

**CURRICULUM, CREDIT FRAMEWORK AND COURSE STRUCTURE
OF FOUR YEAR UG DEGREE PROGRAMME WITH SINGLE MAJOR**

BASED ON NEP 2020

for

SEMESTER – III & SEMESTER – IV

in

B.A. WITH ENGLISH MAJOR,

B.A. WITH ENGLISH AS A MINOR SUBJECT

and

B.A. WITH ENGLISH AS A MULTIDISCIPLINARY OPTIONAL



(w.e.f. ACADEMIC SESSION 2024-25)

BANKURA UNIVERSITY

P.O. – PURANDARPUR, DIST. – BANKURA

WEST BENGAL, INDIA, PIN - 722 155.

SCHEME OF COURSES

SEMESTER – III

Course Code	Course Title	Credits	Marks			No. of Hours/Week		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
A/ENG/301/MJC-3 (Discipline-Specific Major)	British Poetry and Drama: From Old English Period to 17th Century	4	10	40	50	03	01	--
A/ENG/302/MJC-4 (Discipline-Specific Major)	British Poetry and Drama: 17th and 18th Centuries	4	10	40	50	03	01	--
A/ENG/303/MN-3 (Discipline-Specific Minor)	Academic Writing and Composition	4	10	40	50	03	01	--
A/ENG/304/MD-3 (To be opted by students from other departments)	Nation, Culture and India	3	10	40	50	02	01	--
A/ENG/305/SEC-3	Phonetics and Phonology	3	10	40	50	03	--	--
ACS/306/AEC-3	MIL-2 (Bengali, Santali, Sanskrit)	2	10	40	50	02	--	--
Total in Semester – III		20	60	240	300	16	04	..

A=ARTS, ENG=ENGLISH (Subject Code),

MJC= Major Core Course, MN=Minor Course, MD=Multidisciplinary Course,

SEC= Skill Enhancement Course, AEC= Ability Enhancement Course,

VAC=Value Added Courses

IA= Internal Assessment, ESE= End-Semester Examination,

Lec. = Lecture, Tu. = Tutorial, and Pr. = Practical

SEMESTER – IV

Course Code	Course Title	Credits	Marks			No. of Hours/Week		
			I.A.	ESE	Total	Lec.	Tu.	Pr.
A/ENG/401/MJC-5 (Discipline-Specific Major)	British Literature: 18th Century	4	10	40	50	03	01	--
A/ENG/402/MJC-6 (Discipline-Specific Major)	British Romantic Literature	4	10	40	50	03	01	--
A/ENG/403/MJC-7 (Discipline-Specific Major)	British Literature: 19th Century	4	10	40	50	03	01	--
A/ENG/404/MJC-8 (Discipline-Specific Major)	American Literature	4	10	40	50	03	01	--
A/ENG/405/MN-4 (Discipline-Specific Minor)	Graphic Narratives	4	10	40	50	03	01	--
ACS/406/AEC-4	Compulsory English: Literature, Language and Communication	2	10	40	50	02	--	--
Total in Semester – IV		22	60	240	300	17	05	

A=ARTS, ENG=ENGLISH (Subject Code),

MJC= Major Core Course, MN=Minor Course, MD=Multidisciplinary Course,

SEC= Skill Enhancement Course, AEC= Ability Enhancement Course,

VAC=Value Added Courses

IA= Internal Assessment, ESE= End-Semester Examination,

Lec. = Lecture, Tu. = Tutorial, and Pr. = Practical

SEMESTER – III

Course Title (Core Course):

British Poetry and Drama: From Old English Period to 17th Century

Course Code: A/ENG/301/MJC-3

Credit: 04

Contact Hours/week: 04

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:

Unit I

Geoffrey Chaucer: “Prologue” to *The Nun’s Priest’s Tale*

Edmund Spenser: *Amoretti XXII*: “This Holy Season”

Henry Vaughan: “The Retreat”

William Shakespeare: Sonnet Nos. 65 & 118

Unit II

William Shakespeare: *Othello*

William Shakespeare: *The Merchant of Venice*

Unit III

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

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	02	10	01 x 10 = 10
01	Unit II	04	10	01 x 10 = 10
02	Unit III	04	05	02 x 05 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

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

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

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

5 short questions worth 2 marks each to be attempted out of 10 questions from Units I & II: **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. Calvin, John. "Predestination and Free Will." *The Portable Renaissance Reader*, edited by James Bruce Ross and Mary Martin McLaughlin, Penguin Books, 1953.
5. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. Routledge, 2013.
6. Compton-Rickett, Arthur. *A History of English Literature*. 1912. Ingram short title, 2012.
7. Daiches, David. *A Critical History of English Literature Vol. I & II*. 1960. Reprint. Supernova Publishers, 2022.

