



**Kazi Nazrul University**  
**Department of English**  
**B.A. Program in English (2018-21)**  
**COURSE STRUCTURE**  
**(As per LOCF circulated, 2020)**

**Semester I**

**BAPENGC101 Rhetoric and Prosody [Credit – 6]**

Course Type:	Course Details: CC-1(1)		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

At the very onset, students are made familiar with the art of analysing the language of English from an aesthetic point of view through the study of Rhetoric and Prosody. This intricate and interesting area of study helps them to form basic concepts about prose and verse and analyze the metrical patterns to find the encoded poetic meaning. Knowledge about various Rhetorical devices in speech enables them to use embellished and figurative language which can persuade the audience and achieve the desired impact upon the listener.

**Unit I:**

Rhetoric: Identification of Figures of Speech with Definition and Nomenclature

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

**Unit II:**

Prosody: Literary Passages to be scanned and metres to be described

Suggested Reading: English Rhetoric and Prosody by Bose and Sterling

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

### Unit III:

Substance Writing (10 marks) and Critical Appreciation of Unseen Literary Passages (5+5 marks) and Comprehensive Questions to be answered (Five questions of 1 mark each to be attempted out of eight: 1x5=5)

**Internal Assessment: 10 marks**

## MILCE101 Basic English Understanding AEC [Credit – 6]

**(Only B.A., B.Com Program students to choose)**

Course Type:	Course Details: MILCE		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

This course is designed to enhance the ability of the undergraduate students in understanding the basics of English language and literature through reading, comprehension and writing. Some lucid and interesting prose pieces are included in the course so that the students may develop a taste for appreciating prose literature by coming across such nice examples of different styles of writing. Unseen passages would also be given to them in order to test their ability of comprehension. Besides, they are also to be trained through this course on how to compose formal letters for various official purposes. With the objective as mentioned already, this course as a blending of both literary and non-literary specimens of English would enable the students to get associated with complex compositions in the semesters to follow.

### Unit I:

M K Gandhi: *Voluntary Poverty*

C.E.M. Joad: *The Civilization of Today*

Virginia Woolf: *Profession for Women*

R.K.Narayan: *Snake in the Grass*

Katherine Mansfield: *A Cup of Tea*

**(Five questions of 1 mark each to be attempted out of eight: 1 x 5 = 05**

**Three short answer type questions of 5 marks each to be attempted out of five: 5 x 3 = 15)**

Recommended Text: T Sriraman.ed. *Macmillan College Prose*. Macmillan

## **Unit II:**

Unseen Passage to be provided from which objective questions to be answered and a summary of the passage to be attempted.

**(Five Comprehension questions of 2 marks each to be attempted out of eight: 2 x 5 = 10**

**Summary of the given passage : 10x1 = 10)**

**Internal Assessment: Formal Letter/Business Letter**

**One question of 10 marks to be attempted out of two : 10x1 = 10**

## **Semester II**

### **BAPENGC201 Poetry [Credit – 6]**

Course Type:	Course Details: <b>CC-1(2)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper is designed to be taught to those candidates who are pursuing Program Course and have chosen English as one of their Core papers.

The paper contains a collection of nine poems representing the cross-section of Poetry in English from the time of Shakespeare to the early part of the 20th century. It offers to the students the flavour of the changes that have taken place

in English Poetry down the Ages. It is hoped that through this offering the students would become conversant with the various changes in theme and technicalities of poetry down the ages.

1. William Shakespeare – Sonnet 73 “That time of year thou mayst in me behold”
2. William Wordsworth – “Daffodils”
3. P B Shelley – “One word is too often profaned”
4. John Keats – “To one Who has been long in city pent”
5. Alfred Tennyson – “Break, break, break”
6. Elizabeth Barrett Browning – “How Do I Love Thee? Let Me Count the Ways”
7. Thomas Hardy – The Darkling Thrush
8. Robert Frost – Nothing Gold Can Stay
9. Sarojini Naidu - Palanquin Bearers

**(Five questions of 1 mark each to be attempted out of eight :  $1 \times 5 = 5$ )**

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

**Three short answer type questions of 5 marks each to be attempted out of five :  $5 \times 3 = 15$**

**One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )**

**Internal Assessment: 10 marks**

**MILCE201English I: English Short Stories and Composition**

**[Credit – 6]**

**(Compulsory for all B.A./B.Com. Programme students)**

Course Type:	Course Details: <b>CC-3(2)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper is designed for only those students who belong to B.A. and B.Com (Prog.) Courses. The paper has two parts.

