

## Department of English

### **General Academic Requirements in the Department of English in the University or affiliated colleges**

Literature is a rich palimpsest of life, the academic study of which is the art of restoring and representing the past, while also adding to the canvas, fresh strokes of contemporary meaning. The study of literature encourages us to become sensitive to the whole spectrum of human experience.

The study of Literature aims at instilling the habit of independent thinking and analytical skills through the use of diverse texts and pedagogies which will encourage students to read books, analyse theories and critique prose/verse.

Hence, the teaching-learning process expects students of English Literature to move beyond the text and the classroom.

Some ways of achieving this are by students being exposed first hand to the world of literature beyond what is taught in the classroom. Activities/experiences such as:

- study tours
- visits to museums, libraries/ media & publishing houses
- participation in festivals of theatre, art, literature, music & film.
- attending book readings and writing workshops
- interacting with authors

will enhance a love of literature/culture studies, helping students perform well in the examinations, and also enabling them to make valuable and informed career choices after graduation.

- **Libraries are required to have copies of the prescribed texts in the minimum ratio of 1:10 students for the Core and Elective papers.**

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Please send feedback to [hodeng@unigoa.ac.in](mailto:hodeng@unigoa.ac.in) [Chairperson, Board of Studies in English]

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**BA Structure Chart 2021-22 onwards for English (General)**

<b>Se me ste r</b>	<b>Core Course (CC)</b>	<b>Ability Enhancement Compulsory Course (AECC)</b>	<b>Skill Enhancement Course (SEC)</b>	<b>Elective: Discipline Specific (DSE)</b>	<b>Elective: Generic (GE)</b>
I	<b>English 1</b> EGC201 Core Communicative English 1.1 <b>DSC</b> ENC115 Introduction to Literature	ENA201 Spoken English OR MIL OR Environmental Studies*			<b>(one GE in each of the 4 semesters)</b> ENG107 Culture Study through film: India ENG122 Culture Study through film: America ENG123 Media and Communication Skills ENG124 Text and Performance ENG126 Academic Writing and Composition
II	<b>English 1</b> EGC202 Core Communicative English 1.2 <b>DSC</b> ENC102 Indian Writing in English	ENA201 Spoken English OR MIL OR Environmental Studies*			
III	<b>English 2</b> EGC203 Advanced Core Communicative English 2.1 <b>DSC</b> ENC103 British Poetry & Drama: 14th to 17th Century		<b>(one SEC in each semester)</b> ENS101 English for Competitive Exams ENS102 Creative Writing  ENS103 Soft Skills ENS106 English at the workplace ENS107 Translation Studies ENS108 Research Methodology ENS109 Business Communication ENS110 Technical Writing ENS111 English Language Teaching		
IV	<b>English 2</b> EGC204 Advanced Core Communicative English 2.2 <b>DSC</b> ENC116 British Literature- 19th Century				
V	<b>DSC</b> ENC105 American Literature			<b>(any one)</b> END101 Literary Criticism END102 Travel Writing END103 Modern Indian Writing in	

				English Translation	
VI	<b>DSC</b> ENC108 Postcolonial Literatures			<b>(any one)</b> END107 Literature of the Indian Diaspora END108 World Literatures END109 Partition Literature	

\* ENP Project is in lieu of one elective at Semester VI

### BA Structure Chart 2021-22 onwards for English (Honours)

Semester	Core Course (CC)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)	Elective: Discipline Specific (DSE)	Elective: General (GE)
I	<b>English 1</b> EGC201 Core Communicative English 1.1 <b>DSC</b> ENC115 Introduction to Literature	ENA201 Spoken English OR MIL OR Environmental Studies*			<b>(one GE in each of the 4 semesters)</b> ENG107 Culture Study through film India ENG118 Language and Linguistics ENG122 Culture Study through film America ENG123 Media and Communication Skills ENG124 Text and Performance ENG126 Academic Writing and Composition
II	<b>English 1</b> EGC202 Core Communicative English 1.2 <b>DSC</b> ENC102 Indian Writing in English	ENA201 Spoken English OR MIL OR Environmental Studies*			
III	<b>English 2</b> EGC203 Advanced Core Communicative English 2.1 <b>DSC</b> ENC103 British Poetry & Drama: 14th to 17th Century		<b>(one SEC in each semester)</b> ENS101 English for Competitive Exams ENS102 Creative Writing ENS103 Soft Skills ENS106 English at the workplace ENS107 Translation Studies		
IV	<b>English 2</b> EGC204 Advanced Core Communicative English 2.2		ENS108 Research Methodology ENS109 Business Communication		

	<b>DSC</b> ENC116 British Literature- 19th Century		ENS110 Technical Writing ENS111 English Language Teaching		
V	<b>DSC</b> ENC105 American Literature ENC106 Modern European Drama ENC110 British Literature: Early 20th Century			<b>(any three)</b> END101 Literary Criticism END102 Travel Writing END103 Modern Indian Writing in English Translation END105 British Literature: Post World War II END106 Science Fiction and Detective Fiction	
VI	<b>DSC</b> ENC108 Postcolonial Literatures ENC109 Women's Writing ENC117 Indian Classical Literature OR ENC118 European Classical Literature			<b>(any three)</b> END107 Literature of the Indian Diaspora END108 World Literatures END109 Partition Literature END111 Literature and Cinema END112 Literary Theory	

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### BA Structure Chart 20-21 onwards for English (General)

Se me ste r	Core Course (CC)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)	Elective: Discipline Specific (DSE)	Elective: Generic (GE)
I	<b>English 1</b> EGC201 Core Communicative English 1.1 <b>DSC</b> ENC115 Introduction to Literature	ENA201 Spoken English OR MIL OR Environmental Studies*			<b>(any one) 2020-21 only</b> ENG101 Literature and Cinema ENG102 Popular Literature ENG103 British Romantic Literature ENG104 Modern European Drama ENG105 American Literature

II	<b>English 1</b> EGC202 Core Communicative English 1.2 <b>DSC</b> ENC102 Indian Writing in English	ENA201 Spoken English OR MIL OR Environmental Studies*			<b>(any one) 2020-21 only</b> ENG106 Modern Indian Writing in English Translation ENG107 Cultural Studies and Film: India ENG108 Indian Writing in English ENG109 Science Fiction & Detective Fiction ENG110 British Literature: 19th Century ENG111 Contemporary India: Women & Empowerment
III	<b>English 2</b> EGC203 Advanced Core Communicative English 2.1 <b>DSC</b> ENC103 British Poetry & Drama: 14th to 17th Century		<b>(one SEC in each semester)</b> ENS101 English for Competitive Exams ENS102 Creative Writing ENS103 Soft Skills ENS106 English at the workplace ENS107 Translation Studies ENS108 Research Methodology ENS109 Business Communication ENS110 Technical Writing ENS111 English Language Teaching		<b>(one GE in each semester)</b> ENG107 Culture Study through film: India ENG122 Culture Study through film: America ENG123 Media and Communication Skill ENG124 Text and Performance ENG125 Language and Linguistics ENG126 Academic Writing and Composition
IV	<b>English 2</b> EGC204 Advanced Core Communicative English 2.2 <b>DSC</b> ENC116 British Literature-19th Century				
V	<b>DSC</b> ENC105 American Literature			<b>(any one)</b> END101 Literary Criticism END102 Travel Writing END103 Modern Indian Writing in English Translation	
VI	<b>DSC</b> ENC108 Postcolonial Literatures			<b>(any one)</b> END107 Literature of the Indian Diaspora	

				END108 World Literatures END109 Partition Literature	
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### BA Structure Chart 20-21 onwards for English (Honours)

Se me ste r	Core Course (CC)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)	Elective: Discipline Specific (DSE)	Elective: Generic (GE)
I	<b>English 1</b> EGC201 Core Communicative English 1.1 <b>DSC</b> ENC115 Introduction to Literature	ENA201 Spoken English OR MIL OR Environmental Studies*			<b>(any one) 2020-21 only</b> ENG101 Literature and Cinema ENG102 Popular Literature ENG103 British Romantic Literature ENG104 Modern European Drama ENG105 American Literature
II	<b>English 1</b> EGC202 Core Communicative English 1.2 <b>DSC</b> ENC102 Indian Writing in English	ENA201 Spoken English OR MIL OR Environmental Studies*			<b>(any one) 2020-21 only</b> ENG106 Modern Indian Writing in English Translation ENG107 Cultural Studies and Film: India ENG108 Indian Writing in English ENG109 Science Fiction & Detective Fiction ENG110 British Literature: 19th Century ENG111 Contemporary India: Women & Empowerment
III	<b>English 2</b> EGC203 Advanced Core Communicative English 2.1		<b>(one SEC in each semester)</b> ENS101 English for Competitive Exams		<b>(one GE in each semester)</b> ENG107 Culture Study through film: India

	<b>DSC</b> ENC103 British Poetry & Drama: 14th to 17th Century		ENS102 Creative Writing ENS103 Soft Skills ENS106 English at the workplace ENS107 Translation Studies ENS108 Research Methodology ENS109 Business Communication ENS110 Technical Writing ENS111 English Language Teaching		ENG122 Culture Study through film: America ENG123 Media and Communication Skill ENG124 Text and Performance ENG125 Language and Linguistics ENG126 Academic Writing and Composition
IV	<b>English 2</b> EGC204 Advanced Core Communicative English 2.2 <b>DSC</b> ENC116 British Literature- 19th Century				
V	<b>DSC</b> ENC105 American Literature ENC106 Modern European Drama ENC110 British Literature: Early 20th Century			<b>(any three)</b> END101 Literary Criticism END102 Travel Writing END103 Modern Indian Writing in English Translation END105 British Literature: Post World War II END106 Science Fiction and Detective Fiction	
VI	<b>DSC</b> ENC108 Postcolonial Literatures ENC109 Women's Writing ENC117 Indian Classical Literature / ENC118 European Classical Literature			<b>(any three)</b> END107 Literature of the Indian Diaspora END108 World Literatures END109 Partition Literature END111 Literature and Cinema END112 Literary Theory	

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**BA Structure Chart 2017-18 onwards for English (General)**

<b>Sem ester</b>	<b>Core Course (CC)</b>	<b>Ability Enhancement Compulsory Course (AECC)</b>	<b>Skill Enhancement Course (SEC)</b>	<b>Elective: Discipline Specific (DSE)</b>	<b>Elective: Generic (GE)</b>
I	<b>English 1</b> EGC101 Communicative English 1.1 <b>DSC</b> ENC101 Popular Literature	ENA101 English Communication			<b>(any one)</b> ENG101 Literature and Cinema ENG102 Popular Literature ENG103 British Romantic Literature ENG104 Modern European Drama ENG105 American Literature
II	<b>English 1</b> EGC102 Communicative English 1.2 <b>DSC</b> ENC102 Indian Writing in English	English/ MIL Communication /Environmental Studies*			<b>(any one)</b> ENG106 Modern Indian Writing in English Translation ENG107 Cultural Studies and Film: India ENG108 Indian Writing in English ENG109 Science Fiction & Detective Fiction ENG110 British Literature: 19th Century ENG111 Contemporary India: Women & Empowerment
III	<b>English 2</b> EGC103 Advanced Communicative English <b>DSC</b> ENC103 British Poetry and Drama: 14th to 17th Centuries		<b>(any one)</b> ENS101 English for Competitive Exams ENS102 Creative Writing ENS103 Soft Skills ENS104 Text and Performance		<b>(any one)</b> ENG112 Autobiography ENG113 Travel Writing ENG114 Women's Writing ENG115 British Literature: The Early 20th Century ENG116 Literature of the Indian Diaspora
IV	<b>English 2</b> EGC104 Advanced Communicative		<b>(any one)</b> ENS105 Media & Communication		<b>(any one)</b> ENG117 Partition



	English <b>DSC</b> ENC104 British Poetry and Drama: 17th & 18th Centuries		Skills ENS106 English at the Workplace ENS107 Translation Studies ENS108 Research Methodology		Literature ENG118 Language & Linguistics ENG119 World Literatures ENG120 Postcolonial Literatures ENG121 British Literature: Post World War II
V	<b>DSC</b> ENC105 American Literature			<b>(any one)</b> END101 Literary Criticism END102 Travel Writing END103 Modern Indian Writing in English Translation END104 Culture Study through Film: India	
VI	<b>DSC</b> ENC108 Postcolonial Literatures			<b>(any one)</b> END107 Literature of the Indian Diaspora END108 World Literatures END109 Partition Literature END110 Culture Study through Film: America	

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### BA Structure Chart 2017-18 onwards for English (Honours)

Se me ste r	Core Course (CC)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)	Elective: Discipline Specific (DSE)	Elective: Generic (GE)
I	<b>English 1</b> EGC101 Communicative English 1.1 <b>DSC</b> ENC101 Popular Literature	ENA101 English Communicatio n			<b>(any one)</b> ENG101 Literature and Cinema ENG102 Popular Literature ENG103 British Romantic Literature ENG104 Modern

					European Drama ENG105 American Literature
II	<b>English 1</b> EGC102 Communicative English 1.2 <b>DSC</b> ENC102 Indian Writing in English	English/ MIL Communication /Environmental Studies*			<b>(any one)</b> ENG106 Modern Indian Writing in English Translation ENG107 Cultural Studies and Film: India ENG108 Indian Writing in English ENG109 Science Fiction & Detective Fiction ENG110 British Literature: 19th Century ENG111 Contemporary India: Women & Empowerment
III	<b>English 2</b> EGC103 Advanced Communicative English <b>DSC</b> ENC103 British Poetry and Drama: 14th to 17th Centuries		<b>(any one)</b> ENS101 English for Competitive Exams ENS102 Creative Writing ENS103 Soft Skills ENS104 Text and Performance		<b>(any one)</b> ENG112 Autobiography ENG113 Travel Writing ENG114 Women's Writing ENG115 British Literature: The Early 20th Century ENG116 Literature of the Indian Diaspora
IV	<b>English 2</b> EGC104 Advanced Communicative English <b>DSC</b> ENC104 British Poetry and Drama: 17th & 18th Centuries		<b>(any one)</b> ENS105 Media & Communication Skills ENS106 English at the Workplace ENS107 Translation Studies ENS108 Research Methodology		<b>(any one)</b> ENG117 Partition Literature ENG 118 Language & Linguistics ENG119 World Literatures ENG120 Postcolonial Literatures ENG121 British Literature: Post World War II
V	<b>DSC</b> ENC105 American Literature ENC106 Modern European Drama ENC107 British Romantic			<b>(any three)</b> END101 Literary Criticism END102 Travel Writing END103 Modern Indian Writing in	

	Literature			English Translation END104 Culture Study through Film: India EBD105 British Literature: Post World War II END106 Science Fiction and Detective Fiction	
VI	<b>DSC</b> ENC108 Postcolonial Literatures ENC109 Women's Writing ENC110 British Literature: The Early 20th Century			<b>(any three)</b> END107 Literature of the Indian Diaspora END108 World Literatures END109 Partition Literature END110 Culture Study through Film: America END111 Literature and Cinema END112 Literary Theory	

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### List of Papers with Paper Codes

#### EGC- General Core Courses

CODE	PAPER	L-T-P	CREDITS
EGC 101	Communicative English 1.1	6-0-0	06
EGC 102	Communicative English 1.2	6-0-0	06
EGC 103	Advanced Communicative English 2.1	4-0-0	04
EGC 104	Advanced Communicative English 2.2	4-0-0	04
EGC 201	*Core Communicative English 1.1 (w.e.f. 2020-21)	6-0-0	06
EGC 202	*Core Communicative English 1.2 (w.e.f. 2020-21)	6-0-0	06
EGC 203	Advanced Core Communicative English 2.1 (w.e.f.2021-22)	4-0-0	04
EGC 204	Advanced Core Communicative English 2.2 (w.e.f.2021-22)	4-0-0	04

#### ENA- Ability Enhancement Core Courses

CODE	PAPER	L-T-P	CREDITS
ENA 101	English Communication	4-0-0	04
ENA 201	Spoken English (w.e.f. 2020-21)	4-0-0	04

