

CURRICULUM, CREDIT FRAMEWORK AND COURSE STRUCTURE
OF FOUR YEAR UG DEGREE PROGRAMME WITH SINGLE MAJOR
BASED ON NEP 2020
FOR
SEM – I & SEM – II
IN
B.A. WITH ENGLISH MAJOR,
B.A. WITH ENGLISH AS A MINOR SUBJECT
AND
B.A. WITH ENGLISH AS A MULTIDISCIPLINARY OPTIONAL



(w.e.f. ACADEMIC SESSION 2023-24)

BANKURA UNIVERSITY

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Programme Title: ENGLISH MAJOR

Programme Degree: B.A. (Hons.) in English

Programme Objectives:

1. To inculcate holistic and multidisciplinary education with the freedom and flexibility for students to shape their studies by opting for courses of their choice across disciplines, including the chosen major and minor
2. To enable creative combinations of disciplinary areas for study in multidisciplinary contexts
3. To train students to analyze, appreciate, understand and critically engage with literary texts written in English or available in English translation, approached from various perspectives and with an awareness of the locations of production and reception
4. To cultivate language proficiency of students, the ability to communicate with clarity and confidence at different levels, as also familiarize students with the self-reflexive literary deviance of language and initiate them in current literary, discursive practices and developments in English Studies, including English Studies in India
5. To introduce students to the rainbow palette of the English literary curricula, ranging from its Anglo-centric beginnings to the more recent shifts to new literatures e.g., Third World Literature, Commonwealth literature, American, Australian, African Literature and of course, Indian Literature in English and Bhasha literatures in English translation, with a parallel focus on Indian Classical Literature in translation and Comparative Literature as a multidisciplinary option, so as to cultivate a comparative awareness of Indian languages, knowledge systems and literary traditions
6. To train students to translate learned concepts and critical-creative skills of analysis, reflection and interpretation in real-life situations and contemporary texts in a multidisciplinary context
7. To enhance the employability of students across diverse sectors in government organizations, service sectors, corporate set-ups and spaces global, national, regional and local
8. To increase flexibility through multiple entry and exit options as also flexible curricular structures and degree options at the end of one, two, three or four years, in addition to incorporating a choice-based credit system
9. To develop clarity of thought and articulation in students as well as the skills of critical enquiry and analysis of texts literary, cultural, multi-medial
10. To be receptive and responsive to students' differences and work towards inclusion and access of all in education
11. To promote students' creative and analytical faculties in thinking, reading and writing, including imaginative writing
12. To prepare the learners to continue academic study at a higher level and ease them into extensive use of varied digital technologies in the teaching-learning process
13. To increase multidisciplinary curiosity, engagement and research skills of students
14. To inculcate human values such as inclusion, empathy, the ability to engage with difference or varied viewpoints, and trans-orientation
15. To inspire innovative, imaginative, lateral thinking across texts and situations
16. To hone the power of reception, reflexive thinking, questioning, articulation, creating-curating arguments based on evidence/data synthesized from a variety of sources along with well-researched coherent presentation of one's views

Programme Specific Outcomes:

1. In-depth and specialized disciplinary knowledge of English Studies – its canons, contemporary trends and emergent possibilities – and a critical, historical understanding of the development of the discipline, with the ability to identify, speak and write about different literary genres, forms, periods and movements
2. Ability to read, analyze, interpret texts and traditions closely and critically when mapped against their socio-historical, economic, political and cultural contexts, with focus on themes, generic conventions, literary history and linguistic-stylistic variations, innovations
3. Ability to come up with situated readings and creative-critical, reflective thinking around texts in terms of one's location in the immediate and global contexts, along with the ability to share the results of one's academic and disciplinary learning in formats such as essays, notes, presentations etc. across varied platforms of communication, including the classroom and the internet
4. Skills to identify, systematically analyze and engage with extant scholarship and diverse resources and tools, including digital knowledge platforms, in order to explore a domain and present one's critical position and informed views in the area in a clear and concise manner to different groups/audiences using appropriate media
5. Inculcate effective communication skills i.e., the ability to speak and write clearly and present one's contentions in standard, academic English
6. To encourage flexibility and enable students curve their own learning trajectories and programmes suited to their specific questions and interests
7. Ability to define problems, formulate appropriate research questions, formulate hypotheses, and design research proposals
8. Interdisciplinary research skills and approach towards debates in the domains of humanities and social sciences
9. To cultivate an appetite for new knowledge and understanding and adaptability to new situations
10. To inculcate values – constitutional, ethical, moral, literary and humane – and the ability for self-questioning, as also to decode/interpret values represented in literary texts and criticism vis-à-vis the environment, religion and spirituality, and structures of power
11. To cultivate teamwork and collaboration-coordination in a group situation, including in community-engaged services
12. Development of problem-solving skills and analytical reasoning
13. To cultivate curiosity and application-oriented engagement with learning and its praxis in new/unfamiliar contexts, through internships including research internships across academia and industry
14. Ability to understand, appreciate, analyze and apply various literary-critical concepts and categories within a theoretical framework
15. To ensure global competitiveness as also professional mobility among students, with a penchant for engagement with pluralities
16. To engage with differences through the prism of empathy, especially towards margins including the differently-abled
17. To understand the world and its contemporary critical issues, and be able to think, relate and articulate critically and clearly on the local and the global through a reading of literatures in translation and in the original, as a located Indian citizen of the world

Programme Career Opportunities:

1. Scope of English Studies in career avenues across diverse fields such as professional writing, teaching English at multiple levels, publishing, translation, communication, journalism, mass media, soft skills and other allied fields in service and hospitality sectors
2. Skilled to be employed in the fields of Editing, Content Writing etc. for advertising/marketing agencies and Media reporting in case of electronic and print media and news portals
3. Eligibility for Government (both Central and State) jobs as IAS, IPS, and WBCS officers
4. Eligibility for employment in multiple Government sectors through UPSC, SSC and PSC examinations
5. Eligible for the B.Ed. Course in order to be employed as teachers in Secondary and Higher Secondary schools
6. Employment opportunities in Banks and Financial sector
7. Scope to pursue higher studies and research interests in literary and culture studies as well as interdisciplinary domains
8. Burgeoning opportunities in all professions that require multidisciplinary application of acquired creative/analytical/linguistic/translational skills in the contemporary global context
9. Skilled to be employed locally and globally in community-engaged sectors and services in multiple capacities, including those of intermediaries, interviewers etc.
10. Trained to enter the field of entrepreneurship, including in the new media as web content creators and social influencers, and equipped to initiate and nurture the many modes of entrepreneurial ventures in spaces physical and digital

Details of Provisional Course Structure with Credit Distribution and Course Code Format for Four Year UG Degree Programme with Single Major