In the first part the students are to study three short stories and it is hoped that through the study of these texts the students would be able to grasp the subtleties of English Short Stories written by some of the best short story writers of world literature written both originally written in English and also translated into English. The pattern of teaching and in the setting of questions would enhance the power of comprehension of students in reading English prose texts and in tackling relevant questions.

The second part of the paper has Report Writing and wishes to train the students in enhancing their writing skills through the practice of writing actual reports on incidents.

**Reading short stories for grammatical and language comprehension:**

- A) After Twenty Years- O. Henry
- B) Kabuliwalah- Rabindranath Tagore
- C) The Signal Man- Charles Dickens

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

**Five questions of 2 marks each to be attempted out of eight:2x5=10**

**Three short answer type questions of 5 marks each to be attempted out of five: 5x3=15**

**Recommended Text:** *Rainbow an Anthology of Short stories* ed. By Ashok Chaskar, Bharti S. Khairmar, R.S. Jain, Orient Blackswan Publication, 2014.

**Report Writing:**

**(One question of 10 marks to be attempted out of three: 10x1 = 10**

**Internal Assessment: CV/ BIO-DATA writing/ Professional Profile  
Writing: 10 marks**

**AECC-2 English/MIL Communication**

**AECCE201English Communication [Credit – 4]**

**(For Both Honours and Programme B.A./B.Sc. /B.Com.students to choose)**

Course Type:	Course Details: AECC 2		L-T-P: 4 - 0 - 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

This paper is to be studied by all students pursuing Program Courses in Arts, Commerce and science as an Elective Language Paper. The philosophy behind teaching this paper is to enhance the Communication skills in English of the learners. However, taking into consideration the infrastructure available in Colleges, the stress in this paper is on the development of written communication. This paper is divided into two Units.

Unit I is in the modes of communication and it is hoped that through this unit the students would become aware about the various modes and types of Communication

Unit II has practical manifestations of Unit I and it is hoped that through the Unit the students would become not only aware about the types of communication but also would become proficient in the various modes of written and verbal communication.

**Unit I:**

Types and Modes of Communication:

Verbal and Non-Verbal Communication

Personal, Social, and Business Communication

Group Communication

Effective Communication and Miscommunication

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

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

### **Unit II:**

Dialogue and Monologue

Group Discussion

Interview

Public Speech

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

**(Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )**

### **Recommended Readings for Unit I and II:**

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

### **Unit III:**

Passage for Comprehension (Unseen)

Exercises: Comprehension

- A. Summary, Paraphrasing
- B. Vocabulary Test

**(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )**

**One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 5$**

**One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )**

**Internal Assessment: 10 marks**

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

## **Semester III**

Course Type:	Course Details: <b>CC-1(3)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

Narrative texts use language to recreate experience and provide the student an opportunity to read and respond to representations of issues in contemporary life. Reading a short story or fiction serves to identify themes, plot, structure, characterisation and narrative voice. The manner in which fiction and short story uses literary devices can also be deciphered. The selection of texts is aimed to present themes and topics that are thought-provoking, insightful and informative. Such finely crafted short stories as Mansfield's *The Fly* or Maugham's *Lotus Eaters* are real pleasures in reading where distilling the true essence of plot and character is a gratifying challenge for students. One of the best known of the Sherlock Holmes novels, *The Hound of the Baskervilles*, is an all-time classic mystery. Such reading will engage the learners with the social and historical construction of crime along with the philosophical, psychological and social issues that are intrinsic part of fiction in general.

### **Unit – I (Short Stories)**

1. Katherine Mansfield – The Fly
2. Somerset Maugham – Lotus Eaters
3. Joseph Conrad - The Lagoon
4. G.K. Chesterton – The Blue Cross

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

**Five questions of 2 marks each to be attempted out of eight : 2x5 = 10**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2= 10)**

### **Unit- II (Novel)**

Arthur Conan Doyle -- The Hound of Baskervilles

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

**One question of 10 marks to be attempted out of three: 10x1= 10)**



## Internal Assessment : 10

**MILCE301 British Poetry [Credit – 6]**

**(Only B.A., B.Com Program students to choose)**

Course Type:	Course Details: <b>CC-3(3)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

