

B.A. (HONOURS) IN ENGLISH CBCS SYLLABUS, BANKURA UNIVERSITY, 2022-23

COURSE DESIGN AND EXAMINATION PATTERN
UNDER CHOICE BASED CREDIT SYSTEM (CBCS)
FOR
SEM- I, SEM-II, SEM-III, SEM- IV, SEM- V, SEM- VI
IN
B.A. (HONOURS) IN ENGLISH
AND
B.A. ENGLISH (GENERIC ELECTIVE)



(w.e.f. ACADEMIC SESSION 2022-23)

BANKURA UNIVERSITY

P.O. – PURANDARPUR, DIST. – BANKURA

WEST BENGAL, INDIA, PIN - 722 155.



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Programme Title: ENGLISH (Honours)

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

Programme Objectives:

1. To train students to analyze, appreciate, understand and critically engage with literary texts written in English or available in English translation, approached from various perspectives and with an awareness of the locations of production and reception
2. To cultivate language proficiency of students, the ability to communicate with clarity and confidence at different levels, as also familiarize students with the self-reflexive literary deviance of language and initiate them in current literary, discursive practices and developments in English Studies and English Studies in India
3. To introduce students to the rainbow palette of the English literary curricula, ranging from its Anglo-centric beginnings to the more recent shifts to new literatures e.g., Third World Literature, Commonwealth literature, American, Australian, African Literature and of course, Indian Literature in English and Bhasha literatures in English translation
4. To enhance the employability of students across diverse sectors in government organizations and corporate set-ups and spaces global, national, regional and local
5. To develop clarity of thought and articulation in students as well as the skills of critical enquiry and analysis of texts literary, cultural, multi-medial
6. To promote students' creative and analytical faculties in thinking, reading and writing, including imaginative writing
7. To prepare the learners to continue academic study at a higher level
8. To inculcate human values such as inclusion, empathy, the ability to engage with difference or varied viewpoints, and trans-orientation
9. To hone the power of reception, reflexive thinking, questioning, articulation, creating-curating arguments and well-researched persuasive presentation of one's views

Programme Specific Outcomes:

1. In-depth and specialized disciplinary knowledge of English Studies – its canons and emergent possibilities – and a critical, historical understanding of the development of the discipline, with the ability to identify, speak and write about different literary genres, forms, periods and movements
2. Ability to read, analyze texts and traditions closely and critically when mapped against their socio-historical, economic, political and cultural contexts, with focus on themes, generic conventions, literary history and linguistic and stylistic variations, innovations
3. Ability to come up with situated readings and creative-critical thinking around texts in terms of one's location in the immediate and global contexts, along with the ability to share the results of one's academic and disciplinary learning in formats such as essays, notes, presentations etc. across varied platforms of communication, including the classroom and the internet

4. Skills to identify, systematically analyze and engage with extant scholarship and diverse resources and tools, including digital knowledge platforms, in order to explore a domain and present one's critical position and informed views in the area
5. Inculcate effective communication skills i.e., the ability to speak and write clearly and present one's contentions in standard, academic English
6. Ability to problematize, formulate hypothesis and research questions
7. To inculcate values – moral, ethical, literary and humane – and the ability for self-questioning, as also to decode/interpret values represented in literary texts and criticism vis-à-vis the environment, religion and spirituality, and structures of power
8. Development of problem-solving skills and analytical reasoning
9. Ability to understand, appreciate, analyze and apply various literary-critical concepts and categories within a theoretical framework
10. To ensure global competitiveness as also professional mobility among students, with a penchant for engagement with pluralities
11. To understand the world, be able to think and articulate critically and clearly on the local and the global through a reading of literatures in translation and in the original, as a located Indian citizen of the world

Programme Career Opportunities:

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



DETAILS OF COURSE STRUCTURE

TOTAL MARKS =1300

NO. OF SEMESTERS = 6

CREDITS = 142

COURSES	SEM I	SEM II	SEM III	SEM IV	SEM V	SEM VI	TOTAL CREDITS
CORE COURSES	12	12	18	18	12	12	84
DISCIPLINE SPECIFIC ELECTIVE COURSE	-	-	-	-	12	12	24
GENERIC ELECTIVE/ INTERDISCIPLINARY COURSE	6	6	6	6	-	-	24
ABILITY ENHANCEMENT COMPULSORY COURSE (AECC)	4	2	-	-	-	-	6
SKILL ENHANCEMENT COURSES (SEC)	-	-	2	2	-	-	4
TOTAL	22	20	26	26	24	24	142



SCHEME OF COURSES

SEMESTER – I

Course Code	Course Title	Credits	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AH/ENG/101/C-1	Indian Classical Literature	6	10	40	50	The colleges may decide on this.	01	-
AH/ENG/102/C-2	British Poetry and Drama: From Old English Period to 17 th Century	6	10	40	50		01	-
AH/ENG/103/GE-1 (To be opted by students from other departments)	Academic Writing and Composition	6	10	40	50		01	-
AECC-1 ENVS	Environmental Studies	4	10	40	50	04	-	
Total in Semester – I		22	40	160	200	19	03	

**SEMESTER – II**

Course Code	Course Title	Credits	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AH/ENG/201/C-3	European Classical Literature	6	10	40	50	The colleges may decide on this.	01	
AH/ENG/202/C-4	British Poetry and Drama: 17 th and 18 th Centuries	6	10	40	50		01	
AH/ENG/203/GE-2 (To be opted by students from other departments)	Nation, Culture and India	6	10	40	50		01	
ACSHP-204/ AECC-ENG	Communicative English	2	10	40	50		-	
Total in Semester – II		20	40	160	200	17	03	

**SEMESTER – III**

Course Code	Course Title	Credits	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AH/ENG/301/C-5	British Literature: 18 th Century	6	10	40	50	The colleges may decide on this.	01	
AH/ENG/302/C-6	British Romantic Literature	6	10	40	50		01	
AH/ENG/303/C-7	British Literature: 19 th Century	6	10	40	50		01	
AH/ENG/304/GE-3 (To be opted by students from other departments)	Contemporary India: Women and Empowerment	6	10	40	50		01	
AH/ENG/305/SEC-1	English Language Teaching	2	10	40	50		-	
Total in Semester – III		26	50	200	250	22	04	

**SEMESTER – IV**

Course Code	Course Title	Credits	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AH/ENG/401/C-8	Indian Writing in English	6	10	40	50	The colleges may decide on this.	01	
AH/ENG/402/C-9	American Literature	6	10	40	50		01	
AH/ENG/403/C-10	Modern European Drama	6	10	40	50		01	
AH/ENG/404/GE-4 (To be opted by students from other departments)	Language and Linguistics OR Media and Communication Skills	6	10	40	50		01	
AH/ENG/405/SEC-2	Creative Writing & Business Communication	2	10	40	50		-	
Total in Semester – IV		26	50	200	250	22	04	

SEMESTER – V

Course Code	Course Title	Credits	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AH/ENG/501/C-11	British Literature: Early 20 th Century	6	10	40	50	The colleges may decide on this.	01	
AH/ENG/502/C-12	Women's Writing	6	10	40	50		01	
AH/ENG/503/DSE-1	Literature of the Indian Diaspora OR British Literature: Post World War II	6	10	40	50		01	
AH/ENG/504/DSE-2	Science Fiction and Detective Literature OR Literature and Cinema	6	10	40	50		01	
Total in Semester – V		24	40	160	200	20	04	

SEMESTER – VI

Course Code	Course Title	Credits	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
AH/ENG/601/C-13	Popular Literature	6	10	40	50	The colleges may decide on this.	01	
AH/ENG/602/C-14	Postcolonial Literatures	6	10	40	50		01	
AH/ENG/603/DSE-3	World Literatures OR Partition Literature	6	10	40	50		01	
AH/ENG/604/DSE-4	Modern Indian Writing in English Translation OR Philology and Phonetics	6	10	40	50		01	
Total in Semester – VI		24	40	160	200	20	04	

ENG=ENGLISH (Subject Code) C= Core Course, AECC= Ability Enhancement Compulsory Course,
 SEC= Skill Enhancement Course, GE= Generic Elective, DSE= Discipline Specific Elective,
 IA= Internal Assessment, ESE= End-Semester Examination,
 Lec. = Lecture, Tu. = Tutorial, and Pr. = Practical



SEMESTER – I

Course Title (Core Course): Indian Classical Literature

Course Code: AH/ENG/101/C-1

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To cultivate in students an awareness of the economic, socio-political and cultural contexts of the age that produced Indian classical literature and its theories of aesthetics, ethics and epistemology from the early beginning till 1100 AD
- To historically situate the diverse classical Indian literatures composed in Sanskrit, Tamil, Prakrit, Pali with focus on major texts in principle genres, especially the epic tradition
- To train the students in close literary-critical readings of the texts in order to appreciate the pluralistic and inclusive attributes of Indian classical literature
- To enable the students to develop a comparative trans-temporal perspective between canonical literary texts composed in the Western and Indian schools of thought, art, ethics and aesthetics

Course Outcomes:

- The course makes students familiar with Indian aesthetic, ethical and literary-critical traditions, and the tools of cross-cultural aesthetics. It helps them understand, analyze and appreciate various texts with a comparative perspective.
- Students of English literature in Indian classrooms gain a first-hand acquaintance of classical Indic texts like Kalidasa's *Abhijnanasakuntalam*, the *Mahabharata* and the Indian Epic Tradition in translation. It roots them in an awareness of the Indic aesthetic and critical prisms while connecting to global literatures in English/ English translation, thereby enabling them to unlearn the processes of epistemic colonization.
- This opening course in the English (Hons.) syllabus enables students to trace the evolution of diverse literary cultures in India in their contexts and explore issues of genres, themes and critical debates, thereby grounding the students in the ethics of translation, comparison and an India-perfumed glocal (global-local) prism. It could kindle research interest in a comparative perspective on Indian classical literature among students of English literature in Indian classrooms.

Course Content:

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

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

Recommended Reading:

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



8. Vyasa. "The Dicing" and "The Temptation of Karna." *The Mahabharata*. Edited and translated by J.A.B. Van Buitenen, Brill, 1975, 106-69.
9. Warder, A.K. *Indian Kavya Literature*. Motilal Banarasidas, 2011. 8 vols.

SEMESTER – I

Course Title (Core Course): British Poetry and Drama: From Old English Period to 17th Century

Course Code: AH/ENG/102/C-2

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To introduce the students to the formative phases of English literature and its gradual development from 14th up to the early 17th centuries in terms of genre, forms, themes etc.
- To cultivate an understanding and engagement with Renaissance Humanism that provides a basis for the texts suggested
- To develop basic literary aptitude and critical faculties to appreciate and analyse literary texts of different kinds

Course Outcomes:

- Familiarity with the early stages of the literary history of England from the Old English up to the Elizabethan Period.
- Students learn tools and skills required to undertake a close literary-critical exegesis of the prescribed poems, plays and related concepts of the Renaissance and Elizabethan England, when mapped against their historical and socio-political contexts.
- The course would kindle research interest among interested students regarding the resonance and adaptive possibilities of those texts in the present day and age.

Course Content:

1. Geoffrey Chaucer: "Prologue" to *The Nun's Priest's Tale*
Edmund Spenser: Sonnet No. LXXV ("One day I wrote her name...")



John Donne: "The Sunne Rising"

William Shakespeare: Sonnet nos. 65 & 118.

2. William Shakespeare: *Macbeth*.

William Shakespeare: *A Midsummer Night's Dream*.

3. History of English Literature (from Old English Period to Elizabethan Age)

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

Recommended Reading:

1. Albert, A. E. *History of English Literature*. Oxford University Press, 1979.
2. Alexander, Michael. *A History of English Literature*. Palgrave Foundations Series, 2013.
3. Ashton, Gail. *Chaucer: The Canterbury Tales. Analysing Texts Series*. Red Globe Press, 1998.
4. Bruster, Douglas, editor. *A Midsummer Night's Dream*. Wadsworth, 2012.
5. Calvin, John. "Predestination and Free Will." *The Portable Renaissance Reader*, edited by James Bruce Ross and Mary Martin McLaughlin, Penguin Books, 1953.
6. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. Routledge, 2013.
7. Compton-Rickett, Arthur. *A History of English Literature*. 1912. Ingram short title, 2012.
8. Daiches, David. *A Critical History of English Literature Vol. I & II*. 1960. Reprint. Supernova Publishers, 2022.
9. Ford, Boris. *The New Pelican Guide to English Literature: The Age of Chaucer*. Vol. 1. Penguin Books, 1955.
10. Ford, Boris. *The New Pelican Guide to English Literature: The Age of Shakespeare*. Vol. 2. Reprint. Penguin Books, 1982.
11. Ford, Boris. *The New Pelican Guide to English Literature: From Donne to Marvell*. Vol. 3. Penguin Books, 1956.



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12. Gardner, H. L., editor. *John Donne: A Collection of Critical Essays*. 1962. Prentice-Hall International, 1986.
13. Gardner, Helen, editor. *John Donne: The Elegies and the Songs and Sonnets*. Clarendon Press, 1965.
14. Gardner, Helen L, editor. *The Metaphysical Poets*. Oxford University Press, 1967.
15. Hamilton, A. C., editor. *The Spenser Encyclopedia*. Routledge, 1990.
16. Leishman, J B. *The Monarch of Wit*. 1951. Routledge Revivals, 2021.
17. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. 1909. Project Gutenberg Ebook, 2004.
18. Mack, Peter and Andy Hawkins. *The Nun's Priest's Tale*. Oxford University Press, 1996.
19. Muir, Kenneth, editor. *Shakespeare's Sonnets*. Routledge, 1982.
20. Ray, Robert H. *A John Donne Companion*. Routledge, 1990.
21. Rudd, Gillian, editor. *The Complete Critical Guide to Geoffrey Chaucer*. Routledge, 2001.
22. Sainstsbury, George. *A Short History of English Literature*. 1898. Reprint. Macmillan, 1962.
23. Sampson, George. *The Concise Cambridge History of English Literature*, 1941. Cambridge University Press, 1965.
24. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
25. Sengupta, S. C., editor. *Macbeth*. 2nd ed., 1985. A. Mukherjee & Co. Pvt. Ltd., 2003, 13th reprint.
26. Sidney, Philip. *An Apology for Poetry*. Edited by Forrest G. Robinson, Bobbs-Merrill, 1970.
27. Spurgeon, Caroline F. *Shakespeare's Imagery and What It Tells Us*. Cambridge University Press, 1935. Online Publication. Cambridge University Press, 2010.
28. Trevelyan, G. M. *English Social History*. Penguin, 1987.
29. Ward, A. C. *Illustrated History of English Literature*. 1953. Penguin, 2012.
30. Weller, Phillip, editor. *Macbeth*. Orient Blackswan, 2015.

