



UNIVERSITY OF CALCUTTA

Notification No. CSR/ 12 /18

It is notified for information of all concerned that the Syndicate in its meeting held on 28.05.2018 (vide Item No.14) approved the Syllabi of different subjects in Undergraduate Honours / General / Major courses of studies (CBCS) under this University, as laid down in the accompanying pamphlet:

List of the subjects

<u>Sl. No.</u>	<u>Subject</u>	<u>Sl. No.</u>	<u>Subject</u>
1	Anthropology (Honours / General)	29	Mathematics (Honours / General)
2	Arabic (Honours / General)	30	Microbiology (Honours / General)
3	Persian (Honours / General)	31	Mol. Biology (General)
4	Bengali (Honours / General /LCC2 /AECC1)	32	Philosophy (Honours / General)
5	Bio-Chemistry (Honours / General)	33	Physical Education (General)
6	Botany (Honours / General)	34	Physics (Honours / General)
7	Chemistry (Honours / General)	35	Physiology (Honours / General)
8	Computer Science (Honours / General)	36	Political Science (Honours / General)
9	Defence Studies (General)	37	Psychology (Honours / General)
10	Economics (Honours / General)	38	Sanskrit (Honours / General)
11	Education (Honours / General)	39	Social Science (General)
12	Electronics (Honours / General)	40	Sociology (Honours / General)
13	English ((Honours / General/ LCC1/ LCC2/AECC1)	41	Statistics (Honours / General)
14	Environmental Science (Honours / General)	42	Urdu (Honours / General /LCC2 /AECC1)
15	Environmental Studies (AECC2)	43	Women Studies (General)
16	Film Studies (General)	44	Zoology (Honours / General)
17	Food Nutrition (Honours / General)	45	Industrial Fish and Fisheries – IFFV (Major)
18	French (General)	46	Sericulture – SRTV (Major)
19	Geography (Honours / General)	47	Computer Applications – CMAV (Major)
20	Geology (Honours / General)	48	Tourism and Travel Management – TTMV (Major)
21	Hindi (Honours / General /LCC2 /AECC1)	49	Advertising Sales Promotion and Sales Management –ASPV (Major)
22	History (Honours / General)	50	Communicative English –CMEV (Major)
23	Islamic History Culture (Honours / General)	51	Clinical Nutrition and Dietetics CNDV (Major)
24	Home Science Extension Education (General)	52	Bachelor of Business Administration (BBA) (Honours)
25	House Hold Art (General)	53	Bachelor of Fashion and Apparel Design – (B.F.A.D.) (Honours)
26	Human Development (Honours / General)	54	Bachelor of Fine Art (B.F.A.) (Honours)
27	Human Rights (General)	55	B. Music (Honours / General) and Music (General)
28	Journalism and Mass Communication (Honours / General)		

The above shall be effective from the academic session 2018-2019.

SENATE HOUSE
KOLKATA-700073
The 4th June, 2018

Paul
4/6/18
(Dr. Santanu Paul)
Deputy Registrar

UNIVERSITY OF CALCUTTA

CBCS SYLLABUS FOR UG ENGLISH (HONS)

CORE COURSES (CC) – 14 COURSES, 6 CREDITS PER COURSE

DISCIPLINE SPECIFIC ELECTIVE (DSE) –4 COURSES (out of 8), 6 CREDITS PER COURSE

ABILITY ENHANCEMENT COMPULSORY COURSE (AECC) – 2 COURSES, 2 CREDITS PER COURSE

SKILL ENHANCEMENT COURSE (SEC) – 2 COURSES (out of 4), 2 CREDITS PER COURSE

COURSE NAMES:

CC1 – HISTORY OF LITERATURE AND PHILOLOGY

CC2 –EUROPEAN CLASSICAL LITERATURE

CC3 –INDIAN WRITING IN ENGLISH

CC4 –BRITISH POETRY AND DRAMA (14TH – 17TH CENTURY)

CC5 –AMERICAN LITERATURE

CC6 –POPULAR LITERATURE

CC7 –BRITISH POETRY AND DRAMA (17TH – 18TH CENTURY)

CC8 –BRITISH LITERATURE (18TH CENTURY)

