

Under Graduate Syllabus
(B.A. Honours)

Semester Pattern under CBCS
(w.e.f. 2018-2019)



THE DEPARTMENT OF ENGLISH
Panskura Banamali College
(AUTONOMOUS)

Panskura R.S., Purba Medinipur
WestBengal-721152

PROGRAMME OUTCOMES

In our English Honours course, the key outcomes of the Programme are found to be mainly four-fold:

- i. Progression in Critical Thinking;
- ii. Development of Communication skills and Social interaction;
- iii. Ethical Maturity;
- iv. Growth of Desire for Knowledge

Critical Thinking

Successful completion of the programme will make students capable of critically involving themselves with literary texts through information processing and pattern-identification.

Communication skills and Social interaction

The programme would help the students obtain a capacity to express their critical ideas in speech and writing.

It will make them efficient in interacting effectively with their peers, faculty and management. Additionally they would successfully develop their cognitive faculties to evaluate the surroundings and appreciate aesthetics in every day life.

Ethical Maturity

The programme will also make the students able to discern the moral conundrums that are present in everyday life and be able to identify the right path based on the value system inculcated in them by the institution

Growth of Desire for Knowledge

The programme will inspire students to constantly upgrade their knowledge and skills.

Course Structure B.A. (Honours)

Course Component	No. of Papers	Credit (per paper)	Total Credit
Core Course (CC)	14	6	84
Discipline Specific Elective (DSE)	4	6	24
Generic Elective (GE) (from other disciplines)	4	6	24
Ability Enhancement Compulsory (AECC) English & ENVIS	2	2+4	6
Skill Enhancement Course (SEC)	2	2	4
TOTAL	26		142

Semesters	Core Courses (CC) (14)	Ability Enhancement Compulsory Courses (AECC) (2)	Skill Enhancement Courses (SEC) (2)	Elective Courses	
				Discipline-Specific Elective (DSE) (2)	Generic Elective (GE) (4)
I	CC-1	Environmental Sc./ (English Communication)			GE-1
	CC-2				
II	CC-3	English Communication/ (Environmental Sc.)			GE-2
	CC-4				
III	CC-5		SEC-1		
	CC-6				
	CC-7				GE-3
IV	CC-8		SEC-2		
	CC-9				
	CC-10				GE-4
V	CC-11				DSE-1
	CC-12				DSE-2
VI	CC-13				DSE-3
	CC-14				DSE-4

PROGRAMME-SPECIFIC OUTCOMES

I. Literary Insights:

Students will get a comprehensive idea of literature written in English as a whole. They will acquire a strong literary acumen to judge literary qualities of a given literary text in its connection to the past and present, or even disjuncture if any.

II. Tolerance and respect for different cultures:

Students will realize the coexistence of different cultural perspectives as a natural phenomenon, and would gradually develop not only tolerance but respect for views different from their own.

III. Academic Skills:

The students would end up acquiring considerable amount of skills in literary interpretation, analysis, appreciation. In practice, they would be able to use their proficiencies in writing and presentation. Thus, eventually the course is sure to help them in their professional careers in journalism and media, publishing, research and teaching.

LEARNING OUTCOMES

Literary Genre-Centric Outcomes

- a. Poetry (plus Literary Terms related to it):
Students would critically understand and analyze poetry across a wide range of literary ages and contexts.
- b. Novels, Short stories and Essays (plus Literary Terms related to them):
Students would be enabled to understand distinctive features of novels, shorter fiction and essays and relate the texts and contexts to real life.
- c. Drama (plus Literary Terms related to it):
Student would critically understand and read plays, learn about the development of the critical idea of identifying genres of plays and literary terms and reference to specific context and relevance to everyday life.

Literature Body-Centric Outcomes

- d. Indian Writing in English:
It will help them develop a holistic idea of the distinctive features of Indian Writing in English and their history through the texts and contexts of prose and poetry by Indian authors. There will also be the development of self-expression through various skills of creative writing.
- e. American Literature:
A holistic idea of the multi-culturalism as evidenced in American Literature and its history through the texts and contexts of prose and poetry by the white and black American writers.

Proficiency and ability-Centric Outcomes

- f. Critical Thinking:
The course will empower the students to exercise their ability to think clearly and cogently.
- g. Writing:
Students would be made capable of developing an argument in writing, state facts clearly and cogently and recognize and use the formats of different forms of writing like letters and essays.
- h. Self-directed and Lifelong Learning:
The course will inspire students to constantly upgrade their knowledge and skills.
- i. Cultural Integration:
Students would be enabled to be aware of the importance of the coexistence of different cultural perspectives and be tolerant to views different from their own.
- j. Social Interaction:
The students will be able to respond appropriately in discussion, state their views clearly and accept differences in opinion amicably.

NAMES & CODES of the English COURSES offered by the Department of English

Sems.	COURSES		Credits	
	Codes	Course Titles	L-T-P	Total
1. Core Courses(CC)				
Sem.-I	ENGHCC1	INDIAN CLASSICAL LITERATURE	5-1-0	6
	ENGHCC2	EUROPEAN CLASSICAL LITERATURE	5-1-0	6
Sem.-II	ENGHCC3	BRITISH POETRY AND DRAMA: 14 TH TO 17 TH CENTURY	5-1-0	6
	ENGHCC4	BRITISH POETRY AND DRAMA: 17 TH AND 18 TH CENTURIES	5-1-0	6
Sem.-III	ENGHCC5	BRITISH LITERATURE: 18 TH CENTURY PROSE	5-1-0	6
	ENGHCC6	BRITISH ROMANTIC LITERATURE	5-1-0	6
	ENGHCC7	BRITISH LITERATURE: LATE 19 TH CENTURY	5-1-0	6
Sem. -IV	ENGHCC8	BRITISH LITERATURE: EARLY 20 TH CENTURY	5-1-0	6
	ENGHCC9	WOMEN'S WRITING	5-1-0	6
	ENGHCC10	INDIAN WRITING IN ENGLISH	5-1-0	6
Sem.-V	ENGHCC11	MODERN EUROPEAN DRAMA	5-1-0	6
	ENGHCC12	POST-COLONIAL LITERATURE	5-1-0	6
Sem.-VI	ENGHCC13	POPULAR LITERATURE	5-1-0	6
	ENGHCC14	AMERICAN LITERATURE	5-1-0	6
2. Ability Enhancement Compulsory Course (AECC)				
Sem.-I & Sem.-II	AECCEVS1	ENVIRONMENTAL STUDIES	2-1-1	4
	AECCEL1	ENGLISH COMMUNICATION	1-1-0	2
3. Skill Enhancement Course (SEC)				
Sem.-III	ENGSEC1	ENGLISH LANGUAGE TEACHING (ELT)	1-1-0	2
Sem. -IV	ENGSEC2	TRANSLATION STUDIES	1-1-0	2
4. Discipline-Specific Elective (DSE)				
Sem.-V	ENGDSE1	MODERN INDIAN WRITING IN ENGLISH TRANSLATION	5-1-0	6
	ENGDSE2	BRITISH LITERATURE: POST-WORLD WAR II	5-1-0	6
Sem.-VI	ENGDSE3	LITERARY CRITICISM	5-1-0	6
	ENGDSE4	LITERATURE AND CINEMA	5-1-0	6
5. Generic Elective (GE) (Offered to the Students from other departments)				
Sem.-I	ENGEGE1	ACADEMIC WRITING AND COMPOSITION	5-1-0	6
Sem.-II	ENGEGE2	LANGUAGE AND LINGUISTICS	5-1-0	6
Sem.-III	ENGEGE3	MEDIA AND COMMUNICATION SKILLS	5-1-0	6
Sem.-IV	ENGEGE4	CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT	5-1-0	6

COURSES (SEMESTER-WISE) OFFERED BY THE DEPARTMENT OF ENGLISH: BA HONOURS

	Core Course (CC)(14)	Ability Enhancement Compulsory Course (AECC)(2)	Skill Enhancement Course (SEC)(2)	Elective: Discipline Specific (DSE) (4)	Elective: Generic (GE)(4)
Sem-I	ENGHCC1: Indian Classical Literature	(AECCEL1) AECCEL1: English Communication			(GE1) ENGE1: Academic Writing and Composition
	ENGHCC2: European Classical Literature				
Sem-II	ENGHCC3: British Poetry and Drama: 14 th to 17 th Century	(AECCEL1) AECCEL1: English Communication			(GE2) ENGE2: Language and Linguistics
	ENGHCC4: British Poetry and Drama: 17 th and 18 th Centuries				
Sem-III	ENGHCC5: British Literature: 18 th Century Prose		(SEC1) ENGSEC1: English Language Teaching (ELT)		(GE3) ENGE3: Media and Communication Skills
	ENGHCC6: British Romantic Literature				
	ENGHCC7: British Literature: Late 19 th Century				
Sem-IV	ENGHCC8: British Literature: Early 20 th Century		(SEC2) ENGSEC2: Translation Studies		(GE4) ENGE4: Contemporary India: Women and Empowerment
	ENGHCC9: Women's Writing				
	ENGHCC10: Indian Writing in English				
Sem-V	ENGHCC11: Modern European Drama			(DSE1) ENGDSE1: Modern Indian Writing in English Translation	
	ENGHCC12: Postcolonial Literature			(DSE2) ENGDSE2: British Literature: Post-World War II	
Sem-VI	ENGHCC13: Popular Literature			(DSE3) ENGDSE3: Literary Criticism	
	ENGHCC14: American Literature			(DSE4) ENGDSE4: Literature and Cinema	

TABLE-II

Programme outcomes	DISCIPLINE-SPECIFIC ELECTIVE (DSE) (Any Four)							
	Modern Indian Writing in English Translation	Literature of the Indian Diaspora	British Literature: Post-World War II	World Literatures	Literary Criticism	Literary Theory	Literature and Cinema	Research Methodology
The primary programme outcomes include application of subject knowledge to knowledge of life, knowledge of one's location in the world, human values, awareness of difference in terms of nationality, language, location, geography, literary sensibility, environment, etc. The idea is that the learner will be able to connect the subject to the world.								
Relating literary movements to social situations	√	√	√	√				
Systematic knowledge of the field	√	√	√	√	√	√	√	√
Literary genres and Stylistic variations	√	√	√	√	√	√	√	√
Evaluation of literary texts	√	√	√	√			√	
Critical aptitude and reflexive thinking	√	√	√	√	√	√	√	√
Respect for human and other species	√	√	√	√	√	√	√	√
Awareness of location	√	√	√	√			√	

TABLE-III

Programme outcomes	GENERIC ELECTIVES (4)			
	Academic Writing and Composition	Language and Linguistics	Media and Communication Skills	Contemporary India: Women and Empowerment
The primary programme outcomes include application of subject knowledge as a bridge to life in the world, where the focus is on demonstrating one's competence in professional skills. These programme outcomes are directly linked to enhancement of career options/awareness.				
Skills in communication	√	√	√	√
Employability options	√	√	√	√
Basic knowledge of the field	√	√	√	√
critical aptitude and reflexive thinking	√		√	
Understanding of values and cultural difference			√	
meaningful choices regarding career after completion of graduate programme	√	√	√	√
An awareness of the linguistic-cultural Richness of India		√		√
Social outreach and sharing	√	√	√	√
digital skills and presentation of ideas	√	√	√	√

TABLE-IV

Programme outcomes	ABILITY ENHANCEMENT COURSES [ANY FOUR: 2 CORE* + 2 ELECTIVE]					
	Environmental Study*	English/MIL Communication*	English Language Teaching	Soft Skills	Translation Studies	Technical Writing
The primary programme outcomes of these courses include application of subject knowledge to ability enhancement and indirectly to career options/awareness.						
Communication skills		√	√	√	√	√
Knowledge of location	√	√	√	√	√	√
Literary genres and stylistic variations			√			
Creative use of subject Knowledge in a professional field	√	√	√	√	√	√
Critical aptitude and reflexive thinking	√				√	√
Understanding of values	√				√	√
Professional Skill and employability options	√	√	√	√	√	√
Career Options on completion of graduate programme	√	√	√	√	√	√
Personal growth and social awareness	√	√	√	√	√	√
Digital skills and social outreach	√	√	√		√	√

Core Course 01 (ENGHCC1)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Learn the socio-political and cultural context of the age that produced Indian classical literature from its very beginning till 1100 A.D.
- Grasp the pluralistic and inclusive nature of the Indian classical literature and its attributes.
- Learn the evolution of literary culture(s) in India in its/their contexts, various issues of genres, themes and critical cultures.
- Elaborate and analyse various texts with comparative perspectives.

Structure & Contents**Group-A Dramatic Tradition**

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Sudraka *Mricchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).