**ENC – Discipline Specific Core Courses**

CODE	PAPER	L-T-P	CREDITS
ENC 101	Popular Literature	4-0-0	04
ENC 102	Indian Writing in English	4-0-0	04
ENC 103	British Poetry and Drama: 14th to 17th Centuries	4-0-0	04
ENC 104	British Poetry and Drama: 17th & 18th Centuries	4-0-0	04
ENC 106	Modern European Drama	4-0-0	04
ENC 107	British Romantic Literature	4-0-0	04
ENC 108	Postcolonial Literatures	4-0-0	04
ENC 109	Women's Writing	4-0-0	04
ENC 110	British Literature: The Early 20 <sup>th</sup> Century	4-0-0	04
ENC 115	Introduction to Literature ( <i>w.e.f. 2020-21</i> )	4-0-0	04
ENC 116	British Literature- 19th Century ( <i>w.e.f. 2021-22</i> )	4-0-0	04
ENC 117	Indian Classical Literature ( <i>w.e.f. 2022-23</i> )	4-0-0	04
ENC 118	European Classical Literature ( <i>w.e.f. 2022-23</i> )	4-0-0	04

**END – Discipline Specific Elective Courses**

CODE	PAPER	L-T-P	CREDITS
END 101	Literary Criticism	4-0-0	04
END 102	Travel Writing	4-0-0	04
END 103	Modern Indian Writing in English Translation	4-0-0	04
END 104	Culture Study through Film: India	4-0-0	04
END 105	British Literature: Post World War II	4-0-0	04
END 106	Science Fiction and Detective Fiction	4-0-0	04
END 107	Literature of the Indian Diaspora	4-0-0	04
END 108	World Literatures	4-0-0	04
END 109	Partition Literature	4-0-0	04
END 110	Culture Study through Film: America	4-0-0	04
END 111	Literature and Cinema	4-0-0	04
END 112	Literary Theory	4-0-0	04

**ENG – Generic Elective Courses**

CODE	PAPER	L-T-P	CREDITS
ENG 101	Literature and Cinema	4-0-0	04
ENG 102	Popular Literature	4-0-0	04
ENG 103	British Romantic Literature	4-0-0	04
ENG 104	Modern European Drama	4-0-0	04
ENG 105	American Literature	4-0-0	04
ENG 106	Modern Indian Writing in English Translation	4-0-0	04
ENG 107	Culture Study through Film: India	4-0-0	04
ENG 108	Indian Writing in English	4-0-0	04
ENG 109	Science Fiction & Detective Fiction	4-0-0	04
ENG 110	British Literature: 19th Century	4-0-0	04
ENG 111	Contemporary India: Women & Empowerment	4-0-0	04
ENG 112	Autobiography	4-0-0	04
ENG 113	Travel Writing	4-0-0	04
ENG 114	Women's Writing	4-0-0	04
ENG 115	British Literature: The Early 20th Century	4-0-0	04
ENG 116	Literature of the Indian Diaspora	4-0-0	04
ENG 117	Partition Literature	4-0-0	04
ENG 118	Language & Linguistics	4-0-0	04
ENG 119	World Literatures	4-0-0	04
ENG 120	Postcolonial Literatures	4-0-0	04
ENG 121	British Literature: Post World War II	4-0-0	04
ENG 122	Culture Study through film: America	4-0-0	04
ENG 123	Media and Communication Skills	4-0-0	04
ENG 124	Text and Performance	4-0-0	04
ENG 126	Academic Writing and Composition	4-0-0	04

**ENS- Skill Enhancement Courses**

CODE	PAPER	L-T-P	CREDITS
ENS 101	English for Competitive Exams	4-0-0	04
ENS 102	Creative Writing	4-0-0	04
ENS 103	Soft Skills	4-0-0	04
ENS 104	Text and Performance	4-0-0	04
ENS 105	Media & Communication Skills	4-0-0	04
ENS 106	English at the Workplace	4-0-0	04
ENS 107	Translation Studies	4-0-0	04
ENS 108	Research Methodology	4-0-0	04
ENS109	Business Communication	4-0-0	04
ENS110	Technical Writing	4-0-0	04
ENS111	English Language Teaching	4-0-0	04

**UGC MOOC-SWAYAM**

CODE	PAPER	WEEKS	CREDITS
ENC SW1	History of English Language and Literature	12	03
END SW1	Gender and Literature	08	02
END SW2	Short Fiction in Indian Literature	12	03
END SW3	English Literature of the Romantic Period, 1798-1832	08	02

## GENERAL CORE PAPERS

### EGC 101 Communicative English: 1.1

No. of Credits: 06

No. of Lectures per week: 06 (90 Lectures)

#### **Preamble:**

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 integral to personal, social and professional interaction. One of the critical links among human beings and an important thread that binds society together is the ability to share thou

ghts, 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 been substantially enhanced.

The present course hopes to address some of these aspects through an interactive mode of teaching learning processes and by focusing on various dimensions of communication skills. 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. It is hoped that after studying this course, students will find a difference in their personal and professional interaction.

The recommended reading lists are only suggestive. Students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination should only be aimed towards assessing the skills learnt by the students and not the textual content of the recommended books.

The Communicative Language Course in English is a 2 tiered structure, addressing different levels of language learning acquired upto high school. Since all first year students of affiliated colleges of Goa University have to offer a compulsory course in Spoken English, this component has not been included in the Communicative English Language syllabus prescribed below.

#### **Course objectives**

- The Course aims to develop the language skills of listening, reading and writing.
- The course covers most of the basic skills required for completing an undergraduate program in the English medium and to be able to undertake other day-to-day personal and professional transactions using English as the medium of Communication.
- The prescribed texts help the students increase their proficiency in English by enhancing their resources to deal with communicative needs of everyday life at home, at work, and in social interaction.
- The material, methodology and language tasks create contexts for interaction and language use, so that learners acquire and sharpen their language skills as they process the text on their own.
- The prescribed grammar book provides rules, explanations and examples in easy, accessible language supported by pictorial representations (wherever possible) with practice exercises on the facing page. This format allows for easy and repeated reference, so that students are able to internalise the rules.
- The course covers 3 out of the 4 language skills: listening, reading and writing.

Reading & Listening Comprehension - The student should be able to understand and assimilate the main ideas and specific details in a 500-600 word text of moderate difficulty. Paragraphing and punctuation to be taught through the prescribed text or suitable material chosen by faculty.

(SEE should be set from an unseen text from the following domains - History, Biography, Sport, Tourism, humanities, commercial or scientific research findings, newspaper report.

(16 marks)..... 16 lectures

NB: Students should be recommended to buy the prescribed Text :

Sood, Vinod et. al., editors. *The Individual and Society: Essays, Stories and Poems*. Selections . Delhi: Pearson, 2005 .

- Writing a short narrative with appropriate use of paragraphing and punctuation (approximately 450-500 words) (ISA – 10 marks).....12 lectures
- Writing Summaries (SEE – 16 marks).....18 lectures
- Following instructions and directions from an oral stimulus. This could be a talk/lecture/discussion/news item/announcement. This component may be administered through a clear recording or faculty reading aloud. The task set as well as student responses may be recorded for purpose of moderation.  
( This unit should be tested via an Internal/ISA test – 10 marks) .. ... 12 lectures
- Writing a brief for the classified advertisements page for selling/ buying an item; accommodation available or wanted; other classifieds.  
( 2 Questions at SEE – 12 marks each= 24 marks total at SEE) .....12 lectures
- Writing a notice, poster, recipe, directions to a location  
( 2 Questions at SEE – 6 marks each = 12 total at SEE ).....12 lectures
- Identifying and correcting errors of usage and syntax ( SEE – 12 marks). 8 lectures

### **EGC 102 Communicative English 1.2**

**No. of Credits: 06**

**No. of Lectures per week: 06 (90 Lectures)**

Teaching of the first and third units must include teaching the following aspects/skills:

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



The different genres of writing:

- Narrative writing.....already addressed in Semester I. The difference between narration and description to be clearly taught in this semester.

Descriptive writing

Argumentative writing

Discursive writing

Integrative skills: reconstruction of text, verbal and audio-visual presentation.

SEE - one compulsory Question {16marks } any three out of four of 8 marks each{= 24}. Total 40 marks).....36 lectures

- Writing a feature/ article for a local daily or an online magazine/publication like Goanet.femnet) on a current topic – eg : Today’s youth and youth icons, Leadership and politics, Examination system and benefits of reform, The Mahabharata, Communalism, Gender discrimination, Social activism etc. students to be credited appropriately if actually published. (ISA/ internal assignment of 10 marks. SEE 16 marks). ..... 18 lectures

- Book/ Film/Essay/Public lecture - Reviews & Reports  
(ISA open book test – 10 marks) .....24 lectures

- Interpreting simple technical data like graphs, bar charts, maps, diagrams, pictures, directions, pie charts and other graphic representations (SEE – 24 marks ).....12 lectures

NB. For this component the IELTS course work for the IELTS Academic version gives a perfect example of the skills and achievement level expected.

Following is a list of recommended reading to engage with various genres as part of the process of enhancing listening, reading, writing and speaking skills.

*Business English*, Pearson, 2008.

*Fluency in English Part II* . Oxford UP, 2006 .

Frank, M. *Writing as thinking: A guided process approach*. Englewood Cliffs, Prentice Hall Regents.

Graff , Gerald, Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* . New York: Norton, 2009.

Gupta , Renu. *A Course in Academic Writing* . New Delhi: Orient BlackSwan, 2010.

Hamp-Lyons , Liz, Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* . Cambridge UP, 2006.

L. Hamp-Lyons , B. Heasley: *Study Writing; A course in written English*. For academic and professional purposes, Cambridge UP.

*Language, Literature and Creativity*, Editorial Board, Orient Black Swan, 2013.

Leki ,Ilona. *Academic Writing: Exploring Processes and Strategies* . New York: CUP, 2nd edn, 1998.

- Lesikar, R.V. , M. , E. Flatley ; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
- Mishra, Gauri, Ranjana Kaul, Brat Biswas, editors. *Language through Literature*.
- Quirk , R., S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*. Longman, London.
- Riordan , Daniel G., Steven E. Pauley, *Biztantra: Technical Report Writing Today*, 8th Edition (2004).
- Sood , S. C et al. editors. *Developing Language Skills-2* Ed. S.C. et al. Spantech, Delhi 1992 .

### EGC 103 Advanced Communicative English 2.1

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

#### Course objectives

This advanced course enhances the skills of reading, writing and listening. It encourages recognition and awareness of different genres of writing.

Topical and social themes form an integral part of the course. The course teaches the students listening skills in class and tests these skills for constant monitoring of their proficiency.

The course broadens the horizons of the text by assignments which are flexible, and can enhance the creativity of the student.

The course advocates a small interdisciplinary component of translation for students, providing a window to diversity and multiculturalism. This may be done as a group/individual activity.

#### Course Content:

**Oral communication** (Debate, discussion and negotiation).....14 contact hours

Class activity may include a student team designing a sales campaign keeping in mind negotiating skills or topic specific group/panel discussions

Pair based activity. E.g. two friends discussing the choice of food available in the canteen OR a group discussion: should students be allowed to use cell phones in the classroom?

**Learning to listen**.....08 contact hours

- Listening comprehension: A passage/excerpt from a short story is read out, students identify main points/themes, modify the closing of the narrative and supply an appropriate title. (ISA 10 marks)

**Writing at the workplace**.....18 contact hours

- Practical grammar:

Parts of Speech--- noun, pronoun, verb, adverb, adjective, conjunctions, preposition, interjection

Antonyms and synonyms

Prefixes and suffixes

Abbreviations

- Writing personnel letters such as Job Applications, Joining/ Job Acceptance letters and *Goodwill letters* such as Appreciation, Congratulatory letters and *Sponsorship letters* (Request/Acceptance/Regret)

- *Formal e-correspondence*: Students are expected to practice writing effective emails, identifying errors in online correspondence, etc...
- *Writing representations* to a higher authority
- Drafting *notices* and writing *minutes* of meetings
- *RTI application* format

(SEE – one question on Personnel/Goodwill/ Representation letters and one question on writing an actual RTI application letter)

**Analysis and Interpretation of ‘texts’**: advertising/art & painting/sculpture & installation art / religious writing/ speeches. This should cover overt and covert meanings; symbolic, metaphorical meaning; figures of speech and their effects

(SEE – a prose passage/ poem or picture to be given and the student will have to analyze the specimen and write their interpretation of the ‘text’ given.)..12 contact hours

**Translation** (from Hindi or Konkani to English) of a text/a recipe or menu/an advertisement/ a notice/ a poster/an entertainment programme.....8 contact hours (ISA of 10 marks)

When the translation component is not feasible, a **Slide Presentation** may be prepared on Art/Culture (egs: dance, drama, music, painting, sculpture, architecture, festivals, folk forms) of a distinct tribe, group, state or country (ISA of 10 marks )  
E.g. a student may make a slide presentation on the potter community in the village of Soccoro.

### **Scheme of Examination**

<b>Intra Semester Assessment</b>	<b>[ISA]</b>	<b>20 marks.</b>
<b>Semester End Examination</b>	<b>[SEE]</b>	<b>80 marks.</b>

### **ISA - 20 marks**

**(Any two to be selected):**

- Listening comprehension
- Translation of a classified advertisement or menu or recipe
- A slide presentation on Art/Culture

### **Semester End Examination 80 marks**

Q1. Short answer questions on various areas of grammar are to be tested (16 marks)

- Parts of speech
- Prefix and suffix
- Abbreviations
- Antonyms and synonyms

Q2. Analysis and interpretation of a text (16 marks)

- Q3. Dialogue writing (12 marks)  
 Q4. Questions on Personnel/Goodwill/ Representation letters (12 marks)  
 Q5. Write an RTI application letter (12 marks)  
 Q6. Drafting minutes and/or notices (12 marks)

**Recommended Reading for EGC103 & EGC 104**

- Bhaskaran, M. and Horsburgh, D. *Strengthen Your English*. Oxford UP, 1973.  
 Bhatia, R. C. *Business Communication*. Ane Books Pvt Ltd, New Delhi, 2009.  
 Chadha, Tara, et al. editors. *Foundation English*, Book II and III. Publication Division, Delhi U.  
 Delhi U. *Business English*. Pearson, 2008.  
 Delhi U. *Fluency in English Part I*. Macmillan, 2005.  
 Delhi U. *Fluency in English Part II*. Oxford UP, 2006.  
 Doctor & Doctor. *Principles and Practice of Business Communication*. Sheth Publishers, 2014.  
*English at the Workplace*. Part I. Macmillan, 2008.  
*Everyday English II*. Foundation, 2006.  
 Mishra, Gauri, Ranjana Kaul, Barat Biswas,. *Language through Literature*. Primus Books, Delhi, 2015.  
 Hewing, Martin. *Advanced English Grammar*. Cambridge UP, 2010.  
*Language, Literature and Creativity*, Orient Blackswan, 2013.  
 Lesikar, R.V., and M.E Flatley, *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.  
 Ludlow, Ron, and Fergus Panton. *The Essence of Effective Communications*. Prentice Hall of India Pvt. Ltd., 2000.  
 Murphy, Raymond. *Essential English Grammar*. 2nd ed., Cambridge UP, 2007.  
 Murphy, Raymond. *Intermediate English Grammar*. 2nd ed., Cambridge UP, 2012.  
 Scot, Ober. *Contemporary Business Communication*. Biztantra, New Delhi, 2004.  
 Sood, S.C. et al. editors. *Developing Language Skills-1*. Spantech, Delhi, 1991.  
 Varma, Promodini, et al. editors *English at the Workplace*. Parts 1 and 2, Oxford UP, 2006.

**EGC 104 Advanced Communicative English 2.2**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Course Content:**

**Report writing –**

18 contact hours

- Investigative and Feasibility Reports
- Appraisal Reports (ISA 10 marks)

**Making a presentation** with audio visual aids, (PPT, video, short film) on the following areas: a local or national issue; a business idea or proposal; explaining a process; presenting a tourism related promotional campaign; informing and providing knowledge of a scientific discovery. (E.g.: public hospitals/dowry/female foeticide/child labour/ garbage management in my village/ a historical monument/how pianos are tuned/ /adventure sport, etc).

