

Syllabus of Degree Program in English

**3 Years Degree With English/ 4 Years Degree with English Honours/ 4
Years Degree with English Honours with Research
(w.e.f 2023-2024)**

**Under National Curriculum and Credit Framework
(NCCF)**



**Kazi Nazrul University
Asansol, Paschim Bardhaman
West Bengal 713340**

Preamble

The undergraduate course in English has been designed, as per the National Curriculum and Credit Framework (NCCF, w.e. f 2023-24) to train the students in the subject and enable them to use the skills and disciplinary insights to critically approach literary texts in its relation to life and society at large. Woven into a coherent structure, with a wide range of disciplinary, interdisciplinary and trans-disciplinary module and themes, this course provides a solid foundation to the students who can take forward their learned skills and knowledge for or higher research in the discipline and its associated domains. Like many other knowledge domains, English also engages with relevant non literary and interdisciplinary aspects to explore the intertwined relationship between literature and life. And above all, it would produce an active, participatory, and responsible citizen that would help sensitize other members in society and disseminate a current of fresh ideas for better future in the long run.



Kazi Nazrul University
4 Year Degree Course NCCF
Draft Syllabus for Major and Minor in English

Semester I:

MJC-1 BAENGMJI01 Understanding Poetry

Course Type: MAJOR	Course Details: MJC-1		L-T-P: 4 - 1 - 0		
Credit:5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Understanding Poetry

Time: 3 hours

Full Marks: 70 marks

Unit I: Literary Terms

15 marks

Sonnet, Lyric, Heroic Couplet, Epic, Elegy, Ode, Ballad, Dramatic Monologue

The students are to **attempt 3 questions of 5 marks each from five options** and write **Short Notes** on the above.
5x3= 15

Unit II: Poetry and Critical Appreciation of poems

1. Loving in Truth– Sir Philip Sidney
2. To his Coy Mistress- Andrew Marvel
3. Lycidas- JohnMilton
4. La Belle Dame Sans Merci- John Keats
5. Mac Flecknoe- John Dryden
6. I had gone a begging from- Gitanjali No. 50- - - Rabindranath Tagore
7. In the Bazaars of Hyderabad- Sarojini Naidu
8. Omeros- Derek Walcott

The students are to attempt **5 very short questions of one mark each from eight options** from the above
1x5=5

The students are to attempt **5 short questions of two marks each from eight options** from the above
2x5=10

The students are to attempt **one explanatory passage with reference to context of five marks from three options** from the above
5x1=5

The students are to attempt **one long answer of ten marks from three options** from the above
10x1=10

The students are to attempt **one Critical Appreciation of an unknown poem from two options**
10x1=10

Unit III: Rhetoric and Prosody

15 marks

The students are to either identify five rhetorical devices used in a given extract of a poem and explain those in brief or identify a rhetorical device and explain in brief from 5 sentences from eight given options

The students are to scan a particular given extract and find out prosodic features from it
10x1=10

Semester II:

MJC-2 BAENGMJ201 Understanding Prose

Course Type: MAJOR	Course Details: MJC-2		L-T-P: 4 - 1 - 0		
Credit:5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Understanding Prose

Time: 3 hours

Full Marks: 70 marks

Unit I: Literary Types

15 marks

Essays, Novels (Picaresque, Epistolary, Gothic, Bildungsroman), Short Story, Life Writings (Memoirs, Biography, Autobiography, Travelogues, Journals)

The students are to **attempt 3 questions of 5 marks each** from **five options** and write **Short Notes** on the above.
5x3=15

Unit II: Essays and Short Stories

40 marks

Essays:

1. Of Travel- Sir Francis Bacon
2. Mischief of Party Spirit
3. Toasted English- R.K. Narayan

Short Stories:

1. Araby- James Joyce
2. Vanka- Anton Chekov
3. The Hungry Stones- Rabindranath Tagore

The students are to attempt **5 very short questions of one mark each** from **eight options** from the above
1x5=5

The students are to attempt **5 short questions of two marks each** from **eight options** from the above
2x5=10

The students are to attempt **one explanatory passage with reference to context of five marks from three options** from the above
5x1=5

The students are to attempt **two long answer of ten marks** from **three options** from the above
10x2=20

Unit III: Terms related to Narratology

15 marks

Author, Story, Setting, Character, Plot, Narrator, Points of View, Chronotope

The students are to **attempt 3 questions of 5 marks each** from **five options** and write **Short Notes** on the above.
10x1=10

Kazi Nazrul University
4 Year Degree Course NCCF
Draft Syllabus for SEC I

Semester I:

SEC-1 BAENGSE101 Grammatical Skills and Composition

Course Type: SE	Course Details: SEC-1		L-T-P: 2 - 1 - 0		
Credit:3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	15	0	35

Grammatical Skills and Composition

Time: 2 hours

Full Marks: 35 marks

Unit I: Grammatical Skills

15 marks

Vocabulary Building: (Word Formation, Prefix, Suffix, One Word Substitutes)

Functional Grammar: (Tenses, Conjunctions, Articles, Prepositions, Gerunds, Direct and Indirect Speech, Active and Passive Voices).

The students are to attempt **5 very short questions** of **one mark each** from **eight options** from the above

1x5=5

The students are to attempt **5 short questions** of **two marks each** from **eight options** from the above

2x5=10

Unit II: Composition

20 marks

Writing in One's Own Words: Summarizing and Paraphrasing

The students are to **attempt 2 questions** of **5 marks each** out of **three**

5x2=10

Composition Writing (300-350 words)

Students are to attempt **one question** of **10 marks** out of **three**

10x1=10

Kazi Nazrul University
4 Year Degree Course NCCF
Draft Syllabus for SEC II

Semester II:

SEC-2 BAENGSE201 Content Writing and Professional Correspondence

Course Type: SE	Course Details: SEC-2		L-T-P: 2- 1 - 0		
Credit:3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	15	0	35

Content Writing and Professional Correspondence

Time: 2 hours

Full Marks: 35 marks

Unit I: Content Writing

15 marks

1. Advertisements Content Writing, Advertisement on new universities, new career courses, new vocational programmes, workshops etc.
2. Content writing on leaflets and brochures, posters: Leaflets of organizations, posters and brochures of events and courses.
3. Content writing of Web blogs: Web pages or blogs of individuals and institutions.

The students are to attempt **5 very short questions** of **one mark each** from **eight**

1x5=5

The students are to attempt **5 short questions** of **two marks each** from **eight**

2x5=10

Unit II: Professional Correspondences

20 marks

Writing: Methods of Note- taking, Jumbled Sentences

Letter Writing & Mail: Covering Letter, Claiming and adjustment Letters, Sales Letter, E-mails, Essay Writing

Elements of Effective Writing: Agenda, Notices, Circular, Minutes of the Meeting & Proof Reading

The students are to **attempt 2 questions** of **5 marks each** out of **three**

5x2=10

Students are to attempt **one question** of **10 marks** out of **three**

10x1=10

Kazi Nazrul University
4 Year Degree Course NCCF
Draft Syllabus for AEC Paper

Semester I:

AEC-1 AECE101 English Communication

Course Type: AE	Course Details: AEC-1		L-T-P: 4 - 0 - 0		
Credit:4	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	15	0	35

English Communication

Time: 2 hours

Full Marks: 35 marks

Unit I

10 marks

Types and modes of Communication:

Verbal and Non-Verbal Communication

Personal, Social, and Business Communication

Group Communication

Effective Communication and Miscommunication

The basic concepts of the above should be discussed in the class.

The students are to attempt **5 short questions** of **two marks each** from **eight**

2x5=10

Unit II

Dialogue and Monologue

Group Discussion

Interview

Public Speech

(Students should be engaged in practice-sessions and should be made aware of the basic techniques).

The students are to attempt **two short answer type questions** of **5 marks each** out of **three**

5x2=10

The students are to attempt **five very short answer type questions** of **1 mark each** out of **eight**

1x5=5

Recommended Readings for Unit I and II:

1. *Fluency in English- Part II*, Oxford University Press, 2006
2. *Business English*. Pearson, 2008.
3. *Language through Literature and Creativity*. Orient Blackswan, 2013.

Unit III

Passage for Comprehension (Unseen)

Exercises: Comprehension

- A. Summary, Paraphrasing
- B. Vocabulary Test

The students are to attempt **one question** of 10 marks to be attempted out of three options from the above

10x1=10

Kazi Nazrul University
Department of English
UG Draft Syllabus of Alternative English

Alternative English

Course Code: AECAE101/ AECAE301

Course Type: AE	Course Details:AEC1/ AEC2		L-T-P:4-0-0		
Credit:4	Full Marks:50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	15	0	35

Full Marks :(35+15) = 50

Unit I Poetry

10 marks

- Time and Love by William Shakespeare (When I have seen by Time's fell hand defaced)
- The Flight of Love by P B Shelley (When the lamp is shatter'd)
- Song by C G Rosetti (When I am dead, my dearest)

(Five Questions of 2 marks each to be attempted out of eight: 2x5 = 10)

Recommended Reading: *Palgrave's Golden Treasury* Edited by John Press. OUP.

Unit II Prose

05 marks

4. The Spectator Club by Richard Steele

(One short answer type question of 5 marks to be attempted out of three: 5x1=5)

Recommended Reading: *English Essayists* Edited by Susanta K Sinha.OUP.

Unit III Short Story

10 marks

5. The Thief by Ruskin Bond

(Five Questions of 2 marks each to be attempted out of eight: $2 \times 5 = 10$)

Recommended Reading: *Fantasy: A Collection of Short Stories* Edited by V. Sasikumar. Orient Blackswan.

Unit IV Composition

10 marks

6. A short essay is to be composed within 500 words on a given topic. ($10 \times 1 = 10$)

Recommended Reading: *Little Red Book of Essay Writing* by Terry O'Brien. Rupa.

Continuous Internal Evaluation

15 marks

7. Students seminars, text based short questions, projects and assignments.

Kazi Nazrul University

4 Year Degree Course NCCF

Draft Syllabus for Interdisciplinary/Multidisciplinary Paper

Semester I:

MDC-1 MDC107 Film Appreciation

Course Type: MD	Course Details: MDC-1		L-T-P: 2 - 1 - 0		
Credit:3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	15	0	35

Film Appreciation

Time: 2 hours

Full Marks: 35 Marks

Unit I: Cinematic Terms

10 Marks

Montage, Deep Focus, Long Shot, Flash Back, Art Film, Reels, Documentary, Jump-Cut

The students are to attempt **5 short questions** of **two marks each** from **eight options**

$2 \times 5 = 10$

Unit II: History and Development of Hindi and Bengali Cinema:

15 marks

Silent Films, Early Talkies, Mainstream Hindi Cinema, Angry Young Man, Art Films, Bollywood, Middle of the Road, Post-liberalism, Bengali Trio Directors- (Satyajit Ray, Ritwik Ghatak, Mrinal Sen)

The students are to attempt **5 very short questions** of **one mark each** from **eight options** from the above

$1 \times 5 = 5$

The students are to attempt **2 questions** of **5 marks each** out of **three options** from the above

$5 \times 2 = 10$

Unit III: Film Review:

1. Modern Times
2. Garam Hawa
3. Hirak Rajar Deshe
4. Throne of Blood
5. Unishe April

6. Haider
7. Tarey Zamin Par

Students are to write a Film Review in not more than 300 words on one of the above films
10x1=10

Kazi Nazrul University
4 Year Degree Course NCCF
Draft Syllabus for Interdisciplinary/Multidisciplinary Paper

Semester II:

MDC-2 MDC218 Contemporary India: Women and Empowerment

Course Type: MD	Course Details: MDC-2		L-T-P: 2 - 1 - 0		
Credit:3	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	15	0	35

Contemporary India: Women and Empowerment

Time: 2 hours **Full Marks: 35 marks**

Unit I: Concepts **10 marks**

Concepts

Gender as a social construct, Masculinity, Femininity, Feminism, Patriarchy, LGBTQ

The students are to attempt **5 short questions** of **two marks each** from **eight options**

2x5=10

Unit II: Texts

Kamala Das: "An Introduction"

Mamta Kalia: "Tribute to Papa"

Mahasweta Devi: "Breast Giver"

The students are to attempt **5 very short questions** of **one mark each** from **eight options** from the above
1x5=5

The students are to **attempt 2 questions** of **5 marks each** out of **three options from the above**

5x2=10

Unit III: Issues

Women and Nationalist Movement in India

Women and Partition

Women and Law

Women and Violence

The students are to write one essay type question of on the above topics out of three options

10x1=10

KAZI NAZRUL UNIVERSITY, ASANSOL

UG 3year and UG 4year Degree Course under NCCF

Subject: English

Semester III

MJC-3 BAENGMJ301 Anglo-Saxon to Early 16th Century (1543)

Course Type:	CourseDetails:CC-3		L-T-P:4-1-0		
Credit:5	FullMarks: 100	CAMarks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Full Marks 100

Course Outcome:

The paper is targeted at those candidates who are wishing to complete a **Four-Year /Three-Year Major Course** in English. The paper is the first foray for student into a **structured knowledge** gathering into the core study of English Literature. **The paper therefore wishes to impart to the students the growth of English Literature over a period of time.**

In Unit I the focus is on the growth of the English Language. It is strongly felt that no study of literary texts and the literature itself is possible without understanding the growth of the language. **The outcome of Unit I shall be a concretized understanding of the growth of the English language, its vocabulary, loan words and grammar.** In Unit II the focus is on the poetry of the period mentioned. It is hoped that through the study of the selected poetic texts the **students shall have the wherewithal of understanding the trajectory of poetry during the period.** Unit III rounds off the proper understanding of the period through a comprehensive understanding of the History of English Literature of the relevant period mentioned. **The students shall be able to utilize the knowledge on the history of literature** of the period in **two ways—one in linking the subsequent eras in the subsequent papers and two** in using this knowledge gathered when they shall appear for NET later.

Unit I ---

15 marks

Growth and Development of the English Language—

Scandinavian, French, Latin and Shakespearean influences and loan words

Three questions out of five options of five marks each--3x5=15

Unit-II—

40 marks

Poetry

'Battle of Maldon'

'Dream of the Rood'

'Wife's Lament'

'Pearl'

Chaucer: Prologue to *The Canterbury Tales* (ll1-42)

Thomas Wyatt: *'Remembrance'*

Sir Henry Howard, The Earl of Surrey: *Sonnet No. 7* "The soote season, that bud and bloom forth brings"

Five questions of one mark out of eight 5x1=5

Five questions of two marks out of eight 5x2=10

Two questions of 10 marks out of three 2x10=20

One question of 5 marks out of three 1x5=5

Unit III---

15 marks

History of Literature of the relevant period.

One question of 10marks out of two 1x10=10

One question of 5 marks out of three 1x5=5

Continuous Internal Evaluation

30 marks

Student seminars. Text based short and explanatory questions, quizzes, projects, assignments



MJC-4 BAENGMJ302 Understanding Drama

MNC-3 BAENGMN301 Understanding Drama

Course Type:	Course Details: CC-4		L-T-P:4-1-0		
Credit:5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Full Marks100

Course Outcome:

This paper is to be studied by students who are pursuing either a **Four-Year Major Course** in English/ a **Three-Year Major Course** in English or have chosen **English as a Minor paper** while they are pursuing a Major in another subject. Therefore, while framing this paper the **objectives regarding the balance and difficulty level has been kept in mind.**

This paper should be seen as a **continuation of the two papers studied earlier in Semesters I and II** which were on *Understanding Poetry* and *Understanding Prose*. Primarily, the objective is to give a **comprehensive understanding of the basics of the study of English Literature** across genres if the students decide to exit after Semester IV.

Unit I focuses on certain terminologies associated with Drama. It is hoped that by studying these terms the students shall be better acquainted with the use of these terms and **how they should be used contextually and technically**. Unit II takes up two dramatic texts and it is hoped that by studying these texts the students shall be **better acquainted with the growth of English Drama in its initial period** of flourishing. The two texts also are a **cultural and literally sampling of texts of the period**. Unit III refers to the history behind the growth of English Drama during the period.

It is hoped that through such a structured study the students would be able to benefit in a three-fold manner—

one-**have a comprehensive initiation into the art of drama,**

two-**have a comprehensive inquisition and understanding into two great dramatic texts**

three—**use the gathered knowledge on growth of English drama, dramatic terms and history of dramatic growth for further study ahead and for NET later.**

Unit I ---

15 marks

Dramatic Terms

Tragedy, Comedy, Farce, Monologue (Soliloquy and Aside,) Conflict, Chorus, Three Unities, Melodrama.

Three questions out of five options of five marks each--3x5=15

Unit II—

40 marks

Plays

Christopher Marlowe: *Dr Faustus*

Ben Jonson: *Everyman In His Humour*

Five questions of one mark out of eight $5 \times 1 = 5$

Five questions of two marks out of eight $5 \times 2 = 10$

Two questions of 10 marks out of three $2 \times 10 = 20$

One question of 5 marks out of three $1 \times 5 = 5$

Unit III—

15 marks

Origin and Development of English Drama

One question of 10 marks out of two $1 \times 10 = 10$

One question of 5 marks out of three $1 \times 5 = 5$

Continuous Internal Evaluation

30 marks

Student seminars. Text based short and explanatory questions, quizzes, projects, assignments

AEC-2 AE English Communication

Course Type:	Course Details:AEC-1		L-T-P:4-0-0		
Credit:4	Full Marks:50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	15	0	35

Full Marks 50

Course Outcome:

This paper is designed to give a brief overview on English as it used for everyday communicative purposes. **It is expected that all students across all Major and Minor are to avail of this paper either for the 1st Semester or the 3rd Semester.** The focus is on imparting basic knowledge on effective communication skills in English both verbal and written. Unit I focusses on types and modes of communication and business communication. Unit II is on enhancement of written skills. **It is hoped that the students shall be able to hone their communication skills both verbally and in the written method by studying this paper.**

Unit I

10 marks

Types and Modes of Communication:

Verbal and Non-Verbal Communication Personal,
Social, and Business Communication Group
Communication

Effective Communication and Miscommunication

The basic concepts of the above should be discussed in the class.

