

**DEBRA THANA S. K. S. MAHAVIDYALAYA**

**CURRICULUM & SYLLABUS**

**OF**

**BACHELOR OF ARTS WITH ENGLISH**

**(MULTIDISCIPLINARY STUDIES)**

**3-YEAR UNDERGRADUATE PROGRAMME**

**(w.e.f. Academic Year 2024-2025)**

**Based on**

**Curriculum & Credit Framework for Undergraduate**

**Programmes**

**(CCFUP), 2023 & NEP, 2020**

**Programme Objectives:**

1. To train students to learn the process of the beginning and growth of the English language
2. To cultivate the English language proficiency of students and their ability to communicate with clarity and confidence at different levels, in the modern world
3. To enable students to understand and critically engage with literary texts written in English or available in English translation, approached from various perspectives and with an awareness of the locations of production and reception
4. To enable students to engage with multiple literary forms/genres as mapped against the socio-historical contexts of their production and reception
5. To engage analytically with existing criticism and interpretations of English literary texts, and work independently on practical as well as theoretical problems of literary analysis and interpretation
6. To familiarise students with India-based epistemologies and concepts along with the Western schools of thought, thus getting them equipped with the comparative, cross-cultural, and post-colonial turn in literary studies
7. To familiarise the students with extensive use of varied digital technologies in teaching-learning and research
8. To inculcate human values such as inclusion, empathy, the ability to engage with varied viewpoints, and awareness of contemporary crises
9. To introduce students to the emergent trends in interdisciplinary studies characterising contemporary English Studies in India and the world, by offering a palette of optional courses, ranging from American Studies to Literature from Bengal
10. To enable students to apply received domain knowledge across multiple sectors of service and industry, enhancing their employability across diverse sectors in government organisations, service sectors, corporate set-ups and global, national, regional and local spaces

**Programme Specific Outcomes:**

1. To inculcate the ability to speak and write clearly and present one's contentions in standard, academic English and across varied platforms of communication, including the classroom and the internet
2. In-depth disciplinary knowledge of English Studies – its canons, contemporary trends, and emergent possibilities – and a critical understanding of the development of the discipline, with the ability to identify, speak and write about different literary genres, forms, and movements
3. To become acquainted with the spirit of various periods as reflected through the English literary texts prescribed in the syllabus
4. To promote students' analytical and creative faculties in thinking, reading and writing – academic as well as imaginative
5. To enable students to understand, appreciate, analyse, and apply various literary-critical concepts and categories within a theoretical framework
6. To account for the role of context(s) in the production, reception, and transmission of major literary works in English
7. To equip students with e-resource utilisation skills
8. To cultivate curiosity and application-oriented engagement with learning and its praxis in unfamiliar contexts
9. To understand the world and its contemporary critical issues through a reading of literature in translation and the original
10. To analyse a wide range of problems relating to literary and historical scholarship

## COURSE STRUCTURE

### BACHELOR OF ARTS IN MULTIDISCIPLINARY STUDIES WITH ENGLISH

(under CCFUP, 2023)

Level	YR.	SEM	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
								CA	ESE	Total
<b>B.A. in Humanities with English</b>	<b>3rd</b>	<b>V</b>	Major-A4	UG/V/ENG/3/MJ -A4T	T: Indian Literature in Translation (To be studied by students taken English. as Discipline- A )	<b>4</b>	<b>3+1+0</b>	<b>15</b>	<b>60</b>	<b>75</b>
			Major-A5	UG/V/ENG/3/MJ -A5T	T: Partition Literature (To be studied by students taken English as Discipline- A )	<b>4</b>	<b>3+1+0</b>	<b>15</b>	<b>60</b>	<b>75</b>
			Major-A6	UG/V/ENG/3/MJ -A6T	T: Detective Fiction (To be studied by students taken English as Discipline- A )	<b>4</b>	<b>3+1+0</b>	<b>15</b>	<b>60</b>	<b>75</b>
			Major (Elective) -2	UG/V/ENG/3/MJ E-2T	T: English Language Teaching (To be studied by students taken English as Discipline- A )	<b>4</b>	<b>3+1+0</b>	<b>15</b>	<b>60</b>	<b>75</b>
			Minor-5 (Disc.-C5)	UG/V/ENG/3/MI- C5T	T: DRAMA (To be studied by students taken English as Discipline- C )	<b>4</b>	<b>3+1+0</b>	<b>15</b>	<b>60</b>	<b>75</b>