The B.A. Alternative English Course, designed for Program students, offers a representative selection of British Poetry. Through these texts, students get familiarized with great ideas, issues of social and cultural concern and also acquire a facility with the English language. Poetic texts of Sidney, Milton, Wordsworth, Hardy and Hopkins, where language is used in clear and striking ways, will teach students how poetic language can help them attain brevity, clarity, insight and complexity in verbal and written expression. Reading poetry to identify tone, imagery, rhythm, rhyme and use of tropes will build up argumentative interpretative capacity. The powerful healing quality of poetry, the ability of poetry to develop a connection with the reader, the improvement brought about in vocabulary and verbal dexterity through reading poems and none the less the sparkling of imagination, abstract thinking, art and creativity – are added incentives for the learners in this paper.

Selected poems from the text: Auroral Musings: An Anthology of English poetry (Pub. Orient Blackswan)

### **Poetry**

1. “Grammar Rules” – Sir Philip Sidney
2. “On His Blindness” – John Milton
3. “A Slumber Did My Spirit Seal” – William Wordsworth
4. “The Oxen” – Thomas Hardy
5. “God’s Grandeur” – Gerard Manley Hopkins

Synonyms and Antonyms of words from prescribed texts & Preposition:

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

Word meanings and framing of sentences:

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

Question and answer from the poems:

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

Explanations:

**(Three questions of 5 marks each to be attempted out of five: 5x3= 15)**

**Internal Assessment: 10**

**BAPENGSE301 Phonetics and Phonology [Credit – 4]**

Course Type:	Course Details: <b>SEC-1</b>		L-T-P: 4 - 0- 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

The course introduces students to, and familiarises them with, the basic concepts of language, especially Phonetics and Phonology – its characteristics, its structure and how it functions. Phonetics plays a very important role in improving our communication. The speech mechanisms clarify how language is produced. It will teach students to pronounce a particular word correctly and communicate accurately through proper word stress. A development of phoneme awareness and phonological skills will make learning, understanding and utilizing a language quite enjoyable. The second unit on Content Writing will acquaint learners with the know-how of writing advertisement, brochure and on web page. The expertise regarding maintenance of a style, in accordance with norms and standard, to grab the attention and understanding of the target recipients and convince them with factual information, is acquired by the learners through both theoretical and practical approach.

**Unit I:**

- Articulation Mechanism, Features of Vowels and Consonants, Consonant Clusters
- Syllabic structure , stress
- Phonetic Transcription

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

**Five questions of 2 marks each to be attempted out of eight: 2x5=10**

**Three short answer type questions of 5 marks each to be attempted out of five: 5x 3= 15)**

### **Unit II: Content Writing**

1. Advertisement content writing  
Advertisement on New Colleges, new courses, new social programmes, seminars etc.
2. Content writing on newsletter / Brochure  
Brochure of a college or on any other social institution / Newsletter of an institution
3. Content writing on institutional web page.  
Web page of a College or School or University

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

## **Semester IV**

**BAPENGC401 Bhasa Literature [Credit – 6]**

Course Type:	Course Details: <b>CC-1(4)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper is to be learnt by those students who are pursuing a degree of the Program Course and who have chosen English as one of their core subjects. The focus of this paper is on presenting to the students the richness of vernacular literature or Bhasa Literature which is to be read in translation. The paper has two units and it is hoped that through these two units, the learners shall have an insight into the varied cultural richness and diversity of the country.

**Unit I** is on poetry and brings to the students not only poetry originally written in English by Kamala Das but also the translated works of such greats as Ghalib and Tagore. The learning outcome of this unit shall be to understand the variations of themes and symbols in poetry in the Indian context.

**Unit II** is on Bhasanon-fiction and the learning outcome is the presentation of non-fiction work to Indian students in the Indian context.

### **Unit I: Bhasa Poetry**

MirzaGhalibA Thousand Desires

Rabindranath Tagore: The Golden Boat

Ajneya Hiroshima

Kamala Das My Grandmother's House

**(Five questions of 2 marks each to be attempted out of eight: 2x5=10**

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

**One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit II:Bhasa Non-Fiction**

SaadatHasanManto Second Letter to Uncle Sam

A K Ramanujan Three Hundred Ramayanas

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

**Two short answer type question of 5 marks each to be attempted out of three: 5x2 = 10)**

**Internal Assessment: 10**

**(Compulsory for all B.A./B.Com. Programme students)**

Course Type:	Course Details: <b>CC-3(4)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper is to be compulsorily studied by all students who are pursuing a degree in Commerce and Arts as part of the Program Course. The paper has only one composite unit on British Poetry from Shakespeare to Arnold. It is hoped that through this paper the learning outcome for such students shall be the cultivating of the basic knowledge and appreciation of poetry.

