



## UNIVERSITY OF CALCUTTA

### Notification No. CSR/ 83 /18

It is notified for information of all concerned that the Syndicate in its meeting held on 30.07.2018 (vide Item No.08) approved some amendments in the syllabus of three-year B.A. (Honours) course of study in English under Choice Base Credit System (CBCS), (as notified in Notification No.CSR/12/18 dated 04.06.2018), under this University, as laid down in the accompanying pamphlet.

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

SENATE HOUSE

KOLKATA-700073

The 29<sup>th</sup> August, 2018

  
(Debabrata Manna)

Deputy Registrar (Acting)

## CORRIGENDUM

The following is the corrigendum to the Syllabus of English (Hons) under CBCS introduced from 2018-19 vide CSR/12/18 dated 4 June 2018:

Name of the Course	What is Written	Should be Read As
CC2	<p>(i) 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 B (out of four, two from each text)</p> <p>(ii) Ovid, Selections from <i>Metamorphosis</i>, 'Bacchus' (Book III)</p>	<p>(i) 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)</p> <p>(ii) Ovid, Selections from <i>Metamorphoses</i>, 'Bacchus' (Book III)</p>
CC7	<p>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)</p>	<p>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 drama (out of four, two from each)</p>
DSE-A4	<p>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</p>	<p>End Semester Question Pattern: Questions on Mass Communication (Theory) – 20 marks Report Writing – 20 marks Advertisement / Poster Writing – 15 marks Pamphlet Writing – 10 marks</p>
DSE-B1	<p>In Suggested Readings: Allerdyce Nicoll, <i>The Theory of Drama</i></p>	<p>In Suggested Readings: Allardyce Nicoll, <i>The Theory of Drama</i></p>

For DSE-B1, an addition to Suggested Readings: M.H. Abrams & G.G. Harpham, *A Glossary of Literary Terms*

For CC6, an addition to Suggested Readings: Sukumar Ray, *Abol Tabol* ('The Select Nonsense of Sukumar Ray', translated Sukanta Chaudhuri, OUP, 1997)

**Note: The specific editions suggested / recommended in the syllabus are only indicative and students may use any other standard edition(s).**



## UNIVERSITY OF CALCUTTA

### Notification No. CSR/ 17 /19

It is notified for information of all concerned that in terms of the provisions of Section 54 of the Calcutta University Act, 1979 (as amended) and in exercise of the powers conferred under 9(6) of the said Act, the Hon'ble Vice-Chancellor by an order dated 15.05.19, has approved some amendments in the existing syllabus for the three-year B.A. (Honours) course of study in English under CBCS of this University (notified in Notification No.CSR/12/18 dated 04.06.2018), as laid down hereinunder:

#### AMENDMENTS

CC5--(ENG-A-CC-3-5 TH/TU): 'Harlem to be answered' will be read as '**Harlem**'.

CC7--(ENG-A-CC-3-7 TH/TU): 'The Rover' will be read as '**The Rover Part-I**'.

The above shall take immediate effect.

SENATE HOUSE

KOLKATA-700073

The 17<sup>th</sup> May, 2019

  
(Debabrata Manna)

Deputy Registrar (Acting)

  
17/5/19



## UNIVERSITY OF CALCUTTA

### Notification No.CSR/04/2022

It is notified for information of all concerned that the Syndicate in its meeting held on 08.12.2021 ( Item No.31) approved & confirmed the modalities and additional Reading List for the following papers pertaining to the syllabus of English (Honours & General ) courses of studies (vide CSR/12/18, dt. 04.06.2018), under CBCS, as laid down in the accompanying pamphlet.

#### English (Honours)

1. DSE-B4 (Code: Eng-A-DSE-B-6-4-TH/TU, Title-"Text and Performance"), taught Semester-6 of English (Honours) Course of Study under CBCS.
2. SEC-A1 (Code: ENG-A -SEC-A-3-1-TH, Title-"Translation Studies"), taught at Semester-3 of English (Honours) Course of Study under CBCS.