		<b>Semester-V Total</b>			<b>20</b>				<b>375</b>
<b>VI</b>	Major-B4	UG/VI/ENG/3/M J-B4T	To be decided (Same as MajorA4 for English. taken as Discipline-B)	<b>4</b>	<b>3+1+ 0</b>	<b>15</b>	<b>60</b>	<b>75</b>	
	Major-B5	UG/VI/ENG/3/M J-B5T	To be decided (Same as Major-A5 for English taken as Discipline-B)	<b>4</b>	<b>3+1+ 0</b>	<b>15</b>	<b>60</b>	<b>75</b>	
	Major-B6	UG/VI/ENG/3/M J-B6T	To be decided (Same as Major-A6 for English taken as Discipline-B)	<b>4</b>	<b>3+1+ 0</b>	<b>15</b>	<b>60</b>	<b>75</b>	
	Major (Elective) -3	UG/VI/ENG/3/M JE-3T	T: Spoken English (To be studied by students taken English as Discipline- A)	<b>4</b>	<b>3+1+ 0</b>	<b>15</b>	<b>60</b>	<b>75</b>	
	Minor - 6 (Disc.- C6)	UG/VI/ENG/3/MI -C6T	T: Indian Literature in Translation (To be studied by students taken English as Discipline- C )	<b>4</b>	<b>3+1+ 0</b>	<b>15</b>	<b>60</b>	<b>75</b>	
<b>Semester-VI Total</b>				<b>20</b>				<b>375</b>	
<b>TOTAL of YEAR- 3</b>				<b>40</b>				<b>700</b>	
<b>Eligible to be awarded a Bachelor of Arts in Multidisciplinary Studies with English on Exit</b>				<b>126</b>	<b>Marks (Year: I+II+III)</b>			<b>2325</b>	

**MJ = Major, MI = Minor, A/B = Choice of Major Discipline; C= Choice of Minor Discipline; CA= Continuous Assessment, ESE= End Semester Examination, T = Theory, P= Practical, L-T-P = Lecture-Tutorial-Practical**

### QUESTION PATTERN

<b>Full Marks</b>	<b>Question Type</b>	<b>Questions to Attempt</b>	<b>Marks per Question</b>	<b>Marks</b>	<b>Question Options</b>
60	Very short	10	2 Marks	10X2=20 Marks	15
	Short	4	5 Marks	4X5=20 Marks	6
	Long	2	10 Marks	2X10=20 Marks	4
40	Very short	5	2 Marks	5X2=10 Marks	8
	Short	4	5 Marks	4X5=20 Marks	6
	Long	1	10 Marks	1X10=10 Marks	2
25	Very short	3	2 Marks	3X2=6 Marks	5
	Short	2	5 Marks	2X5=10 Marks	3
	Long	1	9 Marks	1X9=9 Marks	2

# SEMESTER - V

MAJOR (UG/V/ENG/3/MJ-A4T)

**Major-A4/B4T: Indian Literature in Translation**

**Credits 04**

**Full Marks: 75**

## **COURSE OUTCOME:**

The students on completion of this course are expected to demonstrate their ability to:

The students on completion of this course are expected to demonstrate their ability to :

- appreciate the diversity of Bhasa literatures and the similarities between them
- understand and creatively engage with the notion of nation and nationalism
- appreciate the impact of literary movements on various Bhasa literatures
- critically engage with significant social issues like caste and gender
- understand the historical trajectories of Bhasa literatures

