

## **CBCS BA Honours Syllabus in English 2018**

### **Dibrugarh University**

#### **Abstract**

#### **Credit add-up**

- Core: 70 credits (14x5) + 14 (14x1Tutorial) = 84 credits (14 courses)
- Discipline Specific Elective: 20(4x5) credits + 4(4x1Tutorial) = 24 credits (4 courses)
- Generic Elective: 20 (4x5) credits + 4 (4x1Tutorial)=24 credits (4 courses)
- Ability Enhancement Compulsory Course: 08 credits (2+2+4)= 8 credits (3 courses)
- Skill Enhancement Course: 08 credits (4+4)= 8 credits (2 courses)

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Total: 148 credits (27 courses)

#### **Marks add-up**

- Core courses: 1400 marks
- Discipline Specific Elective: 400 marks
- Generic Elective: 400 marks
- Ability Enhancement Compulsory Course: 200 (50+50+100) marks
- Skill Enhancement Course: 200 (100X2) marks

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Total: 2600 marks

#### **Core courses (14 courses)**

Credits: 70 credits (05 credits per core X 14 core = 70 credits) + 14 credits (tutorial)

Core courses offered:

- Core 1: Indian Classical Literature (Sem 1)
- Core 2: European Classical Literature (Sem 1)
- Core 3: Indian Writing in English (Sem 2)
- Core 4: British Poetry and Drama 14<sup>th</sup> to 17<sup>th</sup> Century (Sem 2)
- Core 5: American Literature (Sem 3)
- Core 6: Popular Literature (Sem 3)
- Core 7: British Poetry and Drama 17<sup>th</sup> and 18<sup>th</sup> Century (Sem 3)
- Core 8: British Literature: 18<sup>th</sup> Century (Sem 4)
- Core 9: British Romantic Literature (Sem 4)
- Core 10: British Literature: 19<sup>th</sup> Century (Sem 4)
- Core 11: Women's Writing (Sem 5)
- Core 12: British Literature: Early 20<sup>th</sup> Century (Sem 5)
- Core 13: Modern European Drama (Sem 6)
- Core 14: Postcolonial Literature (Sem 6)

**Discipline Specific Elective (DSE): (2+2=4 courses)**

Credits: 05 credits per elective + 04 tutorial credits per elective= 24 credits

Discipline Specific Electives offered:

**Sem 5 (any two)**

- DSE 1: Modern Indian Writing in English Translation
- DSE 2: Literature of the Indian Diaspora
- DSE 3: Literary Criticism
- DSE 4: World Literature

**Sem 6 (any two)**

- DSE 5: Literary Theory
- DSE 6: Literature and Cinema
- DSE 7: Partition Literature
- DSE 8: Travel Writing

**Generic Elective (GE): (1+1+1+1=4 courses)**

Credits: 05 credits per elective+ 04 credits per tutorial= 24 credits

Generic Electives offered:

GE 1: Academic Writing and Composition (Sem 1)

GE 2: Media and Communication Skills (Sem 2)

GE 3: Language and Linguistics (Sem 3)

GE 4: Contemporary India: Women and Empowerment (Sem 4)

**Ability Enhancement Compulsory Course (AECC):**

Credits: 02+02+4 credits = 08 credits

Ability Enhancement Compulsory Courses offered:

AECC 1: English Communication (2 credits) (Sem 1)

AECC 2: Alternative English (2 credits) (Sem 1)

AECC 3: Environmental Study (2 credits) (Sem 2)

**Skill Enhancement Course (SEC):**

Credits: 04 credits per elective=08 credits

Skill Enhancement Courses offered:

### **Sem 3 (Any one)**

SEC 1: English Language Teaching (ELT)

SEC 2: Soft Skills

### **Sem 4 (Any one)**

SEC 3: Creative Writing

SEC 4: Business Communication

### **Distribution of Courses:**

Sem I: **2 Core Courses** (Core 1& 2), **2 AECC** (AECC 1: English Communication, AECC 2: Alternative English), **1 GE** (GE 1: Academic Writing & Composition)

Sem II: **2 Core Courses** (Core 3& 4), **1 AECC** (AECC 3: Environmental Science), **1 GE** (GE 2: Media and Communication Skills)

Sem III: **3 Core Courses** (Core 5, 6, 7), **1 SEC** (SEC 1: ELT or SEC 2: Soft Skills), **1 GE** (GE 3: Language and Linguistics)

Sem IV: **3 Core Courses** (Core 8, 9, 10), **1 SEC** (SEC 3: Creative Writing or SEC 4: Business Communication), **1 GE** (GE 4: Contemporary India: Women and Empowerment)

Sem V: **2 Core Courses** (Core 11, 12), **2 DSE (out of 4 choices)** (DSE 1: Modern Indian Writing in English Translation, DSE 2: Literature of the Indian Diaspora, DSE 3: Literary Criticism, DSE 4: World Literature)

Sem VI: **2 Core Courses** (Core 13, 14), **2 DSE (out of 4 choices)** (DSE 5: Literary Theory, DSE 6: Literature and Cinema, DSE 7: Partition Literature, DSE 8: Travel Writing)

### **Scheme of Evaluation:**

#### **For Core English Honours Papers:**

#### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

#### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**For Generic Elective Papers:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**For Ability Enhancement Compulsory Course Paper (Alternative English) of Two Credits**

**Midterm test [10 marks]**

Writing : 1 question 04 x 01qn= 04 marks

Speaking: 2 questions 03x02 qns = 06 marks

Total 10 marks

**Final Semester Examination**

Unit 1: 02 questions 02x 05 qns= 10 marks (2 prose and two poetry questions)

Unit 2: 02 questions 02 x 05 qns= 10 marks

Unit 3: 02 questions 02 x 5 qns= 10 marks

Unit 4: 02 questions 02 x 5 qns= 10 marks

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Total 40 marks

**DETAILED SYLLABI**  
**B. A. HONOURS ENGLISH UNDER CBCS**  
**DIBRUGARH UNIVERSITY - 2018**

**FIRST SEMESTER**  
**COURSE CODE: 10100**  
**COURSE 1: INDIAN CLASSICAL LITERATURE**  
**(CORE)**  
**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The objective of this course is to acquaint the students with the rich cultural heritage of ancient Indian literature, especially Sanskrit Literature. Indian classical literature can truly claim the distinction of achieving the highest peak of art form in Sanskrit in the immortal plays of Kalidasa, the epics *The Ramayana* and *The Mahabharata*, Shudraka's *Mrcchakatika*, among others. Although Srimanta Sankaradeva of Assam cannot be regarded as 'classical' from the purview of temporality, his works are characterised by classical sensibilities and in the context of Assamese literature and culture, his works are held as immortal classics. Therefore, one of his famous plays *Parijata Harana* has been prescribed.

**UNIT 1: CLASSICAL SANSKRIT DRAMA**

Kalidasa, *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).

**UNIT II: SELECTIONS FROM EPIC SANSKRIT LITERATURE**

Vyasa, 'The Dicing' and 'The Sequel to Dicing, 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.

**UNIT III: SANSKRIT DRAMA**

Sudraka, *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).

**UNIT IV: CLASSICAL ASSAMESE DRAMA**

Shankaradeva, *Parijata Harana* [trans. William L. Smith] from *Krishna. A Source Book*, ed. Edwin Francis Bryant (London: OUP, 2007). [[www.tributetosankaradeva.org/parijata.pdf](http://www.tributetosankaradeva.org/parijata.pdf)]

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

The Indian Epic Tradition: Themes and Recensions  
Classical Indian Drama: Theory and Practice  
*Alankara* and *Rasa*  
Dharma and the Heroic  
Neo-vaishnavite Movement in Assam  
*Ankiya Nat*

### **MODE OF ASSESSMENT:**

#### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

#### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks  
Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### **EXPECTED LEARNER OUTCOME**

After completing this course, the learners shall be in a position to understand and appreciate the rich Indian classical literary tradition, including its distinctive aesthetic philosophies. It would provide them with the conceptual resources to make a comparative assessment between the Indian and the Western classical tradition, thereby enabling their knowledge and understanding of the two great ancient literary traditions.

### **RECOMMENDED READINGS**

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Irvati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
5. Maheswar Neog, *Sankaradeva*. (New Delhi: NBT, 2005).

6. Maheswar Neog, *Early History of the Vaisnava Faith and Movement in Assam: Sankaradeva and His Times* (1965; reprint, Delhi: Motilal Banarsidass, 1983).
- 7, Birinchi Kumar Barua, ed, *Ankiya Nat* (1940), 3rd ed. (Guwahati: Department of Historical and Antiquarian Studies in Assam, 1983).

**COURSE CODE: 10200**

**COURSE 2: EUROPEAN CLASSICAL LITERATURE**

**(CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** European Classical literature implies the literature of ancient Greece and Rome. The study of ‘ancient Greek literature’ implies a study of literature written in Greek in the pre Christian period, by non-Christians in the first six centuries of the Christian era. Roman literature, written in the Latin language, remains an enduring legacy of the culture of ancient Rome. Latin literature drew heavily on the traditions of other cultures, particularly the more matured literary tradition of Greece, and the strong influence of earlier Greek authors are readily apparent. The purpose of this course is to acquaint learners with the great heritage of European classical literature, starting from Homer’s epic *The Iliad* to the satires of Horace. The importance of this course rests on the fact that English literature is heavily indebted to the classical works of Greece and Rome. Whether it is tragedy or comedy, satire or criticism, epic or lyric, the influence of classical literature in the works of the English authors is clearly in evidence. Therefore, learners will be acquainted with immortal classics like *The Iliad* and *Metamorphosis*, get to know of the difference between the Greek classics and the Latin classics, the different genres dabbled in by the classical writers, such as, tragedy, comedy, epic, satire, criticism and so forth.