Category of Course (credit)	Major (4)		Minor Stream (4)	Multidisciplinary (3)	Skill Enhancement Courses (SEC) (3)	Ability Enhancement Courses (AEC) (2)	Value Added Courses common for all (4)	Internship (2)	Research Project / Dissertation* (12)	TOTAL CREDIT / NUMBER OF COURSES
	DSC	DSE								
SEM										
I	1x4=4 X/Y/101/MJC-1		1x4=4 X/Y/102/MN-1	1x3=3 X/Y/103/MD-1	1x3=3 X/Y/104/SEC-1	1x2=2 ACS/105/AEC-1	1x4=4 ACS/106/VAC-1			20 / 6
II	1x4=4 X/Y/201/MJC-2		1x4=4 X/Y/202/MN-2	1x3=3 X/Y/203/MD-2	1x3=3 X/Y/204/SEC-2	1x2=2 ACS/205/AEC-2	1x4=4 ACS/206/VAC-2			20 / 6
UG CERTIFICATE (total credit)	8		8	6	6	4	8	4*(ADDITIONAL) ACS/207/INT-1		40
III	2x4=8 X/Y/301/MJC-3 X/Y/302/MJC-4		1x4=4 X/Y/303/MN-3	1x3=3 X/Y/304/MD-3	1x3=3 X/Y/305/SEC-3	1x2=2 ACS/306/AEC-3				20 / 6
IV	4x4=16 X/Y/401/MJC-5 X/Y/402/MJC-6 X/Y/403/MJC-7 X/Y/404/MJC-8		1x4=4 X/Y/405/MN-4			1x2=2 ACS/406/AEC-4				22 / 6
UG DIPLOMA (total credit)	32		16	9	9	8	8	4*(ADDITIONAL) ACS/407/INT-2		82
V	2x4=8 X/Y/501/MJC-9 X/Y/502/MJC-10	2x4=8 X/Y/503/ MJE-1 X/Y/504/ MJE-2	1x4=4 X/Y/505/MN-5					1x2=2 ACS/506/INT-3		22 / 6
VI	2x4=8 X/Y/601/ MJC-11 X/Y/602/ MJC-12	2x4=8 X/Y/603/MJE-3 X/Y/604/ MJE-4	1x4= 4 X/Y/605/MN-6							20 / 5
UG BACHELOR'S DEGREE (total credit)	64		24	9	9	8	8	2		124

SCHEME OF COURSES

SEMESTER – I

Course Code	Course Title	Credits	Marks			No. of Hours/Week		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
A/ENG/101/MJC-1 (Discipline-Specific Major)	Introduction to Literary Studies	4	10	40	50	03	01	-
A/ENG/102/MN-1 (Discipline-Specific Minor)	Introduction to Literary Studies	4	10	40	50	03	01	-
A/ENG/103/MD-1 (To be opted by students from other departments)	Literature and Environment	3	10	40	50	02	01	-
A/ENG/104/SEC-1	English Language and its Teaching	3	10	40	50	03	-	
ACS/105/AEC-1	Compulsory English: Literature and Communication	2	10	40	50	02	-	
ACS/106/VAC-1	Environmental Studies	4	10	40	50	04	-	
Total in Semester – I		20	60	240	300	17	03	

SEMESTER – II

Course Code	Course Title	Credits	Marks			No. of Hours		
			I.A.	ESE	Total	Lec	Tu.	Pr.
A/ENG/201/MJC-2	Introduction to Indian Classical Literature	4	10	40	50	03	01	-
A/ENG/202/MN-2	Introduction to Indian Classical Literature	4	10	40	50	03	01	-
A/ENG/203/MD-2 (To be opted by students from other departments)	Comparative Literature	3	10	40	50	02	01	-
A/ENG/204/SEC-2	Creative Writing and Business Communication	3	10	40	50	03	-	-
ACS/205/AEC-2	MIL-1 (Bengali, Santali, Sanskrit)	2	10	40	50	02	-	-
ACS/206/VAC-2a/2b/2c/2d/2e	2a. Health and Wellness 2b. Understanding India: Indian Philosophical Traditions and Value Systems 2c. Basics of Indian Constitution 2d. Arts and Crafts of Bengal 2e. Historical Tourism in West Bengal	4	10	40	50	04	-	-
Total in Semester – II		20	40	160	200	17	03	

A=ARTS, ENG=ENGLISH (Subject Code), DSC= Discipline Specific Core Course, DSE= Discipline Specific Elective Course,
MJC= Major Core Course, MN=Minor Course, MD=Multidisciplinary Course, SEC= Skill Enhancement Course,
AEC= Ability Enhancement Course, VAC=Value Added Courses
IA= Internal Assessment, ESE= End-Semester Examination,
Lec. = Lecture, Tu. = Tutorial, and Pr. = Practical

SEMESTER – I

Course Title (Discipline Specific Core Course): Introduction to Literary Studies

Course Code: A/ENG/101/MJC-1

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To initiate undergraduate students to a basic understanding of the domain of literature and its different genres
- To equip them to appreciate and interpret a given text with critical insight
- To enable students to situate a text as mirror and provocator of its socio-historical context
- To introduce them to foundational concepts and methods of critique as applied to different literary texts

Course Outcomes:

- On successful completion of the course, students will be able to recognise, classify and engage with the different genres of literature.
- They would be able to apply diverse literary tools and concepts to critically engage with different types of literary texts.
- It would introduce them to processes of critical-creative thinking in relation to literature as a field of reflection and application.
- The foundational course would serve as a prerequisite for higher level coursework in diverse domains of English Studies.

Course Content:

Unit 1: Reading Poetry

- a) Poetry – Elements of Poetry e.g. lexical, visual/metaphorical and rhythmic dimensions, and the various forms of poetry; e.g. Ode, Lyric, Sonnet and other forms (Klarer, Mario. "Major Genres in Textual Studies", *An Introduction to Literary Studies*, Chapter 2 sec. 2, pp. 27-43, and Brooks, Cleanth, and Robert Penn Warren. "Poetry as a Way of Saying", *Understanding Poetry*, 4th ed., pp. 1-16.)
- b) Illustrative texts: Shakespeare's "Sonnet no. 29", John Donne's "Ecstasy", John Keats's "Ode to a Nightingale", "The Terror of Death", Jayanta Mahapatra's "Grass"

Unit 2: Understanding Fiction

- a) Fiction – Types of Fiction and Elements of Fiction such as Plot, Narrator, Character, Point of View, newness and the novel. (Klarer, Mario. "Major Genres in Textual Studies", *An Introduction to Literary Studies*, Chapter 2 Sec. 1, pp. 9-

27, and Kaul, A.N. "A New Province of Writing", *The Domain of the Novel: Reflections on Some Historical Definitions*, pp. 20-36.)

- b) Illustrative texts: Mary Shelley's *Frankenstein*/Ruskin Bond's *The Room on the Roof*, short stories e.g. James Joyce's "Araby", O Henry's "The Last Leaf", Mahasweta Devi's "The Hunt"

Unit 3: Engaging with Drama

- a) Drama - Types of Drama and Elements of Drama (Mayes, Kelly J. *The Norton Introduction to Literature*, pp. 1178 – 1186, and Klarer, Mario. "Major Genres in Textual Studies", *An Introduction to Literary Studies*, Chapter 2 Sec 3, pp. 43-55.)
- b) Illustrative texts: J.M. Synge's *Riders to the Sea*/Girish Karnad's *Tughlaq*

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

1 long question worth 10 marks out of 2 questions to be attempted from each of Units 1 and 3:	2x10=20
1 long question worth 10 marks out of 3 questions to be attempted from Unit 2:	1x10=10
5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1, 2 and 3:	5x2=10

Recommended Reading:

1. Bond, Ruskin. *The Room on the Roof*. 1956. Penguin Random House, 2017.
2. Booth, Wayne C. *The Rhetoric of Fiction*. University of Chicago Press, 1983.
3. Boulton, Marjorie. *The Anatomy of Literary Studies*. Routledge and Kegan Paul, 1980.
4. Brooks, Cleanth, and Robert Penn Warren. "Poetry as a Way of Saying." *Understanding Poetry*. 3rd ed., Holt, Rinehart and Winston, 1960, pp. 1-16.
5. Dharwadker, A. B. *Theatres of Independence: Drama, theory and urban performance in India since 1947*. University of Iowa Press, 2009.
6. Evans, G. Blackmore. *The Sonnets*. Reprint. The New Cambridge Shakespeare, Cambridge University Press, 2000.
7. Gardner, Helen, editor. *John Donne: The Elegies and the Songs and Sonnets*. Clarendon Press, 1965.
8. Hudson, William Henry. *An Introduction to the Study of Literature*. Atlantic Publishers and Distributors, 1998, 2006.
9. Joyce, James. *Dubliners*. 1911. Edited by Jeri Johnson, Oxford World's Classics, 2000.
10. Karnad, Girish. *Tughlaq*. 1975. 2nd edn., Oxford India Perennials, 2012.
11. Kaul, A.N. "A New Province of Writing." *The Domain of the Novel: Reflections on Some Historical Definitions*. Routledge, 2021, pp. 20-36.