CC9 –BRITISH ROMANTIC LITERATURE

CC10 –19TH CENTURY BRITISH LITERATURE

CC11 – WOMEN'S WRITING

CC12 – EARLY 20TH CENTURY BRITISH LITERATURE

CC13 –MODERN EUROPEAN DRAMA

CC14 –POSTCOLONIAL LITERATURE

DSE (ANY TWO FROM DSE-A AND ANY TWO FROM DSE-B)

DSE-A1 –MODERN INDIAN WRITING IN ENGLISH TRANSLATION

DSE-A2 –LITERARY THEORY AND LITERARY CRITICISM

DSE-A3–PARTITION LITERATURE

DSE-A4 –MEDIA AND COMMUNICATION STUDIES

DSE-B1– LITERARY TYPES, RHETORIC AND PROSODY

DSE-B2–CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT

DSE-B3–AUTOBIOGRAPHY

DSE-B4 – TEXT AND PERFORMANCES

AECC1 – COMMUNICATIVE ENGLISH OR MIL

AECC2 – ENVIRONMENT STUDY

SEC (ANY ONE FROM SEC-A AND ANY ONE FROM SEC-B)

SEC-A1 – TRANSLATION STUDIES

SEC-A2 –BUSINESS COMMUNICATION

SEC-B1 – CREATIVE WRITING

SEC-B2 - ACADEMIC WRITING AND COMPOSITION

COURSE STRUCTURE

SEMESTER 1: CC1, CC2, AECC1 (Communicative English/MIL), GE1 (FROM OTHER SUBJECT)

SEMESTER 2: CC3, CC4, AECC2 (ENVS), GE2 (FROM OTHER SUBJECT)

SEMESTER 3: CC5, CC6, CC7, SEC-A, GE3 (FROM OTHER SUBJECT)

SEMESTER 4: CC8, CC9, CC10, SEC-B, GE4 (FROM OTHER SUBJECT)

SEMESTER 5: CC11, CC12, DSE-A(1 or 2), DSE-B(1 or 2)

SEMESTER 6: CC13, CC14, DSE-A(3 or 4), DSE-B(3 or 4)

COURSE DETAILS

FOR ALL 14 CORE COURSES, THE MARKS DIVISION IS AS FOLLOWS:

End Semester – 65

Tutorial – 15

Internal – 10

Attendance – 10

CC1 (SEMESTER 1, CODE –ENG-A-CC-1-1-TH/TU)
HISTORY OF LITERATURE AND PHILOLOGY - 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Group A: History of Literature

Section 1:

Unit A –Old English Heroic Poetry, Old English Prose and Chaucer

Unit B – Elizabethan Sonnets, University Wits and Ben Jonson

Unit C–Restoration Comedy of Manners and Eighteenth Century
Novels

Section 2:

Unit D – Pre-Romantic Poetry and Romantic Non-fiction Prose

Unit E–Victorian Novel and the Pre-Raphaelites

Unit F–Modern Novel: Joseph Conrad, Virginia Woolf, James Joyce

Modern Poetry: T.S. Eliot, W.B. Yeats, Dylan Thomas

Modern Drama: Samuel Beckett, Harold Pinter, John
Osborne

End Semester Question Pattern:

Objective 5 marks from Section 1

One question of 10 marks from Section 1 (out of 3, 1 from each unit)

One question of 5 marks from Section 1 (out of 3, 1 from each unit)

Objective 5 marks from Section 2

One question of 10 marks from Section 2 (out of 3, 1 from each unit)

One question of 5 marks from Section 2 (out of 3, 1 from each unit)

Suggested Readings:

1. Andrew Sanders: *The Short Oxford History of English Literature*
2. Edward Albert: *History of English Literature*
3. Michael Alexander: *A History of English Literature*
4. G.M. Trevelyan: *English Social History*
5. Bibhash Choudhury: *English Social and Cultural History*

Group B: Philology

Section 1: Latin Influence, Scandinavian Influence, French Influence, Americanism

Section 2: Consonant Shift and Word Formation Processes (Shortening, Back-formation, Derivations), Short Notes (Hybridism, Monosyllabism, Free & Fixed Compounds, Malapropism, ing-formation, Johnsonese)

End Semester Question Pattern:

One question of 10 marks from Section 1 (out of three)

One question of 10 marks out of two, and one question of 5 marks out of two from Section 2

Suggested Readings:

1. Otto Jespersen: *Growth and Structure of the English Language* (Chapters 4, 5, 6, 8, 10)
2. C.L. Wren: *The English Language* (Chapters 6 & 7)
3. A.C. Baugh: *A History of English Language*
4. C.L. Barber: *The Story of Language*

CC2 (SEMESTER 1, CODE – ENG-A-CC-1-2-TH/TU)
EUROPEAN CLASSICAL LITERATURE: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Group A: Social and intellectual background

Group B:

Homer, *The Iliad* (Books I and II) translated by E.V. Rieu

Sophocles, *Oedipus the King*, in *The Three Theban Plays*, translated by Robert Fagles

Group C:

Ovid, Selections from *Metamorphosis*, 'Bacchus' (Book III)

Plautus, *Pot of Gold*, translated by E.F. Watling OR

Horace, *Satires*, I: IV in Horace: *Satires and Epistles* and Persius, translated Niall Rudd, Penguin, 2005.

End Semester Question Pattern:

Objective – 5 marks (from Group B and Group C)

Two questions of 15 marks (one from each text) from Group B (out of four, two from each text)

Two questions of 15 marks (one from each text) from Group C (out of four, two from each text)

Suggested Readings:

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

CC3 (SEMESTER 2, CODE – ENG-A-CC-2-3-TH/TU)
INDIAN WRITING IN ENGLISH: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Poetry

Henry Louis Vivian Derozio, 'To India, My Native Land'

Toru Dutt, 'Our Casuarina Tree'

Kamala Das, 'Introduction'

A.K. Ramanujan, 'River'

Nissim Ezekiel, 'Enterprise'

Jayanta Mahapatra, 'Dawn at Puri'

Novel

Bankimchandra Chattopadhyay: *Rajmohan's Wife*

Drama

Mahesh Dattani, *Bravely Fought the Queen*

End Semester Question Pattern:

Objective – 5 marks

Two questions of 15 marks each from poetry (out of four)

One question of 15 marks from novel (out of two)
One question of 15 marks from drama (out of two)

Suggested Readings:

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

CC4 (SEMESTER 2, CODE – ENG-A-CC-2-4-TH/TU)
BRITISH POETRY AND DRAMA (14TH – 17TH CENTURY): 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Social and Intellectual Background

Poetry

Geoffrey Chaucer, 'Wife of Bath's Prologue'
Edmund Spenser, 'One Day I Wrote Her Name'
William Shakespeare, Sonnets 18 & 130
John Donne, 'The Good Morrow'
Andrew Marvell, 'To His Coy Mistress'

Drama

Christopher Marlowe, *Edward II* OR William Shakespeare, *Macbeth*
William Shakespeare, *Twelfth Night* OR *As You Like It*

End Semester Question Pattern:

Objective – 5 marks

Two questions of 15 marks each from poetry (out of three)

Two questions of 15 marks each (one from each) from drama
(out of four, two from each)

Suggested Readings:

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

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

CC5 (SEMESTER 3, CODE – ENG-A-CC-3-5-TH/TU)
AMERICAN LITERATURE: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Poetry

Robert Frost, 'After Apple Picking'
Walt Whitman, 'O Captain, My Captain'
Sylvia Plath, 'Daddy'
Langston Hughes, 'Harlem to be Answered'
Edgar Allan Poe, 'To Helen'

Novel

Ernest Hemingway, *The Old Man and the Sea*

Stories

Edgar Allan Poe, 'The Purloined Letter'
F. Scott Fitzgerald, 'The Crack-up'
William Faulkner, 'Dry September'

Drama

Arthur Miller, *Death of A Salesman*

End Semester Question Pattern:

Objective – 5 marks
One question of 15 marks from poetry (out of three)
One question of 15 marks from novel (out of two)
One question of 15 marks from stories (out of two)
One question of 15 marks from drama (out of two)

Suggested Readings:

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

CC6 (SEMESTER 3, CODE – ENG-A-CC-3-6-TH/TU)
POPULAR LITERATURE: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Lewis Carroll, *Through the Looking Glass*
Agatha Christie, *The Murder of Roger Ackroyd*
Sukumar Ray, *Abol Tabol* ('Nonsense Rhymes', translated Satyajit Ray),
Kolkata: Writers' Workshop
Herge, *Tintin in Tibet*

End Semester Question Pattern:

Objective – 5 marks

One question of 15 marks from each of the four texts (out of two from each text)

Suggested 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.