**UNIT I: CLASSICAL GREEK EPIC**

1. Homer, *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin,1985).

**UNIT II: CLASSICAL GREEK TRAGEDY**

2. Sophocles , *Antigone*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).

**UNIT III: CLASSICAL ROMAN COMEDY**

3. Plautus, *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).

**UNIT IV: CLASSICAL ROMAN EPIC/NARRATIVE POEM**

4. Ovid, Selections from *Metamorphoses* ‘Bacchus’, (Book III), ‘Pyramus and Thisbe’ (Book IV), ‘Philomela’ (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).
5. Horace ‘Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

The Epic  
Comedy and Tragedy in Classical Drama  
The Athenian City State  
Catharsis and Mimesis  
Satire  
Literary Cultures in Augustan Rome

### **MODE OF ASSESSMENT:**

#### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

#### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks  
Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### **EXPECTED LEARNER OUTCOME**

After the completion of the course, the learners shall be in a position to understand the source of Western literary paradigm – a formation that was responsible for constituting the great tradition of the western canon, and one which govern our critical or comparative touchstone on ‘what good literature ought to be.’

### **RECOMMENDED READINGS**

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, Horace: Satires, Epistles and Ars Poetica (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.



## **SECOND SEMESTER**

**COURSE CODE: 20100**

### **COURSE 3: INDIAN WRITING IN ENGLISH**

**(CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** Indian Writing in English refers to the body of work by writers in India who write English and whose native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian Diaspora. As a category, this production comes under the broader realm of postcolonial literature- the production from previously colonized countries such as India. Indian English Literature is an honest enterprise to demonstrate the ever rare gems of Indian Writing in English. From being singular and exceptional, rather gradual native flare - up of geniuses, Indian Writing in English has turned out to be a new form of Indian culture and voice in which India converses regularly. Indian Writers - poets, novelists, essayists, and dramatists have been making momentous and considerable contributions to world literature since pre - Independence era, the past few years have witnessed a gigantic prospering and thriving of Indian English Writing in the global market. Indian English Literature has attained an independent status in the realm of world Literature. Wide ranges of themes are dealt within Indian Writing in English. While this literature continues to reflect Indian culture, tradition, social values and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English fiction has been trying to give expression to the Indian experience of the modern predicaments. The aim of this course is to introduce learners to Indian Writing in English from the colonial to the postcolonial period. Issues such as identity politics, gendered differences, home, dislocation, language among others shall be underscored with the intention to understand the diversity of Indian culture and tradition across spatiality.

#### **UNIT I: PRE-INDEPENDENCE INDIAN ENGLISH NOVEL**

R.K. Narayan *The English Teacher*

#### **UNIT II: POST-INDEPENDENCE INDIAN ENGLISH NOVEL**

Anita Desai *In Custody* OR, Mitra Phukan *The Collector's Wife*

#### **UNIT III: INDIAN ENGLISH POETRY**

H.L.V. Derozio 'Freedom to the Slave', 'The Orphan Girl'

Kamala Das 'Introduction', 'My Grandmother's House'

Nissim Ezekiel 'Enterprise', 'The Night of the Scorpion'

Robin S. Nangom 'The Strange Affair of Robin S. Nangom', 'A Poem for Mother'

#### **UNIT IV: INDIAN ENGLISH SHORT STORIES**

Mulk Raj Anand 'Two Lady Rams'

Salman Rushdie 'The Free Radio'

Shashi Deshpande 'The Intrusion'

Arup Kumar Dutta 'The Wilted Flower'

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

Indian English  
Indian English Literature and its Readership  
Themes and Contexts of the Indian English Novel  
The Aesthetics of Indian English Poetry  
Modernism in Indian English Literature

### **MODE OF ASSESSMENT:**

#### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

#### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks  
Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### **EXPECTED LEARNER OUTCOME**

It is believed that learners, after the culmination of this course, shall be in a better position to appreciate the diversity of customs and traditions in India, would be able to map the intellectual trajectory from the pre- to post -independence period, and get the feel of the advancement that Indian writers in English are making, for which they are receiving plaudits, both at home as well as abroad.

### **RECOMMENDED READINGS**

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.

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

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

**COURSE CODE: 20200**

**COURSE 4: BRITISH POETRY AND DRAMA: 14<sup>TH</sup> TO 17<sup>TH</sup> CENTURIES  
(CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The objective of this course is to acquaint the learners with British poetry and drama from Chaucer to Shakespeare. The texts prescribed relate to the Age of Chaucer, Pre-Elizabethan and Elizabethan periods. Shakespeare figures predominantly in this course, with a tragedy, comedy and two sonnets prescribed. Marlowe's play encapsulates the spirit of the Renaissance, thereby placing the Elizabethan period in a proper perspective.

#### **UNIT I: POETRY**

Geoffrey Chaucer, *The Wife of Bath's Prologue*

Edmund Spenser, Selections from *Amoretti*:

Sonnet LVII: 'Sweet warrior...'

Sonnet LXXV : 'One day I wrote her name...'

William Shakespeare, Sonnet 30, 116

John Donne, 'The Sunne Rising', 'Death be Not Proud'

#### **UNIT II: ELIZABETHAN/RENAISSANCE DRAMA**

Christopher Marlowe, *Doctor Faustus*

#### **UNIT III: SHAKESPEARE'S TRAGEDY**

William Shakespeare, *Macbeth*

#### **UNIT IV: SHAKESPEARE'S COMEDY**

William Shakespeare, *Twelfth Night*

#### **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

##### **TOPICS**

Renaissance Humanism

The Stage, Court and City

Religious and Political Thought

Ideas of Love and Marriage

The Writer in Society

**MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**EXPECTED LEARNER OUTCOME**

After completing this course, the learners would be in a position to determine the influence of the European Renaissance on the works of the Elizabethan authors, including Shakespeare.

**RECOMMENDED READINGS**

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs Merrill, 1970) pp. 13–18.

## **THIRD SEMESTER**

**COURSE CODE: 30100**

### **COURSE 5: AMERICAN LITERATURE (CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The objective of this course is to introduce the learners to American literature, a field that could be considered as comparatively recent in formulation, when compared to the literature of Britain and Continental Europe. It is a literature steeped in the reactionary philosophy of its Puritan forbears, and has a strong individualistic spirit running through it. The reality or illusion of the Great American Dream, the transcendentalist movement, the history of slavery in the South, the great economic depression etc., forms important contexts to American history and literature, and this course would attempt to highlight these issues as much as possible. All of these would be taken up in this course.

#### **UNIT I: DRAMA**

Tennessee Williams, *The Glass Menagerie*

#### **UNIT II: AFRICAN-AMERICAN NOVEL**

Toni Morrison, *Beloved*

#### **UNIT III: SHORT STORIES**

Edgar Allan Poe, 'The Purloined Letter'

F. Scott Fitzgerald 'The Crack-up'

William Faulkner 'Dry September'

#### **UNIT IV: POETRY**

Anne Bradstreet, 'The Prologue'

Walt Whitman, Selections from *Leaves of Grass*: 'O Captain, My Captain', 'Passage to India' (lines 1–68)

Robert Frost, "Mending Wall"

Alexie Sherman Alexie 'Crow Testament'

### **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

#### **TOPICS**

The American Dream

Social Realism and the American Novel

Folklore and the American Novel

Black Women's Writings

Questions of Form in American Poetry

## **MODE OF ASSESSMENT:**

### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER OUTCOME**

It is hoped that learners would get a feel of American literature and they will be able to understand the poetics and politics of a literature characterised both by liberal and reactionary ideals.

## **RECOMMENDED READINGS**

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

**COURSE CODE: 30200**  
**COURSE 6: POPULAR LITERATURE**  
**(CORE)**  
**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** Popular literature includes those writings intended for the masses and those that find favour with large audiences. It can be distinguished from artistic literature in that it is designed primarily to entertain (brittania.com). The objective of this course is to acquaint learners with popular literature, such as crime thriller, graphic fiction, children's literature and so forth, generally regarded by purists to be 'low-brow' and meant for easy mass consumption. However, it would be wrong to assume such a position insofar as the lines of distinction between what is literary and what is popular tends to be blurred.

**UNIT I: CHILDREN'S LITERATURE**

Lewis Carroll, *Through the Looking Glass*

**UNIT II: CRIME THRILLER**

Agatha Christie, *The Murder of Roger Ackroyd*

**UNIT III: LGBT FICTION**

Shyam Selvadurai, *Funny Boy*

**UNIT IV: GRAPHIC NOVEL**

Durgabai Vyam and Subhash Vyam, *Bhimayana: Experiences of Untouchability/*

Autobiographical Notes on Ambedkar (For the Visually Challenged students)

**SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

**TOPICS**

Coming of Age  
The Canonical and the Popular  
Caste, Gender and Identity  
Ethics and Education in Children's Literature  
Sense and Nonsense  
The Graphic Novel

**MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**EXPECTED LEARNER OUTCOME**

After the completion of this course, it is believed that learners would be in a position to appreciate the presence of a creative space and process that has the potential to affect readers to a degree that high-brow literature cannot achieve due to its propensity to target only a niche audience.

**RECOMMENDED READINGS**

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

**COURSE CODE: 30300**

**COURSE 7: BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES  
(CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** English literature of the Seventeenth and the Eighteenth century was dominated by epoch-making political events, such as the Puritan Interregnum and the Restoration. These events were responsible for ushering in changes in the thought-processes of poets like Milton and Pope, dramatists like Webster and Behn, and so forth. From the romantic excesses of the Elizabethan literature to a literature marked by restraint and order,



the learners would be in a position to experience a whole gamut of feelings that define a period and contradistinguishing it from another.

### **UNIT I: PURITAN EPIC**

John Milton, *Paradise Lost: Book 1*

### **UNIT II: JACOBAN DRAMA**

John Webster, *The Duchess of Malfi*

### **UNIT III: RESTORATION COMEDY**

Aphra Behn, *The Rover*

### **UNIT IV: NEOCLASSICAL/AUGUSTAN MOCK EPIC**

Alexander Pope, *The Rape of the Lock*

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

Religious and Secular Thought in the 17th Century

The Stage, the State and the Market

The Mock-epic and Satire

Women in the 17th Century

The Comedy of Manners

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER OUTCOME**

After the completion of this course, learners will be in a position to understand the ways in which English drama and poetry began to emphasize on the importance of adhering to classical norms and forms.