SEMESTER- I

Course Title (Generic Elective): Academic Writing and Composition

(To be opted by students from other departments)

Course Code: AH/ENG/103/GE-1

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

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- To enable students to convey their ideas in English using simple and lucid English in writing
- To learn techniques to plan and write in a systematic manner
- To be skilled in different kinds of academic writing and compositions including classroom notes, reports, exploratory and descriptive paragraphs etc.
- To acquire the knowledge of different aspects of English grammar and syntax
- To develop the skill of summarizing and paraphrasing in one's own words
- To attain critical thinking skills and learn principles of analysis, synthesis and evaluation

Course Outcomes:

- The different units of the syllabus introduce students to the writing process, several aspects of English grammar and composition, syntax, summarizing and paraphrasing and the concepts of critical thinking.
- This course is designed to develop the ability to write clearly in standard, acceptable, academic English.
- Learners become familiar with the different stages and components of academic writing.
- Summarizing and paraphrasing are very important components which help the learners to write independently in their own words. Both are necessary to write a good review, whether of a book or a movie.
- The course intends to enable students to write a report on an academic or cultural event that takes place in a college or university for a journal or newspaper
- The course enhances students' skills to critically appreciate a piece of writing and it cultivates the critical aptitude and reflexive thinking needed to systematically analyze a text.
- This course broadens the spectrum of employability options for an English Studies course by honing the students' skills in drafting various kinds of texts and thus opens career avenues for graduates in today's global world.

Course Content:

(Any Four)

1. Introduction to the Writing Process
2. Parts of Speech and their Uses
3. Phrases and Clauses



4. Types of Sentences
5. Writing in one's own words: Summarizing and Paraphrasing
6. Critical Thinking: Syntheses, Analyses, and Evaluation

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

Any four out of six questions, each worth 10 marks and set from each of the six units, are to be attempted in all: 4x10

1 long question worth 10 marks out of 2 questions to be set from each of the Units 1, 5 and 6.

2 short questions/notes worth 05 marks each out of 4 questions to be set from Unit 2.

5 short questions worth 2 marks each out of 8 questions to be set from each of the Units 3 and 4.

Recommended Reading:

1. Eastwood, John. *Oxford Practice Grammar*. Oxford University Press, 2005.
2. Fish, Stanley. *How to Write a Sentence*. Harper Collins, 2011.
3. Frisby, A W. *Teaching English*. ELBS, Longmans, 1964.
4. Graff, Gerald, and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. Norton, 2009.
5. Gupta, Renu. *A Course in Academic Writing*. Orient BlackSwan, 2010.
6. Hamp-Lyons, Liz, and Ben Heasley. *Study writing: A Course in Writing Skills for Academic Purposes*. Cambridge University Press, 2006.
7. Jones, Leo. *Cambridge Advanced English: Student's Book*. Cambridge University Press, 1998.
8. Kansakar, T. R. *A Course in English Phonetics*. Orient BlackSwan, 2016.
9. Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. 2nded., Cambridge University Press, 1998.
10. Samantray, K. *Academic and Research Writing: A Course for Undergraduates*. Orient BlackSwan, 2017.
11. Wallace, Michael. *Study Skills in English*. Cambridge University Press, 2004.

SEMESTER – II

Course Title (Core Course): European Classical Literature

Course Code: AH/ENG/201/C-3

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To make students familiar with classical Greek and Latin literatures and explain its importance and resonance in the field of world literature.
- To historically situate classical European literary cultures in their socio-political, economic and cultural contexts
- To cultivate in students an awareness of classical literary traditions of Europe from the beginning till the 5th century CE through close literary-critical readings of the prescribed texts, along with grasping the evolution of the concepts of classic and classical in European schools of thought and its receptions across ages through translation, adaptations
- To help students to appreciate and evaluate literary texts in terms of the classical norms

Course Outcomes:

- The course on European Classical Literature prepares students to understand and explore many of the ideological and aesthetic assumptions of British literature and situates the British canon and new literatures in English within and between the European linguistic/cultural traditions.
- The course also trains students in appreciating European aesthetic, epistemological, literary legacies, and enables them to appreciate cross-cultural aesthetics, developing thereby a comparative perspective.
- The course makes students familiar with different literary genres such as epic, comedy and tragedy cultivated in classical Greece and trans-created in other ages and spaces.
- Exploring the European classical texts composed across diverse genres and periods, when mapped against their contemporary contexts, could kindle research interests in the fields of classics among interested students.

Course Content:

1. Homer: *The Iliad*, Book 1 (“Plague and Wrath”)
2. Sophocles: *Oedipus the King*
Ovid: “Tereus, Procne, and Philomela”
3. Background Prose readings:
The Epic, The Comedy and The Tragedy in Classical Drama

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

Recommended Reading:

1. Aristotle. *On the Art of Poetry*. Translated by Ingram Bywater, Oxford University Press, 1977, 24th impression 2019.
2. Aristotle. *Poetics*. Translated by Malcolm Heath, Penguin, 1996.
3. Bowra, C. M. *Sophoclean Tragedy*, Oxford University Press, 1965.
4. Homer. *The Iliad*, Book 1. Translated by E.V. Rieu, Penguin Books, 1985.
5. Kirk, G. S. *Homer and the Epic*, Cambridge University Press, 1965.
6. Ovid. *Metamorphoses*, Book VI. Translated by Charles Martin, W. W. Norton & Company, 2005.
7. Plato. *The Republic*, Book X. Translated by Desmond Lee, Penguin, 2007.
8. Sophocles. *The Three Theban Plays*. Translated by Robert Fagles, Penguin, 1984.



SEMESTER- II

Course Title (Core Course): British Poetry and Drama: 17th and 18th Centuries

Course Code: AH/ENG/202/C-4

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To enable students to demonstrate in-depth knowledge and understanding of the religious, socio-political and intellectual-cultural thoughts of the 17th and 18th centuries in Europe
- To examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others
- To demonstrate the students' appreciation of texts in terms of plot-construction, socio-historical contexts and the genres of poetry and drama
- To analyze literary devices, forms and techniques in currency in literary texts of the period

Course Outcomes:

- To familiarize students with the Restoration and Jacobean periods and their global legacies and afterlives
- To train students in close literary-textual exegesis of British literary texts composed during the Restoration and Jacobean periods against their socio-cultural, historical and economic contexts
- To cultivate a comparative transnational perspective in the analysis of 17th and 18th century British texts as a located Indian student of the British canon

Course Content:

1. John Milton: *Paradise Lost*: Book 1
Alexander Pope: *The Rape of the Lock* (Cantos 1 and 2)
2. Aphra Behn: *The Rover*
3. History of English Literature from Jacobean to Restoration Period
4. Rhetoric and Prosody (also for Internals)



Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

2 short questions/short notes worth 5 marks each out of 4 to be attempted from Unit 3: 2x5=10

5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1 and 4: 5x2=10

Recommended Reading:

1. Albert, A. E. *History of English Literature*. Oxford University Press, 1979.
2. Alexander, Michael. *History of English Literature*. Palgrave, 2000.
3. Baines, Paul, editor. *The Complete Critical Guide to Alexander Pope*. Routledge, 2000.
4. Baldwin, Anna, editor. *Paradise Lost Books I & II*. 1998. New ed., Oxford University Press, 2009.
5. Behn, Aphra. *The Rover*. 1677. Edited by Asha S. Kanwar and Anand Prakash, Worldview Critical Ed., 2018.
6. Bose, Rai Radhika Nath, and T. S. Sterling. *Elements of English Rhetoric and Prosody*. Chatterjee & Co., 1960.
7. Bradford, Richard, editor. *The Life of the Author: John Milton*. 2001. Wiley Blackwell, 2021.
8. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. 1997. 3rd ed., Routledge, 2013.
9. Chakraborti, M. *Principles of English Rhetoric and Prosody*. World Press Publications, 2015.
10. Chakraborty, Anamika. *Epic and Mock-Epic: Paradise Lost and the Rape of the Lock*. Oxford University Press, 2019.
11. Compton-Rickett, Arthur. *A History of English Literature*. 1912. Ingram short title, 2012.
12. Daiches, David. *A Critical History of English Literature*. Vol. I & II. 1960. Supernova Publishers, 2022.
13. Dryden, John. "A Discourse Concerning the Origin and Progress of Satire." *The Norton Anthology of English Literature*. Vol. 1, 9th ed., edited by Stephen Greenblatt, Norton 2012, pp. 1767–8.
14. Ford, Boris. *The New Pelican Guide to English Literature: From Donne to Marvell*. Vol. 3. Penguin Books, 1956.
15. Hobbes, Thomas. *Selections from The Leviathan*. Pt. I. Norton, 2006, chapters 8, 11, and 13.
16. Hobsbaum, Philip. *Metre, Rhythm and Verse Form*. Routledge: New Critical Idiom, 1995.
17. Kaul, R. K. *The Rape of the Lock*. Oxford University Press, 1997.
18. Lewis, C. S. *A Preface to Paradise Lost*. Oxford University Press, 1942.
19. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. 1909. Project Gutenberg Ebook, 2004.

20. Machiavelli, Niccolo. *The Prince*. Edited and translated by Robert M. Adams. Norton, 1992, chapters 15, 16, 18, and 25.
21. Rousseau, G. S. *Oliver Goldsmith: The Critical Heritage*. Routledge, 1995.
22. Sainstsbury, George. *A Short History of English Literature*. 1898. Macmillan, 1962.
23. Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge University Press, 1965.
24. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
25. Trevelyan, G. M. *English Social History*. 1942. Penguin, 1987.
26. *The Holy Bible, Genesis*, chapters 1–4, *The Gospel according to St. Luke*, chapters 1–7 and 22–24.
27. Ward, A. C. *Illustrated History of English Literature*. 1953. Penguin, 2012.

SEMESTER- II

Course Title (Generic Elective): Nation, Culture and India

(To be opted by students from other departments)

Course Code: AH/ENG/203/GE-2

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- The objective is to make the learners cultivate an awareness of the Indian socio-historical milieu as explored by Indian thinkers and make them appreciate the deep diversity of Indian culture and its traditionally non-exclusive social fabric.
- To introduce students to the debates and discourse around nationing and civilization in the context of India and the attempts to salvage the subaltern within that framework

Course Outcome:

- Through a literary-critical reading of the prescribed texts in this paper, students acquire a close familiarity with reflections on the idea and realities of India – as nation and civilization – as represented by seminal thinkers from the land.
- The course enables them to develop a cross-cultural, comparative perspective on debates around nation, renaissance, revolution and exclusion across space and tense.
- It introduces students to the possibilities of Indian writing in English and Indian writing in English Translation, a domain seething with fresh emergence.



Course Contents:

1. Rabindranath Tagore: "Nationalism and India"
2. Sri Aurobindo: "The Issue: Is India Civilised?"
3. Sekhar Bandyopadhyay: "Rabindranath Tagore, the Indian Nation and its Outcastes"

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

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

Recommended Reading:

1. Bandyopadhyay, Sekhar. "Rabindranath Tagore, the Indian Nation and its Outcastes." *Harvard Asia Quarterly*, vol. 15, no. 2, 2013, pp. 28-33.
2. Breuilly, John. *The Oxford Handbook of the History of Nationalism*. Oxford University Press, 2013.
3. Desai, A. R. *Social Background of Indian Nationalism*. SAGE, 2016.
4. Gellner, Ernest. *Nations and Nationalism*. Cornell University Press, 1983.
5. Greenfeld, Liah. *Nationalism: Five Roads to Modernity*. Harvard University Press, 1992.
6. Habib, Irfan. *Indian Nationalism: The Essential Writings*. Aleph, 2017.
7. Kidwai, Anis. *Dust of the Caravan*. Translated by Ayesha Kidwai. Zubaan, 2021.
8. Sri Aurobindo. "The Issue: Is India Civilised?" *The Foundations of Indian Culture*, The Sri Aurobindo Library, 1953, pp. 3-46.
9. Tagore, Rabindranath. *Nationalism*. Edited by Ramachandra Guha. Reprint. Penguin Classics India, 2009.

SEMESTER- III

Course Title (Core Course): British Literature: 18th Century

Course Code: AH/ENG/301/C-5

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

B.A. (HONOURS) IN ENGLISH CBCS SYLLABUS, BANKURA UNIVERSITY, 2022-23

- To familiarise students to the coming of Enlightenment, modernity, print cultures, Romantic sensibilities across Europe and explore its literary-political, social and economic implications locally and globally, for Britain and its empire
- To train students in close literary-critical exegesis of the prescribed eighteenth century British texts when mapped against their socio-economic, political and cultural contexts
- The section on history of English literature highlighting the eighteenth century in terms of socio-political movements in Britain and the corresponding literary-critical moments in British-Irish literature enables students to trace the historical development of forms like Restoration Comedy, anti-sentimental drama and satire, while they learn to appreciate and analyze the obsession with, formal variations of Classicism during the period.

Course Outcomes:

- Students are trained to explore the emergence of new genres such as the novel, the periodical essay, gothic narratives, children's writing, sentimental and anti-sentimental literature, travel narratives, life narratives etc. during the period. They learn to map the relationship between the formal and the political in the literature of this period.
- The course sensitizes students to the afterlives, legacies and continuing global resonance of politics, literature and science as cultivated and institutionalised during the eighteenth century, the age of Enlightenment and Empire across Europe including England.
- The emergent literary genres in eighteenth century British literature were composed at a cusp, in engagement with technological innovations, the oral-literate dynamic, and cross-cultural concerns (as a result of imperial expansions). The course cultivates in students the cross-cultural, comparative perspective needed for newer and more complex modes of reader-response in revisiting the eighteenth century in British literature today.

Course Content:

1. Jonathan Swift: *Gulliver's Travels* (Books III & IV)
Oliver Goldsmith: *She Stoops to Conquer*
2. Samuel Johnson: "London"
Thomas Gray: "Elegy Written in a Country Churchyard"
3. History of English Literature: 18th century



Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

Recommended Reading:

1. Albert, A. E. *History of English Literature*. Oxford University Press, 1979.
2. Alexander, Michael. *A History of English Literature*. 2000. Palgrave Foundations Series, 2013.
3. Boswell, James. *The Life of Samuel Johnson*. Edited by Christopher Hibbert, Penguin Classics, 1979.
4. Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. 1947. Mariner Books, 1956.
5. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. 1997. 3rd ed., Routledge, 2013.
6. Collier, Jeremy. *A Short View of the Immorality and Profaneness of the English Stage*. Routledge, 1996.
7. Compton-Rickett, Arthur. *A History of English Literature*. 1912. Ingram short title, 2012.
8. Daiches, David. *A Critical History of English Literature*. Vols. I & II. 1960. Supernova Publishers, 2022.
9. Ford, Boris. *The New Pelican Guide to English Literature: From Dryden to Johnson*. Vol. 4. 1957. Penguin Books, 1982.
10. Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*. 1952. Oxford Paperbacks, 1966.
11. Johnson, Samuel. "Essay 156: *The Rambler*." *Selected Writings: Samuel Johnson*. Edited by Peter Martin, Harvard University Press, 2009, pp. 194–7.
12. Kundera, Milan. *The Art of the Novel*. 1968. Translated by Linda Asher, Faber and Faber, 1988.
13. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. 1909. Project Gutenberg Ebook, 2004.
14. Saintsbury, George. *A Short History of English Literature*. 1898. Macmillan, 1962.
15. Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge University Press, 1965.
16. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.