CC7 (SEMESTER 3, CODE – ENG-A-CC-3-7-TH/TU)
BRITISH POETRY AND DRAMA (17TH – 18TH CENTURY): 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Social and Intellectual Background

Poetry

John Milton, *Paradise Lost*, Book I
Alexander Pope, *The Rape of the Lock*, Cantos I-III

Drama

John Webster, *The Duchess of Malfi*
Aphra Behn, *The Rover*

End Semester Question Pattern:

Objective – 5 marks

Two questions of 15 marks each (one from each) from poetry (out of four, two from each)

Two questions of 15 marks each (one from each) from poetry
(out of four, two from each)

Suggested Readings:

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

CC8 (SEMESTER 4, CODE – ENG-A-CC-4-8-TH/TU)
18TH CENTURY BRITISH LITERATURE: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Social and Intellectual Background

Poetry

Samuel Johnson, 'London'

Thomas Gray, *Elegy Written in a Country Churchyard*

Drama

William Congreve, *The Way of the World*

Prose (Fiction & Non-Fiction)

Daniel Defoe, *Robinson Crusoe*

Joseph Addison, 'Sir Roger at Home' and 'Sir Roger at Church'

End Semester Question Pattern:

Objective – 5 marks

One question of 15 marks from poetry (out of two)

One question of 15 marks from drama (out of two)

Two questions of 15 marks each (one from each) from prose (out of four, two from each)

Suggested Readings:

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

CC9 (SEMESTER 4, CODE – ENG-A-CC-4-9-TH/TU)
BRITISH ROMANTIC LITERATURE: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Social and Intellectual Background

Poetry

William Blake, 'The Lamb' and 'The Tyger'
William Wordsworth, 'Tintern Abbey'
Samuel Taylor Coleridge, 'Kubla Khan'
Percy Bysshe Shelley, 'Ode to the West Wind' and 'To a Skylark'
John Keats, 'Ode to a Nightingale' and 'Ode to Autumn'

Prose (Fiction & Non-Fiction)

Charles Lamb, 'Dream Children', 'The Superannuated Man'
Mary Shelley, *Frankenstein*

End Semester Question Pattern:

Objective – 5 marks
2 questions of 15 marks each from poetry (out of four)
2 questions of 15 marks each (one from each) from prose (out of four, two from each)

Suggested Readings:

1. William Wordsworth, 'Preface to Lyrical Ballads', in D.J. Enright and Ernst D. Chickera eds. *English Critical Texts*, Delhi: OUP
2. John Keats, 'From the Letters', in D.J. Enright and Ernst D. Chickera eds. *English Critical Texts*, Delhi: OUP
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, Chapters XIV and XVII, in D.J. Enright and Ernst D. Chickera eds. *English Critical Texts*, Delhi: OUP

CC10 (SEMESTER 4, CODE – ENG-A-CC-4-10-TH/TU)
19TH CENTURY BRITISH LITERATURE: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Social and Intellectual Background

Poetry

Lord Tennyson, 'Ulysses'
Robert Browning, 'My Last Duchess'
Christina Rossetti, 'The Goblin Market'
Matthew Arnold, 'Dover Beach'

Novel

Jane Austen, *Pride and Prejudice* OR Charlotte Bronte, *Jane Eyre*
Charles Dickens, *Oliver Twist* OR Thomas Hardy, *The Mayor of Casterbridge*

End Semester Question Pattern:

Objective – 5 marks

Two questions of 15marks each from poetry (out of three)

Two questions of 15 marks each (one from each) from novels
(out of four, two from each)

Suggested Readings:

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

CC11 (SEMESTER 5, CODE – ENG-A-CC-5-11-TH/TU)
WOMEN'S WRITINGS: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Poetry

Emily Dickinson, 'I cannot live with you'
Elizabeth Barrett Browning, 'How do I love thee'
Eunice De Souza, 'Advice to Women'

Fiction

Alice Walker, *Color Purple* OR Emily Bronte, *Wuthering Heights*
Mahasweta Devi, 'Draupadi', translated Gayatri Chakravorty Spivak
Katherine Mansfield, 'Bliss'

Non-Fiction

Mary Wollstonecraft, *A Vindication of the Rights of Woman*, Chapters I & II (New York: Norton, 1988)

Rassundari Devi, *Amar Jiban*, translated Enakshi Chatterjee, Writers' Workshop.

