

# VIDYASAGAR UNIVERSITY



**Curriculum for 3-Year B.A. (General)  
in**

**ENGLISH**

**Under Choice Based Credit System (CBCS)  
w.e.f 2018-2019**

**VIDYASAGAR UNIVERSITY**  
**BA (General) in English**  
**[Choice Based Credit System]**

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
							CA	ESE	TOTAL
1	I			<b>SEMESTER-I</b>					
		Core-1 (DSC-1A)		Poetry & Short Story	6	5-1-0	15	60	75
		Core-2 (DSC-2A)		Other Discipline(Discipline-2)/TBD	6		15	60	75
		AECC-1 (Core)[Language Core]		English-I	6	5-1-0	15	60	75
		AECC-1 (Elective)		English/MIL	2	1-1-0	10	40	50
				<b>Semester - I : Total</b>	20				275
					<b>SEMESTER-II</b>				
	II	Core-3 (DSC-1B)		Essay, Drama & Novel	6	5-1-0	15	60	75
		Core-4 (DSC-2B)		Other Discipline(Discipline-2)/TBD	6		15	60	75
		AECC-2 (Core)[Language Core]		MIL-I	6	5-1-0	15	60	75
		AECC-2 (Elective)		Environmental Studies	4		20	80	100
				<b>Semester - 2 : Total</b>	22				325

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
							CA	ESE	TOTAL
2	III			<b>SEMESTER-III</b>					
		Core-5 (DSC-1C)		Contemporary India: Women and Empowerment	6	5-1-0	15	60	75
		Core-6 (DSC-2C)		Other Discipline ( Discipline-2)/TBD	6		15	60	75
		AECC-3 (Core)[Language Core]		English-II	6	5-1-0	15	60	75
		SEC-1		SEC-1: Soft Skills Or Film Studies	2	1-1-0	10	40	50
				<b>Semester - 3 : Total</b>	20				275
					<b>SEMESTER-IV</b>				
	IV	Core-7 (DSC-1D)		Academic Writing and Composition	6	5-1-0	15	60	75
		Core-8 (DSC-2D)		Other Discipline ( Discipline-2) /TBD	6		15	60	75
		AECC-4 (Core)[Language Core]		MIL-II	6	5-1-0	15	60	75
		SEC-2		SEC-2: Creative Writing Or Technical Writing	2	1-1-0	10	40	50
				<b>Semester - 4 : Total</b>	20				275

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
3	V			<b>SEMESTER-V</b>			<b>CA</b>	<b>ESE</b>	<b>TOTAL</b>
		DSE-1A		Any one from Discipline -1(English)	6	5-1-0	15	60	75
		DSE-2A		Other Discipline(any one from Discipline -2) / TBD	6		15	60	75
		GE-1		TBD	6		15	60	75
		SEC-3		<b>SEC-3:</b> Translation Studies Or English Language Teaching	2	1-1-0	10	40	50
				<b>Semester - 5 : Total</b>	20				<b>275</b>
					<b>SEMESTER-VI</b>				
	VI	DSE-1B		Any one from Discipline -1(English)	6	5-1-0	15	60	75
		DSE-2B		Other Discipline (any one from Discipline -2) / TBD	6		15	60	75
		GE-2		TBD	6		15	60	75
		SEC-4		<b>SEC-4:</b> Business Communications Or Spoken English	2	1-1-0	10	40	50
				<b>Semester - 6 : Total</b>	20				<b>275</b>
					<b>Total in all semester:</b>	<b>122</b>			<b>1700</b>

**CC** = Core Course , **AECC** = Ability Enhancement Compulsory Course , **GE** = Generic Elective , **SEC** = Skill Enhancement Course , **DSE** = Discipline Specific Elective , **CA**= Continuous Assessment , **ESE**= End Semester Examination , **TBD**=To be decided , **CT** = Core Theory, **CP**=Core Practical , **L** = Lecture, **T** = Tutorial , **P** = Practical , **MIL** = Modern Indian Language , **ENVS** = Environmental Studies ,

List of Core Courses and Electives

Core Course (CC)

- DSC-1A: Poetry & Short story  
DSC-1B: Essay, Drama & Novel  
DSC-1C: Contemporary India: women and empowerment  
DSC-1D: Academic Writing and Composition

Discipline Specific Electives (DSE)

- DSE-1: British Literature  
Or  
DSE-1: Indian Literature in Translation  
DSE-2: Partition Literature  
Or  
DSE-2: Nation, Culture and India

Skill Enhancement Course (SEC)

