



**COURSE STRUCTURE UNDER CHOICE BASED CREDIT SYSTEM (CBCS)
FOR
SEM- I, SEM-II, SEM-III, SEM- IV, SEM- V, SEM- VI
IN
ENGLISH (HONOURS)**



(w.e.f. ACADEMIC SESSION 2017-18)

BANKURA UNIVERSITY

P.O- PURANDARPUR, DIST- BANKURA

WEST BENGAL, INDIA, PIN- 722 155.



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DETAILS OF COURSE STRUCTURE

TOTAL MARKS =1300

SEMESTER - 6

CREDITS =142

COURSES	SEM I	SEM II	SEM III	SEM IV	SEM V	SEM VI	TOTAL
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



SCHEMES OF COURSES

SEMESTER – I

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
UG-ENG-101/C-1	British Poetry and Drama: From Old English Period to 17 th Century	6	10	40	50		01	-
UG-ENG-102/C-2	British Poetry and Drama: 17 th and 18 th Centuries	6	10	40	50		01	-
UG-ENG 103/GE-1 (To be opted by students from other departments)	Academic Writing and Composition	6	10	40	50		01	-
UG-104/AECC-ENV	Environmental Studies	4	10	40	50	04	-	
Total in Semester – I		22	40	160	200	19	03	



SEMESTER –II

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
UG-ENG-201/C-3	British Literature: 18 th Century	6	10	40	50	Let the colleges decide this	01	
UG-ENG-202/C-4	Indian Classical Literature	6	10	40	50		01	
UG-ENG-203/GE-2 (To be opted by students from other departments)	Nation, Culture and India	6	10	40	50		01	
UG-204/AECC-MIL	English/Hindi/Bengali /MIL	2	10	40	50		-	
Total in Semester – II		20	40	160	200	17	03	



SEMESTER – III

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



SEMESTER – IV

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
UG-ENG-401/C-8	American Literature	6	10	40	50		01	
UG-ENG-402/C-9	European Classical Literature	6	10	40	50		01	
UG-ENG-403/C-10	Modern European Drama	6	10	40	50		01	
UG-ENG-404/GE-4 (To be opted by students from other departments)	Language and Linguistics OR Text and Performance	6	10	40	50		01	
UG-ENG-405/SEC-2	Creative Writing OR Business Communication	2	10	40	50		-	
Total in Semester – IV		26	50	200	250	22	04	



SEMESTER – V

Course Code	Course Title	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
UG-ENG-501/C-11	British Literature: Early 20 th Century	6	10	40	50		01	
UG-ENG-502/C-12	Women's Writing	6	10	40	50		01	
UG-ENG-503/DSE-1	Literature of the Indian Diaspora OR British Literature: Post World War II	6	10	40	50		01	
UG-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	Credit	Marks			No. of Hours		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
UG-ENG-601/C-13	Popular Literature	6	10	40	50		01	
UG-ENG-602/C-14	Postcolonial Literatures	6	10	40	50		01	
UG-ENG-603/DSE-3	World Literatures OR Partition Literature	6	10	40	50		01	
UG-ENG-604/DSE-4	Research Methodology OR Travel Writing	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): British Poetry and Drama: From Old English Period to 17th Century

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. Geoffrey Chaucer *Prologue of the Nun's Priest's Tale* (10+5)
Edmund Spenser Sonnet LXXV 'One day I wrote her name...'
John Donne 'The Sunne Rising'
Shakespeare Sonnets – 65, 118
2. William Shakespeare *Macbeth* (10+5)
William Shakespeare *Midsummers Night's Dream*
3. History of English Literature from O. E. Period to 17th C (Renaissance period) (10)

Suggested Reading:

1. Bandyopadhyay, D N. *The English Hippocrene*. Orient Blackswan. 2017
2. Aditi Chowdhury and Rita Goswami, *History of English Literature*, (Kolkata, Orient Blackswan Pvt. Ltd., 2014)
3. Phillip Weller. (ed). *Macbeth*. Orient Blackswan. 2015
4. A E Albert. *History of English Literature*. OUP
5. George Sampson. *The Concise Cambridge History of English Literature*, CUP
6. Andrew Sanders. *A Short Oxford History of English Literature*. OUP
7. David Daiches. *A Critical History of English Literature*. Allied Publishers. 1979
8. Douglas Bruster. (ed) *A Midsummer Night's Dream*. Wadsworth. 2012
9. *The Complete Critical Guide to Geoffrey Chaucer*, Ed. Gillian Rudd, Routledge, 2001
10. Trevelyan, G M. *English Social History*. Longmans, 1942
11. Padmaja Ashok. *Social History of England*, Orient Blackswan. 2011
12. *A John Donne Companion*, Robert H Ray, Routledge, 1990
13. *The Spenser Encyclopedia*. General Editor. A C Hamilton. Routledge, 1990
14. *Shakespeare's Sonnets*. Ed. Kenneth Muir. Routledge. 1982
15. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The*



Portable Renaissance Reader, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.

15. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.

16. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.

17. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

SEMESTER- I

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

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

- | | |
|--|--------|
| 1. John Milton: <i>Paradise Lost: Book I</i> | (10+5) |
| Alexander Pope: <i>The Rape of the Lock</i> (Cantos 1 and 2) | |
| 2. Oliver Goldsmith: <i>She Stoops to Conquer</i> | (10) |
| 3. History of English Literature from 17 th to 18 th C (Restoration) | (10) |
| 4. Rhetoric and Prosody (also for Internals) | (5) |

Suggested Reading:

1. Bandyopadhyay, D N. *The English Hippocrene*. Orient Blackswan. 2017
2. Aditi Chowdhury and Rita Goswami, *History of English Literature*, (Kolkata, Orient Blackswan Pvt. Ltd., 2014)
3. Padmaja Ashok. *Social History of England*, Orient Blackswan. 2011
4. A E Albert. *History of English Literature*. OUP
5. George Sampson. *The Concise Cambridge History of English Literature*, CUP
6. Andrew Sanders. *A Short Oxford History of English Literature*. OUP



7. David Daiches. *A Critical History of English Literature*. Allied Publishers. 1979
8. Jaydeep Sarkar & Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*. Orient Blackswan
9. Trevelyan, G M. *English Social History*. Longmans, 1942
10. John Milton. Ed. Richard Bradford. *Routledge Literary Guide*. 1990
11. *The Complete Critical Guide to Alexander Pope*. Ed. Paul Baines. Routledge. 2000
12. *Oliver Goldsmith: The Critical Heritage*. G S Rousseau. Routledge. 2013

13. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
12. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
13. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
14. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

SEMESTER- I

Course Title (Generic Elective): Academic Writing and Composition

UG-ENG-103/GE-1

(To be opted by students from other departments)

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

(Any Four)

(10x4)

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

Suggested Readings

1. Frisby, A W. Teaching English. ELBS, Longmans. 1964
2. Samantray K, *Academic and Research Writing: A Course for Undergraduates*, (New Delhi: Orient BlackSwan)
3. Renu Gupta, *A Course on Academic Writing*, Orient Blackswan, 2017
4. Kanaskar. *A Course in English Phonetics*. Orient Blackswan. 2016
5. Jones Leo, *Cambridge Advanced English: Student's Book* (New Delhi: CUP, 1998)
6. Fish Stanley, *How to Write a Sentence* (Harper Collins, 2011)

SEMESTER- II

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

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

- | | |
|---|--------|
| 1. Jonathan Swift: <i>Gulliver's Travels</i> (Books III & IV) | (10+5) |
| 2. Samuel Johnson: 'London' | (10+5) |
| Thomas Gray: 'Elegy Written in a Country Churchyard' | |
| 4. History of English Literature 18 th century | (10) |

Suggested Reading:

1. Bandyopadhyay, D N. *The English Hippocrene*. Orient Blackswan. 2017
2. Aditi Chowdhury and Rita Goswami, *History of English Literature*, (Kolkata, Orient Blackswan Pvt. Ltd., 2014)
3. Ashok, Padmaja. *Social History of England*, Orient Blackswan, 2011
4. A E Albert. *History of English Literature*. OUP
5. George Sampson. *The Concise Cambridge History of English Literature*, CUP
6. Andrew Sanders. *A Short Oxford History of English Literature*. OUP



Suggested Reading:

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

SEMESTER- II

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

UG-ENG-203/GE-2

(To be opted by students from other departments)