12. King, Bruce. Introduction. *Modern Indian Poetry in English*. 2nd edn., Oxford University Press, 2005.
13. Klarer, Mario. *An Introduction to Literary Studies*. 2nd edn., Routledge, 2004.
14. Kundera, Milan. *The Art of the Novel*. 1986. Faber & Faber, 2005.
14. Mahapatra, Jayanta. "Singing of Trampled Grass." *The Hindu, Books: The Lead*, Sept. 16 2017, <https://www.thehindu.com/books/singing-of-trampled-grass/article19689961.ece>
15. Mahasweta Devi. "The Hunt." *Imaginary Maps: Three Stories*, translated by Gayatri Chakravorty Spivak, Routledge, 1995, pp. 1-17.
16. Mayes, Kelly J. *The Norton Introduction to Literature*. Shorter 12th edn., W.W. Norton & Co., 2017.
17. Rees, R. J. *English Literature: An Introduction to Foreign Readers*. MacMillan, 1979.
18. Shelley, M. *Frankenstein*. 1818. Penguin Classics, 2012.
19. Synge, J.M. *The Playboy of the Western World and Riders to the Sea*. New York: Dover Publications Inc., 1993.
20. Wolfson, Susan J., editor. *Cambridge Companion to Keats*. Cambridge University Press, 2006.

SEMESTER-I

Course Title (Minor Stream Course): Introduction to Literary Studies

Course Code: A/ENG/102/MN-1

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To initiate undergraduate students to a basic understanding of the domain of literature and its different genres
- To equip them to appreciate and interpret a given text with critical insight
- To enable students to situate a text as mirror and provocator of its socio-historical context
- To introduce them to foundational concepts and methods of critique as applied to different literary texts

Course Outcomes:

- On successful completion of this course, students will be able to recognise, classify and engage with the different genres of literature.
- They would be able to apply diverse literary tools and concepts to critically engage with different types of literary texts.

- It would introduce them to processes of critical-creative thinking in relation to literature as a field of reflection and application.
- The foundational course would serve as a prerequisite for higher level coursework in diverse domains of English Studies.

Course Content:

Unit 1: Reading Poetry

- Poetry – Elements of Poetry e.g. lexical, visual/metaphorical and rhythmic dimensions, and the various forms of poetry; e.g. Ode, Lyric, Sonnet and other forms (Klarer, Mario. “Major Genres in Textual Studies”, *An Introduction to Literary Studies*, Chapter 2 sec. 2, pp. 27-43, and Brooks, Cleanth, and Robert Penn Warren. “Poetry as a Way of Saying”, *Understanding Poetry* 4th ed., pp. 1-16.)
- Illustrative texts: Shakespeare’s “Sonnet no. 29”, John Donne’s “Ecstasy”, John Keats’s “The Terror of Death”, “Ode to a Nightingale”, Jayanta Mahapatra’s “Grass”

Unit 2: Understanding Fiction

- Fiction -Types of Fiction and Elements of Fiction such as Plot, Narrator, Character, Point of View, newness and the novel. (Klarer, Mario. “Major Genres in Textual Studies”, *An Introduction to Literary Studies*, Chapter 2 Sec. 1, pp. 9-27, and Kaul, A.N. “A New Province of Writing”, *The Domain of the Novel: Reflections on Some Historical Definitions*, pp. 20-36.)
- Illustrative texts: Mary Shelley’s *Frankenstein*/ Ruskin Bond’s *The Room on the Roof*, short stories e.g. James Joyce’s “Araby”, O Henry’s “The Last Leaf”, Mahasweta Devi’s “The Hunt”

Unit 3: Engaging with Drama

- Drama - Types of Drama and Elements of Drama (Mayes, Kelly J. *The Norton Introduction to Literature*, pp 1178 – 1186, and Klarer, Mario. “Major Genres in Textual Studies”, *An Introduction to Literary Studies*, Chapter 2 Sec 3, pp. 43-55.)
- Illustrative texts: J.M. Synge’s *Riders to the Sea*/Girish Karnad’s *Tughlaq*

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

- | | |
|---|---------|
| 1 long question worth 10 marks out of 2 questions to be attempted from each of Units 1 and 3: | 2x10=20 |
| 1 long question worth 10 marks out of 3 questions to be attempted from Unit 2: | 1x10=10 |
| 5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1, 2 and 3: | 5x2=10 |

Recommended Reading:

1. Bond, Ruskin. *The Room on the Roof*. 1956. Penguin Random House, 2017.
2. Booth, Wayne C. *The Rhetoric of Fiction*. University of Chicago Press, 1983.
3. Boulton, Marjorie. *The Anatomy of Literary Studies*. Routledge and Kegan Paul, 1980.
4. Brooks, Cleanth, and Robert Penn Warren. "Poetry as a Way of Saying." *Understanding Poetry*. 3rd ed., Holt, Rinehart and Winston, 1960, pp. 1-16.
5. Dharwadker, A. B. *Theatres of Independence: Drama, theory and urban performance in India since 1947*. University of Iowa Press, 2009.
6. Evans, G. Blackmore. *The Sonnets*. Reprint. The New Cambridge Shakespeare, Cambridge University Press, 2000.
7. Gardner, Helen, editor. *John Donne: The Elegies and the Songs and Sonnets*. Clarendon Press, 1965.
8. Hudson, William Henry. *An Introduction to the Study of Literature*. Atlantic Publishers and Distributors, 1998, 2006.
9. Joyce, James. *Dubliners*. 1911. Edited by Jeri Johnson, Oxford World's Classics, 2000.
10. Karnad, Girish. *Tughlaq*. 1975. 2nd edn., Oxford India Perennials, 2012.
11. Kaul, A.N. "A New Province of Writing." *The Domain of the Novel: Reflections on Some Historical Definitions*. Routledge, 2021, pp. 20-36.
12. King, Bruce. Introduction. *Modern Indian Poetry in English*. 2nd edn., Oxford University Press, 2005.
13. Klarer, Mario. *An Introduction to Literary Studies*. 2nd edn., Routledge, 2004.
14. Mahapatra, Jayanta. "Singing of Trampled Grass." *The Hindu, Books: The Lead*, Sept. 16 2017, <https://www.thehindu.com/books/singing-of-trampled-grass/article19689961.ece>
15. Mahasweta Devi. "The Hunt." *Imaginary Maps: Three Stories*, translated by Gayatri Chakravorty Spivak, Routledge, 1995, pp. 1-17.
16. Mayes, Kelly J. *The Norton Introduction to Literature*. Shorter 12th edn., W.W. Norton & Co., 2017.
17. Rees, R. J. *English Literature: An Introduction to Foreign Readers*. MacMillan, 1979.
18. Shelley, M. *Frankenstein*. 1818. Penguin Classics, 2012.
19. Synge, J.M. *The Playboy of the Western World and Riders to the Sea*. New York: Dover Publications, Inc., 1993.
20. Wolfson, Susan J., editor. *Cambridge Companion to Keats*. Cambridge University Press, 2006.