End Semester Question Pattern:

Objective – 5 marks

One question of 15 marks from poetry (out of two)

Two questions of 15 marks each from fiction (out of three, one from each)

One question of 15 marks from non-fiction (out of two, one from each)

Suggested Readings:

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97
5. 'Feminist Criticism' in Peter Barry, *Beginning Theory*, Chennai: T.R. Publications

CC12 (SEMESTER 5, CODE – ENG-A-CC-5-12-TH/TU)
EARLY 20TH CENTURY BRITISH LITERATURE: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Social and Intellectual Background

Poetry

T.S. Eliot, 'The Love Song of J. Alfred Prufrock' and 'Preludes'

W.B. Yeats, 'The Second Coming' and 'No Second Troy'

Wilfred Owen, 'Spring Offensive'

Fiction

Joseph Conrad, *Heart of Darkness*

D.H. Lawrence, *Sons and Lovers*

Drama

George Bernard Shaw, *Pygmalion*

End Semester Question Pattern:

Objective – 5 marks

One question of 15 marks from poetry (out of two)

Two questions of 15 marks each (one from each) from fiction (out of four, two from each)

One question of 15 marks from drama (out of two)

Suggested Readings:

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in D.J. Enright and Ernst D. Chickera eds. *English Critical Texts*, Delhi: OUP
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.
4. Raymond Williams, 'Introduction', in *Drama from Ibsen to Brecht*, Penguin, 1973

CC13 (SEMESTER 6, CODE – ENG-A-CC-6-13-TH/TU)
MODERN EUROPEAN DRAMA: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Henrik Ibsen, *Ghosts* OR *A Doll's House*
Bertolt Brecht, *The Good Woman of Szechuan*
Samuel Beckett, *Waiting for Godot*

End Semester Question Pattern:

Objective – 5 marks

One question of 20 marks out of two from each of the three plays

Suggested Readings:

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

CC14 (SEMESTER 6, CODE – ENG-A-CC-6-14-TH/TU)
POSTCOLONIAL LITERATURES: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Poetry

Pablo Neruda, 'Tonight I Can Write'
Derek Walcott, 'A Far Cry from Africa'
David Malouf, 'Revolving Days'

Mamang Dai, 'The Voice of the Mountain'

Novel

Chinua Achebe, *Things Fall Apart*

Gabriel Garcia Marquez, *Chronicle of a Death Foretold*

End Semester Question Pattern:

Objective – 5 marks

Two questions of 15 marks each from poetry (out of three)

Two questions of 15 marks each (one from each) from novel (out of four, two from each)

Suggested Readings:

1. Frantz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugiwa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987)
4. 'Postcolonial Criticism' in Peter Barry, *Beginning Theory*, Chennai: T.R. Publications
5. Ania Loomba, *Colonialism/Postcolonialism*, London and New York: Routledge

FOR ALL DSECOURSES, THE MARKS DIVISION IS AS FOLLOWS:

End Semester – 65

Tutorial – 15

Internal – 10

Attendance – 10

Semester 5 – DSE-A1 OR DSE-A2 and DSE-B1 OR DSE-B2

Semester 6 – DSE-A3 OR DSE-A4 and DSE-B3 OR DSE-B4

DSE-A1 (SEMESTER 5, CODE –ENG-A-DSE-A-5-1-TH/TU)
MODERN INDIAN WRITING IN ENGLISH TRANSLATION: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Stories

Munshi Prem Chand, 'The Shroud'

Ismat Chughtai, 'The Quilt'

Fakir Mohan Senapati, 'Rebati'

Poetry

Rabindranath Tagore, 'Light, oh where is the light?' (*Gitanjali* XXVII)
and 'When my play was with thee' (*Gitanjali* XCVII)
G.M. Muktibodh, 'The Void'
Amrita Pritam, 'I say unto Waris Shah'

Novel

Rabindranath Tagore, *The Home and the World*

Drama

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

End Semester Question Pattern:

Objective – 5 marks

One question of 15 marks from story (out of two)