Group-B Narrative Tradition: Prose and Verse

1. Vyasa: 'The Dicing' and 'The Sequel to Dicing, 'The Temptation of Karna', in *The Mahabharata*:tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
* (Books for detailed/non-detailed study would be decided by the department)
2. *Jataka Tales: Buddha's Tales for Young and Old*. Vol. 1 to V (Selections). Interpreted by Kurunegoda Piyatissa Maha Thera, Story-tellers: Todd Anderson & S.H. Levitt, Buddhist Literature Society, New York, 1995–2012.
(Selections: from Volume 1 Tales 8, 37, 49; from Volume 2 Tales 67, 89, 97;
from Volume 3 Tales 118, 128, 147; from Volume 4 Tales 177, 198, 199;
from Volume 5 Tales 201, 231, 245)*

[* Selections are subject to change, if recommended by the BoS (English UG)]

Suggested Topics and Background Prose Readings for Class Presentations Topics

- i. Impact of Religion on literature
- ii. The Indian Epic Tradition: Themes and Recensions
- ii. Classical Indian Drama: Theory and Practice
- iii. *Alankara* and *Rasa*
- iv. *Dharma* and the Heroic

Recommended Readings

1. *The Abhijnanasakuntalam of Kalidasa* by M. R. Kale.
2. *The Mrichchhakatika of Sudraka: With Introduction, Critical Essays and a Photo Essay* by M. R. Kale
3. Book Series by J A B Van Buitenen (Author) Ebook available.
4. *Mahabharata Now: Narration, Aesthetics, Ethics* by Sibaji Bandyopadhyay
5. *Malavikagnimitram of Kalidasa* by C. R. Devadhar(Ref. book)
6. *An Introduction to Indian Philosophy* by Roy W. Perrett
7. *Studies in Indian Literature and Philosophy: Collected Articles* by J.A.B.vanBuitenen
8. *Bharata, Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
9. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
10. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
11. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
12. Anand Singh: *Planet, Plants and Animals: Ecological Paradigms in Buddhism*. Primus.

Core Course 02 (ENGHCC2)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Find out classical European, i.e., Greek and Latin literary cultures historically and their socio-political-cultural contexts.
- Grasp the classical literary traditions of Europe from its earliest beginning till the 5th century AD.
- Learn the concept of classic and classical in the European literary thinking and its reception over a period of time.
- Explore and analyse the literary texts across a wide range of classical authors, genres and periods with comparative perspectives.
- Engage in further studies in classical literature.
- Learn about human and literary values of classical period.

Structure & Contents

Group-A Literature of Ancient Greece

1. Introduction to the major Greek authors
2. Homer: *The Odyssey* (Books I & II), tr. E.V. Rieu, rev. D.C.H, Rieu (Penguin Classics, 2003).
3. Sophocles: *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).

Group-B Literature of Ancient Rome

1. Introduction to the major Roman authors
2. Plautus: *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
3. Horace: Satires, I:1, I:4 in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).
4. Ovid: *Metamorphoses*, 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975). [non-detail]

Suggested Topics and Background Prose Readings for Class Presentations Topics

Major Authors:

I. Greek

Homer, Aesop, Pindar, Aeschylus, Sophocles, Euripides, Aristophanes,
Menander.

II. Roman

Plautus, Terence, Virgil, Horace, Juvenal, Ovid, Seneca the Younger.

The Epic,
Comedy and Tragedy in Classical Drama,
Satire,
Catharsis and Mimesis,
The Athenian City State,
Literary Cultures in Augustan Rome

Recommended Readings

1. *The Oxford Companion to Classical Literature* by M.C. Howatson
2. *The Oxford History of Greece and the Hellenistic World* by Jasper Griffin, John Boardman
3. *The Oxford Illustrated History of the Roman World* by Jasper Griffin, John Boardman
4. *The Pelican History of Greek Literature* by Peter Levi
5. *Classical World: An Epic History From Homer To Hadrian* by Robin Lane Fox
6. *Classical Literature (Pelican Introduction)* by Richard Jenkins
7. *Greek Tragedy* by H.D.F. Kitto (Ref. book)
8. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
9. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
10. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.
11. *Roman Classics* by Mary Ellen Snodgrass
12. *The Pot of Gold and Other Plays* by E.F. Watling (Tr.), Penguin Classics.

Core Course 03 (ENGHCC3)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Grasp the tradition of English literature from 14th to 17th century.
- Develop a clear concept of Renaissance Humanism.
- Make a clear understanding of the major genres and forms of English literature.
- Engage to develop the fundamental skills for close reading and critical thinking to analyse the text.
- Understand the poems and plays in the larger socio-political context of the time and analyse these texts in present context.

Structure & Contents

Group-A British Poetry

- **Poetry: Language and Versification**

Poetry vs Verse,
Rhyme vs Rhythm,
Blank verse vs Free verse;
Prosodic features and Scansion

- **Textual Study of Poetry:**

MEDIAEVAL POETRY

1. Geoffrey Chaucer: *'The Nun's Priest's Tale'*

RENAISSANCE POETRY: ELIZABETHAN SONNETS

2. William Shakespeare: Sonnets 18, 116, 130.
3. Philip Sidney: Selections from *Astrophel and Stella*:
Sonnet 1: *'Loving in truth'*
4. Edmund Spenser: Selections from *Amoretti*:
Sonnet 57: *'Sweet warrior...'*
Sonnet 75: *'One day I wrote her name...'*

RENAISSANCE POETRY: THE METAPHYSICALS

5. John Donne: *'The Sun Rising'*, *'Song: Go and Catch a Falling Star'*.
'Batter My Heart'.
6. Andrew Marvell: *'To His Coy Mistress'*

7. George Herbert: 'The Pulley', 'Virtue'

Group-B British Drama

DETAILED STUDY

1. William Shakespeare: *Macbeth*
2. William Shakespeare: *Twelfth Night*

NON-DETAILED STUDY

(any One)

3. Christopher Marlowe: *Edward II*
4. Thomas Dekker: *The Shoemakers' Holiday*

Suggested Topics and Background Prose Readings for Class Presentations Topics

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

Recommended Readings

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt.1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.
5. *Elements of English Rhetoric and Prosody*. Bose and Sterling. Chuckervetty, Chatterjee & Co. Kolkata.
6. Bradley, A. C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, & Macbeth*. New York: Palgrave Macmillan, 2007.
7. Harbage, Alfred. *William Shakespeare: A Reader's Guide*. New York: Octagon Books, 1971.
8. Muir, Kenneth. *Shakespeare's Tragic Sequence*. Oxford, UK: Routledge, reprint edition 2005.
9. Hawkes, Terence, ed. *Twentieth-Century Interpretations of Macbeth: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, 1977.
10. Smith, Albert J. *The Metaphysics of Love: Studies in Renaissance Love Poetry from Dante to Milton*. Cambridge UP, 1985.
11. Helen Gardner, et al. *The Metaphysical Poets*. Penguin Classics, 1967

Core Course 04 (ENGHCC4)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Grasp the major characteristics of the Comedy of Manners and Mock-Heroic poetry.
- Demonstrate the understanding of the socio-political and cultural thoughts of the 17th and 18th centuries.
- Examine critically the main themes in the texts of the period, including Love, revenge, Pride, , sexuality, human follies etc.
- Appreciate the text for its plot-construction, socio-cultural contextual representation.
- Understand the literary devices, forms and techniques for interpretation of the texts.

Structure &Contents

Group-A British Poetry

- **Poetry: Content, Meaning and Purposes**
Definition of Poetry: Plato, Wordsworth, Coleridge, Arnold, Eliot, I.A. Richards
Image and Imagery
Symbol and Symbolism
'Art for Art's Sake'
Rhetoric and Figures of Speech
- **Textual Study of Poetry:**
RENAISSANCE POETRY: MILTON
 1. John Milton: *Invocation* (from *Paradise Lost: Book 1*)
Paradise Lost: Book 1(Selections)
 2. John Milton: *When I Consider how my light is spent***NEOCLASSICAL POETRY: SATIRES**
 3. John Dryden: *MacFlecknoe* (for non-detailed study).
 4. Alexander Pope: *The Rape of the Lock* (Cantos 1 & 3).

Group-B British Drama

DETAILED STUDY

1. John Webster: *The Duchess of Malfi*
2. R.B. Sheridan: *The Rivals*

NON-DETAILED STUDY

3. Aphra Ben: *The Rover*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Religious and Secular Thought in the 17th Century.

The Stage, the State and the Market

The Mock-epic and Satire

Women in the 17th Century

The Comedy of Manners

Restoration comedies and anti-sentimental comedies.

Recommended Readings

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn., ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.
5. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
6. *Elements of English Rhetoric and Prosody*. Bose and Sterling. Chatterjee & Co. Kolkata.
7. *English Critical Texts* by D.J. Enright and Ernst De Chickera. 1997.
8. *Milton’s Selected Poetry and Prose*. Edited by Jason P Rosenblatt. Norton Critical Editions.
9. The Cambridge History of Literary Criticism. Vol. 6 & 7
10. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*. By Ian Jack: Oxford.

Core Course 05 (ENGHCC5)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

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

- Understand the basic ideas associated with the 18th century literature such as enlightenment, neoclassicism, rise of democracy and periodical press.
- Develop adequate theoretical knowledge about the relevant contemporary literary theories and key concepts of the literature of the time.
- Read and understand various fictional and non-fictional prose pieces, their stylistic variations and analyse the texts critically.
- Look at and evaluate literary texts as a field of study and as part of the wider network of local and global culture.

Structure & Contents**Group-A Non-Fictional Prose**

1. Dr. Johnson: *The Good Sort of Woman*
2. Joseph Addison: *Sir Roger at Home*
Sir Roger and Will Wimble
3. Richard Steele: *The Spectator Club*

Group-B Fictional Prose

1. Jonathan Swift: *Gulliver's Travels* (Book I)
OR
Daniel Defoe: *Moll Flanders*
2. Samuel Richardson: *Pamela* (non-detailed)

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Enlightenment and Neoclassicism
The Country and the City
Rise of democracy and periodical press
The Novel and the Periodical Press

Recommended Readings

1. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
2. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp.194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.
3. *Critical Essays from the Spectator by Joseph Addison: With Four Essays by Richard Steele*. Edited by Donald. F. Bond. OUP Oxford, 1970.
4. Samuel Richardson. *Pamela or, Virtue Rewarded*. pp. 43-47, pp. 168-181, pp. 236-247, pp. 294-313, pp. 370-73, pp. 400-35, pp. 476-516. (Penguin: London, 1980).
5. De Maria, Robert, and Swift, Jonathan. *Gulliver's Travels*. Penguin Publishing Group, 2003.
6. *Jonathan Swift's Gulliver's Travels: A Routledge Study Guide*. N.p., Taylor & Francis, 2013.
7. Willey, Basil. *The Eighteenth Century Background: Studies on the Idea of Nature in the Thought of the Period*. Columbia University Press, 1977.
8. Stuart J. Reid (ed.). *The Essays of Samuel Johnson*. Forgotten Books.
9. C.H. Lockitt (ed.). *The Art of the Essayist*. Longman.

Core Course 06 (ENGHCC6)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

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

- Know and comprehend the basic features of British Romanticism, with special reference to the role of imagination, representation of Nature in literature, the idea of revolution, the gothic elements and the romantic lyrics.
- Get acquainted with influential literary criticisms of the Romantic period.
- Cultivate a better understanding of values – both literary values and values of life at all stages.
- Develop creative and analytical faculties, with overall development of writing, including imaginative writing.

Structure & Contents**Group-A Poetry**

1. William Blake: *'The Lamb'*, *'The Tyger'*, *'London'*
2. Thomas Gray: *'Elegy Written in a Country Churchyard'*
3. Robert Burns: *'A Red, Red Rose'*
4. Wordsworth: *'Tintern Abbey'*, *'To The Skylark'*
5. S.T. Coleridge: *'Dejection—an Ode'*, *'Kubla Khan'*
6. P.B. Shelley: *'Ode to the West Wind'*, *'To a Skylark'*, *'Ozymandias'*
7. John Keats: *'Ode to a Nightingale'*, *'Ode on a Grecian Urn'*, *'Bright Star'*

Group-B Prose**Fiction**

1. Mary Shelley: *Frankenstein*
2. Jane Austen: *Pride and Prejudice*

Non-fiction

1. Charles Lamb: *Dream Children: a Reverie*
2. William Hazlitt: *On The Feeling of Immortality in Youth*

Suggested Topics and Background Prose Readings for Class Presentations Topics

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

Recommended Readings

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Bhabatosh Chatterjee. *John Keats: His Mind And Work*. Sarat Book House.
5. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.
6. Andrew Morton: *Keats*. Faber & Faber.
7. Percy Bysshe Shelley. *The Selected Poetry & Prose of Shelley. Introduction and Notes* by Bruce Woodcock. (Wordsworth Poetry Library: Kent, 2002).
8. *Fearful Symmetry: A Study of William Blake* by Northrop Frye. Princeton Paperbacks.
9. *A Blake Dictionary: The Ideas and Symbols of William Blake*. S. Foster Damon and Morris Eaves. The University of Chicago Press.
10. Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. Cornell University Press.

Core Course 07 (ENGHCC7)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

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

- Recognise the complexity in the literature produced in a contradictory, divided and rapidly changing society.
- Learn some concepts related to the late 19th century literature, like utilitarianism, evangelicalism, psychoanalysis, alternative sexuality, faith and doubt etc.
- Know the literary forms which are relevant in context of the literature of the time.
- Demonstrate a critical aptitude and reflexive thinking to systematically analyse the existing scholarship and expand critical questions and the knowledge base in the field of late nineteenth-century British literature.
- Recognise the advent of the *avant-garde* forms of literary expression.