- William Shakespeare      “Sonnet No 18”
- John Donne                      “Sweet Love, I Do not Go”
- John Milton                      “On His Blindness”
- William Blake                      “The Tyger”
- William Wordsworth      “Daffodils”
- Matthew Arnold      “Dover Beach”

Suggested Text Book: *Gems of English Verse, Poetry until the Nineteenth Century*, Ed. L M Joshi, Orient Blackswan

Word Meaning:

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

Objective Questions:

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

Explanations:

**(Three short answer type questions of 5 marks each to be attempted out of five: 5x 3= 15)**

Essay Type Questions:

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

**BAPENGSE401 Composition [Credit – 4]**

Course Type:	Course Details: <b>SEC-2</b>		L-T-P: 4 - 0- 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper is to be studied by those students of the Program Course who have opted for English as one of their Core papers. Through this paper, the students are to be taught the basic aspects of Essay Writing, Newspaper Reports, Precis and/or Comprehension and Letter Writing. The learning outcome of this paper is the development of basic writing skills of Program students in their future professional life.

One Essay on to be written on a Contemporary Social Issue.

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

A Newspaper Report is to be prepared on a given incident

**(One question of 10 marks to be attempted out of three: 10x 1= 10)**

One Precis is to be written on a given passage

**(One question of 5 + 5 marks to be attempted)**

**Or**

Comprehension Questions may be attempted from the same passage.

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

One Official Letter is to be drafted on a given topic

**Or**

One application is to written on a particular subject

**(One question of 10 marks to be attempted out of three: 10x 1= 10)**

**Internal Assessment: 10**

## **Semester V**

**BAPENGDSE501: English Literature and Gender [Credit – 6]**

Course Type:	Course Details: <b>DSEC 1(1)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

Gender is a defining facet of individual identity. In the present century, notions concerning gender have emerged as some of the important literary themes. The course demonstrates the relevance of gender issues to the study of literature. The possibilities offered by social gender and biological sex in terms of new ways of life, self-esteem etc are explored by female and male authors in their literary creations. Poems by Kamala Das and Sylvia Plath will help examining how literature influences the cultural and social construction of gender, through the experiences and contributions of men and especially women to society. Through an analysis of prose pieces by Begum Rokeya and Virginia Woolf, students will gain understanding of respective cultural conditions from the standpoint of gender theory. The paper intends to take the students through the various configurations and reconfigurations that decide gendered classifications such as masculinity and femininity. The study of this curriculum thus serves the study of power relationships—of how one’s gender, typically the male gender, gives one a power advantage over the other. The students develop awareness of the fragile state of gender equality.

### **Unit-I (Poetry)**

1. Kamala Das: Summer in Calcutta
2. Sylvia Plath: Circus in Three Rings

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

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

**Unit-II (Prose)**

1. Rokeya Sakhawat Hossain: Sultana's Dream
2. Virginia Woolf: "Profession for Women"

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

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

**One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

**OR**

**BAPENGDSE 502: English Literature and Ecology [Credit – 6]**

Course Type:	Course Details: <b>DSEC-1(1)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

As the human race has achieved varying degrees of 'progress', the time has come to question the very idea of 'progress' itself and its manifestations in the face of a serious environmental crisis. The study of literature from an ecological perspective has recently emerged as a powerful field of research adding an important dimension to literary and cultural studies. The study of the relationship between literature and the physical environment will make students examine literary texts through "an earth-centred approach". Representative poems of Wordsworth, Hopkins and Gordon J.L. Ramel display the interconnections between both nature and culture, where the texts address nature not just as passive background but as a central presence deciding the powerful interpretations of the text itself. The paper will attempt to revisit texts generated at various ages in history with a view to understand, interrogate and re-appraise the alliance between the human and the natural world as reflected in the literature of their respective ages. Ruskin Bond's *Coming Home to Dehra*



will make students feel to have returned to Nature along with Bond's return to his beloved Garhwal hills and the small towns and villages. Literature flavoured with ecological outlook will make learners ponder over the possibility of characterising nature-writing as a challenging new genre. Originating from the Romantic attitudes to nature, the course proceeds towards a quest for the reinstatement of nature as a beneficial creative resource in the context of modernity and urbanisation.