SEMESTER – I

Course Title (Multidisciplinary Course): Literature and Environment

Course Code: A/ENG/103/MD-1

Credit: 03

Contact Hours/week: 03

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To sensitise students from other disciplines to the contemporary crises of climate and environmental degradation from a multidisciplinary perspective
- To enable them analyse and reflect on the reasons and results of environmental disasters designed by man, as projected in literature
- To sensitise them to environmental awareness and action
- To kindle in students an interest in literature and its role in anticipating, analysing and imagining alternatives to the emergent crises, as also as a tool of resistance and transformation in society and policy

Course Outcomes:

- On successful completion of the course, students will learn to think about the resonant environmental issues of the day including that of climate disaster, from a multidisciplinary perspective.
- They would gain exposure to the connect between socio-political movements and literature as a vehicle for change, analysis, debates, critique, reflection, resistance and alternative imaginings around the environment.
- They would learn to link the environmental crises especially in the global South to its historico-political moorings, gearing them to take corrective community-engaged action in sustainable living.
- The course is designed to inspire students to apply their literary-theoretical understanding of environmental issues to diverse real-life situations and community-oriented fields of praxis.
- It would prepare them as Indian citizens of the planet, aware of and ready to engage with the looming environmental crises from a multidisciplinary paradigm, enhancing their employability across sectors as also their desire to empathise, intervene and serve.

Course Content:

1. William Wordsworth's "On The Projected Kendal And Windermere Railway", "The World is Too Much With Us", Gerard Manley Hopkins's "Binsey Poplars", Ralph Waldo Emerson's "The Humble-bee", Philip Larkin's "Going, Going", A.K Ramanujan's "Flowering Tree", Sri Aurobindo's "If in the meaningless Void creation rose ... And unknown powers emerge from Nature's sleep?" extract from *Savitri: A Legend and a Symbol* (Book 10, Canto 4, pp.648-649)
2. Amitav Ghosh's "Monstrous Gaia" from *The Nutmeg's Curse*

Aldo Leopold's "Thinking Like a Mountain", "The Community Concept", "The Ecological Conscience", "Substitutes for a Land Ethic," from *A Sand County Almanac: And Sketches Here and There*

Rachel Carson's "A Fable for Tomorrow" from *The Silent Spring*

3. William Howarth's "Some Principles of Ecocriticism." From *The Ecocriticism Reader*, edited by Cheryll Glotfelty and Harold Fromm, University of Georgia Press, 1996, pp. 69- 91.

Dipesh Chakrabarty's "The Climate of History: Four Theses"

Timothy Clark's "'Post-Colonial' ecojustice" (Chapter 12) from *The Cambridge Introduction to Literature and the Environment*

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

1 long question worth 10 marks out of 2 questions to be attempted from each of the Units 1, 2 and 3: 3x10=30

5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1 and 2: 5x2=10

Recommended Reading:

1. Carson, Rachel. *Silent Spring*. 1962. Reprint. Penguin Classics, 2000.
2. Chakrabarty, Dipesh. "The Climate of History: Four Theses." *Critical Inquiry*, vol. 35, no. 2 (Winter 2009), pp. 197-222.
3. Clark, Timothy. "'Post-colonial' ecojustice." *The Cambridge Introduction to Literature and the Environment*, Cambridge University Press, 2011, chapter 12, pp. 120-129.
4. Garrard, Greg. *Ecocriticism*. Routledge, 2004.
5. Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*, University of Chicago Press, 2016.
6. Ghosh, Amitav. *The Nutmeg's Curse: Parables for a Planet In Crisis*, Allen Lane, Imprint of Penguin Random House, 2021.
7. Guha, Ramachandra. *The Unquiet Woods: Ecological Change and Peasant Resistance in the Himalaya*, Oxford University Press (Delhi), 1989.
8. Howarth, William. "Some Principles of Ecocriticism." *The Ecocriticism Reader*, edited by Cheryll Glotfelty and Harold Fromm, University of Georgia Press, 1996, pp. 69- 91.
9. Kumar, Deepak, Vinita Damodaran, and Rohan D'Souza, editors. *The British Empire and the Natural World: Environmental Encounters in South Asia*. Oxford University Press (Delhi), 2010.
10. Leopold, Aldo. *A Sand County Almanac: And Sketches Here and There*. 1949. Oxford University Press, 2020.
11. Rueckert, William. "Literature and Ecology: An Experiment in Ecocriticism." *The Ecocriticism Reader*, edited by Cheryll Glotfelty and Harold Fromm, University of Georgia Press, 1996, pp. 105-123.
12. Shiva, Vandana. *The Violence of the Green Revolution*. 2nd impression. Zed Books, 1993.

13. Sri Aurobindo, "Savitri: A Legend and a Symbol." *The Complete Works of Sri Aurobindo*. Vols. 33 and 34, Sri Aurobindo Ashram Publication Department, 1997. <https://auro-ebooks-in.s3.ap-south-1.amazonaws.com/book-uploads/Sri-Aurobindo-CWSA-Vol33-34-Savitri.pdf>
14. Sturgeon, Noel. *Ecofeminist Natures: Race, Gender, Feminist Theory, and Political Action*. Routledge, 1997.
15. Warren, Karen J. *Ecofeminist Philosophy: A Western Perspective on What It Is and Why It Matters*. Rowman & Littlefield Publishers, 1999.
16. Warren, Karen J. *Ecofeminism: Women, Culture, Nature*. Indiana University Press, 1997.

SEMESTER- I

Course Title (Skill Enhancement Course): English Language and its Teaching

Course Code: A/ENG/104/SEC-1

Credit: 03

Contact Hours/week: 03

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To develop students' insight into the structure of the English language and enable them acquire knowledge of the different aspects of English grammar and syntax through practice
- To be familiar with different approaches and methods of English language teaching in India and learn the principles and procedures of communicative language teaching in that context
- To identify and classify strategies used by a teacher to teach the English language in an Indian classroom, including the audio-lingual method of teaching
- To familiarize students with the major theories of language acquisition and their application in pedagogy
- To enable the learners to listen carefully, read texts analytically and present complex information in a clear and concise manner to different groups/audiences.
- To inculcate writing skills among the students and teach them to write simple and grammatically correct descriptive sentences, compositions, letters, paragraphs, etc.

Course Outcomes:

- The different units of the syllabus include different aspects of the structure of the English language, methods of teaching the language and assessment of writing ability. Exposure to the grammar of English cultivates

confidence in students and inculcates the skill to speak, write and communicate effectively in personal and professional spaces to diverse audiences.

- On successful completion of the course, students will know different methods of English language Teaching in India and acquire skills in ELT. They will study principles and procedures of communicative language teaching and articulate the reasons for different types of tests that the teacher administers. The learners will be able to develop writing skills through exercises in letter writing, paragraph writing, report writing, précis writing, etc. The course will develop their ability to verbalise and compose their thoughts logically, clearly and coherently in English.
- Students will develop communicative skills for multiple spheres enhancing their employability and opportunities across sectors, such as in academia or hospitality and service industries or such places where mass communication in English is a prerequisite. The scope remains enormous and expanding in a linguistically diverse, developing economy such as India.
- The course is designed to skill students in effectively coordinating-collaborating with others.
- Students will be able to confidently share views and convey ideas, thoughts, and arguments effectively in writing and orally using language that is respectful and sensitive to gender and minority groups.