(Five questions of 2marks each to be attempted out of eight: $2 \times 5 = 10$)

Unit II:

Dialogue and Monologue
Group Discussion Interview
Public Speech

Students should be engaged in practice-sessions and should be made aware of the basic techniques.

(One short answer type questions of 5marks to be attempted out of three: 5x1=5)

Recommended Readings for UnitI and II:

- 1. *Engage: A Course in Communicative English*: Malathy Krishnan, Sharbani Banerjee, Soumitra Roy. Cambridge. 2024.**
- 2. *Fluency in English-Part II*, Oxford University Press. 2006.**
- 3. *Business English*. Pearson,2008.**
- 4. *Language through Literature and Creativity*. Orient Blackswan, 2013.**

Unit III

Passage for Comprehension (Unseen) Exercises:

Comprehension

- Summary, Paraphrasing
- Vocabulary Test

(Five questions of 1mark each to be attempted out of eight:1x5=5

One short answer type question of 5marks to be attempted out of two: 5x1=5 One question of 10 marks to be attempted out of three: 10x1= 10)

Continuous Internal Evaluation: 15 marks

Student seminars. Text based short and explanatory questions, quizzes, projects, assignments



Semester IV

MJC-5 BAENGMJ401 Elizabethan Age to Neo-Classical Age Literature

MNC401--BAENGMN401 Elizabethan Age to Neo-Classical Age Literature

Course Type:	Course Details:CC-5		L-T-P:4-1-0		
		CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical



Credit:5	Full Marks: 100	0	30	0	70
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Full Marks 100

Course Outcome:

This paper is to be studied by students who are pursuing either a **Four-Year Major Course** in English/ a **Three-Year Major Course** in English or have chosen **English as a Minor paper** while they are pursuing a Major in another subject. Therefore, while framing this paper the **objectives regarding the balance and difficulty level has been kept in mind.**

The paper is also a continuity of the paper on literature of *Anglo-SaxontoEarly16thCentury(1543)* and wishes to further impart to the students a comprehensive knowledge on the growth of English literature across the Elizabethan to the Neo-Classical Ages. As part of this Unit I has poetry where a collection of poems across the time period mentioned has been selected. These poems are some of the best representative poems of the era. **It is hoped that by studying these poems and analyzing them the students shall gain further control over the study of English Poetry and shall be able to use this knowledge as they move forward in their quest for higher education.** The students shall realize that these poems form the very backbone of the pedagogy of English Poetry. **Similar outcome is wished for Unit II while engaging in the study, discussion and analysis of English essays in representative form. Unit III rounds off the proper understanding of the period through a comprehensive understanding of the History of English Literature of the relevant period mentioned.** The students shall be able to utilize the knowledge on the history of literature **of the period in two ways—one in linking the subsequent eras in the subsequent papers and two in using this knowledge gathered when they shall appear for NET later.**

UnitI ---

15 marks

Poetry of the Early 18th century-

John Donne: “*Good Morrow*”, “*Batter my Heart*”

George Herbert: “*Easter Wings*”

Henry Vaughan: “*Retreat*”

Richard Crashaw: “*Christ*

Crucified” Abraham Cowley: “*The*

Epicure” Alexander Pope: *Rape of*

the Lock (Canto1)

Three questions out of five options of five marks each--3x5=15

Unit II:

40 marks

Essays:

Joseph Addison: ‘Sir Roger at

Church’

Richard Steele: 'Spectator

Club' Novel:

Daniel Defoe: *Robinson Crusoe*

or

Jonathan Swift: *Gulliver's Travels* (Book I and II)

Oliver Goldsmith: *She Stoops to Conquer*

Five questions of one mark out of eight

5x1=5 Five questions of two marks out of

eight 5x2=10 Two questions of 10 marks

out of three 2x10=20 One question of 5

marks out of three 1x5=5

Unit III

15 marks

History of Literature of the relevant

period. One question of 10 marks out

of two 1x10=10 One question of 5

marks out of three 1x5=5

Continuous Internal Evaluation marks

30

Student seminars. Text based short and explanatory questions, quizzes, projects, assignments

MJC-6:BAENGMJ402 Shakespearean Literature

Course Type:	Course Details: CC-6		L-T-P:4-1-0	
	CA Marks		ESE Marks	
	Practical	Theoretical	Practical	Theoretical

Credit:5	Full Marks: 100	0	30	0	70
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Full marks: 100

Course Outcome:

This paper is **only for those students who are either pursuing either a Four-Year or Three-Year Major Program in English**. It is therefore imperative that such students who shall graduate with English Honours in all probability at the end of the fourth year should **have a complete understanding of the life and works of William Shakespeare and literary criticism on his works**. No study of English Literature is complete without the study of Shakespeare's works. Unit I carries forward the structure of study of poetry as had been done in the previous papers while studying other literary eras and focusses on four representative sonnets by Shakespeare. **It is hoped that the outcome of this study shall be that students shall have a deeper understanding on sonnets written by Shakespeare and shall be able to differentiate these sonnets from those of Spenser and Sidney as had been done in the First Semester Poetry paper**. Unit II carries forth the tradition of study on drama as had been done in the previous paper related to Elizabethan Literature. **As course outcome it is hoped that by studying two representative plays by Shakespeare the students shall be able to get to grips with the plays of the greatest dramatist of the world and also understand the uniqueness of Shakespearean plays**. Unit III shall serve as a stepping stone to the study of criticism which the students **shall engage later as they strive to become Hons. Graduates, pursue a Masters Course or even engage in research at some stage of their academic career**.

Unit—I—Sonnets 65,73,130,154 **15**
marks

Three questions out of five options of five marks each--3x5=15

Unit II— **40 marks**

William Shakespeare: *Macbeth*

William Shakespeare: *Twelfth Night*

Five questions of one mark out of eight

5x1=5 Five questions of two marks out of

eight 5x2=10 Two questions of 10 marks

out of three 2x10=20 One question of 5

marks out of three 1x5=5

Unit III- **15**
marks

Shakespeare Criticism; Preface to Shakespeare

One question of 10 marks out of two

1x10=10 One question of 5 marks out

of three 1x5=5

**Continuous Internal Evaluation
marks**

30

Student seminars. Text based short and explanatory questions, quizzes, projects, assignments

Kazi Nazrul University, Asansol
NCCF 4 year and 3 year Degree Course
English

Course Type: SEC

Course Code: BAENGSE401

Course Details: SEC 3

Course Name: Enhancing Soft Skills and Personality Development

Course Type: SEC	Course Details: SEC-3		L-T-P:2-1-0		
Credit:3	FullMarks: 50	CAMarks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	15	0	35

Full Marks : 50

Course Outcome:

The NEP 2020 has a vision to empower students with hands on experience while pursuing a course. As part of that vision the Skill Enhancement Course components in English are designed in such a way that the students pursuing either a 3-year degree course or a four-year degree course become better equipped to handle the challenges beyond academics. As part of this exercise and to fulfill the vision of the NEP 2020 the Department of English in the UG Semester IV introduces a Skill Enhancement Course on Soft Skills Development. The previous two SEC papers had an outlook to hone written skills of students at the very base level. This paper has a much more holistic vision and it is hoped that by availing of this course the students would be able to become aware of key components of life skills like Soft Skills, Personality Development, Anger Management, Punctuality etc.

Unit I:

15 marks

Terms: Soft Skill, Personality Development, Mindset, Personality, Procrastination, Anger Management, Ethics, Etiquette.

Candidates have to answer **five** short questions out of **eight** options

1x5=5

Candidates have to answer **five** questions out of **eight** options

2x5=10

Unit II:

20 marks

Ways of developing Soft skills; Types of Mindset; Use of Time and Time Efficiency; Overcoming Procrastination; Humour in Workplace; Health and Personality; Business Etiquette; Care for Environment.

Candidates have to answer **two** short notes out of **three** options 5x2=10

Candidates have to answer **one** long answer out of **three** options 10x1=10

Continuous Internal Evaluation **15 marks**

It is advised that Internal Evaluation should be based on group discussions, interviews, viva voce, interactive on-on-one regarding personality development, filling up of questionnaire, situational problems etc. **Conventional written test is not advisable for this component.**

Recommended Reading List:

Soft Skills and Professional Communication: Petes S.J. Francis. New Delhi. Tata McGraw Hill Education 2011.

Semester V

MJC 7 BAENGMJ501- 19th century Poetry

MNC501 BAENGMN501--19th century Poetry

Course Type:	Course Details:CC-7		L-T-P:4-1-0		
Credit:5	Full Marks: 100	CAMarks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Full Marks: 100

Course Outcome:

This paper is to be studied by students who are pursuing either a **Four-Year Major Course** in English/ a **Three-Year Major Course** in English or have chosen **English as a Minor paper** while they are pursuing a Major in another subject. Therefore, while framing this paper the **objectives regarding the balance and difficulty level has been kept in mind.**

This paper should be seen as a continuation of the earlier paper of CC 5 where the literature of the earlier era was put forward to the students. It is hoped that this paper shall concretize the idea on English Poetry further to the students. Unit II has a collection of poems spanning between the 16th to the Neo-Classical Period and covers a representation of poetry written between the Romantic Period and the Victorian period. Undoubtedly this representative and comprehensive study shall enrich the students both in terms of evincing keen interest in Core English Literature as also in using the knowledge gathered on Romantic and Victorian Poetry later on for Masters Course and NET. Unit III is an extension as well as it continues the focus on enriching the students on the relevant literary works and their historical progression.

Unit I: 15 marks

The candidates are to answer **three explanations with reference to context** out of **five options** of **five marks** each **3x5=15**

(Only from poems listed hereunder in Unit II)

Unit II: 40 marks

Blake: "The Lamb", "The Tyger"

Wordsworth: "Tintern Abbey"

Coleridge: "Christabel", Part – I

Shelley: "Ode to the West Wind"

Keats: "Ode to a Nightingale"

Byron: "She walks in Beauty"

Browning: "My Last Duchess"

Tennyson: "Ulysses"

Arnold: "Dover Beach"

Hopkins: "Pied Beauty"

The candidates are to answer **five** questions of **one mark** out of **eight** options: **5x1=5**

The candidates are to answer **five** questions of **two marks** out of **eight** options: **5x2=10**

The candidates are to answer **two** questions of **ten marks as long answer** out of **three** options:

$$2 \times 10 = 20$$

The candidates are to answer **one** question of **five** marks as explanation with reference to the context out of **three** options:

$$1 \times 5 = 5$$

Unit III: 15 marks

History of Literature of the relevant period with regard to poetry

The candidates are to answer **one long answer** question of **ten** marks out of **two** options:

$$1 \times 10 = 10$$

The candidates are to answer **one** question of **five** marks as **short note** out of **three** options:

$$1 \times 5 = 5$$

Continuous Internal Evaluation: 30 marks

Candidates are to be evaluated through seminar presentations, quizzes, written assessments, problem solving, case presentations etc.

MJC 8 BAENGMJ502- 19th century Prose

Course Type:	Course Details:CC-8		L-T-P:4-1-0		
Credit:5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Full Marks: 100

Course Outcome:

This paper is to be studied by students who are pursuing either a **Four-Year Major Course in English/ a Three-Year Major Course in English**. Therefore, the essential vision of this paper is to engage the learners into a foray of prose writing that happened in English Literature in the 19th century.

From the overall perspective it is hoped that the **learners shall be able to come grips with the essays and novels** that were written in the 19th century. **Unit I** has essays which **shall help the learners to understand the nuances of the evolution of essay writing as it happened during the 19th century in English Literature**. Unit II has three representative novels which the learners can study and it is hoped by studying this cross-section of novels the **learners shall be able to have a deeper understanding of the socio-cultural, moral and philosophical perspectives** of the time

period mentioned. The **course outcome** of Unit III is that the learners shall be **able to locate the literary history of the period and use it in future for pedagogical purposes** and also for NET.

Unit I:

Essays: **15 marks**

- Charles Lamb: ‘Dream Children: A Reverie’
- De Quincey: ‘On Knocking at the Gate of Macbeth’
- Hazlitt: ‘On Going a Journey’.
- Carlyle: ‘The Poet as Hero’
- J.S. Mill: ‘Subjection of Women’ (Chapter 4)

Candidates are to answer **three** questions as **explanatory passages/short notes** of **five** marks out of **five** options: **3x5=15**

Unit II: **40 marks**

Novels

- Charles Dickens: *Hard Times* or Hardy: *Return of the Native* and
- Austen: *Pride and Prejudice*

The candidates are to answer **five** questions of **one mark** out of **eight** options: **5x1=5**

The candidates are to answer **five** questions of **two marks** out of **eight** options: **5x2=10**

The candidates are to answer **two** questions of **ten marks as long answers** out of **three** options:

2x10=20

The candidates are to answer **one** question as short note of **five** marks out of **three** options:

1x5=5

Unit III

History of Literature of the relevant period with regard to prose.

The candidates are to answer **one long answer** question of **ten** marks out of **two** options:

1x10=10

The candidates are to answer **one** question **short note based** of **five** marks out of **three** options:

1x5=5

Continuous Internal Evaluation: **30 marks**

Candidates are to be evaluated through seminar presentations, quizzes, written assessments, problem solving, case presentations etc.

MJC 9 BAENGMJ503- 19th century Drama

Course Type:	Course Details:CC-9		L-T-P:4-1-0		
Credit:5	Full Marks: 100	CAMarks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Full Marks: 100

Course Outcome this paper is to be studied by students who are pursuing either a **Four-Year**

Major Course in English/ a Three-Year Major Course in English. Therefore, the essential vision of this paper is to engage the learners into a foray of drama that happened in English Literature in the 19th century.

This paper should be seen as a continuation of all the other papers dealing with drama that has been taught earlier across the previous four semesters. As course outcome overall the **attempt is to make the learners adept at handling dramatic texts for all teaching-learning purposes in future.**

Both Unit I and II deal with dramatic texts of the 19th century and it is hoped that after dealing with these texts the **learners shall become proficient in understanding and discussing the trajectory of drama that has happened over the century** and will be able to differentiate from the trajectory of dramatic writing of the earlier eras. Moreover, the **learners shall be able to come to grips with the philosophical and social dimensions** which went into the writing of such plays during a century of immense socio-historical changes.

Unit I

15 marks

Lady Gregory: *Rising of the Moon*

Synge: *Riders to the Sea.*

Candidates are to answer **three** questions of **five** marks out of **five** options based on **explanatory passages with reference to the context:**

$$3 \times 5 = 15$$

Unit II

40 marks

Shaw: *Arms and the Man*

Wilde: *Importance Of Being Earnest*

The candidates are to answer **five** questions of **one** mark out of **eight** options: $5 \times 1 = 5$

The candidates are to answer **five** questions of **two** marks out of **eight** options: $5 \times 2 = 10$

The candidates are to answer **two long answer** questions of **ten** marks out of **three** options:

$$1 \times 10 = 10$$

The candidates are to answer **three explanations with reference to the context** question of **five** marks out of **five** options:

$$3 \times 5 = 15$$

Unit III—History of Literature of the relevant period with regard to drama 15 marks

The candidates are to answer **one long answer** question of **ten** marks out of **two** options:

$$1 \times 10 = 10$$

The candidates are to answer **one** question **short note based** of **five** marks out of **three** options:

$$1 \times 5 = 5$$

Continuous Internal Evaluation:

30 marks

Candidates are to be evaluated through seminar presentations, quizzes, written assessments, problem solving, case presentations etc.

Semester VI

MJC 10 BAENGMJ601- 20th century Poetry

MNC601 BAENGMN601--20th century Poetry

Course Type:	Course Details:CC-10		L-T-P:4-1-0	
	CA Marks		ESE Marks	
	Practical	Theoretical	Practical	Theoretical

Credit:5	Full Marks: 100	0	30	0	70
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Full Marks: 100

This paper is to be studied by students who are pursuing either a **Four-Year Major Course** in English/ a **Three-Year Major Course** in English or have chosen **English as a Minor paper** while they are pursuing a Major in another subject. Therefore, while framing this paper the **objectives regarding the balance and difficulty level has been kept in mind.**

This paper should be seen as a continuation of the earlier paper of CC 7 where the literature of the earlier era was put forward to the students. **As overall course outcome it is hoped that by studying this paper the students would firstly be able to relate to the trajectory of the growth of poetry that has been taught earlier** and see this paper and the poetic texts as a continuation of poems taught earlier. Units I and II continue shall allow the students to dive into the depths of 20th century poetry and **allow them to gain a wholesome idea about the conclusion of the trajectory of English poetry** which the NEP NCCF Syllabus puts forth starting from CC1. Unit III completes the study on the history of English Poetry.

Unit I

15 marks

Candidates are to answer **three** questions of **five** marks out of **five** options based on **explanatory passages with reference to the context:**

3x5=15

The texts suggested below in Unit II are to be base of these questions.

Unit II

40 marks

Thomas Hardy: "In Time of the Breaking of Nations"

Rupert Brooke: "The Soldier"

Wilfred Owen: "Strange Meeting"

Siegfried Sassoon: "The Poet As Hero"

Louis MacNiece: "Prayer Before Birth"

W.B. Yeats: "An Acre of Grass"

T.S. Eliot: "Love Song of J. Alfred Prufrock"

W.H. Auden: "Lullaby"

Dylan Thomas: "Poem In October"

Stephen Spender: "I Think Continually. I think continually of those who were truly great"

The candidates are to answer **five** questions of **one mark** out of **eight** options: **5x1=5**

The candidates are to answer **five** questions of **two marks** out of **eight** options: **5x2=10**

The candidates are to answer **two** questions of **ten marks as long answer** out of **three** options:
2x10=20

The candidates are to answer **one** question of **five** marks as explanation with reference to the context out of **three** options: **1x5=5**

Unit III:

15 marks

History of Literature of the relevant period with regard to poetry

The candidates are to answer **one long answer** question of **ten** marks out of **two** options:

1x10=10

The candidates are to answer **one** question of **five** marks as **short note** out of **three** options:

1x5=5

Continuous Internal Evaluation:

30 marks

Candidates are to be evaluated through seminar presentations, quizzes, written assessments, problem solving, case presentations etc.