- SEC-1: Soft Skills  
Or  
SEC-1: Film Studies  
SEC-2: Creative Writing  
Or  
SEC-2: Technical Writing  
SEC-3: Translation Studies  
Or  
SEC-3: English Language Teaching  
SEC-4: Business Communications  
Or  
SEC-4: Spoken English

Generic Electives (GE)

[Interdisciplinary for other department]

- GE-1: Gender & Human Rights  
Or  
GE-1: Contemporary India: Women and Empowerment  
Or  
GE-1: Academic Writing and Composition  
GE-2: Environment & Literature  
Or  
GE-2: Novel and Prose  
Or  
GE-2: Language and Linguistics

AECC(Core)[Language Core]-English

English (AECC-Core L1 &L2)

- CL-1(English): British Poetry -1  
Or  
CL-1(English): Language, Variety and Stylistics  
CL-2(English): British Poetry - 2  
Or  
CL-2(English): Language, Imagination & Creativity

Core Courses (CC)

**DSC-1A (CC-1): Poetry & Short story**

**Credits 06**

**DSC1AT: Poetry & short Story**

**Course Contents:**

1. a) William Shakespeare: Sonnet 116  
b) William Wordsworth: "A Slumber did my Spirit Seal"
2. a) John Keats – "Bright Star"  
b) Wilfred Owen – "Strange Meeting"
3. Charles Lamb – "Dream Children"
4. H. E. Bates – "The Ox"

**DSC-1B(CC-2): Essay, Drama & Novel**

**Credits 06**

**DSC1BT: Essay, Drama & Novel**

**Course Contents:**

1. George Orwell – "Shooting an Elephant"
2. R. K. Narayan – "A Library without Books"
3. George Bernard Shaw – *Arms and the Man*
4. J. B. Priestley – *An Inspector Calls*
5. Ernest Hemingway – *The Old Man and the Sea*

**DSC-1C (CC-3): Contemporary India: women and empowerment**

**Credits 06**

**DSC1CT: Contemporary India: women and empowerment**

**Course Contents:**

**1. Social Construction of Gender:**

1. Masculinity, Femininity
2. Patriarchy
3. Sex & Gender
4. Gender Socialization
5. Gender discrimination
6. Gender stereotyping

**Texts: (any one)**

Nivedita Menon : *Sexualities: Issues in Contemporary Indian Feminisms* (selections)

Nivedita Menon : *Gender and Politics in India* (Selections)

**2. History of Women's Movements in India (Pre- and Post-Independence):**

1. Women and Nationalism
2. Women and Partition
3. Women and Political Participation

**Text: (any two)**

1. "Letters to a Wife: Satyendranath Tagore's Letters to Jynadanandini Tagore" from *Epistolary Cultures in 19<sup>th</sup> century Bengal*, Stree Samya, Kolkata,

2. Gholam Murshed “Chapter Four” from *The Reluctant Debutante*.
3. Urvashi Butalia ‘Beginnings’ from *The Other Side of Silence*
4. Jashodhara Bagchi and Shubharanjan Dasgupta. *The Trauma and The Triumph: Gender and Partition in Eastern India, Vol I (“Introduction”)*

### 3. Women and Law:

1. Women and the Indian Constitution
2. Personal Laws
3. Customary practices on inheritance and Marriage

#### Text: (Selections from any one text)

1. Flavia Agnes. Ed. *Women and Law in India: An Omnibus* Comprising
2. Flavia Agnes. *Enslaved Daughters* (selections).
3. Sudhir Chandra. *Hindu Women and Marriage Law*
4. Monomoyee Basu. *Law and Gender Inequality*.

### 4. Women and Violence:

1. State interventions
2. Domestic violence
3. Female foeticide
4. Sexual harassment

#### Texts: (any one)

1. Rokeya Sakhawat Hussain – *Sultana’s Dream*
2. Bama Faustina Soosairaj – *Karukku*

#### Suggested Readings:

- David Glover. *Gender*. New York: Routledge New Critical Idiom Series.
- *The Social Construction of Gender* (A Gender & Society Reader) by Judith Lorber (Editor), Susan A. Farrell (Editor)
- Veena Oldenburg. *Dowry Murders: The Imperial Origins of a Cultural Crime*
- Attia Hussein. *Translating Partition*. New Delhi: Katha
- Brinda Bose. *Translating Desire*. New Delhi: Katha
- Radha Kumar. *The History of Doing: The Women's Movement in India*
- Kalpana Kannabiran. *Women and Law Critical Feminist Perspectives*
- Carolyn Merchant. *Earthcare: Women and the Environment*.