Course Content:

1. Structures of English Language:

- a) Tense, Aspect and Modality
- b) Types of Sentences
- b) Clause Types (Noun Clause, Adjective Clause, Finite Clause, Non-finite Clause)
- c) Subordination, Coordination, Embedding, Conjoining

2. Methods of Teaching English Language and Literature:

- a) Traditional Method / Grammar Translation Method
- b) Direct Approach
- c) Audio-Lingual Method
- d) Communicative Method
- e) Bilingual Approach

3. Writing Ability Assessment:

- a) Essay Writing
- b) Critical Appreciation of a Passage
- c) Précis Writing
- d) Writing Job Applications

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

1 long question worth 10 marks out of 2 questions to be attempted from each of the Units 1, 2 and 3: 3x10=30

5 short questions worth 2 marks out of 10 questions to be attempted from Units 1 & 2: 5x2=10

Recommended Reading:

1. Aslam, Mohammad. *Teaching of English*. 2nd ed., Cambridge University Press, 2009.
2. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Laxmi Publications, 2009.
3. Bansal, R. K., and J. B. Harrison. *Spoken English: A Manual of Speech and Phonetics*. 4th ed., Orient Blackswan, 2013.
4. Celce-Murcia, Marianne, Donna M. Brinton, and Marguerite Ann Snow. *Teaching English as a Second or Foreign Language*. 4th ed., Cengage Learning, 2014.
5. Delhi University. *Business English*. Pearson Education India, 2008.
6. Doff, Adrian. *Teach English: A Training Course for Teachers*. Cambridge University Press, 1988.
7. Huddleston, Rodney. "English Grammar: an Outline." Cambridge University Press, 1988.
8. Raman, Meenakshi. *English Language Teaching*. Atlantic, 2004.
9. Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge University Press, 2014.
10. Tickoo, M. L. *Teaching and Learning English*. Orient BlackSwan, 2003.
11. Ur, Penny. *A Course in Language Teaching: Practice and Theory*. Cambridge University Press, 1996.

SEMESTER – I

Course Title (Ability Enhancement Course): Compulsory English: Literature and Communication

Course Code: ACS/105/AEC-1

Credit: 02

Contact Hours/week: 02

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To train the students in various modes, methods, tools and types of communication in English in order to enhance their communication skills in diverse social setups
- To introduce students to the theory and fundamentals of communication and develop in them skills for clear and effective communication integral to personal, social and professional interactions

- To achieve competence in the English language with special emphasis on communication skills and exposure to literary application of the language
- To inculcate holistic and multidisciplinary education by making students across disciplines familiar with some representative specimens of English poetry and prose composed across various regions and periods
- To build in students the confidence of oral and interpersonal communication in various contexts by inculcating in them skills related to interview, group discussions and public speech through interactive modes of teaching-learning
- To provide a reflective understanding of the structure and complexity of the English language and literature
- To acquaint learners with the basic concepts of English Grammar and take remedial steps towards correcting errors that might creep in while learning English as a foreign language

Course Outcomes:

- The course will enable students to interact in personal and professional environments with enhanced LSRW skills.
- Students will acquire and demonstrate the core linguistic skills, including that of close critical reading.
- On successful completion of the course, students will develop skills to communicate with confidence and clarity with diverse audiences in all forms — oral and written.
- They will gain language proficiency by learning to engage with the rhetorical features of poetic language.
- The course will enable students to write English in a clear and concise manner.
- They will be trained and prepared for employment across diverse sectors in the job market, including in the service and corporate sectors, as also across media and the domains of English language teaching and content writing.
- Learners will be able to use English for all practical purposes and demonstrate positive group communication exchanges, facilitating coordination-collaboration in diverse teams.
- The course will kindle students across disciplines with an interest in literatures written in English and enhance their literary-critical skills, enabling a holistic multidisciplinary perspective.

Course Content:

1. Critical Reading (20)

Poetry

Sir Philip Sidney: Sonnet No. 1 from *Astrophel and Stella*

Andrew Marvell: “To His Coy Mistress”

William Wordsworth: “Three Years She Grew”

Prose

R.K. Narayan: "A Snake in the Grass"

Stephen Leacock: "With the Photographer"

2. Language and Communication (5)

What is communication – stages of communication

Modes of communication e.g. Verbal and Non-verbal (Spoken and Written)

Personal, Social and Business Communication

Barriers and Strategies

Communication in real life situations (at the bank, railway station, travel agency, educational institutions, customer care centres, health centres, etc.)

3. Structure of the English Language: Grammar and Vocabulary (10)

Parts of speech

Articles

Tense

Idioms, Phrasal Verbs

Vocabulary, synonyms, antonyms, one-word substitution (from the prescribed texts)

Making sentences with words (from the prescribed texts)

4. Reading Skills (5)

Close Reading and Comprehension (passage with short questions & vocabulary test)

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Internal Assessment will be based on *Writing Skills*:

Report Writing

Formal Letter Writing

Story Writing

Blog Writing

Travel Writing

Question Pattern for End Semester Examination: Total 40 marks

40 questions worth 1 mark each in the multiple-choice format are to be set from the paper, with 20 questions from Unit 1, 5 questions each from Units 2 and 4 and 10 from Unit 3: 40x1=40

Recommended Reading:

1. Bhaskaran, M., and D. Horsburgh. *Strengthen Your English*. Oxford University Press, 1973.
 2. Bhatia, H.S. and P.S. Bhatia. *Spoken & Communicative English*. Ramesh Publishing House, 2021.
 3. Butterfield, Jeremy, editor. *Fowler's Dictionary of Modern English Usage*. Oxford University Press, 2015.
 4. Dev Neira, Anjana, et al. *Creative Writing: A Beginner's Manual*. Pearson, 2008.
 5. Greenbaum, Sidney. *Oxford English Grammar*. Oxford University Press, 1996.
 6. Green, David, editor. *The Winged Word*. Macmillan Education, 2016.
 7. Krishnan, Malathy, and Deb Narayan Bandyopadhyay. *Interface: Communication and Language Skills*. Cambridge University Press, 2018.
 8. Krishnaswamy, N. *Modern English: A Book of Grammar, Usage and Composition*. Macmillan, 2001.
 9. Leacock, Stephen. "With the Photographer." *Behind the Beyond: And Other Contributions to Human Knowledge*, John Lane Company, 1913, pp. 53-60. [gutenberg.org.
https://www.gutenberg.org/cache/epub/23449/pg23449-images.html#Page_53](https://www.gutenberg.org/cache/epub/23449/pg23449-images.html#Page_53)
 10. Morley, David, and Philip Neilsen, editors. *The Cambridge Companion to Creative Writing*. Cambridge University Press, 2012.
 11. Nurnberg, Maxwell, and Morris Rosenblum. *How to Build a Better Vocabulary*. Goyal, 2011.
 12. Palgrave, Francis Turner. *The Golden Treasury: Selected from the Best Songs and Lyrical Poems in the English Language and Arranged with Notes*. 1861. Oxford University Press, 1997.
 13. Raman, Meenakshi, and Sangeeta Sharma. *Technical Communication: Principles and Practice*. Oxford University Press, 2015.
 14. Rizvi, Ashraf. *Effective Technical Communication*. McGraw Hill, 2005.
 15. Sriraman, T. *Macmillan College Prose*. MacMillan Publisher, 1989.
 16. Thomson, A. J., and A. V. Martinet. *A Practical English Grammar*. Oxford University Press, 1986.
 17. Varma, Promodini, et al., editors. *English at the Workplace*. Parts 1 and 2, Oxford University Press, 2006.
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SEMESTER – II