### **Unit-I (Poetry)**

1. William Wordsworth: Reverie of Poor Susan
2. G.M. Hopkins: Binsey Poplars
3. Gordon J.L. Ramel: Daffodils No More

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

**One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 5$ )**

### **Unit-II (Prose)**

1. Ruskin Bond: *Our Trees Still Grow in Dehra* : “Coming Home To Dehra”

**(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )**

**Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )**

**One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )**

**Internal Assessment:10**

## **Generic Elective**

**BAPENGGGE501 English Literature and Social Exclusion[Credit – 6]**

Course Type:	Course Details: <b>GEC-1</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

Since the twentieth century, new discursive spaces have come up in literary texts from varied contexts in India. Within these texts, the idea of the normative is problematized. The marginal status, whether geographical, caste, gender, disability, or tribal, provide the urgency to interrogate the idea of the normative as well as constitutions of the canon. Such a pressing engagement has recently been part of literary academic analysis as well as syllabus of English departments of Indian universities. This course introduces undergraduate students to perspectives within Indian writing that will acquaint them with experiences of marginalization and social exclusion as well as an inspection of modes of literary stylistics that offer a variation from conventional practice. Students are made to approach literature through the lens of varied identity positions – the story of an awakened but suppressed Dalit consciousness in *Poisoned Bread* or the Dalit points of view, interests, insights and directions that grow out of their experience and their aspirations in Satyanarayana and Susie Tharu's *The Exercise of Freedom: An Introduction* or the voice of marginalized women in a hegemonic male society represented in Mahasweta Devi's *Dhauri*. Such accounts evolve in learners a fresh critical perspective and enable them to explore various forms of literary representations of marginalisation as well as writing from outside. A comprehension of the concept of social exclusion through the prescribed texts grows awareness of the different ways in which literary narratives are shaped and literature acts as a tool to negotiate and interrogate the hegemony.

### **Unit I**

Arjun Dangle (ed.): Selection from *Poisoned Bread*: Introduction only

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

### **Unit II**

‘Water’: poem in *The Exercise of Freedom: An Introduction to Dalit Writing*  
ed Satyanarayana and Susie Tharu

Mahasweta Devi: *Dhauri*

Suggested Reading: Mahasweta Devi's "Dhuli" from *Outcast: Four Stories* (Tr.) Sharmishtha Dutta Gupta (Seagull)

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

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

### **Unit III**

"Poisoned Bread" by Bandhu Madhav from *Poisoned Bread* (Ed) by Arjun Dangle

Meena Kandasamy's 'Touch'

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

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

**Internal Assessment: 10**

**OR**

### **BAPENGG502 Film and Literature [Credit – 6]**

Course Type:	Course Details: <b>GEC-1</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper will engage students from non-English studies backgrounds to analyse the language of the expressive art of cinema. Students are introduced to film theory, narrative techniques and the language of cinema through various terms and concepts related to screenplay, camerawork, sound, editing like jump, cut, parallel cinema, montage etc. Texts written by great film personalities like Satyajit Ray and Charlie Chaplin will prove insightful for prospective film makers amidst students. The relationship between text and film as well as the distinction between literary and cinematic arts is best understood through the language of film via recognition of its specific features as a medium. In 'Film as Text' the students, by referring to some key cinematic transformations of classical literary texts like Bibhuti Bhushan Bandyopadhyay and Rays'

‘PatherPanchali’ and Chaplin’s ‘Modern Times’, will understand the role of literature in the development of cinema and its growing independence from the literary authority.

**Unit I: Terms and Concepts related with Cinema**

Jump Cut, Film Editing, Film Script, Parallel Cinema, Montage

Suggested Reading for Cinematic Terms and Concepts: Oxford Dictionary of Film Studies

**(Two short answer type questions of 5 marks each to be attempted out of three: 5x 2= 10)**

**Unit II: Selections from Texts by Noted Film Makers**

Satyajit Ray: *Our Films Their Films* – “A Long Time on the Little Road”

Charlie Chaplin: *My Autobiography*: “Introduction”

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

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

**Unit III: Film as Text**

*PatherPanchali and Modern Times*

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

**One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

**BAPENGSE501: Communicative English [Credit – 4]**

Course Type:	Course Details: <b>SEC 3</b>		L-T-P: 4 - 0- 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