17. Swift, Jonathan. *Gulliver's Travels*. Edited by Roger D. Lund, Routledge Literature Guide, 2006.
18. Tovey, D.C., editor. *Thomas Gray: Ode on the Spring and Elegy in a Country Churchyard*. 1901. Cambridge University Press, 2015.
19. Trevelyan, G. M. *English Social History*. 1942. Penguin, 1987.
20. Ward, A. C. *Illustrated History of English Literature*. 1953. Penguin, 2012.

SEMESTER- III

Course Title (Core Course): British Romantic Literature

Course Code: AH/ENG/302/C-6

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To cultivate in students an understanding of Romanticism as a concept and movement conceived in layered engagement with ancillary concepts like Classicism
- To train students in close literary-critical exegesis of select canonical and representative poems and prose of British Literature composed during the Romantic period, as mapped against their socio-political, economic and historical contexts.
- To introduce students to salient features of literature of the period and map the links between the formal – such as the focus on the autobiographical and fragmentary - and the socio-political.
- To enable students to analyse and engage with the Romantic period in British literature as a pan-European phenomenon co-eval with the German and French socio-political and literary movements during the period, in terms of social, philosophical, intellectual, political and literary influences

Course Outcomes:

- The poems and prose pieces included in the course enable the learners to appreciate and analyze the literary and socio-cultural sensibilities of the time focussed on themes of the common man, equality, freedom, sense of community and fraternity while being in complex engagement with the global phenomena of European imperialism and industrialisation.
- Students are trained to critically analyse and interpret the prescribed poems with reference to the theme, language, style and elements of prosody, as also read Romantic literary texts using contemporaneously created art across multiple media, e.g. painting, as crucial co-texts.

- Students are sensitized to the legacies, afterlives and contemporary resonances of the Romantic movement as reflected in British romantic literature, especially for a student in an Indian English classroom. They are encouraged to explore the Romantic texts from post-colonial, comparative and feminist perspectives to gather fresh readings and research interests tailored to our age and space.

Course Content:

1. William Blake: "The Lamb", "The Tyger"
William Wordsworth: "Tintern Abbey"
Samuel Taylor Coleridge: "Kubla Khan"
Byron: "On the Castle of Chillon"
Percy Bysshe Shelley: "Ode to the West Wind"
John Keats: "To Autumn", "On First Looking into Chapman's Homer"
2. Mary Shelley: *Frankenstein*
Charles Lamb: "Modern Gallantry", "South Sea House"
3. History of English Literature: Romantic Period

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

Recommended Reading:

1. Albert, A. E. *History of English Literature*. Oxford University Press, 1979.
2. Alexander, Michael. *A History of English Literature*. 2000. Palgrave Foundations Series, 2013.
3. Allardyce, Nicoll. *William Blake & His Poetry*. 1922. Wentworth Press, 2016.
4. Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. Cornell University Press, 1971.
5. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. 1997. 3rd ed., Routledge, 2013.



6. Coleridge, Samuel Taylor. *Biographia Literaria*. Chap. XIII. Edited by George Watson, Everyman, 1993, pp. 161–66.
7. Compton-Rickett, Arthur. *A History of English Literature*. 1912. Ingram short title, 2012.
8. Daiches, David. *A Critical History of English Literature* Vol. I & II. 1960. Supernova Publishers, 2022.
9. Eaves, Morris, editor. *Cambridge Companion to William Blake*. Cambridge University Press, 2006.
10. Frederick, Burwick. *The Oxford Handbook of Samuel Taylor Coleridge*. Oxford University Press, 2009.
11. Ford, Boris. *The New Pelican Guide to English Literature: From Blake to Byron*. Vol. 5. Penguin Books, 1982.
12. Gill, Stephen, editor. *Cambridge Companion to Wordsworth*. Cambridge University Press, 2003.
13. Green, David, editor. *The Winged Word*. Macmillan Education, 2016.
14. Holmes, Richard. *Coleridge: Early Visions, 1772-1804*. 1989. Pantheon Books, 1999.
15. Holmes, Richard. *Coleridge: Darker Reflections, 1804-1834*. 1995. Pantheon Books, 2000.
16. Hough, Graham. *The Romantic Poets*. 1953. Routledge, 2017.
17. Keats, John. "Letter to George and Thomas Keats, 21 December 1817", and "Letter to Richard Woodhouse, 27 October, 1818." *Romantic Prose and Poetry*, edited by Harold Bloom and Lionel Trilling, Oxford University Press, 1973, pp. 766–68, 777–8.
18. Kermode, Frank. *Romantic Image*. 2nd ed., Routledge Classics, 2001.
19. Kumar, Shiv K. *British Romantic Poets: Critical Assessments*. Atlantic, 2007.
20. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. 1909. Project Gutenberg Ebook, 2004.
21. Morton, Timothy, editor. *Cambridge Companion to Shelley*. Cambridge University Press, 2007.
22. O'Neill, Michael, Anthony Howe, and Madeleine Callaghan. *The Oxford Handbook of Percy Bysshe Shelley*. Oxford University Press, 2012.
23. Rousseau, Jean-Jacques. Preface to *Emile or Education*. Translated by Allan Bloom, Penguin, 1991.
24. Sainstbury, George. *A Short History of English Literature*. 1898. Macmillan, 1962.
25. Sampson, George. *The Concise Cambridge History of English Literature*. Cambridge University Press, 1970.
26. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
27. Sengupta, Debjani, and Shernaz Cama, editors. *Blake, Wordsworth and Coleridge*. 2003. Worldview Critical Editions, 2013.
28. Trevelyan, G. M. *English Social History*. 1942. Penguin, 1987.
29. Wolfson, Susan J., editor. *Cambridge Companion to Keats*. Cambridge University Press, 2006.



30. Wordsworth, William. "Preface to *Lyrical Ballads*." *Romantic Prose and Poetry*, edited by Harold Bloom and Lionel Trilling, Oxford University Press, 1973, pp. 594–611.

SEMESTER- III

Course Title (Core Course): British Literature: 19th Century

Course Code: AH/ENG/303/C-7

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To train students in close literary-critical analysis and interpretation of representative texts of 19th century British literature, across multiple genres in poetry and prose, when mapped against their socio-cultural, politico-ethical, historical and economic contexts
- To identify and situate the issues and relevant debates and discourses on class, race, sexuality, gender and the impact of industrialization as reflected and reflected on in a range of 19th century, Victorian British texts
- To gain familiarity with the major themes and characteristics of British literature composed during the period, such as the alleged tension between self and society
- To interpret and analyze the works of major poets of the period including Tennyson, Browning, Rossetti in terms of theme, style, language and prosody
- To engage with the rise of the novel during this age and learn to connect the formal to the economic and political, in terms of the expansion of colonialism and capitalism and ideological-intellectual responses to the same

Course Outcomes:

- To understand and analyse the transition from Romantic to Victorian in terms of literature, culture and historical and socio-political contexts
- Different units of the course comprise novels by Jane Austen and Charles Dickens, poems by Tennyson, Browning, Rossetti and the history of English Literature of the Victorian Period. The literary texts prescribed in the syllabus engage with concerns as diverse as industrial conflict, urbanization,

crime, detection and horror, life-writing, scientific and technological speculation, women's issues, children's issues, experiments in education, spiritual and paranormal research, fantasy and nonsense. As an outcome, the course enables students to explore the complex churn of literary and political cross-currents of this complex age.

- To link the Victorian temper, issues and debates to political and economic contexts in English colonies
- The course aims to kindle research interest in the period, especially when viewed from a comparative, cross-cultural perspective by a consciously located Indian student of British literature
- To understand the legacies and thriving resonance of the Victorian period and literature across spaces and tenses, especially in the context of the neo-/colonial contemporary.

The learners will develop analytical and creative skills to come up with fresh insightful articles comparing the literary canon and contexts of 19th century British literature with the literary, formal and socio-political movements and experiments it inspired in post-/colonial spaces, especially India during the colonial and post-colonial periods.

Course Content:

1. Jane Austen: *Pride and Prejudice*

Charles Dickens: *Hard Times*

2. Alfred Tennyson: "The Lady of Shalott", "Ulysses"

Robert Browning: "My Last Duchess", "The Last Ride Together"

Dante Gabriel Rossetti: "The Blessed Damozel"

3. History of English Literature: Victorian Period

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

Recommended Reading:

1. Abrams, M. H., editor. *English Romantic Poets: Modern Essays in Criticism*. 1960. 2nd ed., Oxford University Press, 1975.
2. Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. 1953. Oxford University Press, 1972.
3. Albert, Edward. *History of English Literature*. Oxford University Press, 1979.
4. Alexander, Michael. *A History of English Literature*. 2000. Palgrave Foundations Series, 2013.
5. Allen, Walter. *The English Novel: A Short Critical History*. Phoenix House, 1954.
6. Battigelli, Anna, editor. *Art and Artifact in Austen*. University of Delaware Press, 2020.
7. Blain, Virginia. *Victorian Women Poets: An Annotated Anthology*. Routledge, 2010.
8. Bowra, C. M. *The Romantic Imagination*. 1950. Oxford Paperbacks, 1961.
9. Carter, Ronald, and John McRae, editors. *The Routledge History of Literature in English: Britain and England*. 1997. 3rd ed., Routledge, 2013.
10. Chesterton, G. K. *The Victorian Age In Literature*. Henry Holt and Company, 1913.
11. Compton-Rickett, Arthur. *A History of English Literature*. 1912. Ingram short title, 2012.
12. Copeland, Edward, and Juliet McMaster, editors. *The Cambridge Companion to Jane Austen*. Cambridge University Press, 2010.
13. Daiches, David. *A Critical History of English Literature Vol. I & II*. 1960. Supernova Publishers. 2022.
14. Darwin, Charles. "Natural Selection and Sexual Selection: *The Descent of Man*." *The Norton Anthology of English Literature*, edited by Stephen Greenblatt, vol. 2, 8th ed., Norton, 2006, pp. 1545–9.
15. *Fifteen Poets*. 1941. Oxford University Press, 1997.
16. Ford, Boris. *The New Pelican Guide to English Literature: From Dickens to Hardy*. Vol. 6. 1958. Penguin Books, 1983.
17. Gilmour, Robin. *The Novel in the Victorian Age: A Modern Introduction*. Edward Arnold, 1986.
18. Gilmour, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890*. Routledge, 1994.
19. Hawlin, Stefan. *The Complete Critical Guide to Robert Browning*. Routledge, 2002.
20. Kaplan, Fred, editor. *Hard Times*. Norton Critical Edition, 2016.



21. Kumar, Shiv K. *British Victorian Literature: Critical Assessments*. 2002. Atlantic Publishers and Distributors, 2014.
22. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. 1909. Project Gutenberg Ebook, 2004.
23. Marx, Karl, and Friedrich Engels. "Mode of Production: The Basis of Social Life", "The Social Nature of Consciousness", and "Classes and Ideology". *A Reader in Marxist Philosophy*. Edited by Howard Selsam and Harry Martel, International Publishers, 1963, pp. 186–8, 190–1, 199–201.
24. Mill, John Stuart. "The Subjection of Women." Chap. 1. *The Norton Anthology of English Literature*, edited by Stephen Greenblatt, vol. 2, 8th ed., Norton, 2006, pp. 1061–9.
25. Mukherjee, Suroopa. *Victorian Poets: Tennyson, Browning, Rossetti*. Worldview Critical Editions, 2016.
26. Praz, Mario. *The Romantic Agony*. 1933. Oxford Paperbacks, 1970.
27. Rodensky, Lisa. *The Oxford Handbook of the Victorian Novel*. Oxford University Press, 2013.
28. Saintsbury, George. *A Short History of English Literature*. 1898. Macmillan, 1962.
29. Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge University Press, 1965.
30. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
31. Sutherland, John, editor. *Eminent Victorians*. By Lytton Strachey. 1918. Oxford University Press, 2003.
32. Trevelyan, G. M. *English Social History*. 1942. Penguin, 1987.
33. Young, W. T. *Robert Browning: A Selection of Poems 1835-1864*. 1911. Cambridge University Press, 1929.

SEMESTER- III

Course Title (Generic Elective): Contemporary India: Women and Empowerment

(To be opted by students from other departments)

Course Code: AH/ENG/304/GE-3

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To familiarise the students with contemporary representations of women, femininities, gender-parity and power through theoretical engagements and select literary and cultural texts

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- To cultivate in students an awareness of the theoretical frameworks which would enable close critical reading of the prescribed literary texts as mapped against their socio-economic and political contexts
- To help students from diverse disciplinary backgrounds understand, analyse and engage with the designs of gender discourse that underlie and shape our very lives, thus enabling them to identify and examine the socially-constructed nature of gendering across texts and disciplines
- To develop a nuanced understanding among students, through the analysis of literary texts and critical insights gained from theoretical scholarship, as to how to perceive, read, understand, interpret and intervene ethically in debates on the subject

Course Outcomes:

- To read, understand and examine closely narratives that seek to represent women, femininities and, by extension, the very process and politics of gendering
- To identify how gendered practices influence and shape knowledge production and circulation of knowledges thus produced in creating legal, sociological, cultural, religious and scientific discourses
- To participate in questioning and revisiting gendered practices that reinforce socio-political discrimination and thereby demonstrate a gender-sensitised approach
- To kindle research interest in this interdisciplinary domain seething with emergent possibilities among students who have not majored in English literature
- To prepare students to act and transform at the cusp of fresh perspectives in literary critique, new research, policy intervention and fieldwork-based social action undertaken from the perch of gender, exclusion and disaster studies

Course Content:

1. Concepts:

Social Construction of Gender

Masculinity and Femininity

History of Women's Movements in India (Pre-independence, post-independence)

Women, Nationalism, Partition

2. Begum Rokeya Sakhawat Hossain: *Sultana's Dream*



3. Aanchal Malhotra: The following excerpts from *Remnants of Separation*:

“The Dialect of Stitches and Secrets”, “Between This Side and That”

Sudha Murthy: *Mahasweta*

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

3x10=30

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

5x2=10

Recommended Reading:

1. Bhasin, Kamala. *What is Patriarchy?* Kali for Women, 1993.
2. Klages, Mary. *Literary Theory: A Guide for the Perplexed*. Bloomsbury Academic India, 2016.
3. Kumar, Radha. *The History of Doing: An Illustrated Account of Movements for Women’s Rights and Feminism in India 1800-1990*. 1993. Zubaan, 2011.
4. Malhotra, Aanchal. *Remnants of a Separation: A History of the Partition through Material Memory*. Harper Collins, 2017.
5. Murthy, Sudha. *Mahasweta*. Penguin India, 2007.
6. Ray, Raka. *Fields of Protest: Women’s Movements in India*. University of Minnesota Press, 1999.
(Recommended as textbook for teaching Unit 1.)
7. Sakhawat, Hossain Rokheya. *Sultana’s Dream and Padmarag: Two Feminist Utopias*. Penguin, 2005.
8. Sangari, Kumkum, and Sudesh Vaid, editors. Introduction. *Recasting Women: Essays in Colonial History*, Kali for Women, 1989, pp. 1–25.
9. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford University Press, 2006.
(Recommended as textbook for teaching Unit 1.)