## **RECOMMENDED READINGS**

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

## **SEMESTER FOUR**

**COURSE CODE: 40100**

**COURSE 8: BRITISH LITERATURE: 18TH CENTURY  
(CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** Continuing with Eighteenth-century literature, this course offers an array of texts across genres. The eighteenth-century was an age in which new modes of creative expression were coming to the fore, particular prose narratives of the likes of Swift and Sterne, among others. Irony and satire became important tools to depict society’s ills. The age was also characterised by importance given to gender issues. Congreve’s play bears enough testimony to this fact. Since, this period is also referred to as the Age of Enlightenment; ‘reason’ became the locus from which human’s actions and cognition issued forth. Therefore, a fundamental philosophical shift ushered in, in the wake of the culture of positivism that set in during this period.

### **UNIT I: RESTORATION COMEDY**

William Congreve, *The Way of the World*

### **UNIT II: SATIRE/FANTASY**

Jonathan Swift, *Gulliver's Travels* (Books III and IV)

### **UNIT III: 18<sup>TH</sup> CENTURY POETRY**

Samuel Johnson 'London'

Thomas Gray 'Elegy Written in a Country Churchyard'

### **UNIT IV: 18<sup>TH</sup> CENTURY NOVEL**

Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

The Enlightenment and Neoclassicism

Restoration Comedy

Country and the City

The Novel and the Periodical Press

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER OUTCOME**

After the completion of this course, learners will be in a position to understand the spirit of the age, as well as the literature embodying this spirit.

## **RECOMMENDED READINGS**

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).

2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature*

*and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

3. Samuel Johnson, 'Essay 156', in *The Rambler, in Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

**COURSE CODE: 40200**  
**COURSE 9: BRITISH ROMANTIC LITERATURE**  
**(CORE)**  
**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The literature of the Romantic period is considered to be the most affective in terms of the ways in which it was able to connect with people across class lines. Product of the revolutionary zeal precipitated by two great revolutions – the French Revolution and the American War of Independence – the highly imaginative, rhetorical, emotive, visionary, metaphysical, epical, sensuous aspects of the works, especially poetry, gave tremendous heft to this literature celebrating Nature in all its beauty, majesty and terror. The Gothic Novel became a dominant genre, which attempted to debunk the structure of rationality by emphasising on the reality of the supernatural.

**UNIT I: PRE-ROMANTIC POETRY/LITERATURE**

William Blake, 'The Lamb', 'The Chimney Sweeper' (from *The Songs of Innocence and The Songs of Experience*), 'The Tyger' (The Songs of Experience), 'Introduction' to *The Songs of Innocence*

Robert Burns, 'A Bard's Epitaph', 'Scots Wha Hae'

**UNIT II: ROMANTIC POETRY**

William Wordsworth, 'Tintern Abbey', 'Ode: Intimations of Immortality'

Samuel Taylor Coleridge 'Kubla Khan', 'Dejection: An Ode'

**UNIT III: HIGH ROMANTIC POETRY**

Lord George Gordon Noel Byron, 'Childe Harold': canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86 (lines 1594–674)

Percy Bysshe Shelley 'Ode to the West Wind', 'Ozymandias', 'Hymn to Intellectual Beauty', John Keats 'Ode to a Nightingale', 'To Autumn', 'On First Looking into Chapman's Homer'

## **UNIT IV: ROMANTIC NOVEL (THE GOTHIC)**

Mary Shelley, *Frankenstein*

### **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

#### **TOPICS**

Reason and Imagination

Conceptions of Nature

Literature and Revolution

The Gothic

The Romantic Lyric

#### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

#### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

#### **EXPECTED LEARNER OUTCOME**

It is hoped that the learners would be in a position to know and appreciate the values of a literature characterised by emotion, passion, love towards nature, exerting of imagination and so forth in order to create a thing of beauty, which would be a joy forever.

#### **RECOMMENDED READINGS**

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).

4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

**COURSE CODE: 40300**

**COURSE 10: BRITISH LITERATURE: 19TH CENTURY  
(CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The nineteenth-century is emblematic of a certain spiritual crisis that had set in due to the powerful impact of scientific ideology. Utilitarian values exhorting personal aggrandisement at the cost of social responsibility became the practice of daily lives of the people. Such an attitude finds ample illustration in the works of the nineteenth-century novelists and poets. This period, especially after 1837 is termed as ‘Victorian’ literature – a term that evokes notions of propriety, prudishness, censorship, among others, that was in sharp relief against the spirit of the erstwhile Romantic period. The period is also marked by ground-breaking theories propounded by Darwin, Marx and Freud, which impacted the thought processes of the people to such a remarkable extent that its effects are felt up to the present. Therefore, a reading of nineteenth-century English literature provides a fascinating opportunity to immerse oneself into the fraught historical context determined by contradictory, oppositional drives and processes.

**UNIT I: EARLY NINETEENTH-CENTURY NOVEL**

Jane Austen *Pride and Prejudice*

**UNIT II: MID NINETEENTH-CENTURY NOVEL**

Charlotte Bronte *Jane Eyre*

**UNIT III: VICTORIAN NOVEL**

Charles Dickens *Hard Times*

**UNIT IV: VICTORIAN POETRY**

Alfred Tennyson ‘The Lady of Shalott’ ‘Ulysses’ ‘The Defence of Lucknow’

Robert Browning ‘My Last Duchess’ ‘The Last Ride Together’ ‘Fra Lippo Lippi’

Christina Rossetti ‘The Goblin Market’

**SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS  
PRESENTATIONS**

**TOPICS**

Utilitarianism

The 19th Century Novel

Marriage and Sexuality  
The Writer and Society  
Faith and Doubt  
The Dramatic Monologue

**MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**EXPECTED LEARNER OUTCOME**

The learners will be in a position to understand the philosophical shift that came about due to the crises of faith pertaining to the culture of positivism that manifested its full presence during the Victorian period. It is also hoped that they would be able to understand concepts like utilitarianism, surplus value, Victorian prudishness, survival of the fittest etc., and will be able to analyse it along these lines (in the texts prescribed).

**RECOMMENDED READINGS**

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers,1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in "The Descent of Man" in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Northon, 2006) pp. 1545–9.
3. John Stuart Mill, "The Subjection of Women" in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

## **FIFTH SEMESTER**

**COURSE CODE: 50100**

### **COURSE 11: WOMEN'S WRITING (CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** Unarguably the truest fact about human society is domination of women by men. Patriarchy believes in the superiority of man over women in all walks of life. Therefore, women were denied agency to air their views publicly or in writings. The fact that women had to resort to male pseudonyms in order to find readership is merely one instance to prove how patriarchal ideology has a stranglehold over the society at large. Since women have been systematically silenced by 'phallogocentric' ideology, they find it rather difficult to articulate their views. Privileging women's writing is a way by means of which the thought, anxieties, fears, desires, emotions of the 'second sex' can be addressed. The objective of this course is to introduce learners to women's writing, and in doing so attempting to underline the manner in which power operates to silence women from articulating their views. Apart from that, the course would also try to situate women's writing in a space that transcends or upends the male writing tradition through various (subversive) ways.

#### **UNIT I: POETRY**

Emily Dickinson 'I cannot live with you' 'I'm wife; I've finished that'  
Sylvia Plath 'Daddy' 'Lady Lazarus'  
Eunice De Souza 'Advice to Women' 'Bequest'

#### **UNIT II: NOVEL**

Alice Walker *The Color Purple*

#### **UNIT III: SHORT STORY**

Charlotte Perkins Gilman 'The Yellow Wallpaper'

Katherine Mansfield 'Bliss'

Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull,  
2002)

#### **UNIT IV: ESSAY/MEMOIR**

Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton,  
1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.



Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in Pandita Ramabai  
*Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP,  
2000) pp. 295–324.

Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds.,  
*Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

The Confessional Mode in Women's Writing  
Sexual Politics  
Race, Caste and Gender  
Social Reform and Women's Rights

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion:  
5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks  
Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### **EXPECTED LEARNER OUTCOME**

It is hoped that the learners after completing this course, would be sensitised to gender-related issues, and would be able to see things from the perspective of the Other.

### **RECOMMENDED READINGS**

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.

3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.

4. Chandra Talpade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

**COURSE CODE: 50200**

**COURSE 12: BRITISH LITERATURE: THE EARLY 20TH CENTURY  
(CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The early Twentieth-century British literature was characterised by experimentations on the level of both form and content. The imperialistic World War I impacted the minds of the people across Europe to such an extent that they began to suffer from various neurotic symptoms. Capitalism with its dehumanized processes and practices produced alienated, disenfranchised subjects, triggering a philosophical shift that was encapsulated in symbolism, existentialism, cubism, Dadaism, expressionism, and nihilism. These philosophies found ample space in Modernism in Literature, and this particular course attempts to chart these philosophical trajectories through early twentieth-century texts, particularly novels and poetry.

**UNIT I: NOVELLA**

Joseph Conrad *Heart of Darkness*

**UNIT II: MODERN NOVEL**

D.H. Lawrence *Sons and Lovers*

**UNIT III: STREAM OF CONSCIOUSNESS NOVEL**

Virginia Woolf *Mrs Dalloway*

**UNIT IV: MODERNIST POETRY**

W.B. Yeats 'Leda and the Swan' 'The Second Coming' 'No Second Troy' 'Sailing to Byzantium'

T.S. Eliot 'The Love Song of J. Alfred Prufrock' 'Sweeney among the Nightingales' 'The Hollow Men'

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

Modernism, Post-modernism and non-European Cultures

The Women's Movement in the Early 20th Century

Psychoanalysis and the Stream of Consciousness

The Uses of Myth

The *Avant Garde*

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### **EXPECTED LEARNER OUTCOME**

It is believed that the learners would benefit from this course in terms of getting acquainted with concepts like stream-of-consciousness, Oedipus complex, *avant garde*, gyre, interior monologue, among many others.

### **RECOMMENDED READINGS**

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.

2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.

3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

## **SIXTH SEMESTER**

**COURSE CODE: 60100**

### **COURSE 13: MODERN EUROPEAN DRAMA (CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The twentieth century marked the revival of drama after it was forced to shut down during the Puritan Interregnum. Even though the revival started during the Restoration Period, it subsequently lost ground during the Romantic and the Victorian Period. It was with the onset of the twentieth-century that drama made a magnificent return. It was in Europe, particularly the plays of the Norwegian playwright Henrik Ibsen, the German playwright Bertolt Brecht and French playwright Samuel Beckett that drama became an important vehicle for representing the political, social, individual, economic conditions the post-war Europe, with all its attendant ills and trauma. This course intends to read the plays by placing the epochal events of the period as the backdrop.