Students have to work on their own putting into practice all the skills learnt earlier.

Teachers should only give instructions, guidelines and approve the chosen topics.

(ISA 10 marks) .....6 contact hours

**English Idioms & Phrasal Verbs** ..... 6 contact hours

**Identifying and correcting grammatical errors** .....6 contact hours

**Interpretation, appreciation and critical evaluation** of poetry .....12 contact hours

**Editing:** Students to practice editing skills on prose passages ....12 contact hours

### Scheme of Examination

**Intra Semester Assessment** [ISA] 20 marks.

**Semester End Examination** [SEE] 80 marks.

### ISA - 20 marks

A. Report Writing

B. Presentation

### Semester End Examination 80 marks

- Q1. Report Writing (16 marks)  
 Q2. Editing an unseen passage (16 marks)  
 Q3. English Idioms& Phrasal Verbs (12 marks)  
 Q4. Identifying and correcting grammatical errors (12 marks)  
 Q5. Critical appreciation of an unseen poem (12 marks)  
 Q6. Draft the text to be used in a presentation of six slides (12 marks)

### Recommended Reading for EGC103 & EGC 104

Bhaskaran, M. and Horsburgh, D. *Strengthen Your English*. Oxford UP, 1973.

Bhatia, R. C. *Business Communication*. Ane Books Pvt Ltd, New Delhi, 2009.

Chadha, Tara, et al. editors. *Foundation English*, Book II and III. Publication Division, Delhi U.

Delhi U. *Business English*. Pearson, 2008.

Delhi U. *Fluency in English* Part I. Macmillan, 2005.

Delhi U. *Fluency in English* Part II. Oxford UP, 2006.

Doctor & Doctor. *Principles and Practice of Business Communication*. Sheth Publishers, 2014.

*English at the Workplace*. Part I. Macmillan, 2008.

*Everyday English* II . Foundation, 2006.

- Mishra, Gauri, Ranjana Kaul, Barat Biswas,. *Language through Literature*. Primus Books, Delhi, 2015.
- Hewing, Martin. *Advanced English Grammar*. Cambridge UP, 2010.
- Language, Literature and Creativity*, Orient Blackswan, 2013.
- Lesikar, R.V., and M.E Flatley, *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
- Ludlow, Ron, and Fergus Panton. *The Essence of Effective Communications*. Prentice Hall of India Pvt. Ltd., 2000.
- Murphy, Raymond. *Essential English Grammar*. 2nd ed., Cambridge UP, 2007.
- Murphy, Raymond. *Intermediate English Grammar*. 2nd ed., Cambridge UP, 2012.
- Scot, Ober. *Contemporary Business Communication*. Biztantra, New Delhi, 2004.
- Sood, S.C. et al. editors. *Developing Language Skills-1*. Spantech, Delhi , 1991.
- Varma, Promodini, et al. editors *English at the Workplace*. Parts 1 and 2, Oxford UP, 2006.

### **EGC 201 Core Communicative English 1.1**

**No. of Credits: 06**

**No. of Lectures per week: 06 of one hour each**

**Total no. of lectures for the semester: 90**

**(w.e.f. 2020-21)**

#### **Course Objectives:**

- To develop skills of speaking, listening, reading and writing
- To enhance communication skills in personal, social and professional situations
- To enable students to internalise the rules of English grammar.

#### **Course Outcomes:**

On completion of the course students will be able to:

- Interact at a personal and professional level using English as the medium of communication
- Gain proficiency in Group Communication
- Write short narratives and summaries with appropriate use of paragraphing and punctuation
- Follow instructions and directions through oral communication
- Identify and rectify errors in usage and syntax.

#### **Unit 1 – Comprehension**

**(20 hours)**

- **Reading Comprehension** - 20 marks

Students are to read the given passage and answer questions in writing.

Extracts from Vinay Sood, et al editors. *The Individual and Society: Essays, Stories and Poems* or similar texts to be used for practice exercises.

- **Listening Comprehension** – 15 marks

Students are to listen to the oral communication and demonstrate comprehension.

Extracts from the following domains to be used for practice: history, biography, sports, tourism, humanities, commercial or scientific research findings, newspaper report, or such similar areas.

**Unit 2 – Writing skills (Official Correspondence)** - 15 marks **(10 hours)**

Students to be trained through exercises in

- Drafting applications
- CV writing
- Notices, Agenda, Minutes of Meetings.

**Unit 3 – Writing Skills (Expansion of ideas)** – 20 marks **(10 hours)**

Students to be given training in

- Paragraph writing
- Essay writing

**Unit 4 – Writing Skills (Summarizing)** – 20 marks **(10 hours)**

Students to be trained in

- Note-making
- Précis writing

**Unit 5 – Grammar** (to be tested as usage) – 20 marks **(10 hours)**

- Subject-verb agreement
- Conjugation of verbs
- Gender and number
- Tense
- Parts of speech
- Syntax
- Punctuation

**Unit 6 – Oral Communication** - 40 marks **(30 hours)**

- Vocal Techniques – voice modulation, body language
- Interpersonal sensitivity
- Vocabulary, alternatives to slang
- Group Discussion: leading and participating, persuasion and negotiation • Individual Speech- social, business, expressing opinions

**Exam Pattern:**

**Intra-Semester Assessment (ISA) 30 Marks**

Listening Comprehension – 15 marks

Writing Skills (Official Correspondence)– 15 marks

**Semester End Examination (SEE) 40marks + 80marks**

**Oral Mode: 40 marks**

- Individual Speech- 20 marks
- Group Discussion - 20 marks

**Written Mode: 80 marks**

Q1. Grammar- 20 marks

Q2. Writing Skills (Expansion of ideas)

**A.** Paragraph Writing- 05 marks

**B.** Essay Writing- 15 marks

Q3. Comprehension- 20 marks

Q4. Writing Skills (Summarizing)- 20 marks

**References:**

Gupta, Nilanjana. *English For All* . Laxmi Publications, 2010.

Jayakaran, I. *Everyone's Guide to Effective Writing*. 2M Publishing International, 2005.

Koneru, Aruna. *English Language Skills*. McGraw Hill Education (India) Private Limited, 2011  
Fourth Reprint 2018.

Mohan, Krishna and Meera Banerji. *Developing Communication Skills*. Trinity P, 2017.

Raina, Roshan Lal, Iftikhar Alam & Faizia Siddiqui. *Professional Communication*. Himalaya Publishing House, 2012.

Sood, Vinay , et al. editors. *The Individual and Society: Essays, Stories and Poems*. Pearson, 2006.



**EGC 202 Core Communicative English 1.2****No. of Credits: 06****No. of Lectures per week: 06 of one hour each****Total no. of lectures for the semester: 90****(w.e.f. 2020-21)****Course Objectives:**

- To introduce students to the process, genres and types of written communication
- To enhance multimedia literacy skills among students
- To build confidence and ability in using digital technology for communication
- To provide training in reading, analyzing and interpreting graphic representations of data.

**Course Outcomes:**

On completion of the course, students will be able to:

- Create and deliver individual presentations using a variety of digital software
- Compose and present a digital story
- Identify and distinguish between different genres of writing
- Write a book/ film review
- Interpret graphic data to arrive at an informed conclusion

**Unit 1 –Digital Presentations– 15 marks****(10 hours)**

- Use of various software PowerPoint / Prezi (the Zooming Presentation Editor)/ Mind-Mapping Software
- Learning the principles of slide designing - Slide: ology/Zen
- Presentation skills (tone of voice, body language, eye-contact, etc.)

**Unit 2 – Digital Story Telling - 40 marks****(20 hours)**

- Elements of a story and preparation of a storyboard - 10 marks
- Create/compose the digital story using appropriate software – 30 marks

**Unit 3 - Genres of writing – 60 marks****(40 hours)**

Students to be

7. Familiarized with distinctive features of Narrative, Descriptive, Argumentative, Discursive and Reflective writing
8. Trained to write Stories, Feature articles and Reports.

**Unit 4 - Writing of Reviews – 15 marks (10 hours)**

Students to be trained to write reviews of Books, Films, Essays, Public lectures.

**Unit 5 - Interpreting graphic data – 20 marks (10 hours)**

Students to be taught to read, analyze and interpret graphic representations of data to arrive at informed conclusions that are to be expressed in writing.

Graphs, bar charts, maps, diagrams, pictures, directions, pie charts and other graphic representations can be used for teaching and testing.

**Exam Pattern:****Intra-Semester Assessment (ISA) 30 Marks**

Digital Presentation (Group) – 15 marks

Review Writing – 15 marks

**Semester End Examination (SEE) 40 marks +80 marks**

**DST** to be submitted for evaluation: **40 marks**

**Written Mode: 80 marks**

Q1. Story Writing- 20 marks

Q2. Feature Article- 20 marks

Q3. Reports- 20 marks

Q4. Interpreting Graphic Data- 20 marks

**References:**

Frazel, Midge. *Digital Storytelling: Guide for Educators*, International Society for Technology in Education, 2010.

Gupta, Nilanjana (ed). *English for All*. Laxmi Publications, 2010.

Hindle, Tim. *Making Presentations*. Dorling Kindersley Publishers, 1999.

Jayakaran, I. *Everyone's Guide to Effective Writing*. 2M Publishing International, Chennai, 2005/ later editions.

Raina, Roshan Lal et al. *Professional Communication*. Himalaya Publishing House, 2012/ later editions

Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery*. 2nd edition, Voices that Matter, 2011.

Zelazny, Gene. *Say it with Presentations*. Tata McGraw Hill Education, 2004.

(Teachers/Students are encouraged to use other current resources, both print and digital)

**EGC 203 Advanced Core Communicative English 2.1****No. of Credits: 04****No. of Lectures per week: 04 (60 lectures per semester)****(BoS 10<sup>th</sup> Feb 2021, AC \_\_\_\_ )****Learning Objectives:**

- To enhance the skills of reading, writing and listening
- To improve analytical and interpretation skills
- To introduce students to translation techniques
- To familiarize students with e-communication

**Learning Outcomes:**

At the end of this course, learners will be

- Confident with advanced communicative skills in oral and written communication
- Acquainted with e-communication language used in blogs, twitter and email
- Familiar with advanced comprehension skills
- Able to analyze and interpret texts effectively

**Course Content:****Unit 1- Advanced Oral Communication Skills****(10hrs)**

- Debate
- Discussion
- Negotiation

Class activity may include topic specific group/panel discussions; designing a sales campaign keeping in mind negotiating skills; two friends debating on the choice of food available in the canteen; or use of cell phones in a classroom

**Unit 2- Advanced Comprehension Skills****(10hrs)**

- An excerpt from a text is read out/listened to/viewed; students identify main points/themes, modify the closing of the narrative and supply an appropriate title.

**Unit 3- E-Communication****(05hrs)**

- Blogging,
- Tweeting
- E-mail

**Unit 4- Advanced Writing Skills****(15hrs)**

- Writing formal letters such as Appreciation, Congratulatory letters, Invitation, Condolence, Complaint, Request, Acceptance, Regret

- Writing representations to a higher authority
- RTI application format

**Unit 5- Analysis & Interpretation Skills****(15hrs)**

Students to be taught to analyze a prose passage/ poem/ picture / advertisement and write their interpretation of the 'text' given. This should cover overt and covert meanings; symbolic, metaphorical meaning, figures of speech and their effects

**Unit 6- Translation Skills****(05hrs)**

Translation (from any language to English) of a text/a recipe or menu/an advertisement/ a notice/ a poster/an entertainment programme

**Scheme of Examination****Intra Semester Assessment [ISA] 20 marks****ISA 1-** Advanced Oral Communication**ISA 2-** Advanced Comprehension Skills**Semester End Examination [SEE] 80 marks.**

1. (Short Questions from Units 1,2 &amp; 3)

2. (Short Questions from Units 4, 5 &amp; 6)

3. A. E-communication

OR

B. E-Communication

4. A. Letters

OR

B. Letters

5. A. Representation

OR

B. RTI

6. A. Analysis and interpretation of a text

OR

B. Translation

**References**Hewings, Martin. *Advanced English Grammar*. Cambridge UP, 2007.Kallos, Judith. *Email Etiquette Made Easy*. Online.Killian, Crawford. *Writing for the Web*. 5th ed., Self Counsel Press, 2015.Murphy, Raymond. *Essential English Grammar*. 3rd ed., Cambridge UP, 2004.**EGC 204 Advanced Core Communicative English 2.2****No. of Credits: 04****No. of Lectures per week: 04 (60 lectures per semester)****(BoS 16<sup>th</sup> Feb 2021, AC \_\_\_\_ )****Learning Objectives:**

- To introduce students to advanced writing skills
- To acquaint students with skills of report writing
- To familiarize students to the nuances of appreciating poetry
- To develop language correction and editing skills
- To initiate students into the world of research

**Learning Outcomes:**

At the end of this course, learners will:

- Be conversant with editing of prose passages
- Be proficient in the skills of Report Writing
- Be able to comprehend and appreciate poetry
- Develop confidence to explore the field of research

**Course Content:****Unit 1 (10hrs)**

- English Idioms & Phrasal Verbs
- Identifying and correcting grammatical errors

**Unit 2 (10hrs)**

- Interpretation, appreciation and critical evaluation of poetry

**Unit 3 (10hrs)**

- Editing: Students to practice editing skills on prose passages

**Unit 4 (15hrs)**

- Report writing  
Investigative, Feasibility and Appraisal Reports

**Unit 5 (15hrs)**

- Drafting a Project Proposal  
Title, Introduction (background & significance), objectives, sources, methodology, literature review, citation, references

**Scheme of Examination**

Intra Semester Assessment [ISA] 20 marks

Semester End Examination [SEE] 80 marks

**Intra Semester Assessment (ISA) - 20 marks**

- Editing
- Drafting a Project proposal (Individual/ Group activity)

**Semester End Examination (SEE) - 80 marks**

**Q1.** Short notes on: Idioms, Phrasal Verbs

**Q2.** Short notes on: Correcting grammatical errors, Editing

**Q3.** Report Writing (A or B)

**Q4.** Interpretation, appreciation and critical evaluation of poetry (A or B)

**Q5.** Editing prose passage (A or B)

**Q6.** Drafting a Project Proposal (A or B)

(part of the proposal may be printed on the Question paper)

**References**

American Psychological Association. *Publication Manual of the American Psychological Association*. 7th ed., APA, Washington, 2019.

Gupta, Nilanjana. *English for All*. Macmillan, 2018.

Gupta, Renu. *A Course in Academic Writing*. Orient Blackswan, 2010.

Hamp-Lyons, Liz & Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*. Cambridge UP, 2006.

Modern Language Association of America. *MLA Handbook for Writers of Research Papers*. MLA, 7th ed., 2008.

Modern Language Association of America. *MLA Handbook*. 8th ed., MLA, 2016.  
Riordan, G. Daniel & Steven A. Panley. *Technical Report Writing Today*. Dreamtech Press, 2004.  
U of Chicago. *The Chicago Manual of Style*. 17th ed., U of Chicago P, 2017.

**ABILITY ENHANCEMENT COMPULSORY CORE PAPERS (AECC)**  
**(Semester I/II)**

**ENA 101 English Communication**

**No. of Credits: 04**

**No. of Lectures per week: 04 of one hour each**

**Total No. of lectures for the semester: 60**

**Preamble:**

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, notetaking 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. 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.

**Course Content:**

**1. Introduction:** Theory of Communication, Types and modes of Communication

**2. Language of Communication:**

Verbal and Non-verbal

(Spoken and Written)

Personal, Social and Business

Barriers and Strategies  
Intra-personal, Inter-personal and Group communication

### **3. Speaking Skills:**

Monologue  
Dialogue  
Group Discussion  
Effective Communication/ Mis-Communication  
Interview Public Speech

### **4. Reading and Understanding**

Close Reading  
Comprehension  
Summary Paraphrasing  
Analysis and Interpretation  
Translation (from Indian language to English and vice-versa) Literary/Knowledge Texts

### **5. Writing Skills**

Documenting  
Report Writing  
Making notes  
Letter writing

### **Recommended Readings:**

*Fluency in English - Part II*, Oxford UP, 2006.