Effective communication is a vital skill for success in any sphere of activity from interviews, teamwork, leadership responsibilities, presentations and inter-personal relations. This is a skill that demands to be taught in a systematic manner so that students absorb the fundamentals of communication. A knowledge of the types and modes of communication will equip students with the basic theories on its various aspects and impart guidance in basic writing skills. Persuasive speaking and writing depends on clarity of thought and contextual understanding expressed through appropriate vocabulary. The competence to think critically is essential for an efficient communicator and involves an understanding of the communicative process. Therefore, a systematic study of Speaking Skills required in Group Discussion or Interview or Public Speech will prepare students to be effective at communicating successfully – in interviews, public speaking, letter writing, report writing, presentations, and inter-personal debates and conversations. A combined knowledge of both Speaking and Writing Skills will make them master the art of listening, speaking, reading and analysing. Students will also be given practical exercises of reading and writing in class to ensure a practical implementation of the theoretical knowledge acquired. Thus, an exposition to the principles of academic reading and writing will develop critical thinking skills in learners.

## Types and Modes of Communication

### Unit-I

#### 1. Language of Communication:

- (a) Verbal and Non-Verbal (Spoken and Written)
- (b) Personal, Social and Business

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

#### 2. Speaking Skills:

- (a) Group Discussion,
- (b) Effective Communication
- (c) Interview
- (d) Public Speech

**(Two short answer type questions of 5 marks each to be attempted out of three: 5x 2= 10)**

Recommended Text: *Form and Finesse: Communication and Soft Skill* by Shruti Das. Orient Blackswan

## **Unit-II**

3. Reading and Understanding:

- (a) Comprehension of a given passage
- (b) Summary and Paraphrasing
- (c) Analysis and Interpretation

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

**Five questions of 2 marks each to be attempted out of eight 2x5=10)**

4. Writing Skills

- (a) Paragraph Writing ( Approx 300 to 350 words)
- (b) Making Notes
- (c) Letter Writing

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

**OR**

**BAPENGSE502: Report Writing: [Credit – 4]**

Course Type:	Course Details: SEC 3		L-T-P: 4 - 0- 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	10	0	40

Reports are formal documents that convey information using facts, charts, and graphs, which have been assembled as a result of research and analysis of data and of issues. Good reports expressing accuracy, objectivity and completeness, require proper communication. The paper first introduces the learners to terms related to Report Writing. That equips them with knowledge of planning, recording and communicating documents wisely. The next unit acquaints them to varied types of report writing. Many kinds of report provide many types of profits. The essential skill of writing a report clearly and succinctly is achieved through participation in exercises on report writing.

### **Unit I:**

Terms related to Report Writing:

Title Page, Table of Contents, Works Cited, Appendix, Formal Report, Informal Report, Technical Report, Financial Report, Problem-solving Report, infographics, Key Words, SEO (Search Engine Optimization)

**(Five questions of 1 mark each to be attempted out of eight :  $1 \times 5 = 5$**

**Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )**

### **Unit II:**

Types of Report :

Political Report,

Scientific Report,

Media Report,

Film, Television and Stage Report,

Weather Report

Ecological Report

Reports of Social Awareness

Book Review

**(Five questions of 2 marks each to be attempted out of eight: 2x5 = 10**

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

**Unit III:**

Exercises in Report Writing

**(One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

## **Semester VI**

### **BAPENG DSE601 Literature and Fine Arts [Credit – 6]**

Course Type:	Course Details: <b>DSEC-1(2)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper is divided into two sections and aims to find out an interface between the study of literature and the growth and manifestation of various art forms. It is hoped that those students of the Program Course who had opted for English as their Core Course paper would have gathered the basic ideas of the various genres of English literature and its global spread and through the study of this paper would become better equipped to find out the interface that has been mentioned previously.

**Unit I** aims to provide to the students the basic concepts of the Art Movements that took place during the 19<sup>th</sup> and 20<sup>th</sup> centuries and therefore would enhance their literary vista on these movements.

**Unit II** offers a cross-section of texts which represent the practical manifestations of the Art Movements that are discussed in Unit I. The poems are to be analysed in the context of their contemporary Art Movements.