#### **UNIT I: REALIST DRAMA**

Henrik Ibsen, *Ghosts*

#### **UNIT II: EPIC THEATRE**

Bertolt Brecht, *The Good Woman of Szechuan*

#### **UNIT III: ABSURD DRAMA**

Samuel Beckett, *Waiting for Godot*

#### **UNIT IV: AVANT-GARDE DRAMA**

Eugene Ionesco, *Rhinoceros*

### **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

#### **TOPICS**

Politics, Social Change and the Stage

Text and Performance

European Drama: Realism and Beyond

Tragedy and Heroism in Modern European Drama

The Theatre of the Absurd

**MODE OF ASSESSMENT:****Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**EXPECTED LEARNER OUTCOME**

It is hoped that the learners after completing this course will be in a comfortable space to know Modern drama with its entire attendant problematic.

**RECOMMENDED READINGS**

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

**COURSE CODE: 60200**

**COURSE 14: POSTCOLONIAL LITERATURES**

**(CORE)**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** This course introduces postcolonial literature to the learners. The importance of postcolonial studies in a globalised world in which more than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism, cannot be overestimated. The main focus in the course is on literary texts and literary analysis. The literary works chosen are English language texts from the erstwhile colonized countries including the countries subsumed under the rubric "the Commonwealth." In this course we will deploy postcolonial theory to engage critically with texts within a

postcolonial framework. We will focus on such issues as language, identity, point of view, displacement, physical and mental colonisation, Decolonisation, nationalism, fundamentalism, globalisation and diaspora, colonial legacy, gender and sexuality, regionalism, ethnicity, genocide, race, and so forth, and we will discuss how such issues are expressed in the literary texts. When taking into account the individual work's socio-historical context, however, it will become apparent that it may not be relevant to discuss all the issues mentioned in each separate work.

### **UNIT I: AFRICAN NOVEL**

Chinua Achebe *Things Fall Apart*

### **UNIT II: LATIN AMERICAN NOVEL**

Gabriel Garcia Marquez *Chronicle of a Death Foretold*

### **UNIT III: SHORT STORY**

Bessie Head 'The Collector of Treasures'

Ama Ata Aidoo 'The Girl who can'

Grace Ogot 'The Green Leaves'

### **UNIT IV: POETRY**

Pablo Neruda 'Tonight I can write' 'The Way Spain Was'

Derek Walcott 'A Far Cry from Africa' 'Names'

David Malouf 'Revolving Days' 'Wild Lemons'

Mamang Dai 'Small Towns and the River' 'The Voice of the Mountain'

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

De-colonization, Globalization and Literature

Literature and Identity Politics

Writing for the New World Audience

Region, Race, and Gender

Postcolonial Literatures and Questions of Form

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### **EXPECTED LEARNER OUTCOME**

The learners on culmination of the course are expected to be acquainted with both the texts and the contexts of the given period.

### **RECOMMENDED READINGS**

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.

2. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.

3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

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## **DISCIPLINE SPECIFIC ELECTIVES (DSE) OFFERED:**

### **Sem 5 (any two)**

- DSE 1: Modern Indian Writing in English Translation
- DSE 2: Literature of the Indian Diaspora
- DSE 3: Literary Criticism
- DSE 4: World Literature

### **Sem 6 (any two)**

- DSE 5: Literary Theory
- DSE 6: Literature and Cinema
- DSE 7: Partition Literature
- DSE 8: Travel Writing

## **SEMESTER FIVE**

**COURSE CODE: 50110**

**DSE 1: MODERN INDIAN WRITING IN ENGLISH TRANSLATION**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** Salman Rushdie had stirred the hornet's nest by claiming that Writings in English from India were infinitely superior to that of 'vernacular' literatures existing in all regional Indian languages. This notion was vehemently opposed by many writers and intellectuals, with the likes of Amit Chaudhuri writing sustained critique against Rushdie's position. A cursory reading of translated works of Indian writing across regions would prove how significant has been the contributions of authors writings in the various regional languages. Since, reading these works in the original is most often not possible due to linguistic variations, English translation of immortal works of modern Indian writing would perhaps go a long way in understanding and appreciating the best in regional literature. This course aims to acquaint learners with the works of Indian writers working on regional literature from the north to the south, from the west to the east.

### **UNIT I: SHORT STORIES**

Premchand, "The Shroud" in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin

(New Delhi: Penguin, 2006)



Ismat Chughtai, "The Quilt", in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr.

M.Assaduddin (New Delhi: Penguin, 2009)

Fakir Mohan Senapati, "Rebati", in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das

(Delhi: Shristi Publishers, 2000)/ Saurabh Kumar Chaliha, "A Game of Chess"

Gurdial Singh, "A Season of No Return", in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002)

## **UNIT II: POETRY**

Rabindranath Tagore, "Light, Oh Where is the Light?" and "When My Play was with Thee",

in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi: Penguin, 2011)

G.M. Muktibodh, "The Void", (tr. Vinay Dharwadkar) and "So Very Far", (tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay

Dharwadkar and A.K. Ramanujan (New Delhi: OUP, 2000)

Amrita Pritam, "I Say Unto Waris Shah" (tr. N.S. Tasneen) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M.George, vol.3(Delhi: Sahitya Akademi, 1992).

Thangjam Ibopishak Singh, "Dali, Hussain, or Odour of Dream, Colour of Wind" and "The Land of the Half-Humans", tr. Robin Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).

## **UNIT III: PLAY**

Dharamveer Bharati, *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009)

## **UNIT IV: NOVEL**

G. Kalyan Rao, *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient Black Swan, 2010)

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

The Aesthetics of Translation  
Linguistic Regions and Languages  
Modernity in Indian Literature  
Caste, Gender and Resistance  
Questions of Form in 20<sup>th</sup> Century Indian Literature

### **MODE OF ASSESSMENT:**

#### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

#### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks  
Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks  
Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### **EXPECTED LEARNER OUTCOME**

After completing this course, it is expected that learners will be in a position to appreciate the literature of India as it exists in various regional languages. They would be able to understand the political, social and economic factors affecting people across regions and cultures.

### **RECOMMENDED READINGS**

1. Namwar Singh, "Decolonising the Indian Mind", tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept/Oct. 1992).
2. B.R. Ambedkar, *Annihilation of Caste in Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukerjee, "A Link Literature for India", in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34-45.
4. G.N. Devy, "Introduction", from *After Amnesia in The G.N.Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1-5.

**COURSE CODE: 50120**  
**DSE 2: LITERATURE OF THE INDIAN DIASPORA**  
**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** Generally, *diasporic literature* deals with alienation, displacement, existential rootlessness, nostalgia, quest for identity, hybridity and so forth. Indian diaspora writers have contributed immensely to literature, especially those writing in English. Salman Rushdie, Amitav Ghosh, Vikram Seth, Jhumpa Lahiri, Rohinton Mistry, V.S. Naipaul etc. are luminaries in the field of fiction and their works have earned both critical acclaim and commercial success. The objective of this course is to introduce learners to literature of the Indian diaspora keeping in view the issues that haunt the writers who have settled abroad, despite being Indians in terms of roots and emotional make-up.

**UNIT I**

M.G. Vassanji    *The Book of Secrets*

**UNIT II**

Rohinton Mistry    *A Fine Balance*

**UNIT III**

Meera Syal        *Anita and Me*

**UNIT IV**

Jhumpa Lahiri    *The Namesake*

**SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

**TOPICS**

The Diaspora

Nostalgia

New Medium

Alienation

**MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER OUTCOME**

After completing this course, it is expected that learners will be in a position to understand the complexity of living as hyphenated identities in a space which is different from that of 'home'. They will be in a better position to understand the postcolonial condition of identities caught between the quest for a better life abroad and the acknowledgement of the futility surrounding such a rootless mobility.

## **RECOMMENDED READINGS**

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

## **COURSE CODE: 50130**

### **DSE 3: LITERARY CRITICISM**

### **CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The course presents an overview of major trends in literary criticism from the Romantic period to the present. The critical trajectory comprises of Romantic theory of poetry propounded by Wordsworth and Coleridge, modernist poetics of Woolf and Eliot, New Criticism of Richards and Cleanth Brooks, and an introduction to recent trends in criticism, particularly feminist criticism (by Maggie Humm).

### **UNIT I**

William Wordsworth: "Preface" to the *Lyrical Ballads* (1802)

S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

### **UNIT II**

Virginia Woolf: "Modern Fiction"

T.S. Eliot: “Tradition and the Individual Talent” (1919)

“The Function of Criticism” (1920)

### **UNIT III**

I.A. Richards: *Principles of Literary Criticism* Chapters 1, 2 and 34. (London, 1924)

and *Practical Criticism*. (London, 1929)

### **UNIT IV**

Cleanth Brooks: “The Heresy of Paraphrase”, and “The Language of Paradox” in

*The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)

Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

Summarising and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and Setting

Citing from Critics’ Interpretations

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER OUTCOME**

Criticism enables one to understand, appreciate and critique literary texts by inculcating the values of what good or bad literature tends to be. It is hoped that learners will be in a position to understand the texts in terms of the contexts, which could be purely aesthetic, historical, textual or political. They will be able to read texts by adopting the ideologies of the different reading processes.

### **RECOMMENDED READINGS**

1. C.S. Lewis: *Introduction in an Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University  
1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge,  
1996

**COURSE CODE: 50140**  
**DSE 4: WORLD LITERATURES**  
**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** World literature is sometimes used to refer to the sum total of the world's national literatures, but usually it refers to the circulation of works into the wider world beyond their country of origin. It is important insofar as it enables the learners to know about the form and content of texts that are part of different spatialities.

#### **UNIT I**

V.S. Naipaul, *Bend in the River* (London: Picador, 1979).

#### **UNIT II**

Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)

#### **UNIT III**

Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008) Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).

#### **UNIT IV**

Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.

Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.

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

Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry from the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).

Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89–90.