*Business English*. Pearson, 2008.

*Language, Literature and Creativity*, Orient Blackswan, 2013.

*Mishra, Gauri, Ranjana Kaul, Barat Biswas., Language through Literature*. Primus Books, 2015.

### **ENA 201 Spoken English**

**No. of Credits: 04**

**No. of Lectures per week: 04 of one hour each**

**Total No. of lectures for the semester: 60**

**(w.e.f. 2020-21)**

### **Course Objectives:**

1. To listen to, understand and convey information
2. To listen to and respond appropriately to the contributions of others
3. To understand, order and present facts, ideas and opinions
4. To articulate experience and express what is thought, felt and imagined
5. To communicate clearly and fluently
6. To use grammatically correct language
7. To use register appropriate to audience and context.

**Course Outcomes:**

On completion of the course the student should be able to:

1. Describe a visual or an object
2. Explain and give cause and effect
3. Narrate an experience with descriptive detail
4. Provide relevant information in response to a query
5. Use alternatives to slang
6. Take an active part in group discussion
7. Elicit and show respect for the views of others
8. Disagree, argue and use persuasive speech in appropriate language

**Equipment**

- 1) **A Smartboard / Laptop and projection facility**
- 2) **Internet Connection**
- 3) **Video camera**
- 4) **Language laboratory, if possible, for use of interactive software, for students to practice on their own and access online training.**
- 5) **Voice Recorders**
- 6) **External Hard Disks for massive data storage**

**Course Content: (60 hours)**

(Several components may be covered in every session)

- Pronunciation and Enunciation: (Vowels and Consonants and their types) Diction, intonation, phrasing, pausing, emphasis, stress, inflection.
- Grammar, vocabulary and alternatives to slang
- Conversation skills: e.g. interviews, chat show 'host-guest' situation
- Presentation skills
- Discussion skills: leading and participating.
- Active listening skills
- Asking and answering questions
- Requests and explanations
- Persuasion and Negotiation
- Expressing opinions
- Giving and getting advice
- Cross - cultural communication
- Skills required for conduct of meetings - Summarizing, Chairing, Explaining, Time Management

**Pedagogy****Topics to be taught using interactive teaching and the workshop method.**

The teacher may ask students to make a list of the different purposes for talk. Some of these purposes are to:

explain	describe	narrate	explore	analyse
imagine	discuss	argue	persuade	

Synthesis is used in discussion and argument; evaluation in exploring and persuasion; and creation in narration and imagining.



### **A note on 'listening'**

The whole point of speaking and listening is that it should be interactive. Person A speaks, Person B listens, understands, considers and answers: 'This is so, isn't it....' - Yes, but....'. These skills could be referred to as '**Listening - Thinking - Speaking**'. This is the process by which things get done, by which people think through a problem and find a solution.

Some listening is passive. It looks as if it is to some purpose, but the listener may be thinking, "If I look as if I am attentive, then perhaps nobody will challenge me to speak." It's better than looking dreamily round the room or talking to oneself, but it does not prove anything about the quality of listening. That can only be done if the listener makes a response, such as:

- summing up previous contributions and moving the discussion on;
- answering points from a speaker;
- supporting speakers who have lost the drift of their arguments;
- revisiting what has already been said, but in other words;
- acting as note-taker and clarifying what has been written;
- asking questions after a talk/ video clip/movie/documentary and engaging in a discussion.

Hence if there is no listening, there is no speaking. A student giving a talk must engage in conversation with his listeners at the end. (except perhaps at the end of term exams.) However, questions alone may not reveal a high level of listening.

The list given above includes some challenging listening and speaking skills. It follows that **reading aloud may not be counted as a speaking and listening activity**, although the talk that might precede a reading is valid. It also follows that reading from a script or speaking from memory is not speaking and listening either.

### **Starting from the beginning:**

There is a difference between informal talk and sustained task completion. The teacher may use some of these exercises just to be sure of the levels being dealt with in a class. The teacher is looking for clarity, confidence, a minimum of preparation and talking strictly without notes.

1. Give directions from college to.....wherever.
2. Telephone someone to say that you cannot make an appointment and ask for another date.
3. Go to a shop and explain that an article they repaired still doesn't work.
4. Explain a particular function on a computer to a novice.
5. Entertain a visitor to the college for five minutes till the Principal is free.
6. Explain to your teacher/Principal why you did something extremely silly, and apologise.
7. Give a two - minute talk to the class and answer questions.
8. Bring an article to class and persuade someone to buy it.

(Check these activities 1 to 8 against the list of objectives and learning outcomes to see what sorts of practice they give. What levels of ability might each activity demonstrate? Remember that any one activity may be applied to several skills and may touch on others).

**The secret** of speaking and listening, or listening - thinking - and speaking, is to do plenty of it. If the teacher teaches informally s/he would have better control of the situation where no one is at the back or the front and there is no opportunity to hide behind the furniture. If students understand that talking is an essential part of English, they will probably settle down to the activity more easily.

Often group work could be incorporated by dividing the class into groups of about 5-7 so that nobody is discouraged from speaking.

The teacher circulates, gives occasional prompts but doesn't normally join in. Body language must indicate respect and interest so that students then become confident.

Occasional use of Indianisms are fine as long as they are not very frequent and do not hamper good communication, and are in fact, only used to enhance effective communication. If asked, the student is expected to know the alternate phrase in formal/standard English.

Eg. ".....and the tu - tu mei - mei has already begun". i.e ".....and the blame game has already begun".

**Process Talk** - Process talk is a timed and disciplined period of discussion, monitored by the teacher. Through process talk students learn about topics and their linguistic skills are challenged as they do not speak from notes. The actual aim of process talk is that it is a stepping stone to writing and therefore cannot be assessed. However, it is an invaluable tool for practice in spoken English. Though much of the talk may be halting or disjointed, some students will make their best contributions under these conditions. The bigger the class more may opt out, but the active, sustained participation of a few may be a good way to introduce the Spoken English course at the beginning of the term. The teacher should sum up what has happened at the end of the class. E.g. The topic is 'Elephants'. A video is shown first - National Geographic. (A video contains a vast amount of information and it is unlikely that students remember the same bits.) Then a search engine presented three interesting and informative sites on the internet:

- a) [www.pbs.org/wnet/nature/elephants](http://www.pbs.org/wnet/nature/elephants) - it was accessible, easy to navigate and provided a number of resources. These included: 'life of the elephant', 'tale of the trunk' and 'poaching problems'. There was a long list of links and a bibliography.
- b) Another good site was [www.elephants.com](http://www.elephants.com) - an article on how elephants began, with a link to global news and an up-to-date series of news links.
- c) [www.nczooetrack.org/diary/loomis-diary/index.html](http://www.nczooetrack.org/diary/loomis-diary/index.html) was less immediately useful, but offered a worthwhile and entertaining series of diary entries.

### **Debates and Group Discussions**

The teacher may wish to have students respond to worldwide or local matters that are controversial. In the first session, they could amass arguments for and against and decide where they stand individually. This could lead to a mini debate which could be presented to the class by one of the groups. The issues could be those currently being discussed in the newspapers or magazines. Local issues are often good to use since they may provoke more argument and are often easier to understand. If they touch on moral issues, the argument will be better. Here are three workshop examples that have worked. The first two are set in Mumbai, the last one in Goa.

- \* A young girl was refused an essential kidney operation because she had taken drugs. The story was in the newspapers. Participants read the article to discover the reasons for the decision and discuss the practical and moral issues.
- \* A student was expelled from school because of a long and unruly hairstyle which was against the school rules. His influential parents were very angry and spoke to the press. Participants discussed the actions of the school and whether they were necessary. (In recent times we have read of so many cases

of children being meted out physical punishment at the hands of teachers in other states. Students would have definite opinions about this and will be eager to talk on the subject.)

\* There was a shocking case of senseless bad driving which killed a popular young man. Participants discussed their reactions and the problems of young drivers who have recently passed their tests.

### Examples of Group talk

**Media 1** Students analyse and evaluate the reporting of an incident or issue in more than one newspaper (e.g. Navhind & Herald; Times of India & The Indian Express or The Hindu). They examine the factual reporting, the extent to which the news is made dramatic, sad or happy, the differences in language, the headlines, the amount of detail given, and so on *End result*: analytical / critical

**Media 2** Students plan and design a sales campaign for an item such as crocodile meat, a currently unfashionable garment, or a new type of mobile phone. They decide on how it is to be marketed, the consumers to be targeted, the message by which it will be sold, the content of commercials and the design of the newspaper and magazine ads. There is an oral report to the class with a layout of visuals or audio-visual plan as they wish. There is an oral presentation to the class. *End result*: informative / persuasive

**Problem solving:** Students decide on a group of people, for example, the blind or the arthritic, whom they could help by designing some object that would make some daily jobs easier. Students could actually ask the blind or the arthritic. Institutions that care for such people are often happy to talk to students who care. Eg: gardening tools for the blind and easy to use door handles for the arthritic. Students could discuss, formulate a proposal, design and present their ideas. *End result*: Informative / explanatory

**Brainstorming:** This can be used to apply the mind to any problem. The rule is that no suggestion, however silly, is to be rejected.

**Role Plays:** Students are given five minutes to look at a card explaining a role - play situation and think about what they are going to say. The situations are imaginary but perfectly normal and natural situations. Students play their own age and are not expected to act. They are not expected to deal with unrealistic problems! Although it is a role play the student does not necessarily have to pretend to be someone else though the teacher probably will. For instance, the teacher might play the role of a parent and the student's task could be to try to persuade mom/dad to sanction a large sum of money so that he/she could go on a holiday with friends.

**Solo work:** A valid part of a varied programme of speaking and listening. Careers today may depend on the ability to stand up to train a group of new workers, to give a presentation in front of managers, or to persuade customers to buy gimmicky machines. Sometimes there are prestigious public - speaking or debating competitions entered by perhaps a few of your students. Use the opportunity to train in front of the whole class. Ask the class for feedback. Some students speak with interest and enthusiasm about their work/experiences/hobbies/holidays and perhaps the English department is the best place for debriefing. It is also a good exercise to get students to reteach a lesson they have recently had in another subject, or a new lesson in History or Psychology or.....any subject. It gives the others an opportunity to ask questions. Beware: the rest of the class may sometimes know the lesson better than their

'teachers'. The teacher can substitute the word 'presentation' for talk. Students can learn to use the overhead projector or computerized presentation techniques. Presentations can be given in pairs.

**Problems** during group work:

- The time problem is helped if you accept that most speaking and listening is not solo work but is done in pairs and small groups.
- Noise - 'By all means do speaking and listening, but I don't want to hear a sound!'
- Not everyone is involved.
- Some groups not working well - pecking order.
- Some groups - briefest of answers.
- Unkindness to others whose comments they regard as silly.

**Solutions:**

- THERE WILL ALWAYS BE NOISE.
- Tactfully ensure that the loudest and busiest are not always in charge. Talk to the most active about a possible role in encouraging and bringing out the shy members of the group.
- Keep topics open - never closed. Put someone who is adept at opening a discussion into a group to help others.
- Ensure that it is understood that everyone should be respected for what they say. You can argue, but not so the original speaker feels a fool. BE TOUGH ON THIS.

**Material** the teacher carries **into the class room** should be gleaned from:

- Newspapers
- Documentaries (either shown to the class or seen at home and discussed)
- Video clippings (eg: Language in use, etc.)
- Events - news or cultural ( eg: Carnival, Shigmo, festivals, election campaigns, sports, current affairs)
- Television News and Talk Shows
- Films/Cinema.

**Exam Pattern:**

**Intra-Semester Assessment (ISA)- 20 marks**

1. Role play: 10 marks
2. Group Discussions/ Debate: 10 marks

**Semester-End Examination (SEE)- 80 marks**

**I) An Individual Oral Presentation: 40 Marks**

Candidates will be examined on the following criteria:

- Content - 10 marks
  - Fluency - 10 marks
  - Vocabulary - 10 marks
  - Structure - 10 marks
- within each criteria, point descriptors will be clearly agreed upon.
- setting up and use of all aids, if any should be strictly within the time allotted.

**II) Pair-Based Activity: 20 marks**

Candidates will be examined on the following criteria:

- Listening skills – 5 marks
- Clarity of expression – 5 marks
- Responses to partner – 5 marks
- Language – 5 marks

**III) Group Activity: 20 marks**

Candidates will be examined on the following criteria:

- Leadership qualities – 5 marks
- Clarity of expression – 5 marks
- Suggesting new ideas – 5 marks
- Listening skills – 5 marks

**Grade Descriptions for Group Activity (to assist the teacher)**

<b>Mark Band 1</b> <b>17-20 marks</b>	Can argue ideas and opinions in persuasive detail without dominating the rest of the group; adept at acting as group leader; usefully refers back to previous points; always looking to suggest new approaches and to move forward; listens sympathetically and considers the views of others fully.
<b>Mark Band 2</b> <b>13-16 marks</b>	Can argue ideas and opinions soundly but may at times overshadow other members of the group; is capable of leading the group but with only partial assurance; refers back to previous points soundly but not entirely successfully; recognises the need to suggest new approaches but implements this only partially; listens with a degree of sympathy for others views but has a tendency to interrupt at times.
<b>Mark Band 3</b> <b>9-12 marks</b>	Frequent but generally brief contributions are made; generally accepts a position of group member rather than facilitator/leader; makes occasional reference to previous points; may help to support new approaches but rarely initiates them; listens carefully and responds briefly but appropriately to others.
<b>Mark Band 4</b> <b>5-8 marks</b>	Brief and infrequent contributions are made; plays a limited part in the group; cannot utilise previous points; follows the general drift of the discussion but struggles to support new approaches; listens inconsistently and may even drift away from the discussion
<b>Mark Band 5</b> <b>1-4 marks</b>	Makes only one or two contributions or may offer mostly inappropriate contributions; <b>plays no real role</b> in group membership; is largely ignorant of previous points; does not offer support for new approaches; may appear to listen but shows little evidence of listening.
<b>Mark Band 6</b> <b>0 marks</b>	Fails to meet the above criteria.

### Grade Descriptions for Pair-based Activity (20 marks)

For this task, marks for each category (Speaking, Listening) should be arrived at.

<b>Speaking – 15 marks</b>		<b>Listening- 5 marks</b>	
<b>Mark Band I</b>	Extends the subject matter and elicits responses from the listener; speaks on equal terms with the listener. Employs	<b>Mark Band I</b>	Responds fully to questions and develops prompts; deals confidently and sometimes enthusiastically with
<b>13-15 marks</b>	a wide range of language devices accurately and sometimes eloquently	<b>4.5-5 marks</b>	alterations in the direction of the conversation.
<b>Mark Band II  10-12 marks</b>	Subject matter is organised and expressed competently; attempts to speak on equal terms with the listener but with a varying degree of success. Employs a good range of language devices soundly	<b>Mark Band II  3.5-4 marks</b>	Responds appropriately and in <b>some detail to questions and</b> prompts; deals appropriately with most of the alterations in the directions of the conversation.
<b>Mark Band III  7-9 marks</b>	Deals with the subject matter adequately; the listener is generally but not always prominent. Language devices are used safely.	<b>Mark Band III  2.5-3 marks</b>	Responds to questions adequately <b>but deals less effectively with</b> prompts; alterations in the direction of the conversation are occasionally dealt with.
<b>Mark Band IV  4-6 marks</b>	There is evidence of some sequencing of ideas relating to the subject matter but only inconsistently so; accepts that the listener is in full control of the conversation. Limited employment of language devices with some inaccuracy.	<b>Mark Band IV  1.5-2 marks</b>	Provides limited response to the questions and struggles with developing prompts; tends to maintain the direction of the conversation.
<b>Mark Band V  1-3 marks</b>	Simple facts and ideas are expressed with generally unsuccessful attempts at organisation; is barely capable of engaging in a two-way conversation. Not able to employ language devices or devices employed with serious error.	<b>Mark Band V  1 mark</b>	Responds simply or is unable to respond to questions or prompts; cannot recognise alterations in the direction of the conversation.
<b>Mark Band VI  0 marks</b>	Fails to meet the above criteria.	<b>Mark Band VI  0 marks</b>	Fails to meet the above criteria.