8. Ford, Boris. *The New Pelican Guide to English Literature: The Age of Chaucer*. Vol. 1. Penguin Books, 1955.
9. Ford, Boris. *The New Pelican Guide to English Literature: The Age of Shakespeare*. Vol. 2. Reprint. Penguin Books, 1982.
10. Ford, Boris. *The New Pelican Guide to English Literature: From Donne to Marvell*. Vol. 3. Penguin Books, 1956.
11. Gardner, H. L., editor. *John Donne: A Collection of Critical Essays*. 1962. Prentice-Hall International, 1986.
12. Gardner, Helen, editor. *John Donne: The Elegies and the Songs and Sonnets*. Clarendon Press, 1965.
13. Gardner, Helen L, editor. *The Metaphysical Poets*. Oxford University Press, 1967.
14. Hamilton, A. C., editor. *The Spenser Encyclopaedia*. Routledge, 1990.
15. Leishman, J B. *The Monarch of Wit*. 1951. Routledge Revivals, 2021.
16. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. 1909. Project Gutenberg E-book, 2004.
17. Mack, Peter and Andy Hawkins. *The Nun's Priest's Tale*. Oxford University Press, 1996.
18. Muir, Kenneth, editor. *Shakespeare's Sonnets*. Routledge, 1982.
19. Ray, Robert H. *A John Donne Companion*. Routledge, 1990.
20. Rudd, Gillian, editor. *The Complete Critical Guide to Geoffrey Chaucer*. Routledge, 2001.
21. Sainstsbury, George. *A Short History of English Literature*. 1898. Reprint. Macmillan, 1962.
22. Sampson, George. *The Concise Cambridge History of English Literature*, 1941. Cambridge University Press, 1965.
23. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
24. Spurgeon, Caroline F. *Shakespeare's Imagery and What It Tells Us*. Cambridge University Press, 1935. Online Publication. Cambridge University Press, 2010.
25. Trevelyan, G. M. *English Social History*. Penguin, 1987.
26. Ward, A. C. *Illustrated History of English Literature*. 1953. Penguin, 2012.
27. Alexander, Catherine M.S., and Stanley Wells, ed. *Shakespeare and Race*. Cambridge: Cambridge UP, 2000.
28. Bartels, Emily C. *Speaking of the Moor: From "Alcazar" to "Othello."* Philadelphia: U of Pennsylvania P, 2008
29. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. 1904. 4th ed. London: Palgrave Macmillan, 2007.
30. Cavell, Stanley. *"Othello and the Stake of the Other." Disowning Knowledge in Seven Plays by Shakespeare*. 2nd ed. Cambridge: Cambridge UP, 2003.

31. Cowhig, Ruth. "Blacks in English Renaissance Drama and the Role of Shakespeare's Othello." *The Black Presence in English Literature*. Ed. David Dabydeen. Manchester: Manchester UP, 1985. 1-25.
32. Empson, William. "Honest in Othello." *The Structure of Complex Words*. 1951. 3rd ed. London: Chatto and Windus, 1977. 218-49
33. Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. 1980. Chicago: U of Chicago P, 2005.
34. Granville, George. *The Jew of Venice*. London: 1701.
35. Auden, W.H. *Belmont and Venice. Twentieth Century Interpretations of The Merchant of Venice*. Ed. by Sylvan Barnet. Englewood Cliffs, NJ: Prentice Hall, 1970. 113-116.
36. Bate, Jonathan. *The Romantics on Shakespeare*. Harmondsworth: Penguin, 1992.
37. Beatty-Kingston, William. 'Shylock in Germany'. *The Theatre I* (1880): 17–20, 86–90.
38. Berek, Peter. 'The Jew as Renaissance Man'. *Renaissance Quarterly* 51 (1998): 128–62.
39. Cook, Ann Jennalie. 'The Merchant of Venice at The Other Place'. *Shakespeare Quarterly* 30 (1979): 158–60.
40. Cusack, Sinead. 'Portia in The Merchant of Venice'. In *Players of Shakespeare* 1. Ed. Brockbank, Philip. Cambridge: Cambridge University Press, 1985.
41. Danson, Lawrence. 'The Problem of Shylock'. In *Major Literary Characters: Shylock*. Ed. Bloom, Harold. New York: Chelsea House, 1991.
42. Shakespeare, William: *Othello*. United Kingdom: Bloomsbury Publishing, 2016.
43. Shakespeare, William: *The Merchant of Venice*. United Kingdom: Bloomsbury Publishing, 2011.

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SEMESTER-III

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

Course Code: A/ENG/302/MJC-4

Credit: 04

Contact Hours/week: 04

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 analyse 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:

Unit I

John Milton: *Paradise Lost*: Book I

Alexander Pope: *An Epistle to Dr. Arbuthnot*

Unit II

Thomas Otway: *Venice Preserved*

Unit III

History of English Literature (from Jacobean Age to Restoration Period)

Unit IV

Rhetoric and Prosody (also for Internal Examination)

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
02	Unit III	04	05	02 x 05 = 10
05	Units I and IV	(04+04) + 02	02	05 x 02 = 10
TOTAL MARKS				40

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

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

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

5 short questions worth 2 marks each out of 10 questions to be attempted from Units I (4 questions + 4 questions) and IV (2 questions): **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. Bose, Rai Radhika Nath, and T. S. Sterling. *Elements of English Rhetoric and Prosody*. Chuckervetty, Chatterjee & Co., 1960.