MJC 11 BAENGMJ602- 20th century Drama

Course Type:	Course Details:CC-11		L-T-P:4-1-0		
Credit:5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Full Marks:

100

Course Outcome this paper is to be studied by students who are pursuing either a **Four-Year Major Course in English/ a Three-Year Major Course in English**. Therefore, the essential vision of this paper is to engage the learners into a foray of drama that happened in English Literature in the 19th century.

This paper should be seen as a continuation of all the other papers dealing with drama that has been taught earlier across the previous four semesters. As course outcome overall the **attempt is to make the learners adept at handling dramatic texts for all teaching-learning purposes in future**.

Both Unit I and II deal with dramatic texts of the 20th century and it is hoped that after dealing with these texts the **learners shall become proficient in understanding and discussing the trajectory of drama that has happened over the century** and will be able to differentiate from the trajectory of dramatic writing of the earlier eras. Moreover, the **learners shall be able to come to grips with the philosophical and social dimensions** which went into the writing of such plays during a century of immense socio-historical changes.

Unit I

15 marks

British Drama—Beckett: *Waiting For Godot*
Osborne: *Look Back in Anger*

Candidates are to answer **three** questions of **five** marks out of **five** options based on **explanatory passages with reference to the context:**

3x5=15

Unit II

40 marks

Brecht—*Life of Galileo*
Ionesco: *The Lesson*

The candidates are to answer **five** questions of **one mark** out of **eight** options: **5x1=5**

The candidates are to answer **five** questions of **two marks** out of **eight** options: **5x2=10**

The candidates are to answer **two long answer** questions of **ten marks** out of **three** options:

1x10=10

The candidates are to answer **three explanations with reference to the context** question of **five** marks out of **five** options:

3x5=15

Unit III: Dramatic Movements and Terms:

15 marks

Existentialism, Theatre of the Absurd, Epic Theatre, Kitchen Sink Drama, Angry Young Man Movement.

The candidates are to answer **one long answer** question of **ten** marks out of **two** options:

1x10=10

The candidates are to answer **one** question **short note based** of **five** marks out of **three** options:

1x5=5

Continuous Internal Evaluation:

30 marks

Candidates are to be evaluated through seminar presentations, quizzes, written assessments, problem solving, case presentations etc.

MJC 12 BAENGMJ602- 20^h century Prose

Course Type:	CourseDetails:CC-12		L-T-P:4-1-0		
Credit:5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Full Marks:

100

Course Outcome:

This paper is to be studied by students who are pursuing either a **Four-Year Major Course in English/ a Three-Year Major Course in English**. Therefore, the essential vision of this paper is to engage the learners into a foray of prose writing that happened in English Literature in the 20th century.

From the overall perspective it is hoped that the **learners shall be able to come grips with the essays and novels** that were written in the 20th century. **Unit I** has essays which **shall help the learners to understand the nuances of the evolution of essay writing as it happened during the 20th century in English Literature**. Unit II has three representative novels which the learners can study and it is hoped by studying this cross-section of novels the **learners shall be able to have a deeper understanding of the socio-cultural, moral and philosophical perspectives** of the time period mentioned. The **course outcome** of Unit III is that the learners shall be **able to locate the literary history of the period and use it in future for pedagogical purposes and also for NET**.

Unit I: Non-Fiction

15 marks

Woolf: "Modern Fiction"

Eliot: "The Metaphysical Poets"

Bertrand Russel: "Education and Discipline"

Orwell: "Shooting an Elephant"

Candidates are to answer **three** questions as **explanatory passages/short notes** of **five** marks out of **five** options:

3x5=15

Unit II—Fiction:

40 marks

Golding: *Lord of the Flies*

Conrad: "The Lagoon"

Katherine Mansfield: "The Fly"

The candidates are to answer **five** questions of **one mark** out of **eight** options: **5x1=5**

The candidates are to answer **five** questions of **two marks** out of **eight** options: **5x2=10**

The candidates are to answer **two** questions of **ten marks as long answers** out of **three** options:

$$2 \times 10 = 20$$

The candidates are to answer **one** question as short note of **five** marks out of **three** options:

$$1 \times 5 = 5$$

Unit III

15 marks

History of Literature of the relevant period with regard to prose.

The candidates are to answer **one long answer** question of **ten** marks out of **two** options:

$$1 \times 10 = 10$$

The candidates are to answer **one** question **short note based** of **five marks** out of **three** options:

$$1 \times 5 = 5$$

Continuous Internal Evaluation:

30 marks

Candidates are to be evaluated through seminar presentations, quizzes, written assessments, problem solving, case presentations etc.

MJC 13 BAENGMJ603- Popular Literature

Course Type:	CourseDetails:CC-13		L-T-P:4-1-0		
Credit:5	Full Marks: 100	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	30	0	70

Full Marks: 100

Course Outcome:

This paper has a very **specialized outlook** and yet engages the learners into one of the most talked about areas of literature, that is Popular Literature. **As overall course outcome it is hoped that the learners shall be able to gather interest into a new sub-genre of fiction which they might be able to use later on for research and in writing academic papers. Unit I focuses on detective fiction** which is often treated lightly as Children's Literature but it is hoped that by **studying the prescribed texts the students shall be able to gather the differences that are culturally inherent in the East vs West question. Unit II is on Science Fiction** and again it is hoped that through the prescribed texts the students **would be able to critically analyze Science Fiction based texts and use them as possible dissertation topics if they take up Honours with Research in Semester VIII.** Unit III has Fantasy and Fairy Tales and it is hoped that by studying the **representative texts the students shall be able to learn to critically analyze Fantasy and Fairy Tales.**

Unit I: Detective Fiction

15 marks

Agatha Christie—"Jewel Robbery"

Saradindu Bandyopadhyay—"The Jewel Case"

Conan Doyle: '*Adventure of the Speckled Band*'"

Candidates are to answer **three** questions as **explanatory passages/short notes** of **five** marks out of **five** options:

3x5=15

Unit II: Science Fiction

40 marks

Asimov: *2340 AD*

Satyajit Ray: *Nakur Babu and El Dorado*

Rokeya: *Sultana's Dream*

The candidates are to answer **five** questions of **one mark** out of **eight** options: **5x1=5**

The candidates are to answer **five** questions of **two marks** out of **eight** options: **5x2=10**

The candidates are to answer **two** questions of **ten marks as long answers** out of **three** options:

2x10=20

The candidates are to answer **one** question as short note of **five** marks out of **three** options:

1x5=5

Unit III: Fantasy and Fairy Tales

15 marks

Rowling: *The Philosopher's Stone*

: *Thakurmar Jhuli*

Grimm's Tales: *Little Match Girl*

The candidates are to answer **one long answer** question of **ten** marks out of **two** options:

1x10=10

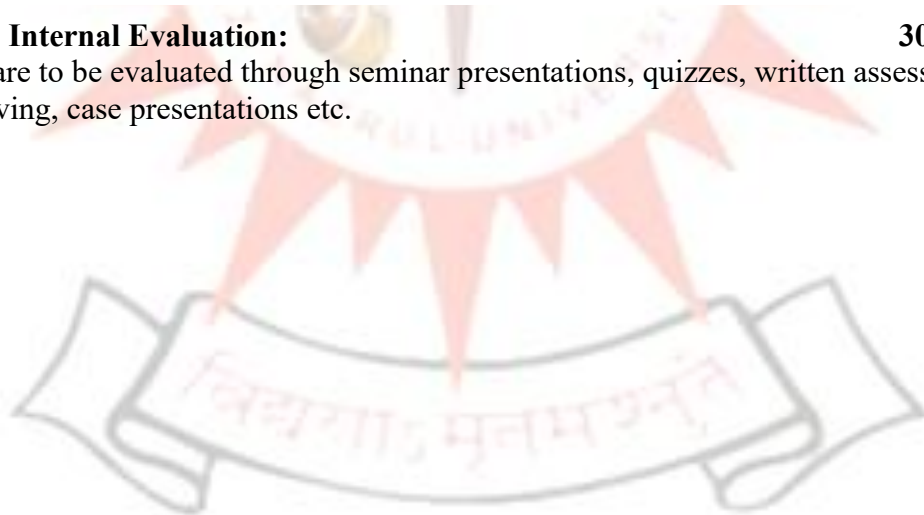
The candidates are to answer **one** question **short note based** of **five marks** out of **three** options:

1x5=5

Continuous Internal Evaluation:

30 marks

Candidates are to be evaluated through seminar presentations, quizzes, written assessments, problem solving, case presentations etc.



**Guidelines /Modalities for Summer
Internship under Curriculum and Credit
Framework for Undergraduate
Programme in English**

Course Name : Summer Internship
Course Code : SI601

Course Type: Summer Internship	Course Details: SIMC-1		L-T-P: 0-0-4		
Credit: 2	Full Marks: 50	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		30		20	

General Guidelines on Internship as circulated by the University

1. About the Internship:

The internship is an integral component of the academic programme and is designed to provide students with exposure to real-world work environments, research settings, and community engagement opportunities. Students are required to complete the internship during the designated period and submit all required documents for evaluation within the stipulated timeline.

The internship programs for Employability are to be conceptualized and interactive for building research capabilities/aptitude/skills for

1. Development of project and its execution
2. Decision-making
3. Confidence development
4. Working/coordinating in a team
5. Creative and critical thinking and problem-solving
6. Ethical values
7. Professional development
8. Understanding government/local bodies world of work
9. Reference of resource persons in the field
10. Development of online/ simulation-based module for a virtual research internship
11. Understanding the nuances of building a deep-technology start-up

12. Entrepreneurship

13. Study of the enterprises, farmers, artisans, etc.

2. Scope of Internship:

Students will undergo internship at Home Institutions (from departments excepting the parent departments), University, Academic and research Institutions, local industry, business organizations, health and allied areas, local governments (such as panchayats, municipalities), Parliament or elected representatives, media organizations, artists, crafts persons, and a wide variety of organizations

Internship may be as field-work training/training in the laboratory under the supervision of Supervisor from the parent department (own college) and Mentor from host Department/Institution/Organization.

Activities to be performed under internship should follow the syllabus of discipline concerned. (link: <https://www.knu.ac.in/syllabus>)

3. Nodal Officer and Research & Development (R & D) Cell

The R&D Cell of each affiliated institution shall oversee implementation of the Internship Programme through a designated Nodal Officer, appointed by the Principal/Director/Head of Institution.

Affiliated colleges are encouraged to develop an online internship registration system on their college websites to facilitate the process for students.

4. Duration of Internship

- 60 Working Hours (preferably offline)
- Equivalent to 2 Credits
- From the completion of the 4th sem (ESE) exam till the commencement of the 6th semester Examinations (ESE) – subject to prior approval of the Principal/TIC of the college / Head or Coordinator in case of University Department

5. Report Submission Requirements

Each student must submit:

- i) Internship Report (3000–5000 words)
- ii) Internship Completion Certificate issued by Supervisor and Mentor certifying the performance and attendance of the intern.
- iii) Self-Assessment and Feedback Form
- iv) COPY OF DECLARATION FORM regarding IPR issue
- v) COPY OF DECLARATION FORM FROM STUDENT
- vi) Any additional documents if required by the college/university

6. Evaluation Process

Continuous Assessment (CA): 30 Marks

- To be assessed by Supervisor in consultation with the Mentor
- Based on attendance, performance, and report quality

End Semester Evaluation (ESE): 20 Marks

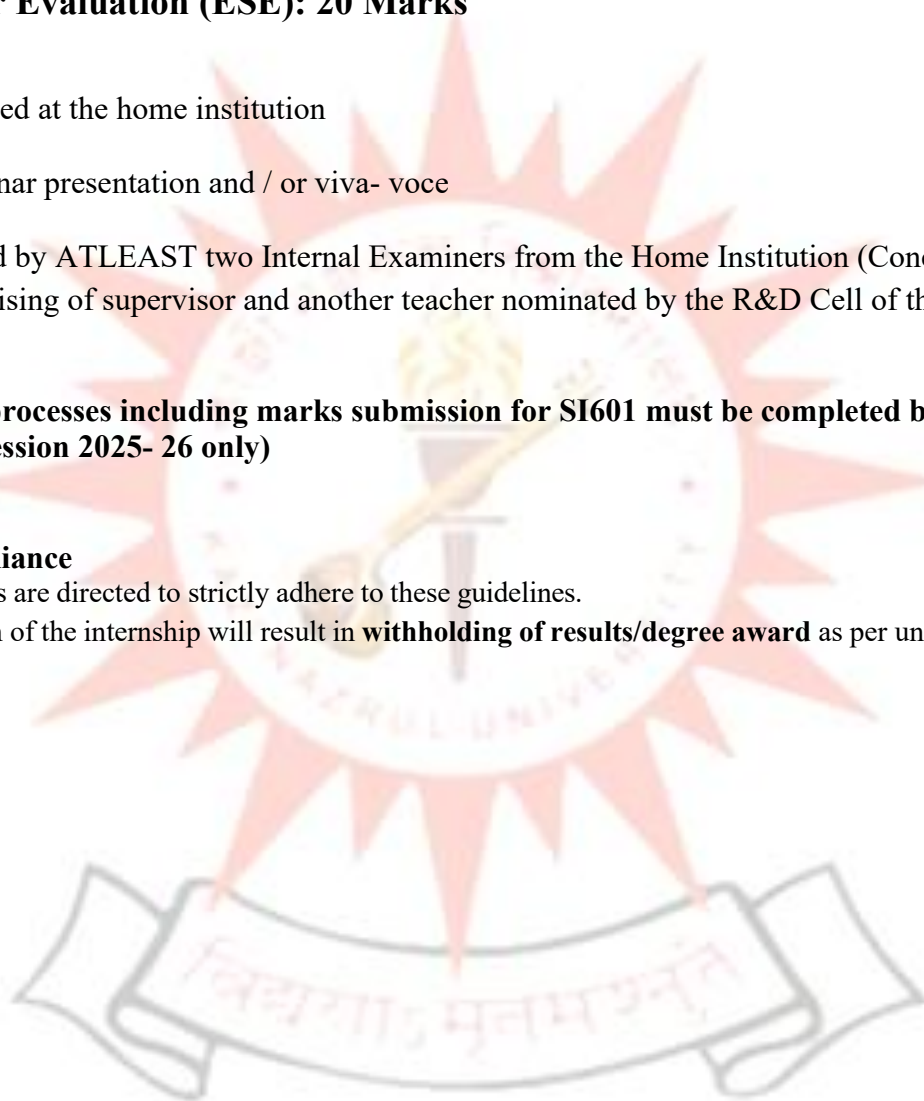
- To be conducted at the home institution
- Through seminar presentation and / or viva- voce
- To be assessed by ATLEAST two Internal Examiners from the Home Institution (Concerned Colleges) comprising of supervisor and another teacher nominated by the R&D Cell of the concerned college

All evaluation processes including marks submission for SI601 must be completed by 10th July 2026 (For the session 2025- 26 only)

7. Compliance

All UG students are directed to strictly adhere to these guidelines.

non-completion of the internship will result in **withholding of results/degree award** as per university regulations.



Option I: Translation Studies

(To be offered at the Department of English, KNU Main Campus 2027 Onwards)

This course is designed as a Department-Centric Course for UG Semester VI students (both Major and Minor) as an Internship Course.

Prospective Tenure of Course: 60 hours

Course Fee: As may be deemed by the University authorities.

Outlook: Translation Studies is an interdisciplinary subject dealing with the systematic study of the Theory and application of translation and localization. Translation Studies borrows much from the various fields of study that support translation not only as a field of study but also as a hands-on field of experience which can fetch employability.

Outcome: It is hoped that by doing an internship on Translation Studies the learners shall be sensitized to translation work, their language skills shall improve and they may even seek employability in publishing houses. The experience to interns shall be on how translation as an industry-based course works real time.

What shall the course cover?

- The course shall cover:
 - ✓ Linguistic basics of the respective language
 - ✓ Translation techniques
 - ✓ Basic Concepts on Translation
 - ✓ Use of research material related to translatable material
 - ✓ How specific translation projects need to be handled individually and differently
- This shall allow the interns to work on specific domains like
 - ✓ General Translation
 - ✓ Technical translation
 - ✓ Commercial translation
 - ✓ Advertising related translation

Tasks:

Module 1: Definitions and Metaphors of Translation (3 hours).

Module 2: Varieties of translation: Phonetic, Interlingual, Cultural Translation (3 hours).

Module 3: Translators in history (4 hours)

Module 4: Role of translators (6 hours)

Module 5: Professional Ethics and Codes of Conduct. (8 hours)

Module 6: In-House translation commission writing (12 hours)

Module 7: In-house Workshop (12 hours)

Module 8: Nature of Quality of Translation; Assessment of in-house writing. (12 hours)

Resource Persons: University and College faculty members and scholars who have been teaching Translation Studies or are actively engaged in Translation Studies or translation of works may be requisitioned to carry out this course primarily. Translators working for publishing houses may be called in for Modules 6 and 7 specifically, if funds so permit. For Module 5 a legal luminary or a faculty member from a law institute may be called in to teach the Module.

Note: The Course may be run on Hybrid Mode with Modules 1, 2, 7 and 8 being conducted in Person while Modules 3-6 may be conducted on-line, as per convenience of the University.

Suggested Reading List:

- **Sujit Mukherjee**, *Translation as Discovery*.
- **Geoffrey Samuelsson-Brown**, *A Practical Guide for Translators*
- **Mona Baker**, *In Other Words: A Coursebook on Translation*.
- **Rita Kothari**, *Translating India: The Cultural Politics of English*.
- **Translation Today** – A peer-reviewed journal published by the National Translation Mission (India), highly relevant to the Indian translation landscape.
- **MultiLingual Magazine** – An industry-standard publication focusing on global localization, language technology, and commercial translation.
- **National Translation Mission (NTM), India:** (ntm.org.in) – Provides guidelines, resources, and potential project awareness for translating knowledge texts into Indian languages.
- **ProZ.com & TranslatorsCafé:** The primary global job boards for freelance translators. Exploring these platforms gives students a real-time look at how specific translation projects need to be handled individually and differently.
- **American Translators Association (ATA) Code of Ethics:** (atanet.org)

Option II: Screenplay Writing (to be offered by any host College)

This course is designed as a Department-Centric Course for UG Semester VI students (both Major and Minor) as an Internship Course.