One question of 15 marks from poetry (out of two)

One question of 15 marks from novel (out of two)

One question of 15 marks from drama (out of two)

Suggested Readings:

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

DSE-A2 (SEMESTER 5, CODE – ENG-A-DSE-A-5-2-TH/TU)
LITERARY THEORY AND CRITICISM: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Literary Theory

Antonio Gramsci, 'The Formation of the Intellectuals' from *The Prison Notebooks*

Virginia Woolf: 'A Room of One's Own'

Rabindranath Tagore, 'Nationalism in India', in *Nationalism*, with an Introduction by Ramachandra Guha, New Delhi: Penguin Books

Literary Criticism

William Wordsworth, 'Preface' to the *Lyrical Ballads*

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

T.S. Eliot, 'Tradition and the Individual Talent'

End Semester Question Pattern:

Objective – 5 marks

Two questions of 15 marks from Literary Theory (out of three, one from each text)
Two questions of 15 marks from Literary Criticism (out of three, one from each text)

Suggested Readings:

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

DSE-B1 (SEMESTER 5, CODE – ENG-A-DSE-B-5-1-TH/TU)
LITERARY TYPES, RHETORIC AND PROSODY: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Group – A: Literary Types

Tragedy (Tragic Hero, Catharsis, Heroic Tragedy, Chorus)
Comedy (Romantic Comedy, Comedy of Humours, Comedy of Manners, Sentimental Comedy)
Short Story

Group – B: Rhetoric

Group – C: Prosody

End Semester Question Pattern:

Objective – 5 marks

Two questions of 20 marks from Group A (out of three)

One question of 10 marks from Group B (out of two)

One question of 10 marks from Group C (out of two)

Suggested Readings:

1. K.R.S. Iyengar and Prema Nandakumar, *Introduction to the Study of English Literature*
2. S.H. Butcher, *Aristotle's Theory of Poetry and Fine Art*, New Delhi: Kalyani Publishers
3. Allardyce Nicoll, *The Theory of Drama*

4. Bose and Sterling, *Elements of English Rhetoric and Prosody*

DSE-B2 (SEMESTER 5, CODE – ENG-A-DSE-B-5-2-TH/TU)
CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Social Construction of Gender

History of Women's Movement in India (pre-independence and post-independence)

Women and Law: Domestic Violence, Female Foeticide, Sexual Harassment

Dalit Women and Double Marginalisation

End Semester Question Pattern:

Objective – 5 marks

Society, Sex and Gender – 20 marks

History of Women's Movement in India – 15 marks

Women and Law – 15 marks

Dalit Women – 10 marks

Recommended Readings:

1. Rinita Mazumdar, *A Short Introduction to Feminist Theory*, Kolkata: Anustup, 2010.
2. 'Feminist Criticism' in Peter Barry, *Beginning Theory*, Chennai: T.R. Publications, 1999.
3. V. Geetha, *Gender*, Calcutta: Stree, 2002.
4. Kate Millet, *Sexual Politics*, New York: Doubleday, 1970.
5. Ann Oakley, *Sex, Gender and Society*, London: Temple Smith, 1972.
6. Ray Raka, *Fields of Protest: Women's Movements in India*, New Delhi: Kali for Women, 2000.
7. *The Sexual Harassment of Women at Workplace, (Prevention, Prohibition and Redressal) Bare Act*, New Delhi: Universal, 2014.
8. Sharmila Rege, *Against the Madness of Manu, B.R. Ambedkar's Writings on Brahmanical Patriarchy*, New Delhi: Navayana, 2013.
9. Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*

DSE-A3 (SEMESTER 6, CODE – ENG-A-DSE-A-6-3-TH/TU)
PARTITION LITERATURE: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Novel

Amitav Ghosh, *The Shadow Lines*

Short Stories

Protiva Basu, 'The Marooned', translated Subhasree Tagore, in *The Other Voice*, eds. Tapati Gupta and Anil Acharya, Kolkata: Anustup Manik Bandyopadhyay, 'The Final Solution', translated Rani Ray, in Debjani Sengupta ed. *Mapmaking: Partition Stories from Two Bengals*, New Delhi: Srishti

Sadat Hasan Manto, 'Toba Tek Singh', in *Black Margins:Manto*, New Delhi: Manohar