#### English (General)

1. DSE-B2 (Code: ENG-G-DSE-B-6-2-TH/TU, Title-"Translation Studies"), taught at Semester-6 of English (General) Course of Study under CBCS.
2. SEC-A1 (Code: ENG-G-SEC-A-3/5-1-TH, Title-"English Language Teaching"), taught at Semester-3/5 of English (General) Course of Study under CBCS.
3. SEC-B1 (Code:ENG-G-SEC-B-4/6-1-TH, Title-"Spoken English"), taught at Semester-4/6 of English (General) Course of Study under CBCS.
4. SEC-B2 (Code:ENG-G-SEC-B-4/6-2-TH, Title-"Creative Writing"), taught at Semester-4/6 of English (General) Course of Study under CBCS.

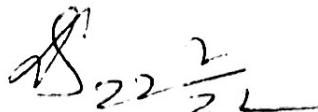
However the syllabi of the aforesaid papers remain unchanged.

The above shall take effect from the Even Semester Examinations, 2022 and will be applicable for all concerned semesters.

SENATE HOUSE

KOLKATA-700 073

The 22nd February, 2022

  
Prof.(Dr.) Debasis Das

Registrar



## **ENGLISH (HONS)**

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

- **Historical Overview of Indian and Western Theatre**

**A brief and selective overview of Indian and Western Theatre with reference to the following:**

Ancient Greek & Roman Theatre (Aeschylus, Sophocles, Euripides, Aristophanes, Menander & Plautus, Terence, Seneca), Elizabethan Theatre (Shakespeare), 20<sup>th</sup> century European Theatre (Realist, Epic, Absurdist), Ancient Sanskrit Theatre in India (Bhasa, Kalidasa, Bhavabhuti), Bengali Theatre in the British Period (Madhusudan, Girish, Tagore), Post-Independence Indian Theatre (Bengali, Hindi & Marathi)

- **Classical, Modern and Contemporary Theatres**

**A) Study of the following authors with reference to specific texts:**

Classical Greek Theatre: Sophocles, Aristophanes

Elizabethan Theatre: Marlowe, Shakespeare

Modern & Contemporary European Theatre: Ibsen, Shaw, O'Neill, Miller, Brecht, Ionesco, Beckett, Pinter

Classical & Modern Indian Theatre: Kalidasa and Tagore

**B) Contributions of Eminent Individuals:** Aristotle, Bharata, Stanislavsky, Brecht, Tagore

- **Historical Developments of Theatrical Forms**

Study of the genesis and growth of theatrical forms with reference to European & Indian Theatre: tragedy, comedy, tragi-comedy, farce, commedia dell'arte, melodrama, opera, musical comedy, symbolist theatre, epic theatre, theatre of the absurd, street theatre.

- **Folk Traditions**

A) Bengal: Jatra, Alkaap, Putul Nach

B) Other Parts of India: Yakshagana, Swang, Tamasha

**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

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

TRANSLATION STUDIES

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

Unit 2 – Literal translation

Unit 3 – Free translation

Unit 4 – Transcreation

End Semester Question Pattern:

Translation from English to one's mother tongue and retranslation, one out of two: 15 marks

Critical comments on a translated passage or a translated poem, one out of two: 20 marks

Difference between literal translation and free translation, one out of two: 15 marks

Why translation is necessary into other Indian languages, one out of two: 10 marks

Write Notes (any two): 10 x 2 = 20 marks  
(Register, Transcreation, Technical Translation, Dynamic Equivalence, Decoder, Encoder, Mobile Translation)

Additional Reading List: *The Home and the World*, *Gitanjali*, *Red Oleanders*, *Evam Indrajit*, *Eyesore*

### **ENGLISH GENERAL**

DSEB2 (SEMESTER 6, CODE – ENG-G-DSEB-6-2-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

#### TRANSLATION STUDIES

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

Unit 2 – Literal translation

Unit 3 – Free translation

Unit 4 – Transcreation

End Semester Question Pattern:

Translation from English to one's mother tongue and retranslation, one out of two: 10 marks

Critical comments on a translated passage or a translated poem, one out of two: 15 marks

Difference between literal translation and free translation, one out of two: 10 marks

Why translation is necessary into other Indian languages, one out of two: 10 marks

Write Notes (any two):  $10 \times 2 = 20$  marks

(Register, Transcreation, Technical Translation, Dynamic Equivalence, Decoder, Encoder, Mobile Translation)

Additional Reading List: *The Home and the World*, *Gitanjali*, *Red Oleanders*, *Evam Indrajit*, *Eyesore*

SECA1 – ENGLISH LANGUAGE TEACHING  
(SEMESTER 3/5, CODE –ENG-G-SEC-A-3/5-1-TH) – 2 CREDITS

Language Perspectives: First Language Second Language and Foreign Language – Acquisition and Learning