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

The Idea of World Literature

Memory, Displacement and Diaspora

Hybridity, Race and Culture

Adult Reception of Children's Literature

Literary Translation and the Circulation of Literary Texts

Aesthetics and Politics in Poetry

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER OUTCOME**

By the end of the course, the student will be able to identify and analyse a variety of major works of world literature; compare and contrast writing styles and generic forms from different periods and cultures; identify major themes of representative poetic and fictional works, and trace the influence of one literature upon another.

## RECOMMENDED READINGS

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
4. Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

## SEMESTER SIX (ANY TWO)

**COURSE CODE: 60110**

**DSE 5: LITERARY THEORY**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** Literary theory is a field which is presently in great academic demand. It involves reading texts by deploying discourse/s. These discourses have political, social, economic, gendered, cultural values, and when one reads literature through such discursive lenses, interpretation of texts tend to be multiple and heterogeneous. The objective of this course is to acquaint learners with four relevant discourses or theories. These are Marxism, Feminism, Poststructuralism, and Postcolonial Studies.

### UNIT I: MARXISM

- a. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.
- b. Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.

### UNIT II: FEMINISM

- a. Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.



- b. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.

### UNIT III: POSTSTRUCTURALISM

- a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
- b. Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

### UNIT IV: POSTCOLONIAL STUDIES

- a. Mahatma Gandhi, 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
- b. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
- c. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in *Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

### SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS

#### TOPICS

The East and the West  
Questions of Alterity  
Power, Language, and Representation  
The State and Culture

#### MODE OF ASSESSMENT:

##### Internal Assessment: 20 marks

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

##### Final Examination: 80 marks

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER OUTCOME**

By the end of this course, the learners shall be in a position to know some of the significant texts of discourses revolving around class, gender, power, language, race, identity and so forth. They will be able to relate their reading of literature through such theories, which would in turn facilitate their interpretive strategies.

## **RECOMMENDED READINGS**

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

**COURSE CODE: 60120**  
**DSE 6: LITERATURE AND CINEMA**  
**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** This course investigates relationships between two media, film and literature, studying works linked across the two media by genre, topic, and style. It aims to sharpen appreciation of major works of cinema and of literary narrative.

### **UNIT I**

James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170– 249.

### **UNIT II**

William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).

### **UNIT III**

Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).

## UNIT IV

Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

### SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS

#### TOPICS

Theories of Adaptation  
Transformation and Transposition  
Hollywood and 'Bollywood'  
The 'Two Ways of Seeing'  
Adaptation as Interpretation

#### MODE OF ASSESSMENT:

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

#### Final Examination: 80 marks

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

#### EXPECTED LEARNER OUTCOME

The learners are expected to understand the elements involved in adapting texts to film. They will demonstrate analytical skills in visual literacy and reading filmic texts. Students will demonstrate a familiarity with ways of discussing and evaluating films as reflections of cultures and source texts.

#### RECOMMENDED READINGS

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.

4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

**OTHER FILMS THAT MAY BE USED FOR CLASS PRESENTATIONS:**

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

**Note:**

- a). For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b). To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
  1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
  2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
  3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
  4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
  5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

**COURSE CODE: 60130**  
**DSE 7: PARTITION LITERATURE**  
**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The Partition was perhaps the most horrific event of the twentieth-century subcontinent's history. Thousands of innocent people across the divided nation (India and Pakistan) lost their lives, millions lost their homes, and migrations of unimaginable magnitude took place. It is important to understand the backgrounds and reason for the partition, but also to consider its effects on the lives of the people involved. The historical accounts may not be enough; imaginative literature helps fill in the gaps in understanding the emotional impact of these events on people's lives. So, the objective of this course is to read literature that captures the sense of the times. There will also be film screenings since cinema also helps capture both the horror and the repercussions of these events.

**UNIT I**

Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).

**UNIT II**

Amitav Ghosh, *The Shadow Lines*

**UNIT III**

a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, Bengal *Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.

b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.

c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.

d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.

**UNIT IV**

a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.

b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.

c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et al. (New Delhi: Katha, 2001) p. x.

## SUGGESTED TOPICS AND READINGS FOR CLASS PRESENTATION

### TOPICS

Colonialism, Nationalism, and the Partition

Communalism and Violence

Homelessness and Exile

Women in the Partition

### MODE OF ASSESSMENT:

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### Final Examination: 80 marks

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### EXPECTED LEARNER OUTCOME

After the culmination of this course, the learners will be in a position to comprehend the magnitude of the tragedy of partition and realise how the trauma associated with it impinges on the victim's daily lives and activities even in the present. The historical fact transmuted by imagination tends to prove the validity of literature in representing the truth of the human condition. This is what the course will attempt to highlight.

### RECOMMENDED READINGS AND SCREENINGS

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

## **Films**

*Garam Hawa* (dir. M.S. Sathyu, 1974).

*Khamosh Paani: Silent Waters* (dir. Sabiha Sumar, 2003).

*Subarnarekha* (dir. Ritwik Ghatak, 1965)

**COURSE CODE: 60140**  
**DSE 8: TRAVEL WRITING**  
**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** Travel writing is an important field of study nowadays. It is concerned with writings of travellers as they document the ways of a foreign culture, which might be ethnocentric in assumption, or some form of reverse ethnocentrism might be at work as well. The objective of this course is to read travellers' accounts of places from the past to the present. It encompasses writings of eminent travel writers from the medieval period to the present. The course will attempt to underscore the problematic associated with the genre, such as, the claims to authenticity of the narrativised events, the role of imagination, the ethnocentric gaze, the element of wonder, and so forth.

### **UNIT I**

- a). Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khushwant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher
- b). Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India

### **UNIT II**

- a). Mark Twain: *The Innocent Abroad* (Chapter VII , VIII and IX) (Wordsworth Classic Edition)
- b). Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper Perennial

### **UNIT III**

- a). William Dalrymple: *City of Dijn* (Prologue, Chapters I and II) Penguin Books
- b). Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing

### **UNIT IV**

- a). Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter

‘Love, War and Widow’, Westland, 2013

b). Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey*

*among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

## **SUGGESTED TOPICS AND READINGS FOR CLASS PRESENTATION**

### **TOPICS**

Travel Writing and Ethnography

Gender and Travel

Globalization and Travel

Travel and Religion

Orientalism and Travel

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER OUTCOME**

The learners would be in a position to understand the cultural dynamics of narratives written by travellers. They will be able to appreciate the difference in representation from the category of gender, religion and race. The learners will realise that travel narratives are always already ideological in import, and hence they can only be regarded as representations , rather than truth.

## **RECOMMENDED READINGS**

1. Susan Bassnett, ‘Travel Writing and Gender’, in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241



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

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## **GENERIC ELECTIVE (GE)**

Credits: 05 credits per elective+ 04 credits per tutorial= 24 credits

**GE 1: Academic Writing and Composition (Sem 1)**

**GE 2: Media and Communication Skills (Sem 2)**

**GE 3: Language and Linguistics (Sem 3)**

**GE 4: Contemporary India: Women and Empowerment (Sem 4)**

## **FIRST SEMESTER**

**COURSE CODE: 10210**

**GE 1: ACADEMIC WRITING AND COMPOSITION**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** This course aims to prepare students for work in high level English courses in which research writing is a requirement. It introduces basic research writing skills including: conducting research, note taking, paraphrase, summary, direct quotation, positioning, and MLA or APA style citation. The course will place equal or greater emphasis on macro-level composition skills such as: essay structure, paragraph structure, coherence, unity; and micro-level skills such as: sentence structure, grammar, vocabulary, spelling and mechanics. Students will learn how to read carefully, write effective arguments, understand the writing process, engage with others' ideas, cite accurately, and craft powerful prose.

### **UNIT I**

Introduction to the Conventions of Academic Writing

### **UNIT II**

Critical Thinking: Syntheses, Analyses, and Evaluation

### **UNIT III**

Structuring an Argument: Introduction, Interjection, and Conclusion

### **UNIT IV**

Citing Resources; Editing, Book and Media Review

## **MODE OF ASSESSMENT:**

### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER'S OUTCOME**

By the end of the course, students will be able to demonstrate and apply knowledge of basic essay structure, including introduction, body and conclusion; employ the various stages of the writing process, including pre-writing, writing and re-writing; employ descriptive, narrative and expository modes; demonstrate ability to write for an academic audience; write concise sentences, etc.

## **RECOMMENDED READINGS**

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

## **SECOND SEMESTER**

**COURSE CODE: 20210**

**GE 2: MEDIA AND COMMUNICATION SKILLS**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The objective of this course is to introduce learners to media and communication skills. In this digital-visual landscape, it is necessary to be equipped with knowledge and technical expertise of new media. This course will enable learners with skills pertaining to mass communication in all its manifestations.

### **UNIT I: INTRODUCTION TO MASS COMMUNICATION**

- i). Mass Communication and Globalization
- ii). Forms of Mass Communication

#### **Topics for student presentations:**

- a). Case studies on current issues Indian journalism
- b). Performing street plays
- c). Writing pamphlets and posters, etc.

### **UNIT II: ADVERTISEMENT**

- i). Types of advertisements
- ii). Advertising ethics
- iii). How to create advertisements/storyboards

#### **Topics for Student Presentations:**

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

### **UNIT III: MEDIA WRITING**

- i). Scriptwriting for TV and Radio
- ii). Writing News Reports and Editorials
- iii). Editing for Print and Online Media

#### **Topics for Student Presentations:**

- a. Script writing for a TV news/panel discussion/radio programme/hosting  
Radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

### **UNIT IV: INTRODUCTION TO CYBER MEDIA AND SOCIAL MEDIA**

- i). Types of Social Media
- ii). The Impact of Social Media
- iii). Introduction to Cyber Media

## **MODE OF ASSESSMENT:**

### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER'S OUTCOME**

It is expected that this course will act as a beginner's guide to media communication. It will enable them to opt for a career in journalism, television or digital media by continuing their study in this field in more rigorous terms in their postgraduate level.

