- Classify the attributes of fiction across three major literary periods.
- Extend the understanding of Romantic and Victorian fiction to understand modernist discourses.

*Suggested Readings:*

E. M. Forster: Aspects of the Novel

**(FOR THOSE WHO HAVE OPTED FOR ENGLISH AS CC1 AND CC2)**

MDC-8 (4 CREDITS – TH 3 TU 1)

**PARTITION LITERATURE**

***NOVEL***

AMITAV GHOSH, THE SHADOW LINES

***SHORT STORIES***

PROTIVA BASU, 'THE MAROONED', TRANSLATED SUBHASREE TAGORE, IN THE OTHER VOICE, EDS. TAPATI GUPTA AND ANIL ACHARYA, KOLKATA: ANUSTUP

MANIK BANDYOPADHYAY, 'THE FINAL SOLUTION', TRANSLATED RANI RAY, IN DEBJANI SENGUPTA ED. MAPMAKING: PARTITION STORIES FROM TWO BENGALS, NEW DELHI: SRISHTI

SADAT HASAN MANTO, 'TOBA TEK SINGH', IN BLACK MARGINS: MANTO, NEW DELHI: MANOHAR

***POETRY***

SAHIR LUDHIANVI, 'TWENTYSIXTH JANUARY'

BIRENDRA CHATTOPADHYAY, 'AFTER DEATH: TWENTY YEARS'

SANKHA GHOSH, 'REHABILITATION', IN RAKHSHANDA JALIL, TARUN SAINT AND DEBJANI SENGUPTA EDS. LOOKING BACK: THE 1947 PARTITION OF INDIA 70 YEARS ON, NEW DELHI: ORIENT BLACKSWAN, 2017

**Course Outcomes:**

**After completion of this course students will be able to:**

- Develop an understanding of the causes and aftermath of partition.
- Infer about the impact of partition on literary and socio-political movements.
- Study the influence of partition literature in shaping postcolonial discourses and trauma studies.
- Conclude about the idea of nation, margin, consciousness and psychology that ensues partition and related literature.

*Suggested Readings:*

Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).

Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).

Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).

Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53. 52

**FOR ALL MEGN (MDC CORE) PAPERS MARKS DIVISION: 4 QUESTIONS OF 15 MARKS EACH (WITHIN 600 WORDS) AND 3 QUESTIONS OF 5 MARKS EACH (WITHIN 200 WORDS)**

**(FOR MDC STUDENTS WHO HAVE OPTED FOR ENGLISH AS MINOR ONLY)**

**SEMESTER 3**

MN-1 (4 CREDITS – TH 3 TU 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH POETRY

**INTRODUCTION TO ENGLISH LITERATURE (POETRY)**

HISTORY OF ENGLISH POETRY (FROM ELIZABETHAN AGE TO MODERN PERIOD)

WILLIAM SHAKESPEARE, 'SONNET 73'

JOHN DONNE, 'THE SUN RISING'

JOHN KEATS, 'TO AUTUMN'

W.B. YEATS, 'THE SECOND COMING'

TED HUGHES, 'CROW'S FALL'

## **Course Outcomes:**

**After completion of this course students will be able to:**

- recall their knowledge of sonnets and the subsequent shift from the page to the stage during Renaissance.
- identify the fundamental differences between Petrarchan and Elizabethan sonnet forms.
- Identify the different ages with respect to the poets in syllabus.
- reflect on the contemporary social significance and inspect the relevance of poets like Keats, Ted Hughes and Yeats.
- critically appreciate the poetic forms and probe into the contemporary relevance of such texts.

*Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

Bibhash Choudhury: English Social and Cultural History

## **SEMESTER 4**

MN-2 (4 CREDITS – TH 3 TU 1)

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH PROSE

### **INTRODUCTION TO ENGLISH LITERATURE (PROSE)**

HISTORY OF ENGLISH PROSE (FROM ELIZABETHAN AGE TO MODERN PERIOD)

FRANCIS BACON, 'OF STUDIES'

CHARLES LAMB, 'DREAM CHILDREN: A REVERIE'

JAMES JOYCE, 'ARABY'

GEORGE ORWELL, 'SHOOTING AN ELEPHANT'

JHUMPA LAHIRI, 'A TEMPORARY MATTER'

## **Course Outcomes:**

**After completion of this course students will be able to:**

- define and build basic concepts of the evolution of short stories as a genre in English literature across important periods.
- infer about the philosophy of authors, perspectives, and social backgrounds from the selected texts.
- distinguish various prose styles and their evolution spanning from Elizabethan to present times.
- identify the features of modernist, postmodernist and diasporic short stories with respect to the texts in syllabus.
- conclude about the major social and literary discourses from a deeper understanding of the given texts.

*Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

Bibhash Choudhury: English Social and Cultural History

## **SEMESTER 5**

MN-3 (4 CREDITS – TH 3 TU 1)

### **INTRODUCTION TO ENGLISH LITERATURE (DRAMA)**

HISTORY OF ENGLISH DRAMA (FROM ELIZABETHAN TO MODERN PERIOD)

SHAKESPEARE: THE MERCHANT OF VENICE

G.B. SHAW: ARMS AND THE MAN

J.M. SYNGE: RIDERS TO THE SEA

### **Course Outcomes:**

**After completion of this course students will be able to:**

- comprehend the evolution of theatre from Elizabethan to modern with respect to socio – cultural evolutions.
- outline some cutting-edge works from the genre of drama, which enable them to construct a clear idea as to how each age produced appropriate and conducive conditions for certain texts to come into being.
- develop a sense of how to identify and locate the nature of these texts within the larger

- tradition of the history of English literature.
- critically analyze and examine the features of Comedy, Poetic drama and Problem Plays.

*Suggested Readings:*

Andrew Sanders: The Short Oxford History of English Literature

Edward Albert: History of English Literature

Michael Alexander: A History of English Literature

G.M. Trevelyan: English Social History

Bibhash Choudhury: English Social and Cultural History

MN-4 (4 CREDITS – TH 3 TU 1)

**AMERICAN LITERATURE-I**

***POETRY***

ROBERT FROST, 'AFTER APPLE PICKING'

WALT WHITMAN, 'O CAPTAIN, MY CAPTAIN'

SYLVIA PLATH, 'DADDY'

LANGSTON HUGHES, 'HARLEM'

***NOVEL***

ERNEST HEMINGWAY, THE OLD MAN AND THE SEA

***STORIES***

EDGAR ALLAN POE, 'THE PURLOINED LETTER'

WILLIAM FAULKNER, 'DRY SEPTEMBER'

***DRAMA***

ARTHUR MILLER, DEATH OF A SALESMAN

**Course Outcomes:**

**After completion of this course students will be able to:**

- understand the evolution of American literature from the colonial era to the present, its

- diversity, and its distinguished artistic features.
- comprehend the socio-cultural and intellectual contexts as represented in the texts.
- analyse concepts of the 'American Dream', transcendentalism, psychoanalysis, and a quest for mystery and adventure as articulated in the texts.
- critique race, class, and gender as social constructs as expressed in different literary texts.
- evaluate the thoughts, beliefs, struggles, and visions of African-American writers and their contributions to developing the American literary canon.

*Suggested Readings:*

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.

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

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).

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

## **SEMESTER 6**

MN-5 (4 CREDITS – TH 3 TU 1)

### **ENGLISH POETRY**

SHAKESPEARE: SONNET 18

BLAKE: THE LAMB

WORDSWORTH: DAFFODILS

SHELLEY: ONE WORD IS TOO OFTEN PROFANED

KEATS: BRIGHT STAR

BROWNING: PORPHYRIA'S LOVER

YEATS: WILD SWANS AT COOLE



## Course Outcomes:

**After completion of this course students will be able to:**

- Identify the components of Elizabethan, Romantic, Victorian and Modern poetry.
- Criticize the features of literary ages with respect to the poems in syllabus.
- Interpret the themes of such poems in modern contexts and assess its contribution to modern poetry.
- Develop understanding of the autobiographical and socio – cultural contexts of the poets that get reflected in their work.

### *Suggested Reading List:*

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.

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.

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. 6.

Philip Sidney, An Apology for Poetry, in D.J. Enright and Ernst D. Chickera eds. English Critical Texts, Delhi: OUP

MN-6 (4 CREDITS – TH 3 TU 1)

## **INTRODUCTION TO INDIAN WRITING IN ENGLISH PROSE**

### ***PROSE***

MEENAKSHI MUKHERJEE: 'THE BEGINNINGS OF THE INDIAN NOVEL' IN  
ARVIND KRISHNA MEHROTRA (ED) A CONCISE HISTORY OF INDIAN  
LITERATURE IN ENGLISH, RANIKHET: PERMANENT BLACK, 2008

### ***STORIES***

KHUSHWANT SINGH, 'A BRIDE FOR THE SAHIB'