Knowing the Learner: Features of a good language learner

Structure of the English Language

Methods of Teaching English Language

Assessing Language Skills

Materials for Language Teaching

End Semester Question Pattern:

Language Perspectives: two questions out of four:  $10 \times 2 = 20$

Knowing the Learner: three questions out of five:  $5 \times 3 = 15$

Structure of English Language: one question out of two:  $10 \times 1 = 10$

Methods of Teaching English: two questions out of four:  $10 \times 2 = 20$

Assessing Language Skills: three questions out of five:  $5 \times 3 = 15$

SECB1– SPOKEN ENGLISH  
(SEMESTER 4/6, CODE – ENG-G-SEC-B-4/6-1-TH) – 2 CREDITS

Differences between Speech and Writing

Features of Oral Communication

Essentials of Good Communication

Stress, Intonation, Voice Modulation, Rules of Interruption in Civil Discourses

Greeting, Leave-taking, Making and Granting/Refusing Requests, Queries and Giving Information, Narrating Events

Complaints and Apologies, Alerting and Warning

Interview, Debate, Anchoring, Public Address



End Semester Question Pattern:

Language Perspectives Speech and Writing: one question out of two:  $10 \times 1 = 10$

Knowing the Learner, Good Communication: three questions out of five:  $5 \times 3 = 15$

Structure of English Language: one question out of two:  $10 \times 1 = 10$

Narrating Events: two questions out of four:  $10 \times 2 = 20$

Stress, Intonation etc: three questions out of five:  $5 \times 3 = 15$

Interview, Debate, Public Address: one question out of two:  $10 \times 1 = 10$

SECB2- CREATIVE WRITING  
(SEMESTER 4/6, CODE – ENG-G-SEC-B-4/6-1-TH) – 2 CREDITS

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

### **FINAL QUESTION PATTERN**

1. IMPORTANCE OF CREATIVE WRITING (THEORY), one question out of two: 15 MARKS
2. WRITING A SHORT STORY ON A GIVEN TOPIC, one question out of two: 20 MARKS
3. WRITING A POEM ON A GIVEN THEME, one question out of two: 20 MARKS
4. MODES OF PUBLISHING AND PREPARATION THEREOF (VIZ. BOOKS, PERIODICALS, SOCIAL MEDIA), one question out of two: 15 MARKS
5. IMPACT OF CREATIVE WRITING, one question out of two: 10 MARKS.



# 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 4<sup>th</sup> 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 (14<sup>TH</sup> – 17<sup>TH</sup> CENTURY)

CC5 –AMERICAN LITERATURE

CC6 –POPULAR LITERATURE

CC7 –BRITISH POETRY AND DRAMA (17<sup>TH</sup> – 18<sup>TH</sup> CENTURY)

CC8 –BRITISH LITERATURE (18<sup>TH</sup> CENTURY)

CC9 –BRITISH ROMANTIC LITERATURE

CC10 –19<sup>TH</sup> CENTURY BRITISH LITERATURE

CC11 – WOMEN'S WRITING

CC12 – EARLY 20<sup>TH</sup> 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 (14<sup>TH</sup> – 17<sup>TH</sup> 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 (17<sup>TH</sup> – 18<sup>TH</sup> 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)  
18<sup>TH</sup> 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)  
19<sup>TH</sup> 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 20<sup>TH</sup> 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



# University of Calcutta

## CBCS Syllabus for BA General Programme in English

### COURSE STRUCTURE

SEMESTER	COURSE TYPE
SEMESTER I	CC1/GE1 AECC1
SEMESTER II	CC2/GE2
SEMESTER III	CC3/GE3 L1-1 SECA
SEMESTER IV	CC4/GE4 SECB L2-1
SEMESTER V	L1-2 DSEA SECA
SEMESTER VI	DSEB SECB L2-2

### **CORECOURSE(CC)**

CC1/GE1:Poetry&ShortStory  
CC2/GE2:Essay,Drama&Novel  
CC3/GE3:Women's Writing  
CC4/GE4:AcademicWritingandComposition

### **LCC COURSE**

LCC-1 (L1-1): Language, Variety and Stylistics  
LCC-1 (L1-2): Language, Imagination & Creativity  
LCC-2 (Alternative English) (L2-1): Language, Society and Personality  
LCC-2 (Alternative English) (L2-2): Language, Creativity and Analysis