6. Bradford, Richard, editor. *The Life of the Author: John Milton*. 2001. Wiley Blackwell, 2021.
7. Carter, Ronald, and John McRae. *The Routledge History of Literature in English: Britain and England*. 1997. 3rd ed., Routledge, 2013.
8. Chakraborti, M. *Principles of English Rhetoric and Prosody*. World Press Publications, 2015.
9. Chakraborty, Anamika. *Epic and Mock-Epic: Paradise Lost and the Rape of the Lock*. Oxford University Press, 2019.
10. Compton-Rickett, Arthur. *A History of English Literature*. 1912. Ingram short title, 2012.
11. Daiches, David. *A Critical History of English Literature*. Vol. I & II. 1960. Supernova Publishers, 2022.
12. 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.
13. Ford, Boris. *The New Pelican Guide to English Literature: From Donne to Marvell*. Vol. 3. Penguin Books, 1956.
14. Hobsbaum, Philip. *Metre, Rhythm and Verse Form*. Routledge: New Critical Idiom, 1995.
15. Lewis, C. S. *A Preface to Paradise Lost*. Oxford University Press, 1942.
16. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. 1909. Project Gutenberg E-book, 2004.
17. Sainstsbury, George. *A Short History of English Literature*. 1898. Macmillan, 1962.
18. Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge University Press, 1965.
19. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
20. Trevelyan, G. M. *English Social History*. 1942. Penguin, 1987.
21. *The Holy Bible, Genesis*, chapters 1–4, *The Gospel according to St. Luke*, chapters 1–7 and 22–24.
22. Ward, A. C. *Illustrated History of English Literature*. 1953. Penguin, 2012.
23. "Venice preserv'd, or, A plot discover'd a tragedy as it is acted at the Duke's Theatre / written by Thomas Otway." In the digital collection Early English Books Online.

<https://name.umdl.umich.edu/A53535.0001.001>. University of Michigan Library Digital Collections. Accessed August 24, 2024.

24. Woodford, Benjamin. "The Intellectual Context of Thomas Otway's Venice Preserved." *Studies in English Literature, 1500-1900*, vol. 57, no. 3, 2017, pp. 479–500. JSTOR, <https://www.jstor.org/stable/26541924>. Accessed 27 Aug. 2024.
25. Hauser, David R. "Otway Preserved: Theme and Form in 'Venice Preserv'd.'" *Studies in Philology*, vol. 55, no. 3, 1958, pp. 481–93. JSTOR, <http://www.jstor.org/stable/4173245>. Accessed 27 Aug. 2024.
26. Weidle, Roland. "Unmanning the self: the troublesome effects of sympathy in Thomas Otway's Venice Preserv'd. a response to Elizabeth Gruber." *Connotations*, vol. 17, no. 2-3, May 2007, pp. 200+. Gale Academic OneFile, link.gale.com/apps/doc/A317309851/AONE?u=anon~210bd8cd&sid=googleScholar&xid=9552d9ed. Accessed 27 Aug. 2024.

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SEMESTER-III

Course Title (Minor Stream Course): Academic Writing and Composition

Course Code: A/ENG/303/MN-3

Credit: 04

Contact Hours/week: 04

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

Examination Duration: 2 Hours

Course Objectives:

- To enable students from aligned disciplines in the humanities and social sciences to communicate with clarity and confidence at different levels as also to convey their ideas using simple and lucid English in writing
- To acquire knowledge and application skills of different aspects of English grammar and syntax
- To teach techniques to plan, contend and write in a systematic manner
- To skill students in different kinds of compositions including classroom notes, exploratory and descriptive paragraphs, project proposals etc.

- To develop the skill of summarizing and paraphrasing in one's own words
- To initiate students to the technicalities and creativity of academic writing
- To enable students to attain critical thinking skills and learn principles of analysis, synthesis and critical appreciation

Course Outcomes:

- Different units of the syllabus introduce students to the writing process, including several aspects of English grammar and composition, syntax, summarizing and paraphrasing and the processes of critical thinking and academic writing.
- This application-oriented course is designed to develop students' ability to coherently present their argument and write lucidly in Standard English.
- Learners are further acquainted with the various components and aspects of academic writing.
- They are initiated to the process of writing a proposal for their projects.
- Summarizing and paraphrasing, featured as part of this course, are indispensable to critical writing and review and shall skill students in these domains.
- The course cultivates the students' critical aptitude and reflexive thinking needed to systematically analyse and appreciate a text.
- This course broadens the spectrum of employability for graduates from multiple disciplines by honing their skills in grammar, syntax, drafting various kinds of texts including project proposals and opens up career avenues for them in the contemporary global world.

Course Content:

Unit I: Syntax: Word Order, subject-predicate, subject-verb agreement

Unit II: Writing in one's own words: Summarizing and Paraphrasing

Unit III: Critical Appreciation, Paragraph Writing

Unit IV: How to Write a Project Proposal

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Units	Marks per question	Total Marks
03	Units II, III & IV	05	10	03 x 10 = 30
05	Unit I	08	02	05 x 02 = 10
TOTAL MARKS				40

3 long questions worth 10 marks to be attempted out of 5 questions from Units II, III & IV: **3x10=30**

5 short questions worth 2 marks each out of 8 questions to be attempted from Unit I: **5x2=10**

Recommended Reading:

1. Dasgupta, Ananya, and Madhura Lohokare, editors. *Writing in Academia. Café Dissensus*, Issue 50, June 2019, <https://cafedissensus.com/2019/06/24/contents-writing-in-academia-issue-50/>
2. Eastwood, John. *Oxford Practice Grammar*. Oxford University Press, 2005.
3. Fish, Stanley. *How to Write a Sentence*. Harper Collins, 2011.
4. Frisby, A. W. *Teaching English*. ELBS, Longmans, 1964.
5. Graff, Gerald, and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. Norton, 2009.
6. Gupta, Renu. *A Course in Academic Writing*. Orient BlackSwan, 2010.
7. Hamp-Lyons, Liz, and Ben Heasley. *Study writing: A Course in Writing Skills for Academic Purposes*. Cambridge University Press, 2006.
8. Jones, Leo. *Cambridge Advanced English: Student's Book*. Cambridge University Press, 1998.
9. Kansakar, T. R. *A Course in English Phonetics*. Orient BlackSwan, 2016.
10. Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. 2nd ed., Cambridge University Press, 1998.
11. Samantray, K. *Academic and Research Writing: A Course for Undergraduates*. Orient BlackSwan, 2017.
12. Wallace, Michael. *Study Skills in English*. Cambridge University Press, 2004.

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SEMESTER-III

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

Course Code: A/ENG/304/MD-3

Credit: 03

Contact Hours/week: 03

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:

Unit I:

Rabindranath Tagore: 'Nationalism and India'

Unit II:

Sri Aurobindo: 'The Issue: Is India Civilised?'

Unit III:

Mahatma Gandhi: 'Is Hatred Essential for Nationalism?' /

Sarojini Naidu: 'Ganga-Jamuna Tehzeeb – The Unity of Cultures'

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	02	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
01	Unit III	02	10	01 x 10 = 10
05	All three Units	10	02	05 x 02 = 10
TOTAL MARKS				40

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

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

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

5 short questions worth 2 marks each out of 10 questions to be attempted from all three Units: **5x2=10**

Recommended Reading:

1. Breuilly, John. *The Oxford Handbook of the History of Nationalism*. Oxford University Press, 2013.
2. Desai, A. R. *Social Background of Indian Nationalism*. SAGE, 2016.
3. Gellner, Ernest. *Nations and Nationalism*. Cornell University Press, 1983.
4. Greenfeld, Liah. *Nationalism: Five Roads to Modernity*. Harvard University Press, 1992.
5. Habib, Irfan. *Indian Nationalism: The Essential Writings*. Aleph, 2017.
6. Kidwai, Anis. *Dust of the Caravan*. Translated by Ayesha Kidwai. Zubaan, 2021.
7. Sri Aurobindo. "The Issue: Is India Civilised?" *The Foundations of Indian Culture*, The Sri Aurobindo Library, 1953, pp. 3-46.
8. Tagore, Rabindranath. *Nationalism*. Edited by Ramachandra Guha. Reprint. Penguin Classics India, 2009.

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SEMESTER-III

Course Title (Skill Enhancement Course): Phonetics and Phonology

Course Code: A/ENG/305/SEC-3

Credit: 03

Contact Hours/week: 03

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

Examination Duration: 2 Hours

Course Objectives:

- To introduce students to the basic concepts in Phonetics (speech organs, articulation, auditory perception, acoustic phonetics and instrumental analysis of speech)
- To introduce students to the basic concepts in Phonology (understanding of the concepts 'allophone" and 'phoneme"; distinctive features, syllable structure).
- To teach the concepts of Voicing, Articulation and Prosody to aid the students in better pronunciation.
- To familiarize students to use IPA and transcribe using IPA phonetic symbols.
- To enable students to communicate with clarity and confidence at different levels.
- To acquire knowledge and application skills of different aspects of English phonetics and phonology
- To teach theories related to articulatory phonetics and phonological rules including features of speech sounds
- To enable students to identify and define the linguistic terms associated with phonetics and phonology
- To develop the skill of organs of speech and their mechanism to produce the speech sounds

Course Outcomes:

After the completion of the course, students will be equipped

1. To understand the basic concepts in Phonetics.
2. To perceive, identifying and transcribing speech sounds using IPA.
3. To learn the main rules governing English pronunciation
4. To pronounce English words and sentences more effectively.

- Understand the differences between various accents in English

Course Content:

Unit I:

- Phonetics, Scope of Phonetics, Acoustic Phonetics, Auditory Phonetics
- Human respiratory system, Phonation, Types of Air Stream Mechanisms
- The International Phonetic Alphabet (IPA)
- Accents of English – British RP, Indian English, American English

Unit II:

Anatomy of Speech Production:

- Speech Organs and their function
- Concepts of Voicing and Articulation – Place and Manner
- Word Accent, Intonation

Unit III:

Consonants and Vowels:

- Consonants and Consonant Clusters
- Vowels – Difference from Consonants, Tongue Position, Length, Rounding and Nasality, Pure vowels, Diphthongs and Triphthongs, Strong and Weak form
- Phonemic Transcription of Words

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Units	Marks per question	Total Marks
04	All three Units	06	06	04 x 06 = 24
08	All three Units	16	02	08 x 02 = 16
TOTAL MARKS				40

4 questions worth 6 marks each out of 6 questions to be attempted from all three Units: **04 x 06 = 24**

8 short questions worth 2 marks each out of 16 questions to be attempted from all three Units: **8x2=16**

Recommended Reading:

1. A Course in English Phonetics for English EFL Students available in pdf format at file:///C:/ADMIN/Desktop/A_Course_in_English_Phonetics%20(1).pdf 2 Ashby, P., 1995
2. Catford, J.C., second edition 2001. A Practical Introduction to Phonetics. Oxford: Clarendon Press.
3. Clark, J. and Yallop, C., 1995. An Introduction to Phonetics and Phonology. Second edition. Oxford: Blackwell.
4. Crystal, David. A Little Book of Language. Orient Blackswan.
5. Cunningham Sarah and Moor Peter, New Headway Pronunciation Course. OUP.
6. Davenport, Mike and Hannahs, S.J. Introducing Phonetics and Phonology. Great Britain. Hodder Education. 2005
7. Gimson, A. C. An Introduction to the Pronunciation of English. ELBS
8. Jones, Daniel. Everyman's English Pronunciation Dictionary The English Language Books Society, ELBS
9. Kenworthy Joanne. Teaching English Pronunciations. Longman Froup UK Limited. 1987
10. Kreidler Charles W., The Pronunciation of English A Course Book. Blackwell Publication. 2004.
11. Ladefoged, P. Vowels and Consonants. Oxford: Blackwell, 2001.
12. Ladefoged, P. A Course in Phonetics (Sixth Edition), Wadsworth Cengage Learning. 2010
13. Laver, John. Principles of Phonetics. Cambridge University Press. 1994.
14. Rajimwale, Sharad. Elements of General Linguistics, Vol. I, New Delhi: Rama Brothers
15. Roach Peter English Phonetics and Phonology, Cambridge: Cambridge University Press (2nd edition). 1991
16. Roach, Peter. Phonetics. Oxford: OUP. 2001.
17. Sethi, J. and Dhamija, P.V. A Course in Phonetics and Spoken English. New Delhi: Prentice-Hall of India Private Ltd., 2006.
18. Varshney, Dr. R.L. An Introductory Text Book of Linguistics and Phonetics, New Delhi: Prakash Book Depot.

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SEMESTER-III

Course Title: MIL-2 (Bengali, Santali, Sanskrit)

Course Code: ACS/306/AEC-3

Credit: 02

Contact Hours/week: 02

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

Examination Duration: 2 Hours

SEMESTER – IV

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

Course Code: A/ENG/401/MJC-5

Credit: 04

Contact Hours/week: 04

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

Examination Duration: 2 Hours

Course Objectives:

- 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 analyse 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:

Unit I:

Jonathan Swift: *Gulliver's Travels* (Books I & II)

Olaudah Equiano: *The Interesting Narrative of the Life of Olaudah Equiano*

Unit II:

Samuel Johnson: 'London'

Thomas Gray: 'Elegy Written in a Country Churchyard'

Unit III:

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

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
02	Unit III	04	05	02 x 05 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

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

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

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

5 short questions worth 2 marks each to be attempted out of 10 questions from Units I & II: **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 E-book, 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. Equiano, Olaudah, 1745-1797. *The Interesting Narrative of the Life of Olaudah Equiano, or, Gustavus Vassa, the African*. Peterborough, Ont.: Broadview Press, 2001.
19. Aravamudan, Srinivas, 'Equiano Lite', *Eighteenth-Century Studies*, 34, 4 (Summer 2001): 615-619
20. Bohls, Elizabeth A., *Slavery and the Politics of Place: Representing the Colonial Caribbean, 1770-1833* (Cambridge: Cambridge University Press, 2014). Chapter 4, 'Equiano's Politics of Place. From Roots to Routes' argues that Equiano's 'literary and business acumen led him to package his experience as travel writing'.

21. Regan, Shaun, 'Adorning the Plainness of Truth: Equiano and the Art of Narrative', part of the 'Special Feature: Olaudah Equiano: African or American?', in *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*, vol 17 (2010): 313-36.
22. Lovejoy, Paul, E., 'Olaudah Equiano or Gustavus Vassa—What's in a Name?', *Atlantic Studies: Literary, Cultural and Historical Perspectives*, 9, 2 (2012), 165-184.
23. Tovey, D.C., editor. *Thomas Gray: Ode on the Spring and Elegy in a Country Churchyard*. 1901. Cambridge University Press, 2015.
24. Trevelyan, G. M. *English Social History*. 1942. Penguin, 1987.
25. Ward, A. C. *Illustrated History of English Literature*. 1953. Penguin, 2012.

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SEMESTER – IV

Course Title (Core Course): British Romantic Literature

Course Code: A/ENG/402/MJC-6

Credit: 04

Contact Hours/week: 04

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 coeval 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 analyse 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:

Unit I:

William Blake: ‘Chimney Sweeper’ poems

William Wordsworth: ‘Immortality Ode’

Samuel Taylor Coleridge: ‘Christabel’

Lord George Gordon Byron: ‘On the Castle of Chillon’

Percy Bysshe Shelley: ‘Ode to the West Wind’

John Keats: ‘Ode on a Grecian Urn’, ‘Bright Star’

Unit II:

Thomas Love Peacock: *Nightmare Abbey*

Charles Lamb: ‘Dream Children: A Reverie’, ‘Old China’

Unit III:

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

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	02	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
02	Unit III	04	05	02 x 05 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

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

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

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

5 short questions worth 2 marks each to be attempted out of 10 questions from Units I & II: **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. 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. Compton-Rickett, Arthur. *A History of English Literature*. 1912. Ingram short title, 2012.
7. Daiches, David. *A Critical History of English Literature* Vol. I & II. 1960. Supernova Publishers, 2022.
8. Eaves, Morris, editor. *Cambridge Companion to William Blake*. Cambridge University Press, 2006.
9. 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 E-book, 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. Sainstsbury, 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.