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. Amartya Sen – "Secularism and its Discontents" (from *The Argumentative Indian*) 10
2. Rabindranath Tagore – "Nationalism and India" (from *Nationalism*) 15
3. Sri Aurobindo – "The Renaissance in India" (from *The Renaissance in India and Other Essays*) 15

SEMESTER- III

Course Title (Core Course): British Romantic Literature

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours



1. William Blake ‘The Lamb’, and ‘The Tyger’ (10+5)
William Wordsworth ‘Tintern Abbey’ or ‘Ode to Immortality’
Samuel Taylor Coleridge ‘Kubla Khan’
2. Lord Byron ‘Childe Harold’: canto III, verses 36–45 (lines 316–405) (10+5)
Percy Bysshe Shelley ‘Ode to the West Wind’, ‘Ozymandias’
John Keats ‘To Autumn’, ‘Four Seasons’
Mary Shelley *Frankenstein*
3. History of English Literature: Romantic Period (10)

Suggested Reading:

1. Bandyopadhyay, D N. *The English Hippocrene*. Orient Blackswan. 2017
2. Aditi Chowdhury and Rita Goswami, *History of English Literature*, (Kolkata, Orient Blackswan Pvt. Ltd., 2014)
3. Ashok, Padmaja. *Social History of England*, Orient Blackswan, 2011
4. A E Albert. *History of English Literature*. OUP
5. George Sampson. *The Concise Cambridge History of English Literature*, CUP
6. Andrew Sanders. *A Short Oxford History of English Literature*. OUP
7. David Daiches. *A Critical History of English Literature*. Allied Publishers. 1979
8. Morris Eaves, (Ed) *Cambridge Companion to William Blake*. CUP. 2006
9. Stephen Gill. (Ed). *Cambridge Companion to Wordsworth*. CUP. 2003
10. Timothy Morton. (Ed) *Cambridge Companion to Shelley*, CUP. 2007
11. Susan J Wolfson. (Ed). *Cambridge Companion to Keats*, CUP. 2006
12. Trevelyan. G M. *English Social History*. Longmans. 1942
13. William Wordsworth, ‘Preface to Lyrical Ballads’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
14. John Keats, ‘Letter to George and Thomas Keats, 21 December 1817’, and ‘Letter to Richard Woodhouse, 27 October, 1818’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
15. Jean-Jacques Rousseau, ‘Preface’ to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).



14. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.

15. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

16. John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

SEMESTER- III

Course Title (Core Course): Indian Writing in English

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. R.K. Narayan *Swami and Friends* (10+5)
2. H.L.V. Derozio 'Freedom to the Slave', 'The Orphan Girl' (10+5)
Kamala Das 'My Grandmother's House', 'Introduction'
Nissim Ezekiel 'The Night of the Scorpion', 'Enterprise'
3. Mulk Raj Anand 'Two Lady Rams' (10)
Salman Rushdie 'The Free Radio'

Suggested Reading:

1. M K Naik. *A History of Indian English Literature*, Sahitya Akademi. 1982
2. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
3. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.



4. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.

5. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

SEMESTER- III

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

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

(To be opted by students from other departments)

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Contemporary India: Women and Empowerment

(10x3)

1. Social Construction of Gender
Masculinity and Feminity
Patriarchy
Social Constructionism
2. History of Women's Movements in India (Pre-independence, post-independence) Women, Nationalism, Partition
Women and Political Participation
(Radha Kumar – *The History of Doing*)
3. *Sultana's Dream*

Suggested Readings

1. Bhasin Kamala, *What is Patriarchy* (New Delhi: Kali for Women, 1993).
2. Ray Raka, *Fields of Protest: Women's Movements in India* (Minneapolis: University of Minnesota Press, 1999).
3. Kumar Radha, *The History of Doing* (New Delhi: Kali for Women, 1993).
4. Begum Rokheya Sakhawa Hossain, *Sultana's Dream*.



