



# UNIVERSITY OF CALCUTTA

**GURUPADA SAREN**  
**SECRETARY**

COUNCILS FOR UNDERGRADUATE STUDIES,  
UNIVERSITY OF CALCUTTA.

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To  
The Principals/T.I.C.  
of all the Undergraduate Colleges  
offering B.A. in English ( Honours & General)  
affiliated to the University of Calcutta

Sir/Madam,

The undersigned is to inform you that the proposed **revised semesterised draft Syllabus for English (Honours & General) Courses of Studies under CBCS has been uploaded in the Calcutta University website (www.caluniv.ac.in).**

The said syllabus has been prepared by the **U.G. Board of Studies in English, C.U.**, suppose to be implemented from the academic session 2018-2019

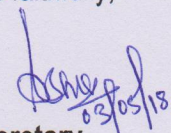
You are requested kindly to go through it and send your feedback within 15<sup>th</sup> May, 2018.

In this regard you may send your observation/ suggestion to the **Department of U.G. Councils, C.U.** or through email (u.g.councilsc.u@gmail.com), and you also may contact **Prof. Chinmay Guha, Department of English, C.U.** through e-mail ([cuengsyllabus@rediffmail.com](mailto:cuengsyllabus@rediffmail.com)).

Your cooperation in this regard will be highly appreciated. Kindly treat the matter as urgent.

Thanking you,

Yours faithfully,

  
Secretary

# UNIVERSITY OF CALCUTTA

## DRAFT CBCS MODEL SYLLABUS FOR UG ENGLISH (HONS)

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

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

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

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

### 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

DSE-A3 – PARTITION LITERATURE

DSE-B1 – LITERARY CRITICISM

DSE-B2 – CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT

DSE-B3 – AUTOBIOGRAPHY

AECC1 – ENVIRONMENT STUDY

AECC2 – COMMUNICATIVE ENGLISH OR MIL

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), GE1 (FROM OTHER SUBJECT)

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

**SEMESTER 3:** CC5, CC6, CC7, SEC-A(1), GE3 (FROM OTHER SUBJECT)

**SEMESTER 4:** CC8, CC9, CC10, SEC-B(2), GE4 (FROM OTHER SUBJECT)

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

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

### **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

(1 CREDIT INTERNAL)

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:

MCQ (from both sections) – 15 marks

- 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)
- 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)

End Semester Question Pattern:

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

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

(1 CREDIT INTERNAL)

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

End Semester Question Pattern:

MCQ – 25 marks (from Group B and Group C)  
Two questions of 10 marks (one from each text) from Group B  
(out of four, two from each text)  
Two questions of 10 marks (one from each text) from Group B  
(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

(1 CREDIT INTERNAL)

Poetry

Henry Louis Vivian Derozio, 'To India, My Native Land'  
Toru Dutt, 'Our Casuarina Tree'  
Kamala Das, 'Introduction'  
A.K. Ramanujam, 'River'  
Nissim Ezekiel, 'Enterprise'  
Jayanta Mahapatra, 'Dawn at Puri'

Short Stories

Rohinton Mistry, 'Swimming Lessons'  
Ruskin Bond, 'Eyes Are Not Here'  
Mulik Raj Anand, 'Two Lady Rams'

Drama

Mahesh Dattani, *Bravely Fought the Queen*

End Semester Question Pattern:

MCQ – 25 marks  
Two questions of 10 marks each from poetry (out of four)  
One question of 10 marks from short stories (out of two)  
One question of 10 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

(1 CREDIT INTERNAL)

### 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:

MCQ – 25 marks

Two questions of 10 marks each from poetry (out of three)

Two questions of 10 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

(1 CREDIT INTERNAL)

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:

MCQ – 25 marks

One question of 10 marks from poetry (out of three)

One question of 10 marks from novel (out of two)

One question of 10 marks from stories (out of two)

One question of 10 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

(1 CREDIT INTERNAL)

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:

MCQ – 25 marks

One question of 10 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

(1 CREDIT INTERNAL)

Social and Intellectual Background

### Poetry

John Milton, *Paradise Lost*, Book I

Alexander Pope, *The Rape of the Lock*, Canto I

### Drama

John Webster, *The Duchess of Malfi*

Aphra Behn, *The Rover*

End Semester Question Pattern:

MCQ – 25 marks

Two questions of 10 marks each (one from each) from poetry (out of four, two from each)

Two questions of 10 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

(1 CREDIT INTERNAL)

## 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)

Jonathan Swift, *Gulliver's Travels* (Book 4)

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

### End Semester Question Pattern:

MCQ – 25 marks

One question of 10 marks from poetry (out of two)

One question of 10 marks from drama (out of two)

Two questions of 10 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

(1 CREDIT INTERNAL)

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:

MCQ – 25 marks

2 questions of 10 marks each from poetry (out of four)

2 questions of 10 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

(1 CREDIT INTERNAL)

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*

Charles Dickens, *Oliver Twist* or Thomas Hardy, *The Mayor of Casterbridge*

End Semester Question Pattern:

MCQ – 25 marks

Two questions of 10 marks each from poetry (out of three)

Two questions of 10 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

(1 CREDIT INTERNAL)

### 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*

Mahasweeta 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:

MCQ – 25 marks

One question of 10 marks from poetry (out of two)

Two questions of 10 marks each from fiction (out of three, one from each)

One question of 10 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

(1 CREDIT INTERNAL)

Social and Intellectual Background

Poetry

T.S. Eliot, 'The Love Song of J. Alfred Prufrock'  
W.B. Yeats, 'The Second Coming'  
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:

MCQ – 25 marks

One question of 10 marks from poetry (out of two)

Two questions of 10 marks each (one from each) from fiction (out of four, two from each)

One question of 10 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

(1 CREDIT INTERNAL)

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

End Semester Question Pattern:

MCQ – 20 marks

One question of 15 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

(1 CREDIT INTERNAL)

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:

MCQ – 25 marks

Two questions of 10 marks each from poetry (out of three)

Two questions of 10 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. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987)
4. 'Postcolonial Criticism' in Peter Barry, *Beginning Theory*, Chennai: T.R. Publications
5. Ania Loomba, *Colonialism/Postcolonialism*, London and New York: Routledge

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

End Semester – 65

Tutorial – 15

Internal – 10

Attendance – 10

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

(1 CREDIT INTERNAL)

### 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:

MCQ – 25 marks

- One question of 10 marks from story (out of two)
- One question of 10 marks from poetry (out of two)
- One question of 10 marks from novel (out of two)
- One question of 10 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: 6 CREDITS

(1 CREDIT INTERNAL)

Marxism

Antonio Gramsci, 'The Formation of the Intellectuals' from *The Prison Notebooks*  
Louis Althusser, 'Ideology and Ideological State Apparatuses' in *Lenin and Philosophy and Other Essays*

Feminism

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

Postcolonial Studies

Mahatma Gandhi, 'Passive Resistance' in *Hind Swaraj and Other Writings*  
Rabindranath Tagore, 'Nationalism in India', in *Nationalism*, with an Introduction by Ramachandra Guha, New Delhi: Penguin Books

End Semester Question Pattern:

- MCQ – 25 marks
- One question of 10 marks from Marxism (out of two)
- One question of 10 marks from Feminism (out of two)
- Two questions of 10 marks each (one from each) from Postcolonial Studies (out of four, two from each)

Suggested Readings:

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
2. Peter Barry, *Beginning Theory*, Chennai: T.R. Publications, 1999.

DSE-A3 (SEMESTER 5, CODE – ENG-A-DSE-A-5-3-TH/TU)  
PARTITION LITERATURE: 6 CREDITS

(1 CREDIT INTERNAL)

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

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:

MCQ – 25 marks

One question of 10 marks from novel (out of two)

Two questions of 10 marks each from short stories (out of three,  
one from each)

One question of 10 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-B1 (SEMESTER 6, CODE – ENG-A-DSE-B-6-1-TH/TU)  
LITERARY CRITICISM: 6 CREDITS

(1 CREDIT INTERNAL)

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

Samuel Taylor Coleridge, *Biographia Literaria*, Chapters XIII and XIV

Virginia Woolf, 'Modern Fiction'



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

End Semester Question Pattern:

MCQ – 25 marks

One question of 10 marks out of two from each of the texts

Suggested Readings:

1. C.S. Lewis: *Introduction in An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

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

(1 CREDIT INTERNAL)

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:

Society, Sex and Gender – 20 marks

History of Women's Movement in India – 20 marks

Women and Law – 15 marks

Dalit Women – 10 marks

Suggested 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.