R.K. NARAYAN, 'ANOTHER COMMUNITY'

### ***POETRY***

MICHAEL MADHUSUDAN DUTT, 'TO A LADY'/ 'I AM NOT RICH'

TORU DUTT, 'OUR CASUARINA TREE'

NISSIM EZEKIEL, 'ENTERPRISE'

NOVEL BANKIMCHANDRA CHATTOPADHYAY, RAJMOHAN'S WIFE

## **Course Outcomes:**

**After completion of this course students will be able to:**

- Identify the differences between Indian Writing in English and writing in translation.
- Build an understanding about the socio – political contexts that led to Indian Writing in English.
- Compare and contrast the aspects of European Literatures with Indian Writing in English.
- Trace the progress changes and metamorphosis in Indian Writing in English through the years with changing socio – political contexts.

### *Suggested Readings:*

Raja Rao, Foreword to Kanthapura (New Delhi: OUP, 1989) pp. v–vi.

Salman Rushdie, 'Commonwealth Literature does not exist', in Imaginary Homelands (London: Granta Books, 1991) pp. 61–70.

Meenakshi Mukherjee, 'Divided by a Common Language', in The Perishable Empire (New Delhi: OUP, 2000) pp.187–203.

Bruce King, 'Introduction', in Modern Indian Poetry in English (New Delhi: OUP, 2nd edn, 2005) pp. 1–10

**MARKS DIVISION FOR ALL MINOR COURSES: 4 QUESTIONS OF 15 MARKS EACH (WITHIN 600 WORDS) AND 3 QUESTIONS OF 5 MARKS EACH (WITHIN 200 WORDS)**

**ENG-MDC-SEC-1 (4 CREDITS – TH 3, TU 1)**

***IN SEMESTER I FOR MDC STUDENTS OPTING FOR ENGLISH AS CC-1***

***IN SEMSTER 2 FOR MDC STUDENTS OPTING FOR ENGLISH AS CC-2***

***IN SEMESTER 3 FOR MDC STUDENTS OPTING FOR ENGLISH AS MINOR SUBJECT***

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT PRACTICAL USE OF ENGLISH LANGUAGE

### **BUSINESS WRITING**

WHAT IS BUSINESS COMMUNICATION?

WRITING REPORTS, LETTERS, CURRICULUM VITAE WRITING MEETING MINUTES

E-CORRESPONDENCE

#### **MARKS DIVISION**

**5 QUESTIONS OF 15 MARKS EACH (WITHIN 600 WORDS)**

### **Course Outcomes:**

**After completion of this course students will be able to:**

- recall and make use of basic formats of professional and academic writing.
- rephrase and summarize given content to a chiselled and professional mould.
- organize and plan business meetings and other professional interactions.
- compile information and design a resume.
- modify and improve the data provided to construct a business document with complete and competent information.

FOR THOSE NOT STUDYING ENGLISH AS MAJOR OR MINOR SUBJECT, IN SEMESTER 1/2/3

### **IDC (INTERDISCIPLINARY COURSE) (3 Credits – Th 2, Tu 1)**

COURSE OBJECTIVE: TO IMPART PRIMARY KNOWLEDGE ABOUT ENGLISH LITERATURE TO THOSE NOT STUDYING ENGLISH LITERATURE

### **POETRY**

WILLIAM SHAKESPEARE: SONNET 18

WILLIAM WORDSWORTH: 'STRANGE FITS OF PASSION'

P.B. SHELLEY: 'TO A SKYLARK'

JOHN KEATS: 'TO AUTUMN'

### **SHORT STORY**

JAMES JOYCE: 'ARABY'

KATHERINE MANSFIELD: 'THE FLY'

**Marks Division (Poetry): Two Questions of 15 marks each out of three (within 600 words) Marks Division (Short Story): Two Questions of 10 marks each out of four (within 400 words)**

**Course Outcomes:**

**After completion of this course students will be able to:**

- define and build basic concepts of poetry and short stories in English literature across important periods.
- infer about the philosophy of authors, perspectives, and social backgrounds from the selected texts.
- distinguish Elizabethan poetry from romantic poetry.
- identify the features of modern short stories
- conclude about the major social and literary discourses from a deeper understanding of the given texts.