### DSC-1D (CC- 4): Academic Writing and Composition

Credits 06

#### DSC1DT: Academic Writing and Composition

#### Course Contents:

1. Introduction to the Writing Process: Conventions of Academic Writing, Writing in one’s own words – Summarizing and Paraphrasing
2. Critical Thinking: Syntheses, Analyses, and Evaluation
3. Structuring an Argument: Introduction, Interjection, and Conclusion
4. Citing Resources, Editing, Book and Media Review



### **Suggested Readings:**

- Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
- Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
- IlonaLeki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2<sup>nd</sup> edn, 1998).
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).
- John M. Swales. *Academic Writing for Graduate Students*

### **DISIPLINE SPECIFIC ELECTIVE (DSE)**

#### **DSE -1: British Literature**

**Credits 06**

#### **DSE1T: British Literature**

##### **Course Contents:**

1. William Shakespeare – *As you Like It*
2. Thomas Hardy- *Ah, Are Digging on My Grave?*
3. Robert Lynd- *On Not Being a Philosopher*

**Or**

#### **DSE- 1: Indian Literature in Translation**

**Credits 06**

#### **DSE1T: Indian Literature in Translation**

##### **Course Contents:**

1. Rabindranath Tagore – *The Wife’s Letter* (Translation of *Steer Patra*)
2. Vijay Tendulkar – *Silence: The Court is in Session* (Translation of *Shantata: Court ChaluAhe*)
3. Mahasweta Devi- ‘Draupadi’

#### **DSE-2 : Partition Literature**

**Credits 06**

#### **DSE2T: Partition Literature**

##### **Course Contents:**

1. Sa’adat Hasan Manto, ‘Toba Tek Singh’, in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
2. Jibananda Das, ‘I Shall Return to This Bengal’, tr. SukantaChaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.

**Or**

#### **DSE-2 : Nation, Culture and India**

**Credits 06**

#### **DSE2T: Nation, Culture and India**





**Course Contents:**

1. Amartya Sen – “Secularism and its Discontents” (from *The Argumentative Indian*) 10
2. Rabindranath Tagore – “Nationalism and India” (from *Nationalism*) 15

**SKILL ENHANCEMENT COURSE (SEC)**

**SEC-1: Soft Skills****Credits 02****Course Contents:**

1. Teamwork
2. Emotional Intelligence
3. Adaptability
4. Leadership
5. Problem solving

**Suggested Readings**

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

**Or**

**SEC-1: Film Studies****Credits 02****Course Contents:**

1. Evolution of the Cinema: Silent Film, Talkie, Colour Film, Digital Age, 3D Films.
2. Response and Review: (Illustrative film shows & appreciation programme to be arranged)

**Suggested Readings:**

- James Monaco. *How To Read a Film*. New York: OUP, 2009.
- Andrew Dix. *Beginning Film Studies*. Manchester university Press, 2008.
- Satyajit Ray. *Our Films, Their Films*. Orient Blackswan, 2001.
- Satyajit Ray. *Deep Focus: Reflection on Indian Cinema*. Ed. Sandip Ray. Harper Collins India. 2011.

**SEC-2: Creative Writing****Credits 02****Course Contents:****Unit 1.**

What is Creative Writing?

**Unit 2.**

The Art and Craft of Writing

**Unit 3.**

Modes of creative Writing

#### Unit 4.

##### Writing for the Media

##### Suggested Readings:

- Anjana Neira Dev and Others, *Creative writing: A Beginner's Manual* (Delhi: Pearson, 2009).
- Mary Lee Marksberry. *Foundation of Creativity* (New York : Harper and Row, 1963)

Or

#### SEC-2: Technical Writing

Credits 02

##### Course Contents:

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills: Selection of topic, developmental, transitional and concluding paragraphs, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Formal and informal writings, formal writings/reports, letters, memorandum, notices, agenda, minutes, common errors to be avoided.

##### Suggested Readings

- M. Frank. *Writing as thinking: A guided process approach*, Englewood Cliffs, Prentice Hall Regents.
- L. Hamp-Lyons and B. Heasley. *Study Writing: A course in written English*. For academic and professional purposes, Cambridge Univ. Press.
- R. Quirk, S. Greenbaum, G. Leech and J. Svartik. *A comprehensive grammar of the English language*, Longman, London.
- Daniel G. Riordan & Steven A. Panley. *Technical Report Writing Today* Biztantra. Additional Reference Books
- Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition (2004).