SEMESTER- III

Course Title (Skill Enhancement Course): English Language Teaching

Course Code: AH/ENG/305/SEC-1

Credit: 02

Contact Hours/week: 02

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

Examination Duration: 2 Hours

Course Objectives:

- To develop students' insight into the structure of English language
- To acquire knowledge of the different aspects of English grammar and syntax.
- To enable the learners develop their understanding about the rules of English grammar through use and practice of its structures.
- To be familiar with different approaches and methods of English language teaching in India
- To identify and classify strategies used by a teacher to teach the English language
- To familiarize students with the major theories of language acquisition and their application in pedagogy
- To train the students in the audio-lingual method of teaching
- To learn the principles and procedures of communicative language teaching
- To inculcate writing skills among the students and enable them write simple and grammatically correct descriptive sentences, compositions, letters, paragraphs, etc.

Course Outcomes:

- The different units of the syllabus include different aspects of the structure of the English language, methods of teaching the language and assessment of writing ability. Exposure to the grammar of English cultivates confidence in students and inculcates the skill to speak, write and communicate effectively in personal and professional spaces.
- Students will know different methods of English language Teaching in India and acquire skills in ELT. They will study principles and procedures of communicative language teaching and articulate the reasons for different types of tests the teacher administers.
- The learners will be able to develop writing skills through exercises in letter writing, paragraph writing, report writing, précis writing, etc. The course will develop the ability to verbalise and compose their thoughts logically, clearly and coherently in English.

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- Students will develop communicative skills for multiple spheres enhancing their employability and opportunities across sectors, such as in academia or hospitality and service industries or such places where mass communication in English is essential. The scope remains enormous and expanding in a linguistically diverse, developing economy such as India.

Course Content:

1. Structures of English Language:
 - a) Tenses
 - b) Clause Types (Noun Clause, Adjective Clause, Finite Clause, Non-finite Clause)
 - c) Subordination, Coordination, Embedding, Conjoining
2. Methods of Teaching English Language and Literature
 - a) Traditional Method / Grammar Translation Method
 - b) Communicative Language Teaching Method / Audio-Lingual Method
3. Writing Ability Assessment
 - a) Paragraph Writing
 - b) Letter Writing
 - c) Precis Writing
 - d) Report Writing

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

3x10=30

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

5x2=10

Recommended Reading:

1. Aslam, Mohammad. *Teaching of English*. 2nd ed., Cambridge University Press, 2009.
2. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Laxmi Publications, 2009.
3. Bansal, R. K., and J. B. Harrison. *Spoken English: A Manual of Speech and Phonetics*. 4th ed., Orient Blackswan, 2013.
4. Celce-Murcia, Marianne, Donna M. Brinton, and Marguerite Ann Snow. *Teaching English as a Second or Foreign Language*. 4th ed., Cengage Learning, 2014.



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5. Delhi University. *Business English*. Pearson Education India, 2008.
6. Doff, Adrian. *Teach English: A Training Course for Teachers*. Cambridge University Press, 1988.
7. Kudchedkar, S. *Readings in English Language Teaching in India*. Orient BlackSwan, 2002.
8. Raman, Meenakshi. *English Language Teaching*. Atlantic, 2004.
9. Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge University Press, 2014.
10. Tickoo, M. L. *Teaching and Learning English*. Orient BlackSwan, 2003.
11. Ur, Penny. *A Course in Language Teaching: Practice and Theory*. Cambridge University Press, 1996.

SEMESTER- IV

Course Title (Core Course): Indian Writing in English

Course Code: AH/ENG/401/C-8

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To enable students to appreciate the historical, political, cultural and social trajectories of various genres of Indian Writing in English from colonial times till the present
- To trace the role of Indian writing in English and in English translation within the nationing project
- To train students to identify, analyse and appreciate the thematic concerns, genres and trends of Indian Writing in English in terms of colonialism/postcolonialism, regionalism and nationalism
- To introduce students to the works of some of the iconic figures in Indian Literature in English through close critical exegesis of select literary texts from the pre and post -independence periods, as mapped against their socio-historical contexts.
- To critically appreciate the creative use of the English language in Indian Writing in English with its literary traditions and experiments in form, theme and language forged in translational continuum with the regional bhashas

Course Outcomes:

- The course introduces the students to canonical authors in the genre like R.K. Narayan, H.L.V. Derozio, Kamala Das, Nissim Ezekiel, Mulk Raj Anand and Salman Rushdie, among others. Students will learn to read the cross-cultural transfusions – both regional and international – in Indian writings in English.
- On completing the course learners will grow familiar with the growth, development and emerging trends of this vibrant domain of Indian Literature.
- They will have the ability to appreciate and trace diverse influences in the growth and development of various genres of Indian Writing in English from colonial times till the present.
- After completing the course learners will learn to explore Indian Writing in English from postcolonial, locationally aware perspectives.
- The course will kindle research interest among interested students in reading Indian Writing in English from a comparative, cross-cultural perspective, both in collusion-collision with bhasha literatures and transatlantic literary-political movements

Course Content:

1. R.K. Narayan: *Swami and Friends*
Anita Desai: *Fire on the Mountain*
2. H.L.V. Derozio: “Freedom to the Slave”, “The Orphan Girl”
Kamala Das: “My Grandmother’s House”, “The Anamalai Hills”
Nissim Ezekiel: “The Night of the Scorpion”, “Enterprise”
3. Mulk Raj Anand: “Two Lady Rams”
Salman Rushdie: “The Free Radio”

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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



Recommended Reading:

1. Desai, Anita. *Fire on the Mountain*. Vintage Publication, 2001.
2. King, Bruce. Introduction. *Modern Indian Poetry in English*, 2nd ed., Oxford University Press, 2005, pp. 1–10.
3. Kundu, Rama. *Fire on the Mountain*. Atlantic, 2005.
4. Mehrotra, Arvind Krishna. *An Illustrated History of Indian Literature in English*. Orient BlackSwan, 2013.
5. Mukherjee, Meenakshi. "Divided by a Common Language." *The Perishable Empire*, Oxford University Press, 2000, pp. 187–203.
6. Naik, M K. *A History of Indian English Literature*. Sahitya Akademi, 1982.
7. Naik, M. K., editor. *Selected Short Stories of Mulk Raj Anand*. Arnold Heinemann, 1977.
8. Nair, Rama, editor. *Trends and Techniques in Contemporary Indian English Poetry*. Prestige Books, 2001.
9. Narayan, R. K. *Swami and Friends*. 1935. Penguin Vintage International, 2012.
10. Prakash, Anand, editor. *Interventions: Indian Writing in English*. Worldview Publications, 2013.
11. Prasad, G. J. V. *Writing India, Writing English: Literature, Language, Location*. Routledge, 2011.
12. Rao, Raja. Foreword. *Kanthapura*. Oxford University Press, 1989, pp. v-vi.
13. Rushdie, Salman. "Commonwealth Literature does not exist." *Imaginary Homelands*, Granta Books, 1991, pp. 61–70.
14. Rushdie, Salman. *East, West*. 1994. Penguin Vintage International, 1995.
15. Thayil, Jeet, editor. *The Penguin Book of Indian Poets*. Penguin Hamish Hamilton, 2022.



SEMESTER- IV

Course Title (Core Course): American Literature

Course Code: AH/ENG/402/C-9

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To make the students aware of the complex diverse palette of US history, politics, racial tensions, economics and cross-cultural influences which shape both the nation and its literature
- To offer students a first-hand acquaintance with the wide and varied literatures of America that emerged post white settlement in the continent since the seventeenth century, through training in close literary-critical reading of representative texts mapped against their socio-political, historical and economic contexts
- To enable the students to understand and appreciate the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present, i.e. from the 17th century to the 21st century
- To critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations to the seeding and growth of anti- or non-Christian sensibilities

Course Outcomes:

- To make the students explore the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may include, for example, the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- To be able to critically appreciate the diversity of American literature in the light of regional variations in climate, histories of racial tensions, economic priorities.
- To be sensitized to the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers from European, Hispanic, African, Afro-American, American-Indian, Hispanic-American and Asian backgrounds
- To be able to relate the Afro-American experience in the USA to issues of exclusion relevant to their locations and learning

- To analyse the American mind from global and Indian perspectives and situate the American in the contemporary world.

Course Content:

1. Tennessee Williams: *The Glass Menagerie*
Toni Morrison: *Beloved*
2. F. Scott Fitzgerald: "The Crack-up"
William Faulkner: "Dry September"
Walt Whitman: Selections from *Leaves of Grass*: "O Captain, My Captain", "Passage to India" (lines 1-68)
3. Background Prose Readings:
The American Dream, Social Realism and the American Novel, Black Women's Writing

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

Recommended Reading:

1. Crevecoeur, J. Hector St John. "What is an American?", Letter III. *Letters from an American Farmer*, Penguin, 1982, pp. 66–105.
2. Douglass, Frederick. *A Narrative of the life of Frederick Douglass*. Penguin, 1982, chapters 1–7, pp. 47–87.
3. Emerson, Ralph Waldo. "Self Reliance." *The Selected Writings of Ralph Waldo Emerson*, edited with a biographical introduction by Brooks Atkinson, The Modern Library, 1964.
4. Faulkner, William. *Collected Stories*. Vintage, 1995.
5. Fitzgerald, F. Scott. *The Crack-up*. 1945. Alma Classics, 2018.
6. Ford, Boris, editor. *The New Pelican Guide to English Literature: American Literature*. Vol. 9, Penguin, 2000.
7. Gray, Richard. *A History of American Literature*. 2nd ed., Wiley-Blackwell, 2012.



8. King, Martin Luther. "The American Dream." Speech delivered on Feb. 5 1964, https://depts.drew.edu/lib/archives/online_exhibits/king/speech/theamericandream.pdf
9. Morrison Toni. *Beloved*. 1987. Vintage Books, 2005.
10. Morrison Toni. "Romancing the Shadow." *Playing in the Dark: Whiteness and Literary Imagination*, Picador, 1993, pp. 29–39.
11. Sen, Krishna, and Ashok Sengupta. *A Short History of American Literature*. Orient Blackswan, 2017.
12. Thoreau, Henry David. "Battle of the Ants." Excerpt from "Brute Neighbours", *Walden*, Oxford University Press, 1997, chapter 12.
13. Whitman, Walt. *Complete Poetry and Collected Prose*. Viking Press, 1982.
14. Williams, Tennessee. *The Glass Menagerie*. 1944. Bloomsbury, 2014.

SEMESTER- IV

Course Title (Core Course): Modern European Drama

Course Code: AH/ENG/403/C-10

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To provide students with an overview of the refraction, creation and performance of the condition of modernity in twentieth century European drama
- To help students engage with the dynamic relationship between actors, audience and performance space, and explore the historical process of transition in the role of the audience, from passive spectatorship to a co-creative participatory process visible in the novel experiments with form in modern European theatre
- To inform students about the socio-political and ideological movements that helped shape the debates and innovative stage practices definitive of modern European drama
- To cultivate in students depth and clarity about concepts associated with Modern European Drama

Course Outcomes:

- To enable the students understand the role of theatre and drama in the introduction and architecture of mainstream modernity in metropolitan centres of thought and economy

- To be able to understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, theatre of the absurd, etc.
- To understand how meaning is created in the performance space in theatre and be able to write about innovations introduced into the theatrical practice to reflect and reflect on realities and tendencies through the late nineteenth and twentieth century Europe.

Course Content:

1. Henrik Ibsen: *Ghosts*
2. Bertolt Brecht: *The Good Woman of Szechuan*
Eugene Ionesco: *The Chairs*
3. Literary Terms: Alienation Effect, Aside, Avant-garde theatre, Chorus, Comedy of Humours, Comedy of Manners, Epic Theatre, Expressionism, Farce, Heroic Drama, Masque, Melodrama, Realism in Theatre, Soliloquy, Symbolism in Theatre, Theatre of Cruelty, Theatre of the Absurd, Three Unities, Tragicomedy

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

Recommended Reading:

1. Brecht, Bertolt. *The Good Woman of Setzuan*. Translated by Eric Bentley, University of Minnesota Press, 1999.
2. Brecht, Bertolt. "The Street Scene", "Theatre for Pleasure or Theatre for Instruction", and "Dramatic Theatre vs Epic Theatre." *Brecht on Theatre: The Development of an Aesthetic*, edited and translated by John Willet, Methuen, 1992, pp. 68–76, 121–8.
3. Fischer-Lichte, Erika. *History of European Drama and Theatre*. Translated by Jo Riley, Routledge, 2002.
4. Ibsen, Henrik. *Ghosts*. 1881. Edited by Payal Nagpal. Worldview Publications, 2015.
5. Ionesco, Eugene. *The Chairs*. 1952. Translated by Martin Crimp, Faber & Faber, 1997.
6. Krasner, David. *A History of Modern Drama*. Vol. 1, Wiley- Blackwell, 2012.



7. Morley, Michael, editor. *The Continuum Companion to Twentieth Century Theatre*. Colin Chambers, 2002.
8. Stanislavski, Constantin. "Faith and the Sense of Truth." *An Actor Prepares*, translated by Elizabeth Reynolds Hapgood, Penguin, 1967. Sections 1, 2, 7, 8, pp. 121-5, 137-46.
9. Steiner, George. "On Modern Tragedy." *The Death of Tragedy*. London: Faber, 1995, pp. 303–24.
10. Styan, J.L. *Realism and Naturalism. Modern Drama in Theory and Practice*, vol. 1, Cambridge University Press, 1981.
11. Styan, J.L. *Symbolism, Surrealism, and the Absurd. Modern Drama in Theory and Practice*, vol. 2, Cambridge University Press, 1981.