## **Course contents:**

1. Rabindranath Tagore: “The Wife’s Letter” (Translation of “Streer Patra”) in *Rabindranath Tagore: Selected Short Stories* edited by Sukanta Choudhuri (Oxford University Press, 2000)
2. Vijay Tendulkar– *Silence: The Court is in Session* (Translation of *Shantata: Court Chalu Ahe*) (Oxford University Press, 2000)
3. Bibhuti Bhushan Bandopadhyay: *The Song of the Road* (Penguin Modern Classics, 2019)
4. Kazi Nazrul Islam: ‘The Song of the Spinning-wheel’ in *Mahatma Gandhi in Bangla* (Mumbai: Bharatiya Vidya Bhavan, 2022)
5. Basavanna: Poem No. 820 in *Speaking of Shiva*, translated by A. K. Ramanujan (Harmondsworth: Penguin, 1973)

**Suggested Readings:**

1. Sukanta Choudhuri, ed.: *Rabindranath Tagore: Selected Short Stories* (Oxford University Press, 2000)
2. Jayati Gupta: *Narrative and Narration: A Study of the Modern Short Story* (Anthem Press, 2008)
3. Vijay Tendulkar: *Silence! The Court is in Session* (Oxford University Press, 2000)
4. Jaydipsinh Dodiya, ed.: *Critical Essays on Tendulkar's Silence! The Court is in Session* (Prestige Books, 2018)
5. K. R. Srinivasa Iyengar: *Contemporary Indian Drama in English* (Sterling Publishers Pvt. Ltd., 1977)
6. Sunil Kumar Chattopadhyay: *Bibhutibhushan Bandyopadhyay: Makers of Indian Literature*. (Sahitya Akademi, 1994)
7. Sukumar Sen: *History of Bengali Literature* (Sahitya Akademi, 1960)
8. Sisir Kumar Das: *Bengali Literature* (Sahitya Akademi, 1991)
9. K. Ishawaran: *Speaking of Basava: Lingayat Religion and Culture in South Asia*. (Colorado: Westview Press, 1992)
10. R. Narasimhacharya: *History of Kannada Literature* (Penguin, 1988)
11. A. K. Ramanujan: *Speaking of Shiva* (Penguin, 1973)
12. Velcheru Narayana Rao & Gene H. Roghair, tr. *Siva's Warriors: The Basava Purana of Palkuriki* (Princeton University Press, 2014)

**MAJOR (UG/V/ENG/3/MJ-A5T)****Major A5/B5 T: Partition Literature****Credits 04****Full Marks: 75****COURSE OUTCOME:**

The students on completion of this course are expected to demonstrate their ability to :

- explain historical and socio-cultural factors responsible for the Partition of the Indian Subcontinent.
- demonstrate critical understanding of manifestations of the experience of the partition in various art forms.
- link and analyse the eco-socio-historical-cultural contexts and dimensions related to the Partition of India, e.g. nation, nationalism, communication, violence, exile, homelessness, refugee, rehabilitation, resettlement, border and border lands (colonialism and post-colonialism), literary responses to the partition in different parts of the Indian continent and interpret them.
- interpret texts and experiences and relate them to their contexts and experiences

**Course contents:**

1. Saadat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
2. Kapil Krishna Thakur, "The Other Jew" in *Survival and Other Stories* (Delhi: Orient Blackswan, 2012)
3. Khushwant Singh, *Train to Pakistan* (Delhi: Penguin India, 2016)
4. Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp 8–13.