Prospective Tenure of Course: 60 hours.

Course Fee: As may be deemed by the College authorities which acts as the host institution

Outlook: Screenplay Writing, also known as Script Writing or Screenwriting is the art and craft of writing scripts for mass media such as feature films, documentaries, TV serials, web series on OTT platforms, episodes for a tv series, video games etc. This can be learnt and pursued both as a hobby, for fun, for academic purposes at Multimedia Courses as well as for professional or freelance purposes. Screenplay writers are responsible for researching the story, development of narrative, writing the script, assigning dialogues and delivering in the required format.

Outcome: Screenplay writers have great creative impact on the creative direction of a visual project and lend direction to the way a film finally pans out. It is hoped that by undertaking such a course the interns shall become conversant with the ways of filmmaking and would be able to enrich themselves on the content part of film scripts independently. They might even be able to get employment as part of the screenwriting team at production houses.

What does the course cover:

- Theory classes
- Practical classes
- Film Screening
- Handling of scripts of a number of well-known films
- Film Appreciation
- Course Writing

Tasks:

Module 1: History of Indian Cinema and Hollywood movies (4 hours)

Module 2: Introduction to Script Writing—basic structure, ideation, imagination, synopsis, fiction, non-fiction. (8 Hours)

Module 3: Film Screening of prominent movies (8 hours)

Module 4: Development of Story—Research and Development, Narration, Characterization, Idea presentation, Paradigm Shift, writing for films, Writing for serials, dialogue writing, Writing for ads, Screenplay (6 hours)

Module 5: Script writing across genres----family drama, crime, adventure, sci-fi, satire, comedy, biopics (6 hours)

Module 6: Going through screenplays of select movies in Hindi, Bengali and Hollywood (12 hours)

Module 7: Workshop on screenplay writing (12 hours)

Module 8: Copy Rights (4 hours)

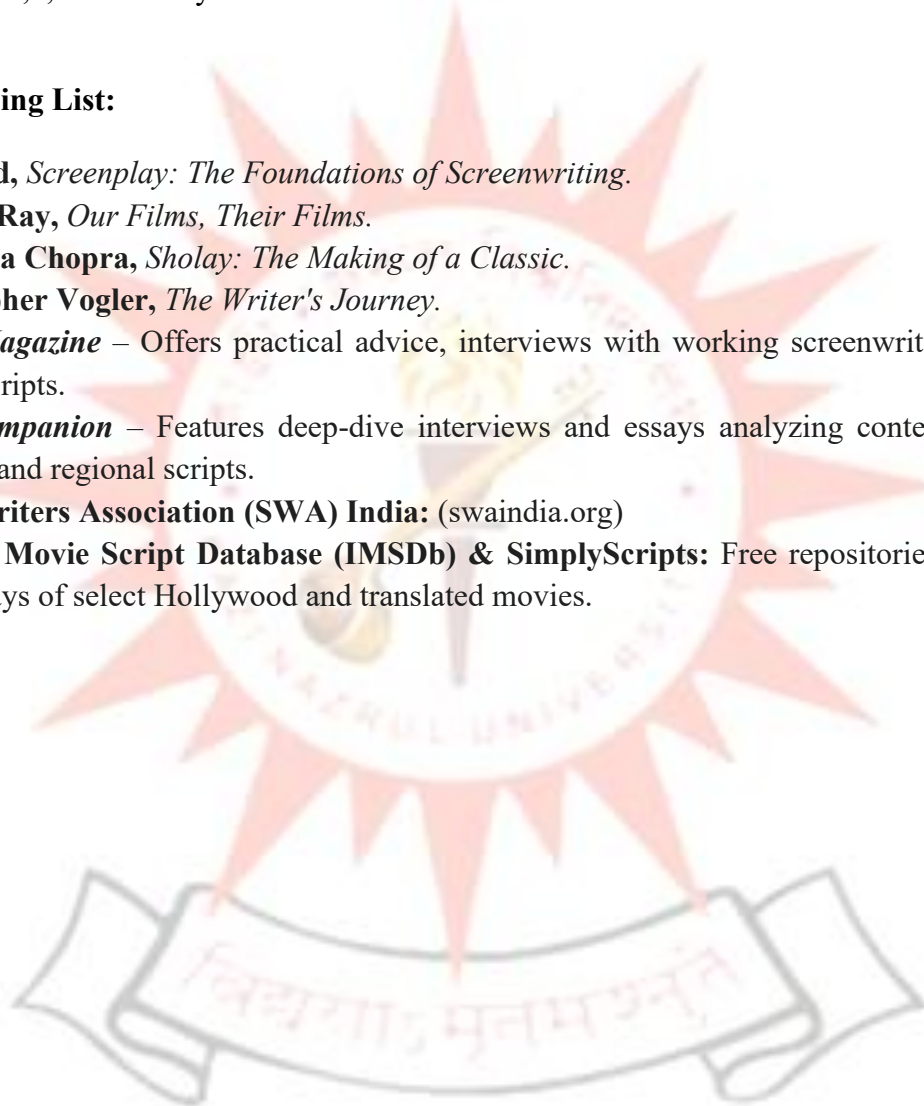
Resource Persons:

University and College teachers teaching on films and Film Appreciation Courses shall be the primary resource persons. Professional Screenplay writers and film makers shall be invited over for practical courses/workshops. Professionals need to be hired from the film Study Centres or from the industry for Modules 2,4 and 7. A legal luminary should be hired to teach the IPR behind Copy Rights.

Note: The Course may be run on Hybrid Mode with modules 1,2, 4 and 7 being compulsorily done in-person. Modules 3,5,6 and 8 may be done via online mode.

Suggested Reading List:

- **Syd Field**, *Screenplay: The Foundations of Screenwriting*.
- **Satyajit Ray**, *Our Films, Their Films*.
- **Anupama Chopra**, *Sholay: The Making of a Classic*.
- **Christopher Vogler**, *The Writer's Journey*.
- **Script Magazine** – Offers practical advice, interviews with working screenwriters, and tips on selling scripts.
- **Film Companion** – Features deep-dive interviews and essays analyzing contemporary Hindi, Bengali, and regional scripts.
- **Screenwriters Association (SWA) India:** (swaindia.org)
- **Internet Movie Script Database (IMSDb) & SimplyScripts:** Free repositories to go through screenplays of select Hollywood and translated movies.



Option III: Fundamentals of Journalism (to be offered by any host College)

This course is designed as a Department-Centric Course for UG Semester VI students (both Major and Minor) as an Internship Course.

Tenure of Course: 60 hours

Course Fee: As may be deemed by the College authorities acting as host institution offering the Course.

Outlook: This Course is designed for those students who may be studying a variety of subjects but not Journalism but who may be interested in pursuing a career in journalism after their Graduation Degree.

Outcome: It is hoped that by undergoing such a course the interns might have opportunities for further internship in small or reputed publishing houses. They might be able to tap their potential to work in print and visual media houses.

What shall the course cover?

The Course shall cover:

- Theoretical ideas on journalism
- Basic principles of journalism
- Media Rights
- Print and Visual media

Tasks:

Module 1: Fundamentals of Journalism (6 hours)

Module 2: Principles of Journalism—Definition, Nature, Scope, Significance of Journalism (6 hours)

Module 3: Journalism as Profession--Interactive insights through seminars/ invited talks by media persons. (6 hours)

Module 4: Print, electronic and digital media: An overview (6 hours)

Module 5: What is news and how does it differ from information—objectivity, fairness, fake news, verification, human stories, line of dignity (6 hours)

Module 6: Workshop on simple tools used in journalism like copyediting and proofreading, gathering of news (12 hours)

Module 7: Industry Interaction and internships (12 hours)

Module 8: Freedom of the Press (6 hours)

Resource Persons: University and College faculty members and scholars who have been teaching Journalism and Mass Communication or are actively engaged in Journalism or experts writing columns may be requisitioned to carry out this course primarily. Well-known journalists from print and electronic media may be requisitioned primarily for Modules 6 and 7.

Note: The Course may be run on Hybrid Mode with Modules 7 and 8 being partially done online. All other modules need to be done in-house.

Suggested Reading List:

- **M.V. Kamath**, *Professional Journalism*.
- **K.M. Shrivastava**, *News Reporting and Editing*
- **Paranjoy Guha Thakurta**, *Media Ethics: Truth, Fairness, and Objectivity*.
- **P. Sainath**, *Everybody Loves a Good Drought*.
- ***Economic and Political Weekly (EPW)***.
- ***Vidura*** – Published by the Press Institute of India, focusing on media issues, ethics, and the profession.
- **Press Council of India (PCI)**: (presscouncil.nic.in)
- **Google News Initiative (Training Center)**: Offers free, highly practical online courses on verification, fact-checking, and digital reporting tools.



**Syllabus of Discipline:
ENGLISH
Semesters VII and VIII**

**4 Years UG Degree
(HONOURS)**



Semester – VII (MAJOR)

Course Name: Classical Literature: European and Indian
Course Code: BAENGMJ 701

Course Type: MJC Theoretical	Course Details: MJC 14			L-T-P: 4-1-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To explore the philosophical and cultural foundations of ancient Indian society through its epics, lyrics and drama.
- To examine the transition from oral epic traditions to structured dramatic and narrative forms in Classical European literature.
- To analyze concepts of *Dharma*, the heroic code, statehood, and divine intervention across distinct ancient civilizations.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- Analysis of the ethical dilemmas, power dynamics, and heroic codes represented in classical Indian epics.
- Critical comparison of the representation of gender, familial duty, and cosmic order in classical Indian and European texts.
- Evaluation of the intersection of human agency, fate, and civic duty in Greek and Roman literature.

Syllabus Content:

Unit I: Classical Indian Epic and Narrative Poetry (Marks: 20)

- **Vyasa: *The Mahabharata* (Selections: "The Dicing" and "The Sequel to Dicing" from the Sabha Parva).**
- **Ilango Adigal: *Cilappatikaram* (Selection: The Book of Vanci).**

Unit II: Classical Indian Lyric Poetry (Marks: 15)

- ***Akam and Puram Poems of Classical Tamil*: (Selections: *Bigger than earth, Where the Lilies were in Flower, What He Said after a quarrel remembering his Wedding Night, What Her Girl Friend Said to him refusing his gift of red flowers.*)**
- **Jayadeva: *Gita Govinda* (Selections: From the First Part: Third Song, the Third Part: Seventh Song, the Eighth Part: Seventeenth Song)**

Unit III: Classical Indian Drama (Marks: 15)

- **Kalidasa:** *Abhijnana Shakuntalam*.
- **Shudraka:** *Mrcchakatikam*. (Acts I & II)

Unit IV: Classical European Epic, Narrative Poetry and Drama (Marks: 20)

- **Homer:** *The Iliad* (Selections: Book I & IX)
- **Ovid:** *Metamorphoses* (Selections: Book I: "Creation," and Book VI: "The Story of Philomela")
- **Sophocles:** *Oedipus Rex*.

Suggested Reading List:

- **Chakravarti, Uma.** *Everyday Lives, Everyday Histories: Beyond the Kings and Brahmanas of 'Ancient' India*. Tulika Books.
- **Ganguly, Kishari M.** *The Mahabharata of Krishna-Dwaipayana Vyasa: Translated into English Prose from the Original Sanskrit Text* (Vol. II). Manohar Publishing.
- **Garth Tissol.** *Ovid: Metamorphosis*. Wordsworth Classics.
- **Goldhill, Simon.** *Reading Greek Tragedy*. Cambridge University Press.
- **Hamilton, Edith.** *Mythology: Timeless Tales of Gods and Heroes*. Grand Central Publishing.
- **Karve, Irawati.** *Yuganta: The End of an Epoch*. Orient BlackSwan,
- **Kitto, H.D.F.** *Greek Tragedy*. Routledge.
- **Knox, Bernard.** *Word and Action: Essays on the Ancient Theater*. Johns Hopkins University Press.
- **Macdonell, Arthur A.** *A History of Sanskrit Literature*. Motilal Banarsidass.
- **Matilal, Bimal Krishna.** *Moral Dilemmas in the Mahabharata*. Motilal Banarsidass.
- **Miller, Barbara S.** *The Gitagovinda of Jayadeva: Love Song of the Dark Lord*. Motilal Banarsidass.
- **Miller, Barbara S.** *The Plays of Kalidasa: Theatre of Memory*. Motilal Banarsidass.
- **Murray, Gilbert.** *Oedipus King of Thebes by Sophocles*. OUP.
- **Parthasarathy, R.** *The Tale of an Anklet: An Epic of South India (Cilappatikaram)*. Penguin.
- **Rajappa, Padmini.** *The Clay Toy -Cart: Mrcchakatikam of Shudraka*. Penguin.
- **Ramanujan, A. K.** *Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil*. OUP
- **Ramanujan, A. K.** *The Collected Essays of A.K. Ramanujan*. OUP.
- **Rieu, E.V.** *Homer: The Iliad*. Penguin.
- **Segal, Charles.** *Tragedy and Civilization: An Interpretation of Sophocles*. Harvard University Press.
- **Sharma, R.S.** *Material Culture and Social Formations in Ancient India*. Macmillan.
- **Smith, John D.** (Introduction). *The Mahabharata* (Penguin Classics).
- **Thapar, Romila.** *Early India: From the Origins to AD 1300*. OUP
- **Zeitlin, Froma I.** *Playing the Other: Gender and Society in Classical Greek Literature*. University of Chicago Press.

Semester – VII (MAJOR)
Course Name: Indian English Literature including Translations
Course Code: BAENGMJ 702

Course Type: MJC Theoretical	Course Details: MJC 15		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To explore the rich tapestry of Indian English Literature and in *Bhasha* literatures (via translation) and to understand the major thematic concerns.
- To analyze how Indian writers have adapted the English language to express indigenous sensibilities through original writings in English as well as translations.
- To synthesize Western literary forms with indigenous storytelling traditions, fostering a comparative understanding of Indian and global narratives.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- Critique of the colonial and post-colonial implications of writing in English in India.
- Comparison the representation of women in early Indian English Literature vs. *Bhasha* literatures.
- Analysis and understanding of Dalit Aesthetics through translated poetry and autobiography.

Syllabus Content:

Unit I: Poetry (Marks: 15)

- **Toru Dutt:** *Our Casurina Tree*
- **Nissim Ezekiel:** *The Night of the Scorpion, Goodbye Party for Miss Pushpa T.S.*
- **Kamala Das:** *My Grandmother's House, Dance of the Eunuchs*
- **Jayanta Mahapatra:** *Hunger, Dawn at Puri.*
- **A K Ramanujan:** *The Striders, Fear No Fall*
- **Arjun Kamble:** *Yesterday They Have Announced* (Translated by Vilas Sarang in *Poisoned Bread*)

Unit II: Fiction (Marks: 20)

- **Mahasweta Devi:** *Draupadi* (Translated by Spivak)
- **Baburao Bagul:** *Mother* (Translated by Mira Manvi in *Poisoned Bread*)

- **Ruskin Bond:** *The Blue Umbrella*
- **Samskara:** U R Anantha Murthy (Translated by A K Ramanujan)
- **Amitav Ghosh:** *The Shadow Lines* OR *The Hungry Tide*

Unit III: Drama (Marks: 20)

- **Girish Karnad:** *The Fire and the Rain* OR *Nagamandala* (Translated by Girish Karnad)
- **Vijay Tendulkar:** *Silence! The Court is in Session* (Translated by Shanta Gokhale)

Unit IV Autobiography (Marks: 15)

- **Om Prakash Valmiki:** *Joothan* (Translated by Arun Prabha Mukherjee)
- **Bama:** *Karukku* (Translated by Lakshmi Holmstrom)

Suggested Reading List

- **Ahmad, Aijaz.** *In Theory: Classes, Nations, Literatures.* Verso.
- **Dangle, Arjun (Ed.)** *Poisoned Bread: Translations from Modern Marathi Dalit Literature.* Orient Black Swan,
- **Devy, G. N.** *After Amnesia: Tradition and Change in Indian Literary Criticism.* Orient Longman.
- **Dharwadker, Aparna Bhargava.** *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947.* OUP.
- **Iyengar, K. R. Srinivasa.** *Indian Writing in English.* Sterling Publishers.
- **Limbale, Sharankumar.** *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations.* Translated by Alok Mukherjee, Orient BlackSwan .
- **Mehrotra, Arvind Krishna (Ed.).** *An Illustrated History of Indian Literature in English.* Permanent Black
- **Mukherjee, Meenakshi.** *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English.*
- **Naik, M. K.** *A History of Indian English Literature.* Sahitya Akademi.
- **Rege, Sharmila.** *Writing Caste, Writing Gender: Narrating Dalit Women's Testimonios.* Zubaan.
- **Spivak, Gayatri Chakravorty.** "Translator's Foreword" in *Draupadi* by Mahasweta Devi. In *Other Worlds: Essays in Cultural Politics,* Routledge.
- **Talib, Ismail S.** *The Language of Postcolonial Literatures: An Introduction.* Routledge.

Semester – VII (MAJOR)
Course Name: American Literature
Course Code: BAENGMJ 703

Course Type: MJC Theoretical	Course Details: MJC 16		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To define the concept of the "American Dream" and trace its subsequent disillusionment and critique in 20th-century capitalist society.
- To analyze the distinct voice of American poetry, transitioning from the democratic expansiveness of Whitman to the Harlem Renaissance's racial consciousness.
- To explore the Southern Gothic tradition and post-slavery African American narratives, focusing on themes of trauma, memory, and spatial haunting.
- To critically study the cross-cultural pollination of Indian philosophy on 19th-century American Transcendentalists.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- To deconstruct the myth of the "American Dream" by analyzing the psychological and economic breakdown of the family unit in American domestic tragedy.
- To critically evaluate the racial, social, and historical tensions of the American South through the lens of modernism and trauma theory.
- To analyze how American poets manipulated form and meter to construct distinct cultural identities.
- Trace the structural and thematic influence of Indian philosophical concepts on the American transcendentalists.