**Individual Activity – 40 marks**

Mark	Content & Structure [out of 20]	Vocabulary [out of 10]	Fluency [out of 10]
<b>15-19</b> <b>&amp;</b> <b>9-10</b>	The student demonstrates ability to use a variety of structures accurately and consistently. There may be errors when sophistication is attempted, but the examiner is convinced that the student is	The student shows enough command of vocabulary to respond with some precision. Shades of meaning are achieved and some sophisticated information/ideas are communicated.	The student shows sustained ability to maintain a conversation and to contribute at some length. The student can respond to change in direction of the conversation and perhaps initiate new
	confidently in control of the structures used. Full & well organised content.	There will be only the occasional misuse of vocabulary.	topics. Pronunciation and intonation are appropriate, with only the occasional slip.
<b>16-18</b> <b>&amp;</b> <b>7-8</b>	There may be mostly simple structures, but some more complex sentences will be attempted successfully. There will be some errors but these will not impede communication. Sound use of content.	The student has a sufficient range of vocabulary to convey information and ideas but there is lack of precision. Vocabulary is not wide or varied.	The student responds relevantly to questions and at a length which makes frequent prompting unnecessary. Stress and intonation patterns are generally accurate. Little effort is required by the listener.
<b>13-15</b> <b>&amp;</b> <b>5-6</b>	The student will be uneasy and error-prone when venturing beyond simple structures. However, simple accuracy will often be achieved and communications will be maintained. Adequate use of content.	Vocabulary conveys simple ideas and information clearly but lacks precision. There is some searching for words and hesitation when going beyond simplicity.	The student makes a real attempt to respond to questions. S/he may need frequent prompting and will tend to offer one sentence at a time, but keeps conversation going. Some noticeable inaccuracy of stress and intonation, but unlikely to impede communication.
<b>10-12</b> <b>&amp;</b> <b>3-4</b>	Responses will usually be single words or very simple sentences -with errors. Errors will tend to blur but not obscure communication. Content is thin or inconsistently used.	Vocabulary will sometimes be inadequate to convey even simple ideas and there will be frequent pauses.	Responses tend to be brief and widely spaced. The candidate has to be encouraged to go beyond the single word response. Stress and intonation inaccuracy causes some communication difficulty, but candidate can usually be understood by a sympathetic listener.

5-9 & 1-2	Single word responses will be the norm and attempts at structured sentences will rarely achieve communication. However, some attempt at a response will be made at points during the interview. Content is mostly undeveloped and/ or very thin.	Enough English words are known to convey occasional snippets of information, but conversation will be very limited and confused.	Responses are so brief and imprecise that little is communicated. Use of single words is the norm, and there will be long gaps. Stress and intonation patterns cause difficulty for even the most sympathetic listener. Repetition is necessary to achieve communication.
0-5 &	Completely limited/no attempt at a response.	Completely limited/no attempt at a response.	No response/inaccuracy of stress and intonation prevents communication even after
0			several repetitions.

In the world of work, a high percentage of communication is by talk, and people are known by the way they use talk to carry out their duties with efficiency, tact or persuasion. Soon it will be normal to write by speaking into a machine which then prints what we say. It is a brave new world and it is through highly developed speaking skills that we shall be empowered to meet it.

## LIST OF BOOKS

### **ENGLISH VOCABULARY, PRONUNCIATION AND GRAMMAR**

**Hackman, S; Scott, P & Howe, A . New Hodder English Publisher Hodder & Stoughton Education. (edition 2001)**

ISBN 034077536X

ISBN 0340775378

ISBN 0340775386

Publisher Hodder & Stoughton Education, Hodder Deadline, 338 Euston Road,  
**London, NW1 3bh, UK [www.hodderheadline.co.uk](http://www.hodderheadline.co.uk)**

Hancock, Mark. *English Pronunciation in Use*. Cambridge UP, 2003 onwards.

Jones, Daniel, et al. *Cambridge English Pronouncing Dictionary*. 18th edn., Cambridge UP .

Jones, R . *Speaking and listening* : John Murray, Hodder Murray.

-with accompanying cassette ISBN: 0719546699

Publisher : John Murray, Hodder Murray, 338 Euston Road, London, NW1 3BH UK.

[www.johnmurray.co.uk](http://www.johnmurray.co.uk) *New Hodder English*

This is a series of three books. Teachers can find a variety of accessible material to simulate speaking and listening activities as well as writing.

Krishna Mohan and N. P. Singh. *Speaking English Effectively*. Macmillan India Ltd

ISBN: 0333925521

Murphy, Raymond. *Murphy's English Grammar*. Cambridge UP .



Neild, J. *English Writing Frames: Genre*. Folens Publishing Limited, 2000.

Neild, J. *English Writing Frames: Style and Purpose* Folens Publishing Limited 2000 - also book and disk pack ISBN: 1841636983 Published by Folens Publishing Limited, Unit 20, Apex Business Centre, Boscombe Road, Dunstable, Bedfordshire, LU5 4RL ,U.K [www.folens.com](http://www.folens.com)

O' Connor, J.D. *Better English Pronunciation*. Cambridge UP, 1967 onwards .

Online Resource – The homepage of NATE (National Association Of Teaching English) while a national British association, has many resources which are in effect international. Series: *English Writing Frames* – Copiable books. Could be used in used in conjunction with any language/Communication skills course. A systematic resource, with step–by-step practical exercises and photocopiable frames to practice with.

Seely, J & Kitshen, D . *Heinemann English Programme*. Heinemann -\_a thematically arranged four part series. Teacher resource files accompany the set.

: ISBN: 0435103520 , 0435103547 , 0435103563 , 0435103466

Publisher: Heinemann, Harcourt Education Ltd, Halley Court, Jordan Hill, Oxford, OX2

8EJ, U.K. [www.heinemann.co.uk](http://www.heinemann.co.uk)

### **Examples of Questions for the ISA and SEE.**

**Role Play** - topics to be given 10 minutes before the commencement of the exam.

1) The Student's role: Your friend

Your role: Yourself

**Your Task:** You have very strong views about how animals should be treated, which are very different from your friend's. You are in a fast food café. Your friend has walked in carrying a brand - new expensive snake - skin handbag/ leather coat and has ordered a double beef burger. You are wearing jute sandals and are carrying a cloth bag and have ordered a veg burger.

OR

2) The Student's Role: A new neighbour who has three very noisy and naughty children. Your Role: The owner of a house in a quiet street.

**Your Task:** You are having very real problems with your neighbour. You cannot concentrate during the day on things you want to do and your neighbour's noisy children sleep very late at night keeping you awake. You are working in your garden and a ball came over the fence and hit you on the head. The children started yelling and screaming for you to throw the ball back. Instead you go over to see their parent to discuss the whole matter.

OR

3) Choose any one topic that you are passionate about:

- A book you have read recently
- A film or play you have seen recently that affected you a great deal
- A member of your family, singer, actor, scientist, historical figure who fascinates you - Travel
- Football or cricket
- Fashion
- School
- College
- Mobile phones

**Debate/ Group Discussion** - Groups of 5 through lots for GD, Groups of six for debate.

- 1) The Government of Goa should ban on all kinds of plastic bags.  
OR
- 2) Fees charged for college education must be increased so that students of higher education can be provided better facilities, innovative courses and quality teachers.

**Pair based** activity (Allow students to choose their partners.)

- 1) You in an interviewer - interviewee situation on a popular FM Radio Station. The guest speaker is an aerobics instructor and a keep- fit fanatic who is 62 years old. The interviewer agrees on the wisdom of an active life and a sensible diet but is himself/herself fond of junk food and likes nothing better than staying in bed as late as possible.  
OR
- 2) Have a discussion on hobbies with a new boy/girl who has just joined your college, with whom you are trying to befriend.

**Individual talk/ Presentation**

Topics to be displayed on the notice board well in advance of the exam.

Exam to be conducted before the commencement of the written papers. (similar to the manner in which science practicals are conducted.)

Topics (should be such that there is possibility of using audio visual aids/ mounted boards/slides/charts/ maps/graphs if the candidate wishes to do so.) The image of Goa in advertising.

Festivals of India

Folk media of Goa

Indian Mythology

Flora and Fauna of Goa

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**DISCIPLINE SPECIFIC CORE COURSES**

**ENC 101 Popular Literature**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Course Content:**

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. Shyam Selvadurai *Funny Boy*
4. 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

### Readings

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

### ENC 102 Indian Writing in English

No. of Credits: 04

No. of Lectures per week: 04 (60 Lectures)

### Course Content:

1. R.K. Narayan *Swami and Friends*
2. Anita Desai *In Custody*
3. H.L.V. Derozio 'Freedom to the Slave' 'The Orphan Girl'
4. Kamala Das 'Introduction'  
'My Grandmother's House'
5. Nissim Ezekiel 'Enterprise' 'The Night of the Scorpion'
6. Robin S. Ngangom 'The Strange Affair of Robin S. Ngangom'  
'A Poem for Mother'
7. Mulk Raj Anand 'Two Lady Rams'
8. Salman Rushdie 'The Free Radio'
9. Rohinton Mistry 'Swimming Lesson'
10. Shashi Deshpande 'The Intrusion'

### 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

### Readings

- King , Bruce. Introduction, in *Modern Indian Poetry in English* . 2nd edn., Oxford UP, 2005, pp. 1–10.
- Mukherjee, Meenakshi. ‘Divided by a Common Language’, *The Perishable Empire* . Oxford UP, 2000, pp.187–203.
- Rao , Raja. Foreword to *Kanthapura*. Oxford UP, 1989, pp. v–vi.
- Rushdie , Salman. ‘Commonwealth Literature does not exist’, *Imaginary Homelands* . London: Granta Books, 1991, pp. 61–70.

### **ENC 103 British Poetry and Drama: Fourteenth to Seventeenth Centuries**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

#### **Learning Objectives:**

- To introduce learners to the socio-cultural milieu of the period from 14<sup>th</sup> to 17<sup>th</sup> centuries
- To acquaint learners with Renaissance Humanism
- To familiarize learners with the poetry and drama of the period under study
- To encourage the independent reading of matter related to the various critical schools of thought prevailing during the period

#### **Learning Outcomes:**

By the end of the semester, the students will be:

- Familiar with the socio-cultural milieu of the period from 14<sup>th</sup> to 17<sup>th</sup> centuries
- Acquainted with Renaissance Humanism
- Able to appreciate the poetry and drama of the period under study

#### **Course Content:**

##### **Unit 1 (15 hrs)**

- i. Geoffrey Chaucer – The Wife of Bath’s Prologue
- ii. Edmund Spenser- Selections from Amoretti
  - - Sonnet LXVII ‘Like as a huntsman...’
  - - Sonnet LVII ‘Sweet warrior...’
  - - Sonnet LXXV ‘One day I wrote her name...’
- iii. John Donne
  - - ‘The Sunne Rising’
  - - ‘Batter My Heart’
  - - ‘Valediction: forbidding mourning’

##### **Unit 2 (15 hrs)**

Christopher Marlowe – Doctor Faustus

##### **Unit 3 (15 hrs)**

William Shakespeare – Macbeth

##### **Unit 4 (15 hrs)**

William Shakespeare – Twelfth Night

**Background Prose Reading :**

- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

**Exam Pattern:****Intra-semester Assessment (ISA) 20 marks**

Written Test- 10 marks

Any other mode- 10 marks

**Semester-end Assessment (SEE) 80 marks**

Question 1- Short notes- any 4 out of 6 from Units 1 &amp; 2 (4x4=16)

Question 2- Short notes- any 4 out of 6 from Units 3 &amp; 4 (4x4=16)

Questions 3 to 6- Essay type questions with either/or option on each Unit (12 marks each)

**References**

Calvin, John. 'Predestination and Free Will', in *The Portable Renaissance Reader*, editors. James Bruce Ross and Mary Martin McLaughlin. New York: Penguin Books, 1953. pp. 704–11.

Castiglione, Baldassare. 'Longing for Beauty' and 'Invocation of Love', in *The Book of the Courtier*. tr. George Bull. Harmondsworth: Penguin, rpt. 1983. pp. 324–8, 330–5.

Mirandola, Pico Della. Excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, editors. James Bruce Ross and Mary Martin McLaughlin. New York: Penguin Books, 1953. pp. 476–9.

Sidney, Philip. *An Apology for Poetry*, ed. Forrest G. Robinson. Indianapolis: Bobbs - Merrill, 1970. pp. 13–18.

**ENC 104 BRITISH POETRY AND DRAMA: 17<sup>th</sup> & 18<sup>th</sup> Centuries****No. of Credits: 04****No. of Lectures per week: 04 (60 Lectures)****Course Content:**

- 1.** John Milton – *Paradise Lost: Book 1*
- 2.** John Webster – *The Duchess of Malfi*
- 3.** Aphra Behn – *The Rover*
- 4.** 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

**Readings**

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

**ENC 105 American Literature****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)****Learning Objectives:**

- To comprehend the history and culture of America with the help of prescribed texts
- To understand the idea and the implications of the American Dream
- To grasp the ethos of Black America including folklore elements
- To appreciate the quintessential American poetry

**Learning Outcome:**

- By the end of the course, the students would be acquainted with
- the historical, political, social and cultural aspects of America from its early beginnings to the modern contemporary times.
  - The American Dream
  - Social Realism and the American Novel
  - Folklore and the American Novel
  - Black Women’s Writings
  - Questions of form in American Poetry

**Course Content:****Unit 1. Drama****[15 contact hours]**

Tennessee Williams: The Glass Menagerie

**Unit 2. Novel [15 contact hours]**

Toni Morrison: *Beloved*

**Unit 3. Short Story [15 contact hours]**

1. Edgar Allan Poe: 'The Purloined Letter'
2. F. Scott Fitzgerald: 'The Crack-up'
3. William Faulkner 'Dry September'

**Unit 4. Poetry [15 contact hours]**

1. Anne Bradstreet: 'The Prologue'
2. Walt Whitman: Selections from *Leaves of Grass*:
  - i. 'O Captain, My Captain'
  - ii. 'Passage to India' (lines 1–68)
3. Sherman Alexie:
  - i. 'Crow Testament'
  - ii. 'Evolution'

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

1. Written Test – 10 Marks
2. Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

- Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)  
 Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)  
 Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

- Brown, John Russell, editor. *American Theatre*. Edward Arnold, 1967.  
 Brown, John Russell. *American Poetry*. Edward Arnold, 1965.

- Cambon, Glauco. *The Inclusive Flame Studies in Modern American Poetry*. Popular Prakashan, 1969.
- Chase, Richard. *The American Novel and its Tradition*. Double Day, 1957.
- Crevecouer, Hector St John. "What is an American" (Letter III) in *Letters from an American Farmer*, Penguin, 1982, pp. 66–105.
- Douglass, Frederick. *A Narrative of the life of Frederick Douglass*, Penguin, 1982, chaps. 1–7, pp. 47–87.
- Emerson, Ralph Waldo. "Self Reliance", in *The Selected Writings of Ralph Waldo Emerson*. Edited with a biographical introduction by Brooks Atkinson. The Modern Library, 1964.
- Gould, Jean. *Modern American Playwrights*. Popular Prakashan, 1969.
- Horton, Rod, editor. *Background of American Literary Thought*. Prentice Hall, 1974.
- Hoffman, Daniel, editor. *Harvard Guide to Contemporary American Writing*. Oxford UP, 1979.
- Matthiessen, F. O.. *American Renaissance*. Oxford UP, 1941.
- Morrison, Toni. "Romancing the Shadow", *Playing in the Dark: Whiteness and Literary Imagination*. Picador, 1993, pp. 29–39.
- Pearce, Roy H.. *The Continuity of American Poetry*. Princeton UP, 1979.
- Thoreau, Henry David. "Battle of the Ants" excerpt from "Brute Neighbours", in *Walden*. Oxford UP, 1997 chap. 12.
- Weinberg, Helen, *The New Novel in America-The Kafka Mode in Contemporary Fiction*. Cornell UP, 1970.