Course Title (Discipline Specific Core): Indian Classical Literature

Course Code: A/ENG/201/MJC-2

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To cultivate in students an interest in and awareness of certain texts and excerpts that mark the beginnings or important moments of subcontinental literary traditions, and have gained resonant afterlives across space and time in the region, and beyond
- To expose them to the breadth and emergent possibilities of English Studies in contemporary India, especially the translational dimension
- To introduce them to the comparative aspect of English Studies in India, so that they develop a trans-temporal perspective comparing canonical literary texts composed in the Western and Indian schools of thought, art, ethics and aesthetics, when they would be introduced to literatures written in English, including British literature, in the next semesters
- To cultivate in students an awareness of the economic, socio-political and cultural contexts of the age that produced Indian classical literature and its theories of aesthetics, ethics and epistemology
- To historically situate the diverse classical Indian literatures composed in Sanskrit, Tamil, Prakrit, Pali with focus on major texts composed in principle genres, especially the epic tradition

Course Outcomes:

- On successful completion of the course, students will obtain comprehensive knowledge and coherent understanding of Indian aesthetic, ethical and literary-critical traditions, and will be equipped with tools of cross-cultural aesthetics. It would help them analyze, interpret and appreciate various texts, including literatures composed in English, from a comparative translational perspective.
- Students of English literature in Indian classrooms would gain a first-hand acquaintance of classical Indic texts like Kalidasa's *Abhijnanasakuntalam*, the *Mahabharata* and the Indian Epic Tradition in translation. This would immerse them in an awareness of the plural classical aesthetic and critical prisms of the subcontinent while engaging with global literatures in English/ English translation, thereby enabling them to unlearn the processes of epistemic colonization.

- Students would be trained in close literary-critical readings of the texts in order to appreciate the inclusive attributes of Indian classical literature
- This introductory course in the English (Hons.) syllabus would enable students to trace the evolution of diverse literary cultures in India in their historical contexts and explore issues of genre, themes and critical debates, thereby grounding the students in the ethics of translation, comparison and an India-perfumed glocal (global/local) prism. It could kindle research interest in Indian classical literature from a comparative perspective among students of English literatures in Indian classrooms.

Course Content:

1. Kalidasa: *Abhijnanasakuntalam*
2. Vyasa: “The Dicing”; “The Temptation of Karna”
3. Indian Epic Tradition [*The Ramayana, The Mahabharata, Kalidasa’s Kumarsambhava*];
Epic Tradition in Bengal (Sri Aurobindo, Madhusudan Dutt);
Short Epic Tradition (Khanda-Kavya such as Kirtana, Oja Pali, Pandavani, Kuttu etc)]
Alamkara and Rasa

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

- 1 long question worth 10 marks out of 2 questions to be attempted from each of the Units 1 and 2: 2x10=20
- 2 short questions/short notes worth 5 marks each out of 4 questions to be attempted from Unit 3: 2x5=10
- 5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1 and 2 : 5x2=10

Recommended Reading:

1. Bharata. “Sentiments.” *Natyashastra*, Vol I, chapter 6. Translated by Manomohan Ghosh, 2nd ed., Granthalaya, 1967, pp. 100-118.
2. Buitenen, J.A.B. Van, trans. “Dharma and Moksa.” *Theory of Value : A Collection of Readings*. Edited by Roy W. Perrett. Vol. V of *Indian Philosophy*, Garland, 2000, pp. 33-40.
3. Dharwadkar, Vinay. “Orientalism and the Study of Indian Literature.” *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. Edited by Carol A. Breckenridge and Peter van der Veer, Oxford University Press, 1994, pp. 158-195.
4. Gupta, Kanav, and Meha Pande, editors. *The Mahabharata* (Selections from “Sabha Parva”

and “Udyoga Parva”). Translated by J.A.B. Van Buitenen, Worldview, 2016.

5. Kalidasa. *The Loom of Time* (A Selection of His Plays and Poems). Translated by Chandra Rajan, Penguin, 1989.

6. Karve, Iravati. “Draupadi”. *Yuganta: The End of an Epoch*, Disha, 1991, pp. 79-105.

7. Kieth, A.V. *History of Sanskrit Literature*. Oxford University Press, 1920.

8. Vyasa. “The Dicing” and “The Temptation of Karna.” *The Mahabharata*. Edited and translated by J.A.B. Van Buitenen, Brill, 1975, pp. 106-69.

9. Warder, A.K. *Indian Kavya Literature*. Motilal Banarasidas, 2011. 8 vols.

SEMESTER – II

Course Title (Discipline Specific Core): Indian Classical Literature

Course Code: A/ENG/202/MN-2

Credit: 04

Contact Hours/week: 04

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To cultivate in students an interest in and awareness of certain texts and excerpts that mark the beginnings or important moments of subcontinental literary traditions, and have gained resonant afterlives across space and time in the region, and beyond
- To expose them to the breadth and emergent possibilities of English Studies in contemporary India, especially the translational dimension
- To introduce them to the comparative aspect of English Studies in India, so that they could develop a trans-temporal perspective comparing canonical literary texts composed in the Western and Indian schools of thought, art, ethics and aesthetics, when they would be introduced to literatures written in English, including British literature, in the next semesters
- To cultivate in students an awareness of the economic, socio-political and cultural contexts of the age that produced Indian classical literature and its theories of aesthetics, ethics and epistemology
- To historically situate the diverse classical Indian literatures composed in Sanskrit, Tamil, Prakrit, Pali with focus on major texts composed in principle genres, especially the epic tradition

Course Outcomes:

- On successful completion of the course, students will obtain comprehensive knowledge and coherent understanding of Indian aesthetic, ethical and literary-critical traditions, and will be equipped with tools of cross-cultural aesthetics. It would help them analyze, interpret and appreciate various texts, including literatures composed in English, from a comparative translational perspective.
- Students of English literature in Indian classrooms would gain a first-hand acquaintance of classical Indic texts like Kalidasa's *Abhijnanasakuntalam*, the *Mahabharata* and the Indian Epic Tradition in translation. This would moor them in an awareness of the plural classical aesthetic and critical prisms of the subcontinent while engaging with global literatures in English/ English translation, thereby enabling them to unlearn the processes of epistemic colonization.
- Students would be trained in close literary-critical readings of the texts in order to appreciate the inclusive attributes of Indian classical literature
- This introductory course in the English (Hons.) syllabus would enable students to trace the evolution of diverse literary cultures in India in their historical contexts and explore issues of genres, themes and critical debates, thereby grounding the students in the ethics of translation, comparison and an India-perfumed glocal (global/local) prism. It could kindle research interest in Indian classical literature from a comparative perspective among students of English literatures in Indian classrooms.