## **RECOMMENDED READINGS**

1. Em Griffin. *Communication – A First Look at Communication Theory*, Ed. VIII, McGraw Hill, 2008.
2. M.V. Kamath. *Professional Journalism*. New Delhi. Vikash Publishing House, 1980.
3. Harold Evans. *Essential English for Journalists, Editors and Writers*. London: Random House, 2000.
4. Denis Mqnail. *Mass Communication*. New Delhi: Om Books, 2000.
5. Jan Sarvaes, ed. *Communication for Development and Social Change*. New Delhi: Sage, 2007.
6. Andrew Boyd. *Broadcast Journalism: Techniques of Radio and Television News*. Hastings House, 1978.
7. Mark W. Hall. *Broadcast Journalism: An Introduction to News Writing*. Hastings House, 1978.
8. Tony Feldman. *An Introduction to Digital Media*. London, Routledge, 2004.
9. Brian Carroll. *Writing for Digital Media*. London: Routledge, 2010.

**THIRD SEMESTER**  
**COURSE CODE: 30210**  
**GE 3: LANGUAGE AND LINGUISTICS**  
**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The objective of this course is to familiarise students with the structure, morphology, phonology, syntax, semantics of a particular linguistic system, which is, English. The learners will get to know about the deep structure of the system and study it in a synchronic mode.

**UNIT I**

Language: language and communication

Language varieties: standard and non- standard language

Language change

**Reading:**

Mesthrie, Rajen and Rakesh M Bhatt. *World Englishes: The Study of New Linguistic Varieties*. Cambridge: Cambridge University Press, 2008.

**UNIT II**

Structuralism

**Reading:**

“Introduction” and “Chapter 3”

De Saussure, Ferdinand. *Course in General Linguistics*. New York: McGraw Hill, 1966.

**UNIT III**

Phonology and Morphology

**Readings:**

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)

“Chapters 3, 6 and 7” from Fromkin, V., and R. Rodman. *An Introduction to Language*,

2nd ed, New York: Holt, Rinehart and Winston, 1974.

**UNIT IV**

Syntax and semantics: categories and constituents phrase structure

maxims of conversation.

**Reading:**

“Chapter 5 and 6” from 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)

**MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**EXPECTED LEARNER’S OUTCOME**

The learners will get familiarised with the science of the study of the English language. This will enable them to unravel the morphology, phonological dynamics of the language, thereby making them motivated in researching on a scientific study of language.

**FOURTH SEMESTER**

**COURSE CODE: 40210**

**GE 4: CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** This course will familiarise learners with gender issues related to its construction, legislation, resistance and marginalisation in the pan-Indian context. The objective of this course is to sensitise learners to the multiple forms of subjugation that patriarch subjects women. It will also attempt to suggest strategies to resist or subvert such strategic silencing by means of an alternative discourse – feminism – a means to empower what Simone de Beauvoir ironically termed as the ‘second sex.’

**UNIT I**

Social Construction of Gender (Masculinity and Femininity)

Patriarchy

**UNIT II**

History of Women's Movements in India (Pre-independence, post independence)

Women, Nationalism, Partition

Women and Political Participation

### **UNIT III**

Women and Law

Women and the Indian Constitution

Personal Laws (Customary practices on inheritance and Marriage)

(Supplemented by workshop on legal awareness)

### **UNIT IV**

Women and Environment

State interventions, Domestic violence, Female foeticide, sexual harassment

Female Voices: *Sultana's Dream*. Rokeya Sakhawat Hossain, "Sultana's Dream", Sultana's Dream and Padmarag: Two Feminist Utopias, New Delhi:Penguin,2005. ( 1-15)

Dalit Discourse: "Baby Kondiba Kamble: *Jinne Amuche*" pg 194-225 and "Vimal Dadasaheb More: *Teen Dagdachi Chul*" pg 344-386 in *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios*, ed. Sharmila Rege, New Delhi: Zubaan Books,2006.

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### **EXPECTED LEARNER'S OUTCOME**

The learners will get acquainted with gender issues, including the politics of how it is constructed, reinforced and sustained. They will get appraised of women's resistance against patriarchy through women's movements, and well as understand the silence of twice marginalised sections, like Dalit women and tribal groups.

### **RECOMMENDED READINGS**

Ann Oakley. *Sex, Gender and Society*. London: Temple Smith, 1972.

Kamala Bhasin. *Exploring Masculinity*. New Delhi, Women's Unlimited, 2004.

Kate Millet. *Sexual Politics*. New York: Doubleday, 1970.

Ray Raka. *Fields of Protest: Women's Movements in India*. New Delhi: Kali for Women, 2000.



Flavia Agnes et al. *Women and Law in India*. NewDelhi:OUP, 2004.

Vandana Shiva. *Staying Alive: Women, Ecology and Development*. New Delhi, Zed Books,  
1988.

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## **ABILITY ENHANCEMENT COMPULSORY COURSE (AECC)**

Credits: 02+02+ 04 credits = 08 credits

Ability Enhancement Compulsory Courses offered:

**COURSE CODE: 10310**

**AECC 1: ENGLISH COMMUNICATION (SEMESTER 1)**

**CREDITS ASSIGNED: 2 CREDITS**

**COURSE OBJECTIVES:** The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced. The present course hopes to address some of these aspects through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are: Language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc. While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science.

### **UNIT I**

#### **COMMUNICATION: THEORY AND TYPES**

Theory of Communication, Types and modes of Communication

Verbal and Non-verbal

(Spoken and Written)

Personal, Social and Business

Barriers and Strategies

Intra-personal, Inter-personal and Group communication

### **UNIT II**

#### **SPEAKING SKILLS:**

Monologue

Dialogue

Group Discussion

Effective Communication/ Mis- Communication

Interview

Public Speech

## **UNIT III**

### **READING AND UNDERSTANDING**

Close Reading

Comprehension

Summary

Paraphrasing

Analysis and Interpretation

Translation (from Indian language to English and vice-versa) Literary/Knowledge

Texts

## **UNIT IV**

### **WRITING SKILLS:**

Documenting

Report Writing

Making notes

Letter writing

### **MODE OF ASSESSMENT**

#### **Midterm test [10 marks]**

Writing : 1 question 04 x 01qn= 04 marks

Speaking: 2 questions 03x02 qns = 06 marks

Total 10 marks

#### **Final Semester Examination**

Unit 1: 02 questions 02x 05 qns= 10 marks

Unit 2: 02 questions 02 x 05 qns= 10 marks

Unit 3: 02 questions 02 x 5 qns= 10 marks

Unit 4: 02 questions 02 x 5 qns= 10 marks

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Total 40 marks

### **EXPECTED LEARNER'S OUTCOME**

It is hoped that after studying this course, students will find a difference in their personal and professional interactions. The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

**PRESCRIBED TEXT:**

*Language and Communication Skills*, Cambridge University Press, 2018.

**RECOMMENDED READINGS:**

1. *Fluency in English - Part II*, Oxford University Press, 2006.
2. *Business English*, Pearson, 2008.
3. *Language, Literature and Creativity*, Orient Blackswan, 2013.
4. *Enrich Your English*, OUP, SR Inthira and V. Saraswathi, CIEFL, 1997
5. *Oxford A-Z of English Usage*, ed. Jeremy Butterfield, OUP, 2007.
6. *Longman Dictionary of Common Errors*, N.D. Turton and J.B. Heaton, Longman, 1998.

**COURSE CODE: 10320**

**AECC 2: ALTERNATIVE ENGLISH (SEMESTER 1)**

**CREDITS ASSIGNED: (2 CREDITS)**

\*An anthology of Prose and Short Stories to be published soon

Editorial Board: Board of Editors, English, Dibrugarh University

**AECC 3: ENVIRONMENTAL STUDY (4 CREDITS) (SEMESTER 2)**

**\*to be framed by the university**

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## **SKILL ENHANCEMENT COURSE (SEC)**

Credits: 04 credits per elective=08 credits

Skill Enhancement Courses offered:

### **SEMESTER THIRD (ANY ONE)**

**COURSE CODE: 30410**

**SEC 1: ENGLISH LANGUAGE TEACHING (ELT)**

**CREDITS ASSIGNED: (4 CREDITS)**

**COURSE OBJECTIVES:** The objective of this course is to acquaint the learners with the methodologies of teaching English in classroom situation. There are various teaching aids to acquire proficiency in a given language. The scientific approach to teaching or learning a language can be quite rewarding and this course aims to acquaint learners with the tools and strategies of ELT.

#### **UNIT I**

Structures of English Language

Methods of teaching English Language and Literature

#### **UNIT II**

Materials for Language Teaching

#### **UNIT III**

Assessing Language Skills

#### **UNIT IV**

Using Technology in Language Teaching

#### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 4 short notes x 5marks =20 marks

Unit 3: 1 long answer questionx10 marks= 10 marks

2 short notes x 5 marks = 10	=20 marks
Unit 4: 1 long answer question+ 1 short note	(15+05) =20 marks

Total: =80 marks

## EXPECTED LEARNER'S OUTCOME

The learners will be in a position to acquire skills pertaining to teaching English.

## SUGGESTED READINGS

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

**COURSE CODE: 30420**

**SEC 2: SOFT SKILLS**

**CREDITS ASSIGNED: 4 CREDITS**

**COURSE OBJECTIVES:** Soft skills include communication skills, work ethic, positive attitude, emotional intelligence and other personal attributes crucial for success in business or career. Soft skills can be learnt and practiced for personal fulfillment and progress in career. This course provides the soft skills required mainly for professional achievements, and in the process, many of the personal requirements of an individual can be compiled with.

## UNIT I: SOFT SKILLS AND/IN COMMUNICATION

Soft skills in communication

Soft skills and intercultural communication

## UNIT II: SOFT SKILLS AND CAREER PREPARATION

1. Competency in verbal and written communication skills: active listening, interactive speaking, reading different types of texts, writing for formal and business contexts

2. Using the Microsoft Office: word, excel, powerpoint; working online and offline; telephone and face to-face etiquette in professional communication
3. Cross-Cultural etiquette: cultural awareness, cultural sensitivity, cultural flexibility, cross-cultural communication

### **UNIT III: SOFT SKILLS IN GETTING JOBS**

Writing a CV

Writing job applications

GD Skills

Interview skills

### **UNIT IV: SOFT SKILLS ON THE JOB**

Emotional Intelligence

Time and stress management

Teamwork

Networking

Presentation skills

Making meetings work: preparing, executing, following up

Negotiation skills

Crisis management

### **MODE OF ASSESSMENT**

**Midterm: 02 questions x 10 marks = 20 marks**

**Final Examination: 80 marks**

Unit 1: 1 long answer questions carrying 15 marks (1x15) = 15 marks

1 short note carrying 5 marks (1x5)=5

Unit 2: 4 short questions carrying 5 marks each (4x5) =20 marks

Unit 3: 2 long answer question (sample CV/Resume/job application) (2x10) =20 marks

Unit 4: 1 long answer question (01x15) =15 marks

1 short notes (01x05) =05 marks

### **RECOMMENDED READINGS**

1. *English and Soft Skills*. S.P. Dhanavel. Orient Black Swan 2013

2. *English for Students of Commerce: Precis, Composition, Essays, Poems* eds. Kaushik, et al.