**Unit I**

**Critical Terms:**



Pre-Raphaelite Movement, Surrealism, Modernism, Expressionism, Cubism, Impressionism, Vorticism, Dadaism

**(Three short answer type question of 5 marks each to be attempted out of five: 5x3 = 15)**

## **Unit II**

William Blake's "The Sick Rose"

D.G Rossetti's "The Blessed Damozel"

W.H.Auden's "Musee de Beaux Arts"

O' Henry's "The Last Leaf"

R Shiva Kumar. *The Paintings of Abanindranath Tagore*: Introduction. Pratikshan Publishers

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

**Five questions of 2 marks each to be attempted out of eight: 2 x 5 = 10**

**One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**OR**

## **BAPENGDSE602 Literature and Philosophical Thoughts [Credit – 6]**

Course Type:	Course Details: <b>DSEC-1(2)</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This paper looks at the various philosophical thoughts that have guided human civilization and which have influenced the creation of literature. This paper too has been divided into two Units.

**Unit I** takes up two texts by Rabindranath Tagore and the students have to study one of them. It is hoped that through these two essays the students would be

able to understand the guiding philosophy of Tagorean education. The non-fictional texts thus serve as a contact point between Tagorean philosophy and literature.

**Unit II** offers a cross-section of fictional and poetic texts and through their study it is hoped that the students shall be able to understand and tackle the various philosophical notions that guide human life.

### **Unit I**

Rabindranath Tagore's "Holistic Education: Knowledge, Action, Love" from the book *Rabindranath Tagore's Educational Ideas* by Christine Kupfer

Or

Rabindranath Tagore, "The Parrot's Training" on <tagoreweb.in>

**(Three short answer type questions of 5 marks each to be attempted out of five: 5x3 = 15)**

### **Unit II**

Somerset Maugham's "The Lotus Eater"

Robert Lynd's "Sea Side"

Alfred Lord Tennyson's "Crossing The Bar"

John Milton's "On His Blindness"

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

**Five questions of 2 marks each to be attempted out of eight: 2 x 5 = 10**

**One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**Generic Elective**

**BAPENGGE601 Literature and Myths [Credit – 6]**

Course Type:	Course Details: <b>GEC 2</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

Myths are an important part of human civilization and bring to us the essence of religious and spiritual thinking in their own way. This paper wishes to create an awareness among the students the role that myths play in our lives and how literature brings to us the re-telling of myths and the lessons that we can learn in our lives through myths.

**Unit I** offers certain poetic texts that re-tell myths belonging to Greek, Roman and Indian culture. Therefore, these texts which re-tell myths are to be studied as Cultural texts.

**Unit II** entirely focuses on the *Ramayana* and the various myths that surround one of the greatest epics of human civilization. It is hoped that through the study of these texts the students would become aware of not only the great epic but would understand much better the myths that make the *Ramayana* so compelling.

## **Unit I**

### **Poetry:**

Henry Wadsworth Longfellow's "Pegasus in Pound"

Sylvia Plath's "Medusa"

A.K.Ramanujan's "Prayer to Lord Murugan"

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

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

## **Unit II**

### **Prose:**

R.K. Narayan's *The Ramayana*: Prologue. Penguin Classics

Ruskin Bond's *Tales and Legends from India* (Selections): "Shakuntala", "The Hare in the Moon", "The Tiger King's Gift"

NamitaGokhale and MalashriLal's *In Search of Sita: Revisiting Mythology* (pp 83-89 only) Penguin.

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

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

**One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**OR**

**BAPENGGE602 Bhasa Literature [Credit – 6]**

Course Type:	Course Details: <b>GEC 2</b>		L-T-P: 5 - 1 - 0		
Credit:6	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

The role of native languages in a nation's cultural and ethical growth is immeasurable. In the context of both colonialism and the wave of globalization native languages and their literature often tend to get lost. In the post colonial era in most countries there has been a systematic attempt to try create awareness about the use, role and huge and rich literary output that native or Bhasa literature offers. That by itself is the learning outcome of this paper.

**Unit I** deals with certain concepts that Bhasa Literature offers and it is hoped that though their study the students shall have a clear idea about the basic notions and nuances of what drives the study of Bhasa Literature theoretically.

**Units II and III** reflect upon the various generic literary output of Bhasa Literature in India. It is hoped that through the study of these texts the students would become sensitized enough to understand the nuances in theme and thought that Bhasa Literature offers.