#### SEC-3: Translation Studies

Credits 02

##### Course Contents:

1. Introducing Translation: A brief history and significance of translation in a multi lingual and multicultural society like India
2. Exercises in different Types/modes of translation: a. Semantic/Literal b. free sense/literary c. Functional/communicative d. Transcreation.
3. Introducing basic concepts and terms used in Translation Studies through relevant tasks: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, and Code mixing/Switching. b. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts.

##### Suggested Readings:

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

- *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001.
- 3 Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
- Catford, I. C. *A Linguistic Theory of Translation*. London: OUP, 1965.
- Frishberg, Nancy J. *Interpreting: An Introduction. Registry of Interpreters*, 1990.
- Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
- House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
- Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.

**Or**

**SEC-3: English Language Teaching**

**Credits 02**

**Course Contents:**

1. Knowing the Learner

Or

1. Structures of the English Language
2. Methods of teaching English Language
3. Assessing Language Skills
4. Materials for Language Teaching

Or

4. Using Technology in Language Teaching

**Suggested Readings:**

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

**SEC-4: Business Communications**

**Credits 02**

**Course Contents:**

1. Introduction to the Essentials of Business Communication: Theory and Practice
2. Writing a project report
3. Citing References, using bibliographical and research tools
4. Writing minutes of meetings
5. E-Correspondence
6. Making oral presentations (Viva for internal assessment)
7. Spoken English for Business Communication (Viva for internal assessment)

**Suggested Readings:**

- Scot, O. Contemporary Business Communication. Biztantra, New Delhi.
- Lesikar, R. V. & Flatley, M. E. Basic Business Communication Skills for Empowering the Internet Generation, Tata McGraw Hill Publishing Company Ltd. New Delhi.

**Or**

**SEC-4: Spoken English**

**Credits 02**

**Course Contents:**

1. Differences between speech and writing – distinct features of Oral Communication; Essentials of Good Communication- Barriers
2. Listening: Weak Forms, Stress, Intonation, Voice Modulation, Telephonic Conversation, Rules of Interruption in Civilized discourse
3. Speech & Situation/ Context:
  - a. Greeting & Leave Taking
  - b. Making & Granting/Refusing Requests
  - c. Queries & Giving Information/Direction
  - d. Describing objects/process
  - e. Narrating events & Commentary
  - f. Persuasion & Motivation
  - g. Complaints & Apologies
  - h. Expressing disapproval
  - i. Alerting & Warning
4. Presentation Skills: Interview, Debate, GD, Anchoring, Public Address, Broadcasting (Intensive learner-centric pedagogic mode and use of Language Lab are desirable for making the course successful. Having explained the preliminaries of each course-content, teachers may put group of learners in a particular situation of conversation and monitor their conversation/ use of language as facilitators.)

**Suggested Readings:**

- W.S. Allen. Lining English speech. Orient Longman, London, 1968.
- R.K Bansal and J.B Harrison. Spoken English for India. Orient Longman, Madras, 1972.
- Leena Sen. Communication Skills. Prentice Hall of India, New Delhi.

**Generic Elective (GE)**

**[Interdisciplinary for other department]**

**GE-1: Gender & Human Rights**

**Credits 06**

**GE1T: Gender & Human Rights****Course Contents:**

1. Poetry: Meena Kandasamy “Aggression” Tamsula Ao “Laburnum for My Head”
2. Drama: Manjula Padmanabhan *Lights Out*
3. Essay: Virginia Woolf “Professions for Women”, *Women’s Rights are Human Rights*. Section V “The Human Rights Framework in Practice”

Or

**GE-1: Contemporary India: Women and Empowerment**

**Credits 06**

**GE1T: Contemporary India: Women and Empowerment**

**Course Contents:**

1. Social Construction of Gender (Masculinity and Femininity) Patriarchy
2. History of Women's Movements in India (Pre-independence, post independence)  
Women, Nationalism, Partition  
Women and Political Participation
3. Women and Law  
Women and the Indian Constitution  
Personal Laws (Customary practices on inheritance and Marriage)  
(Supplemented by workshop on legal awareness)
4. Women and Environment  
State interventions, Domestic violence, Female foeticide, sexual harassment  
Female Voices: *Sultana's Dream*  
Dalit Discourse:

Or

**GE-1 : Academic Writing and Composition**

**Credits 06**

**GE1T : Academic Writing and Composition**

**Course Contents:**

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources; Editing, Book and Media Review

**Suggested Readings**

- Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
- Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
- Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

**GE-2: Environment & Literature**

**Credits 06**

**GE2T: Environment & Literature**

**Course Contents:**

Introduction (Nature in Oriental & Western Thought, Deep Ecology, Third World Environmentalism)