### **ENC 106 Modern European Drama**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

#### **Learning Objectives:**

- To explore the socio-political changes in Europe and their consequent impact on European Theatre.
- To acquaint the students with some prominent European dramatists and their literary styles.
- To familiarize the students with the various theatrical forms and styles.
- To acquire a basic understanding of the concepts of Modernism, Realism and the Theatre of the Absurd through a critical evaluation of the prescribed texts.

#### **Learning Outcome:**

By the end of the course the students should be able



- To appreciate the socio-cultural milieu, the politics, social change and the stage which shaped the modern theatre
- To comprehend the dramatic innovations that emerged from the imaginative output of the prominent European dramatists.
- To analyze European Drama with reference to Realism, Tragedy and Heroism, Text and Performance and the Theatre of the Absurd.

**Course Content:**

**Unit 1:** [15 contact hours]

Henrik Ibsen: *Ghosts*

**Unit 2:** [15 contact hours]

Bertolt Brecht: *The Good Woman of Szechuan*

**Unit 3:** [15 contact hours]

Samuel Beckett: *Waiting for Godot*

**Unit 4:** [15 contact hours]

Eugene Ionesco: *Rhinoceros*

**Exam Pattern:**

**INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit I and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

Brecht, Bertolt. “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*. Edited and translated by John Willet. Methuen, 1992, pp. 68–76, 121–8.

Esslin, Martin. *The Theatre of the Absurd*. Penguin, 1991.

Stanislavski, Constantin. *An Actor Prepares*, chap. 8, “Faith and the Sense of Truth”, translated by Elizabeth Reynolds Hapgood. Penguin, 1967. sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.

Steiner, George. “On Modern Tragedy”, *The Death of Tragedy*. Faber, 1995.

**ENC 107 British Romantic Literature**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

**Learning Objectives:**

- To reveal the influence of socio-political factors on British literature during the Romantic Period.
- To acquaint the students with the nature and significant literary features of works prescribed in this course.
- To enable students to appreciate important and critically representative romantic literary works.
- To encourage close reading of the prescribed texts of the period in order to gain insightful literary perspectives.

**Learning Outcome:**

By the end of the course the student will become familiar with the rich literary culture of the Romantic Period and will be conversant with

- Reason and Imagination
- Conceptions of Nature
- Literature and Revolution
- The Gothic
- The Romantic Lyric

**Course Content:**

**Unit 1**

William Blake

**[15 contact hours]**

1. “The Lamb”
2. “The Chimney Sweeper” (from The Songs of Innocence and The Songs of Experience)
3. “The Tyger” (The Songs of Experience)
4. “Introduction” to The Songs of Innocence

Robert Burns

1. “A Bard’s Epitaph”
2. “Scots Wha Hae”

**Unit 2**

William Wordsworth

**[15 contact hours]**

1. “Tintern Abbey”

2. “Ode: Intimations of Immortality”

Samuel Taylor Coleridge

1. “Kubla Khan”

2. “Dejection: An Ode”

### Unit 3

[15 contact hours]

Lord George Gordon Noel Byron 1. “Childe Harold”: canto III, verses 36–45  
(lines 316–405); canto IV, verses 178–86  
(lines 1594–674)

Percy Bysshe Shelley 1. “Ode to the West Wind”

2. “Ozymandias”

3. “Hymn to Intellectual Beauty”

John Keats 1. “Ode to a Nightingale”

2. “To Autumn”

3. “On First Looking into Chapman’s Homer”

### Unit 4

[15 contact hours]

Mary Shelley - *Frankenstein*

#### Exam Pattern:

#### INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks

Written Test – 10 Marks

Any other mode – 10 Marks

#### SEMESTER END EXAMINATION (SEE) 80 Marks

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

#### References:

Coleridge, Samuel Taylor. *Biographia Literaria*. Edited by George Watson, London: Everyman, 1993, chap. XIII, pp. 161–66.

Keats, John. “Letter to George and Thomas Keats, 21 December 1817”, and “Letter to Richard Woodhouse, 27 October, 1818”, in *Romantic Prose and Poetry*. Edited by Harold Bloom and Lionel Trilling. Oxford UP, 1973, pp. 766–68, 777–8.

Rousseau, Jean-Jacques. "Preface" to *Emile or Education*, tr. Allan Bloom, Harmondsworth, Penguin, 1991.

Wordsworth, William. "Preface to Lyrical Ballads", in *Romantic Prose and Poetry*. Edited by Harold Bloom and Lionel Trilling. Oxford UP, 1973, pp. 594–612.

### **ENC 108 Postcolonial Literatures**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

#### **Learning Objectives:**

- To understand the historical and political scenario of the Postcolonial period.
- To acquaint students with the issues related to Postcolonial Literatures.
- To familiarize students with the notions of Identity, Region, Race and Gender.

#### **Learning Outcome:**

At the end of the course students should be able to discern the Postcolonial trends and issues such as

- 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

#### **Course Content:**

**Unit 1: Novel [13 contact hours]**

Chinua Achebe. *Things Fall Apart*

**Unit 2: Novel [13 contact hours]**

Gabriel Garcia Marquez. *Chronicle of a Death Foretold*

**Unit 3: Short-story****[18 contact hours]**

1. Bessie Head. "The Collector of Treasures"
2. Ama Ata Aidoo. "The Girl who Can"
3. Grace Ogot. "The Green Leaves"

**Unit 4: Poetry****[16 contact hours]**

1. Pablo Neruda (a) Tonight I can Write  
(b) The Way Spain Was
2. Derek Walcott (a) A Far Cry from Africa  
(b) Names
3. David Malouf (a) Revolving Days  
(b) Wild Lemons
4. Mamang Dai : (a) Small Towns and the  
River  
(b) The Voice of the Mountain

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

Fanon, Franz, "The Negro and Language", *Black Skin, White Masks*, tr. Charles Lam Markmann.  
Pluto P, 2008 pp. 8–27.

Marquez, Gabriel Garcia. "Nobel Prize Acceptance Speech", *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell. Cambridge UP, 1987.

Thiong'o, Ngugi wa. "The Language of African Literature", *Decolonising the Mind*. James Curry, 1986, chap. 1, sections 4–6.

**ENC 109 Women's Writing**  
**No. of Credits: 04**  
**No. of Lectures per week: 04 (total - 60 Lectures)**

**Objectives:**

- To give students a better understanding and appreciation of Women's Writing.
- To help students understand various perspectives in Women Writing.
- To consider the contribution of women writers in the development of the female perspective

**Learning Outcome:**

By the end of the course, the learners will be able to

- explore the genre of Women's Writing.
- evaluate the contribution of women writers
- appreciate the woman's perspective through close reading of the prescribed texts.

**Course Content:****Unit 1: Poetry****[15 contact hours]**

- |      |                   |  |
|------|-------------------|--|
| i.   | Emily Dickinson : | I cannot live with you<br>I'm wife<br>I've finished that |
| ii.  | Sylvia Plath :    | Daddy<br>Lady Lazarus                                    |
| iii. | Eunice De Souza : | Advice to Women<br>Bequest                               |

**Unit 2: Novel****[15 contact hours]**

Alice Walker – *The Color Purple*

**Unit 3: Short Story****[10 contact hours]**

- |      |   |
|------|---|
| i.   | Charlotte Perkins Gilman -The Yellow Wallpaper              |
| ii.  | Katherine Mansfield - Bliss                                 |
| iii. | Mahashweta Devi – Draupadi (tr. Gayatri Chakravorty Spivak) |

**Unit 4: Essay****[20 contact hours]**

- |      |   |
|------|---|
| i.   | Mary Wollstonecraft, "A Vindication of the Rights of Woman" (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38   |
| ii.  | Ramabai Ranade, "A Testimony of our Inexhaustible Treasures", in 'Pandita Ramabai Through Her Own Words: Selected Works', tr. Meera Kosambi (New Delhi: Oxford UP, 2000) pp. 295–324. |
| iii. | Rassundari Debi, Excerpts from Amar Jiban in Susie Tharu and K. Lalita, editors., Women's Writing in India, vol. 1 (New Delhi: Oxford UP, 1989) pp. 191–2.                            |

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**Barrett, Michèle, *Virginia Woolf: on Women & Writing*. Women's P, 1979.Gilbert, Sandra M. and Susan Gubar, *The Norton Anthology of Literature by Women : the Tradition in English*. W.W. Norton Limited, 2007.Salzman, Paul, editor. *Early Modern Women's Writing: An Anthology 1560-1700*. Oxford UP, 2000.Shattock, Joann., *The Oxford Guide to British Women Writers*. Oxford UP, 1993Tharu, Susie, and K. Lalita. *Women Writing in India: 600 B.C. to the Early Twentieth Century*. The Feminist P, 1991.**ENC 110 British Literature: The Early 20th Century****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)****Learning Objectives:**

- To understand the history of the British Novel and Poetry in the Twentieth Century.
- To be able to grasp the socio-cultural milieu of the Twentieth Century represented in the texts.
- To grasp the tenets of Modernism and Post-modernism through the prescribed texts
- To be able to trace the progression of the themes, theories and techniques of literary writing.

**Learning Outcome:**

By the end of the course, students will be familiar with

- 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

**Course Content:****Novels [40 contact hours]****Unit 1:** Joseph Conrad *Heart of Darkness***Unit 2:** D.H. Lawrence *Sons and Lovers***Unit 3:** Virginia Woolf *Mrs Dalloway*

**Poetry** **[20 contact hours]**  
**Unit 4:**

- i. W. B. Yeats :
- a) Leda and the Swan
  - b) The Second Coming
  - c) No Second Troy
  - d) Sailing to Byzantium
- ii. T.S. Eliot:
- a) The Love Song of J. Alfred Prufrock
  - b) Sweeney among the Nightingales
  - c) The Hollow Men

**Exam Pattern:**

**INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

- Abrams, M.H, Geoffrey, Harpham, editors. *Glossary of Literary Terms*. 11th ed. Cengage Learning, 2015.
- Drabble, Margaret. *The Oxford Companion to English Literature*. 5th ed. rev. and updated. Oxford UP, 1995.
- Eliot, T. S. “Tradition and Individual Talent.” *Norton Anthology of English Literature*. 8<sup>th</sup> ed., vol. 2, edited by Stephen Greenblatt, Norton, 2006, pp. 2319–25.
- Eliot, T. S. “Tradition and Individual Talent.” *The English Novel from Dickens to Lawrence*. Introduction by Raymond Williams, Hogarth, 1984, pp. 9–27.
- Fowler, Roger, editor. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
- Freud, Sigmund. “Theory of Dreams”, Oedipus Complex”, and “The Structure of the Unconscious.” *The Modern Tradition*, edited by Richard Ellman, et al. Oxford UP, 1965, pp. 571, 578–80, 559–63.



**ENC 115 Introduction to Literature**  
**No. of Credits: 04**  
**No. of Lectures per week: 04 (total - 60 Lectures)**  
**(w.e.f. 2020-21)**

**Course Objectives:**

- To introduce students to the notion and realm of literature through an introduction to the major genres.
- To introduce the students to the essential literary terms and concepts.
- To highlight the nature and objectives of literature as a subject of study.
- To acquaint the students with various definitions of literature.
- To develop an interest in literature among learners.

**Course Outcomes:**

On completion of the course, the student will be able to:

- Explain basic literary concepts
- Define, and distinguish between, major genres of literature
- Be acquainted with major forms through select literary texts

**Course Content:****Unit 1- Introduction to Literary terms (10 hours)**

- A.** Definitions of literature.
- B.** Origin and growth of various literary forms  
 Poetry – Sonnet, Ode, Elegy, Lyric, Ballad  
 Prose – Short Story, Novella, Novel  
 Drama – Tragedy, Comedy, Tragicomedy

**Unit 2 – Poetry (15 hours)**

- **Michael Drayton** The Parting
- **William Shakespeare**  
 Sonnet 116 – Let me not to the marriage of true minds  
 Sonnet 18 – Shall I compare thee to a summer’s day?
- **John Milton**  
 When I consider
- **John Keats**  
 Ode to a Nightingale
- **Ben Jonson**  
 On my First Son
- **William Wordsworth**  
 The Solitary Reaper
- **Robert Frost**  
 Stopping by Woods on a Snowy Evening

**Unit 3 – Novel (15 hours)**

**Manohar Malgonkar** – *Spy in Amber*

**Harper Lee**- *To Kill A Mockingbird*

**Unit 4 – Drama (20 hours)**

**J. M. Barrie** - *The Admirable Crichton*

**J. M. Synge** - *Riders to the Sea*

**Exam Pattern:****Intra-Semester Assessment (ISA) 20 Marks**

1. Written Test – 10 Marks
2. Any other mode – 10 Marks

**Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16 marks)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16 marks)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References**

Abrams, M.H. *A Glossary of Literary Terms*, Cengage Learning, 2012.

Barrie, J. M. *The Admirable Crichton*. Rover Thrift Publications, 2015.

Daiches, David. *A Critical History of English Literature Volume I and II*. Supernova Publishers, 2013.

Green, David. *The Winged Word*. Macmillan India Ltd, 2009.

Iyengar, Srinivasa K.R. *Indian Writing in English*. Sterling Publishers, India.

Lee, Harper. *To Kill A Mockingbird*. J.B. Lippincott & Co. 1960. Reprints.

Malgonkar, Manohar. *Spy in Amber*. 1971. Reprint Rupa & Co. 2013.

Ramchandran, C. N. and Achar Radha, editors. *Five Centuries of Poetry*. Trinity P.

Synge, J.M. *Riders to the Sea*. Createspace Independent Publishers.

**ENC 116 British Literature: Nineteenth Century**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

**Objectives:**

- To enable students to appreciate representative British literary works of the 19th century
- To enable students to review the impact of the socio-political and cultural milieu on the literature of the period under study
- To acquaint students with the various prose and poetic styles of 19<sup>th</sup> century British literature
- To encourage the independent reading of matter related to the various critical schools of thought prevailing during the period

**Learning Outcomes:**

By the end of the semester, the students will be:

- familiar with the pattern of development and change in the themes and literary techniques used by the nineteenth-century British novelists and poets.

**Course Content:**

**Unit 1 (12 hrs)**

Jane Austen: Pride and Prejudice

**Unit 2**

Charlotte Bronte: Jane Eyre (15 hrs)

**Unit 3**

Charles Dickens: Hard Times (13 hrs)

**Unit 4 (20 hrs)**

a. Alfred Lord Tennyson:

i. The Lady of Shalott

ii. Ulysses

iii. The Defence of Lucknow

b. Robert Browning:

i. My Last Duchess

ii. The Last Ride Together

iii. Fra Lippo Lippi

c. Christina Rossetti:

i. The Goblin Market

**Background Prose Reading :**

i. Utilitarianism

ii. The 19th century Novel

iii. Marriage and sexuality

iv. The writer and Society

v. Faith and Doubt

vi. The Dramatic Monologue.

**Exam Pattern**

**INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from Unit 1 & 2 (4x4=16)

Question 2 – Short Notes – 4 out of 6 from Unit 3 & 4 (4x4=16)

Questions 3 to 6 – Essay Type Questions with either/or option on each Unit (12 marks each)

**References:**

- Darwin, Charles. "Natural Selection and Sexual Selection", in *The Descent of Man in The Norton Anthology of English Literature*, 8<sup>th</sup> ed, vol.2, edited by Stephen Greenblatt. Norton, 2006, pp 1545-9.
- Marx, Karl 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*, edited by Howard Selsam and Harry Martel. International Publishers, 1963. pp 186-8, 190-121.
- Mill, John Stuart. The Subjection of Women in *Norton Anthology of English Literature*, 8th ed, vol.2, edited by Stephen Greenblatt. Norton, 2006. chap.1, pp. 1061-9.