Poetry

Sahir Ludhianvi, 'Twentysixth January',

Birendra Chattopadhyay, 'After Death: Twenty Years'

Sankha Ghosh, 'Rehabilitation', in RakhshandaJalil, Tarun Saint and Debjani Sengupta eds. *Looking Back: The 1947 Partition of India 70 Years On*, New Delhi: Orient Blackswan, 2017

End Semester Question Pattern:

Objective – 5 marks

One question of 15 marks from novel (out of two)

Two questions of 15 marks each from short stories (out of three, one from each)

One question of 15 marks from poetry (out of two)

Suggested Readings:

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

DSE-A4 (SEMESTER 6, CODE – ENG-A-DSE-A-6-4-TH/TU)

MEDIA AND COMMUNICATION STUDIES: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Introduction to Mass Communication

Mass Communication and Globalisation

Writing Pamphlets, Posters etc

Advertisements and Creating Advertisements

End Semester Question Pattern:

Questions on Mass Communication (Theory) – 20 marks

Report / Pamphlet Writing – 20 marks

Advertisement / Poster Writing – 15 marks

Pamphlet Writing – 10 marks

Recommended Readings:

1. M.V. Kamath, *Professional Journalism*, New Delhi: Vikas Publishing House, 1980.
2. Ambrish Saxena, *Fundamentals of Reporting and Editing*, New Delhi: Kanishka Publishers, 2007.
3. Uma Narula, *Handbook of Communication Models, Perspectives, Strategies*, New Delhi: Atlantic Publishers, 2006.
4. Stephen Cushion, *Television Journalism*, New Delhi: Sage Publications, 2012.
5. Tony Feldman, *An Introduction to Digital Media*, Taylor and Francis, 2004.

DSE-B3 (SEMESTER 6, CODE – ENG-A-DSE-B-6-3-TH/TU)
AUTOBIOGRAPHY - 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Rabindranath Tagore, *My Reminiscences*, Chapters 1-15, New Delhi: Rupa & Co.

Mahatma Gandhi, *Autobiography or the Story of My Experiments with Truth*, Part I, Chapters 1 to 8

Binodini Dasi, *My Story and Life as an Actress*, pp 61-83, New Delhi: Kali for Women

Nirad C. Chaudhuri, *Autobiography of an Unknown Indian*, Book I, Mumbai: Jaico Publishing House

End Semester Question Pattern:

Objective – 5 marks

One question of 15 marks out of two from each of the texts

Suggested Readings:

1. James Olney, 'A Theory of Autobiography' in *Metaphors of Self: The Meaning of Autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
2. Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
3. Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp.1-17.
4. Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.

DSE-B4 (SEMESTER 6, CODE – ENG-A-DSE-B-6-4-TH/TU)
TEXT AND PERFORMANCE: 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Historical Overview of Indian and Western Theatre
Classical, Modern and Contemporary Theatres
Historical Developments of Theatrical Forms
Folk Traditions

End Semester Question Pattern:

History of Theatre and Traditions of Theatre (in India and the West) – 20 marks
Contribution of Eminent Individuals – 10 marks
Folk Traditions – 20 marks
Tagore as Theatrician – 15 marks

Recommended Readings:

Kamalesh Datta Tripathi, 'Rasa' in *Theatres of India: A Concise Companion*, New Delhi: OUP, 2009.
Kamalesh Datta Tripathi, 'Natyasastra' in *Theatres of India: A Concise Companion*, New Delhi: OUP, 2009.
Ananda Lal, 'Tagore as Theatrician' in Rabindranath Tagore, *Three Plays*, Translated and with an introduction by Ananda Lal, New Delhi: OUP, 2001.
Prasanna, *Indian Method in Acting*, New Delhi: National School of Drama, 2013.
Walter Benjamin, 'What is Epic Theatre', *Understanding Brecht*, London and New York, Verso, 1973.
Robert Leach: *Theatre Studies: The Basics*, Routledge, 2015.
Sonia Moore, *The Stanislavsky System: The Professional Training of an Actor*, Penguin, 1984.