**DISCIPLINE SPECIFIC ELECTIVE(DSE)**

ONE TO BE CHOSEN FROM DSEA AND ONE TO BE CHOSEN FROM DSEB

DSEA1:British Literature  
DSEA2:Modern Indian Writing in English Translation  
DSEB1: Partition Literature  
DSEB2: Translation Studies

**ABILITY ENANCEMENT COMPULSORY COURSE (AECC)**

AECC-1: Communicative English/MIL  
AECC-2: Environmental Studies

**SKILL ENHANCEMENT COURSE (SEC)**

ONE TO BE CHOSEN FROM SECA AND ONE TO BE CHOSEN FROM SECB

SECA1: English Language Teaching  
SECA2: Business Communication  
SECB1: Spoken English  
SECB2: Creative Writing

**COURSE DETAILS**

FOR ALL CC/GE COURSES, THE MARKS DIVISION IS AS FOLLOWS:

End Semester – 65  
Tutorial – 15  
Internal – 10  
Attendance – 10

CC1/GE1 (SEMESTER 1, CODE –ENG-G-CC-1-1-TH/TU) – 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

**POETRY AND SHORT STORY**

**Poetry**

William Shakespeare: Sonnet 18  
William Wordsworth: 'Strange fits of passion'  
P.B. Shelley: 'To a Skylark'  
John Keats: 'To Autumn'

**Short Story**

James Joyce: 'Araby'  
Katherine Mansfield: 'The Fly'  
Joseph Conrad: 'The Lagoon'

End Semester Question Pattern:

Objective – 5 marks

Two question of 15 marks out of four from poetry (one from each poem)

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

CC2/GE2 (SEMESTER 2, CODE – ENG-G-CC-2-2-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

### ESSAY, DRAMA AND NOVEL

#### Essay

Charles Lamb: 'Dream Children: A Reverie'

George Orwell: 'Shooting an Elephant'

#### Drama

William Shakespeare: *As You Like It*

George Bernard Shaw: *Arms and the Man*

#### Novel

Thomas Hardy: *The Mayor of Casterbridge*

End Semester Question Pattern:

Objective – 5 marks

One question of 15 marks out of two from essay (one from each)

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

One question of 15 marks out of two from novel

CC3/GE3 (SEMESTER 3, CODE – ENG-G-CC-3-3-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

### WOMEN'S WRITING AND WOMEN'S EMPOWERMENT

#### Poetry

Elizabeth Barret Browning: 'How Do I Love Thee'

Christina Rossetti: 'Uphill'

Emily Dickinson: 'I cannot live with you'

Sarojini Naidu: 'Palanquin Bearers'

#### Prose

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

Rokeya Sakhawat Hussain: *Sultana's Dream*

End Semester Question Pattern:

Objective – 5 marks

Two questions of 15 marks out of three from poetry

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

CC4/GE4 (SEMESTER 4, CODE – ENG-G-CC-4-4-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

### ACADEMIC WRITING

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

End Semester Question Pattern:

Citing Sources – 5 marks  
Writing Critical Appreciation – 15 marks  
Writing Summary/Substance with a Critical Note – 12 + 8 marks  
Writing Essay – 25 marks

Suggested 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

FOR ALL LCC COURSES, THE MARKS DIVISION IS AS FOLLOWS:

End Semester – 65  
Tutorial – 15  
Internal – 10  
Attendance – 10

LCC (L1)-1 (SEMESTER 3, CODE – ENG-G-LCC-1-3-1-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

### LANGUAGE, VARIETY AND STYLISTICS

Language and Communication: Official and Personal  
Language Varieties: Formal & Informal, Correct and Incorrect  
Differences between British English and American English

End Semester Question Pattern:

Writing Letter (Personal or Business) – 15 marks

Writing Report – 15 marks

Writing e-mail – 15 marks

Correction – 10 marks

British English to American English and vice versa (objective) – 10 marks

Suggested Readings:

Rajend Mesthrie and Rakesh M. Bhatt, *World Englishes: The Study of New Linguistic Varieties*, Cambridge: CUP, 2008

George Bernard Shaw, 'Spoken English and Broken English'

H.G. Widdowson, *Stylistics and the Teaching of Literature*

LCC (L1)-2 (SEMESTER 5, CODE – ENG-G-LCC-1-5-2-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