**Suggested Readings:**

1. Ritu Menon and Kamla Bhasin: 'Introduction', in *Borders and Boundaries* (Kali for Women, 1998)
2. Sukrita P. Kumar: *Narrating Partition* (Indialog, 2004)
3. Urvashi Butalia: *The Other Side of Silence: Voices from the Partition of India* (Kali for Women, 2000)
4. Daniela Rogobete and Elisabetta Marino, eds.: *The Partition of India: Beyond Improbable Lines* (Cambridge Scholars, 2018)
5. Gyanendra Pandey: *Remembering Partition* (Cambridge University Press, 2001)

6. Yasmin Khan: *The Great Partition* (Yale University Press, 2007)
7. R. S. Pathak: *Khushwant Singh: A Critical Study* (Bahri Publications, 1989)
8. Harbir Singh Randhawa: *Dalit Literature: Contents, Trends and Concerns* (Sarup Book Publishers Pvt. Ltd., 2010)
9. Fakhru Alam Chowdhury, ed.: *Essays on Jibanananda Das* (Pathak Samabesh, 2008)
10. Clinton B. Seely: *A Poet Apart: A Literary Biography of Jibanananda Das* (University of Delaware Press, 1991)

### **MAJOR (UG/V/ENG/3/MJ-A6T)**

**Major A6/B6 T: Detective Fiction**

**Credits 04**

**Full Marks: 75**

**COURSE OUTCOME:**

The students on completion of this course are expected to demonstrate their ability to :

- engage with the philosophical, psychological and social issues that are an intrinsic part of Detective Literature
- engage with the social and historical construction of crime
- analyze individual or multiple texts in the two genres in terms of key concepts, including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context

**Course contents:**

1. Agatha Christie: *The Murder of Roger Ackroyd* (Harper Collins, 2017)
2. G.K. Chesterton: “The Blue Cross” in *The Annotated Innocence of Father Brown* (Oxford University Press, 1987)
3. Arthur Conan Doyle: “The Speckled Band” in *The Adventures of Sherlock Holmes* (Penguin Classics, 2014)
4. Saradindu Bandyopadhyay. “Gramophone Pin Mystery” anthologized in *Picture Imperfect and Other Mysteries* (Penguin, 2022)

### **Suggested Readings:**

1. Agatha Christie: *The Murder of Roger Ackroyd* (Harper Collins, 2017)
5. Martin Gardner, ed.: *The Annotated Innocence of Father Brown* (Oxford University Press, 1987)
2. G.K. Chesterton: *The Innocence of Father Brown* (Penguin Classics, 2014)
3. Maisie Ward: *Gilbert Keith Chesterton* (Sheed & Ward, 1943)
4. Ian Ker: *G. K. Chesterton: A Biography* (Oxford University Press, 2011)
5. Martin Priestman, ed.: *The Cambridge Companion to Crime Fiction* (Cambridge University Press, 2003)
6. Mary Wagoner: *Agatha Christie: A Literary Companion* (Greenwood Press, 1986)
7. Charles Osborne: *The Life and Crimes of Agatha Christie* (HarperCollins, 1999)
8. R. A. York: *Agatha Christie: Power and Illusion* (Palgrave Macmillan, 2007)
9. Arthur Conan Doyle: *The Complete Sherlock Holmes* (Projapoti, 2017)
10. Andrew Lycett, ed.: *The Cambridge Companion to Sherlock Holmes* (Cambridge University Press, 2023)
11. Arthur Conan Doyle: *The Adventures of Sherlock Holmes* (Penguin Classics, 2014)
12. Arthur Conan Doyle: *The Adventures of Sherlock Holmes*, ed. Richard Lancelyn Green (Oxford University Press, 1993)
13. Stephen Knight: *The Art of Detective Fiction* (Palgrave Macmillan, 1980)
14. Adrienne Johnson Gosselin, ed.: *Multicultural Detective Fiction: Murder from the "Other" Side* (Garland Publishing Inc., 1999)
15. Christine A. Jackson: *Myth and Ritual in Women's Detective Fiction* (McFarland, 2002)
16. Lewis D. Moore: *Cracking the Hard-Boiled Detective: A Critical History from the 1920s to the Present* (McFarland, 2006)
17. Glenn W. Most & William W. Stowe, ed.: *The Poetics of Murder: Detective Fiction and Literary Theory* (Harcourt Brace Jovanovich, 1983)
18. Ronald R. Thomas: *Detective Fiction and the Rise of Forensic Science* (Cambridge University Press, 1999)
19. Suranjan Ganguly: *Indian Detective Fiction: A Study in Genre and Narrative* (Worldview Publications, 2017)
20. Charles J. Rzepka: *Detective Fiction* (Polity Press, 2005)
21. Janice Allan et al. ed.: *The Routledge Companion to Crime Fiction* (Routledge, 2020)