**ENC 117 Indian Classical Literature****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)**

1. Kalidasa Abhijnana Shakuntalam, tr. Chandra Rajan, in *Kalidasa: The Loom of Time*. New Delhi: Penguin, 1989.
2. 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.
3. Sudraka Mrcchakatika, tr. M.M. Ramachandra Kale. New Delhi: Motilal Banarasiidass, 1962.
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy. Delhi: Penguin, 2004, book 3.

**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

**Readings**

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

**ENC 118 European Classical Literature****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)**

1. Homer . *The Iliad*, tr. E.V. Rieu . Penguin,1985.
  2. Sophocles. “Oedipus the King”, tr. Robert Fagles in *Sophocles: The Three Theban Plays* . Penguin, 1984.
  3. Plautus. *Pot of Gold*, tr. E.F. Watling. Penguin, 1965.
  4. Ovid. Selections from *Metamorphoses* ‘Bacchus’, (Book III), ‘Pyramus and Thisbe’ (Book IV), ‘Philomela’ (Book VI), tr. Mary M. Innes . Harmondsworth: Penguin, 1975.
- Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd. 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

### **Readings**

Aristotle. *Poetics*, translated with an introduction and notes by Malcolm Heath. London: Penguin, 1996, chaps. 6–17, 23, 24, and 26.

Plato. *The Republic*, Book X, translated by Desmond Lee. Penguin, 2007.

Horace. *Satires, Epistles and Ars Poetica*, translated by H. Rushton Fairclough. Harvard UP, 2005, pp. 451–73.

## **DISCIPLINE SPECIFIC ELECTIVE COURSES**

### **END 101 Literary Criticism**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

#### **Learning Objectives:**

- To introduce students to the significant schools of literary criticism
- To get familiarized with western critics and their literary theoretical perspectives
- To acquire knowledge of basic concepts underlying select literary theories
- To understand literature through the application of critical inquiry

#### **Learning Outcome:**

By the end of the course, students will

- identify and explain major trends in literary critical thought.
- acquire skills of summarizing, critiquing, reading, interpreting and citing from critics’ interpretation.
- identify and explain concepts like point of view, plot and setting.

#### **Course Content:**

**Unit 1: [15 Contact Hours]**

William Wordsworth: Preface to the *Lyrical Ballads* (1802)  
 S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

**Unit 2: [15 Contact Hours]**

Virginia Woolf: Modern Fiction  
 T.S. Eliot: Tradition and the Individual Talent (1919)  
 The Function of Criticism (1920)

**Unit 3: [15 Contact Hours]**

I.A. Richards: *Principles of Literary Criticism* Chapters 1, 2 and 34, 1924 and *Practical Criticism*, 1929

**Unit 4: [15 Contact Hours]**

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.

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks  
 Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)  
 Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)  
 Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

Abrams, M. H. *The Mirror and the Lamp*. Oxford UP, 1971.  
 Bennett, Andrew, and Nicholas Royce. *An Introduction to Literature, Criticism and Theory*,  
 Routledge, 2016.  
 Lewis, C. S. Introduction. *An Experiment in Criticism*. Cambridge UP. 1992.  
 Wellek, Rene, and Stephen G. Nicholas. *Concepts of Criticism*. Yale U, 1963.

**END 102 Travel Writing****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)****Objectives:**

- To introduce students to the genre of travel writing.
- To help students understand various perspectives like Gender, Globalization, Religion, Orientalism and Ethnography in travel writing.
- To help students to distinguish between travels of different centuries.

**Learning Outcome:**

At the end of the course, the learners will be able to

- enumerate the various perspectives and genres of travel writing
- evaluate how travel writers, as objective third person observers, say much about the culture of a land that probably insiders, due to their familiarity with the place, miss out
- appreciate how different travelers look at a place differently with different lenses.

**Course Content:****Unit 1: [15 contact hours]**

1. Ibn Batuta: “The Court of Muhammad bin Tughlaq”, Khuswant Singh’s *City Improbable: Writings on Delhi*, Penguin Publisher.
2. Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust India.

**Unit 2: [15 contact hours]**

1. Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition).
2. Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (The Expert, Home Land for Victor, The City of Viceroy), Harper Perennial.

**Unit 3: [15 contact hours]**

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

**Unit 4: [15 contact hours]**

1. Nighat Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter “Love, War and Widow”, Westland, 2013.
2. Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: A Journey among the Women of India*, Chaps. 2 & 3, pp.24-74 (Penguin Books, 1991)

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

- Bassnett, Susan. "Travel Writing and Gender", in *Cambridge Companion to Travel Writing*, edited by Peter Hulme and Tim Young, Cambridge UP, 2002 pp, 225-241.
- Balton, Casey. "Narrating Self and Other: A Historical View", in *Travel Writing: The Self and The Other*, Routledge, 2012, pp.1-29.
- Caldeira, Nina, ed. *Goa through the Traveller's Lens*. Goa 1556, 2018.
- Mohanty, Sachidananda. "Introduction: Beyond the Imperial Eyes" in *Travel Writing and Empire* New Delhi: Katha, 2004, pp. ix –xx.
- Khair, Tabish. "An Interview with William Dalrymple and Pankaj Mishra" in *Postcolonial Travel Writings: Critical Explorations*, Justin D. Edwards and Rune Graulund, editors. Palgrave Macmillan, 2011, pp. 173-184.

### END 103 Modern Indian Writing in English Translation

No. of Credits: 04

No. of Lectures per week: 04 (total - 60 Lectures )

#### Learning Objectives:

- To explore and understand the aesthetics of translation.
- To study, through representative texts, the nodal thematic preoccupations and trends like caste, gender and resistance in Modern India.
- To explore through primary texts select linguistic regions and languages of India.
- To study the development of different forms of literatures in the Indian context through representative texts.

#### Learning Outcomes:

By the end of the course the students should be able to

- appreciate critically the different literatures of India
- identify the unique stylistic elements and thematic concerns that are prevalent in Modern Indian Writings in English translation.

#### Course Content:

##### Unit 1: Short Stories [15 contact hours]

1. Premchand "The Shroud"
2. Ismat Chughtai "The Quilt"
3. Gurdial Singh "A Season of No Return"
4. Fakir Mohan Senapati "Rebati"

##### Unit 2: Novel [15 contact hours]

1. G. Kalyan Rao *Untouchable Spring*

##### Unit 3: Poetry [15 contact hours]

1. Rabindranath Tagore "Light, Oh Where is the Light?"  
"When my Play was with thee"
2. G.M. Muktinodh "The Void"



- “So Very Far”
3. Amrita Pritam “I Say Unto Waris Shah”
4. Thangjam Ibopishak Singh “Dali, Hussain, or Odour of Dream, Colour of Wind” “The Land of the Half-Humans”

**Unit 4: Drama****[15 contact hours]**

1. Dharamveer Bharati *Andha Yugh*

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

Ambedkar, B. R. "Annihilation of Caste." *Dr. Babasaheb Ambedkar: Writings and Speeches*.

Vol. 1. Education Department, Government of Maharashtra, 1979.

Bharati, Dharamveer. *Andha Yuga*. Alok Bhalla, Translator. Oxford UP, 2009.

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

Assaduddin, translator. Penguin Books, 2009.

Devy, G. N. "Introduction to After Amnesia." *The G. N. Devy Reader*. Orient Black Swan, 2009.

1-5.

Mukherjee, Sujit. "A Link Literature for India." *Translation as Discovery*. Orient Longman, 1994.

34-45.

Muktibodh, G. M. "So Very Far." *The Oxford Anthology of Modern Indian Poetry*. Vinay

Dharwadker and A. K. Ramanujan, editors. Vishnu Khare and Adil Jussawalla, translators.

Oxford UP, 2000.

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

Viking, Penguin India, 2006.

Pritam, Amrita. "I Say Unto Waris Shah." *Modern Indian Literature: An Anthology, Plays and*

*Prose, Surveys and Poems*. K. M. George, editor. Tasneem N.S., translator. Vol. 3. Sahitya

Akademi, 1992.

Rao, G. Kalyan. *Untouchable Spring*. Alladi Uma and M. Sridhar, translators. Orient Black

Swan, 2010.

Senapati, Fakir Mohan. "Rebati." *Oriya Stories*. Vidya Das, editor. Kishori Charan Das,

translator. Srishti Publishers, 2000.

Singh, Gurdial. "A Season of No Return." *Earthly Tones*. Rana Nayar, Translator. Fiction House,

2002.

Singh, Namwar. "Decolonising the Indian Mind." *Indian Literature*. Harish Trivedi, Translator.

Vol. 35. Sahitya Akademi, Sept.-Oct. 1992. 145-156.

- Singh, Thangjam Ibopishak. "Dali, Hussain, or Odour of Dream, Colour of Wind." *The Anthology of Contemporary Poetry from the Northeast*. Robin S. Ngangom, Translator. NEHU, 2003, 20
- . "The Land of the Half-Humans." *The Anthology of Contemporary Poetry from the Northeast*. Robin S. Ngangom, translator. NEHU, 2003.
- Tagore, Rabindranath. *Gitanjali: Song Offerings*. William Radice, translator. Penguin Books, 2011.

### **END 104 Culture Study through Film: India**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

#### **Learning Objectives:**

- To expose the learner to Indian Cinema vis-a-vis select landmark films
- To acquaint the learner with the major thematic and stylistic devices of the films
- To familiarise the learner with key terms and concepts in film studies
- To analyse a range of significant films in relation to key issues in film studies
- To encourage critical debate and form logical argument based on evidence in the film

#### **Learning Outcomes:**

At the end of the course, the learner will be able to

- appreciate film as a vehicle of culture
- interpret a world increasingly shaped by motion pictures □critique the medium of film.

#### **Course Content**

##### **Unit 1: Theory**

**[10 contact hours]**

Introduction to Film Studies  
Qualities of Film as an artistic medium  
Approaches to film criticism  
Basic Film Theory and Terminology

##### **Unit 2: Background**

**[10 contact hours]**

History & Development of Indian Popular Cinema Gender and Film  
'Masala' Films  
Regional cinemas of India

##### **Unit 3: Films**

**[40 contact hours]**

**Note:** Colleges may choose a minimum of 8 films. 2<sup>1/2</sup>-3 hour lectures may be scheduled for a screening followed by discussion and review. Students may be asked to submit written reviews.

- *Monsoon Wedding*
- *English Vinglish*
- *Slumdog Millionaire*
- *Pink*

- *Sholay*
- *Salaam Bombay*
- *Amar, Akbar, Anthony*
- *Fire / Water* by Deepa Mehta
- *Bride and Prejudice*
- *Lion*
- *Traffic Signal*
- *PK*

### **Exam Pattern**

#### **INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

### **SEMESTER END EXAMINATION**

#### **SEE-Theory (40 Marks)**

Question 1 – Short Notes – 3 out of 4 from Unit 1. (3x4=12)

Question 2 – Short Notes – 3 out of 4 from Unit 2. (3x4=12)

Question 3 & 4 – Essay Type Questions with either/or option from Unit 3 (08 Marks each)

#### **SEE-Praxis (40 Marks)**(To be conducted at the discretion of the teacher)

Screening of an unseen (Indian – any language with subtitles, if required) film followed by an individually submitted review written in 45 minutes. This review **MUST** use the vocabulary, terminology and theoretical knowledge that has been imparted through Unit 1 & 2.

#### **References:**

- Dwyer, Rachel and Divia Patel. *Cinema India: The Visual Culture of Hindi Film*. Rutgers UP, 2002.
- Gokulsing, Moti K. and Wimal Dissanayake, editors. *Routledge Handbook of Indian Cinemas*. Routledge, 2013.
- Hogan, Patrick Colm. *Understanding Indian Movies: Culture, Cognition, and Cinematic Imagination*. U of Texas P, 2009.
- Nelmes, Jill, editor. *Introduction to Film Studies*. 5<sup>th</sup>ed. Routledge, 2017.
- Pauwels, Heidi R.M. *Indian Literature and Popular Cinema: Recasting Classics*. Routledge, 2007.
- Rajadhyaksha, Ashish. *Indian Cinema: A Very Short Introduction*. Oxford UP, 2016.
- Redlich, Margaret, E. *Don't Call It Bollywood: An Introduction to the Hindi Film Universe*. Annorlunda Books Incorporated, 2016.
- Saran, Renu. *History of Indian Cinema*. Diamond Pocket Books Pvt. Ltd, 2014.

**END 105 British Literature: Post World War II**  
**No. of Credits: 04**  
**No. of Lectures per week: 04 (total - 60 Lectures)**

**Learning Objectives:**

- To map the dominant socio-cultural and literary practices of post World War II.
- To analyse how World War II had an impact on the cultural aspects of most of the world.

**Learning Outcome:**

At the end of the course students will be able to discern the trends and themes like

- Postmodernism in British Literature
- Intertextuality and Experimentation
- Literature and Counterculture that were prevalent in literary works of post World War II.

**Course Content:**

**Unit 1. Poetry [15 contact hours]**

- i. Philip Larkin- ‘Whitsun Weddings’; ‘Church Going’
- ii. Ted Hughes- ‘Hawk Roosting’ ; ‘Crow’s Fall’
- iii. Seamus Heaney - ‘Digging’; ‘Casualty’
- iv. Carol Anne Duffy - ‘Text’; ‘Stealing’

**Unit 2. Play/Screenplay [15 contact hours]**

Hanif Kureshi – ‘My Beautiful Launderette’

**Unit 3. Novel [15 contact hours]**

John Fowles ‘The French Lieutenant’s Woman ‘

**Unit 4. Novel [15 contact hours]**

Jeanette Winterson ‘Sexing the Cherry’

**Exam Pattern:**

**INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 marks

Any other mode 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

Heaney, Seamus. “The Redress of Poetry”. *The Redress of Poetry*. Faber, 1995 pp. 1–16.

Sinfield, Alan. “Literature and Cultural Production”, *Literature, Politics, and Culture in Postwar Britain*. U of California P, 1989, pp. 23–28.

Waugh, Patricia. "Culture and Change: 1960-1990", *The Harvest of The Sixties: English Literature And Its Background, 1960-1990*. Oxford UP, 1997.

**END 106 Science Fiction and Detective Fiction**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

**Learning Objectives:**

- To introduce the students to Science fiction and Crime/Detective fiction.
- To help students to understand the construction of criminal identity.
- To acquaint students with cultural stereotypes in crime/science fiction.
- To explore the scientific temperament through the prescribed works.

**Learning Outcome:**

By the end of the Semester, the students will be familiar with

- Science Fiction and Detective Literature
- Identify crime fiction, ethics, censorship
- Stereotypes in science and crime fiction.

**Course Content:**

**Unit 1:** [15 contact hours]

Andy Weir *The Martian*

**Unit 2:** [15 contact hours]

Isaac Asimov *I, Robot*

**Unit 3:** [15 contact hours]

Arthur Conan Doyle *The Hound of the Baskervilles*

**Unit 4:** [15 contact hours]

H.R.F. Keating *Inspector Ghote Goes by Train*

**Exam Pattern:**

**INTRA- SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

Auden, W.H. *The Guilty Vicarage*, <[harpers.org/archive/1948/05/theguilty-vicarage/](http://harpers.org/archive/1948/05/theguilty-vicarage/)>

Chandler, Raymond. "The Simple Art of Murder", *Atlantic Monthly*, Dec. 1944,  
<<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html> 28

Orwell, George *Raffles and Miss Blandish*.

<[www.georgeorwell.org/Raffles\\_and\\_Miss\\_Blandish/0.html](http://www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html)>

Smith, C. Curtis, editor. *Twentieth Century Science Fiction Writers*, St. James P, 1986.

Wilson, J. Edmund. "Who Cares Who Killed Roger Ackroyd?" *The New Yorker*, 20 June 1945.