Syllabus Content

Unit I: Poetry (Marks:15)

- **Walt Whitman:** *Pioneer! O Pioneer; A child said, What is the grass?; One's Self I Sing*
- **Robert Frost:** *After Apple Picking, Birches*
- **Emily Dickinson:** *The Saddest Noise, The Sweetest Noise, Because I could not stop for Death*
- **Langston Hughes:** *The Negro Speaks of Rivers, Let America Be America Again*
- **William Carlos Williams:** *Red Wheelbarrow, To a Poor Old Woman, This is Just to Say*

Unit II: Prose (Marks: 15)

- **Ralph Waldo Emerson:** *The Over-Soul* OR *Self-Reliance*.
- **Henry David Thoreau:** *Walden* (Chapter: "Where I Lived, and What I Lived For").
- **Abraham Lincoln:** *Gettysburg Address*
- **Martin Luther King Jr:** *I Have a Dream*

Unit III: Fiction (Marks: 20)

- **Mark Twain:** *Adventures of Huckleberry Finn*
- **Nathaniel Hawthorne:** *The Scarlet Letter*
- **Ernest Hemingway:** *The Old Man and the Sea*.
- **Toni Morrison:** *Beloved*.

Unit IV: Drama (Marks: 20)

- **Arthur Miller:** *Death of a Salesman*.
- **Tennessee Williams:** *A Streetcar named Desire*.
- **Eugene O'Neill :** *Emperor Jones*
- **Edward Albee:** *Who's Afraid of Virginia Woolf*

Suggested Reading List

- **Bercovitch, Sacvan (Ed.).** *The Cambridge History of American Literature*. Cambridge University Press.
- **Bigsby, C.W.E.** *A Critical Introduction to Twentieth-Century American Drama*. Cambridge University Press.
- **Buell, Lawrence.** *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Harvard/Belknap.
- **Caruth, Cathy.** *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins University Press,
- **Christy, Arthur.** *The Orient in American Transcendentalism: A Study of Emerson, Thoreau, and Alcott*. Columbia University Press
- **Cullen, Jim.** *The American Dream: A Short History of an Idea that Shaped a Nation*. OUP.
- **Gray, Richard.** *A History of American Literature*. Wiley-Blackwell,
- **Matthiessen, F.O.** *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. OUP
- **Morrison, Toni.** *Playing in the Dark: Whiteness and the Literary Imagination*. Harvard University Press.
- **Sundquist, Eric J.** *To Wake the Nations: Race in the Making of American Literature*. Harvard University Press.
- **Versluis, Arthur.** *American Transcendentalism and Asian Religions*. OUP

Semester – VII (MAJOR)
Course Name: Partition Literature
Course Code: BAENGMJ 704

Course Type: MJC Theoretical	Course Details: MJC 17		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To analyze translations of *Bhasha* literatures (Punjabi, Urdu, Bengali) to understand the localized, distinct experiences of the Western (Punjab) and Eastern (Bengal) borders.
- To explore literature as an alternative archive of memory, capturing the lived human experiences and trauma marginalized by official nationalist histories of the 1947 Partition.
- To examine the intersection of gender, violence, and the female body during communal riots and the subsequent rehabilitation processes.
- To critique the imperial and bureaucratic machinations of the two-nation theory that led to the arbitrary drawing of the partition line.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- Analysis of the poetry of witness to understand how writers invoked their literary traditions to articulate unprecedented communal grief.
- Evaluate the concepts of home, exile, nostalgia, and spatial memory in the aftermath of mass displacement.
- Critically assess the patriarchal violence inflicted upon abducted women and the tragic irony of their recovery.
- Deconstruct the political hubris and imperial indifference depicted in historical drama regarding the cartographic division of the subcontinent.

Unit I Prose (Marks: 20)

- **M. A. Jinnah:** *The Final Solution* (Select Portions from Presidential Address, AIML, Lahore Session, March 1940)
- **Jawaharlal Nehru:** *The Tryst with Destiny*
- **M K Gandhi:** *Delhi Diary* (Select Portions: *Heart Searching, To the Refugees, Need for Constructive Work*)
- **B R Ambedkar:** *Pakistan or the Partition of India* (The Epilogue)
- **Sarat Chandra Bose:** *What Bengal Demands of India* (Statements I and II)

Unit II: Poetry (Marks: 15)

- **Jibanananda Das:** *'I shall return to this Bengal'* (Translated from Bengali by Sukanta Chowdhury)
- **Faiz Ahmed Faiz:** *'For Your Lanes, My Country'* (Translated from Urdu by Riz Rahim)
- **Amrita Pritam:** *'To Waris Shah'* (Translated from Punjabi by Amrita Pritam).

Unit III: Short Fiction (Marks: 15)

- **Saadat Hasan Manto:** *'Toba Tek Singh'* (Translated from Urdu by M Asaduddin).
- **Rajinder Singh Bedi:** *'Lajwaanti'* (Translated from Urdu by Alok Bhalla).
- **Dibyendu Palit:** *'Alam's Own House'* (Translated from Bengali by Sarika Chaudhury).

Unit III: Novel (Marks: 20)

- **Nanak Singh:** *A Game of Fire* (Translation from Punjabi by Navdeep Suri)
- **Gulzar:** *Two* (Translated from Urdu by Pavan K Varma).

Suggested Reading List

- **Ahmad, Jamil Ud Din.** *Some Recent Speeches and Writings of Mr. Jinnah.* Sh. Md. Ashraf.
- **Ambedkar, B.R.** *Writings and Speeches.* Vol VIII. Ambedkar Foundation.
- **Bose, Sarat C.** *I Warned My Countrymen.* Netaji Research Beaureau.
- **Bhalla, Alok.** *Partition Dialogues: Memories of a Lost Home.* OUP.
- **Butalia, Urvashi.** *The Other Side of Silence: Voices from the Partition of India.* Penguin Books.
- **Chatterji, Joya.** *Bengal Divided: Hindu Communalism and Partition, 1932-1947.* Cambridge University Press.
- **Gandhi, M.K.** *Delhi Diary.* Navajivan.
- **Hasan, Mushirul (Ed.).** *India Partitioned: The Other Face of Freedom.* Roli Books.
- **Kaul, Suvir (Ed.).** *The Partitions of Memory: The Afterlife of the Division of India.* Permanent Black.
- **Menon, Ritu, and Kamla Bhasin.** *Borders & Boundaries: Women in India's Partition.* Kali for Women.
- **Pandey, Gyanendra.** *Remembering Partition: Violence, Nationalism and History in India.* Cambridge University Press.
- **Pritam, Amrita.** *Selected Poems of Amrita Pritam.* Dialogue Calcutta.
- **Saint, Tarun K.** *Witnessing Partition: Memory, History, Fiction.* Routledge.
- **Sengupta, Debjani.** *Partition Literature: An Anthology.* Worldview.

Semester – VII (MINOR)
Course Name: Indian English Literature including Translations
Course Code: BAENGMN 701

Course Type: MNC Theoretical	Course Details: MNC 6		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To explore the rich tapestry of Indian English Literature and in *Bhasha* literatures (via translation) and to understand the major thematic concerns.
- To analyze how Indian writers have adapted the English language to express indigenous sensibilities through original writings in English as well as translations.
- To synthesize Western literary forms with indigenous storytelling traditions, fostering a comparative understanding of Indian and global narratives.

Course Learning Outcomes:

Upon successful completion of this course, the student will be able to:

- Identify the key milestones in Indian writing and explain how "Bhasha" literatures contribute to a unified yet diverse Indian identity.
- Examine how Indian writers "indianize" the English language to express indigenous sensibilities, metaphors, and cultural nuances.
- Analyze Dalit aesthetics and Testimonios, understanding how literature acts as a tool for social justice and the representation of marginalized voices.
- Compare the portrayal of women's agency, domesticity, and resistance across different regions and genres.
- Demonstrate the ability to use literary texts as primary source material for understanding Indian history, sociology, and ethics, bridging the gap between creative expression and social reality.

Syllabus Content:

Unit I: Poetry (Marks: 15)

- **Toru Dutt:** *Our Casurina Tree*
- **Nissim Ezekiel:** *The Night of the Scorpion, Goodbye Party for Miss Pushpa T.S.*
- **Kamala Das:** *My Grandmother's House, Dance of the Eunuchs*
- **Jayanta Mahapatra:** *Hunger, Dawn at Puri.*
- **A K Ramanujan:** *The Striders, Fear No Fall*
- **Arjun Kamble:** *Yesterday They Have Announced* (Translated by Vilas Sarang in *Poisoned Bread*)

Unit II: Fiction (Marks: 20)

- **Mahasweta Devi:** *Draupadi* (Translated by Spivak)
- **Baburao Bagul:** *Mother* (Translated by Mira Manvi in *Poisoned Bread*)
- **Ruskin Bond:** *The Blue Umbrella*
- **Samskara:** U R Anantha Murthy (Translated by A K Ramanujan)
- **Amitav Ghosh:** *The Shadow Lines* OR *The Hungry Tide*

Unit III: Drama (Marks: 20)

- **Girish Karnad:** *The Fire and the Rain* OR *Nagamandala* (Translated by Girish Karnad)
- **Vijay Tendulkar:** *Silence! The Court is in Session* (Translated by Shanta Gokhale)

Unit IV Autobiography (Marks: 15)

- **Om Prakash Valmiki:** *Joothan* (Translated by Arun Prabha Mukherjee)
- **Bama:** *Karukku* (Translated by Lakshmi Holmstrom)

Suggested Reading List

- **Ahmad, Aijaz.** *In Theory: Classes, Nations, Literatures.* Verso.
- **Dangle, Arjun (Ed.).** *Poisoned Bread: Translations from Modern Marathi Dalit Literature.* Orient BlackSwan,
- **Devy, G. N.** *After Amnesia: Tradition and Change in Indian Literary Criticism.* Orient Longman.
- **Dharwadker, Aparna Bhargava.** *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947.* OUP.
- **Iyengar, K. R. Srinivasa.** *Indian Writing in English.* Sterling Publishers
- **Limbale, Sharankumar.** *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations.* Translated by Alok Mukherjee, Orient BlackSwan
- **Mehrotra, Arvind Krishna (Ed.).** *An Illustrated History of Indian Literature in English.* Permanent Black
- **Mukherjee, Meenakshi.** *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English.*
- **Naik, M. K.** *A History of Indian English Literature.* Sahitya Akademi.
- **Rege, Sharmila.** *Writing Caste, Writing Gender: Narrating Dalit Women's Testimonios.* Zubaan.
- **Spivak, Gayatri Chakravorty.** "Translator's Foreword" in *Draupadi* by Mahasweta Devi. In *Other Worlds: Essays in Cultural Politics*, Routledge.
- **Talib, Ismail S.** *The Language of Postcolonial Literatures: An Introduction.* Routledge.

Semester – VIII (MAJOR)

Course Name: Literary Theory and Criticism: Classical Indian and European
Course Code: BAENGMJ 801

Course Type: MJC Theoretical	Course Details: MJC 18		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To trace the evolution of *mimesis* and its psychological impact on the audience, contrasting Aristotelian *Catharsis* with Bharatamuni's *Rasa*.
- To analyze the transition from classical structuralism (rules of drama/poetry) to Romantic expressivism (the psychology of the poet) as well as readers' response.
- To place classical Indian aesthetics in direct comparative conversation with Western critical theory.

Course Learning Outcomes:

- Compare and contrast Aristotle's structural analysis of tragedy with Bharatamuni's performative and emotional theory in the *Natyashastra*.
- Evaluate literary texts using the *Dhvani* theory alongside Western formalist approaches to meaning.
- Apply the concepts of Fancy and Imagination to distinguish between mechanical and organic creativity in literary works.
- Critically assess the debate between the "Ancients" and the "Moderns" in the context of these aesthetic theories.

Syllabus Content

Unit I (Marks: 20)

- **Plato:** *The Republic* (Book X).
 - *Focus:* The concept of *Mimesis* (imitation), the ontological status of art, and the philosophical justification for the banishment of the poet.
- **Aristotle:** *Poetics* (Chapters 6–19).
 - *Focus:* The definition of Tragedy, the six formative elements (Plot, Character, Diction, Thought, Spectacle, Song), *Hamartia* (tragic flaw), and *Catharsis* (purgation/purification).

Unit II (Marks: 15)

- **Horace:** *Ars Poetica*
 - *Focus:* The continuation of Aristotelian tradition in an altogether new age, and with a liberal and informal approach towards art.
- **Longinus:** *On the Sublime*
 - *Focus:* The philosophical distinction between form and various kinds of sublime, ordinary imagination vs. poetic imagination.

Unit III (Marks: 20)

- **Bharatamuni:** *Natyashastra* (Chapter 6).
 - *Focus:* The Rasa-Sutra and the mechanics of aesthetic experience (*Vibhava, Anubhava, and Vyabhicharibhava* culminating in *Rasa*).
- **Anandavardhana and Abhinavagupta:** *Dhvanyaloka* with *Lochana*.
 - *Focus:* The theory of *Dhvani*, the classification of poetry based on suggested meaning, and the supremacy of implicit over explicit meaning.

Unit IV (Marks: 15)

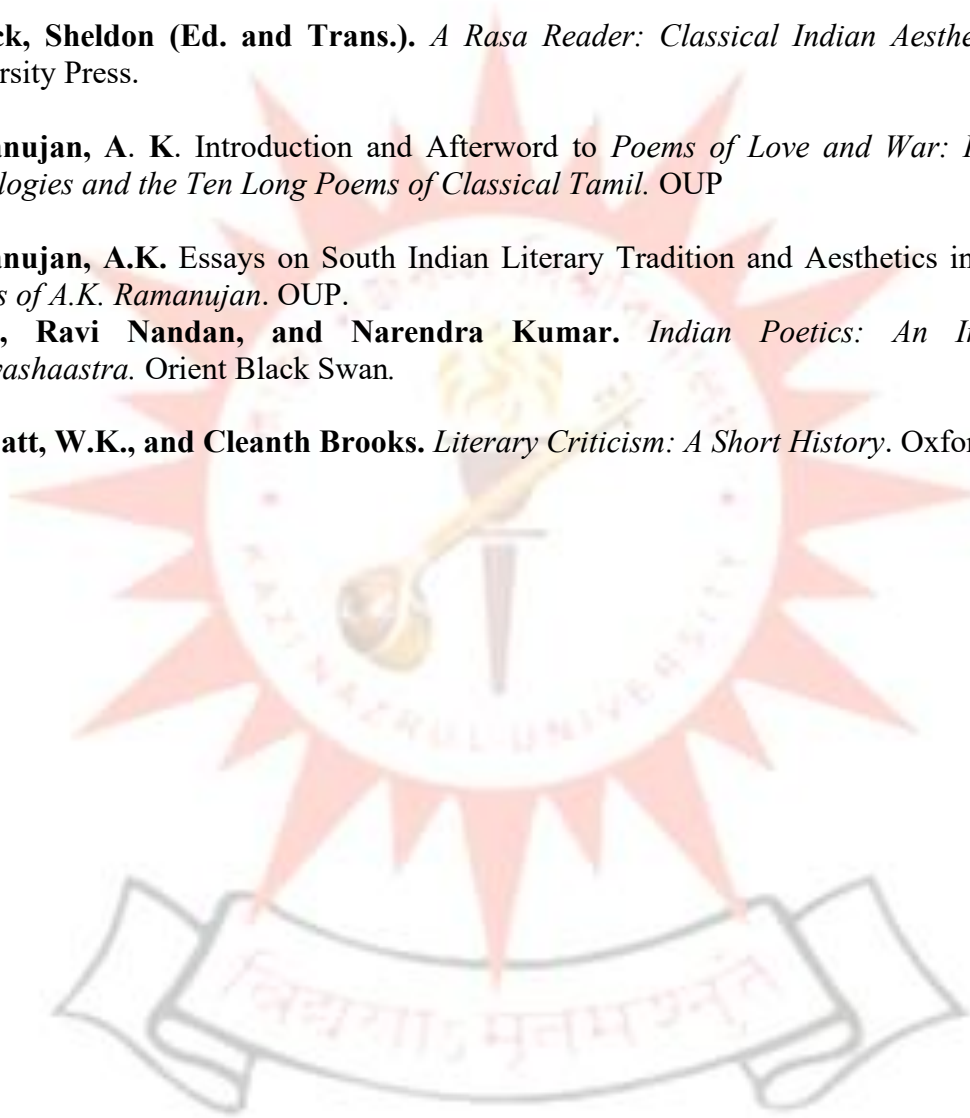
Alamkara, Riti, Vakroky, Auchitya and the Tholakappiyam

- *Focus:* Relationship between these approaches, and the unique contribution of each approach in aesthetics.

Suggested Reading List

- **Abrams, M.H.** *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP (Essential reading for understanding the shift from Classical 'Mimesis' to Romantic 'Expressivism').
- **De, S.K.** *History of Sanskrit Poetics*. Firma KLM.
- **Devy, G.N. (Ed.)**. *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan.
- **Dorsch, T.S. (Trans.)**. *Classical Literary Criticism* (Penguin Classics).
- **Habib, M.A.R.** *A History of Literary Criticism: From Plato to the Present*. Wiley-Blackwell.
- **Halliwell, Stephen**. *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton University Press. (An advanced re-evaluation of Plato and Aristotle, moving beyond standard undergraduate interpretations of 'imitation').