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SEMESTER – IV

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

Course Code: A/ENG/403/MJC-7

Credit: 04

Contact Hours/week: 04

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 analyse 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:

Unit I:

Jane Austen: *Emma*

Charles Dickens: *A Tale of Two Cities*

Unit II:

Alfred Tennyson: 'The Lady of Shalott', 'Ulysses'

Robert Browning: 'Caliban Upon Setebos', 'The Last Ride Together'

Dante Gabriel Rossetti: 'The Blessed Damozel'

Unit III:

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

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
02	Unit III	04	05	02 x 05 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

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

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

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

5 short questions worth 2 marks each to be attempted out of 10 questions from Units I & II: **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. Kumar, Shiv K. *British Victorian Literature: Critical Assessments*. 2002. Atlantic Publishers and Distributors, 2014.
21. Long, William J. *English Literature: Its History and its Significance for the Life of the English Speaking World*. 1909. Project Gutenberg E-book, 2004.
22. 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.
23. 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.
24. Mukherjee, Suroopa. *Victorian Poets: Tennyson, Browning, Rossetti*. Worldview Critical Editions, 2016.
25. Praz, Mario. *The Romantic Agony*. 1933. Oxford Paperbacks, 1970.
26. Rodensky, Lisa. *The Oxford Handbook of the Victorian Novel*. Oxford University Press, 2013.
27. Saintsbury, George. *A Short History of English Literature*. 1898. Macmillan, 1962.
28. Sampson, George. *The Concise Cambridge History of English Literature*. 1941. Cambridge University Press, 1965.
29. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 1994.
30. Sutherland, John, editor. *Eminent Victorians*. By Lytton Strachey. 1918. Oxford University Press, 2003.
31. Trevelyan, G. M. *English Social History*. 1942. Penguin, 1987.
32. Young, W. T. *Robert Browning: A Selection of Poems 1835-1864*. 1911. Cambridge University Press, 1929.

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SEMESTER – IV

Course Title (Core Course): American Literature

Course Code: A/ENG/404/MJC-8

Credit: 04

Contact Hours/week: 04

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:

Unit I:

Mark Twain: *Adventures of Huckleberry Finn*

Ernest Hemingway: *The Old Man and the Sea*

Stephen Crane: *Red Badge of Courage*

Unit II:

Ralph Waldo Emerson: *The American Scholar*

William Faulkner: 'Dry September'

Walt Whitman: 'O Captain, My Captain', 'Passage to India' (lines 1-68)

Unit III:

Background Readings:

The American Dream, Social Realism and the American Novel,

Harlem Renaissance, Black Women's Writings

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	04	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
02	Unit III	04	05	02 x 05 = 10
05	Units I and II	10	02	05 x 02 = 10
TOTAL MARKS				40

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

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

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

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

Recommended Reading:

1. Crèvecoeur, J. Hector St John. "What is an American?," Letter III. *Letters from an American Farmer*, Penguin, 1982, pp. 66–105.
2. Emerson, Ralph Waldo. "Self Reliance." *The Selected Writings of Ralph Waldo Emerson*, edited with a biographical introduction by Brooks Atkinson, The Modern Library, 1964.
3. Ford, Boris, editor. *The New Pelican Guide to English Literature: American Literature*. Vol. 9, Penguin, 2000.
4. Gray, Richard. *A History of American Literature*. 2nd ed., Wiley-Blackwell, 2012.
5. King, Martin Luther. "The American Dream." Speech delivered on Feb. 5 1964, https://depts.drew.edu/lib/archives/online_exhibits/king/speech/theamericandream.pdf
6. Morrison Toni. "Romancing the Shadow." *Playing in the Dark: Whiteness and Literary Imagination*, Picador, 1993, pp. 29–39.
7. Sen, Krishna, and Ashok Sengupta. *A Short History of American Literature*. Orient Blackswan, 2017.
8. Thoreau, Henry David. "Battle of the Ants." Excerpt from "Brute Neighbours", *Walden*, Oxford University Press, 1997, chapter 12.
9. Whitman, Walt. *Complete Poetry and Collected Prose*. Viking Press, 1982.
10. Baker, Houston A. *Modernism and the Harlem Renaissance*. University of Chicago Press, 1987.
11. Dorson M., Richard. *Handbook of American Folklore*. Indiana University Press, 1983.
12. Harmon, William, and C. Hugh Holman. *A Handbook to Literature*. 7th ed., Prentice-Hall, 1996.
13. Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. Ungar, 1973.
14. Huggins, Nathan, editor. *Voices from the Harlem Renaissance*. Oxford University Press, 1976.
15. Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. Frederick Ungar, 1983.
16. Bloom, Harold, editor. *Langston Hughes*. Chelsea House, 1989.
17. Boyars, Robert, editor. *Contemporary Poetry in America*. Schocken, 1974.
18. Cook, Bruce. *The Beat Generation*. Scribners, 1971.
19. Henderson, Stephen, editor. *Understanding the New Black Poetry*. William Morrow, 1973.
20. Hughes, Langston, editor. *A Pictorial History of the Negro in America*. Crown Publishers, 1983.
21. Moore, Harry T., ed. *Contemporary American Novelists*. Southern Illinois University Press, 1964.
22. Rosenblatt, Roger. *Black Fiction*. Harvard University Press, 1974.
23. Stepanchev, Stephen. *American Poetry since 1945: A Critical Survey*. Harper and Row, 1965.
24. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Harvard University Press, 1980.