Structure & Contents

Group-A Poetry

- 1 Alfred Tennyson: *'Ulysses'*, *'The Lotos-Eaters'*
2. Robert Browning: *'My Last Duchess'*, *'The Last Ride Together'*
3. D.G. Rossetti: *'The Blessed Damozel'*
4. Christina Rossetti: *'An Apple Gathering'*
5. Matthew Arnold: *'Dover Beach'*
6. G.M. Hopkins: *'Pied Beauty'*, *'God's Grandeur'*.

Group-B Prose**Non-fiction**

1. Matthew Arnold: *On the Modern Element in Literature*

Fiction

1. Charles Dickens: *Oliver Twist* OR *Hard Times*
2. Thomas Hardy: *The Return of the Native*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Utilitarianism

The 19th Century Novel

Marriage and Sexuality

The Writer and Society

Faith and Doubt

The Dramatic Monologue

Recommended Readings

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.
4. *Robert Browning: A Collection of Critical Essays*, edited By Philip Drew. Routledge. 1917.
5. Charles Dickens. *Oliver Twist*. (Penguin: London, 2003).
6. James Gordin (ed): *Norton Critical Edition of The Return of the Native*, Thomas Hardy. W. W. Norton & Company

Core Course 08 (ENGHCC8)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

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

- Understand the *avant-garde* forms of literary expression and their departures from earlier forms of representation.
- Develop an understanding of the various forms of critique of modernity that evolved in England (and Europe) in the early twentieth century.
- Gain awareness of new disciplines/areas of inquiry that decisively influenced British art and literature of the time.
- Understand the significance of various literary and cultural movements during the time, with their social implications.
- Develop an awareness of modernism, post-modernism and non-European cultures as well.

Structure & Contents**Group-A Poetry**

1. W.B. Yeats: *'The Second Coming, 'No Second Troy'*
2. T.S. Eliot: *'The Love Song of J. Alfred Prufrock'*
3. Wilfred Owen: *'Strange Meeting'*
4. Auden: *'The Unknown Citizen'*

Group-B Prose**Fiction**

1. Joseph Conrad: *'Lord Jim'*
2. Joyce: *'Araby'*
3. Catherine Mansfield: *'The Fly'*

Non-fiction

1. Shaw: *'Freedom'*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Modernism, Post-modernism and non-European Cultures

The Women's Movement in the Early 20th Century and The Blue Stockings

Psychoanalysis and the Stream of Consciousness

The Uses of Myth,

The Avant Garde

Recommended Readings

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006), pp.2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.
4. Gupta, Jayati (Ed.).*Narrative And Narration: A Study Of The Modern Short Story*. Anthem Press, 2008.
5. *Modern Prose: Stories, Essays and Sketches*. Edited by Michael Thorpe, Oxford University Press. 1968.
6. *Wilfred Owen: Selected Poetry and Prose*. Edited By Jennifer Breen. Routledge Revivals. 2015.
7. W. B. Yeats. *A terrible beauty is born*. Penguin Classics.
8. Rainey, Lawrence. *Modernism: An Anthology*. Wiley, 2005.
9. Gareth Griffith. *Socialism and Superior Brains: The Political Thought of George Bernard Shaw*. Routledge.

Core Course 09 (ENGHCC9)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

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

- Understand the necessity of an area of study about a group of humans marginalized by history, while occupying a unique sociopolitical space within their culture, and explore through their writing their lives and experiences in society.
- Develop adequate theoretical knowledge about terms, theories and key concepts associated with the study of women's writing such as gender, feminism, gynocriticism, queer studies, sexual politics etc.
- Recognise how feminism has influenced the way texts are read, taught, and evaluated.
- Identify the transgression of traditional boundaries that tend to compartmentalise literature, philosophy, and the social sciences in order to understand how gender has been constructed by society and represented through language.
- Define, establish and defend equal civil, political, economic and social rights for women.
- Identify the transgression of traditional boundaries between literature, philosophy, and the social sciences in order to understand how gender has been constructed by society and represented through language.
- Define, establish, and defend equal civil, political, economic, and social rights for women.

Structure & Contents

Group-A Feminism and Poetic exercises

Relevant terms: Gender, Feminism, Gynocriticism, Queer studies.

Feminism and its Exponents: Mary Wollstonecraft, Simone de Beauvoir, Gayatri Chakraborty Spivak.

1. Sylvia Plath: *'Daddy'*, *'Lady Lazarus'*
2. Maya Angelou: *'Phenomenal Woman'*
3. Eunice de Souza: *'Advice to Women'*

Group-B Feminism and its exercises in prose

1. Charlotte Perkins Gilman: *'The Yellow Wallpaper'*
2. Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.
3. Ramabai Ranade: *'A Testimony of our Inexhaustible Treasures'*, in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000), pp. 295–324.
4. Rassundari Devi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita eds. *Women's Writing in India*, vol.1, (New Delhi, OUP, 1989), pp. 191-2.

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Confessional Mode in Women's Writing
Sexual Politics
Race, Caste and Gender
Social Reform and Women's Rights

Recommended Readings

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.
5. Wagner-Martin, Linda. *Sylvia Plath*. Taylor & Francis, 2013.
6. *Women's Studies in India: A Reader*. Edited by Mary. E. John. Penguin Books India. 2008.
7. Charlotte Perkins Gilman. *The Yellow Wall-Paper*. The New England Magazine. 1892.
8. Mary Jane Lupton :*Maya Angelou: A Critical Companion*. Greenwood Publishing Group.
9. Mildred R. Mickle (ed.). *Critical Insights: Maya Angelou*. Salem Press.

Core Course10(ENGHCC10)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

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

- Develop an awareness of the cultural richness of India as expressed in Indian writing in English and in translation.
- Comprehend how India as a land of multiple languages has produced a new literary genre with highly indigenous themes and backgrounds, using the English language to address a wider readership.
- Look at and evaluate Indian literary texts in English as a field of study and as part of the wider network of local and global culture.
- Locate and analyse the traditional and modern values explored in Indian writing in English.

Structure & Contents**Group-A Poetry**

1. H.L.V. Derozio: *'The Orphan Girl'*
2. Kamala Das: *'An Introduction'*
3. Nissim Ezekiel: *'The Night of the Scorpion'*
4. Toru Dutt: *'Our Casuarina Tree'*
5. J. Mahapatra: *'Hunger'*

Group-B Fictional Prose**Novel**

1. Anita Desai: *In Custody*
OR
Tagore: *Home and the World*

Short Story

1. R.K. Narayan: *'The Father's Help'*
2. Sashi Deshpande: *'The Intrusion'*
3. Sunita Jain: *'Heavy is Gold'*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Indian English
Indian English Literature and its Readership
Themes and Contexts of the Indian English Novel
The Aesthetics of Indian English Poetry
Modernism in Indian English Literature

Recommended Readings

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.
5. Sreemati Mukherjee. *Many Contexts of Indian Writing in English*. Avenel Press, 2010.
6. *The Home and the World* by Rabindranath Tagore. Edited by William Radice. Penguin Classics. 2005.
7. Kundu, Rama. *Rabindranath Tagore’s the Home and the World: Critical Perspectives*. Asia Book Club, 2001.
8. *Contemporary Indian Short Stories*. By Shiv K. Kumar. Sahitya Akademi Publications, 2006.
9. Rashmi Gaur. *Women’s Writing*. Sarup& Sons
10. Eugene Benson, L. W. Conolly. *Encyclopedia of Post-Colonial Literatures in English*. Routledge.

Core Course 11 (ENGHCC11)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Understand the role of theatre and drama in the introduction and shaping of modernity.
- Understand and engage with concepts like realism, naturalism, symbolism, Expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc.
- Understand how meaning is created in theatre and be able to write about innovations.
- Introduced into theatrical practice in the late nineteenth and the twentieth century.

Structure & Contents

Group-A British

1. Synge: *Riders to the Sea*
2. Osborne: *Look Back in Anger*

Group-B Non-British

1. Henrik Ibsen: *'Ghosts'*
2. Bertolt Brecht: *'Life of Galileo'*

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

Politics, Social Change and the Stage
Text and Performance
European Drama: Realism and Beyond
Tragedy and Heroism in Modern European Drama
Existentialism
The Theatre of the Absurd

Recommended Readings

1. Constant in Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.

3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.
4. Christopher Innes, Frederick J. Marker. *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett : Essays from Modern Drama*. United Kingdom, University of Toronto Press, 1998.
5. *Life of Galileo* by Berthold Brecht. Translated by John Willett. Bloomsbury. 2017.
6. Osborne, John. *Look Back in Anger: Faber Modern Classics*. United Kingdom, Faber & Faber, 2015.
7. *Studying Riders To The Sea: Text With Critical Essays* by Mukherji, Partho. The Book World.
8. John Osborne: *Look Back in Anger*. Oxford University Press.
9. John Osborne: *Look Back in Anger*. Pearson, Longman Study edition.
10. G. J. V. Prasad. *The Lost Temper: Critical Essays on Look Back in Anger*. Macmillan India Limited.
11. Sheila Stowell "Honey, I Blew up the Ego", Patricia D. Denison, John Osborne: A Casebook.
12. Lydia Prexl. *The Tragedy of Jimmy Porter: Overview of the critical opinions about "Look Back in Anger" and development of a thesis*. GRIN Verlag.

Core Course 12 (ENGHCC12)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Understand the social-historical-political-economic contexts of colonialism and post-colonialism in India and other countries affected by colonial rule
- Understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation
- See through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it
- Appreciate and analyze the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations
- Critically engage with issues of racism and imperialism during and after colonial occupation
- Appreciate the changing role and status of English in postcolonial literatures
- Link colonialism to modernity

Structure & Contents**Group-A Philosophy and Poetry**

Post-colonialism and its exponents:

Homi Bhabha, G.C. Spivak, Edward Said

1. Pablo Neruda: *'Tonight I can Write'*
2. Derek Walcott: *'A Far Cry from Africa'*
3. David Malouf: *'Wild Lemons'*
4. Mamang Dai: *'Small Towns and the River'*, *'The Voice of the Mountain'*

Group-B Fictional Prose

1. Chinua Achebe: *'Things Fall Apart'*
2. Bessie Head: *'The Collector of Treasures'*
3. Ama Ata Aidoo: *'The Girl who can'*
4. Grace Ogot: *'The Green Leaves'*

Suggested Topics and Background Prose Readings for Class Presentations Topics

De-colonization, Globalization and Literature
Literature and Identity Politics
Writing for the New World Audience
Region, Race, and Gender
Postcolonial Literatures and Questions of Form

Recommended Readings

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi wa 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).
4. Someshwar Sati (ed.) *A Warble of Postcolonial Voices | Short Stories*. (Worldview Publications: Delhi, 2016).
5. Ashcroft, Bill, Gareth Griffiths, Helen Tiffin. *The Post-colonial Studies Reader*. Routledge, 2006.
6. Thieme, John. *Post-Colonial Studies: The Essential Glossary*. Bloomsbury Academic, 2003.
7. Nathaniel Tarn (Ed.). *Pablo Neruda: Selected Poems*. Penguin.
8. Anthony Kerrigan (Trans.). *Selected Poems of Pablo Neruda*. The Penguin Poets: Penguin.
9. Adam Feinstein. *Pablo Neruda: A Passion for Life*, Bloomsbury.
10. Bessie Head: 'The Collector of Treasures'. Heinemann African Writers Series.
11. Bessie Head. *The collector of treasures: and other Botswana village tales*. Oxford: Heinemann International Literature and Textbooks.

Core Course 13 (ENGHCC13)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE = 60; IA = 10; CA = 5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Trace the early history of print culture in England and the emergence of genre fiction and best sellers.
- Engage with debates on high and low culture, canonical and non-canonical literature.
- Articulate the characteristics of various genres of non-literary fiction.
- Investigate the role of popular fiction in the literary polysystem of various linguistic cultures.
- Demonstrate how popular literature belongs to its time.
- Use various methods of literary analysis to interpret popular literature.