**Unit I**

Bhasa Literature: Definitions, Concepts: What is Bhasa Literature; Why Bhasa Literature; Indianness and Bhasa Literature; Bhasa Literature and Translation

**(Two short answer type questions of 5 marks each to be attempted out of three :  $5 \times 2 = 10$ )**

## **Unit II**

### **Poetry:**

Rabindranath Tagore's "Where the Mind is Without Fear"

Navakant Barua's "Two Stanzas for a River" (ref. *One Hundred Indian Poets: Signatures*. Ed. K. Satchidanandan. Poem trans. By Pradip Acharya)

K. Satchidanandan's "Genesis"

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

**One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 5$ )**

## **Unit III**

### **Short Fiction:**

Premchand's "The Shroud"

Ismat Chughtai's "The Quilt"

Saadat Hassan Manto's "Toba Tek Singh"

**(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )**

**One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )**

### **Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$**

Course Type:	Course Details: <b>SEC 4</b>		L-T-P: 4 - 0 - 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

While studying literature the basic idea is to understand the study of literary texts. However, no student of literature can become complete until and unless he/she engages in a creative pursuit in the language in which he/she studies literature. This paper thus aims to create an environment through which students shall be able to lend voice to their creative instincts.

**Unit I** provides to the students the theoretical base of creative writing and engages them in the processes that guide creative writing. It is hoped that through such a theoretical study the students would become better equipped to understand what goes behind and inside a creative mind.

**Unit II** on the other hand gives the students an opportunity to be creative through engagements with story writing and dialogue writing.

### **Unit I**

- a. What is Creative Writing?
- b. The art and Craft of Writing.
- c. Modes of Creative Writing
- d. Writing for the Media

Suggested Readings –

Creative Writing: A Beginner's Manual by AnjanaNeiraDev and Others.  
Pearson. Delhi. 2009.

Creative Writing by Board of Editors.Orient Blackswan.

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

**Five questions of 2 marks each to be attempted out of eight: 2x5 = 10**

**Two short answer type questions of 5 marks each to be attempted out of three: 5x2 = 10)**

### **Unit II**

- a. Story writing
- b. Dialogue writing

Candidates are required to develop a story in not more than 350 words and a dialogue in not more than 350 words based on hints provided. They are to provide suitable titles both for Story-Writing and Dialogue-Writing.

**(One question of 5 marks to be attempted out of two: 5x1 = 5**

**One question of 10 marks to be attempted out of three: 10x1 = 10)**

**Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight: 02 x 5 = 10**

**OR**

**BAPENGSE602 Translation Skills [Credit – 4]**

Course Type:	Course Details: <b>SEC 4</b>		L-T-P: 4 - 0 - 0		
Credit:4	Full Marks: 40	CA Marks		ESE Marks	
		Practical	Theoretical	Practical	Theoretical
		0	<b>10</b>	0	<b>40</b>

This course has the objective of developing competency to critically appreciate the process of translation in a multi linguistic and multicultural country like India. The basic concepts related to translation will clarify the process, modes, equivalence adopted in translation.

**Unit I** brings to the students the theoretical premises of translation skills and thus brings to them the concepts that drive Translation Studies. It is hoped that through the study of these concepts the students would become better equipped to understand the foundational aspects of translational skills.

**Unit II** takes up two texts where the experience of the translator while translating texts.

**Unit I**

**Basic Concepts:**

Source Language Text, Target Language text, Literary Translation, Non-Literary Translation, Machine translation, Free translation, Cultural Equivalence, Translator's Visibility, Translator's Invisibility, Translation as Treason, Translation as discovery, Postcolonial Translation

**(Five questions of 1 mark each to be attempted out of eight:  $1 \times 5 = 5$ )**

**Two short answer type questions of 5 marks each to be attempted out of three:  $5 \times 2 = 10$ )**

Suggested Reading:

Baker, Mona. *In Other Words: A Coursebook on Translation*. Routledge. 2001.

Basnett, Susan. *Translation Studies*. Routledge. 2014..

## **Unit II**

### **Translator's Experience:**

- a. Roy, Sukhendu (Tr). *Tales From Thakurmar Jhuli*: Translator's Note. Oxford University Press.
- b. William Radice (Tr). Rabindranath Tagore. *Selected Poems*: Translator's Introduction. Penguin.

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

**One short answer type question of 5 marks to be attempted out of two:  $5 \times 1 = 5$**

**One question of 10 marks to be attempted out of three:  $10 \times 1 = 10$ )**

### **Internal Assessment: 10**

**Five short questions of 02 marks each to be attempted out of eight:  $02 \times 5 = 10$**



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