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SEMESTER – IV

Course Title (Minor Stream Course): Graphic Narratives

Course Code: A/ENG/405/MN-4

Credit: 04

Contact Hours/week: 04

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

Examination Duration: 2 Hours

Course Objectives:

- To introduce students to the field of graphic narratives and their relation to the space and time of their production and reception
- To enable students to sample a variety of graphic narratives from different locations and by diverse genders, composed in varied styles across decades
- To cultivate a critical, historical understanding of the development of the genre
- To help locate the graphic narrative and some of its major motifs in the Indian context and connect these to the global, thus curating a comparative approach to studying the genre

Course Outcomes:

- To enable students to analyse the graphic narrative from a multidisciplinary angle, given the documentation of contemporary concerns and trends in the genre
- To provide students with an understanding of the specific register/language of graphic narratives
- To initiate them into an appreciation and interpretation of the relation between verbal text and visuality
- To kindle creative and research interests in the domain, its implications and possibilities in the contemporary time and space

Course Content:

Unit I:

Of the Canon:

Art Spiegelman: *Maus I: A Survivor's Tale: My Father Bleeds History*

Alan Moore and Dave Gibbons: *Watchmen*: Chapters 1-3

Frank Miller and Klaus Janson: *Batman: The Dark Knight Returns*

Unit II:

Of the Nation, Environment and Dystopia:

Orijit Sen: *River of Stories*

Sarnath Banerjee: *All Quiet in Vikaspuri*

Vishwajyoti Ghosh: *Delhi Calm*

Unit III:

Of the Bildungsroman:

Natarajan, Srividya and Aparajita Ninan: *A Gardener in the Wasteland: Jotiba Phule's Fight for Liberty.*

Marjane Satrapi: *Persepolis: The Story of a Childhood.*

Amruta Patil: *Kari*

Marks Division:

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

Question Pattern for End Semester Examination: Total 40 marks

No of questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
01	Unit I	02	10	01 x 10 = 10
01	Unit II	02	10	01 x 10 = 10
01	Unit III	02	10	01 x 10 = 10
05	Units I and III	10	02	05 x 02 = 10
TOTAL MARKS				40

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

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

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

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

Recommended Reading:

1. Banerjee, Sarnath. *All Quiet in Vikaspuri*. Harper Collins Publishers, 2015.
2. Banerjee, Sarnath. *Corridor*. Penguin Books, 2004.
3. Basumatari, Shisir. *The Real Mr. Barkotoki*. Tiger Print, 2019.

4. Chute, Hilary. "Comics as Literature?: Reading Graphic Narrative." *PMLA* Vol. 123 no. 2, pp. 452-465.
5. Daiya, Kavita. "South Asia in Graphic Narratives." *South Asian Review* Vol. 39, issue 1-2, pp. 3-10.
6. Feiffer, Jules. "Introduction" & "Afterword." *The Great Comic Book Heroes*. Bonanza Books, 1965. Accessed from *The Comics Journal*, August 2014, <https://www.tcj.com/the-great-comic-book-heroes-intro-afterword-by-jules-feiffer/2/>
7. Ghosh, Vishwajyoti. *Delhi Calm*. HarperCollins Publishers, 2010.
8. Kadam, Dilip, and S. S. Rege. *Babasaheb Ambedkar: He Dared to Fight*. Vol. 611, Amar Chitra Katha, 1979.
9. McCloud, Scott. *Understanding Comics: The Invisible Art*. HarperCollins Publishers, 1993, pp. 60-137.
10. Mickwitz, Nina. *Documentary Comics: Graphic Truth-Telling in a Skeptical Age*. Palgrave Macmillan, 2016, pp. 1-28.
11. Miller, Frank. *Batman: The Dark Knight Returns*. 1986. Random House, 2016.
12. Moore, Alan, writer, and Dave Gibbons, artist. *Watchmen*. 1986-87. DC Comics, 2014.
13. Natarajan, Srividya, writer, and Aparajita Ninan, artist. *A Gardener in the Wasteland: Jotiba Phule's Fight for Liberty*. Navayana, 2011.
14. Nayar, Pramod K. "Drawing on Other Histories." *The Indian Graphic Novel: Nation, History and Critique*. Routledge, 2016, pp. 109-154.
15. Patil, Amruta. *Aranyaka*. Westland, 2019.
16. Patil, Amruta. *Kari*. HarperCollins Publishers, 2008.
17. Robbins, Trina. *A Century of Women Cartoonists*. Kitchen Sink Press, 1993.
18. Robinson, Lillian S. "Chronicles: Generations of Super Girls." *Wonder Women: Feminism and Superheroes*. Routledge, 2004, pp. 65-94.
19. Sacco, Joe. *Footnotes in Gaza*. Metropolitan Books, 2010.
20. Satrapi, Marjane. *Embroideries*. Jonathan Cape, 2003.
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SEMESTER – IV