SEMESTER- III

Course Title (Skill Enhancement Course): English Language Teaching OR Soft Skills

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

Credit: 02

Contact Hours/week: 02

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

Examination Duration: 2 Hours

English Language Teaching

(Any four)

(10x4)

1. Knowing the Learner
2. Structures of English Language
3. Methods of teaching English Language and Literature
4. Materials for Language Teaching
5. Assessing Language Skills
6. Using Technology in Language Teaching

Suggested Readings

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
4. *Business English* (New Delhi: Pearson, 2008).
5. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient BlackSwan, 4th edn, 2013).
6. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).
7. M L Tickoo. *English Language Teaching*. Orient Blackswan. 2003

OR

Soft Skills

Teamwork
Emotional Intelligence
Adaptability
Leadership

Internal Assessment

Problem solving



Suggested Readings

1. *English and Soft Skills*. S.P. Dhanavel. Orient BlackSwan 2013
2. *English for Students of Commerce: Précis, Composition, Essays, Poems* eds. Kaushik, et al.

SEMESTER- IV

Course Title (Core Course): American Literature

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. Tennessee Williams: *The Glass Menagerie* (10+5)
Toni Morrison *Beloved*
2. F. Scott Fitzgerald 'The Crack-up' (10+5)
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: (10)
American Dream, Social Realism and the American Novel

Suggested Reading:

1. Nandana Dutta, *American Literature*, (Kolkata, Orient Blackswan Pvt. Ltd., 2016)
2. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
3. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
4. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
5. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The



Modern Library, 1964).

6. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

SEMESTER- IV

Course Title (Core Course): European Classical Literature

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. Homer *The Iliad*, Book 1. tr. E.V. Rieu (Harmondsworth: Penguin,1985). (10+5)
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984). Or (10+5)
Horace Satires I: 4, in Horace: *Satires and Epistles*
3. Background Prose readings: (10)
The Epic, Comedy and Tragedy in Classical Drama, Catharsis and Mimesis

Suggested Reading:

1. G S Kirk. Homer and the Epic. 1965. CUP
2. C M Bowra. Sophoclean Tragedy. 1965. OUP
3. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
4. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
5. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.



SEMESTER- IV

Course Title (Core Course): Modern European Drama

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. Henrik Ibsen *Ghosts* (10+5)
2. Bertolt Brecht *The Good Woman of Szechuan* (10+5)
Or Eugene Ionesco *Rhinoceros*
3. Background Prose Readings: (10)
European Drama: Realism and Beyond, Tragedy and Heroism in modern European Drama

Suggested Reading:

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

SEMESTER- IV

Course Title (Generic Elective): Language and Linguistics OR Text and Performance

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

(To be opted by students from other departments)

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Language and Linguistics



1 Language: language and communication; language varieties: standard and non- standard language; language change. (10)

2. Phonetics: (15)

Overview of Articulatory Phonetics

The Consonants of English

The Vowel Sounds of English

3. Phonology and Phonetic Transcription: (15)

The Phonology of English

Transcription of Consonants

Transcription of Vowels

Suggested reading:

1. Roach Peter, *Phonetics* (New Delhi: Oxford University Press, 2001).
2. Balasubramanian, T., *Textbook of English Phonetics for Indian Students* (New Delhi: Laxmi Publications, 2009).
3. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient BlackSwan, 4th edn, 2013).

OR

1. Introduction (10)

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

2. Theatrical Forms and Practices (10)

1. Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

- a. On the different types of performative space in practice
- b. Poetry reading, elocution, expressive gestures, and choreographed movement

3. Theories of Drama (10)



1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata

Topics for Student Presentations:

- a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

4. Theatrical Production (10)

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

SEMESTER- IV

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

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

Credit: 02

Contact Hours/week: 02

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

Examination Duration: 2 Hours

Creative Writing (10x4)

- Unit 1. What is Creative Writing
- Unit 2. The Art and Craft of Writing
- Unit 3. Modes of creative Writing
- Unit 4. Writing for the Media
- Unit 5. Preparing for Publication

Recommended book:

Anjana Neira Dev and Others, *Creative writing: A Beginner's Manual* (New Delhi, Pearson, 2009.)