SEMESTER- IV

Course Title (Generic Elective): Language and Linguistics

OR

Media and Communication Skills

(To be opted by students from other departments)

Course Code: AH/ENG/404/GE-4

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

I Language and Linguistics

Course Objectives

- To enable students to engage with the various definitions of language
- To introduce students to the unique features of human language, the various functions a language performs and the roles assigned to it
- To train students in exploring language as a mechanism of communication
- To understand the existence of language in the form of diverse dialects based on a set of established conventions and factors
- To understand the functions of speech mechanism and be able to identify the organs of speech
- To learn the description and classification of English vowel and consonant sounds and identify stressed syllables in words and sentences
- To be familiarised with phonemic transcription

Course Outcomes

- This course introduces students to the various definitions of language as provided by linguists and scholars, the unique features of human language, the relation between language and communication, language varieties and language change. They will learn to understand and explore the many features and functions of language.
- Students will learn to engage with the use of language as a mechanism of communication. By using language in different forms, they will develop the ability to communicate in diverse social spaces with diverse sets of people.
- Students will be trained in the speech mechanism and sound system of English language. They will be able to identify and use sound symbols for consonant and vowel sounds and develop the skill to transcribe these in words for the purpose of correct pronunciation. They will get rudimentary training in English phonetics and be able to consult a dictionary for correct pronunciation.
- Students will understand how languages exist in a matrix of continuum, how they shift and grow in conversing, influencing and borrowing from each other, through translations in many formats, and thus cultivate a curiosity and openness to other languages.
- Having cultivated skills in communication, students will gain confidence in their enhanced capacity to use the English language in different setups and become eligible for jobs that require communicative proficiency in English, an ever expanding sector in India.

Course Content:**1. Language:**

What is Language: unique features of human language; language and communication; language varieties: standard and non- standard language; language change.

2. Phonetics:

Overview of Articulatory Phonetics

Functions of speech mechanism, the organs of speech

Description and classification of English vowel and consonant sounds

Phonemes, three term description of phonemes

3. Phonology and Phonemic Transcription:

The Phonology of English

Phonemic transcription of consonant and vowel sounds in English

Word-Stress in English



Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

2 short questions/notes worth 5 marks each out of 2 to be attempted from each of the Units 1, 2 and 3:

2x5x3=30

5 short questions worth 2 marks out of 10 questions to be attempted from Units 2&3:

5x2=10

Recommended Reading:

1. Akmajian, A., R. A. Demers, and R. M. Harnish. *Linguistics: An Introduction to Language and Communication*. 2nd ed., MIT Press, 1984. Indian edition, Prentice Hall, 1991, chapters 5 and 6.
2. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Laxmi Publications, 2009.
3. Bansal, R.K., and J.B. Harrison. *Spoken English: A Manual of Speech and Phonetics*. Orient BlackSwan, 4th ed., 2013.
4. Fromkin, V., and R. Rodman. *An Introduction to Language*, 2nd ed. , 1974, chapters 3, 6 and 7.
5. Fromkin, V., and R. Rodman. *Human and Animal Communication*. Pergamon, 1975.
6. Mohanraj, Jayashree. *Let Us Hear Them Speak*. Sage, 2015.
7. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. 1983. Cambridge University Press, 2010.
8. Selinker, L. *An Introduction to Linguistics*. Longman, 1975.
9. Syal, Puspinder, and D. V. Jindal. *An Introduction to Linguistics: Language, Grammar and Semantics*. PHI, 2009.
10. Mesthrie, Rajend, and Rakesh M Bhatt. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press, 2008.

OR

II Media and Communication Skills

Course Objectives:

- To cultivate in students the professional ability to communicate information clearly and effectively in all kinds of environments and contexts.
- To introduce them to the ever-burgeoning matrix of media in its multiple, emergent modes, acquainting them with the tools and techniques of navigating these modes, the related conventions

and ethical questions, thus preparing them for career opportunities in print and electronic media as also in advertising.

- To inculcate critical thinking, reflections on and questioning of the role of the media in representing, eluding, curating and shaping the news and realities of our contemporary context
- To prepare students for entrepreneurial ventures in this emergent domain, especially in advertising and creating content on cyber media

Course Outcomes:

- The course enables students to demonstrate practical skills in various types of media writing, as also participate with clarity, communicative skill and confidence in media-related programmes and group discussions
- It skills students in technologies, aesthetics and ethics of the new media, familiarising them with practices of social media and the hypermedia
- The course trains students to critically analyse the ways in which the media in its multiple modes reflect, represent, mediate, influence and shape the contemporary world
- Prepares students for careers in print and electronic media
- Hopes to hone students' entrepreneurial skills in the ever-burgeoning world of media, as content-creators of blogs/vlogs and social influencers

Course Content:

1. Introduction to Mass Communication

- i. Mass Communication and Globalization
- ii. Forms of Mass Communication

Topics for Student Presentations:

- a. Case studies on current issues in Indian journalism
- b. Performing skits/street plays
- c. Writing pamphlets and posters etc.

2. Advertisement

- i. Types of advertisements
- ii. Advertising ethics
- iii. How to create advertisements/storyboards



Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and/or taglines

3. Introduction to Cyber Media and Social Media

- i. Types of Social Media
- ii. The Impact of Social Media
- iii. Introduction to Cyber Media

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

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

5 questions worth 2 marks each out of 10 questions to be attempted from units 1 and 2: $5 \times 2 = 10$

Recommended Reading/Texts:

Media and Mass Communication:

1. Barker, Larry. *Communication*. 8th ed., McGraw Hill, 2002; rpt. 2009.
2. Batra, Rajiv, John G. Myers, and David A. Aaker. *Advertising Management*. Pearson Education, 2007.
3. Bel, B., et al. *Media and Mediation*. Sage, 2005.
4. Evans, Harold. *Do I make Myself Clear?: Why Writing Well Matters*. Little, Brown and Company, 2017.
5. Evans, Harold. *Essential English for Journalists, Editors and Writers*. Random House, 2000.
6. Fiske, John. *Introduction to Communication Studies*. Routledge, 1982.
7. Griffin, Em. *Communication – A First Look at Communication Theory*. 8th ed., McGraw Hill, 2011.
8. Kamath, M.V. *Professional Journalism*. Vikas Publishing House, 1980.
9. Macqnaill, Denis. *Mass Communication*. Om Books, 2000.
10. Narula, Uma. *Handbook of Communication Models, Perspectives, Strategies*. Atlantic Publishers, 2006.
11. Servaes, Jan, editor. *Communication for Development and Social Change*. 2003. Sage India, 2007.
12. Williams, Kevin. *Understanding Media Theory*. Bloomsbury, 2015.

Digital Media:

1. Carroll, Brian. *Writing for Digital Media*. Taylor & Francis, 2010.

2. Feldman, Tony. *An Introduction to Digital Media*. Taylor & Francis, 2004.
3. Messaris, Paul, and Lee Humphreys, editors. *Digital Media: Transformations in Human Communications*. Peter Lang Publishing, 2006.
4. *The Social Dilemma*. Directed by Jeff Orlowski, Netflix, 2020. *Netflix* app.
5. Winget, Megan A., and William Aspray. *Digital Media: Technological and Social Challenges of the Interactive World*. Scarecrow Press, 2011.

SEMESTER- IV

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

Course Code: AH/ENG/405/SEC-2

Credit: 02

Contact Hours/week: 02

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

Examination Duration: 2 Hours

Course Objectives:

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

Course Outcomes:

- To be capable of various forms of creative writing or to at least learn to closely read and respond as a connoisseur of literary writing, having gained an understanding and appreciation of different aspects of language such as the figures of speech, language codes and language registers.
- To be able to appreciate and analyse creative writing as much as a craft as an art
- To be trained to copy-edit and proof-read as also prepare drafts for publication

- To develop both basic and advanced skills in business communication, from writing minutes of meetings to project reports.
- To have cultivated language skills necessary to communicate across diverse social and receptive domains
- To find employment as content creator, social influencer and/or as entrepreneur across print, electronic and new media, and also be skilled to be employed as business personnel in different locations across a wide spectrum of industries

Course Content:

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

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

- 1 long question worth 10 marks out of 2 questions to be attempted from each of the Units 1, 2 and 3: 3x10=30
- 5 short questions worth 2 marks out of 10 questions to be attempted from each of the Units 1 & 2: 5x2=10

Recommended Reading:

1. Bhatia, R. C. *Business Communication*, Ane Books Pvt. Ltd, 2nd ed., 2017.
2. Jha, Madhulika, and Shashi Shekhar. *A Course in Business Communication*. Orient Black Swan Pvt. Ltd, 2010.
3. Kaul, Asha. *Effective Business Communication*. PHI Learning, 2014.
4. Lesikar, Raymond V., and Marie E. Flatley. *Basic Business Communication Skills for Empowering the Internet Generation*. Tata McGraw Hill Publishing Company Ltd., 2001.
5. Ludlow, R., and Panton, F. *The Essence of Effective Communications*. Prentice Hall of India Pvt. Ltd., 1992.
6. Morley, David. *The Cambridge Introduction to Creative Writing*. New York, 2007.
7. Neira Dev Anjana, et al. *Creative writing: A Beginner's Manual*. Pearson, 2009.
8. Scot, O. *Contemporary Business Communication*. Biztantra, 2005.



SEMESTER- V

Course Title (Core Course): British Literature: The Early 20th Century

Course Code: AH/ENG/501/C-11

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To enhance in students disciplinary knowledge of English Literature and Literary Studies in the context of modernism and its interdisciplinary entanglements with various movements, forms and genres in music, painting, architecture, films etc.
- To train the students in close literary-critical exegesis of the prescribed texts as mapped against their co-texts and socio-political contexts, with special attention to characteristic themes, generic conventions and experiments, as also linguistic and stylistic innovations and their implications
- To cultivate a comparative perspective on early 20th century British literature by a student in an Indian classroom, encouraging her to connect between the local and the global through a reading of imperial/Eurocentric literatures composed during the early twentieth century from her own position as a located Indian citizen of the world today
- To hone critical thinking, analytical reasoning and creative questioning
- To kindle research questions and reflective thinking around modernism in Europe and its representational politics, legacies and afterlives
- To be able to cogently represent one's contentions through verbal presentations and well-argued essays

Course Outcomes:

- To trace the history of modernism in the socio-cultural and intellectual contexts of the late nineteenth and early twentieth century Europe.
- To be able to link and distinguish between modernity and modernism
- To be able to compare, connect and comment on the links between developments in science including medicine and psychoanalysis, and co-eval experiments in literature
- To explain the history of early twentieth century modernism in the light of the stream of consciousness technique, Jungian and Freudian ideas, psychoanalysis, imagism, cubism etc.



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- To identify and analyze the use of modernist techniques and forms in different genres in early twentieth century British literature and their transdisciplinary tendencies
- To trace the history of the self and subjectivity in modernist literature in the light of colonial consciousness
- To be able to cultivate a trans-cultural, transnational perspective on the legacies of modernism in a post-colonial world, in the context of the rise of alternative modernities

Course Content:

1. James Joyce: *A Portrait of the Artist as a Young Man*

Bernard Shaw: *Arms and the Man*

2. W.B. Yeats: “Leda and the Swan”, “Sailing to Byzantium”

T.S. Eliot: “The Love Song of J. Alfred Prufrock”

3. History of English Literature: Early 20th century (Till 1940s)

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

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

Recommended Reading:

1. Albert, E. *History of English Literature*. Oxford University Press, 1979.
2. Alexander, Michael. *A History of English Literature*. 2000. Palgrave Foundations Series, 2013.
3. Bradbury, James Mc Farlane. *A Guide to European Literature 1890-1930*. Penguin, 1978.
4. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. 1997. 3rd ed., Routledge, 2013.
5. Chatterjee, Bhabatosh. *The Poetry of W. B. Yeats*. Sarat Book House, 2014.
6. Chowdhury, Aditi and Rita Goswami. *History of English Literature*. Orient BlackSwan Pvt. Ltd., 2014.
7. Daiches, David. *A Critical History of English Literature Vol. I & II*. 1960. Supernova Publishers, 2022.



8. Eliot, T. S. "Tradition and the Individual Talent." *The Norton Anthology of English Literature*, Stephen Greenblatt, editor, 8th ed., vol. 2., W. W. Norton, 2006, pp. 2319–25.
9. Ford, Boris. *The New Pelican Guide to English Literature: From James to Eliot*. Vol. 7. Penguin Books, 1982.
10. Freud, Sigmund. "Theory of Dreams", "Oedipus Complex", and "The Structure of the Unconscious." *The Modern Tradition*, edited by Richard Ellman et al., Oxford University Press, 1965, pp. 571, 578–80, 559–63.
11. Jain, Manju. *A Critical Reading of the Selected Poems of T. S. Eliot*. Oxford University Press, 2001.
12. Levenson, Michael. *The Cambridge Companion to Modernism*. Cambridge University Press, 1999.
13. Saintsbury, George. *A Short History of English Literature*. 1898. Macmillan, 1962.
14. Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge University Press, 1965.
15. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
16. Trevelyan, G M. *English Social History*. 1942. Penguin, 1987.
17. Williams, Raymond. Introduction. *The English Novel from Dickens to Lawrence*. Hogarth Press, 1984. 9–27.

SEMESTER- V

Course Title (Core Course): Women's Writing

Course Code: AH/ENG/502/C-12

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives

- To train students in close literary-critical exegesis of the prescribed texts and their representations of female experience as mapped against the various socio-cultural, historical, economic and political contexts
- To analyse and creatively engage with women's writing within the theoretical frameworks of gynocriticism, *écriture féminine* ("feminine writing"), feminism and its many morphings across time and space, as perceived from the locational context of the student
- To recognise the importance of gender specificity in literature and the invisibilisation of such specificities, when it happens, together with the political ramifications

- To link the status of woman to oft-normativised social discrimination and the possibilities of social change
- To enable the students to draw a location specific trajectory of female bonding or empowerment and cultivate a comparative perspective on such trajectories across spaces

Course Outcomes:

- To cultivate an understanding of the complexity and contestations around social and biological constructions of manhood and womanhood
- To examine the relationship of women to work and production
- To explain the difference between the feminine and the feminist vis-à-vis the female
- To be able to explore women's writings across time and space and their confluences-conversations from a cross-cultural, comparative perspective
- To kindle research interest in women's writing aimed at creating a discursive framework for imagining alternative modernities, re-fashioned social relations premised on gender symmetries and equity, and a matrix of collaboration, solidarity and female-enabling social change through the processes of inclusion, visibilisation

Course Content:

1. Emily Dickinson: "I cannot live with you", "Because I Could not Stop for Death"
Sylvia Plath: "Lady Lazarus"
Eunice De Souza: "Advice to Women"
2. Charlotte Perkins Gilman: "The Yellow Wallpaper"
Mahashweta Devi: "Draupadi", translated by Gayatri Chakravorty Spivak
Mary Wollstonecraft: *A Vindication of the Rights of Woman* chap. 1, pp. 11–19
3. Literary Terms & Concepts:
Poetry: Allegory, Blank verse, Carpe Diem, Dissociation of Sensibility, Dramatic monologue, Heroic Couplet, Metaphysical Conceit, Ode, Pastoral, Elegy, Sprung Rhythm, Sonnet, the Symbolist Movement



Fiction: Aestheticism, Antihero, Characterisation, Deconstruction, Epiphany, Expressionism, Gynocriticism, Implied Author, Intertextuality, Magic Realism, Narrative Techniques, Naturalism, Plot, Point of View, Realism, Structuralism, Types of Novel, Unreliable narrator, Utopia, Dystopia

Suggested Topics for Background Reading and Class Presentation

- The Confessional Mode in Women's Writing
- Sexual/Textual Politics
- Body, Beauty and Discrimination
- Race, Caste and Gender
- Social Reform and Women's Rights
- Women under Colonialism
- Women in and out of Slavery
- Is there a Woman's Language?