**FOR TUTORIALS WHEREVER APPLICABLE (MDC, MINOR, SEC OR IDC), THE MARKS DIVISION IS 20 FOR WRITTEN PROJECTS AND 5 FOR VIVA**

**AEC (ABILITY ENHANCEMENT COURSE)**

**[FOR B.A./B.SC./B.COM COURSES]**

**SEMESTER – 1**

ENG-AEC-1-1 (2 Credits – Th 2, Tu 0)

**COMPULSORY ENGLISH**

COURSE OBJECTIVE: TO BUILD ABILITY IN ENGLISH LANGUAGE

***POETRY:***

ALFRED, LORD TENNYSON, BREAK, BREAK, BREAK

THOMAS HARDY: AFTERWARDS

RABINDRANATH TAGORE: WHERE THE MIND IS WITHOUT FEAR

***PROSE:***

R.K. NARAYAN: OUT OF BUSINESS

PREM CHAND: THE CHILD

MARTIN LUTHER KING, JR: I HAVE A DREAM

### **Course Outcomes:**

**After completion of this course students will be able to:**

- define and build basic concepts of poetry and short stories in English literature across important periods.
- recall and understand poetic style, rhyme schemes and rhetoric in poetry.
- Identify aspects of European, Indian and American prose.
- recognize the features of modern short stories and poems.
- compose critically competent arguments from relatable texts and contexts.

### **SEMESTER – 2**

ENG-AEC-2-2 (2 Credits – Th 2, Tu 0)

### **COMPULSORY ENGLISH**

COURSE OBJECTIVE: TO BUILD ADVANCED ABILITY IN ENGLISH LANGUAGE

### **POETRY:**

WILLIAM WORDSWORTH: LUCY GRAY

ELIZABETH BARRET BROWNING: HOW DO I LOVE THEE

WILFRED OWEN: ANTHEM FOR DOOMED YOUTH

### **PROSE:**

O. HENRY: THE LAST LEAF

RUSKIN BOND: THE THIEF'S STORY

RABINDRANATH TAGORE: RAM MOHAN ROY

### **Course Outcomes:**

**After completion of this course students will be able to:**

- illustrate poems and short stories with respect to social contexts.
- examine texts from stylistic and thematic perspectives.

- build concepts with respect to metres and style.
- imagine and ideate creative pursuits through textual correlations.

### **SEMESTER – 3**

ENG-AEC-3-3 ALEN (2 Credits – Th 2, Tu 0)

#### **ALTERNATIVE ENGLISH**

COURSE OBJECTIVE: TO BUILD ABILITY IN ENGLISH LANGUAGE FOR THOSE NOT STUDYING MIL

##### ***POETRY:***

RABINDRANATH TAGORE: GITANJALI: XVIII

JAYANTA MAHAPATRA: DAWN AT PURI

PURUSHOTTAM LAL: LIFE

##### ***PROSE:***

BHISHAM SAHANI: THE BOSS CAME TO DINNER

WILLIAM SOMERSET MAUGHAM: THE MAN WITH THE SCAR

### **Course Outcomes:**

**After completion of this course students will be able to:**

- understand the evolution of Indian Writing in English from the colonial era to the present age.
- comprehend the socio-political and cultural reality prevailing in different parts of India, the condition of women in India, the colonial past, and the patriotic fervor and its reflection in literature.
- analyse the concepts of class, race, gender, politics of language, and nationalism as articulated in different literary texts.
- critically evaluate the contributions of major Indian writers in English and the unique traits of Indian Writing in English.

### **SEMESTER – 4**

ENG-AEC-4-4 ALEN (2 Credits – Th 2, Tu 0)

#### **ALTERNATIVE ENGLISH**

COURSE OBJECTIVE: TO BUILD ADVANCED ABILITY IN ENGLISH LANGUAGE FOR THOSE NOT STUDYING MIL

## **ALTERNATIVE ENGLISH - II**

POETRY:

RABINDRANATH TAGORE: GITANJALI: XLV

GAURI DESHPANDE: THE FEMALE OF THE SPECIES

NISSIM EZEKIEL: IN A COUNTRY COTTAGE

PROSE: ERNEST HEMINGWAY: A DAY'S WAIT

H.G. WELLS: THE STOLEN BACILLUS

### **Course Outcomes:**

**After completion of this course students will be able to:**

- recall the primary knowledge about Indian English texts and apply it to the texts in syllabus.
- Illustrate basic syntactical and rhetorical components within the texts.
- Make use of analytical thinking to choose morally and thematically apt alternatives.
- Identify basic aspects of social and political contexts from texts.

<b>MARKS DIVISION FOR AEC – 2 X 25 (MCQ)</b>
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