1. Gordon J. L. Ramel. 'Daffodils No More'
2. Mahasweta Devi. 'Pterodactyl'
3. Ruskin Bond. 'Dust on the Mountains',

**Suggested Readings:**

- Vasudha Narayanan 'Water, Wood, and Wisdom: Ecological Perspectives from the Hindu Traditions'
- Allen Carlson. *Environmental Aesthetics*
- Preeti Ranjan Ghosh. "Towards an Understanding of Environmental Aesthetics: Some Reflections", *The Philosophical Quarterly*, 1998
- Beth Fowkes Tobin. *Colonizing Nature*
- Vasudha Narayanan. *Water, Wood and Wisdom*
- Vandana Shiva. *Women in Nature*

**Or**

**GE-2: Novel and Prose**

**Credits 06**

**GE2T: Novel and Prose**

**Course Contents:**

1. Charles Dickens: Oliver Twist
2. R.K.Narayan: A Library without Books
3. Guy de Maupassant: My Uncle Jules

**Or**

**GE-2: Language and Linguistics**

**Credits 06**

**GE2T: Language and Linguistics**

**Course Contents:**

1. Language: language and communication; language varieties: standard and non-standard language; language change.
2. Phonetics: Overview of Articulatory Phonetics. The Consonants of English. The Vowel Sounds of English
3. Phonology and Phonetic Transcription: The Phonology of English. Transcription of Consonants. Transcription of Vowels
4. Syntax and semantics: categories and constituents of phrase structure; (Noun Phrase & Verbal).

**Suggested Reading:**

- Roach Peter, *Phonetics* (New Delhi: Oxford University Press, 2001).
- Balasubramanian, T., *Textbook of English Phonetics for Indian Students* (New Delhi: Laxmi Publications, 2009).
- Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.
- De Saussure, Ferdinand. 1966. *Course in general linguistics*. New York: McGraw Hill Introduction: Chapter 3

- Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed.
- Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7
- Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

**AECC-CORE ( AECC-Core)**  
**[Language-Core]**

**[AECC- Core] English -1**

**CL-1(English): British Poetry -1**

**Credits 06**

1. Shakespeare : Shall I Compare Thee to a Summer's Day,  
John Donne – Batter my Heart  
Milton : On His Blindness  
Pope: Ode on Solitude
2. William Blake: A Poison Tree  
Wordsworth : To the Skylark  
Shelley : To a Skylark  
Keats : Ode to Autumn
3. Rhetoric and Prosody

**Suggested Readings:**

- Jaydip Sarkar & Anindya Bhattacharya, *A Handbook of Rhetoric and Prosody*, Orient Blackswan, Kolkata, 2017

**Or**

**CL-1(English): Language, Variety and Stylistics**

**Credits 06**

1. Language & Communication – distinctness of human language
2. Language varieties – Standard & Non-standard Language, Formal & Informal
3. Difference between Declarative and Expressive forms of language – when Statement becomes Expression
4. Register, Collocation and Style

**Suggested Readings:**

- Rajend Mesthrie and Rakesh M. Bhatt. *World Englishes: The Study of New Linguistic Varieties*
- GB Shaw. 'Spoken English & Broken English'
- Geoffrey N. Leech. *A Linguistic Guide to English Poetry*
- H.G.Widdowson. *Stylistics & the Teaching of Literature*
- *Language Literature and Creativity* Orient Blackswan

**CL-2(English): Poetry - 2**

**Credits 06**

**Course Contents:**

1. Alfred L.Tennyson : Break Break Break,
2. Robert Browning: Porphyria's Lover
3. T.S.Eliot: Preludes
4. W.B. Yeats: The Lake Isles of Innisfree

**Or**

**CL-2(English): Language, Imagination & Creativity**

**Credits 06**

**Course Contents:**

**Language, Imagination & Creativity**

1. Plain Language and Figurative Language (Related Tropes like Metaphor, Conceit, Metonymy)
2. Language and Emotion – Hyperbole, Pathetic Fallacy, Irony, Understatement
3. Escape from Banality – Foregrounding devices like Parallelism & Deviation
4. Avoiding/ Cultivating Ambiguity – Ambiguity: Weakness or Strength

**Suggested Readings:**

- I. A. Richards. *Practical Criticism* (Part III)
- Geoffrey N. Leech. *A Linguistic Guide to English Poetry*
- Bose & Sterling. *Rhetoric & Prosody*
- William Empson. *Seven Types of Ambiguity*
- Susanta Kumar Bardhan. *Introduction to Stylistics*
- Geoffrey Leech. *A Communicative Grammar of English*