22. Pradip Kumar Datta: *The Byomkesh Mystique: Saradindu Bandyopadhyay and the Bengali Mind* (Sahitya Akademi, 2002)
23. Saradindu Bandyopadhyay: “Gramophone Pin Mystery”, *Picture Imperfect and Other Mysteries*. tr. Sreejata Guha (Penguin, 2022)

**MAJOR (Elective) -2**

**(UG/V/ENG/3/MJE-2T)**

**MJE -02T: English Language Teaching**

**Credits 04**

**Full Marks: 75**

**COURSE OUTCOME:**

The students on completion of this course are expected to demonstrate their ability to :

- identify and classify strategies used by a teacher to teach language
- demonstrate a clear understanding of the syllabus, its structure and development
- understand the structure of a textbook and its use
- articulate the reasons for the different types of tests the teacher administers
- demonstrate the ways in which technology can be used for learning a language.

**Course contents:**

1. Basic Phonetics: Speech Organs, Vowel & Consonant Sounds
2. Methods of Teaching the English Language
3. Assessing Language Skills
4. Materials for Language Teaching and the Use of ICT in Language Teaching

**Suggested Readings:**

1. Penny Ur: *A Course in Language Teaching: Practice and Theory* (CUP, 1996)

2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow: *Teaching English as a Second or Foreign Language* (Cengage Learning, 4th edn, 2014)
3. Adrian Doff: *Teach English: A Training Course for Teachers* (Teacher's Workbook) (CUP, 1988)
4. R. K. Bansal and J. B. Harrison: *Spoken English: A Manual of Speech and Phonetics* (Orient BlackSwan, 4th edn, 2013)
5. Mohammad Aslam: *Teaching of English* (CUP, 2nd edn, 2009)
6. Jack C. Richards & Theodore S. Rodgers: *Approaches and Methods in Language Teaching* (Cambridge University Press, 2001)
7. Geetha Nagaraj: *English Language Teaching: Approaches, Methods, Techniques* (Orient BlackSwan, 2021)
8. T. Balasubramaniam: *English Phonetics for Indian Students* (Orient BlackSwan, 2021)

### **MINOR (UG/VI/ENG/3/MI-C6T)**

**Minor -C6T: DRAMA (Same as Minor-C5T (UG/VI/ENG/4/MI-C6T) of English (Hons) programme )**

**Credits 04**

**Full Marks: 75**

#### **Course Outcome:**

The students on completion of this course are expected to demonstrate their ability to :

- understand the tradition of English Drama from the 16th to the 20th centuries.
- appreciate and analyze the plays in the larger socio-political and religious contexts of the time.
- trace the development of anti-sentimental drama
- examine and analyze the form and function of drama in the late 19th and early 20th centuries
- map the relationship between the formal and the political in literature

**Course Content:**

- William Shakespeare: *As You Like It*
- Goldsmith: *She Stoops to Conquer*
- George Bernard Shaw: *Arms and the Man*
- J. M. Synge: *Riders to the Sea*