- **Kapoor, Kapil.** *Literary Theory: Indian Conceptual Framework.* Affiliated East-West Press.
- **Mukherjee, Ramaranjan.** *Comparative Aesthetics: Indian and Western.* Sanskrit Pustak Bhandar.
- **Pandey, K.C.** *Comparative Aesthetics (Vol 1: Indian Aesthetics, Vol 2: Western Aesthetics).* Chowkhamba
- **Parthasarathy, R.** Introduction to *The Tale of an Anklet: An Epic of South India (Cilappatikaram).* Penguin.
- **Pollock, Sheldon (Ed. and Trans.).** *A Rasa Reader: Classical Indian Aesthetics.* Columbia University Press.
- **Ramanujan, A. K.** Introduction and Afterword to *Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil.* OUP
- **Ramanujan, A.K.** Essays on South Indian Literary Tradition and Aesthetics in *The Collected Essays of A.K. Ramanujan.* OUP.
- **Sinha, Ravi Nandan, and Narendra Kumar.** *Indian Poetics: An Introduction to Kaavyashastra.* Orient Black Swan.
- **Wimsatt, W.K., and Cleanth Brooks.** *Literary Criticism: A Short History.* Oxford/IBH.



Semester – VIII (MAJOR)
Course Name: Women’s Writings
Course Code: BAENGMJ 802

Course Type: MJC Theoretical	Course Details: MJC 19		L-T-P: 3-1-0		
Credit: 4	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To introduce students to the historical evolution of feminism (First, Second, and Third Waves) and foundational concepts like the politics of sexuality and the confessional mode.
- To explore how intersecting identities such as race, class, and caste shape women's lived experiences and literary expressions globally.
- To examine the distinct formal, stylistic, and narrative strategies women writers employ across poetry, short fiction, prose, novel, and drama to subvert patriarchal paradigms.
- To equip students with the basic theoretical vocabulary required to critically analyze texts and formulate independent, research-oriented arguments.

Course Learning Outcomes:

- Trace the historical trajectory of global feminist movements and define key theoretical concepts (e.g., *écriture féminine*, intersectionality, confessional poetry) through critical understanding of texts.
- Analyze how women poets and dramatists use the confessional mode and the female body to challenge systemic oppression and gendered violence.
- Critically evaluate the subversion of domestic spaces, patriarchal marriage, and societal norms in prescribed short fiction and novels.

Contents of Syllabus

Unit I: Poetry (Marks: 15)

- **Emily Dickinson:** *I cannot live with You*
- **Phillis Wheatley:** *A Hymn to the Morning*
- **Sylvia Plath:** *Lady Lazarus*
- **Eunice De Souza:** *Bequest*
- **Maya Angelou:** *Still I Rise*
- **Audre Lorde:** *A Woman Speaks*

Unit II: Short Fiction and Prose (Marks: 20)

- **Charlotte Perkins Gilman:** *The Yellow Wallpaper*
- **Kate Chopin:** *The Story of an Hour*
- **Rokeya Sakhawat Hossain:** *Sultana’s Dream*
- **Chimamanda Ngozi Adichie:** *We Should All Be Feminists*

Unit III: Novel (Marks: 20)

- **Alice Walker:** *The Color Purple*
- **Margaret Atwood:** *The Handmaid's Tale*

Unit IV: Drama (Marks: 15)

- **Manjula Padmanabhan:** *Lights Out*
- **Dina Mehta:** *Brides are Not for Burning*

Suggestive Reading List

- **Audre Lorde:** *Sister Outsider: Essays and Speeches*. Crossing Press.
- **bell hooks:** *Feminism is for Everybody: Passionate Politics*. Pluto Press.
- **Chandra Talpade Mohanty:** 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia. New York: Arnold.
- **Elaine Showalter:** *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton University Press.
- **Gayatri Chakravorty Spivak:** "Three Women's Texts and a Critique of Imperialism". *Critical Inquiry*.
- **Helene Cixous:** "The Laugh of the Medusa". *Signs Journal*.
- **Judith Butler:** *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.
- **Kumkum Sangari and Sudesh Vaid (Eds.):** 'Introduction', in *Recasting Women: Essays in Colonial History*. New Delhi: Kali for Women
- **Mary Eagleton (Ed.):** *Feminist Literary Theory: A Reader*. Wiley-Blackwell.
- **Nivedita Menon:** *Seeing Like a Feminist*. Zubaan Books.
- **Patricia Hill Collins:** *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Routledge.
- **Simone de Beauvoir:** 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier, Vintage
- **Susie Tharu & K. Lalita (Eds.):** *Women Writing in India: 600 B.C. to the Present* (Volumes I & II). Oxford University Press.
- **Toril Moi:** *Sexual/Textual Politics: Feminist Literary Theory*. Routledge.
- **Virginia Woolf:** *A Room of One's Own*. Harcourt.

Semester – VIII (MAJOR)
Course Name: Postcolonial Literature
Course Code: BAENGMJ 803

Course Type: MJC Theoretical	Course Details: MJC 20			L-T-P: 3-1-0	
Credit: 4	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To introduce students to the foundational theories of postcolonialism, including Orientalism, mimicry, hybridity, and the psychological mechanisms of decolonization.
- To analyze how writers from formerly colonized nations — and those within the imperial centre — represent the colonial encounter, "write back" to canonical Western texts, and reclaim historical narratives.
- To evaluate Indian responses to empire and modernity alongside African, Australian, and Latin American voices, fostering a comparative Global South perspective.
- To examine the aesthetics of postcolonial writing, including Magical Realism, syncretic drama, and poetry of exile and spatial violence.

Course Learning Outcomes:

- Application of theoretical frameworks from Said, Bhabha, Fanon, and Dabashi to deconstruct the power dynamics within literary and cultural texts.
- Evaluation of the narrative strategies used by postcolonial authors to reclaim history and subvert colonial discourse.
- Analysis of the performative aspects of colonial resistance, myth-making, and existential disillusionment in postcolonial drama.
- Interpretation of postcolonial poetry to articulate the complexities of settler-colonial guilt, urban alienation, and the geopolitics of fractured landscapes.

Syllabus Content

Unit I: Non-Fiction and Postcolonial Theory (Marks: 20)

- **Homi K. Bhabha:** *The Location of Culture* (Selections: "Introduction" and "Of Mimicry and Man").
- **Edward Said:** *Orientalism* (Selection: "Crisis in Orientalism").
- **Hamid Dabashi:** *Can Non-Europeans Think?* (Introduction).
- **Frantz Fanon:** *The Wretched of the Earth* (Introduction).
- **Ngũgĩ wa Thiong'o:** *Decolonising the Mind* (Selections: "The Language of African Literature").

Unit II: Fiction (Marks: 15)

- **E.M. Forster:** *A Passage to India*
- **J.M. Coetzee:** *Foe*.
- **Chinua Achebe:** *Things Fall Apart*
- **Gabriel García Márquez:** *One Hundred Years of Solitude*

Unit III: Drama (Marks: 20)

- **Wole Soyinka:** *The Bacchae of Euripides*
- **David Malouf:** *Blood Relations*
- **Rabindranath Tagore:** *Red Oleanders*
- **Badal Sircar:** *Evam Indrajit*

Unit IV: Poetry (Marks: 15)

- **A.D. Hope:** *Australia, The Death of the Bird*
- **Rabindranath Tagore:** *Africa, Sunset of the Century*
- **Agha Shahid Ali:** *The Country Without a Post Office*
- **Ranjit Hoskote:** *Autumn Sonata*

Suggested Reading List

- **Ashcroft, Bill et.al.** *The Empire Writes Back*. Routledge.
- **McLeod, John.** *Beginning Postcolonialism*. Manchester University Press
- **Loomba, Ania.** *Colonialism/Postcolonialism*. Routledge
- **Young, Robert J.C.** *Postcolonialism: A Very Short Introduction*. OUP
- **Barry, Peter.** *Beginning Theory* (Chapter on Postcolonial Criticism). Manchester University Press.
- **Innes, C.L.** *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge University Press
- **Spivak, Gayatri Chakravorty.** *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Harvard University Press.
- **Ahmad, Aijaz.** *In Theory: Classes, Nations, Literatures*. Verso.
- **Gandhi, Leela.** *Postcolonial Theory: A Critical Introduction*. Columbia University Press.
- **Bowers, Maggie Ann.** *Magic(al) Realism*. Routledge.
- **Gilbert, Helen, and Joanne Tompkins.** *Post-Colonial Drama: Theory, Practice, Politics*. Routledge.
- **Boehmer, Elleke.** *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford University Press.

Semester – VIII (MAJOR)
Course Name: Travel Literature
Course Code: BAENGMJ 804

Course Type: MJC Theoretical	Course Details: MJC 21		L-T-P: 3-1-0		
Credit: 4	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To introduce students to the genre of travel literature as a complex intersection of ethnography, autobiography, and history.
- To explore early Indian and Eastern travel accounts to understand non-Western perspectives on geography and statecraft.
- To analyze the "Imperial Eye" and the colonial/postcolonial dynamics of representing "the Other."
- To examine the role of gender in travel, specifically how women travellers negotiate public spaces and foreign cultures.

Course Learning Outcomes:

- Knowledge of distinguishing between different modes of travel literature (pilgrimage, exploration, political memoir, and tourism).
- Critique of the socio-political implications of the "Traveler's Gaze" in both Western and Non-Western contexts.
- Analysis of the evolution of the "Self" through the physical and psychological journey of the writer.
- Evaluate how gender shapes the narrative voice and the selection of domestic or political details in travelogues.

Syllabus Content

Unit I: Eastern Perspectives and Local Topographies (Marks: 20)

- **Ibn Battuta:** *The Court of Muhammad bin Tughlaq* from Khushwant Singh's *City Improbable: Writings on Delhi*.
 - *Focus:* Medieval travel as diplomacy, the ethnographic study of 14th-century Delhi, and the outsider's view of the Sultanate.
- **Sarat Chandra Das:** *Autobiography: Narrative of the Incidents of My Early Life* (Selection: "First Journey to Tibet").
 - *Focus:* The explorer-spy tradition, the Himalayan frontier, and the interface between scholarly curiosity and political observation.
- **Parimal Bhattacharya:** *No Path in Darjeeling is Straight* (Selections: "Home Weather", "Dawn at the Buther's Shop")
 - *Focus:* The socio-political biography of a town and its people written from an insider-outsider perspective.

Unit II: Transnational Journeys and Political Awakenings (Marks: 15)

- **Mark Twain:** *The Innocents Abroad* (Selections: Chapters VII, VIII, and IX).
 - *Focus:* The "Great Pleasure Excursion," American humor, and the critique of European/Mediterranean cultural relics through the lens of the "New World" traveller.
- **Ernesto Che Guevara:** *The Motorcycle Diaries: A Journey around South America* (Selections: "The Expert", "Home Land for Victor", "The City of Viceroy").
 - *Focus:* Travel as a catalyst for political radicalization, the continental identity of South America, and the transition from medical student to revolutionary.

Unit III: Gender, Empire, and the Female Gaze (Marks: 20)

- **Elisabeth Bumiller:** *May You Be The Mother of a Hundred Sons: a Journey among the Women of India* (Chapters 2 and 3, pp 24-74).
 - *Focus:* The modern journalistic travelogue, the status of the diaspora/expatriate, and the sociological study of Indian womanhood.
- **Krishnabhabini Das:** *A Bengali Lady in England* (Selections: Prelude, Chapter 10, Chapter 15). Edited by Somdutta Mondal.
 - *Focus:* The "Reverse Gaze"—an Indian woman observing Victorian England, the negotiation of Victorian patriarchy vs. Bengali domesticity, and the politics of dress and social etiquette.

Unit IV: Diasporic Returns and Postcolonial Geographies (Marks: 15)

- **Amitav Ghosh:** *In an Antique Land* (Selections: Prologue and Part 1: "Lataifa")
 - *Focus:* The blending of anthropology, history, and travelogue; the recovery of subaltern histories (the 12th-century Jewish merchant and his Indian slave); and the subversion of the Eurocentric travel narrative by tracing ancient Indian Ocean trade routes.
- **Noo Saro-Wiwa:** *Looking for Transwonderland: Travels in Nigeria* (Selections: Chapters 1 and 2)
 - *Focus:* The "diasporic return" narrative; the complexities of exploring a homeland as an insider-outsider; navigating postcolonial African identity; and the intersection of deeply personal family history with travel and geographical observation.

Suggested Reading List

- **Mohanty, Sachidananda.** 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* New Delhi: Katha.
- **Kockerbeck, Nils.** *Ibn Battuta: The Great Traveller.*
- **Youngs, Tim.** *The Cambridge Introduction to Travel Writing.* Cambridge University Press.
- **Pratt, Mary Louise.** *Imperial Eyes: Travel Writing and Transculturation.* Routledge.
- **Mondal, Somdatta (Ed.).** *Indian Travel Narratives.* Rawat Publications.
- **Grewal, Inderpal.** *Home and Harem: Nation, Gender, Empire and the Cultures of Travel.* Duke University Press.
- **Edwards, Justin D., and Rune Graulund (Eds.).** *Postcolonial Travel Writings: Critical Explorations.* Palgrave Macmillan.
- **Balton, Casey.** *Travel Writing: The Self and The Other.* Routledge.

- **Clark, Steve (Ed.).** *Travel Writing and Empire: Postcolonial Theory in Transit.* Zed Books.
- **Lisle, Debbie.** *The Global Politics of Contemporary Travel Writing.* Cambridge University Press.
- **Clifford, James.** *Routes: Travel and Translation in the Late Twentieth Century.* Harvard University Press.
- **Dunn, Ross E.** *The Adventures of Ibn Battuta: A Muslim Traveler of the Fourteenth Century.* University of California Press.



Semester – VIII (MINOR)
Course Name: Travel Literature
Course Code: BAENGMN 801

Course Type: MNC Theoretical	Course Details: MNC 7			L-T-P: 4-1-0	
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To introduce students to the genre of travel literature as a complex intersection of ethnography, autobiography, and history.
- To explore early Indian and Eastern travel accounts to understand non-Western perspectives on geography and statecraft.
- To analyze the "Imperial Eye" and the colonial/postcolonial dynamics of representing "the Other."
- To examine the role of gender in travel, specifically how women travellers negotiate public spaces and foreign cultures.

Course Learning Outcomes:

Upon successful completion of this course, the student will be able to:

- Differentiate between various modes of travel writing and explain their role in documenting history and geography.
- Evaluate the specific challenges and unique perspectives of women travellers, analyzing how gender influences the navigation of public spaces and the documentation of domestic life.
- Assess the impact of the Easterners looking at the West and the recovery of small histories.

Syllabus Content

Unit I: Eastern Perspectives and Local Topographies (Marks: 20)

- **Ibn Battuta:** *The Court of Muhammad bin Tughlaq* from Khushwant Singh's *City Improbable: Writings on Delhi*.
 - *Focus:* Medieval travel as diplomacy, the ethnographic study of 14th-century Delhi, and the outsider's view of the Sultanate.
- **Sarat Chandra Das:** *Autobiography: Narrative of the Incidents of My Early Life* (Selection: "First Journey to Tibet").
 - *Focus:* The explorer-spy tradition, the Himalayan frontier, and the interface between scholarly curiosity and political observation.

- **Parimal Bhattacharya:** *No Path in Darjeeling is Straight* (Selections: “Home Weather”, “Dawn at the Buther’s Shop”)
 - *Focus:* The socio-political biography of a town and its people written from an insider-outsider perspective.

Unit II: Transnational Journeys and Political Awakenings (Marks: 15)

- **Mark Twain:** *The Innocents Abroad* (Selections: Chapters VII, VIII, and IX).
 - *Focus:* The "Great Pleasure Excursion," American humor, and the critique of European/Mediterranean cultural relics through the lens of the "New World" traveller.
- **Ernesto Che Guevara:** *The Motorcycle Diaries: A Journey around South America* (Selections: "The Expert", "Home Land for Victor", "The City of Viceroy").
 - *Focus:* Travel as a catalyst for political radicalization, the continental identity of South America, and the transition from medical student to revolutionary.

Unit III: Gender, Empire, and the Female Gaze (Marks: 20)

- **Elisabeth Bumiller:** *May You be The Mother of a Hundred Sons: a Journey among the Women of India* (Chapters 2 and 3, pp 24-74).
 - *Focus:* The modern journalistic travelogue, the status of the diaspora/expatriate, and the sociological study of Indian womanhood.
- **Krishnabhini Das:** *A Bengali Lady in England* (Selections: Prelude, Chapter 10, Chapter 15). Edited by Somdutta Mondal.
 - *Focus:* The "Reverse Gaze"—an Indian woman observing Victorian England, the negotiation of Victorian patriarchy vs. Bengali domesticity, and the politics of dress and social etiquette.

Unit IV: Diasporic Returns and Postcolonial Geographies (Marks: 15)

- **Amitav Ghosh:** *In an Antique Land* (Selections: Prologue and Part 1: "Lataifa")
 - *Focus:* The blending of anthropology, history, and travelogue; the recovery of subaltern histories (the 12th-century Jewish merchant and his Indian slave); and the subversion of the Eurocentric travel narrative by tracing ancient Indian Ocean trade routes.
- **Noo Saro-Wiwa:** *Looking for Transwonderland: Travels in Nigeria* (Selections: Chapters 1 and 2)
 - *Focus:* The "diasporic return" narrative; the complexities of exploring a homeland as an insider-outsider; navigating postcolonial African identity; and the intersection of deeply personal family history with travel and geographical observation.

Suggested Reading List

- **Mohanty, Sachidananda.** ‘Introduction: Beyond the Imperial Eyes’ in *Travel Writing and Empire* New Delhi: Katha.
- **Kockerbeck, Nils.** *Ibn Battuta: The Great Traveller.*
- **Youngs, Tim.** *The Cambridge Introduction to Travel Writing.* Cambridge University Press.
- **Pratt, Mary Louise.** *Imperial Eyes: Travel Writing and Transculturation.* Routledge.
- **Mondal, Somdatta (Ed.).** *Indian Travel Narratives.* Rawat Publications.