Course Content:

1. Kalidasa: *Abhijnanasakuntalam*
2. Vyasa: "The Dicing"; "The Temptation of Karna"
3. Indian Epic Tradition [*The Ramayana*, *The Mahabharata*, Kalidasa's *Kumarsambhava*];
Epic Tradition in Bengal (Sri Aurobindo, Madhusudan Dutt);
Short Epic Tradition (Khanda-Kavya such as Kirtana, Oja Pali, Pandavani, Kuttu etc)]
Alamkara and Rasa

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

- 1 long question worth 10 marks out of 2 questions to be attempted from each of the Units 1 and 2: $2 \times 10 = 20$
2 short questions/short notes worth 5 marks each out of 4 questions to be attempted from Unit 3: $2 \times 5 = 10$
5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1 and 2 : $5 \times 2 = 10$

Recommended Reading:

1. Bharata. "Sentiments." *Natyashastra*, Vol I, chapter 6. Translated by Manomohan Ghosh, 2nd ed., Granthalaya, 1967, pp. 100-118.
2. Buitenen, J.A.B. Van, trans. "Dharma and Moksa". *Theory of Value : A Collection of Readings*. Edited by Roy W. Perrett. Vol. V of *Indian Philosophy*, Garland, 2000, pp. 33-40.
3. Dharwadkar, Vinay. "Orientalism and the Study of Indian Literature." *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. Edited by Carol A. Breckenridge and Peter van der Veer, Oxford University Press, 1994, pp. 158-195.
4. Gupta, Kanav, and Meha Pande, editors. *The Mahabharata* (Selections from "Sabha Parva" and "Udyoga Parva"). Translated by J.A.B. Van Buitenen, Worldview, 2016.
5. Kalidasa. *The Loom of Time* (A Selection of His Plays and Poems). Translated by Chandra Rajan, Penguin, 1989.
6. Karve, Iravati. "Draupadi". *Yuganta: The End of an Epoch*, Disha, 1991, pp. 79-105.
7. Kieth, A.V. *History of Sanskrit Literature*. Oxford University Press, 1920.
8. Vyasa. "The Dicing" and "The Temptation of Karna." *The Mahabharata*. Edited and translated by J.A.B. Van Buitenen, Brill, 1975, 106-69.
9. Warder, A.K. *Indian Kavya Literature*. Motilal Banarasidas, 2011. 8 vols.

SEMESTER – II

Course Title (Multidisciplinary Course): Comparative Literature

Course Code: A/ENG/203/MD-2

Credit: 03

Contact Hours/week: 03

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To cultivate in students from other disciplines an interest in diverse literatures as a vehicle projecting and forming societies and their movements for change
- To instil in them an understanding of the comparative lens in engaging with literatures, and societies, across space and time

- To train students to engage with the diversity of modern Indian literatures and their interconnections, conversations, confluences from a multidisciplinary context
- To make students creatively engage with the emergent and interdisciplinary in the domain of comparative studies, e.g. literatures of contact, literature and other arts
- To explore translation as a pivotal technology, aesthetic and ethic of the comparative project in India
- To critically engage with significant social issues like caste and gender through close literary-critical exegesis of prescribed bhasha literature texts in English translation

Course Outcomes:

- On successful completion of the course, students of disciplines other than English would gain expertise in using the comparative lens for engaging with literatures composed across various regions and time-periods.
- They would be trained in analysing the implications and ethics of comparison as a literary-critical method and philosophy.
- The course would introduce them to close socio-historical readings of select iconic texts of world literatures, classical and contemporary.
- It would help cultivate in students an understanding of the historical trajectories of Indian literatures and the interconnections historically forged through translation between themes, forms and debates in bhasha literatures and Indian Writing in English.
- Students would learn to appreciate the impact of the translational, transnational and interdisciplinary, inter-literary in the domain of comparative studies, including multi-medial studies.
- The course would kindle research interest in comparison and translation as indispensable tools in the production, transmission and outreach of modern Indian literatures, in English and the bhashas.

Course Content:

1. Of Theories and Histories:

Susan Bassnett: "Introduction: What is Comparative Literature Today?"

Rene Wellek: "The Crisis of Comparative Literature"

Sisir Kumar Das: "Comparative Literature in India: a Historical Perspective"

2. Comparative Literature through Tenses and Territories:

Vyasa: "The Temptation of Karna"

Virgil: *The Aeneid*, Book 6, ll. 752-905

Rumi: "Dance, when you're broken open"

Rabindranath Tagore: "Let me not Forget"

Pablo Neruda: "Tonight I can Write a Thousand Lines"

3. *Indian Literatures and the Comparative Lens:*

Utpal Dutt: *Barricade*. Translated by Ananda Lal.

Ambai (C. S. Lakshmi): "The City that Rises from Ashes." Translated by GJV Prasad.

Ismat Chughtai: "Homemaker." Translated by M. Asaduddin.

Sri Aurobindo: "The Poets of the Dawn – 3"

Suggested Topics as Background Prose Readings for Class Presentations:

- Comparative Literature and Translation
- The Comparative Method to reading Indian Literatures
- Comparative Literature and Reception
- Nation, Region and Comparative Literature
- Comparative Literature in Post-Colonial Societies
- Cultural Studies from a Comparative Perspective
- Literature and Other Arts/Media
- The Interdisciplinary in Comparative Literature

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern: End Semester Examination will comprise of a total of 40 marks.

1 long question worth 10 marks out of 2 to be attempted from Unit 1 : 1x10=10

1 long question worth 10 marks out of 4 to be attempted from each of the Units 2 & 3 : 2x10=20

5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1 & 2:5x2=10

Recommended Reading:

1. Abrams, M.H. *A Glossary of Literary Terms*. 1941. 7th ed., Harcourt Publishers, 1999.
2. Aristotle. *On the Art of Poetry*. Translated by Ingram Bywater, Oxford University Press, 1977, 24th impression. 2019.
3. Asaduddin, M., translator. "The Homemaker." *The Quilt: Stories*, by Ismat Chughtai, Penguin Evergreens, 2011, pp. 45-63.

4. Bassnett, Susan. "What is Comparative Literature Today?" *Comparative Literature: A Critical Introduction*, Blackwell Publishers, 1993. Reprint. Blackwell Publishers, 1998, pp. 1-12.
5. Bharata. "Sentiments." *Natyashastra*, Vol I, chapter 6. Translated by Manomohan Ghosh, 2nd ed., Granthalaya, 1967, pp. 100-118.
6. Chakrabarti, Arindam, and Ralph Weber. Introduction. *Comparative Philosophy without Borders*. Edited by Arindam Chakrabarti and Ralph Weber, Bloomsbury Publishing, 2016, pp. 1-34.
7. Chaudhuri, Amit. "A Pact with Nature." *On Tagore: Reading the poet today*. Viking, Penguin, 2012.
8. Das, Sisir Kumar. "Comparative Literature in India: A Historical Perspective." *Aspects of Comparative Literature: Current Approaches*, India Publishers and Distributors. Reprint. *Sahitya: Journal of the Comparative Literature Association of India*, 1, February 2011, pp. 18-30, <https://www.clai.in/Sahitya%20Vol%201%20Feb.%202011%20ISSN%202249-6416.pdf>.
9. Devy, G. N. *After Amnesia: Tradition and Change in Indian Literary Criticism*, Sangam Books, 1992.
10. Devy, G. N. *Indian literary Criticism: Theory and Interpretation*. 2002. 2nd ed., Orient Blackswan, 2010.
11. Galinsky, Karl. *Augustan Culture: An Interpretive Introduction*. Princeton University Press, 1996.
12. Hardie, Philip. *Virgil (Greece and Rome: New Surveys in the Classics)*. Oxford University Press, 1998.
13. Homer. *The Iliad*, Book 1. Translated by E.V. Rieu, Penguin Books, 1985.
14. Lal, Ananda, translator. *Barricade*. By Utpal Dutt, Seagull Books, 2022.
15. Mac Gorain, Fiachra and Charles Martindale, editors. *The Cambridge Companion to Virgil*. 2nd ed., Cambridge University Press, 2019.
16. Majumdar, Swapan. *Comparative Literature: Indian Dimensions*, Papyrus, 1984.
17. Muir, Kenneth, editor. *Shakespeare's Sonnets*. Routledge, 1982.
18. Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. 1924. Translated by W. S. Merwin, Penguin Classics, 2006.
19. Perrell, Christine, editor. *Reading Virgil's Aeneid: An Interpretative Guide*. University of Oklahoma Press, 1999.
20. Plato. *The Republic*, Book X. Translated by Desmond Lee, Penguin, 2007.
21. Prasad, GJV, translator. "The City that Rises from Ashes." *A Red-necked Green Bird*, by Ambai, Simon & Schuster India, 2021, pp. 11-23.
22. Prasad, G.J.V. "Writing Translation: The Strange Case of the Indian English Novel." *Post-Colonial Translation*, edited by Susan Bassnett and Harish Trivedi, Routledge UK, 1999, pp. 41-57.
23. Rumi. "Dance, when you're broken open." *The Essential Rumi*. Translated by Coleman Barks, Harper Collins, New expanded edition, 2003, p. 281.
24. Said, Edward W. Introduction. *Orientalism: Western Conceptions of the Orient*, 1978. Indian ed., Penguin Books, 2001.
25. Sri Aurobindo. "The Poets of the Dawn – 3." *The Future Poetry*, Sri Aurobindo Ashram, 1997, pp. 138-147.
26. Tagore, Rabindranath. "Let me not Forget." Song no. 79, *Gitanjali: Song Offerings*. 1913. Macmillan Company, 1920, pp. 54-55.
27. Virgil. *The Aeneid*. Translated by Robert Fagles. Penguin Books, 2008.
28. Vyasa. "The Dicing" and "The Temptation of Karna." *The Mahabharata*. Edited and translated by J.A.B. Van Buitenen, Brill, 1975, pp. 106-69.
29. Wellek, Rene. "The Crisis of Comparative Literature." 1959. Reprint. *Wellek's Concepts of Criticism*, edited by Stephen G. Nichols, Jr., Yale University Press, 1963, pp. 282-295.