OR

Business Communication (Any four) (10x4)

1. Introduction to the essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.



5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication
(Viva for internal assessment)
9. Making oral presentations
(Viva for internal assessment)

Suggested Readings:

1. Shruti Das. *Form and Finesse: Business Communications and Soft Skills*. Orient Blackswan. 2017
2. Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi. 2005
Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi. 2001
3. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi. 1992.
4. Madhulika Jha, Shashi Shekhar, *A Course in Business Communication* (Kolkata, Orient Black Swan Pvt. Ltd, 2010)
5. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi, (2nd Edition, 2017)

SEMESTER- V

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

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. Virginia Woolf *Mrs. Dalloway* (10+5)
Bernard Shaw *Arms and the Man*
2. W.B. Yeats 'Leda and the Swan', 'The Second Troy' (10+5)
T.S. Eliot 'The Love Song of J. Alfred Prufrock'
3. History of English Literature: Early 20th c (10)

Suggested Reading:



1. Aditi Chowdhury and Rita Goswami, *History of English Literature*, (Kolkata, Orient Blackswan Pvt. Ltd., 2014)
2. Ashok, Padmaja. *Social History of England*, Orient Blackswan, 2011
3. A E Albert. *History of English Literature*. OUP
4. George Sampson. *The Concise Cambridge History of English Literature*, CUP
5. Andrew Sanders. *A Short Oxford History of English Literature*. OUP
6. David Daiches. *A Critical History of English Literature*. Allied Publishers. 1979
7. Trevelyan. G M. *English Social History*. Longmans. 1942
8. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
4. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
5. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

SEMESTER- V

Course Title (Core Course): Women's Writing

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. Emily Dickinson 'I cannot live with you', 'Because I Could not Stop for Death' (10+5)
Sylvia Plath 'Daddy', 'Lady Lazarus',
Eunice De Souza 'Advice to Women'
2. Charlotte Perkins Gilman 'The Yellow Wallpaper' (10+5)
3. Katherine Mansfield 'Bliss' (10)
Mahashweta Devi 'Draupadi', tr. GayatriChakravortySpivak (Calcutta: Seagull, 2002)

Suggested Reading:



1. Parama Sarkar. *Postcolonial Literature*. Orient Blackswan. 2016.
2. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
3. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
4. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
5. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

SEMESTER- V

Course Title (Discipline Specific Elective): Literature of the Indian Diaspora OR British Literature: Post World War II

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

(Students are to choose one of the two Courses)

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

Marks division – [(10+5)+(10+5)+10]

I Literature of the Indian Diaspora

1. Meera Syal: *Anita and Me* (Harper Collins)

2. Short Stories

- a. "When Mr. Pirzada came to Dine" from Jhumpa Lahiri's *Interpreter of Maladies*
- b. "One Out of Many" from V.S. Naipaul's *In a Free State*
- c. "We are not in Pakistan" from Shauna Singh Baldwin's anthology *We are not in Pakistan*

3. Poems

- a. A.K. Ramanujan - "Take care"
- b. Uma Parameswaran – "This Land where I Stand"
- c. Sujata Bhatt – "The One who Goes Away"

Suggested Readings



1. "Introduction: "The Diasporic Imaginary" in Mishra, V. (2008). *Literature of the Indian diaspora*. London: Routledge
2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
3. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

OR

II British Literature: Post World War II

Marks division – [(10+5)+(10+5)+10]

1. John Fowles *The French Lieutenant's Woman*
2. Phillip Larkin 'Whitsun Weddings' 'Church Going'
Ted Hughes 'Hawk Roosting'
'Crow's Fall'
Seamus Heaney 'Digging' 'Casualty'
Carol Anne Duffy
'Text' 'Stealing'
3. Hanif Kureshi *My Beautiful Launderette*

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

Postmodernism in British Literature

Britishness after 1960s

Intertextuality and Experimentation

Literature and Counterculture

Suggested Reading:

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1–16.



3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997)

SEMESTER- V

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

UG-ENG-504/DSE-2

(Students are to choose one of the two Courses)

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

I Science Fiction and Detective Literature

Marks division – [(10+5)+(10+5)+10]

1. Wilkie Collins *The Woman in White*
2. Arthur Conan Doyle *The Hound of the Baskervilles*
3. Raymond Chandler *The Big Sleep*
H.R.F. Keating *Inspector Ghote Goes by Train*

Suggested Topics and Readings for Class Presentation Topics (Internals)

Crime across the Media
Constructions of Criminal Identity
Cultural Stereotypes in Crime Fiction
Crime Fiction and Cultural Nostalgia
Crime Fiction and Ethics
Crime and Censorship

Suggested Reading:

1. J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
2. George Orwell, *Raffles and Miss Blandish*, available at: <www.george-orwell.org/Raffles_and_Miss_Blandish/0.html>
3. W.H. Auden, *The Guilty Vicarage*, available at: <harpers.org/archive/1948/05/the-guilty-vicarage/>
4. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at: <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>

OR



II Literature and Cinema

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
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: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) 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

Suggested Reading:

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angoor* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkaara* (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 *Gangoror 'Behind the Bodice'* (dir. Italo Spinelli, 2010).