AECC1 – COMMUNICATIVE ENGLISH: 2 CREDITS (SEMESTER 1)

- Correction of sentences
- Transformation (Simple, Complex and Compound Sentences; Degrees of Comparison; Affirmative and Negative Sentences; Interrogative and Assertive Sentences; Exclamatory and Assertive Sentences)
- Identifying True/False Statements from Given Passages

Internal – 10 marks

Attendance – 10 marks

End Semester Questions – MCQ 80 marks

End Semester Question Patterns:

Correction of Sentences: 20 (2 x 10)

Transformation of Sentences: 20 (2 x 10)

True/False Statements from Given Passage One: 20 (4 x 5)

True/False Statements from Given Passage Two: 20 (4 x 5)

SEC-A1 (SEMESTER 3, CODE –ENG-A-SEC-A-3-1-TH)
TRANSLATION STUDIES: 2 CREDITS

Unit 1 – Importance of translation in a multi-linguistic and multi-cultural society

Unit 2 – Literal translation

Unit 3 – Free translation

Unit 4 – Transcreation

Internal – 10 marks

Attendance – 10 marks

End Semester Question Pattern (80 marks, no tutorial):

Questions may include (1) translation from one language to another (2) critical comments on a translated passage (3) differences between literal translation and free translation (4) why translation is necessary into other Indian languages and also to foreign languages

Recommended Readings

1. Jyoti Bhattacharya, *Transcreations: Some Experiments on Tagore Songs*, Kolkata: Gangchil
2. Mona Baker, *In Other Words: A Coursebook on Translation*, Routledge, 2001.
3. I.C. Catford, *A Linguistic Theory of Translation*, London: OUP, 1965.
4. Ravinder Gargesh and Krishna Kumar Goswami eds. *Translation and Interpreting: Reader and Workbook*, New Delhi: Orient Longman, 2007.
5. Sukanta Chaudhuri, *Translation and Understanding*, New Delhi: OUP
6. Lawrence Venuti (ed), *The Translation Studies Reader*, London and New York: Routledge, 2012

SEC-A2 (SEMESTER 3, CODE – ENG-A-SEC-A-3-2-TH)
BUSINESS COMMUNICATION: 2 CREDITS

What is business communication

Writing reports, letters, curriculum vitae

Writing meeting minutes

E-correspondence

Internal – 10 marks

Attendance – 10 marks

End Semester Question Pattern (80 marks, no tutorial):

Writing Business Letters – 15 marks

Writing CV – 15 marks

Writing e-mail – 15 marks

Writing Report – 15 marks

Writing Meeting Minutes – 20 marks

Recommended Readings:

1. O. Scot, *Contemporary Business Communication*, New Delhi: Biztantra
2. R. Ludlow and F. Panton, *The Essence of Effective Communications*, New Delhi: Prentice Hall of India Pvt Ltd

3. R.C. Bhatia, *Business Communication*, New Delhi: Ane Books Private Limited

SEC-B1 (SEMESTER 4, CODE – ENG-A-SEC-B-4-1-TH)

CREATIVE WRITING: 2 CREDITS

What is creative writing
Modes of creative writing
Writing Short Story / Poetry
Preparing for publication

Internal – 10 marks

Attendance – 10 marks

End Semester Question Pattern (80 marks, no tutorial):

Questions may include (1) the importance of creative writing in development of personality and creativity (2) actual creative writing – poem or short story (3) different modes of publishing – viz. books, articles in newspapers, articles in magazines and periodicals, social media – and differences of impact

Recommended Readings:

1. Anjana Neira Dev *et al*, *Creative Writing: A Beginner's Manual*, New Delhi: Pearson, 2009.
2. David Morley and Philip Neilsen eds., *The Cambridge Companion to Creative Writing*

SEC-B2 (SEMESTER 4, CODE – ENG-A-SEC-B-4-2-TH)

ACADEMIC WRITING AND COMPOSITION: 2 CREDITS

Introduction to the writing process
Introduction to academic writing
Summarising and paraphrasing
Citing Sources

Internal – 10 marks

Attendance – 10 marks

End Semester Question Pattern (80 marks, no tutorial):

Citing Sources – 10 marks

Writing Critical Appreciation – 20 marks

Writing Summary/Substance with a Critical Note – 12 + 8 marks

Writing Essay – 30 marks

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. Hacker, D. & Sommers, N. (2011). *A writer's reference* (7th ed.). Boston, MA: Bedford/St, Martin's. PE1408.H2778 2011