Course Title (Ability Enhancement Course):

Compulsory English: Literature, Language and Communication

Course Code: ACS/406/AEC-4

Credit: 02

Contact Hours/week: 02

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

Examination Duration: 2 Hours

Course Objectives:

- To train the students in various modes, methods, tools and types of communication in English in order to enhance their communication skills in diverse social setups
- To introduce students to the theory and fundamentals of communication and develop in them skills for clear and effective communication integral to personal, social and professional interactions
- To achieve competence in the English language with special emphasis on communication skills and exposure to literary application of the language
- To inculcate holistic and multidisciplinary education by making students across disciplines familiar with some representative specimens of English poetry and prose composed across various regions and periods
- To build in students the confidence of oral and interpersonal communication in various contexts by inculcating in them skills related to interview, group discussions and public speech through interactive modes of teaching-learning
- To provide a reflective understanding of the structure and complexity of the English language and literature
- To acquaint learners with the basic concepts of English Grammar and take remedial steps towards correcting errors that might creep in while learning English as a foreign language

Course Outcomes:

- The course will enable students to interact in personal and professional environments with enhanced LSRW skills.
- Students will acquire and demonstrate the core linguistic skills, including that of close critical reading.

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

Course Content:

Unit I:

Critical Reading (20 marks)

Essay

Francis Bacon: ‘Of Travaile’

Virginia Woolf: ‘Professions for Women’

Drama

Frigyes Karinthy: ‘Refund’

Unit II:

Language and Communication (5 marks)

Intrapersonal, Interpersonal and Group Communication, Interviews, Greetings, Introducing oneself and others, Accepting and Declining Invitations, Taking leave, Formal and Informal Conversations

Unit III:

Structure of the English Language (10 marks)

Punctuation and Capitals

Formation of words: Prefixing, Suffixing, Compounding and Conversion

Sentences: Word order in sentences, Basic elements of sentences, Structure of sentences, Types of sentences.

Unit IV:

Reading Skills (5)

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

Marks Division:

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

The Internal Assessment will be based on the following *Writing Skills*:

- Paragraph Writing
- Newspaper Reporting
- Dialogue Writing
- CV / Resume Writing
- Précis Writing

Question Pattern for End Semester Examination: Total 40 marks (MCQ format)

No of Multiple Choice questions to be attempted	From Unit No.	Total no. of questions from the Unit	Marks per question	Total Marks
20	Unit I	20	01	20 x 01 = 20
05	Unit II	05	01	05 x 01 = 05
10	Unit III	10	01	10 x 01 = 10
05	Unit IV	05	01	05 x 01 = 05
TOTAL MARKS				40

Total 40 questions worth 1 mark each in the Multiple Choice Question format (MCQ):

$$40 \times 1 = 40$$

Unit wise weightage:

- Unit I: 20 Multiple Choice Questions
- Unit II: 05 Multiple Choice Questions
- Unit III: 10 Multiple Choice Questions
- Unit IV: 05 Multiple Choice Questions

Recommended Reading:

1. A.S Cairn Cross Eight Essayists, Macmillan, New Delhi, 2009.
2. M.S. Nair, Galaxy of English Essayists, Trinity, New Delhi, 2014.
3. Fritz Karinthy: *Refund* in eGyanKosh- a National Digital Repository (<http://egyankosh.ac.in//handle/123456789/27478>)
<chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://egyankosh.ac.in/bitstream/123456789/27478/1/Unit-4.pdf>
4. Bhaskaran, M., and D. Horsburgh. Strengthen Your English. Oxford University Press, 1973.
5. Bhatia, H.S. and P.S. Bhatia. Spoken & Communicative English. Ramesh Publishing House, 2021.
6. Butterfield, Jeremy, editor. Fowler's Dictionary of Modern English Usage. Oxford University Press, 2015.
7. Dev Neira, Anjana, et al. Creative Writing: A Beginner's Manual. Pearson, 2008.
8. Greenbaum, Sidney. Oxford English Grammar. Oxford University Press, 1996.
9. Morley, David, and Philip Neilsen, editors. The Cambridge Companion to Creative Writing. Cambridge University Press, 2012.
10. Nurnberg, Maxwell, and Morris Rosenblum. How to Build a Better Vocabulary. Goyal, 2011.
11. Raman, Meenakshi, and Sangeeta Sharma. Technical Communication: Principles and Practice. Oxford University Press, 2015.
12. Rizvi, Ashraf. Effective Technical Communication. McGraw Hill, 2005.
13. Sriraman, T. Macmillan College Prose. MacMillan Publisher, 1989.
14. Thomson, A. J., and A. V. Martinet. A Practical English Grammar. Oxford University Press, 1986.
15. Varma, Promodini, et al., editors. English at the Workplace. Parts 1 and 2, Oxford University Press, 2006.
16. Agee, W.K., R.H. Ault and E. Emery, eds., 1979, Introduction to Mass Communication, New York: Harper and Row, Publishers.
17. Ahuja, B.N. and S.S. Chopra, 1989, Communication, New Delhi: Surjeet Publications.
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