#### LANGUAGE, IMAGINATION AND CREATIVITY

Plain Language and Figurative Language (Use of Figures of Speech)

Language of Poetry with reference to select poems:

William Wordsworth: 'Three Years She Grew',

Lord Tennyson: 'Break Break Break',

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

Rabindranath Tagore: 'Gitanjali 50',

Creative use of Language: Writing Story, Travelogues and Advertisement Matters

End Semester Question Pattern:

Identifying Figures of Speech – 10 marks

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

Writing Story – 10 marks

Writing Travelogue – 10 marks

Writing Advertisement Matters – 5 marks

Suggested Reading:

Geoffrey N. Leech, *A Linguistic Guide to English Poetry*

Bose and Sterling, *Rhetoric and Prosody*

#### LCC (L2) – 1 (Alternative English)

#### LANGUAGE, SOCIETY AND PERSONALITY

(SEMESTER 4, CODE – ENG-G-LCC-2-4-1-TH/TU) - 6 CREDITS

(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

1. Language and Society:

- a. Shashi Tharoor, 'The Idea of India: India's Mosaic of Multiplicities'
- b. Ismat Chughtai, 'Roots'
- c. Ramachandra Guha, 'A Gandhian in Garhwal'

[from B. Keralavarma (ed), *Understanding India: Reflections on Indian Polity, Secularism and Sustainable Environment*, Kottayam, Kerala: Macmillan Publishers India Ltd and Mahatma Gandhi University, Kerala, 2010]

2 . Language and Personality

- a. Louis Fischer, 'Gandhi and the Western World', from B. Keralavarma (ed), *Understanding India: Reflections on Indian Polity, Secularism and Sustainable Environment*, Kottayam, Kerala: Macmillan Publishers India Ltd and Mahatma Gandhi University, Kerala, 2010.
- b. Sisirkumar Ghosh, *Makers of Indian Literature: Rabindranath Tagore*, New Delhi: Sahitya Akademi, 2012 (first chapter, viz. 'Life')
- c. Subal Chandra Mitra, *Isvar Chandra Vidyasagar: A Story of His Life and Work*, New Delhi: Rupa and Co., 2008 (the first two chapters, viz. 'Birth and Ancestry' and 'Childhood and Early Instruction')

End Semester Question Pattern:

Objective – 5 marks

Two questions of 15 marks each out of three from Section 1.

Two questions of 15 marks each out of three from Section 2.

LCC (L2)-2(Alternative English)  
LANGUAGE, CREATIVITY AND ANALYSIS

(SEMESTER 6, CODE – ENG-G-LCC-2-6-2-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

Prose

- R.K. Narayan, 'Out of Business'
- Bhisham Sahni, 'The Boss Came to Dinner'
- Ruskin Bond, 'The Thief's Story'
- Prem Chand, 'The Child'

Poetry

- Rabindranath Tagore, 'Gitanjali: XVIII'
- Purushottam Lal, 'Life'
- Nissim Ezekeil, 'In a Country Cottage'
- Gauri Deshpande, 'The Female of the Species'

[from UG Board of Studies in English, University of Calcutta (ed), *Golden Leaves: A Textbook for College Students*, New Delhi: Macmillan Publishers India Ltd and University of Calcutta, 2011]

End Semester Question Pattern:

Objective – 5 marks

Two question of 15 marks out of three from Prose

Two questions of 15 marks each out of three from Poetry

FOR ALL DSE COURSES, THE MARKS DIVISION IS AS FOLLOWS:

End Semester – 65  
Tutorial – 15  
Internal – 10  
Attendance – 10

DSEA1 (SEMESTER 5, CODE – ENG-G-DSEA-5-1-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

### BRITISH LITERATURE

#### Poetry

##### *Group – A*

William Wordsworth, 'Tintern Abbey'  
Percy Bysshe Shelley, 'Ode to the West Wind'  
John Keats, 'Ode to a Nightingale'

##### *Group – B*

Lord Tennyson, 'Ulysses'  
Matthew Arnold, 'Dover Beach'  
W.B. Yeats, 'The Second Coming'

#### Drama

William Shakespeare, *Macbeth*

#### Fiction

Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde*

#### End Semester Question Pattern:

Objective – 5 marks

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

One question of 15 marks out of two from drama

One question of 15 marks out of two from fiction

DSEA2 (SEMESTER 5, CODE – ENG-G-DSEA-5-2-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