Structure & Contents**Group-A Crime and Adventure**

1. Wiggin, Kate Douglas and Smith, Nora A. (Ed.): *Arabian Nights* (Selections)
2. Agatha Christie: *The Murder of Roger Ackroyd*

Group-B Children's Literature

1. Lewis Carroll: *Alice's Adventures in Wonderland*
2. Ruskin Bond: Selections from *Great Stories for Children*.

OR

J.K. Rowling: *Harry Potter and the Philosopher's Stone*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Coming of Age
The Canonical and the Popular
Caste, Gender and Identity
Ethics and Education in Children's Literature
Sense and Nonsense
The Graphic Novel

Recommended Readings

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIEL, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61
5. Wiggin, Kate Douglas, and Smith, Nora A. *The Arabian Nights: Their Best-Known Tales*. Atheneum Books for Young Readers, 2019.
6. Glover, David, Scott McCracken. *The Cambridge Companion to Popular Fiction*. Cambridge University Press, 2012.
7. Paul, Lissa, Philip Nel. *Keywords for Children's Literature*. New York University Press, 2011.
8. Hintz, Carrie. *Children's Literature*. Taylor & Francis, 2019.
9. Hunt, Peter. *Understanding Children's Literature*. N.p., Taylor & Francis, 2006.
10. Carroll, Lewis. *Alice's Adventures in Wonderland*. Ed. Anurima Chanda, Worldview, 2020.
11. Lewis Carroll: *Alice's Adventures in Wonderland*. Maple Classics.
12. Robert Douglas-Fairhurst: *The Story of Alice: Lewis Carroll and the Secret History of Wonderland*. Harvard University Press.
13. Harold Bloom (Ed.): *Alice's Adventures in Wonderland (Bloom's Modern Critical Interpretations)*. Chelsea House Publication.

Core Course 14 (ENGHCC14)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE = 60; IA = 10; CA = 5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- Understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- Appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European (Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European (African, American Indian, Hispanic-American and Asian) writing traditions
- Critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities.

Structure & Contents

Group-A Poetry

1. Robert Frost: 'The Road not Taken'
3. Walt Whitman: 'O Captain, My Captain' from *Leaves of Grass*
4. Sherman Alexie: 'Crow Testament'
6. Edgar Allan Poe: 'The Raven'

Group-B Drama and Prose

Drama

1. Tennessee Williams: *The Glass Menagerie*

Prose

2. William Faulkner: *Dry September*
3. O'Henry: *The Last Leaf*

Suggested Topics and Background Prose Readings for Class Presentations Topics

The American Dream

Social Realism and the American Novel

Folklore and the American Novel

Black Women's Writings

Questions of Form in American Poetry

Recommended Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.
6. Tennessee Williams. *The Glass Menagerie*. Penguin: London, 2009.
7. Lehman David, John Brehm. *The Oxford Book of American Poetry*. Oxford University Press, 2006.
8. Nelson, Cary, and Tuma, Keith. *Anthology of Modern American Poetry: Anthology of Twentieth-Century British & Irish Poetry*. N.p., Oxford University Press, Incorporated, 2001.
9. Bradbury, Malcolm, and Ruland, Richard. *From Puritanism to Postmodernism: A History of American Literature*. Taylor & Francis, 2016.
10. Matterson, Stephen. *American Literature: The Essential Glossary*. Bloomsbury Academic, 2003.
11. Strowbridge, Clarence (ed.). *American Short Story Masterpieces*. Dover Publications, Incorporated, 2013.
12. William Faulkner: *Collected Stories of William Faulkner*. Vintage International.

Question Pattern & Marks Distribution of Core Courses:

ESE (End-Semester Examination): **CORE COURSE**
credits

6

Full Marks: 60			
Group A	Marks 30		
	1	Answer 5 questions out of 8 carrying 02 marks each	$2 \times 5 = 10$
	2	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	3	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
Group B	Marks 30		
	4	Answer 5 questions out of 8 carrying 02 marks each	$2 \times 5 = 10$
	5	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	6	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
** In both the groups, questions carrying 05 or 10 marks need not necessarily to be a single question.			

INTERNAL ASSESSMENT(Written)Full Marks 30 (10 + 20)

INTERNAL ASSESSMENT					
Remarks		Modules to be covered			Tentative Schedule
↓		↓			
FIRST INTERNAL ASSESSMENT (IA-1)					
(Full Marks 10; Time 30 minutes)					
	Group A	To be decided by the Dept.	Answer 5 questions (maximum 3 from a group) out of 8 carrying 02 marks each	$2 \times 5 = 10$	Exam Schedule as per notification
	Group B	To be decided by the Dept.			
SECOND INTERNAL ASSESSMENT (IA-2)					
(Full Marks 20; Time 60 minutes)					
Two 5 mark questions from one group and one 10 mark question from the other need to be attempted.	Group A	To be decided by the Dept.	Answer 2 questions out of 4 carrying 05 marks each.	$5 \times 2 = 10$	Exam Schedule as per notification
	Group B	To be decided by the Dept.	Answer 1 question out of 3 carrying 10 marks.	$10 \times 1 = 20$	

* In the IA-2, questions carrying 05 or 10 marks need not necessarily to be a single question.

** Gross total score in these two tests (out of 30) would be put into the formula $(IA-1 \text{ marks} + IA-2 \text{ marks}) \times \frac{1}{3}$ to calculate the final score on a 10 mark scale. Rounding-off to be adopted, wherever necessary, to the advantage of the examinees.

Class Attendance (CA) and Marks distribution:

Full Marks 05

Attendance Band	Percentage	Award
A	91% — 100%	5
B	81% — 90%	4
C	75% — 80%	2
D*	60% — 74%	1

* It's subject to the approval of the Principal.

P.S. - For the Legends¹ used throughout the document, please follow the footnote.

¹L = Lecture; T = Tutorial; P = Practical.

ESE = End-Semester Examination; IA = Internal Assessment; CA = Class Attendance

Discipline-specific Elective Course 01 (ENGDSE1)**6 Credits [L-T-P = 5-1-0]****75 Marks [ESE=60; IA=10; CA=5]****6 Hours, 6 Classes per week****Course Level Learning Outcomes:**

Some of the course learning outcomes that students of this course are required to demonstrate are:

- To appreciate the diversity of modern Indian literatures and the similarities between them
- To understand and creatively engage with the notion of nation and nationalism
- To appreciate the impact of literary movements on various Indian literatures critically engage with significant social issues like caste and gender
- To understand the historical trajectories of Indian literatures

Structure & Contents**Group-A Translations from Bengali**

1. Rabindra Nath Tagore: “Light, Oh Where is the Light?” in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi: Penguin India, 2011).
2. Sarat Chandra: “Mahesh” from *Drought and Other Stories*
3. Jibanananda Das: “Banalata Sen”

Group-B Translations from other Indian languages

1. Premchand: ‘The Shroud’, in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).
2. G.M. Muktibodh: ‘The Void’, (tr. Vinay Dharwadker) and ‘So Very Far’, (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
3. Amrita Pritam: ‘I Say Unto Waris Shah’, (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).

Suggested Topics and Background Prose Readings for Class Presentations Topics

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

Recommended Readings

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
2. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient Blackswan, 2009) pp. 1–5.
5. Chanchal Chauhan. "Ideological Content of Muktibodh's Poetry." *Indian Literature* 2000 / 07-08, Vol. 44; Issue 4 (198).
6. *The Drought and Other Stories*. Sahitya Akademi, 2004.
7. *Indian Literature: An Introduction*. India, Pearson Education India, 2005.
8. K.A. Agrawal. *Indian Writing in English: A Critical Study*. Atlantic, 2003.
9. Sarat Chandra Chatterjee: *The Drought and Other Stories*. Translated by Sasadhar Sen. Sahitya Academy.

Discipline-specific Elective Course 02 (ENGDSE2)

6 Credits [L-T-P = 5-1-0]

75 Marks [ESE=60; IA=10; CA=5]

6 Hours, 6 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Understand the social-historical-political-economic contexts of Post-World War II British Literature.
- Understand the relationship between World war II and the end of colonialism.
- Identify the social-historical-political changes in England after World War II.
- See through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories.
- Grasp the changing role of English in the new world order.
- Critically analyze and link changes in social norms to new literary forms.
- Engage with the idea of the postmodern and the rise of the postmodernist aesthetics.
- Appreciate the importance of location in understanding the self and the other.

Structure & Contents

Group-A Poetry and Drama

Poetry

1. Phillip Larkin: *'At Grass'*
2. Ted Hughes: *'Hawk Roosting'*
3. Seamus Heaney: *'Digging'*,
4. Carol Ann Duffy: *'Stealing'*

Drama

5. Samuel Beckett: *Waiting For Godot*

Group-B Prose

1. William Golding: *Lord of the Flies*

OR

John Fowles: *The French Lieutenant's Woman*

2. H.E. Bates: *The Daffodil Sky*
3. E. M. Forster: *The Life to Come*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Postmodernism in British Literature
 Britishness after 1960s
 Intertextuality and Experimentation
 Literature and Counterculture

Recommended Readings

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1–16.
3. Carol Ann Duffy. *Selected Poems: First Edition*. (Penguin Poetry Library: London, 1994).
4. H. E. Bates. *The Best of H. E. Bates*. (Little, Brown and Company: Boston and Toronto, 1963).
5. Perkins, David. *A History of Modern Poetry: Modernism and After*. United Kingdom, Belknap Press of Harvard University Press, 1987.
6. Hamilton, Ian. *The Oxford Companion to Modern Poetry in English*. United Kingdom, OUP Oxford, 2013.
7. Golding, William. *Lord of the Flies: New Educational Edition*. United Kingdom, Faber & Faber, 2012.
8. Beckett, Samuel. *Waiting for Godot: A Tragicomedy in Two Acts*. United Kingdom, Faber & Faber, 2012.
9. Esslin, Martin. *The Theatre of the Absurd*. United Kingdom, Vintage Books, 2004.
10. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997).
11. William Golding: *Lord of the Flies*. Faber and Faber.
12. James Rupert Baker, Arthur P Ziegler, eds. *William Golding's Lord of the Flies*. Penguin.
13. Raychel HaugrudReiff (2010), *William Golding: Lord of the Flies*, Marshall Cavendish

Discipline-specific Elective Course 03 (ENGDSE3)**6 Credits [L-T-P = 5-1-0]****75 Marks [ESE = 60; IA = 10; CA = 5]****6 Hours, 6 Classes per week****Course Level Learning Outcomes:**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- Learners will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- Learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory
- Learners will have knowledge about major, critical movements and critics in various critical traditions – Indian (schools of *Rasa*, *Alamkar*, *Riti*, *Dhwani*, *Vakroti*, *Auchitya*) and Western (Greek, Roman, English, German, Russian and French)
- Learners will be able to identify theoretical and critical concepts with
- Critics/texts/movements with which they are associated and understand them in their contexts
- Learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- Learners will be able to evaluate and analyse strengths and limitations of critical/theoretical frameworks and arguments
- Learners will be able to strengthen and deepen their interpretative skills

Structure & Contents**Group-A Major critical concepts: a Brief Round-up**

- i. Negative capability;
- ii. Willing suspension of disbelief;
- iii. Touchstone method of criticism;
- iv. Poetry is the criticism of life;
- v. Dissociation of sensibility;
- vi. Objective correlative;
- vii. Inter-textuality;
- viii. Text, closed text and open text.

Group-B Critics and their Critical Works

1. Wordsworth: Preface to the *Lyrical Ballads* (Selections)
2. Coleridge: 'Biographia Literaria' (Chapter IV)
3. T.S. Eliot: "Tradition and the Individual Talent"
4. A.C. Bradley: *The Shakespearean Tragedy*(Selections)

Suggested Topics and Background Prose Readings for Class Presentations Topics

Summarising and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and Setting

Citing from Critics' Interpretations

Suggested Readings

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996.
5. T. S. Eliot. *Selected Essays by T. S. Eliot*. Faber and Faber Limited: London, 1932.
6. Blamires, Harry. *A History of Literary Criticism*. Bloomsbury Publishing, 1991.
7. Wimsatt, William K., and Brooks, Cleanth. *Literary Criticism: A Short History: Modern Criticism*. Taylor & Francis, 2021.
8. Habib, Rafey. *A History of Literary Criticism: From Plato to the Present*. Wiley, 2008.

Discipline-specific Elective Course 04 (ENGDSE4)**6 Credits [L-T-P = 5-1-0]****75 Marks [ESE = 60; IA = 10; CA = 5]****6 Hours, 6 Classes per week****Course Level Learning Outcomes:**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts
- Identify and illustrate the distinction between literary and cinematic arts of story telling
- Identify and describe the difference between cinematic and literary images
- Examine different theories of adaptation and link them to contexts of expression and reception
- Organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature
- Present a coherent view of the relationship between written and cinematic texts
- Communicate the role of location in adaptation

Structure & Contents**Group-A English**

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
 2. *Romeo and Juliet* by William Shakespeare, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
- OR**
- Lord of the Flies* by William Golding, and its adaptation, directed by Harry Hook (1990).

Group-B Indian

1. Satyajit Roy: '*Our Films, their Films*' (Disha, 1976), (Selections).
2. *The Guide* (1958) by R.K. Narayan, and its adaptation, *Guide* (1965; dir. Vijay Anand). **OR** *Macbeth* by William Shakespeare and its adaptation '*Maqbool*' (2003, dir. by Vishal Bhardwaj)

Suggested Topics and Background Prose Readings for Class Presentations Topics

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

Recommended Readings

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).
5. Corrigan, Timothy. *Film and Literature: An Introduction and Reader*. Routledge, 2012.
6. Raengo, Alessandra, Robert Stam. *A Companion to Literature and Film*. Wiley, 2008.
7. Cartmell, Deborah. *A Companion to Literature, Film, and Adaptation*, Wiley, 2014.
8. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
9. Linda Hutcheon, *A Theory of Adaptation*. New York: Routledge, 2006.
10. J.G. Boyum, *Double Exposure*. Calcutta: Seagull, 1989.
11. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon University Press, 1996.
12. M. Madhava Prasad. "This Thing Called Bollywood." Seminar 525 (May 2003).
13. Phyllis Zatlin. "On and Off the Screen: The Many Faces of Adaptation." *Theatrical Translation and Film Adaptation: A Practitioner's View*. (Multilingual Matters: Clevedon, Buffalo, and Toronto, 2005). pp. 150-68.
14. Amy Villarejo: *Film Studies: the Basics*. Routledge.

Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangoror* 'Behind the Bodice' (dir. ItaloSpinelli, 2010).
4. Ruskin Bond, *Junoon* (dir. ShyamBenegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *SaatKhoonMaaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

Note:

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material

Discipline-specific Elective Course 05 (ENGDSE5)**6 Credits [L-T-P = 5-1-0]****75 Marks [ESE=60; IA=10; CA=5]****6 Hours, 6 Classes per week****Course Level Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Have a historical understanding of major literary theorists, particularly of the 20th century
- Show an understanding of historical and philosophical contexts that brought about literary theory and its practices
- Instill consciousness of various literary theories and the way they improve and change our thinking regarding language, literature and society
- Historically locate literary theorists whose work has informed and shaped various literary theoretical discourses
- Identify theoretical concepts with the theorists and movements with which they are associated and, in the process, understand their contexts
- Apply different theoretical frameworks and concepts to literary and cultural texts
- Examine and analyze strengths and limitations of theoretical frameworks and arguments
- Enhance interpretative skills in the light of various theoretical frameworks.

Structure & Contents**Group-A Literary Theory: Some forewords**

- What is Literary Theory? Can literature exist without theories?
- Literary Criticism vs Literary Theory
- Literary Theory Typology
- Major theorists: Mary Wollstonecraft (1759-1797);
Karl Marx (1818-1883);
Georg Lukács (1885–1971);
Louis Althusser (1918–1990);
Ferdinand De Saussure (1857-1913);
Claude Levi-Strauss (1908-2003);
Simone de Beauvoir (1908-1986);
Judith Butler (1956-);
Roland Barthes (1915-1980);

Jacques Derrida (1930-2004);
Jacques Lacan (1901-1981);
Bill Ashcroft (19146-) and the other
Post-colonial theorists.

Group-B Source Texts and Target Texts

1. Structuralism to Post-Structuralism and Deconstruction (Saussure to Derrida).
2. Key concepts of Edward Said's 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
3. Key concepts of Michel Foucault's 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.
4. Key concepts of Antonio Gramsci's 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.

Suggested Topics and Background Prose Readings for Class Presentations Topics

- How Theory started with Aristotle and Plato;
- The East and the West;
- Questions of Alterity;
- Power, Language, and Representation;
- The State and Culture.

Recommended Readings

1. Peter Barry: *Beginning Theory* (Manchester: Manchester University Press, 2002).
2. Pramod K. Nayar: *Contemporary Literary and Cultural Theory*
3. Steven Lynn: *Texts and Contexts: Writing About Literature with Critical Theory*
4. Lois Tyson: *Critical Theory Today: A User-Friendly Guide*;
5. Raman Selden & Peter Widdowson: *A Reader's Guide to Contemporary Literary Theory*.

Discipline-specific Elective Course 06 (ENGDSE6)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
6 Hours, 6 Classes per week

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate are thus:

- Develop a simple questionnaire to draw out specific information.
- Collect data based on a survey and arrive at conclusions using a small sample
- Discuss and draft a plan for carrying out a piece of work systematically
- Refer to authentic sources of information and document the same in a proper manner
- Provide proper explanation for jargons or technical terms in simple language.

Structure & Contents

Group-A Research: What and How

1. What is research? How to conduct a research work? Issue of Plagiarism;
2. Different types of Research Work;
3. Drafting Research Proposals: Steps from Conceptualization to the Write-up;
4. Different components/sections of a Research paper (From Title/Abstract to Acknowledgement);
5. Notes (End notes vs Footnotes), References, citation (MLA/APA), Bibliography.

Group-B Reporting Research Outcome: Theory and Praxis

1. Qualitative research vs quantitative research
2. Term-Paper Writing;
3. Project Report Writing;
4. Journal Paper Writing;
5. Doctoral thesis writing;
6. Literature paper writing: Is the application of some literary theory mandatory?

Suggested Topics for discussion

- Usefulness of softwares and websites in research
- Ethical issues
- Question of Originality
- Research works and Job prospects

Recommended Readings

1. *Research Methodology: A Step-by-Step Guide for Beginners* by Dr. Ranjit Kumar
2. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project* by Uwe Flick
3. *Essentials of Research Design and Methodology* by Geoffrey R. Marczyk
4. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* by John W. Creswell and J. David Creswell
5. *The Craft of Research* by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams
6. *Research Methodology* (Kindle Edition) by R. Panneerselvam
Research Methodology: Methods and Techniques (Paperback) by C.R. Kothari

Question Pattern & Marks Distribution of Discipline-specific elective courses:

ESE (End-Semester Examination): **Discipline-specific elective course 6 credits**

Full Marks: 60			
Group A	Marks	30	
	1	Answer 5 questions out of 8 carrying 02 marks each	$2 \times 5 = 10$
	2	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	3	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
Group B	Marks	30	
	4	Answer 5 questions out of 8 carrying 02 marks each	$2 \times 5 = 10$
	5	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	6	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
** In both the groups, questions carrying 05 or 10 marks need not necessarily to be a single question.			

INTERNAL ASSESSMENT (Written)

Full Marks 30 (10 + 20)

INTERNAL ASSESSMENT					
Remarks ↓		Modules to be covered ↓			Tentative Schedule
FIRST INTERNAL ASSESSMENT (IA-1)					
(Full Marks 10; Time 30 minutes)					
	Group A	To be decided by the Dept.	Answer 5 questions (maximum 3 from a group) out of 8 carrying 02 marks each	2 x 5=10	Exam Schedule as per notification
	Group B	To be decided by the Dept.			
SECOND INTERNAL ASSESSMENT (IA-2)					
(Full Marks 20; Time 60 minutes)					
Two 5 mark questions from one group and one 10 mark question from the other need to be attempted.	Group A	To be decided by the Dept.	Answer 2 questions out of 4 carrying 05 marks each.	5 x 2=10	Exam Schedule as per notification
	Group B	To be decided by the Dept.	Answer 1 question out of 3 carrying 10 marks.	10 x 1=20	
* In the IA-2, questions carrying 05 or 10 marks need not necessarily to be a single question.					
** Gross total score in these two tests (out of 30) would be put into the formula $(IA-1 \text{ marks} + IA-2 \text{ marks}) \times \frac{1}{3}$ to calculate the final score on a 10 mark scale. Rounding-off to be adopted, wherever necessary, to the advantage of the examinees.					

Class Attendance (CA) and Marks distribution (as per college regulation): **Full Marks 05**

Attendance Band	Percentage	Award
A	91% — 100%	5
B	81% — 90%	4
C	75% — 80%	2
D*	60% — 74%	1

* It's subject to the approval of the Principal.

P.S. - For the Legends² used throughout the document, please follow the footnote²L = Lecture; T = Tutorial; P = Practical.

ESE = End-Semester Examination; IA = Internal Assessment; CA = Class Attendance

Skill Enhancement course 01 (ENGSEC1)**2 Credits [L-T-P = 1-1-0]****50 Marks [ESE= 40; IA= 5; CA=5]****20 Hours, 20 Classes in total****Course Level Learning Outcomes:**

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

- Select the most appropriate methodology for classroom teaching in a given socio-cultural context, with the help of specialized insights into the tenets of ELT.
- Acquire domain-specific knowledge in ELT that can help them create newer contexts for both teaching and empirical investigations.
- Apply this domain knowledge or ELT tools judiciously in their professional field, even outside pedagogy.
- Act more efficiently and skilfully in problematising the present or possible themes, ELT tools or pedagogy, since they would be acquainted with the state-of-the-art domain knowledge.

Structure & Contents**1. Introduction to ELE and ELT**

Components of learning the language
Knowing the Learner
Structures of English Language
English for Special Purposes (ESP)

2. Methods of teaching English Language and Literature

- Direct Method
- Grammar-Translation Method
- West's New Method
- Structural Approach
- Communicative Language Teaching

3. Teaching-Learning: Materials and Evaluation

Materials for Language Teaching
Applicability of Multiple Intelligence Theory
Using Technology in Language Teaching
Assessing Language Skills: Error Analysis, Testing and Evaluation

4. ELT Classrooms

Class room Procedures
Problems with the Learners' background or efficiency
Problems with the Infrastructural Facilities
Computer-aided Language Learning (CALL)

Recommended Readings

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
4. *Business English* (New Delhi: Pearson, 2008).
5. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient Blackswan, 4th edn, 2013).
6. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).
7. M.L. Tickoo: *Teaching and Learning English* (New Delhi: Orient Blackswan, 2003).
8. Howard E. Gardner. *Multiple Intelligences: New Horizons*. (Perseus Books Group: New York, 1993).
9. Navita Arora: *English Language Teaching: Approaches and Methodologies*. McGraw Hill.
10. N. Krishnaswamy & Lalitha Krishnaswamy: *Methods of Teaching English*. Trinity Press.

Skill Enhancement course 02(ENGSEC2)
2 Credits [L-T-P = 1-1-0]
50 Marks [ESE= 40; IA= 5; CA=5]
20 Hours, 20 Classes in total

Course Level Learning Outcomes:

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

- Understand the evolution of the translation studies as an academic discipline.
- Recognize major milestones in the history of translation.
- Gain an in-depth awareness of the theoretical underpinnings of translation as cross-linguistic endeavour.
- Translate different types of text in both source and target languages.
- Come to grips with practical problems in translation of different registers such as scientific writing, literary works, journalistic writings.
- Evaluate translations on the basis of select criteria.

Structure & Contents

Theoretical Study

1. Introducing Translation: a brief history and significance of translation in a multi-linguistic and multicultural society like India.
2. Exercises in different Types / modes of translation, such as:
 - a. Semantic / Literal translation
 - b. Free / sense/ literary translation
 - c. Functional / communicative translation
 - d. Technical / Official
 - e. Translation vs Trans-creation
 - f. Audio-visual translation
3. a. Introducing basic concepts and terms used in Translation Studies through tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.
b. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films.

Practice

1. Translation in Mass Communication / Advertising, subtitling, dubbing, Exercises to comprehend: Equivalence in translation': Structures (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.

Practice: Tasks of Translation in Business: Advertising

2. Discussions on issues of: Translation and Gender by attempting translation for media, films and advertisements from different languages.
3. Developing skills for Interpreting: understanding its dynamics and challenges.
Interpreting: Simultaneous and Consecutive (practical application)

Sukumar Ray: *Nonsense Tales*

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

Resources for Practice:

Dictionaries, Encyclopedias, Thesauri, Glossaries, Softwares

Suggested Readings

1. Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001. (Useful exercises for practical translation and training)
2. Baker, Monica (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
3. Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.
4. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
5. House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
6. Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
7. Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
8. Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1974.
9. Toury, Gideon. *Translation Across Cultures*. New Delhi :Bahri Publications Private Limited, 1987.
10. Palumbo, Giuseppe. *Key Terms in Translation Studies*. Bloomsbury Publishing, 2009.
11. Bassnett, Susan. *Translation Studies*. Routledge, 2002.

Skill Enhancement course 02 (ENGSEC3)**2 Credits [L-T-P = 1-1-0]****50 Marks [ESE= 40; IA= 5; CA=5]****20 Hours, 20 Classes in total****Course Level Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate

Run thus:

- Communicate with others effectively.
- Aware of their own weaknesses.
- Take responsibility to undertake a work and complete it.
- Form and exhibit qualities of leadership.
- Work in groups either as members or leaders.
- Think critically or laterally and solve problems.
- Be flexible to the needs of others.
- Negotiate with others to solve problems (conflict resolution).
- Cope with pressure and yet produce results.

Structure & Contents**Theoretical Study****I. Teamwork**

- Teamwork: Definition and examples;
- Group vs Team; Question of Hierarchy in Work place: Is it a hindrance to teamwork?
- Requisite teamwork skills; How to improve them?

II. Emotional Intelligence

- Emotional Intelligence: Definition and examples;
Is it synonymous to emotional quotient or EQ? Why is it called EQ?
- Components of Emotional Intelligence;
- How to improve Emotional Intelligence?

III. Adaptability

- Adaptability (in work place): Definition and examples;
- Importance of Adaptability (in work place);
- How to improve Emotional Intelligence?

IV. Leadership

- Leadership: Definition and examples; Boss vs Leader; Born Leader vs Trained Leader;
- Characteristics of a good leader;
- How to develop Leadership skills?

V. Problem solving

- Problem solving skills: Definition and examples;
- Different steps in problem-solving;
- How to improve Problem solving skills?