4. Ruskin Bond, *Junoon* (dir. ShyamBenegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *SaatKhoonMaaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

Note:

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:

Suggested Reading:

1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

SEMESTER- VI

Course Title (Core Course): Popular Literature

Course Code: UG-ENG-601/C-13

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. Lewis Carroll *Through the Looking Glass* (10+5)
Or Agatha Christie *The Murder of Roger Ackroyd*
2. DurgabaiVyam and SubhashVyam *Bhimayana: Experiences of Untouchability* (10+5)
3. BanckgroundProse reading: (10)
Caste, Gender and Identity, Ethics and Education in Children's Literature, The Graphic Novel



Suggested Reading:

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

SEMESTER- VI

Course Title (Core Course): Postcolonial Literatures

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

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

1. Gabriel Garcia Marquez *Chronicle of a Death Foretold* or
Monica Ali *Brick Lane* (10+5)
2. Derek Walcott 'A Far Cry from Africa' (10+5)
David Malouf 'Revolving Days' 'Wild Lemons'
Mamang Dai 'Small Towns and the River'
3. Background Prose Readings: (10)
De-colonization, Globalisation and Literature, Literature and Identity Politics, Region, Race and gender

Suggested Reading:



1. Parama Sarkar. *Postcolonial Literature*. Orient Blackswan. 2016
2. Paul Sharrad et al (Eds). *The Novel in Australia, Canada, New Zealand and the Asia Pacific since 1950*. OUP. 2017
3. G N Devy. *After Amnesia*. Orient Blackswan. 2017
4. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
5. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
6. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

SEMESTER- VI

Course Title (Discipline Specific Course): World Literatures OR Partition Literature

Course Code: UG-ENG-603/DSE-3

(Students to choose one of the two courses)

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours

I World Literatures

Marks division – [(10+5)+(10+5)+10]

1. V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
2. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)
Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).
3. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.
Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.



Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Idea of World Literature
Memory, Displacement and Diaspora
Hybridity, Race and Culture
Adult Reception of Children's Literature
Literary Translation and the Circulation of Literary Texts
Aesthetics and Politics in Poetry

Suggested Reading:

1. Paul Sharrad. 'Which World, and Why do We Worry About It?'. In R. J. Dixon and B. Rooney (Eds.), *Scenes of Reading: Is Australian Literature a World Literature?* (pp. 16-33). North Melbourne: Australian Scholarly Publishing. 2013
2. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
3. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
4. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
5. Theo D'haen et al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

OR

II Partition Literature

Marks division – [10+10+10+10]

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Khuswant Singh, *The Train to Pakistan*
3. a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.



- d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp.137–45.
4. a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
- b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
- c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

Suggested Topics and Readings for Class Presentation Topics (Internals)

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

Background Readings and Screenings

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

Films

GaramHawa (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): Research Methodology OR Travel Writing

Course Code: UG-ENG-604/DSE-4
(Students to choose one of the two courses)

Credit: 06

Contact Hours/week: 06

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

Examination Duration: 2 Hours



I Research Methodology

Marks division – [10+10+10+10]

1. Practical Criticism and Writing a Term paper
2. Conceptualizing and Drafting Research Proposals
3. On Style Manuals
4. Notes, References, and Bibliography

Suggested Reading:

1. Ranjit Kumar, *Research Methodology: a step-by-step guide for beginners*. (New Delhi: Sage, 2011)
2. Stephen Bailey, *Academic Writing: A Handbook for International Students*. (London: Routledge, 2011).

OR

II Travel Writing

Marks division – [(10+5)+(10+5)+10]

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher
Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
2. Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition)
3. William Dalrymple: *City of Djinns* (Prologue, Chapters I and II) Penguin Books

Suggested Topics and Background Prose Readings for Class Presentations

Topics:

Travel Writing and Ethnography
Gender and Travel
Globalization and Travel
Travel and Religion
Orientalism and Travel

Suggested Reading:



1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP, 2002) pp, 225-241
2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.