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

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

Recommended Reading:

1. Abrams, M.H. *A Glossary of Literary Terms*. 1941. 7th ed., Harcourt Publishers, 1999.
2. Barry, Peter. *Beginning Theory: an Introduction to Literary and Cultural Theory*. 1995. Manchester University Press, 2017.
3. Beauvoir, Simone de. Introduction. *The Second Sex*. Translated by Constance Borde and Shiela Malovany-Chevallier, Vintage, 2010, pp. 3–18.



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4. Booth, Wayne Clayson. *The Rhetoric of Fiction*. 1961. 2nd ed., Penguin Books, 1991.
5. Cuddon, J. A, and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*. 1975. 5th ed., Penguin, 2015.
6. Debi, Rassundari. *Amar Jibon*. Excerpts. Edited by Susie Tharu and K. Lalita. *Women's Writing in India* Vol. 1. Oxford University Press, 1989, pp 191-2.
7. Devi, Mahashweta. "Draupadi." Translated by Gayatri Chakravorty Spivak, Seagull, 2002.
8. Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*. 2nd ed., Yale University Press, 2000.
9. Gilman, Charlotte Perkins. "The Yellow Wallpaper." *The New England Magazine*, January 1892, <https://www.nlm.nih.gov/exhibition/theliteratureofprescription/exhibitionAssets/digitalDocs/The-Yellow-Wall-Paper.pdf>
10. Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Contemporary Postcolonial Theory: A Reader*, edited by Padmini Mongia, Arnold, 1996, pp. 172–97.
11. Moi, Toril. *What is a Woman?: And Other Essays*. 1999. Oxford University Press, 2001.
12. Ranade, Ramabai. "A Testimony of our Inexhaustible Treasures." *Pandita Ramabai Through Her Own Words: Selected Works*. Translated by Meera Kosambi, Oxford University Press, 2000, pp. 295-324.
13. Sangari, Kumkum, and Sudesh Vaid, editors. Introduction. *Recasting Women: Essays in Colonial History*, Kali for Women, 1989, pp. 1–25.
14. Sarkar, Parama. *Postcolonial Literature*. Orient BlackSwan, 2016.
15. Showalter, Elaine. *A Literature of Their Own*. Virago, 1999.
16. Wollstonecraft, Mary. *A Vindication of the Rights of Woman*. Norton, 1988, chapter 1, pp. 11-19.
17. Woolf, Virginia. *A Room of One's Own*. Harcourt, 1957. Chapters 1 and 6.

SEMESTER- V

Course Title (Discipline Specific Elective): Literature of the Indian Diaspora

OR

British Literature: Post World War II

(Students are to choose one of the two Courses.)

Course Code: AH/ENG/503/DSE-1

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

I Literature of the Indian Diaspora

Course Objectives:

- To inculcate in students an awareness of the concept of “diaspora” in its etymological, historical and cultural contexts
- To develop a historical understanding of the formations of Indian diasporic movements within India and outside
- To be able to identify different aspects of the Indian diasporic consciousness and literary features of the Indian diasporic texts
- To cultivate in students the analytical ability for close literary-critical exegesis of diasporic texts when mapped against their socio-historical contexts and the theoretical framework shaped by key diasporic issues such as displacement, nostalgia, alienation, belonging, identity, gender, racism and assimilation

Course Outcomes:

- To develop a creative-critical understanding of the writings of the Indian diaspora within the discourse of postcolonialism, postmodernity, hybridity, globalization and transnationalism
- To explore Indian diasporic texts as markers of Indian diasporic lives, cultural practices, experiences, religion and the proliferation of new media
- To be able to identify the main currents of Indian diasporic narratives, their links to other diasporas and fringes and present and argue cogently on one’s contentions and findings in the area
- To kindle research interest in the Indian diaspora and diasporic narratives, and the tensions/transfusions they perform between history, homes, memory, belonging and unhomedness

Course Content

1. Meera Syal: *Anita and Me*

2. Short Stories

Jhumpa Lahiri: “Unaccustomed Earth” (*Unaccustomed Earth*)

V.S. Naipaul: “One Out of Many” (*In a Free State*)

Shauna Singh Baldwin: “We are not in Pakistan” (*We are not in Pakistan*)

3. Poems

A.K. Ramanujan: “Take care”



Uma Parameswaran: "This Land whereon I Stand"

Sujata Bhatt: "The One who Goes Away"

Suggested Topics as Background Prose Readings for Class Presentations:

The Diaspora

Nostalgia

New Medium/Technology

Alienation

Globalization

Home and homelessness

Transnationalism

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

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

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

Recommended Reading:

1. Appadurai, Arjun. *Modernity At Large: Cultural Dimensions of Globalization*. University of Minnesota Press, 1996.
2. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back*. Routledge, 1989.
3. Baldwin, Shauna Singh. *We Are Not in Pakistan*. Goose Lane Editions, 2007.
4. Bassnett, Susan, and Harish Trivedi. Introduction: Of Colonies, Cannibals and Vernaculars. *Post-Colonial Translation: Theory and Practice*, edited by Bassnett and Trivedi, Routledge, 1999, pp. 1-18.
5. Bhabha, Homi K. "Culture's in-between." *Questions of Cultural Identity*, edited by S. Hall and P. du Gay, Sage, 1996, pp. 53-60.
6. Bhatt, Sujata. *The One Who Goes Away*. Carcanet Press, 1989.



7. Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. Routledge, 1996.
8. Kalra, V., R. Kaur and J. Hutynuk. "Cultural Configurations of Diaspora." *Diaspora & Hybridity*. Sage Publications, 2005.
9. Kumar, Sudhir. "Gandhi and the Diasporic Question: Histories, Texts and Readings." In *Diaspora: Theories, Histories, Texts*, edited by Makarand Paranjape, Indialog, 2001, pp. 68-78.
10. Lahiri, Jhumpa. *Unaccustomed Earth*. Random House, 2008.
11. Mishra, V. "Introduction: The Diasporic Imaginary." *Literature of the Indian Diaspora*. Routledge, 2008.
12. Naipaul, V. S. *In a Free State*. 1971. Vintage, 2002.
13. Pandurang, Mala. "Mapping diasporic subjectivities." *South Asian Diaspora*, vol. 6, no. 1, 2013, pp. 1-5.
14. Parameswaran, Uma. "This Land Whereon I Stand." *South Asian Review*, vol. 27, no. 3, 2006, pp. 195-198.
15. Ramanujan, A. K. "Take Care." *Relations: Poems*. Oxford University Press, 1971, pp. 47-48.
16. Rushdie, S. "The New Empire within Britain." *Imaginary Homelands*. Granta Books, 1991, pp. 129-138.
17. Satchidanandan, K. "That Third Space: Interrogating the Diasporic Paradigm." In *Diaspora: Theories, Histories, Texts*, edited by Makarand Paranjape, Indialog, 2001, pp. 15-23.
18. Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics*. Routledge, 1988.
19. Syal, Meera. *Anita and Me*. Harper Collins, 1997.

OR

II British Literature: Post World War II

Course Objectives:

- To enable students to understand the socio-historical, economic and political contexts of post-World War, post-imperial British Literature
- To explore the relationship between World War II and the end of colonialism and the significance of this scenario of global shrinking in terms of British national identity
- To identify the socio-historical and political changes in England post World War II

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- To train students in close literary-critical exegesis of prescribed texts against their socio-cultural contexts, mapping the rise of multiculturalism and socio-political upheavals in England in the wake of post-colonial migrations to the country from erstwhile colonial territories

Course Outcomes:

- To be able to grasp the changing role of England and the English language with its many postcolonial and translational mutants in the new world order
- To be able to critically analyse and link the changes in social norms to new literary forms emergent in post 1950s British literature within the post-colonial, post-imperial theoretical framework
- To engage with the idea of the postmodern and the rise of the postmodernist aesthetics
- To analyse and appreciate the importance of location in understanding self and the other
- To kindle research interest in the domain, especially in the post-1950s refashioning of Englishness and of the British nation

Course Content:

1. Hanif Kureishi: *My Beautiful Launderette*
Douglas Adams: *The Hitchhiker's Guide to the Galaxy*
2. Phillip Larkin: "An Arundel Tomb", "Aubade"
Ted Hughes: "Hawk Roosting", "Thought Fox"
Seamus Heaney: "Bogland", "Casualty"
Carol Anne Duffy: "Text", "Stealing"
3. History of English Literature: Post 1950s British Literature

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

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



**Suggested Topics and Background Prose Readings for Class Presentations Topics
(Internals)**

Postmodernism in British Literature

Britishness after 1960s

Multiculturalism and the Rise of the Other

Literature and Counterculture

The South Asian Diaspora in Britain

Recommended Reading:

1. Adams, Douglas. *The Hitchhiker's Guide to the Galaxy*. 1979. Pan Macmillan, 2020.
2. Alexander, Michael. *A History of English Literature*. 2000. Palgrave Foundations Series, 2013.
3. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. 1997. 3rd ed., Routledge, 2013.
4. Duffy, Carol Ann. *Collected Poems*. Picador, 2019.
5. Ford, Boris. *The New Pelican Guide to English Literature: From Orwell to Naipaul*. Vol. 8. Penguin Books, 1983.
6. Goldberg, Theo David. *Multiculturalism: A Critical Reader*. Wilie-Blackwell, 1995.
7. Heaney Seamus. *Door into the Dark*. Faber & Faber, 1969.
8. Heaney, Seamus. *Field Work*. Faber & Faber, 2017.
9. Heaney, Seamus. "The Redress of Poetry." *The Redress of Poetry*. Faber, 1995, pp. 1–16.
10. Hughes, Ted. *Poems*. Selected by Simon Armitage. Faber & Faber, 2004.
11. King, P. R. *Nine Contemporary Poets: A Critical Introduction*. 1979. Routledge, 2021.
12. Kureishi, Hanif. *My Beautiful Laundrette*. 1986. Faber & Faber, 2015.
13. Larkin, Philip. *Collected Poems*. Faber & Faber, 2003.
14. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
15. Sinfield, Alan. "Literature and Cultural Production." *Literature, Politics, and Culture in Postwar Britain*. University of California Press, 1989, pp. 23–38.
16. Waugh, Patricia. "Culture and Change: 1960-1990." *The Harvest of The Sixties: English Literature And Its Background, 1960-1990*. Oxford University Press, 1997.



SEMESTER- V

Course Title (Discipline Specific Elective): Science Fiction and Detective Literature

OR

Literature and Cinema

(Students are to choose one of the two Courses.)

Course Code: AH/ENG/504/DSE-2

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

I Science Fiction and Detective Literature

Course Objectives:

- To enable students to write critically about the two genres of literature termed “Science Fiction” and “Detective Literature”
- To encourage students to explore the meanings and multiple facets of hitherto naturalized categories such as “crime” and “human/humanity” and their shifting contours
- To train students to analyze individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context and socio-historical contexts, co-texts

Course Outcomes:

- To make students engage with the socio-political, philosophical and psychological issues and debates pivotal to both the formats
- To train students to think through the concept of progress, the role of technology in our life and the many unfolding implications of the smudged borderlines between technological applications and the human condition
- To be able to trace and engage with the social and historical construction of crime
- To kindle research interest in both these formats with increasing resonance in contemporary literature

Course Content:

1. Manjula Padmanabhan: “Escape”, “Exile”, “2099”
H.G. Wells: *The War of the Worlds*



2. Arthur Conan Doyle: *The Hound of the Baskervilles*
3. Raymond Chandler: *The Big Sleep*

Recommended Topics and Readings for Class Presentation

Topics (Internals)

- Crime across the Media
- Constructions of Criminal Identity
- Cultural Stereotypes in Crime Fiction
- Science Fiction and the Present
- Science Fiction and Utopia/Dystopia
- Technology and Science Fiction
- Crime Fiction and Ethics
- Crime and Censorship

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

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

Recommended Reading:

1. Allan, Janice, et al., editors. *The Routledge Companion to Crime Fiction*. Routledge, 2020.
2. Batchelor, John. *H. G. Wells*. Cambridge University Press, 1985.
3. Bould, Mark, et al., editors. *The Routledge Companion to Science Fiction*. Routledge, 2011.
4. Chandler, Raymond. *The Big Sleep and Other Novels*. Penguin, 2000.
5. Chandler, Raymond. "The Simple Art of Murder." *Atlantic Monthly*, Dec. 1944, <http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>.
6. Chernaik, Warren, et al., editors. *The Art of Detective Fiction*. Palgrave Macmillan, 2000.
7. Conan Doyle, Arthur. *The Hound of the Baskervilles*. 1902. Penguin Classics, 2001.
8. Edmund, Wilson J. "Who Cares Who Killed Roger Ackroyd?" *The New Yorker*, 20 June 1945.
9. Freedman, Carl. *Critical Theory and Science Fiction*. Wesleyan University Press, 2000.



10. Gailor, Denis. " 'Wells's War of the Worlds', the 'Invasion Story' and Victorian Moralism." *Critical Survey*, Vol. 8, no. 3, 1996, pp. 270-76.
11. James, Edward, and Farah Mendlesohn, editors. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.
12. Lantham, Rob, editor. *Science Fiction Criticism: An Anthology of Essential Writings*. Bloomsbury Academic, 2017.
13. Orwell, George. "Raffles and Miss Blandish." *Horizon*, Oct. 1944, www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html
14. Padmanabhan, Manjula. "2099." *Outlook*, 1999, <https://weirdfictionreview.com/2016/09/2099/>
15. Padmanabhan, Manjula. *Escape*. Picador, 2008.
16. Padmanabhan, Manjula. *Three Virgins and Other Stories*. Zubaan, 2013.
17. Palmer, Joy. "Tracing Bodies: Gender, Genre, and Forensic Detective Fiction." *Whose Body: Recognizing Feminist Mystery and Detective Fiction*, special issue of *South Central Review*, Vol. 18, No. 3/4, Autumn-Winter 2001, pp. 54-71.
18. Parrinder, Patrick. *Science Fiction: Its Criticism and Teachings*. Routledge, 2005.
19. Priestman, Martin, editor. *The Cambridge Companion to Crime Fiction*. Cambridge University Press, 2003.
20. Rzepka, Charles J. "Introduction: What is Crime Fiction?". *Companion to Crime Fiction: Blackwell Companions to Literature and Culture*, edited by Charles J Rzepka and Lee Horsley, Wiley and Blackwell, 2010, pp. 1-9.
21. Suvin, Darko. "On the Poetics of the Science Fiction Genre." *College English*, vol. 34, no. 3, December 1972, pp. 372-82.
22. Wells. H. G. *The War of the Worlds*. 1897. With an Introduction by Brian Aldiss, Penguin Books, 2005.