### MODERN INDIAN WRITING IN ENGLISH TRANSLATION

#### Novel

Rabindranath Tagore, *The Home and the World*

#### 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'

## Drama

Vijay Tendulkar, *Silence! The Court is in Session*  
Habib Tanveer, *Charandas Chor*

### End Semester Question Pattern:

Objective – 5 marks

One question of 15 marks out of two from novel

One question of 15 marks out of three from poetry

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

DSEB1 (SEMESTER 6, CODE – ENG-G-DSEB-6-1-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

## PARTITION LITERATURE

## Novel

Amitav Ghosh, *The Shadow Lines*

## Short Stories

Protiva Basu, 'The Marooned', translated Subhasree Tagore, in *The Other Voice*, eds. Tapati Gupta and Anil Acharya, Kolkata: Anustup

Manik Bandyopadhyay, 'The Final Solution', translated Rani Ray, in Debjani Sengupta ed. *Mapmaking: Partition Stories from Two Bengals*, New Delhi: Srishti

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

## Poetry

Sahir Ludhianvi, 'Twentysixth January'

Birendra Chattopadhyay, 'After Death: Twenty Years' and

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

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

DSEB2 (SEMESTER 6, CODE – ENG-G-DSEB-6-2-TH/TU) - 6 CREDITS  
(5 CREDITS THEORY AND 1 CREDIT TUTORIAL)

## TRANSLATION STUDIES

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

Unit 2 – Literal translation



Unit 3 – Free translation

Unit 4 – Transcreation

End Semester Question Pattern:

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

#### Suggested 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

#### AECC1 – COMMUNICATIVE ENGLISH (SEMESTER 1) – 2 CREDITS

- 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)

#### SECA1 – ENGLISH LANGUAGE TEACHING (SEMESTER 3/5, CODE –ENG-G-SEC-A-3/5-1-TH) – 2 CREDITS

Language Perspectives: First Language Second Language and Foreign Language –  
Acquisition and Learning

Knowing the Learner: Features of a good language learner

Structure of the English Language

Methods of Teaching English Language

Assessing Language Skills

## Materials for Language Teaching

End Semester Question Pattern: To be finalised later

Suggested 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, 2014.
3. Mohammad Aslam, *Teaching of English*, New Delhi: CUP, 2013.
4. Daine Larsen-Freeman, *Techniques and Principles in Language Teaching*: Oxford: OUP, 1986
5. Geetha Nagaraj, *English Language Teaching*, New Delhi: Orient BlackSwan, 2010
6. J.C. Richards and T.S. Rodgers, *Approaches and Methods in Language Teaching*, Cambridge: CUP, 2001

### SECA2– BUSINESS COMMUNICATION (SEMESTER 3/5, CODE – ENG-G-SEC-A-3/5-1-TH) - 2 CREDITS

What is business communication

Writing reports, letters, curriculum vitae

Writing meeting minutes

E-correspondence

End Semester Question Pattern:

Writing Business Letters – 15 marks

Writing CV – 15 marks

Writing e-mail – 15 marks

Writing Report – 15 marks

Writing Meeting Minutes – 20

Suggested 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

### SECB1– SPOKEN ENGLISH (SEMESTER 4/6, CODE – ENG-G-SEC-B-4/6-1-TH) – 2 CREDITS

Differences between Speech and Writing

Features of Oral Communication

Essentials of Good Communication

Stress, Intonation, Voice Modulation, Rules of Interruption in Civil Discourses

Greeting, Leave-taking, Making and Granting/Refusing Requests, Queries and Giving Information, Narrating Events  
Complaints and Apologies, Alerting and Warning  
Interview, Debate, Anchoring, Public Address

End Semester Question Pattern: To be finalised later

Suggested Readings:

1. W.S. Allen, *Lining English Speech*, London: Orient Longman, 1968
2. R.K. Bansal and J.B. Harrison, *Spoken English for India*, Madras: Orient Longman, 1972
3. Leena Sen, *Communication Skills*, New Delhi: Prentice Hall of India

#### SECB2- CREATIVE WRITING

(SEMESTER 4/6, CODE – ENG-G-SEC-B-4/6-1-TH) – 2 CREDITS

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

End Semester Question Pattern:

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

Suggested 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*