- **Grewal, Inderpal.** *Home and Harem: Nation, Gender, Empire and the Cultures of Travel.* Duke University Press.
- **Edwards, Justin D., and Rune Graulund (Eds.).** *Postcolonial Travel Writings: Critical Explorations.* Palgrave Macmillan.
- **Balton, Casey.** *Travel Writing: The Self and The Other.* Routledge,
- **Clark, Steve (Ed.).** *Travel Writing and Empire: Postcolonial Theory in Transit.* Zed Books,
- **Lisle, Debbie.** *The Global Politics of Contemporary Travel Writing.* Cambridge University Press.
- **Clifford, James.** *Routes: Travel and Translation in the Late Twentieth Century.* Harvard University Press
- **Dunn, Ross E.** *The Adventures of Ibn Battuta: A Muslim Traveler of the Fourteenth Century.* University of California Press.



**Syllabus of Discipline:
ENGLISH
Semesters VII and VIII**

**4 Years UG Degree
(HONOURS WITH RESEARCH)**



Semester – VII (MAJOR)

Course Name: Classical Literature: European and Indian

Course Code: BAENGMJ 701

Course Type: MJC Theoretical	Course Details: MJC 14		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To explore the philosophical and cultural foundations of ancient Indian society through its epics, lyrics and drama.
- To examine the transition from oral epic traditions to structured dramatic and narrative forms in Classical European literature.
- To analyze concepts of *Dharma*, the heroic code, statehood, and divine intervention across distinct ancient civilizations.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- Analysis of the ethical dilemmas, power dynamics, and heroic codes represented in classical Indian literature.
- Critical comparison of the representation of gender, familial duty, and cosmic order in classical Indian and European texts.
- Evaluation of the intersection of human agency, fate, and civic duty in ancient Greek and Roman literature.

Syllabus Content:

Unit I: Classical Indian Epic and Narrative Poetry (Marks: 20)

- **Vyasa:** *The Mahabharata* (Selections: "The Dicing" and "The Sequel to Dicing" from the Sabha Parva).
- **Ilango Adigal:** *Cilappatikaram* (Selection: The Book of Vanci).

Unit II: Classical Indian Lyric Poetry (Marks: 15)

- **Akam and Puram Poems of Classical Tamil:** (Selections: *Bigger than earth, Where the Lilies were in Flower, What He Said after a quarrel remembering his Wedding Night, What Her Girl Friend Said to him refusing his gift of red flowers.*)
- **Jayadeva:** *Gita Govinda* (Selections: From the First Part: Third Song, the Third Part: Seventh Song, the Eighth Part: Seventeenth Song)

Unit III: Classical Indian Drama (Marks: 15)

- **Kalidasa:** *Abhijnana Shakuntalam*.
- **Shudraka:** *Mrcchakatikam*. (Acts I & II)

Unit IV: Classical European Epic, Narrative Poetry and Drama (Marks: 20)

- **Homer:** *The Iliad* (Selections: Book I & IX)
- **Ovid:** *Metamorphoses* (Selections: Book I: "Creation," and Book VI: "The Story of Philomela")
- **Sophocles:** *Oedipus Rex*.

Suggested Reading List:

- **Chakravarti, Uma.** *Everyday Lives, Everyday Histories: Beyond the Kings and Brahmanas of 'Ancient' India*. Tulika Books.
- **Ganguly, Kishari M.** *The Mahabharata of Krishna-Dwaipayana Vyasa: Translated into English Prose from the Original Sanskrit Text* (Vol. II). Manohar Publishing.
- **Garth Tissol.** *Ovid: Metamorphosis*. Wordsworth Classics.
- **Goldhill, Simon.** *Reading Greek Tragedy*. Cambridge University Press.
- **Hamilton, Edith.** *Mythology: Timeless Tales of Gods and Heroes*. Grand Central Publishing.
- **Karve, Irawati.** *Yuganta: The End of an Epoch*. Orient BlackSwan,
- **Kitto, H.D.F.** *Greek Tragedy*. Routledge.
- **Knox, Bernard.** *Word and Action: Essays on the Ancient Theater*. Johns Hopkins University Press.
- **Macdonell, Arthur A.** *A History of Sanskrit Literature*. Motilal Banarsidass.
- **Matilal, Bimal Krishna.** *Moral Dilemmas in the Mahabharata*. Motilal Banarsidass.
- **Miller, Barbara S.** *The Gitagovinda of Jayadeva: Love Song of the Dark Lord*. Motilal Banarsidass.
- **Miller, Barbara S.** *The Plays of Kalidasa: Theatre of Memory*. Motilal Banarsidass.
- **Murray, Gilbert.** *Oedipus King of Thebes by Sophocles*. OUP.
- **Parthasarathy, R.** *The Tale of an Anklet: An Epic of South India (Cilappatikaram)*. Penguin.
- **Rajappa, Padmini.** *The Clay Toy-Cart: Mrcchakatikam of Shudraka*. Penguin.
- **Ramanujan, A. K.** *Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil*. OUP
- **Ramanujan, A.K.** *The Collected Essays of A.K. Ramanujan*. OUP.
- **Rieu, E. V.** *Homer: The Iliad*. Penguin.

- **Segal, Charles.** *Tragedy and Civilization: An Interpretation of Sophocles.* Harvard University Press.
- **Sharma, R.S.** *Material Culture and Social Formations in Ancient India.* Macmillan.
- **Smith, John D.** (Introduction). *The Mahabharata* (Penguin Classics).
- **Thapar, Romila.** *Early India: From the Origins to AD 1300.* OUP
- **Zeitlin, Froma I.** *Playing the Other: Gender and Society in Classical Greek Literature.* University of Chicago Press.



Semester – VII (MAJOR)
Course Name: Indian English Literature including Translations
Course Code: BAENGMJ 702

Course Type: MJC Theoretical	Course Details: MJC 15		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To explore the rich tapestry of Indian English Literature and in *Bhasha* literatures (via translation) and to understand the major thematic concerns.
- To analyze how Indian writers have adapted the English language to express indigenous sensibilities through original writings in English as well as translations.
- To synthesize Western literary forms with indigenous storytelling traditions, fostering a comparative understanding of Indian and global narratives.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- Critique of the colonial and post-colonial implications of writing in English in India.
- Comparison the representation of women in early Indian English Literature vs. *Bhasha* literatures.
- Analysis and understanding of Dalit Aesthetics through translated poetry and autobiography.

Syllabus Content:

Unit I: Poetry (Marks: 15)

- **Toru Dutt:** *Our Casurina Tree*
- **Nissim Ezekiel:** *The Night of the Scorpion, Goodbye Party for Miss Pushpa T.S.*
- **Kamala Das:** *My Grandmother's House, Dance of the Eunuchs*
- **Jayanta Mahapatra:** *Hunger, Dawn at Puri.*
- **A K Ramanujan:** *The Striders, Fear No Fall*
- **Arjun Kamble:** *Yesterday They Have Announced* (Translated by Vilas Sarang in *Poisoned Bread*)

Unit II: Fiction (Marks: 20)

- **Mahasweta Devi:** *Draupadi* (Translated by Spivak)
- **Baburao Bagul:** *Mother* (Translated by Mira Manvi in *Poisoned Bread*)
- **Ruskin Bond:** *The Blue Umbrella*

- **Samskara:** U R Anantha Murthy (Translated by A K Ramanujan)
- **Amitav Ghosh:** *The Shadow Lines* OR *The Hungry Tide*

Unit III: Drama (Marks: 20)

- **Girish Karnad:** *The Fire and the Rain* OR *Nagamandala* (Translated by Girish Karnad)
- **Vijay Tendulkar:** *Silence! The Court is in Session* (Translated by Shanta Gokhale)

Unit IV Autobiography (Marks: 15)

- **Om Prakash Valmiki:** *Joothan* (Translated by Arun Prabha Mukherjee)
- **Bama:** *Karukku* (Translated by Lakshmi Holmstrom)

Suggested Reading List

- **Ahmad, Aijaz.** *In Theory: Classes, Nations, Literatures.* Verso.
- **Dangle, Arjun (Ed.).** *Poisoned Bread: Translations from Modern Marathi Dalit Literature.* Orient BlackSwan,
- **Devy, G. N.** *After Amnesia: Tradition and Change in Indian Literary Criticism.* Orient Longman.
- **Dharwadker, Aparna Bhargava.** *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947.* OUP.
- **Iyengar, K. R. Srinivasa.** *Indian Writing in English.* Sterling Publishers
- **Limbale, Sharankumar.** *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations.* Translated by Alok Mukherjee, Orient BlackSwan .
- **Mehrotra, Arvind Krishna (Ed.).** *An Illustrated History of Indian Literature in English.* Permanent Black
- **Mukherjee, Meenakshi.** *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English.*
- **Naik, M. K.** *A History of Indian English Literature.* Sahitya Akademi.
- **Rege, Sharmila.** *Writing Caste, Writing Gender: Narrating Dalit Women's Testimonios.* Zubaan.
- **Spivak, Gayatri Chakravorty.** "Translator's Foreword" in *Draupadi* by Mahasweta Devi. *In Other Worlds: Essays in Cultural Politics,* Routledge.
- **Talib, Ismail S.** *The Language of Postcolonial Literatures: An Introduction.* Routledge.

Semester – VII (MAJOR)
Course Name: American Literature
Course Code: BAENGMJ 703

Course Type: MJC Theoretical	Course Details: MJC 16		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To define the concept of the "American Dream" and trace its subsequent disillusionment and critique in 20th-century capitalist society.
- To analyze the distinct voice of American poetry, transitioning from the democratic expansiveness of Whitman to the Harlem Renaissance's racial consciousness.
- To explore the Southern Gothic tradition and post-slavery African American narratives, focusing on themes of trauma, memory, and spatial haunting.
- To critically study the cross-cultural pollination of Indian philosophy on 19th-century American Transcendentalists like Emerson and Thoreau.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- To deconstruct the myth of the "American Dream" by analyzing the psychological and economic breakdown of the family unit in American domestic tragedy.
- To critically evaluate the racial, social, and historical tensions of the American South through the lens of modernism and trauma theory.
- To analyze how American poets manipulated form and meter to construct distinct cultural identities.
- Trace the structural and thematic influence of Indian philosophical concepts on the American transcendentalists.

Syllabus Content

Unit I: Poetry (Marks:15)

- **Walt Whitman:** *Pioneer! O Pioneer; A child said, What is the grass?; One's Self I Sing*
- **Robert Frost:** *After Apple Picking, Birches*
- **Emily Dickinson:** *The Saddest Noise, The Sweetest Noise, Because I could not stop for Death*
- **Langston Hughes:** *The Negro Speaks of Rivers, Let America Be America Again*
- **William Carlos Williams:** *Red Wheelbarrow, To a Poor Old Woman, This is Just to Say*

Unit II: Prose (Marks: 15)

- **Ralph Waldo Emerson:** *The Over-Soul* OR *Self-Reliance*.
- **Henry David Thoreau:** *Walden* (Chapter: "Where I Lived, and What I Lived For").
- **Abraham Lincoln:** *Gettysburg Address*
- **Martin Luther King Jr:** *I Have a Dream*

Unit III: Fiction (Marks: 20)

- **Mark Twain:** *Adventures of Huckleberry Finn*
- **Nathaniel Hawthorne:** *The Scarlet Letter*
- **Ernest Hemingway:** *The Old Man and the Sea*.
- **Toni Morrison:** *Beloved*.

Unit IV: Drama (Marks: 20)

- **Arthur Miller:** *Death of a Salesman*.
- **Tennessee Williams:** *A Streetcar named Desire*.
- **Eugene O'Neill :** *Emperor Jones*
- **Edward Albee:** *Who's Afraid of Virginia Woolf*

Suggested Reading List

- **Bercovitch, Sacvan (Ed.).** *The Cambridge History of American Literature*. Cambridge University Press.
- **Bigsby, C.W.E.** *A Critical Introduction to Twentieth-Century American Drama*. Cambridge University Press.
- **Buell, Lawrence.** *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Harvard/Belknap.
- **Caruth, Cathy.** *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins University Press,
- **Christy, Arthur.** *The Orient in American Transcendentalism: A Study of Emerson, Thoreau, and Alcott*. Columbia University Press
- **Cullen, Jim.** *The American Dream: A Short History of an Idea that Shaped a Nation*. OUP.
- **Gray, Richard.** *A History of American Literature*. Wiley-Blackwell,
- **Matthiessen, F.O.** *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. OUP
- **Morrison, Toni.** *Playing in the Dark: Whiteness and the Literary Imagination*. Harvard University Press.
- **Sundquist, Eric J.** *To Wake the Nations: Race in the Making of American Literature*. Harvard University Press.
- **Versluis, Arthur.** *American Transcendentalism and Asian Religions*. OUP

Semester – VII (MAJOR)
Course Name: Partition Literature
Course Code: BAENGMJ 704

Course Type: MJC Theoretical	Course Details: MJC 17		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To analyze translations of *Bhasha* literatures (Punjabi, Urdu, Bengali) to understand the localized, distinct experiences of the Western (Punjab) and Eastern (Bengal) borders.
- To explore literature as an alternative archive of memory, capturing the lived human experiences and trauma marginalized by official nationalist histories of the 1947 Partition.
- To examine the intersection of gender, violence, and the female body during communal riots and the subsequent rehabilitation processes.
- To critique the imperial and bureaucratic machinations of the two-nation theory that led to the arbitrary drawing of the partition line.

Course Learning Outcomes:

The Course Learning Outcomes define the specific competencies students will achieve:

- Analysis of the poetry of witness to understand how writers invoked their literary traditions to articulate unprecedented communal grief.
- Evaluate the concepts of home, exile, nostalgia, and spatial memory in the aftermath of mass displacement.
- Critically assess the patriarchal violence inflicted upon abducted women and the tragic irony of their recovery.
- Deconstruct the political hubris and imperial indifference depicted in historical drama regarding the cartographic division of the subcontinent.

Unit I Prose (Marks: 20)

- **M. A. Jinnah:** *The Final Solution* (Select Portions from Presidential Address, AIML, Lahore Session, March 1940)
- **Jawaharlal Nehru:** *The Tryst with Destiny*
- **M K Gandhi:** *Delhi Diary* (Select Portions: *Heart Searching, To the Refugees, Need for Constructive Work*)
- **B R Ambedkar:** *Pakistan or the Partition of India* (The Epilogue)
- **Sarat Chandra Bose:** *What Bengal Demands of India* (Statements I and II)

Unit II: Poetry (Marks: 15)

- **Jibanananda Das:** *'I shall return to this Bengal'* (Translated from Bengali by Sukanta Chowdhury)
- **Faiz Ahmed Faiz:** *'For Your Lanes, My Country'* (Translated from Urdu by Riz Rahim)
- **Amrita Pritam:** *'To Waris Shah'* (Translated from Punjabi by Amrita Pritam).

Unit III: Short Fiction (Marks: 15)

- **Saadat Hasan Manto:** *'Toba Tek Singh'* (Translated from Urdu by M Asaduddin).
- **Rajinder Singh Bedi:** *'Lajwaanti'* (Translated from Urdu by Alok Bhalla).
- **Dibyendu Palit:** *'Alam's Own House'* (Translated from Bengali by Sarika Chaudhury).

Unit III: Novel (Marks: 20)

- **Nanak Singh:** *A Game of Fire* (Translation from Punjabi by Navdeep Suri)
- **Gulzar:** *Two* (Translated from Urdu by Pavan K Varma).

Suggested Reading List

- **Ahmad, Jamil Ud Din.** *Some Recent Speeches and Writings of Mr. Jinnah.* Sh. Md. Ashraf.
- **Ambedkar, B.R.** *Writings and Speeches.* Vol VIII. Ambedkar Foundation.
- **Bose, Sarat C.** *I Warned My Countrymen.* Netaji Research Beureau.
- **Bhalla, Alok.** *Partition Dialogues: Memories of a Lost Home.* OUP.
- **Butalia, Urvashi.** *The Other Side of Silence: Voices from the Partition of India.* Penguin Books.
- **Chatterji, Joya.** *Bengal Divided: Hindu Communalism and Partition, 1932-1947.* Cambridge University Press.
- **Gandhi, M.K.** *Delhi Diary.* Navajivan.
- **Hasan, Mushirul (Ed.).** *India Partitioned: The Other Face of Freedom.* Roli Books.
- **Kaul, Suvir (Ed.).** *The Partitions of Memory: The Afterlife of the Division of India.* Permanent Black.
- **Menon, Ritu, and Kamla Bhasin.** *Borders & Boundaries: Women in India's Partition.* Kali for Women.
- **Pandey, Gyanendra.** *Remembering Partition: Violence, Nationalism and History in India.* Cambridge University Press.
- **Pritam, Amrita.** *Selected Poems of Amrita Pritam.* Dialogue Calcutta.
- **Saint, Tarun K.** *Witnessing Partition: Memory, History, Fiction.* Routledge.
- **Sengupta, Debjani.** *Partition Literature: An Anthology.* Worldview.

Semester – VII (MINOR)
Course Name: Indian English Literature including Translations
Course Code: BAENGMN 701

Course Type: MNC Theoretical	Course Details: MNC 6		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To explore the rich tapestry of Indian English Literature and in *Bhasha* literatures (via translation) and to understand the major thematic concerns.
- To analyze how Indian writers have adapted the English language to express indigenous sensibilities through original writings in English as well as translations.
- To synthesize Western literary forms with indigenous storytelling traditions, fostering a comparative understanding of Indian and global narratives.

Course Learning Outcomes:

Upon successful completion of this course, the student will be able to:

- Identify the key milestones in Indian writing and explain how "Bhasha" literatures contribute to a unified yet diverse Indian identity.
- Examine how Indian writers "indianize" the English language to express indigenous sensibilities, metaphors, and cultural nuances.
- Analyze Dalit aesthetics and Testimonios, and understand how literature acts as a tool for social justice and the representation of marginalized voices.
- Compare the portrayal of women's agency, domesticity, and resistance across different regions and genres.
- Demonstrate the ability to use literary texts as primary source material for understanding Indian history, sociology, and ethics, bridging the gap between creative expression and social reality.