OR

II Literature and Cinema

Course Objectives:

- To enable students to present a coherent view of the relationship between written and cinematic texts by studying the points of contact of literary and cinematic praxis.
- To explore cinema as a syncretistic art form which could represent diverse time frames, situations, literary cultures and other media/forms
- To communicate the role of location in cinematic adaptations

- To enable students to study cinema as a composite medium of possibilities – as audio-visual articulation, medium of adaptation/translation of literature across space and time, form of (popular) culture with massive outreach and a craft with its distinct parameters of reception and histories

Course Outcomes:

- To provide a theoretical framework to sensitize students to the possibilities of collaboration, intertextuality and difference between the media of literature and cinema
- To highlight the interdisciplinarity of culture studies and humanities by training students in close located readings and interpretations of literary texts and their cinematic adaptations, and to introduce them to related critical vocabularies and perspectives
- To examine different theories of adaptation and link them to contexts of cinematic expression and reception/interpretation, taking classics in fiction and film as case studies
- To identify and illustrate the distinction between the literary and cinematic crafts of seeing.
- To demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts, and their transformation, transposition and transfusion in the in-between land of adaptation.

Course Content:

1. Monaco, James: "Film as an Art." chap. 1, 1-46.
2. William Shakespeare: *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Amrita Pritam: "Pinjar", and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

Suggested Topics and Background Prose Readings for Class Presentations Topics (Internals)

Theories of Adaptation

Transformation and Transposition

Hollywood and 'Bollywood'

The 'Two Ways of Seeing'

Adaptation as Interpretation

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

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

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

Recommended Reading:

1. Bennett, Tony, and Janet Woollacott. "Figures of Bond." *Popular Fiction: Technology, Ideology, Production, Reading*, edited by Tony Bennet, Routledge, 1990.
2. Boyum, J.G. *Double Exposure*. Seagull, 1989.
3. Cartmell, Deborah, and Imelda Whelehan, editors. *The Cambridge Companion to Literature on Screen*. Cambridge University Press, 2007.
4. Dasgupta, Chidananda. *Talking about Films*. Orient BlackSwan, 1981.
5. Desmond, John M., and Peter Hawkes. *Adaptation: Studying Film and Literature*. McGraw-Hill, 2005.
6. Fleming, Ian. *From Russia with Love*. Penguin, 2003.
7. Hutcheon, Linda. "On the Art of Adaptation." *Daedalus*, vol. 133, no. 2, 2004, pp. 108-111.
8. Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.
9. Leitch, Thomas. "Adaptation Studies at Crossroads." *Adaptation*, vol. 1, no. 1, 2008, pp. 63-77.
10. Mcfarlens, B. *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon University Press, 1996.
11. Monaco, James. "Film as an Art." *How To Read a Film: The World of Movies, Media & Multimedia*. Oxford University Press, 2009, chapter 1, pp. 1-46.
12. *Pinjar*. Directed by C. P. Dwivedi, Lucky Star Entertainment, 2003.
13. Pritam, Amrita. *Pinjar: The Skeleton and Other Stories*. Translated by Khushwant Singh, Tara Press, 2009.
14. *Romeo + Juliet*. Directed by Baz Luhrmann, 20th Century Fox, 1996.
15. *Romeo & Juliet*. Directed by Franco Zeffirelli, Paramount, 1968.
16. Trivedi Poonam. "Filmi Shakespeare." *Litfilm Quarterly*, vol. 35, issue 2, 2007, 148-158.
17. Trivedi, Poonam, and Paromita Chakravarti. *Shakespeare and Indian Cinema: Local Habitations*. Routledge, 2020.
18. Sanders, Julie. *Adaptation and Appropriation*. Routledge, 2005.
19. Weis, Rene, editor. *Romeo and Juliet*. By William Shakespeare, The Arden Shakespeare Third Series, 2012.

Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or "Behind the Bodice" (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Juno* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

Note:

For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)

SEMESTER- VI**Course Title (Core Course): Popular Literature****Course Code: AH/ENG/601/C-13****Credit: 06****Contact Hours/week: 06****Maximum Marks: 50 (ESE-40; IA-10)****Examination Duration: 2 Hours****Course Objectives:**

- To introduce the students to the definitive issues and debates that nucleate the category termed "popular literature", including questions around the role of mass marketing both local and global invested in by publishing houses, distributors and retailers of books, book promotions for targeted readerships, roles of reception and readership and shifts therein, bestsellers and corporate interest in curating the lists, branding, pricing and the like.
- To promote an understanding and appreciation of popular literature as a socially relevant, located and pleasurable form of writing which engages with contemporary issues and especially in case of popular literature published in English in India, plays with the new possibilities of language
- To train students to identify and articulate the characteristics of various genres of non-literary fiction

Course Outcomes:

- To enable students to trace the early history of print culture in England and explore the economic and socio-historical contexts that led to the emergence of genre fiction and bestsellers, while training them in a comparative analytical perspective on the phenomenon of the rise of popular literature in English in contemporary India
- To make students engage in debates on the categories of “high” and “low” culture, “canonical” and “non-canonical” literature, resonant with the domain of popular literature
- To explore the social, historical, economic and political relevance of popular texts and bestsellers as products of their time and age that refract and reflect the aspirations and anxieties of the society and the socio-economic classes of their intended readership
- To train students in close reading and various methods of literary-critical analysis so as to interpret popular literature as mapped against their time and place of production, promotion and sales

Course Content

1. Lewis Carroll: *Through the Looking Glass*

Agatha Christie: *The Murder of Roger Ackroyd*

2. Vishwajyoti Ghosh: *This Side That Side: Restorying Partition* (Graphic Fiction)

3. Background Prose reading:

Caste, Gender and Identity, Ethics and Education in Children’s Literature, The Graphic Novel

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

1 long question worth 10 marks out of 4 to be attempted from Unit 1: 1x10=10

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

2 short notes/questions worth 5 marks each out of 4 to be attempted from Unit 3: 2x5=10

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

Recommended Reading:

1. Banerjee, Supurna, and Nandini Ghosh. *Caste and Gender in Contemporary India: Power, Privilege and Politics*. Routledge, 2019.
2. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2006.



3. Carrol, Lewis. *Alice's Adventures in Wonderland and Through the Looking Glass*. 1865. Penguin Classics, 2003.
4. Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. SAGE publications, 2018.
5. Christie, Agatha. *The Murder of Roger Ackroyd*. 1926. Harper Collins, 2017.
6. Chute, Hillary. "Comics as Literature? Reading Graphic Narrative." *PMLA*, vol. 123, no. 2, March 2008, pp. 452-465.
7. Fiedler, Leslie. "Towards a Definition of Popular Literature." *Super Culture: American Popular Culture and Europe*. Edited by C.W.E. Bigsby, Bowling Green University Press, 1975, pp. 29–38.
8. Ghosh, Vishwajyoti. *This Side, That Side: Restorying Partition*. Yoda Press, 2013.
9. Grenby, M. O., and Andrea Immel, editors. *The Cambridge Companion to Children's Literature*. Cambridge University Press, 2010.
10. Hahn, Daniel. *The Oxford Companion to Children's Literature*. 2nd ed., Oxford University Press, 2017.
11. Hughes, Felicity. "Children's Literature: Theory and Practice." *English Literary History*, Vol. 45, 1978, pp. 542–61.
12. Mccloud, Scott. *Making Comics. Story-telling Secrets of Comics, Manga and Graphic Novels*. Harper Paperbacks, 2006.
13. Menon, Nivedita. *Seeing Like a Feminist*. Penguin, 2012.
14. Pawling, Christopher. "Popular Fiction: Ideology or Utopia?." *Popular Fiction and Social Change*. Edited by Christopher Pawling, Palgrave Macmillan, 1984, pp. 1-19.
15. Radway, Janice. "The Institutional Matrix, Publishing Romantic Fiction." *Reading the Romance: Women, Patriarchy, and Popular Literature*, University of North Carolina Press, 1991, pp. 17-45.
16. Sumathi, Ramaswamy. Introduction. *Beyond Appearances? Visual Practices and Ideologies in Modern India*, edited by Sumathi Ramaswamy, Sage, 2003, pp. xiii–xxix.
17. Suvin, Darco. "On Teaching SF Critically." *Positions and Presuppositions in Science Fiction*, The MacMillan Press, 1988, pp. 86-96.
18. Tabachnick, Stephen E. *The Cambridge Companion to the Graphic Novel*. Cambridge University Press, 2017.
19. Todorov, Tzevetan. "The Typology of Detective Fiction." 1966. *The Poetics of Prose*. Ithaca, New York: Cornell University Press, 1977, 42-53.
20. Wilson, Edmund. "Who Cares Who Killed Roger Ackroyd?" *The New Yorker* 20 June 1945.



SEMESTER- VI

Course Title (Core Course): Postcolonial Literatures

Course Code: AH/ENG/602/C-14

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Course Objectives:

- To cultivate in students an understanding of the social, historical, political and economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- To understand the scope of postcolonial literatures in India and elsewhere, primarily as a complex, many-shaded response to the long shadow of colonialism, in excess of mere colonial occupation
- To learn to analyse the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it through close literary-critical exegesis of a corpus of representative postcolonial texts from different erstwhile colonial locations
- To link colonialism to modernity and debate and discuss the emergence of alternative modernities

Course Outcomes:

- To appreciate and analyse the spectre of growing inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and other postcolonial locations across the world
- To critically engage with issues of racism, imperialism and exploitation along gender lines during and after colonial occupation
- To understand the legacies of colonialism in shaping contemporary realities both post-colonial and post-imperial, including the matrix of neo-colonial conglomerates and the movements of resistance
- To explore the changing role and status of English in postcolonial literatures and its myriad links through translation-transmission to the global as also bhasha literatures, the latter in the context of India
- To kindle research interest among students in exploring the postcolonial phenomenon as refracted through literatures across Asia, Africa and South America from a comparative perspective, highlighting conversations and possibilities of collaboration-collusion between extra-metropolitan parts of the erstwhile empire

Course Content

1. Gabriel Garcia Marquez: *Chronicle of a Death Foretold*
Monica Ali: *Brick Lane*
2. Pablo Neruda: "Tonight I can Write a Thousand Lines"
David Malouf: "Revolving Days", "Wild Lemons"
Mamang Dai: "Small Towns and the River", "The Voice of the Mountain"
3. Background Prose Readings
De-colonization, Globalisation and Literature, Region, Race and Religion, Women and Postcolonialism/Gender and Identity, English and Bhasha: The Languages of Postcolonialism, Postcolonialism and Resistance, Literature and Identity Politics

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

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

Recommended Reading:

1. Ali, Monica. *Brick Lane*. Scribner, 2003.
2. Dai, Mamang. *River Poems*. Writers Workshop, 2004.
3. Devy, G. N. *After Amnesia*. Orient BlackSwan, 2017.
4. Fanon, Franz. "The Negro and Language." *Black Skin, White Masks*, translated by Charles Lam Markmann, Pluto Press, 2008, pp. 8–27.
5. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Routledge, 1998.
6. Malouf, David. *Revolving Days*. University of Queensland Press, 2008.
7. Marquez, Gabriel Garcia. *Chronicle of a Death Foretold*. 1981. Penguin India, 2000.
8. Marquez, Gabriel Garcia. The Nobel Prize Acceptance Speech. *Gabriel Garcia Marquez: New Readings*, edited by Bernard McGuirk and Richard Cardwell, Cambridge University Press, 1987.
9. McLeod, John. *Beginning Postcolonialism*. Manchester University Press, 2000.

10. Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. 1924. Translated by W. S. Merwin, Penguin Classics, 2006.
11. Sharrad, Paul, et al., editors. *The Novel in Australia, Canada, New Zealand and the Asia Pacific since 1950*. Oxford University Press, 2017.
12. Thiong'o, Ngugi wa. "The Language of African Literature." *Decolonising the Mind*, Chapter 1, sections 4-6, James Curry, 1986.

SEMESTER-VI

**Course Title (Discipline Specific Course): World Literatures
Or
Partition Literature**

(Students are to choose one of the two Courses.)

AH/ENG/603/DSE-3

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

I World Literatures

Course Objectives:

- To introduce students to the concept of World Literature and its historical trajectory in relation to other related concepts e.g. national literature, general literature, comparative literature, adult reception of children's literature and *Vishwa Sahitya*.
- To give students an exposure to the diverse canons of literature composed in different locations and languages and sensitize them to the multiplicity of prisms and paradigms of election-elusion while curating a canon
- To inculcate in students the critical insight and analytical tools to explore themes in refrain transfusing the cross-currents of literatures produced and circulated across the globe e.g., Memory, Displacement and Diaspora, Hybridity, Race and Culture etc.
- To train students in close literary-critical exegesis of prescribed texts as mapped against their socio-political, historical and economic contexts

Course Outcomes:

- To be able to explore the connectedness and diversity of human experiences and literary representations and receptions in different parts of the world, especially within the theoretical architectures provided by concepts and categories that feature in refrain, e.g. Memory, Displacement and Diaspora, Hybridity, Race and Culture, Gender and its bendings etc
- To enable students to analyze and appreciate literary texts from different parts of the world and receive and respond to them in the light of one's own literary traditions, location
- To make students aware of the role of literary translation in the production and circulation of "World Literatures"
- To kindle research interest in cultivating a comparative, transnational perspective on world literature, with focus on the characteristics and politics of its production, election, omissions, promotion, translation and transmission

Course Content:

1. V.S. Naipaul: *Bend in the River*.
2. Antoine De Saint-Exupery: *The Little Prince*.
Julio Cortazar: "Blow-Up"
3. Judith Wright: "Bullocky"
Gabriel Okara: "The Mystic Drum"
Kishwar Naheed: "The Grass is Really Like Me"
Shu Ting: "Assembly Line"

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

1 long question worth 10 marks out of 4 to be attempted from each of the Units 1, 2 and 3: 3x10=30

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

Recommended Reading:

1. Cortazar, Julio. *Blow-Up and other Stories*. Pantheon, 1985.
2. Damrosch, David. *How to Read World Literature*. Wiley-Blackwell, 2009, pp. 1-64, 65-85.