**Suggested Readings:**

1. William Shakespeare: *As You Like It*, ed. Agnes Latham (Arden Edition, 1975)
2. William Shakespeare: *As You Like It*, ed. Alan Brissenden (Oxford University Press, 1993)
3. William Shakespeare: *As You Like It*, ed. G. K. Hunter ((Penguin Classics, 1972)
4. Swapan Chakravorty, ed.: *As You Like It* (Orient Blackswan, 2004)
5. John Russell Brown: *Shakespeare and His Comedies* (Routledge, 2004)
6. Oliver Goldsmith: *She Stoops to Conquer* (Dover Publications, 1991)
7. *Oliver Goldsmith: She Stoops to Conquer* (Oxford University Press, 2000)
8. Augustin Hammon: *Bernard Shaw* (Atlantic Publishing Works, 1999)
9. George Bernard Shaw: *Arms and the Man* with an introduction by A.C.Ward (Orient Blackswan, 2009)
10. Christopher Innes, Ed.: *The Cambridge Companion to George Bernard Shaw* (Cambridge University Press, 1998)
11. S. C. Sengupta: *The Art of Bernard Shaw* (N. M. Publishers, 1997)
12. J. M. Synge: *Riders to the Sea* (Oxford University Press, 2000)
13. J. M. Synge: *Riders to the Sea* (Dover Publications, 1993)
14. David H. Greene: *J. M. Synge: A Critical Study* (Macmillan, 1961)
15. P. J. Mathews, ed.: *The Cambridge Companion to J. M. Synge* (Cambridge University Press, 2009)
16. David Krause: *The Theatre of J. M. Synge* (Macmillan, 1964)

## **SEMESTER – VI**

### **Major-B4 (UG/VI/ENG/3/MJ-B4T)**

**Major-B4T: Indian Literature in Translation (Same as MajorA4 for English, taken as Discipline-B)**

**Credits 04**

**Full Marks: 75**

### **Major-B5 (UG/VI/ENG/3/MJ-B5T)**

**Major-B5T: Partition Literature (Same as Major–A5 for English taken as Discipline-B)**

**Credits 04**

**Full Marks: 75**

### **Major-B6 (UG/VI/ENG/3/MJ-B6T)**

**Major-B6 T: Detective Fiction (Same as Major–A6 for English taken as Discipline-B)**

**Credits 04**

**Full Marks: 75**

### **Major (Elective) -03**

**(UG/VI/ENG/3/MJE-3T)**

**Major Elective -03: Spoken English**

**Credits 04**

**Full Marks: 75**

### **COURSE OUTCOME:**

The students on completion of this course are expected to demonstrate their ability to :

- communicate effectively in spoken English on issues and ideas with a reasonable degree of fluency and accuracy in different social settings and different kinds of social encounters.
- use appropriate vocabulary in any kind of spoken discourse on various topics.

- use clear pronunciation.
- use basic structures in their oral communication.
- use strategies for understanding the meanings of new words by guessing the meaning from the context and recognizing the parts of speech.
- recognize real life spoken English
  - recognize the basic structures in spoken discourse.
- react to oral instructions.

**Course contents:**

1. Differences between speech and writing; distinct features of Oral Communication; Essentials of Good Communication and Barriers in Communication

2. Stress and Intonation

3. Speech & Situation/Context:

- Greeting & Leave Taking
- Making & Granting/Refusing Requests
- Queries & Giving Information/Direction
- Describing objects/processes
- Narrating events & Commentary
- Persuasion & Motivation
- Complaints & Apologies
- Expressing disapproval
- Alerting & Warning

4. Presentation Skills: Interview, Debate, GD, Anchoring, Public Address, Broadcasting

**Suggested Readings:**

1. W.S. Allen: *Lining English Speech* (Orient Longman, 1968)

2. R. K. Bansal and J. B. Harrison: *Spoken English for India* (Orient Longman, 1972)
3. Leena Sen: *Communication Skills* (Prentice Hall of India, 2007)
4. B.R. Kishore: *Dynamic Business Letter Writing* (Diamond Pocket Books, 2001)
5. J.D.O' Connor: *Better English Pronunciation* (Cambridge University Press, 2003)
6. T. Balasubraniam: *A Textbook of English Phonetics for Indian Students* (Macmillan, 2013)

**MINOR (UG/VI/ENG/3/MI-C6T)**

**Minor C6T: Indian Literature in Translation (Same as Minor-6 ) of English (Hons)  
programme**

**Credits 04**

**Full Marks: 75**