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

(1 CREDIT INTERNAL)

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:

MCQ – 25 marks

One question of 10 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.

AECC1 – COMMUNICATIVE ENGLISH: 2 CREDITS (SEMESTER 1)

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

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

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

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

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

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

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

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

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*

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

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

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



# University of Calcutta

## Draft 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
SEMESTER V	L1-2 DSEA SECA
SEMESTER VI	DSEB SECB

### **CORE COURSE (CC)**

CC1/GE1: Poetry & Short Story  
CC2/GE2: Essay, Drama & Novel  
CC3/GE3: Women's Writing  
CC4/GE4: Academic Writing and Composition  
LCC (L1-1): Language, Variety and Stylistics  
LCC (L1-2): Language, Imagination & Creativity

### **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

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

1 CREDIT INTERNAL

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:

MCQ – 25 marks

Two question of 10 marks out of four from poetry (one from each poem)

Two questions of 10 marks out of three from short story (one from each)

CC2/GE2 (SEMESTER 2, CODE – ENG-G-CC-2-2-TH/TU) - 6 CREDITS

1 CREDIT INTERNAL

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:

MCQ – 25 marks

One question of 10 marks out of two from essay (one from each)

Two questions of 10 marks (one from each) out of four from drama (two from each)

One question of 10 marks out of two from novel

CC3/GE3 (SEMESTER 3, CODE – ENG-G-CC-3-3-TH/TU) - 6 CREDITS

1 CREDIT INTERNAL

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:

MCQ – 25 marks

Two questions of 10 marks out of three from poetry

Two questions of 10 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

1 CREDIT INTERNAL

ACADEMIC WRITING

Introduction to the writing process

Introduction to academic writing

Summarising and paraphrasing

Citing Sources

End Semester Question Pattern:

Summary/Substance with Critical Note, Precis, Comprehension Test

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  
 1 CREDIT INTERNAL  
 LANGUAGE, VARIETY AND STYLISTICS

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

End Semester Question Pattern:

Questions may include modes of communication – letters, reports, advertisements, notices, e-mail, etc; Correction; Identifying British English and American English; Styles etc.

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  
 1 CREDIT INTERNAL  
 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, Advertisement Matters, Travelogues etc

End Semester Question Pattern:

Questions on Figures of Speech: MCQ

Questions from Poetry:

Writing Story, Advertisement Matters, Travelogues etc

Suggested Reading:

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

Bose and Sterling, *Rhetoric and Prosody*

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

1 CREDIT INTERNAL

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:

MCQ – 25 marks

Two questions of 10 marks from poetry (one from each group) out of four, two from each group

One question of 10 marks out of two from drama

One question of 10 marks out of two from fiction

DSEA2 (SEMESTER 5, CODE – ENG-G-DSEA-5-2-TH/TU) – 6 CREDITS

1 CREDIT INTERNAL  
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:

MCQ – 25 marks

One question of 10 marks out of two from novel

One question of 10 marks out of three from poetry

Two questions of 10 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

1 CREDIT INTERNAL  
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

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:

MCQ – 25 marks

One question of 10 marks from novel (out of two)

Two questions of 10 marks each from short stories (out of three)  
One question of 10 marks from poetry (out of two)

DSEB2 (SEMESTER 6, CODE – ENG-G-DSEB-6-2-TH/TU) - 6 CREDITS  
1 CREDIT INTERNAL  
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.  
Sukanta Chaudhuri, *Translation and Understanding*, New Delhi: OUP

AECC1 – COMMUNICATIVE ENGLISH (SEMESTER 1) – 2 CREDITS

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

Knowing the Learner  
Structure of the English Language  
Methods of Teaching English Language  
Second Language and Foreign Language  
Assessing Language Skills  
Materials for Language Teaching

End Semester Question Pattern:

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.

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 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:

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*