Practice

- Conducting a Project and preparing a report on its findings;
- Task-based practices for problem solving.

Suggested Readings

1. *Soft Skills Training: A workbook to develop skills for employment.* Frederick H. Wentz. Create space Independent Publishers.
2. *English and Soft Skills.* S.P. Dhanavel. Orient Blackswan 2013
3. *English for Students of Commerce: Precis, Composition, Essays, Poems* eds. Kaushik *et al.*
4. *Brilliant Workplace Skills for Students and Graduates.* Bill Kirton. Pearson Prentice Hall

Skill Enhancement course 02 (ENGSEC4)**2 Credits [L-T-P = 1-1-0]****50 Marks [ESE= 40; IA= 5; CA=5]****20 Hours, 20 Classes in total****Course Level Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate

Run thus:

- Clearly convey specialized information from a technical field to a non-specialized audience.
- Identify and use appropriate formats and conventions derived from individual disciplines.
- Assess effectiveness and validity of information sources, such as web sites, business documents, and professional journals.
- Develop strategies for information design, to include producing visually enhanced documents.
- Summarize larger texts in clear, direct style for practical applications.
- Design and produce a research project appropriate to the student's major and/or career interests.
- Edit documents with peer exchange and according to professional guidelines.

Structure & Contents**Theoretical Study**

1. Communication:
 - Language and communication;
 - Speech and writing in communication;
 - Distinct features of speech;
 - Distinct features of writing.
2. Writing Skills
 - Selection of topic, thesis statement, developing the thesis introductory,
 - Paragraphs: developmental, transitional and concluding paragraphs,
 - Linguistic unity, coherence and cohesion,
 - Descriptive, narrative, expository and argumentative writing.
3. Technical Writing:
 - Scientific and technical subjects; formal and informal writings;
 - Formal writings: reports, brochures, manuals, memorandum, notices;
 - Writing classified Advertisements and web content;
 - Minutes of a meeting and resolution writing;
4. Challenges and prospects in technical writing
 - Common errors: spelling, grammar, construction;
 - Major challenges and how to overcome them;
 - Roles of softwares and experts in technical writing.

Practice

- Use of softwares;
- Task-based practices to train in facing challenges.

Suggested Readings

1. M. Frank. *Writing as thinking: A guided process approach*, Englewood Cliffs, Prentice Hall Regents.
2. L. Hamp-Lyons and B. Heasley: *Study Writing; A course in written English*. For academic and professional purposes, Cambridge Univ. Press.
3. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman, London.
4. Daniel G. Riordan & Steven A. Panley: *“Technical Report Writing Today”* - Biztaantra.
5. Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition (2004).

Question Pattern & Marks Distribution of Skill Enhancement Courses:

INTERNAL ASSESSMENT(Written) **Full Marks 10**

(Full Marks 10; Time 30 minutes)			
ENGSEC2	Answer 5 short questions out of 8 carrying 02 marks each	2 x 5=10	Exam Schedule as per notification
<p>** Gross total marks obtained in this test (out of 10) would be put into the formula $TOTAL \div 2$ to calculate the final score on a 5 mark scale. Rounding-off to be adopted, wherever necessary, to the advantage of the examinees.</p>			

ESE (End-Semester Examination):**Skill Enhancement Course 2 credits**

Full Marks 40			
ENGSEC2: Translation Studies	1	Answer 5 short questions out of 8 carrying 02 marks each	2 x 5 = 10
	2	Answer 4 questions out of 6 carrying 05 marks each	5 x 4 = 20
	3	Answer 1 question out of 3 carrying 10 marks each	10 x 1 = 10
<p>** In both the groups, questions carrying 05 or 10 marks need not necessarily to be a single question.</p>			

Class Attendance (CA) and Marks distribution (as per college regulation): **Full Marks 05**

Attendance Band	Percentage	Award
A	91% — 100%	5
B	81% — 90%	4
C	75% — 80%	2
D*	60% — 74%	1

* It's subject to the approval of the Principal.

P.S. - For the Legends³ used throughout the document, please follow the footnote.

³L = Lecture; T = Tutorial; P = Practical.

ESE = End-Semester Examination; IA = Internal Assessment; CA = Class Attendance

Generic Elective 01 (ENGEGE1)**6 Credits [L-T-P = 5-1-0]****75 Marks [ESE=60; IA=10; CA=5]****5 Hours, 5 Classes per week****Course Level Learning Outcomes:**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Convey their thoughts in English utilizing straightforward and satisfactory English in writing.
- Understand to recognize and draft diverse sorts of composing– e.g., classroom notes, summaries, reports, exploratory and descriptive paragraphs, substantiating etc.
- Describe a diagram or elaborate information contained in a graph, chart, table etc.
- Write a review of a book or a movie.
- Write a report on an academic or cultural event that takes place in a college or university for a journal or a newspaper.

Structure & Contents**Group-A Basics of Academic Writing**

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Academic writing in L₂: Problems, challenges, and remedies
4. Writing in one's own words: Summarizing and Paraphrasing
5. Types of language, sentence- and paragraph-structure suitable for academic writing.

Group-B Methodology: how to write

1. Critical Thinking: Syntheses, Analyses, and Evaluation
2. Structuring an Argument: Introduction, Interjection, and Conclusion
3. Problem of Plagiarism;
4. Citing Resources; Editing, Book and Media Review
5. Advanced Academic Writing, Referencing styles: MLA, APA.

Recommended Readings

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient Blackswan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).
5. MLA Handbook (Latest edition).
6. Houghton, Houghton and Pratt, *APA: the Easy Way*

Generic Elective 02 (ENGEGE2)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
5 Hours, 5 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Recognize/understand the structure and different parts of the language,
- Understand the presence of language within the shape of distinctive dialects based on a set of built-up factors,
- Identify the various functions a language performs and the roles assigned to it,
- Understand that all languages behave alike and develop a tolerance for other languages,
- Understand that making errors is a process of learning and not waver to use language for the fear of making errors.

Structure &Contents

Group-A Language

1. Origin of the Human Language; Language Families
2. Language Varieties and Classifications:
 - A stress-timed vs. syllable-timed language
 - SVO vs SOV languages;
 - Standard vs. non-standard languages,
 - Dominant languagesvs Endangered languages;
3. Language: Indian Scenario
 - Linguistic Diversity in India
 - MILs: English in India: Position and Purposes; GIE.
4. From Language to Literature
 - Structuralism,
 - Stylistics and Poetic Use of English
 - Linguistic devices: Rhetoric and Prosody

Group-B Linguistics

1. Constituents of the Language
 - Phonetics: Vowels, Consonants and Semi-Vowels in English and Bangla
Suprasegmentals: stress, accent, tone, intonation, juncture,
 - Phonology: Patterns and systems of the speech sounds;
 - Morphology: Word-syllable-morpheme; Morpheme types, Word-formation;
 - Lexicology- Native resources versus Borrowings: Indian loans in English vs English loans in MILs;
 - Syntax: IC analysis: Constituent phrase structure;
Addition, Substitution, Deletion, Subordination and Coordination;
 - Semantics, Pragmatics, Discourse; Maxims of Conversation;

- Sociolinguistics: Language in Social Context: Code-mixing, code-switching Divergence, convergence, interference, Pidgin and Creole.
2. Contextual Language change:
- Dialect, Sociolect, Ethnolect, Idiolect, Register;
 - Sound change: different processes of sound-change;
 - Morphological change: historical and contextual, hybridism, back formation; acronyms, clipping, monosyllabism;
 - Lexical change: Johnsonese, Genteelism, Malapropism, Spoonerism; British vs. American vs. Indian English;
 - Semantic Change.

Recommended Readings

1. De Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill, Introduction: Chapter 3
2. Mesthrie, Raj end and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.
3. Akmajian, A., R. A. Demers and R, M. Harnish. *Linguistics: An Introduction to Language and Communication*, 2nded. Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7
4. Akmajian, A., R. A. Demers and R, M Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass,: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.
5. Andrew Radford, Martin Atkinson, David Britain, Herald Clashen, Andrew Spencer: *Linguistics, an Introduction*. Cambridge University Press.
6. Pushpinder Syal and D.V. Jindal: *An introduction to Linguistics: Language, Grammar and Semantics*. Prentice Hall India.
7. Sasha Ortega (Editor). *An Introduction to Linguistics*. Willford Press.

Generic Elective 03 (ENGEGE-3)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
5 Hours, 5 Classes per week

Course Level Learning Outcomes:

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

- Recognize employability options in English studies programme as part of skill development and as career avenues open to graduates in today's global world such as professional writing, mass media, journalism, personality development and so on.
- Channelise the interests of the students and analytical reasoning in a better way and make more meaningful choices regarding career after completion of graduation.
- Express their concepts clearly and efficiently through writing.
- Gain an analytical aptitude and reflexive thinking to systematically analyse the society and various current affairs, and expand the knowledge base in the field of media and communication using digital resources.

Structure & Contents

Group-A Mass Media: Theoretical Aspects

1. Introduction to Mass Communication
 - Mass Communication and Globalization
 - Forms of Mass Communication

Practice: Topics for Student Presentations

- a. Case studies on current issues Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

2. Introduction to Cyber Media and Social Media
 - Types of Social Media
 - The Impact of Social Media
 - Introduction to Cyber Media
 - Role of media in educational system

Group- B Media Production and Communication

1. Advertisement
 - Types of advertisements
 - Purposes
 - Advertising ethics
 - How to create advertisements/storyboards

Practice: Topics for Student Presentations

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

2. Media Writing

- Basic differences between Academic and Media writings
- Scriptwriting for TV and Radio
- Writing News Reports and Editorials
- Editing for Print and Online Media

Practice: Topics for Student Presentations

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

Recommended Readings

1. Keval J. Kumar: *Mass Communication in India*. 4th edition. Jaico Publishing House, Kolkata.
2. Seema Hasan: *Mass Communication: Principles and Concepts*. 2nd edition CBS Publishers and Distributors, Kolkata.
3. Subir Ghosh: *Mass Communication—An Indian Perspective*. 3rd edition. Sishu Sahitya Samsad, Kolkata.
4. VirBala Aggarwal & V.S. Gupta: *Handbook of Journalism and Mass Communication*. Concept Publishing Company, New Delhi.
5. *Mass Communication in India* by Keval J. Kumar. Jaico Publishing House. 2018.
6. Scott A. Kuehn and Andrew Lingwall. *The Basics of Media Writing: A Strategic Approach*. SAGE: Los Angeles, 2018.

Generic Elective 04 (ENGEGE-4)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
5 Hours, 5 Classes per week

Course Level Learning Outcomes:

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

- Understand the necessity of the empowerment of women in contemporary India with comprehensive knowledge of theoretical and historical contexts of it.
- Comprehend the basic ideas associated with women's roles and position such as social construction of gender, masculinity, femininity, patriarchy etc.
- Assess the socio-political implication of women's empowerment in the present time, with special reference to roles played by the constitution, state and law.
- Acquire awareness of the history of women's movements in India.

Structure & Contents**Group-A Theory and Historical Background**

1. Social Construction of Gender (Masculinity and Femininity) Patriarchy
2. History of Women's Movements in India (Pre-independence, post independence) Women, Nationalism, Partition Women and Political Participation

Group- B Indian Perspectives

1. Women and Law: Indian Scenario
Women and the Indian Constitution
Personal Laws(Customary practices on inheritance and Marriage)
(Supplemented by workshop on legal awareness)
2. Women and Environment
State interventions, Domestic violence, Female foeticide, sexual harassment,
Female Voices: *Sultana's Dream*
3. Mahashweta Devi: '*Draupadi*', tr. Gayatri Chakravorty Spivak
(Calcutta: Seagull, 2002).

Recommended Readings

1. Sutapa Saryal. "Women's Rights in India: Problems and Prospects." *International Research Journal of Social Sciences* Vol. 3(7), 49-53, July (2014).
2. Bi. Shabila. "Constitutional and Legal Rights of Empowering Women in India: A Study." *International Journal of Advanced Research in Commerce, Management & Social Science* Volume 03, No. 02, April - June, 2020, pp 231-233.
3. Rokeyā, and Hossain, RokeyaSakhawat. *Sultana's Dream: And Padmarag: Two Feminist Utopias*. Penguin, 2005.
4. *Women and the Environment: A Reader: Crisis and Development in the Third World*. Earthscan, 1991.
5. Shiva, Vandana. *Staying alive: women, ecology, and development*. Zed Books, 1988.
6. Forbes, Geraldine Hancock, and Forbes, Geraldine. *Women in Modern India*. Cambridge University Press, 1999.
7. Ray, Raka. *Fields of Protest: Women's Movements in India*. University of Minnesota Press, 2000.
8. *Feminism in India*. Bloomsbury Academic, 2005.