3. D'haen, Theo., et al., editors. Introduction. *World Literature: A Reader*, Routledge, 2012.
4. Ghosh, Amitav. "The March of the Novel through History: the Testimony of my Grandfather's Bookcase." *The Imam and the Indian: Prose Pieces*, Ravi Dayal and permanent black, 2002, 287-304.
5. Hornhtin, Lillian Herlands. *The Reader's Companion to World Literature*. Penguin, 2002.
6. Lawall, Sarah. "Preface" and "Introduction." *Reading World Literature: Theory, History, Practice*, edited by Sarah Lawall, University of Texas Press, 1994, pp. ix-xviii, 1-64.
7. Magil, Frank. *Masterpieces of World Literature*. Collins Reference, 1991.
8. Moretti, Franco. "Conjectures on World Literature". *New Left Review*, vol.1, 2000, pp. 54-68.
9. Naheed, Kishwar. *We the Sinful Women*. Rupa, 1994.
10. Naipaul, V. S. *Bend in the River*. Picador, 1979.
11. Okara, Gabriel. "The Mystic Drum." *An Anthology of Commonwealth Poetry*, edited by C. D. Narasimhaiah, Macmillan, 1990, pp. 132-33.
12. Saint-Exupery, Antoine De. *The Little Prince*. Pigeon Books, 2008.
13. Sharrad, Paul. "Which World, and Why do We Worry About It?." *Scenes of Reading: Is Australian Literature a World Literature?*, edited by R. J. Dixon and B. Rooney, Australian Scholarly Publishing, 2013.
14. Ting, Shu. "Assembly Line." *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, Translated by Donald Finkel, additional translations by Carolyn Kizer, North Point Press, 1991.
15. Wright, Judith. *Collected Poems*. Angus and Robertson, 2002.

OR

II Partition Literature

Course Objectives:

- To introduce students to topics and texts related to colonialism, nationalism, the partition of India, communalism and violence, homelessness and exile, and the situation of women during partition
- To train students in close literary-critical reading of the prescribed texts as mapped against their socio-historical, political and economic contexts
- To sensitize students to the historical trajectory of the partition of the Indian subcontinent and its aftermath, as reflected in, also reflected on in the representative texts included in the curriculum

Course Outcomes:

- The texts selected focus on partition and its multidimensional issues, tremors and aftermaths, thereby nudging the learners to enter and explore the lives of the people as represented before and after the partition.
- The course aims to sensitize students to the legacies and afterlives of partition and cultivate an empathetic understanding of their contemporary resonances in the Indian subcontinent
- The course could kindle research interest among a set of students regarding multi-medial representations of the partition and the ethics and politics of such representations, including the preservation of memory-archives and oral narratives surrounding the issue, and also at the same time, the forgiving and tenderness sometimes embedded in the contrapuntal right to forget

Course Content:

1. Intizar Hussain: *Basti*.
Khushwant Singh: *Train to Pakistan*.
2. Dibyendu Palit: "Alam's Own House"
Manik Bandyopadhyay: "The Final Solution"
Sa'adat Hasan Manto: "Toba Tek Singh"
Lalithambika Antharajanam: "A Leaf in the Storm"
3. Faiz Ahmad Faiz: "For Your Lanes, My Country"
Jibanananda Das: "I Shall Return to This Bengal"
Gulzar: "Toba Tek Singh"
Amrita Pritam: "To Waris Shah"

Suggested Topics and Readings for Class Presentation

Topics (Internals)

Colonialism, Nationalism, and the Partition
Communalism and Violence
Homelessness and Exile
Women in the Partition



Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

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

Recommended Background Readings and Screenings:

1. Antharajanam, Lalithambika. "A Leaf in the Storm." Translated by K. Narayana Chandran. *Stories about the Partition of India*, edited by Alok Bhalla, Manohar, 2012, pp. 137-145.
2. Bandyopadhyay, Manik. "The Final Solution." Translated by Rani Ray. *Mapmaking: Partition Stories from Two Bengals*, edited by Debjani Sengupta, Srishti, 2003.
3. Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Kali for Women, 2000.
4. Das, Jibanananda. "I Shall Return to This Bengal." Translated by Sukanta Chaudhuri, *Modern Indian Literature*, Oxford University Press, 2004.
5. Freud, Sigmund. "Mourning and Melancholia." *The Complete Psychological Works of Sigmund Freud*, translated by James Strachey, Hogarth Press, 1953, pp. 3041-53.
6. Ghatak, Ritwik. *Stories*. Translated by Rani Ray, Niyogi Books, 2018.
7. Gulzar. "Toba Tek Singh." Translated by Anisur Rahman. *Translating Partition*, edited by Tarun Saint et al., Katha, 2001.
8. Hussain, Intizar. *Basti*. Translated by Frances W. Pritchett, Rupa, 1995.
9. Kumar, Sukrita P. *Narrating Partition*. Indialog, 2004.
10. Manto, Sa'adat Hasan. "Toba Tek Singh." *Black Margins: Manto*, translated by M. Asaduddin, Katha, 2003.
11. Menon, Ritu, and Kamla Bhasin. Introduction. *Borders and Boundaries*, Kali for Women, 1998.
12. Nandy, Pritish, editor. *Selected Poems of Amrita Pritam*. Dialogue Calcutta Publications, 1970.
13. Palit, Dibyendu. "Alam's Own House." Translated by Sarika Chaudhuri. *Bengal Partition Stories: An Unclosed Chapter*, edited by Bashabi Fraser, Anthem Press, 2008.
14. Ramhim, Riz, translator and editor. *In English: Faiz Ahmed Faiz, A Renowned Urdu Poet*. Xlibris, 2008.
15. Singh, Khushwant. *Train to Pakistan*. 1956. Orient Longman, 2005.



Films

Garam Hawa (dir. M.S. Sathyu, 1974).

Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).

Subarnarekha (dir. Ritwik Ghatak, 1965).

SEMESTER-VI

**Course Title (Discipline Specific Course): Modern Indian Writing in English Translation
Or
Philology and Phonetics**

(Students are to choose one of the two Courses.)

AH/ENG/604/DSE-4

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

I Modern Indian Writing in English Translation

Course Objectives:

- To cultivate in students an understanding of the diversity of modern Indian literatures and their interconnections, conversations, confluences
- To make students creatively engage with the notion of nation and nationalism as refracted through modern Indian writings in English translation
- To explore translation as a pivotal technology, aesthetic and ethic of the nationing project in India
- To critically engage with significant social issues like caste and gender through close literary-critical exegesis of prescribed bhasha literature texts in English translation

Course Outcomes:

- To cultivate in students an understanding of the historical trajectories of Indian literature and the interconnections historically forged through translation between themes, forms and debates in bhasha literatures and Indian Writing in English

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- To appreciate the impact of transnational and regional literary movements on various Indian literatures through translation
- To kindle research interest in translation as an indispensable tool, epistemology and trope in the production, transmission and outreach of modern Indian literature, in English and the bhashas

Course Content:

1. Premchand: "The Shroud." Translated by M. Asaduddin
Fakir Mohan Senapati: "Rebati." Translated by Kishori Charan Das
Ambai (C. S. Lakshmi): "The City that Rises from Ashes." Translated by GJV Prasad
2. Rabindranath Nath Tagore: "Light, Oh Where is the Light?" and "When My Play was with Thee". Translated by William Radice
G. M. Muktibodh: "The Void." Translated by Vinay Dharwadker
Amrita Pritam: "I Say Unto Waris Shah." Translated by N.S. Tasneem
Thangjam Ibopishak Singh: "Dali, Hussain, or Odour of Dream, Colour of Wind" and "The Land of the Half-Humans". Translated by Robin S. Ngangom
3. Utpal Dutt: *Barricade*. Translated by Ananda Lal
Anis Kidwai: *In Freedom's Shade*. Translated by Ayesha Kidwai

Suggested Topics

- The Aesthetics and Politics of Translation
- Linguistic Regions and Languages
- Modernity in Indian Literature
- Caste, Gender and Resistance
- Questions of Form in 20th Century Indian Literature

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.



1 long question worth 10 marks out of 2 to be attempted from each of the Units 1 & 2:	2x10=10
1 long question worth 10 marks out of 4 to be attempted from Unit 3:	1x10=10
5 short questions worth 2 marks each out of 10 questions to be attempted from Units 1 & 2	
	:5x2=10.

Recommended Reading/Texts:

1. Asaduddin, M., editor. "The Shroud." By Premchand, *Penguin Book of Classic Urdu Stories*, Penguin/Viking, 2006.
2. Bassnett, Susan, and Harish Trivedi, editors. *Post-Colonial Translation: Theory and Practice*, Routledge, 1999.
3. Chaudhuri, Sukanta. *Translation and Understanding*. Oxford University Press, 1999.
4. Das, Vidya, editor. *Oriya Stories*. Translated by Kishori Charan Das, Srishti Publishers, 2000.
5. Devy, G. N. Introduction. *After Amnesia, The G. N. Devy Reader*, Orient BlackSwan, 2009, pp. 1-5.
6. Dharwadker, Vinay, and A. K. Ramanujam, editors. *The Oxford Anthology of Modern Indian Poetry*, Oxford University Press, 2000.
7. George, K. M., editor. *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*. Vol. 3. Sahitya Akademi, 1992.
8. Kidwai, Ayesha, translator. *In Freedom's Shade*. By Anis Kidwai, Penguin Books India, 2011.
9. Lal, Ananda, translator. *Barricade*. By Utpal Dutt, Seagull Books, 2022.
10. Lal, P. *Transcreation: Two Essays*. Writers Workshop, 1972.
11. Mukherjee, Sujit. "A Link Literature for India." *Translation as Discovery*, Orient Longman, 1994, pp. 34-45.
12. Ngangom, Robin S., editor and translator. *The Anthology of Contemporary Poetry from the Northeast*, NEHU, 2003.
13. Prasad, GJV, editor. *India in Translation: Translation in India*. Bloomsbury Publishing, 2019.
14. Prasad, GJV, translator. "The City that Rises from Ashes." *A Red-necked Green Bird*, by Ambai, Simon & Schuster India, 2021, pp. 11-23.
15. Prasad, G.J.V. "Writing Translation: The Strange Case of the Indian English Novel." *Post-Colonial Translation*, edited by Susan Bassnett and Harish Trivedi, Routledge UK, 1999, pp. 41-57.
16. Singh, Namwar. "Decolonising the Indian Mind." Translated by Harish Trivedi, *Indian Literature*, vol. 35, no. 5 (151), Sept./Oct. 1992, pp 145-156.

17. Tagore, Rabindranath. *Gitanjali: A New Translation with an Introduction*. Translated by William Radice, Penguin India, 2011.
18. Tagore, Rabindranath. "Nationalism in India." *Nationalism*, Penguin Books, 2009, pp. 63-83.

Or

II Philology and Phonetics

Course Objectives:

- To familiarise students with the origin and growth of the English language
- To help them explore the many influences on the English language, transnational and local, and acquire knowledge of the influences with maximum impact
- To introduce them to native resources and loan words in English
- To introduce students to the rise of distinct registers like Postcolonial Englishes /New Englishes in extra-metropolitan parts of the erstwhile British empire
- To be able to understand the functions of speech mechanism
- To make students identify the organs of speech and their respective roles in the production of speech-sounds
- To learn the description and classification of English vowel and consonant sounds
- To be familiar with the English syllable structure
- To study stress and intonation patterns in English
- To introduce phonemic transcription

Course Outcomes:

- This course introduces students to the historical trajectory in shaping the English language, its origin and growth and the major influences. The learners will know about the linguistic family, different phases in the history of the English language including Old English language, Middle English language, the English language since Renaissance, etc.
- Students will gain a critical understanding of the Consonant Shift, the Great Vowel Shift, Grimm's Law and Verner's law.
- Students will gain exposure to the rise of new registers like Postcolonial Englishes /New Englishes that have gained currency as both literary and colloquial languages in postcolonial spaces including India. This will enable learners of the English language from a particular location

to recognize and open up to the existence of other varieties of the same language, and literatures being composed in those new linguistic variations.

- Students will be acquainted with the speech mechanism and sound system of the English language. They will be able to use sound symbols for consonant and vowel sounds and develop the requisite skills to transcribe them in words for the purpose of correct pronunciation.
- Upon successful completion, learners will get rudimentary training in English phonetics and will be able to consult the dictionary for correct pronunciation.
- The course is designed to develop overall skill in communication with clarity and confidence in diverse locations and social-professional setups, and will enhance the employability of students across diverse sectors in the industry, wherever the use of English as a medium of speech, presentation and written communication is needed – an expanding field in India.

Course Content:

1. A History of the English Language

Germanic languages and the Indo-European family of languages – Consonant Shift, Grimm's Law and Verner's law

Old English (450-1100 CE): Features of Old English, loan words and the Scandinavian influence.

Middle English (1100-1500 CE): The French influence

Renaissance (1500-1650 CE): Revival of Learning –the Great Vowel Shift

The Modern Age (1650 CE onwards): Efforts to set norms for the English language – English borrows from all sources – Influence of science and commerce on present day English – Varieties of English – The rise of Postcolonial Englishes /World Englishes / New Englishes

2. Phonetics:

Overview of Articulatory Phonetics

Functions of speech mechanism, the organs of speech

Description and classification of English vowel and consonant sounds

Phonemes, phonemic symbols, three term description of English phonemes

3. Phonology and Phonemic Transcription:

The Phonology of English

Phonemic transcription of consonants

Phonemic transcription of vowels

Stress and intonation pattern in English

Phonemic transcription of a passage

Marks Division:

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

The End Semester Examination will comprise of a total of 40 marks.

2 short questions/notes worth 5 marks each out of 2 to be attempted from each of the Units 1, 2 and 3:

(2x5)x3=30

5 short questions worth 2 marks each out of 10 questions to be attempted from Units 2 & 3: 5x2=10

Recommended Reading:

1. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Laxmi Publications, 2009.
2. Bansal, R.K., and J.B. Harrison. *Spoken English: A Manual of Speech and Phonetics*. 4th ed., Orient BlackSwan, 2013.
3. Barber, Charles. *The English Language: A Historical Introduction*. Cambridge University Press, 2000.
4. Baugh, A. C., and T. Cable. *A History of the English Language*. Routledge, 2002.
5. Hockett, Charles F. *A Course in Modern Linguistics*. Oxford and IBH, 1970.
6. Jespersen, Otto. *Growth and Structure of the English Language*. 1905. Atlantic Publishers, 2022.
7. Jones, Daniel. *English Pronouncing Dictionary*. 17th ed., Cambridge University Press, 2006.
8. Kanaskar, T. R. *A Course in English Phonetics*. 1998. Orient BlackSwan, 2016.
9. McArthur, Tom. *The Oxford Companion to the English Language*. Oxford University Press, 1992.
10. O'Connor, J. D. *Phonetics*. Penguin Books, 1971.



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11. Roach, Peter. *English Phonetics and Phonology: A Practical Course*. Cambridge University Press, 2010.
12. Schneider Edgar W. *Postcolonial English: Varieties Around the World*. Cambridge University Press, 2007.
13. Wrenn, C. L. *The English Language*. 1949. S. Chand, 2007.