Syllabus Content:

Unit I: Poetry (Marks: 15)

- **Toru Dutt:** *Our Casurina Tree*
- **Nissim Ezekiel:** *The Night of the Scorpion, Goodbye Party for Miss Pushpa T.S.*
- **Kamala Das:** *My Grandmother's House, Dance of the Eunuchs*
- **Jayanta Mahapatra:** *Hunger, Dawn at Puri.*
- **A K Ramanujan:** *The Striders, Fear No Fall*
- **Arjun Kamble:** *Yesterday They Have Announced* (Translated by Vilas Sarang in *Poisoned Bread*)

Unit II: Fiction (Marks: 20)

- **Mahasweta Devi:** *Draupadi* (Translated by Spivak)
- **Baburao Bagul:** *Mother* (Translated by Mira Manvi in *Poisoned Bread*)
- **Ruskin Bond:** *The Blue Umbrella*
- **Samskara:** U R Anantha Murthy (Translated by A K Ramanujan)
- **Amitav Ghosh:** *The Shadow Lines* OR *The Hungry Tide*

Unit III: Drama (Marks: 20)

- **Girish Karnad:** *The Fire and the Rain* OR *Nagamandala* (Translated by Girish Karnad)
- **Vijay Tendulkar:** *Silence! The Court is in Session* (Translated by Shanta Gokhale)

Unit IV Autobiography (Marks: 15)

- **Om Prakash Valmiki:** *Joothan* (Translated by Arun Prabha Mukherjee)
- **Bama:** *Karukku* (Translated by Lakshmi Holmstrom)

Suggested Reading List

- **Ahmad, Aijaz.** *In Theory: Classes, Nations, Literatures.* Verso.
- **Dangle, Arjun (Ed.).** *Poisoned Bread: Translations from Modern Marathi Dalit Literature.* Orient BlackSwan,
- **Devy, G. N.** *After Amnesia: Tradition and Change in Indian Literary Criticism.* Orient Longman.
- **Dharwadker, Aparna Bhargava.** *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947.* OUP.
- **Iyengar, K. R. Srinivasa.** *Indian Writing in English.* Sterling Publishers
- **Limbale, Sharankumar.** *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations.* Translated by Alok Mukherjee, Orient BlackSwan
- **Mehrotra, Arvind Krishna (Ed.).** *An Illustrated History of Indian Literature in English.* Permanent Black
- **Mukherjee, Meenakshi.** *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English.*
- **Naik, M. K.** *A History of Indian English Literature.* Sahitya Akademi.
- **Rege, Sharmila.** *Writing Caste, Writing Gender: Narrating Dalit Women's Testimonios.* Zubaan.
- **Spivak, Gayatri Chakravorty.** "Translator's Foreword" in *Draupadi* by Mahasweta Devi. In *Other Worlds: Essays in Cultural Politics,* Routledge.
- **Talib, Ismail S.** *The Language of Postcolonial Literatures: An Introduction.* Routledge.

Semester – VIII (MAJOR)

Course Name: Literary Theory and Criticism: Classical Indian and European
Course Code: BAENGMJ 801

Course Type: MJC Theoretical	Course Details: MJC 18		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To trace the evolution of *mimesis* and its psychological impact on the audience, contrasting Aristotelian *Catharsis* with Bharatamuni's *Rasa*.
- To analyze the transition from classical structuralism (rules of drama/poetry) to Romantic expressivism (the psychology of the poet) as well as readers' response.
- To place classical Indian aesthetics in direct comparative conversation with classical Western critical theory.

Course Learning Outcomes:

- Compare and contrast Aristotle's structural analysis of tragedy with Bharatamuni's performative and emotional theory in the *Natyashastra*.
- Evaluate literary texts using the *Dhvani* theory alongside Western formalist approaches to meaning.
- Apply the concepts of Fancy and Imagination to distinguish between mechanical and organic creativity in literary works.
- Critically assess the debate between the "Ancients" and the "Moderns" in the context of these aesthetic theories.

Syllabus Content

Unit I (Marks: 20)

- **Plato:** *The Republic* (Book X).
 - *Focus:* The concept of *Mimesis* (imitation), the ontological status of art, and the philosophical justification for the banishment of the poet.
- **Aristotle:** *Poetics* (Chapters 6–19).
 - *Focus:* The definition of Tragedy, the six formative elements (Plot, Character, Diction, Thought, Spectacle, Song), *Hamartia* (tragic flaw), and *Catharsis* (purgation/purification).

Unit II (Marks: 15)

- **Horace: *Ars Poetica***
 - *Focus:* The continuation of Aristotelian tradition in an altogether new age, and with a liberal approach towards art.
- **Longinus: *On the Sublime***
 - *Focus:* The philosophical distinction between form and various kinds of sublime, ordinary imagination vs. poetic imagination.

Unit III (Marks: 20)

- **Bharatamuni: *Natyashastra* (Chapter 6).**
 - *Focus:* The Rasa-Sutra and the mechanics of aesthetic experience (*Vibhava, Anubhava,* and *Vyabhicharibhava* culminating in *Rasa*).
- **Anandavardhana and Abhinavagupta: *Dhvanyaloka* with *Lochana*.**
 - *Focus:* The theory of *Dhvani*, the classification of poetry based on suggested meaning, and the supremacy of implicit over explicit meaning.

Unit IV (Marks: 15)

Alamkara, Riti, Vakrokt, Auchiya and the Tholakappiyam

- *Focus:* Relationship between these approaches, and the unique contribution of each approach in aesthetics.

Suggested Reading List

- **Abrams, M.H.** *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP (Essential reading for understanding the shift from Classical 'Mimesis' to Romantic 'Expressivism').
- **De, S.K.** *History of Sanskrit Poetics*. Firma KLM.
- **Devy, G.N. (Ed.).** *Indian Literary Criticism: Theory and Interpretation*. Orient BlackSwan.
- **Dorsch, T.S. (Trans.).** *Classical Literary Criticism* (Penguin Classics).
- **Habib, M.A.R.** *A History of Literary Criticism: From Plato to the Present*. Wiley-Blackwell.
- **Halliwell, Stephen.** *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton University Press.
- **Kapoor, Kapil.** *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press.
- **Mukherjee, Ramaranjan.** *Comparative Aesthetics: Indian and Western*. Sanskrit Pustak Bhandar.
- **Pandey, K.C.** *Comparative Aesthetics (Vol 1: Indian Aesthetics, Vol 2: Western Aesthetics)*. Chowkhamba
- **Parthasarathy, R.** Introduction to *The Tale of an Anklet: An Epic of South India (Cilappatikaram)*. Penguin.

- **Pollock, Sheldon (Ed. and Trans.).** *A Rasa Reader: Classical Indian Aesthetics.* Columbia University Press.
- **Ramanujan, A. K.** Introduction and Afterword to *Poems of Love and War: From the Eight Anthologies and the Ten Long Poems of Classical Tamil.* OUP
- **Ramanujan, A.K.** Essays on South Indian Literary Tradition and Aesthetics in *The Collected Essays of A.K. Ramanujan.* OUP.
- **Sinha, Ravi Nandan, and Narendra Kumar.** *Indian Poetics: An Introduction to Kaavyashastra.* Orient BlackSwan.
- **Wimsatt, W.K., and Cleanth Brooks.** *Literary Criticism: A Short History.* Oxford/IBH.



Semester – VIII (RP)
Course Name: Research Methodology and Ethics
Course Code: BAENGRP 801

Course Type: RP Theoretical	Course Details: RPC 1		L-T-P: 4-0-0		
Credit: 4	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To equip students with the mechanics of academic writing, argumentation, and rigorous documentation (MLA Style 9th Edition).
- To introduce digital tools for archiving, bibliography, and reference management.
- To familiarize students with distinct methodologies used in literary and cultural studies (e.g., close reading, archival research, discourse analysis).
- To instill ethical research practices, specifically regarding plagiarism, academic integrity, and UGC guidelines.

Course Learning Outcomes:

The Course Outcomes enumerate the specific competencies students will achieve:

- The knowledge to formulate a viable research question/hypothesis and draft a formal research proposal tailored to literary or cultural studies.
- Demonstrate precise proficiency in MLA 9th Edition citation formatting and ethical academic writing practices.
- Navigate digital databases (JSTOR, Project Muse, INFLIBNET) and utilize reference management software efficiently.

Syllabus Content

Unit I: Research Fundamentals in Literary Studies (Marks:15)

- Defining the Research Problem and Formulating a Hypothesis in Literature.
- Types of Literary Research: Textual/Formalist, Archival/Historical, and Interdisciplinary approaches.
- Developing the Research Proposal: Aims, Scope, and Limitations.

Unit II: Research Ethics (Marks: 20)

- Understanding Plagiarism
- Academic Integrity
- Copyright laws
- UGC mandates.

Unit III: Documentation and Digital Tools (MLA 9th Edition) (Marks 15)

- Core Elements of MLA 9th Edition: The concept of "Containers".
- In-text (Parenthetical) Citations and Formatting Quotations (prose, poetry, drama).
- Compiling and Formatting the Works Cited List.
- Utilizing Reference Management Software (Zotero/Mendeley) and navigating digital archives and databases (JSTOR, Shodhganga).

Unit IV: The Mechanics of Thesis Writing (Marka 20)

- Principles of structuring the Dissertation: The Abstract, Introduction, Literature Review, Methodology, Core Chapters, and Conclusion.
- The Art of Argumentation: Transitioning from summary to critical analysis.
- Mechanics of Writing: Style, tone, abbreviations, and inclusive language.
- Drafting, Proofreading, Editing, and the importance of Peer Review.

Suggested Reading List

- **Modern Language Association.** *MLA Handbook* (9th Edition). MLA, 2021.
- **Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams.** *The Craft of Research* (4th Edition). University of Chicago Press,
- **Kothari, C.R.** *Research Methodology: Methods and Techniques*. New Age International.
- **Zinsser, William.** *On Writing Well: The Classic Guide to Writing Nonfiction*. Harper Perennial.
- **Eliot, Simon, and W.R. Owens (Eds.).** *A Handbook to Literary Research*. Routledge.
- **Guerin, Wilfred L., et al.** *A Handbook of Critical Approaches to Literature*. Oxford University Press.
- **Altick, Richard D., and John J. Fenstermaker.** *The Art of Literary Research*. W.W. Norton.
- **Berry, David M.** *Understanding Digital Humanities*. Palgrave Macmillan.
- **Creswell, John W.** *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. SAGE Publications.



Semester – VIII (RP)
Course Name: Research Project/Dissertation
Course Code: BAENGRP 802

Course Type: RP	Course Details: RPC 2		L-T-P: 0-0-16		
Practical					
Credit: 8	Full Marks: 200	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		120	-	80	-

Course Learning Outcomes:

- Transition from theoretical methodology to the practical application of literary criticism and textual analysis.
- Synthesize primary texts with secondary scholarship to produce an original critical argument.
- Execute a long-form academic manuscript (Dissertation) that adheres to professional standards of the MLA 9th Edition.
- Defend research findings in a formal viva-voce, demonstrating command over the chosen area of specialization.

Contents of Syllabus

The course is centred on the independent preparation of a **Dissertation (approx. 6,000–10,000 words)** under the guidance of an assigned Supervisor. The project must be an extension of the student's interest in a specific literary period, genre, author, or cultural phenomenon.

Phase I: Proposal and Preliminary Research (CA - 40 Marks)

- **Topic Selection:** Finalizing a research area in consultation with the Supervisor.
- **Annotated Bibliography:** Compiling a list of at least 15-20 scholarly sources (books, journals, digital archives like JSTOR) relevant to the topic.
- **Proposal Submission:** Writing a formal 1,500-word proposal including a Research Question, Rationale, and Methodology.

Phase II: Drafting and Application (CA - 40 Marks)

- **Chapterization:** Organizing the work into an Introduction, 2-3 Core Chapters, and a Conclusion.
- **Close Reading & Analysis:** Applying specific critical lenses to the primary texts.
- **Drafting Sessions:** Periodic submission of chapters to the Supervisor for feedback and revision.

Phase III: Final Submission and Evaluation (ESE - 120 Marks)

- **Technical Formatting:** Finalizing the manuscript with Title Page, Declaration, Certificate, Table of Contents, and Works Cited (MLA 9th Edition).
- **Plagiarism Check:** Ensuring the work passes University-mandated similarity index limits.
- **External Evaluation:** Assessment of the dissertation by an External Examiner followed by a Viva-Voce.

Guidelines for Dissertation Structure

To maintain parity with the Research Methodology and Ethics (RPC 1) course, the final submission must include:

1. **Front Matter:** Title Page, Abstract (250 words), and Table of Contents.
2. **Introduction:** Contextualizing the text/topic and stating the thesis.
3. **Literature Review:** Surveying existing scholarship to identify the "research gap."
4. **Core Chapters:** The analytical heart of the project.
5. **Conclusion:** Summarizing findings and suggesting avenues for future research.
6. **Works Cited:** Strictly following MLA 9th Edition formatting.



Semester – VIII (MINOR)
Course Name: Travel Literature
Course Code: BAENGMN 801

Course Type: MNC Theoretical	Course Details: MNC 7		L-T-P: 4-1-0		
Credit: 5	Full Marks: 100	CA		ESE	
		Practical	Theoretical	Practical	Theoretical
		-	30	-	70

Course Objectives:

- To introduce students to the genre of travel literature as a complex intersection of ethnography, autobiography, and history.
- To explore early Indian and Eastern travel accounts to understand non-Western perspectives on geography and statecraft.
- To analyze the "Imperial Eye" and the colonial/postcolonial dynamics of representing "the Other."
- To examine the role of gender in travel, specifically how women travellers negotiate public spaces and foreign cultures.

Course Learning Outcomes:

Upon successful completion of this course, the student will be able to:

- Differentiate between various modes of travel writing and explain their role in documenting history and geography.
- Evaluate the specific challenges and unique perspectives of women travellers, analyzing how gender influences the navigation of public spaces and the documentation of domestic life.
- Assess the impact of the Easterners looking at the West and the recovery of small histories.

Syllabus Content

Unit I: Eastern Perspectives and Local Topographies (Marks: 20)

- **Ibn Battuta:** *The Court of Muhammad bin Tughlaq* from Khushwant Singh's *City Improbable: Writings on Delhi*.
 - *Focus:* Medieval travel as diplomacy, the ethnographic study of 14th-century Delhi, and the outsider's view of the Sultanate.
- **Sarat Chandra Das:** *Autobiography: Narrative of the Incidents of My Early Life* (Selection: "First Journey to Tibet").
 - *Focus:* The explorer-spy tradition, the Himalayan frontier, and the interface between scholarly curiosity and political observation.
- **Parimal Bhattacharya:** *No Path in Darjeeling is Straight* (Selections: "Home Weather", "Dawn at the Buther's Shop")
 - *Focus:* The socio-political biography of a town and its people written from an insider-outsider perspective.

Unit II: Transnational Journeys and Political Awakenings (Marks: 15)

- **Mark Twain:** *The Innocents Abroad* (Selections: Chapters VII, VIII, and IX).
 - *Focus:* The "Great Pleasure Excursion," American humor, and the critique of European/Mediterranean cultural relics through the lens of the "New World" traveller.
- **Ernesto Che Guevara:** *The Motorcycle Diaries: A Journey around South America* (Selections: "The Expert", "Home Land for Victor", "The City of Viceroy").
 - *Focus:* Travel as a catalyst for political radicalization, the continental identity of South America, and the transition from medical student to revolutionary.

Unit III: Gender, Empire, and the Female Gaze (Marks: 20)

- **Elisabeth Bumiller:** *May You Be The Mother of a Hundred Sons: a Journey among the Women of India* (Chapters 2 and 3, pp 24-74).
 - *Focus:* The modern journalistic travelogue, the status of the diaspora/expatriate, and the sociological study of Indian womanhood.
- **Krishnabhabini Das:** *A Bengali Lady in England* (Selections: Prelude, Chapter 10, Chapter 15). Edited by Somdutta Mondal.
 - *Focus:* The "Reverse Gaze"—an Indian woman observing Victorian England, the negotiation of Victorian patriarchy vs. Bengali domesticity, and the politics of dress and social etiquette.

Unit IV: Diasporic Returns and Postcolonial Geographies (Marks: 15)

- **Amitav Ghosh:** *In an Antique Land* (Selections: Prologue and Part 1: "Lataifa")
 - *Focus:* The blending of anthropology, history, and travelogue; the recovery of subaltern histories (the 12th-century Jewish merchant and his Indian slave); and the subversion of the Eurocentric travel narrative by tracing ancient Indian Ocean trade routes.
- **Noo Saro-Wiwa:** *Looking for Transwonderland: Travels in Nigeria* (Selections: Chapters 1 and 2)
 - *Focus:* The "diasporic return" narrative; the complexities of exploring a homeland as an insider-outsider; navigating postcolonial African identity; and the intersection of deeply personal family history with travel and geographical observation.

Suggested Reading List

- **Mohanty, Sachidananda.** 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* New Delhi: Katha.
- **Kockerbeck, Nils.** *Ibn Battuta: The Great Traveller.*
- **Youngs, Tim.** *The Cambridge Introduction to Travel Writing.* Cambridge University Press.
- **Pratt, Mary Louise.** *Imperial Eyes: Travel Writing and Transculturation.* Routledge.
- **Mondal, Somdatta (Ed.).** *Indian Travel Narratives.* Rawat Publications.

- **Grewal, Inderpal.** *Home and Harem: Nation, Gender, Empire and the Cultures of Travel.* Duke University Press.
- **Edwards, Justin D., and Rune Graulund (Eds.).** *Postcolonial Travel Writings: Critical Explorations.* Palgrave Macmillan.
- **Balton, Casey.** *Travel Writing: The Self and The Other.* Routledge,
- **Clark, Steve (Ed.).** *Travel Writing and Empire: Postcolonial Theory in Transit.* Zed Books,
- **Lisle, Debbie.** *The Global Politics of Contemporary Travel Writing.* Cambridge University Press.
- **Clifford, James.** *Routes: Travel and Translation in the Late Twentieth Century.* Harvard University Press
- **Dunn, Ross E.** *The Adventures of Ibn Battuta: A Muslim Traveler of the Fourteenth Century.* University of California Press.