Question Pattern & Marks Distribution of Generic Elective

ESE (End-Semester Examination): **GENERIC ELECTIVE**

6 credits

Full Marks: 60			
Group A	Marks 30		
	1	Answer 5 questions out of 8 carrying 02 marks each	$2 \times 5 = 10$
	2	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	3	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
Group B	Marks 30		
	4	Answer 5 questions out of 8 carrying 02 marks each	$2 \times 5 = 10$
	5	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	6	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
<i>** In both the groups, questions carrying 05 or 10 marks need not necessarily to be a single question.</i>			

INTERNAL ASSESSMENT(Written)

Full Marks 30 (10 + 20)

INTERNAL ASSESSMENT					
Remarks		Modules to be covered			Tentative Schedule
↓		↓			
FIRST INTERNAL ASSESSMENT (IA-1)					
(Full Marks 10; Time 30 minutes)					
	Group A	To be decided by the Dept.	Answer 5 questions (maximum 3 from a group) out of 8 carrying 02 marks each	$2 \times 5 = 10$	Exam Schedule as per notification
	Group B	To be decided by the Dept.			
SECOND INTERNAL ASSESSMENT (IA-2)					
(Full Marks 20; Time 60 minutes)					
Two 5 mark questions from one group and one 10 mark question from the other need to be attempted.	Group A	To be decided by the Dept.	Answer 2 questions out of 4 carrying 05 marks each. Answer 1 question out of 3 carrying 10 marks.	$5 \times 2 = 10$	Exam Schedule as per notification
	Group B	To be decided by the Dept.		$10 \times 1 = 20$	

* In the IA-2, questions carrying 05 or 10 marks need not necessarily to be a single question.

** Gross total score in these two tests (out of 30) would be put into the formula $(IA-1 \text{ marks} + IA-2 \text{ marks}) \times \frac{1}{3}$ to calculate the final score on a 10 mark scale. Rounding-off to be adopted, wherever necessary, to the advantage of the examinees.

Class Attendance (CA) and Marks distribution(as per College Regulations): **Full Marks 05**

Attendance Band	Percentage	Award
A	91% — 100%	5
B	81% — 90%	4
C	75% — 80%	2
D*	60% — 74%	1

* Subject to the approval by the Principal, PBC.

P.S. - For the Legends⁴ used throughout the document, please follow the footnote.

⁴L = Lecture; T = Tutorial; P = Practical.

ESE = End-Semester Examination; IA = Internal Assessment; CA = Class Attendance

Core Course on Language01 (ENGGCL-1)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE=60; IA=10; CA=5]
5Hours, 5 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Get to engage with various literary concepts and categories.
- Acquire the ability to understand, appreciate, analyze and use different frameworks.
- Enhances the ability to read texts closely, paying attention to themes and linguistic and stylistic variations and innovations

Structure & Contents

Group-A Study of Language

English Language: Background

Foreign Influences on English: Scandinavian, French, Latin

Loan Words

Word-building Processes: *Affixation, Compounding, Hybridism, Clipping and Monosyllabism, Back-formation, Abbreviations and Acronyms.*

English Language: Practice

Rhetoric: Figures of Speech

Alliteration, Allusion, Anaphora, Antithesis, Hypallage, Hyperbaton, Hyperbole, Irony, Metaphor, Oxymoron, Periphrasis, Personification, Pun, Simile, Synecdoche, Tautology.

Prosodic Scansion of a verse stanza

Substance writing of a given poem

Group-B Study of Literature

Literary Terms

Allegory, Ballad, Epic, Point of view, Satire, Soliloquy.

Blank verse vs Free verse; Poetry vs Verse, Rhyme vs Rhythm, Round vs Flat Character, Story vs Plot.

Literary Types: Lyric, Tragedy, Comedy, Novel (Any Two)

Suggested Topics for Class Presentations

- i. Evolution of English up to present time
- ii. Use of English in prose and verse
- iii. Prosodic features of language
- iv. Literary Genres

Books Recommended

1. Otto Jespersen, *Growth and Structure of the English Language*, OUP.
2. C. L. Wrenn, *The English Language*, Delhi: AITBS Publishers.
3. P.K. Bose, *A Manual of English Philology*, Kolkata: Maitra Publishing Company.
4. R. N. Bose and T. S. Sterling, *Elements of Rhetoric and Prosody*, New Delhi: OUP.
5. Kalyannath Dutta, *Some Aspects of Rhetoric and Prosody*, Kolkata: Bani Sansad.
6. Kalyannath Dutta, *Some Aspects of English Composition*, Kolkata: Bani Sansad.
7. M. H. Abrams, *A Glossary of Literary Terms*, New Delhi: Wadsworth.
8. J. A. Cuddon, *Dictionary of Literary Terms & Literary Theory*, London: Penguin.
9. Kalyannath Dutta, *Some Aspects of Study of Literature*, Kolkata: The Book World.

Question Pattern & Marks Distribution

ESE (End-Semester Examination): **CORE COURSE on LANGUAGE-1**

6 credits

Full Marks: 60			
Group A	Marks	30	
	1	Answer 5 question out of 8 carrying 02 marks each	$2 \times 5 = 10$
	2	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	3	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
Group B	Marks	30	
	4	Answer 5 question out of 8 carrying 02 marks each	$2 \times 5 = 10$
	5	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	6	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
** In both the groups, questions carrying 05 or 10 marks need not necessarily to be a single question.			

INTERNAL ASSESSMENT(Written)

Full Marks 30 (10 + 20)

INTERNAL ASSESSMENT					
Remarks ↓		Modules to be covered ↓			Tentative Schedule
FIRST INTERNAL ASSESSMENT (IA-1)					
(Full Marks 10; Time 30minutes)					
	Group A	To be decided by the Dept.	Answer 5 questions (maximum 3 from a group) out of 8 carrying 02 marks each	2 x 5=10	Exam schedule as per notification
	Group B	To be decided by the Dept.			
SECOND INTERNAL ASSESSMENT (IA-2)					
(Full Marks 20; Time 60 Minutes)					
Two 5 mark questions from one group and one 10 mark question from the other need to be attempted.	Group A	To be decided by the Dept.	Answer 2 questions out of 4 carrying 05 marks each.	5 x 2=10	Exam schedule as per notification
	Group B	To be decided by the Dept.	Answer 1 question out of 3 carrying 10 marks.	10 x 1=10	
* In the IA-2, questions carrying 05 or 10 marks need not necessarily to be a single question.					
** Gross total score in these two tests (out of 30) would be put into the formula (IA-1 marks + IA-2 marks) $\times \frac{1}{3}$ to calculate the final score on a 10 mark scale. Rounding-off to be adopted, wherever necessary, to the advantage of the examinees.					

Class Attendance (CA) and Marks distribution (as per college regulation): **Full Marks 05**

Attendance Band	Percentage	Award
A	91% — 100%	5
B	81% — 90%	4
C	75% — 80%	2
D*	60% — 74%	1

* Subject to the Approval by the Principal.

P.S. - For the Legends⁵ used throughout the document, please follow the footnote.⁵L = Lecture; T = Tutorial; P = Practical.

ESE = End-Semester Examination; IA = Internal Assessment; CA = Class Attendance

Core Course on Language 01 (ENGGCL-1)
6 Credits [L-T-P = 5-1-0]
75 Marks [ESE = 60; IA = 10; CA = 5]
5 Hours, 5 Classes per week

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Enhance speaking and writing abilities in standard academic English.
- Develop the ability to understand the world by reading literatures in translation and in the original.
- Learn to analyse texts, evaluate ideas and literary strategies.

Structure & Contents

Group-A Poetry and Drama

Poetry

George Herbert: *Virtue*
William Blake: *A Poison Tree*
William Wordsworth: *The Reverie of Poor Susan*
John Keats: *On Fame*
Alfred Tennyson: *Home they brought her warrior dead*
Philip Larkin: *Wants*

Drama

St. John Ervine: *Progress*

Group-B Prose

Francis Bacon: *On Love*
Robert Lynd: *Forgetting*
D. H. Lawrence: *The Rocking Horse Winner*
R. K. Narayan: *Father's Help*

PATTERN OF QUESTIONS and EVALUATION

Poetry:

- i) Syllabic structures of words and rhyming words
(from inside or outside the prescribed texts);
- ii) Paraphrasing (from a textual quotation);
- iii) Identification of Rhetorical and Prosodic features
(figures, rhyme scheme, meter, structure, stanza pattern);
- iv) Identification of images/symbols and their meanings;
- v) Explanation/amplification of a quoted line/expression.

Drama and Prose:

- i) Narrative summary of an incident/episode;
- ii) Sequencing;
- iii) Making comparisons and use of degrees;
- iv) Identification of phrases and clauses;
- v) Re-writing and re-structuring of a sentence (making simple, complex and compound sentences; clefting and pseudo-clefting);
- vi) True/False test

Books Recommended

- *The Winged Word* by David Green (editor), 2016
- *The Golden Treasury of English Songs and Lyrics* by Francis Turner (editor), 2001

Question Pattern & Marks Distribution

ESE (End-Semester Examination): **CORE COURSE on LANGUAGE-1**

6 credits

Full Marks: 60			
Group A	Marks 30		
1	Answer 5 question out of		2 x 5 = 10
	8 carrying 02 marks each		
2	Answer 2 questions out of		5 x 2 = 10
	3 carrying 05 marks each		
3	Answer 1 question out of		10 x 1 = 10
	2 carrying 10 marks each		
Group B	Marks 30		
4	Answer 5 question out of		2 x 5 = 10
	8 carrying 02 marks each		
5	Answer 2 questions out of		5 x 2 = 10
	3 carrying 05 marks each		
6	Answer 1 question out of		10 x 1 = 10
	2 carrying 10 marks each		
** In both the groups, questions carrying 05 or 10 marks need not necessarily to be a single question.			

INTERNAL ASSESSMENT(Written)

Full Marks 30 (10 + 20)

INTERNAL ASSESSMENT					
Remarks ↓		Modules to be covered ↓			Tentative Schedule
FIRST INTERNAL ASSESSMENT (IA-1)					
(Full Marks 10; Time 30minutes)					
	Group A	To be decided by the Dept.	Answer 5 questions (maximum 3 from a group) out of 8 carrying 02 marks each	2 x 5=10	Exam schedule as per notification
	Group B	To be decided by the Dept.			
SECOND INTERNAL ASSESSMENT (IA-2)					
(Full Marks 20; Time 60 Minutes)					
Two 5 mark questions from one group and one 10 mark question from the other need to be attempted.	Group A	To be decided by the Dept.	Answer 2 questions out of 4 carrying 05 marks each.	5 x 2=10	Exam schedule as per notification
	Group B	To be decided by the Dept.	Answer 1 question out of 3 carrying 10 marks.	10 x1=10	
* In the IA-2, questions carrying 05 or 10 marks need not necessarily to be a single question.					
** Gross total score in these two tests (out of 30) would be put into the formula (IA-1 marks + IA-2 marks) × ⅓ to calculate the final score on a 10 mark scale. Rounding-off to be adopted, wherever necessary, to the advantage of the examinees.					

Class Attendance (CA) and Marks distribution (as per college regulation): **Full Marks 05**

Attendance Band	Percentage	Award
A	91% — 100%	5
B	81% — 90%	4
C	75% — 80%	2
D*	60% — 74%	1

* Subject to the Approval by the Principal.

P.S. - For the Legends used throughout the document, please follow the footnote.

¹L = Lecture; T = Tutorial; P = Practical.

ESE = End-Semester Examination; IA = Internal Assessment; CA = Class Attendance

**Ability Enhancement Compulsory
Course 01 (AECCEL1)
2 Credits [L-T-P = 1-1-0]
50 Marks [ESE= 40; IA= 5; CA=5]
20 Hours, 20 Classes**

Course Level Learning Outcomes:

This Ability Enhancement Compulsory Course on English communication is extended to students taking general and honours students across Panskura Banamali College. The overarching intention is to help the students have a fundamental grasp of the English language so that they can extend their extant English-language skills and consequently, expand their employment opportunities.

- The course gives the students of the college a brief overview of the theories of communication in currency, and of what makes for successful verbal and non-verbal intrapersonal and interpersonal communication. Through discussions of monologues and dialogues, group discussions, interviews, and public speech, the faculty members teaching the course help groom students for specialized settings.
- The faculty members help students garner the means for mass communication and for idioms of communication used by people in personal, social, and business settings, especially since employment is watchword of the course—and of the student’s life in the long run.
- Students receive help in understanding the factors that may lead to miscommunication, forcing them to confront the pitfalls of communication while helping them comprehend how these pitfalls can be overcome when they find their backs against the wall in expert settings.
- Needless to say, the course would be incomplete if it did not have students examine electronic and other idioms of communication used every day in the modern era, these idioms being intrinsic to professional work.
- Through the course, students can sharpen their skills when it comes to paragraph writing and the writing of notes, narration, description, and translating Indian English to other idioms of English and vice versa. Students also learn how to professionally deal with CV writing, report writing, e-mailing, and letter writing in the course, especially because these are literary acts that they have to use in professional backdrops on a regular basis.
- As Indian citizens inhabiting multiple idioms of the English language in the current era of globalization, the course helps students understand the nuances of British English, American English, and General Indian English (GIE). It also helps students brush up their skills of reading, comprehension, summary, paraphrasing, and the analysis and interpretation of texts. These are, after all, skills that students may have to use at very short notice in professional scenarios.
- The course discusses differences between anthropocentric communication and idioms of communication used by animals. This is extremely pertinent to the course because it bears testimony to the fact that when it comes to social responsibility, we are growing more aware of climate change, of how climate change affects our not-necessarily-human kin, and of the fact that we need to help conserve these kin.