## **SEMESTER FOUR (ANY ONE)**

**COURSE CODE: 40410**

**SEC 3: CREATIVE WRITING**  
**CREDITS ASSIGNED: 4 CREDITS**

**Unit I**

Creative Writing: The Art and Craft

**Unit II**

Modes of Creative Writing

**Unit III**

Writing for the Media

**Unit IV**

Preparing for Publication

**MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**Recommended book:**

*Creative Writing: A Beginner's Manual* by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.



**COURSE CODE: 40420**  
**SEC 4: BUSINESS COMMUNICATION**  
**CREDITS ASSIGNED: 4 CREDITS**

**COURSE OBJECTIVES:** This course is designed to give students a comprehensive view of communication, its scope and importance in business, and the role of communication in establishing a favourable outside the firm environment, as well as an effective internal communications program. Business Communication introduces you to a variety of technical and business writing theories and practices designed to be applicable to the production of business communication in the real world. It teaches the fundamentals of good business writing, including protocols for business letters, memoranda, electronic mail, good and bad messages, persuasive messages and formal reports and proposals. In addition, there will be instruction in oral presentation and in depth practice on both an individual and a collaborative basis.

**UNIT I**

Introduction to the essentials of Business Communication: Theory and practice

Citing references, and using bibliographical and research tools

**UNIT II**

Writing a project report

Writing reports on field work/visits to industries, business concerns etc. /business negotiations

**UNIT III**

Spoken English for business communication

**UNIT IV**

Making oral presentations

**MODE OF ASSESSMENT**

**Midterm test [20 marks]** preferably short questions/viva voce on types and uses of business communication)

**Final Semester Examination Total = 80 marks**

**Unit I**

One long question with choice 01x 15 qns= 15 marks

One notes with choice 01x 05 qns= 05 marks

**Unit II**

01 long questions prescribed from this unit

1x 15 qns = 15 marks

1 short notes x 5 marks=5 marks

### Unit III

04 short questions prescribed from this unit

04 x 05 qns= 20 marks

### Unit IV

Two (2) long questions carrying 10 marks each 2x10=20

### EXPECTED LEARNER'S OUTCOME

Students will learn how to enhance their business communication with technically based media. This course will make you conversant with the basic forms, formats and techniques of business writing so that you will be thoroughly prepared to take part in real-world business fields. This course will give you the latest research information on language in general and the writing process specifically so that you will become a highly confident and skilled writer. This course will provide discussion of all relevant communicational theories so that you can apply this knowledge to a myriad of different communicational tasks and genres.

### RECOMMENDED READINGS:

1. Scot. O.; *Contemporary Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
3. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
4. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi

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**2018**

### English CBCS (B.A/B.Com)

### Details of Courses Under Undergraduate Programme (B.A./ B.Com.)

Credits	Semester and Course						TOTAL
	Semester I	Semester II	Semester III	Semester IV	Semester V	Semester VI	
I. Core Course							
English (6+6 =12 credits) 2 papers MIL 2 papers (6+6=12 Credits)	5(+ <b>1 tutorial</b> )	MIL 5 Credits(+ <b>1 tutorial</b> )	5 credits(+ <b>1 tutorial</b> )	MIL5 Credits(+ <b>1 tutorial</b> )	-	-	24
Discipline 1 (ENGLISH) (6 Credits) 4 papers	5 credits(+ <b>1 tutorial</b> )	5 credits(+ <b>1 tutorial</b> )	5 credits(+ <b>1 tutorial</b> )	5 credits(+ <b>1 tutorial</b> )	=	=	<b>24</b>
Discipline 2. (6 Credits) 4 papers	5 credits(+ <b>1 tutorial</b> )	5 credits(+ <b>1 tutorial</b> )	5 credits(+ <b>1 tutorial</b> )	5 credits(+ <b>1 tutorial</b> )	=	=	<b>24</b>
Core Course and Tutorials (one for each paper=1x12=12)							
II. Discipline Specific							



	<p>informal letter writing CV/ Resume writing Book/ Film reviews</p> <p><b>Internal assessment</b> Speaking skills, Listening/ Comprehension Project work Suggested projects Sports writing, Poetry about women/ men, Poetry in translation, Telling a story, Fantasy writing, Chat shows, The menace of dowry, A success story</p> <p><b>Recommended Readings:</b> <i>Fluency in English</i> (Revised Ed.) Part I, Delhi: Orient Blackswan, 2015. <i>El Dorado: A Textbook of Communication Skills</i>, Orient Blackswan Private Limited, Hyderabad, 2014, Units 1 – 5. <i>Interchange</i>, Workbook III, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 1 - 8. <i>New Headway</i>, Intermediate Student's Book, 3rd Edition, Oxford University Press, 2012, Units 1- 6. <i>Write to be Read: Reading, Reflecting &amp; Writing</i>, Cambridge University Press, Delhi, First South Asian edition 2014, Units 1-4.</p>		<p>writing Dialogue writing</p> <p><b>Internal assessment</b> Speaking skills, Listening/ comprehension Project work</p> <p><b>Suggested projects</b> Creative writing, Theatre Action Group (TAG)/ other theatre groups, <i>Billy Elliot</i>, Translating a poem, Arranged marriages, Interviewing a celebrity, Writing a newspaper article on a current topic Today's youth and youth icons, Leadership and politics, Examination system and benefits of reform, The <i>Mahabharata</i>, Communalism, Gender discrimination, Social activism</p> <p><b>Recommended Readings</b> <i>Fluency in English</i> Part II, Delhi: Oxford University Press, 2015. <i>El Dorado: A Textbook of Communication Skills</i>, Orient Blackswan Private Limited, Hyderabad, 2014, Units 6- 10. <i>Interchange</i>, Workbook III, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 9 - 16. <i>New Headway</i>, Intermediate Student's Book, 3rd Edition, Oxford University Press, 2012, Units 6-12. <i>Write to be Read: Reading, Reflecting &amp; Writing</i>, Cambridge University Press, Delhi, First South Asian edition 2014, Units 5-7</p>				
Discipline 1 (ENGLISH) (4 Credits) 4	<b>Selections from Vinod Sood, et. al., eds., Individual and Society: Essays, Stories and Poems</b>	Selections from <i>Modern Indian Literature: Poems and Short Stories.</i>	Charles Dickens: <i>Hard Times</i> William Shakespeare: <i>The</i>	Play: Vijay Tendulkar. <i>Silence! The Court is in</i>	=	=	<b>24</b>

papers	<p><b>(Delhi: Pearson, 2005).</b> Unit 1: Caste/Class 1. Jotirao Phule, 'Caste Laws' 2. Premchand, 'Deliverance' 3. Omprakash Valmiki, 'Joothan' 4. Hira Bansode, 'Bosom Friend' Unit 2: Gender 1. Virginia Woolf, 'Shakespeare's Sister' 2. Rabindranath Tagore, 'The Exercise Book' 3. Marge Piercy, 'Breaking Out' 4. Eunice De Souza, 'Marriages Are Made' 5. Ambai, 'Yellow Fish' Unit 3: Race 1. Roger Mais, 'Blackout' 2. Wole Soyinka, 'Telephone Conversation' 3. Langston Hughes, 'Harlem' 4. Maya Angelou, 'Still I Rise' Unit 4: Violence and War 1. Wilfred Owen, 'Dulce et Decorum Est' 2. Henry Reed, 'Naming of Parts' 3. Sa'adat Hasan Manto, 'The Dog of Tetwal' 4. Amitav Ghosh, 'Ghosts of Mrs Gandhi'</p>	<p>ed. Dept. of English. Delhi: OUP, 1999. Short Stories: Premchand, 'The Holy Panchayat' R.K. Narayan, 'The M.C.C.' Vaikom Muhammad Basheer, 'The Card-Sharpers Daughter' Saadat Hasan Manto, 'Toba Tek Singh' Ambai, 'Squirrel' Ismat Chughtai, 'Lihaaf' Selections from <i>Living Literatures: An Anthology of Prose and Poetry</i>. Editorial Board, Department of English, University of Delhi. Orient Longman, 2007. Poems: The Renaissance (sonnets and love lyrics); six poems (shall be specified)</p>	<p><i>Merchant of Venice</i> Selections from <i>Living Literatures: An Anthology of Prose and Poetry</i>. Editorial Board, Department of English, University of Delhi. Orient Longman, 2007. Poems: The Renaissance (sonnets and love lyrics); six poems (shall be specified)</p>	<p>Session Novella: Rohinton Mistry. <i>Such a Long Journey</i> Selections from <i>Living Literatures: An Anthology of Prose and Poetry</i>. Editorial Board, Department of English, University of Delhi. Orient Longman, 2007. Poems: The Eighteenth Century and the Romantic Age: seven poems African Writing: Ngugiwa Thiong'o: (from) <i>Decolonizing the Mind</i>.</p>			
Discipline 2. (4 Credits) 4 papers	5 credits (+ 1 tutorial)	5 credits (+ 1 tutorial)	5 credits (+ 1 tutorial)	5 credits (+ 1 tutorial)	=	=	<u>24</u>
II. Discipline Specific Elective Course (4 Papers)							
Two papers-Discipline 1 (ENGLISH)					<b>Choose One: DSE 1 DSE 2 DSE 3 DSE 4</b>	<b>Choose One: DSE 5 DSE 6 DSE 7 DSE 8</b>	<u>12</u>
Two papers-Discipline 2					<b>Chosen by Student</b>	<b>Chosen by Student</b>	<u>12</u>
III. Generic Elective Course					<b>GE 1 or GE 3</b>	<b>GE 2 or GE 4</b>	<u>12</u>

2 papers from list of elective courses							
	<b><u>Semester I</u></b>	<b><u>Semester II</u></b>	<b><u>Semester III</u></b>	<b><u>Semester IV</u></b>	<b><u>Semester V</u></b>	<b><u>Semester VI</u></b>	<b><u>TOTAL</u></b>
IV. Ability Enhancement Compulsory Courses (AECC)							
English or MIL Communication (Alternative English)	<b><u>Alternative English: Sweetness and Light. An Anthology</u></b>	=					<u>2</u>
Environmental Science	=	<b><u>Environmental Science</u></b>					<u>2</u>
V. Skill Enhancement Courses (SEC) (8 Credits)							
4 papers			<b><u>English Language Teaching (ELT)</u></b>	<b><u>Soft Skills</u></b>	<b><u>Creative Writing</u></b>	<b><u>Business Communication</u></b>	<u>8</u>

## **Structure of Discipline English under CBCS**

**(only for those students who offer Discipline English as one of the core subjects in B.A. Programme)**

### **Semester I:**

#### **DSC 1A: The Individual and Society (5+1 credits)**

**Course Description:** This course has been designed to acquaint and sensitise learners to the issues of caste/class, race , gender and violence that have become so much a part of everyday discourse.