Semester II

Course Title (Skill Enhancement Course): Creative Writing & Business Communication

Course Code: A/ENG/204/SEC-2

Credit: 03

Contact Hours/week: 03

Maximum Marks: 50 (ESE-40; IA-10)

Examination Duration: 2 Hours

Course Objectives:

- To introduce the students to diverse aspects of creative writing and the essentials of business communication so as to cultivate in them creative skills as also train them in the practical aspects of business communication, honing their proficiency and confidence in using language in multiple contexts and enhancing employability across sectors
- To familiarize the students with the main tropes, methods, objectives and figures of speech that distinguish literary or creative writing from other formats of written communication
- To enable the students to engage with language not as a mere means of verbal communication or information transmission but as something that can be played with, explored and reinvented for digging into the entire gamut of human emotion, thought, imagination and experience
- To skill students in diverse modes of draft composition from writing minutes of meetings to project reports, book reviews, film reviews and media content
- To enable the learners construct logical arguments using appropriate technical language related to a field of learning, work/vocation, or an area of professional practice

Course Outcomes:

- After successful completion of the course, students would be capable of various forms of creative writing and would learn to read closely, critically as well as to engage with the forms and aesthetics of literary writing, having gained an understanding and appreciation of different aspects of language such as the figures of speech, language codes and language registers.
- The course would enable students to appreciate and analyse creative writing as much as a craft as an art
- They would be trained to copy-edit and proof-read as also prepare drafts for publication
- It would help cultivate both basic and advanced skills in business communication in students, from writing minutes of meetings to project reports.
- The course would impart language skills necessary to communicate with clarity and precision across diverse social domains

- It would enhance employability of students in diverse sectors, including as content creator, social influencer and/or as entrepreneur across print, electronic and new media, and also train them to be employed as business personnel in different locations across a wide spectrum of industries

Course Content:

1. Creative Writing: Modes of Creative Writing
2. Introduction to the Essentials of Business Communication
3. Writing a Project Report and minutes of meetings, E-correspondence
Report on a book you have read/ a film you have watched/ any other related topic(s)/
Writing for the Media: Developing Content / Blog Writing / Articles for Newspapers, etc.

Marks Division:

The course will have an Internal Assessment Test of 10 marks.

Question Pattern for End Semester Examination: Total 40 marks

1 long question worth 10 marks out of 2 questions to be attempted from each of the Units 1, 2 and 3: $3 \times 10 = 30$

5 short questions worth 2 marks out of 10 questions to be attempted from each of the Units 1 & 2: $5 \times 2 = 10$

Recommended Reading:

1. Bhatia, R. C. *Business Communication*, Ane Books Pvt. Ltd, 2nd ed., 2017.
2. Jha, Madhulika, and Shashi Shekhar. *A Course in Business Communication*. Orient Black Swan Pvt. Ltd, 2010.
3. Kaul, Asha. *Effective Business Communication*. PHI Learning, 2014.
4. Lesikar, Raymond V., and Marie E. Flatley. *Basic Business Communication Skills for Empowering the Internet Generation*. Tata McGraw Hill Publishing Company Ltd., 2001.
5. Ludlow, R., and Panton, F. *The Essence of Effective Communications*. Prentice Hall of India Pvt. Ltd., 1992.
6. Morley, David. *The Cambridge Introduction to Creative Writing*. New York, 2007.
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Students exiting the programme after securing 40 credits will be awarded UG Certificate in English provided they secure 4 credits in work based vocational courses offered during summer term or internship/apprenticeship.

Sample Question Paper

for

B.A. 1st Semester English (Major) Examination, 2024

Course ID:

Course Code: A/ENG/101/MJC-1

Introduction to Literary Studies

Time: 2 hours

Full Marks: 40

The figures in the right hand margin indicate marks.

Candidates are required to give their answers in their own words as far as practicable.

Answer all the questions.

1. (a) Discuss the characteristic features of an ode. Illustrate with reference to any two features from John Keats's "Ode to a Nighingale". **1x10=10**

Or

- (b) What is an image? Critically analyse select images of your choice as applied by Jayanta Mahapatra in "Grass".

2. (a) What do you mean by the term "point of view" in the context of fiction? Illustrate with reference to *any one* point of view as rendered in Mary Shelley's *Frankenstein*. **1x10=10**

Or

- (b) "All kinds of characters hitherto excluded from literature make their appearance centre-stage [in the novel]". – Could you apply A.N. Kaul's observation to Ruskin Bond's *The Room on the Roof*? Discuss.

Or

- (c) Mention two characteristics of the short story. Analyse *Araby* in terms of *any one*.

3. (a) What is dramatic irony? Illustrate the notion of dramatic irony with reference to J. M. Synge's *Riders to the Sea*. **1x10=10**

Or

- (b) What do you mean by a "historical play"? Consider Girish Karnad's *Tughlaq* as one.

4. Answer *any five* of the following questions: **5x2=10**

- (a) Comment on the etymological derivation of the term "lyric".

- (b) What do you mean by a round character? Give an example from *any one* of your prescribed texts.

(c) Define narrative poetry with an example.

(d) Who are the “riders” in *Riders to the Sea*?

Or

Briefly comment on any one contemporary symbolic significance of the lonely protagonist of *Tughlaq*.

(e) Name and briefly comment on any one figure of speech used in Donne’s “Ecstasy”.

(f) Mention defining polarities of the novel after A. N. Kaul’s essay in your syllabus.

(g) In which poem in your syllabus does the word “Lethe” occur? What does the word refer to?

(h) What constitutes “closet drama”?

(i) Illustrate an allegory by citing any one example from “The Last Leaf” or “The Hunt”.

(j) What is a “Miracle Play”?