Structure & Contents

I. Introduction to Communication

Communication: human vs. animal
Very Brief introduction to theories of Communication
Communication Barriers and Strategies
Types and modes of Communication:
Verbal (Spoken & Written) vs non-verbal
Personal, Social and Business
Intra-personal, inter-personal & mass communication
Modern era and Electronic communication.

II. Speaking and Listening Skills

Effective Communication, Miscommunication
Meaning of Silence
Monologue vs. Dialogue
Group Discussion, Interview
Public Speech

III. Reading: Theory and Practice

British English, American English and GIE
Reading and Comprehension
Summary Paraphrasing
Analysis and Interpretation
Literary/Knowledge Texts

IV. Writing Skills

Paragraph, Making Notes
Narration and Description
Translation(from Indian language to English and vice-versa)
Academic writing, Business writing
CV writing,
Report Writing: Newspaper reports and others
e-mailing and Letter Writing

Recommended Readings

1. *Connect: A Course in Communicative English.* by Malathi Krishnan and Debashis Bandyopadhyay. Cambridge University Press, New Delhi, 2018.
2. Language Literature and Creativity, Editorial Board, Orient Blackswan, 2013.
3. Developing Language Skills-2 Ed. S.C. Sood et al. Spantech, Delhi 1992
4. *Language through Literature* (forthcoming) ed. Dr. Gauri Mishra, DrRanjana Kaul, Dr BratiBiswas
5. Fluency in English, Part II. Oxford University Press, 2006.

6. *Business English*, Pearson, 2008.
7. *Fluency in English*, Part 1
8. *English at the Workplace Parts 1 and 2*, Edited by Promodini Varma and Others, Oxford University Press, 2006.
9. *Strengthen Your English*, M. Bhaskaran and D. Horsburgh, Oxford University Press, Delhi 1973.

Further Reading

1. *Communication Skills*, 2nd Edition (English, Paperback, Sanjay Kumar, Pushp Lata). OUP.
2. *A Course In Communication Skills (With CD)*. National ed. Edition. Dutt, Rajeevan and Prakash. Cambridge Univ. Press.
3. *Communication Skills*, 4th Edition (Peter Simon). Ramesh Publishing House.
4. *Communication Skills For Engineers And Scientists*. 1 Edition (Sangeeta Sharma). PHI.
5. *Written And Spoken Communication In English*, 1/e PB 1 Edition. Board of Editors. Orient Blackswan.
6. *A Companion to Communication Skills in English: A Practical Approach to Improving Pronunciation* (Jitendra Kumar Mishra). PHI.
7. *English Language Communication Skills (With CD): Lab Manual cum Workbook* 1st Edition (English, Paperback, Rajesh Kumar). Cengage Learning.

Question Pattern & Marks Distribution

INTERNAL ASSESSMENT(Written)Full Marks 10

(Full Marks 10; Time 30 minutes)			
AECCEL1	Answer 5 questions (maximum 3 from a group) out of 8 carrying 02 marks each	2 x 5=10	Exam schedule as per notification
** Gross total marks obtained in this test (out of 10) would be put into the formula $TOTAL \div 2$ to calculate the final score on a 5 mark scale. Rounding-off to be adopted, wherever necessary, to the advantage of the examinees.			

ESE (End-Semester Examination): **AECCL1 (English Communication) 2 credits**

Full Marks 40			
AECCEL1: English Communication	1	Answer 10 MCQ questions out of 10 carrying 01 mark each	1 x 10 = 10
	2	Answer 4 questions out of 6 carrying 05 marks each	5 x 4 = 20
	3	Answer 1 question out of 3 carrying 10 marks each	10 x 1 = 10
<i>** In both the groups, questions carrying 05 or 10 marks need not necessarily to be a single question.</i>			

Class Attendance (CA) and Marks distribution (as per college regulation): **Full Marks 05**

Attendance Band	Percentage	Award
A	91% — 100%	5
B	81% — 90%	4
C	75% — 80%	2
D*	60% — 74%	1

* Subject to the Approval by the Principal.

P.S. - For the Legends⁶ used throughout the document, please follow the footnote.

⁶L = Lecture; T = Tutorial; P = Practical.

ESE = End-Semester Examination; IA = Internal Assessment; CA = Class Attendance

Syllabus for Under Graduate Studies

Semester Pattern under CBCS
(w.e.f. July, 2018)

OF

RESEARCH METHODOLOGY

An ADD-ON COURSE
(offered to Semester V/VI)



THE DEPARTMENT OF ENGLISH
Panskura Banamali College
(Autonomous)

Panskura R.S., Purba Medinipur

Discipline-Specific Add-on Course 01 (ENG-AoC1)

6 Credits [L-T-P = 5-1-0]

75 Marks [ESE=60; IA=10; CA=5]

6 Hours, 6 Classes per week

Structure & Contents

Group-A Research: What and How

1. What is research? How to conduct a research work? Issue of Plagiarism;
2. Different types of Research Work;
3. Drafting Research Proposals: Steps from Conceptualization to the Write-up;
4. Different components/sections of a Research paper (From Title/Abstract to Acknowledgement);
5. Notes (End notes vs Footnotes),References, citation (MLA/APA),Bibliography.

Group-B Reporting Research Outcome: Theory and Praxis

1. Qualitative research vs quantitative research
2. Term-Paper Writing;
3. Project Report Writing;
4. Journal Paper Writing;
5. Doctoral thesis writing;
6. Literature paper writing: Is the application of some literary theory mandatory?

Suggested Topics for discussion

- Usefulness of softwares and websites in research
- Ethical issues
- Question of Originality
- Research works and Job prospects

Recommended Readings

1. *Research Methodology: A Step-by-Step Guide for Beginners* by Dr. Ranjit Kumar
2. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project* by Uwe Flick
3. *Essentials of Research Design and Methodology* by Geoffrey R. Marczyk
4. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* by John W. Creswell and J. David Creswell
5. *The Craft of Research* by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams
6. *Research Methodology* (Kindle Edition)by R. Panneerselvam
7. *Research Methodology: Methods and Techniques* (Paperback)by C.R. Kothari

Question Pattern & Marks Distribution

ESE (End-Semester Examination): **Discipline-specific Add-on course-1 6 credits**

Full Marks: 60			
Group A	Marks	30	
	1	Answer 5 questions out of 8 carrying 02 marks each	$2 \times 5 = 10$
	2	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	3	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
Group B		Marks 30	
	4	Answer 5 questions out of 8 carrying 02 marks each	$2 \times 5 = 10$
	5	Answer 2 questions out of 3 carrying 05 marks each	$5 \times 2 = 10$
	6	Answer 1 question out of 2 carrying 10 marks each	$10 \times 1 = 10$
<i>** In both the groups, questions carrying 05 or 10 marks need not necessarily to be a single question.</i>			

INTERNAL ASSESSMENT(Written)Full Marks 30 (10 + 20)

INTERNAL ASSESSMENT					
Remarks ↓		Modules to be covered ↓			Tentative Schedule
FIRST INTERNAL ASSESSMENT (IA-1)					
(Full Marks 10; Time 30 minutes)					
	Group A	To be decided by the Dept.	Answer 5 questions (maximum 3 from a group) out of 8 carrying 02 marks each	$2 \times 5 = 10$	Exam Schedule as per notification
	Group B	To be decided by the Dept.			
SECOND INTERNAL ASSESSMENT (IA-2)					
(Full Marks 20; Time 60 minutes)					
Two 5 mark questions from one group and one 10 mark question from the other need to be attempted.	Group A	To be decided by the Dept.	Answer 2 questions out of 4 carrying 05 marks each.	$5 \times 2 = 10$	Exam Schedule as per notification
	Group B	To be decided by the Dept.	Answer 1 question out of 3 carrying 10 marks.	$10 \times 1 = 20$	
<p><i>* In the IA-2, questions carrying 05 or 10 marks need not necessarily to be a single question.</i></p> <p><i>** Gross total score in these two tests (out of 30) would be put into the formula (IA-1 marks + IA-2 marks) $\times \frac{1}{2}$ to calculate the final score on a 10 mark scale. Rounding-off to be adopted, wherever necessary, to the advantage of the examinees.</i></p>					

Class Attendance (CA) and Marks distribution (as per college regulations):**Full Marks 05**

Attendance Band	Percentage	Award
A	91% — 100%	5
B	81% — 90%	4
C	75% — 80%	2
D*	60% — 74%	1

* It's subject to the approval of the Principal.

P.S. - For the Legends¹ used throughout the document, please follow the footnote.

¹L = Lecture; T = Tutorial; P = Practical.

ESE = End-Semester Examination; IA = Internal Assessment; CA = Class Attendance

Syllabus for Under Graduate Studies

Semester Pattern under CBCS
(w.e.f. July, 2018)

OF

ENGLISH LANGUAGE AND SPOKEN COMMUNICATION

A VALUE-ADDED COURSE
(offered to Semester III/IV)



THE DEPARTMENT OF ENGLISH

Panskura Banamali College

(AUTONOMOUS)

Panskura R.S., Purba Medinipur
West Bengal – 721152

Value-Added Course 01 (VAC-ELC)
2 Credits [L-T-P = 1-1-0]
50 Marks [ESE = 40; IA = 5; CA = 5]
24 Hours, 24 Classes

Structure & Contents

I. Introductory

English as a World Language today;
Use of English in India: Written vs Spoken
Importance of Listening; Listening Resources;
Spoken English: Segments to the Suprasegmentals
English as spoken across countries and continents: British English,
American English and GIE

II. Spoken English in Indian Social Contexts

Where do we need Spoken English? Is it an imperative on the Indians?
GIE— uniqueness of its sound structure, accent-patterns and vocabulary;
School Curriculum and the Spoken English skills;
Problems faced by the spoken English learners in India and Prospects;
How can we the Indians improve our Spoken English Skills?

III. Group Discussion (GD) and Spoken English

Theoretical:

What is GD?
Purposes and Objectives—Importance of GD
Types of GD;
Golden GD rules: Do's and Don't's
Expected Topics;
Recipe of Success in GD.

Practical:

Mock GD sessions and Monitoring the learners' performances;

IV. Interviews and Spoken English

Theoretical:

What is an Interview? Purposes and Objectives;
Types of Interview: Academic Interviews vs Job Interviews
Do's and Don't's in the interviews;
Common Mistakes committed by the interviewees;
How to Prepare for an Interview?

Practical:

Mock Interviews and Monitoring the learners' performances;

Recommended Readings

1. The Quick and Easy Way to Effective Speaking. Rupa. By Dale Carnegie.
2. Written And Spoken Communication In English, 1/e PB 1 Edition. Board of Editors. Orient Blackswan.
3. *Fluency in English*, Part 1, Oxford University Press.
4. *Fluency in English*, Part II Oxford University Press.
5. Strengthen Your English, M. Bhaskaran and D. Horsburgh, Oxford University Press, Delhi 1973.
6. How I Learnt to Speak in English. By Neetu Sugandh
7. *Spoken English: Speak English Like a Native in 1 Lesson for Indian Speakers*. By Ken Xiao
8. *Spoken English with CD*. By Bansal and Harrison. Orient Blackswan.
9. *Spoken English for India: a Manual of Speech and Phonetics*. By Bansal and Harrison. Orient Longman

Question Pattern & Marks Distribution

INTERNAL ASSESSMENT (Written)

Full Marks 10

(Full Marks 10; Time 30 minutes)			
VAC-ELC	Answer 5 questions (maximum 3 from a group) out of 8 carrying 02 marks each	2 x 5=10	Exam schedule as per notification
<p>** Gross total marks obtained in this test (out of 10) would be put into the formula $TOTAL \div 2$ to calculate the final score on a 5 mark scale. Rounding-off to be adopted, wherever necessary, to the advantage of the examinees.</p>			

ESE (End-Semester Examination): **AECC1 (English Communication)**

2 credits

Full Marks 40			
VAC-ELC: English Language and Spoken Communication	1	Answer 10 MCQ questions out of 10 carrying 01 mark each	1 x 10 = 10
	2	Answer 4 questions out of 6 carrying 05 marks each	5 x 4 = 20
	3	Answer 1 question out of 3 carrying 10 marks each	10 x 1 = 10
<p>** In both the groups, questions carrying 05 or 10 marks need not necessarily to be a single question.</p>			

Class Attendance (CA) and Marks distribution (as per college regulation): **Full Marks 05**

Attendance Band	Percentage	Award
A	91% — 100%	5
B	81% — 90%	4
C	75% — 80%	2
D*	60% — 74%	1

* Subject to the Approval by the Principal.

P.S. - For the Legends¹ used throughout the document, please follow the footnote.

¹ **L** = Lecture; **T** = Tutorial; **P** = Practical.

ESE = End-Semester Examination; **IA** = Internal Assessment; **CA** = Class Attendance