##### **Unit 1: Caste/Class**

1. Jotirao Phule, 'Caste Laws'
2. Premchand, 'Deliverance'
3. Omprakash Valmiki, 'Joothan'
4. Hira Bansode, 'Bosom Friend'

##### **Unit 2: Gender**

1. Virginia Woolf, 'Shakespeare's Sister'
2. Rabindranath Tagore, 'The Exercise Book'
3. Marge Piercy, 'Breaking Out'
4. Eunice De Souza, 'Marriages Are Made'
5. Ambai, 'Yellow Fish'

##### **Unit 3: Race**

1. Roger Mais, 'Blackout'
2. Wole Soyinka, 'Telephone Conversation'
3. Langston Hughes, 'Harlem'
4. Maya Angelou, 'Still I Rise'

##### **Unit 4: Violence and War**

1. Wilfred Owen, 'Dulce et Decorum Est'
2. Henry Reed, 'Naming of Parts'

3. Sa'adat Hasan Manto, 'The Dog of Tetwal'
4. Amitav Ghosh, 'Ghosts of Mrs Gandhi'

**MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**EXPECTED LEARNER'S OUTCOME**

The learners will get acquainted with social issues, including the politics of how these are constructed, reinforced and sustained.

**Prescribed Text**

*The Individual and Society: Essays, Stories and Poems.* Pearson/ Longman, 2005.

## **Semester II (5+1 credits)**

### **DSC 1B: Modern Indian Literature**

**Course Description:** The objective of this course is to introduce learners to the most outstanding works produced in Modern Indian literature (from Premchand to Mahasweta Devi). Contemporary concerns find ample space texts ranging from short stories to poems.

#### **Unit I: Short Stories**

Premchand, 'The Holy Panchayat'

R.K. Narayan, 'The M.C.C.'

Vaikom Muhammad Basheer, 'The Card-Sharper's Daughter'



Saadat Hasan Manto, 'Toba Tek Singh'

Ambai, 'Squirrel'

Ismat Chughtai, 'Lihaaf'

### **Unit II: Poems**

The Victorian Age to the Twentieth Century: (twelve poems)

### **Unit III: Story:**

Mahasweta Devi, 'The Hunt'

#### **MODE OF ASSESSMENT:**

##### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

##### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 3 short note/analysis (15+05+05+05) =30 marks

Unit 2: 1 long answer question+ 2 short note /analysis (15+05+05) =25 marks

Unit 3: 1 long answer question+ 2 short note/analysis (15+05+05) =25 marks

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Total: =80 marks

#### **Prescribed Texts:**

1. Selections from *Modern Indian Literature: Poems and Short Stories*. OUP, 1999.
2. Selections from *Living Literatures: An Anthology of Prose and Poetry*. Orient Longman, 2007.

## Semester 3:

### DSC 1C: British Literature (5+1 credits)

**Course Description:** This course has been devised with the intention of making the learners understand and appreciate the best of British literature from the Renaissance to the nineteenth century.

#### Unit 1: Novel

Charles Dickens: *Bleak House*

#### Unit 2: Play

William Shakespeare: *The Merchant of Venice*

#### Unit 3: Poems

The Renaissance (sonnets and love lyrics): six Poems \*

#### MODE OF ASSESSMENT:

##### Internal Assessment: 20 marks

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

##### Final Examination: 80 marks

Unit 1: 1 long answer question+ 1 short note/analysis (15+05+05+05) =30 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05+05) =25 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05=05) =25 marks

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Total: =80 marks

#### Prescribed texts

1. \*Selections from *Living Literatures: An Anthology of Prose and Poetry..* Orient Longman, 2007.

## Semester 4:

### DSC 1D: Literary Cross Currents

**Course Description: The objective of this course is to read literary texts across culture and space.**

**Unit 1: Play**

Vijay Tendulkar. *Silence! The Court is in Session*

**Unit 2: Novella**

Rohinton Mistry. *Such a Long Journey*

**Unit 3: Poems**

The Eighteenth Century and the Romantic Age: seven poems\*

**Unit 4: African Writing**

Ngugi wa Thiong'o: (from) *Decolonizing the Mind*.

**MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**Prescribed Text**

\*Selections from *Living Literatures: An Anthology of Prose and Poetry*.

. Orient Longman, 2007.

## **Core: English/ MIL – 1 & 2 (Credits 6)**

### **for BA Programme/ BCom Programme**

This course is to be taught in alternate semesters – I & III of **BA Programme and B.Com Programme** students.

#### **Learning Objectives**

The learning objectives of English Language Course for B.A./B.Com Programme (CBCS) are common to those of any language which focusses on proficiency in the skills of Listening, Speaking, Reading and Writing. The variation lies within the material used to address differential levels of acquired learning or targets of learning. The present course is tagged with source readings rather than prescriptive readings to allow for flexibility, useful in creating language learning tasks and activities for the projected outcomes. The cited texts open up a wide frame which may be adapted for teaching all four skills. An element of familiarity in terms of themes and contexts facilitates language learning in the class room with appropriate pedagogy. The teacher as facilitator would use warm up exercises to introduce different genres and themes Variations of the materials/readings are encouraged to pre-empt dependency on guides, a trend which results from book-based rather than task-based examination.

#### **Course objectives**

The course enhances the skills of reading, writing, speaking and listening. It encourages recognition and awareness of different genres like the short story, poetry, feature articles, etc. Topical and social themes form an integral part of the course The course teaches the students speaking and listening skills in class and tests these skills for a constant monitoring of their proficiency. The course broadens the horizons of the text by project work which is flexible, and enhances the creativity of the student. The course uses activities centred on translation for students, and gives them a composite view of multiculturalism. By the end of the two-semester course the learner should have sufficient vocabulary to read and understand narratives, write coherently, summarise and understand tape scripts/read-aloud, speak fluently and narrate at length with minimal errors in syntax.

# Semester I

## English: Writing Skills I (5+1 credits)

1. Diary entry
2. Paragraph writing
3. Summary/Note making
4. Formal and informal letter writing
5. CV/ Resume writing
6. Book/ Film reviews

### Internal assessment (20 marks)

Speaking skills, Listening/ Comprehension

Project work

### Suggested projects

Sports writing, Poetry about women/ men, Poetry in translation, Telling a story,

Fantasy writing, Chat shows, The menace of dowry, A success story etc.

### MODE OF ASSESSMENT:

#### Internal Assessment: 20 marks

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion/projects: 5 marks, Attendance: 5 marks)

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Total: 20 marks

#### Final Examination: 80 marks

Unit 1 to 6: 6 long answer questions (one from each unit) x 10 marks each = 60 marks

Unit 1 to 6: 4 short answer questions (out of six) + 5 marks each = 20 marks

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Total: =80 marks

### **Recommended Readings:**

*Fluency in English* (Revised Ed.) Part I, Delhi: Orient Blackswan, 2015.

*El Dorado: A Textbook of Communication Skills*, Orient Blackswan Private Limited, Hyderabad, 2014, Units 1 – 5.

*Interchange*, Workbook III, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 1 - 8.

*New Headway*, Intermediate Student's Book, 3rd Edition, Oxford University Press, 2012, Units 1-6.

*Write to be Read: Reading, Reflecting & Writing*, Cambridge University Press, Delhi, First South Asian edition 2014, Units 1-4.

## **Semester III**

### **English : Writing skills II (5+1 credits)**

1. Interview
2. Feature article
3. Questionnaire/ Survey
4. Essay/Speech writing
5. Report writing
6. Dialogue writing

### **Internal assessment (20 marks)**

Speaking skills, Listening/ comprehension

Project work

### **Suggested projects**

Creative writing, Theatre Action Group (TAG)/ other theatre groups, *Billy Elliot*, Translating a poem, Arranged marriages, Interviewing a celebrity, Writing a newspaper article on a current topic, Today's youth and youth icons, Leadership and politics, Examination system and benefits of reform, The *Mahabharata*, Communalism, Gender discrimination, Social activism.

### **MODE OF ASSESSMENT:**

#### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion/projects: 5 marks, Attendance: 5 marks)

---

Total: 20 marks

**Final Examination: 80 marks**

Unit 1 to 6: 6 long answer questions (one from each unit) x 10 marks each = 60 marks

Unit 1 to 6: 4 short answer questions (out of six) + 5 marks each = 20 marks

---

Total: =80 marks

**Recommended Readings**

*Fluency in English Part II*, Delhi: Oxford University Press, 2015.

*El Dorado: A Textbook of Communication Skills*, Orient Blackswan Private Limited, Hyderabad, 2014, Units 6-10.

*Interchange*, Workbook III, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 9 -16.

*New Headway*, Intermediate Student's Book, 3rd Edition, Oxford University Press, 2012, Units 6-12.

*Write to be Read: Reading, Reflecting & Writing*, Cambridge University Press, Delhi, First South Asian edition 2014, Units 5-7

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