### **END 107 Literature of the Indian Diaspora**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

#### **Learning Objectives**

- To introduce the students to the conceptual parameters of the Diaspora
- To understand the framework within which the writer of the Indian Diaspora operates
- To analyze the thematic concerns and stylistic vision of the writers of the Indian Diaspora through the prescribed texts
- To be able to apply the readings to other texts of similar genre

#### **Learning Outcomes**

At the end of the course students will be able to

- acquaint themselves with the theoretical aspect of the Diaspora
- identify concepts such as nostalgia and alienation with reference to Diaspora writing explore the thematic output through the prescribed texts

#### **Course Content**

##### **Unit 1 [15 contact hours]**

M. G. Vassanji *The Book of Secrets* (Penguin, India)

##### **Unit 2 [15 contact hours]**

Rohinton Mistry *A Fine Balance* (Alfred A Knopf)

##### **Unit 3 [15 contact hours]**

Meera Syal *Anita and Me* (Harper Collins)

##### **Unit 4 [15 contact hours]**

Jhumpa Lahiri *The Namesake* (Houghton Mifflin Harcourt)

#### **Exam Pattern**

**INTRA- SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from Unit 1 & 2. (4x4=16)

Question 2 – Short Notes – 4 out of 6 from Unit 3 & 4. (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option on each of the units (12 Marks each)

**References:**

- Braziel, Jana Evans and Anita Mannur. *Theorizing Diaspora*, Blackwell Publishing, 2003.  
 Kalra, V. Kaur, R. and Hutynuk, J. “Cultural Configurations of Diaspora,” *Diaspora & Hybridity*. Sage Publications, 2005.  
 Mishra, V. “Introduction: The diasporic imaginary,” *Literature of the Indian Diaspora*. Routledge, 2008.  
 Rushdie, Salman. “The New Empire within Britain”. *Imaginary Homelands*. London: Granta Books, 1991.

**END 108 World Literatures**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

**Learning Objectives:**

- To understand new socio-cultural voices in literature in English; those that have not been explored as part of mainstream literature.
- To study, through representative texts, the idea of “World Literature” and other thematic concerns.
- To analyse the influence(s) of the socio-political and cultural milieu of the time on literary expression.

**Learning Outcome:**

By the end of the course the students will be

- familiar with the idea, themes, techniques and styles of World Literature
- acquainted with significant world novelists, playwrights and poets, during the 20<sup>th</sup> and 21<sup>st</sup> centuries.
- appreciate concepts like Memory, Displacement, Diaspora, Hybridity, Race and Culture
- interpret adult reception of Children’s Literature
- explore Aesthetics and Politics in Poetry

**Course Content:**

**Unit 1:Novella**

**[10 Contact Hours]**

Antoine De Saint-Exupery. *The Little Prince*.

**Unit 2:Novel**

**[20 Contact Hours]**

V.S. Naipaul. *A Bend in the River*.

**Unit 3:Drama**

**[15 Contact Hours]**

Marie Clements. *The Unnatural and Accidental Women*.

**Unit 4:Poetry**

**[15 Contact Hours]**

Judith Wright. ‘Bora Ring’

Gabriel Okara. 'The Mystic Drum'  
 Kishwar Naheed. 'The Grass is Really Like Me'  
 Shu Ting. 'Assembly Line'  
 Jean Arasanayagam. 'Two Dead Soldiers'

**Exam Pattern:**

**INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

- Damrosch, David. *How to Read World Literature?* Wiley-Blackwell, 2009. pp. 1–64, 65–85.  
 Lawall, Sarah. Preface and Introduction. *Reading World Literature: Theory, History, Practice.*  
 U of Texas P, 1994. pp ix– xviii, 1–64.  
 Moretti, Franco. "Conjectures on World Literature", *New Left Review*. vol.1, 2000.  
 Theo D'haen, et al, editors. Introduction. *World Literature: A Reader*. Routledge, 2012.

**END 109 Partition Literature**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

**Learning Objectives:**

- To examine the causes and effects of the partition of British India in 1947.
- To analyse how the partition of India compares to other partitions.
- To understand if partition creates more conflicts than it solves.

**Learning Outcome:**

By the end of the course, the learners will be able to

- gauge the impact of events that led to the Partition of India, and its aftermath
- appreciate the sensibility with which writers have chalked out the trauma of partition
- explain Colonialism and Nationalism, Communalism and Violence, Homelessness and Exile
- evaluate the portrayal of women in Partition Literature

**Course Content:**

**Unit 1:** [9 contact hours]

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

**Unit 2:** [9 contact hours]

Amitav Ghosh, *The Shadow Lines*.



**Unit 3: [6 contact hours per text]**

1. Dibyendu Palit, "Alam's Own House", tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem P, 2008) pp. 453–72.
2. Manik Bandhopadhyaya, "The Final Solution", tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
3. Sa'adat Hasan Manto, "Toba Tek Singh", in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
4. 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 4: [6 contact hours per text]**

1. 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.
2. Jibananda Das, "I Shall Return to This Bengal", tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: Oxford UP, 2004) pp. 8–13.
3. Gulzar, "Toba Tek Singh", tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

Arora, Neena, & Dhawan R K. *Partition and Indian Literature: Voices of the Wounded Psyche*. Prestige Books, 2010.

Mehta, Rini B, and Debali Mookerjee-Leonard. *The Indian Partition in Literature and Films: History, Politics, and Aesthetics*. Routledge, 2014.

Menon, Jisha. *The Performance of Nationalism: India, Pakistan, and the Memory of Partition*. Cambridge UP, 2013.

Menon, Ritu & Bhasin, Kamla. "Introduction". *Borders and Boundaries: Women in India's Partition*. Kali for Women, 1998.

Raghavan, T.C.A. *The People Next Door: The Curious History of India-Pakistan Relations*. Harper Collins, 2017.

**END 110 Culture Study through Film: America****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)****Learning Objectives:**

- To expose the learner to American Cinema vis-a-vis select landmark films.

- To acquaint the learner with the major thematic and stylistic devices of the films.
- To familiarise the learner with key terms and concepts in film studies.
- To analyse a range of significant films in relation to key issues in film studies.
- To encourage critical debate and form logical argument based on evidence in the film.

### **Learning Outcome:**

By the end of the course the learner will

- appreciate films as vehicles of American culture
- explore a world increasingly shaped by motion pictures
- critique the medium of film.

### **Course Content**

#### **Unit 1 : Theory [15 contact hours]**

- Introduction to Film Studies
- Qualities of Film as an artistic medium
- Approaches to film criticism,
- Basic Film Theory and Terminology

#### **Unit 2 : Background [05 contact hours]**

Major film genres: Musical, Western, Detective, Comic---Divergences in Approach.

#### **Unit 3 : Films [40 contact hours]**

- i. *Butch Cassidy and the Sundance Kid*
- ii. *Westside Story or another musical*
- iii. *Gone With the Wind / Cold Mountain*
- iv. *The Godfather / LA Confidential*
- v. *Moana / Pocahontas*
- vi. *Lincoln*
- vii. *Pulp fiction*
- viii. *American Honey*
- ix. *The Last of the Mohicans or Dances With Wolves*
- x. *Amistad*
- xi. *The Help*
- xii. *Crash*

### **Exam Pattern:**

#### **INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

### **SEMESTER END EXAMINATION**

#### **SEE (Theory) - 40 Marks**

Q1- Short notes. Any 3 out of 4 from Unit 1. (3x4=12 marks)

Q2-Short notes. Any 3 out of 4 from Unit 2. (3x4=12 marks)

Q3 & Q4- Essay type question with either/or option from Unit 3 (08 marks each)

**SEE (Praxis)- 40marks (to be conducted at the discretion of the teacher):**

Screening of an unseen Hollywood/ American film, followed by an individually submitted review written in 45 minutes. This review MUST use the vocabulary, terminology and theoretical knowledge that has been imparted through Units 1 and 2.

**References:**

Bordwell, David, Kristin, Thompson and Jeff, Smith. *Film Art: An Introduction*. McGraw Hill Education, 1979.

Hayward, Susan. *Cinema Studies*. Routledge, 1996

Hill, John and Pamela, Gibson, C., editors. *The Oxford Guide to Film Studies*. Oxford UP, 1998.

Katz, Ephraim. *The Macmillan International Film Encyclopedia*. Harper Collins, 2001.

Monaco, James. *How to Read a Film: Movies, Media, Multimedia*. Fireside –Simon and Schuster Inc., 1977.

**END 111 Literature and Cinema**

**No. of Credits: 04**

**No. of Lectures per week: 04 (total - 60 Lectures)**

**Learning Objectives:**

- To understand cinema as a social, historical, cultural and ideological institution.
- To understand the key concepts and debates underlying theories of cinema.
- To review films from various contexts, genres and traditions.
- To engage with multiple cultural perspectives through film.

**Learning Outcomes:**

By the end of the course students will be able to

- engage critically with film and write a review
- analyse the political, social and ethical issues raised by films (like gender, class and nation)
- explain how a film reflects and influences its cultural context;
- identify theories of Adaptation, Transformation and Transposition
- use Hollywood and 'Bollywood' as the 'Two Ways of Seeing'
- explore Adaptation as Interpretation

**Course Content:**

**Unit 1:**

**[15 contact hours]**

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

**Unit 2:**

**[15 contact hours]**

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 3: [15 contact hours]**

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 P, ). 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).

**Unit 4: [15 contact hours]**

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

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References (Films):**

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angoor* (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).

**References:**

- Bennett, Tony and Janet Woollacott, "Figures of Bond", in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Bennet, Tony . Routledge, 1990..
- Boyum, J. G. *Double Exposure*. Calcutta: Seagull, 1989.
- Cartmell, Deborah, and Imelda Whelehan, editors. *The Cambridge Companion to Literature on Screen*. Cambridge U P, 2007.
- Desmond, John M. and Peter Hawkes. *Adaptation: Studying Film and Literature*. McGraw-Hill, 2005.
- Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.
- Hutcheon, Linda. "On the Art of Adaptation", *Daedalus*, vol. 133, (2004).
- Leitch, Thomas. "Adaptation Studies at Crossroads", *Adaptation*, 2008, vol. 1, no. 1, pp.63–77.
- Mcfarlens, B. *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon U P, 1996.
- Trivedi, Poonam. "Filmi Shakespeare", *Litfilm Quarterly*, vol. 35, issue 2, 2007.

**END 112 Literary Theory****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)****Learning Objectives:**

- To acquaint students with the transition from ‘criticism’ to ‘theory’ in literary studies with critical insights into the major socio-political, economic and cultural events that informed the same.
- To enable students to get acquainted with major schools of literary theory with special focus on their principle tenets, trends and approaches.

**Learning Outcome:** By the end of the course, students will be able to

- identify and critically analyse the salient socio-political, economic and cultural events which led to the postulation(s) and expostulation(s) related to the theories.
- apply their understanding to deconstruct theoretic sub-textual languages and critical palimpsests in literary and non-literary texts.
- examine contemporary socio-political, economic, cultural and literary trends in light of the knowledge of theories studied.
- explain concepts like Orient and Occident; Alterity; Power, Language, and Representation; the State and Culture

**Course Content****Unit 1: [15 contact hours]****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 2: [15 contact hours]****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 3. [15 contact hours]****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 4. [15 contact hours]****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 *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**Abrams, M. H., Geoffrey, Harpham. *A Glossary of Literary Terms*. Cengage Learning, 2015.Ashcroft, Bill, Gareth Griffiths, Helen Tiffin. *The Postcolonial Studies Reader*. Routledge, 2006.Barry, Peter. *Beginning Theory*. Manchester United P, 1995.Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2001.Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 1983.Hawthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. Edward Arnold, 1994.Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. Harvester, 1993.Webster, Roger. *Studying Literary Theory: An Introduction*. Arnold Publishers, 1990.**GENERIC ELECTIVE COURSES****ENG 101 Literature and Cinema****No. of Credits: 04****No. of Lectures per week: 04 (60 Lectures)****Learning Objectives:**

- To understand cinema as a social, historical, cultural and ideological institution.
- To understand the key concepts and debates underlying theories of cinema.
- To review films from various contexts, genres and traditions.
- To engage with multiple cultural perspectives through film.

**Learning Outcome:**

At the end of the course students will be able to:

- a) Engage critically with film.
- b) Analyse the political, social and ethical issues raised by films (like gender, class, nation).
- c) Explain how a film reflects and influences its cultural context.
- d) Write coherent film reviews.

**Course Content:**

Unit 1. James Monaco, „The language of film: signs and syntax“, in *How To Read a Film: The World of Movies, Media & Multimedia* (Oxford UP, 2009) chap. 3, pp. 170– 249. [15 contact hours]

Unit 2. 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). [15 contact hours]

Unit 3. 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 P, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment). [15 contact hours]

Unit 4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions). [15 contact hours]

**Exam Pattern:****Intra-Semester Assessment (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**Semester End Examination (SEE) 80 Marks**

- |   |          |
|---|----------|
| Question 1 – Short Notes from Unit 1 & 2 – 4 out of 6                                       | (4x4=16) |
| Question 2 – Short Notes from Unit 3 & 4 – 4 out of 6                                       | (4x4=16) |
| Question 3 to 6 – Essay Type Questions from each unit with either/or option (12 Marks each) |          |

**Suggested Reading:**

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

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. Routledge, 1990.

**Other films that may be used for class presentations:**

1. William Shakespeare. *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angoor* (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, *A 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:

**Bibliography:**

- Boyum, J. G. *Double Exposure*. Seagull, 1989.
- Cartmell, Deborah, and Imelda Whelehan, editors. *The Cambridge Companion to Literature on Screen*. Cambridge UP, 2007.
- Desmond, John M. and Peter Hawkes. *Adaptation: Studying Film and Literature*. McGraw-Hill, 2005.
- Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.
- Mcfarlens, B. *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon UP, 1996.

**ENG 102 Popular Literature**  
**No. of Credits: 04**  
**No. of Lectures per week: 04 (60 Lectures)**

**Objectives:**

- To be able to grasp the definition of Popular Literature.
- To understand the history of Popular Literature.
- To be able to understand the tenets of Children's Literature.

**Learning Outcome:**

- a) At the end of the course, the students will be familiar with the definition and history of Popular Literature.
- b) The students will also be able to gain an indepth understanding of Children's Literature.

**Course Content:**



- Unit 1. Lewis Carroll - Through the Looking Glass [15 contact hours]  
 Unit 2. Agatha Christie – The Murder of Roger Ackroyd [15 contact hours]  
 Unit 3. Shyam Selvadurai – Funny Boy [15 contact hours]  
 Unit 4. Durgabai Vyam and SubhashVyam Bhimayana – Experiences of Untouchability/  
 Autobiographical Notes on Ambedkar (For the Visually Challenged students [15 contact hours]

**Suggested Topics and Background Prose Readings for Class Presentations:**

- 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

**Exam Pattern:**

**Intra-Semester Assessment (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**Semester End Examination (SEE) 80 Marks**

- Question 1 – Short Notes from Unit 1 & 2 – 4 out of 6 (4x4=16)  
 Question 2 – Short Notes from Unit 3 & 4 – 4 out of 6 (4x4=16)  
 Question 3 to 6 – Essay Type Questions from each unit with either/or option (12 Marks each)

**Bibliography:**

- Brooks, Cleanth, and Wimsatt. *Literary Criticism: A Short History*. Routledge, 1957.  
 Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 1983.  
 Robey, David, Anne Jefferson. *Modern Literary Theory: A Comparative Introduction*. Batsford, 1986.  
 Selden, Raman. *The Theory of Criticism from Plato to the Present: A Reader*. Longman, 1988.  
 Webster, Roger. *Studying Literary Theory: An Introduction*. Arnold, 1990.

**ENG 103 British Romantic Literature**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To reveal the influence of socio-political factors on literature during the Romantic Period.
- To acquaint the students with the significant nature and literary features of works prescribed in this course.
- To enable students to appreciate important and critically representative romantic literary works.
- To encourage close reading of the prescribed texts of the period to gain insightful literary perspectives.

**Learning Outcome:**



**INTRA-SEMESTER (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

- Question 1 – Short Notes from Unit 1 & 2 – 4 out of 6 (4x4=16)  
 Question 2 – Short Notes from Unit 3 & 4 – 4 out of 6 (4x4=16)  
 Question 3 to 6 – Essay Type Questions from each unit with either/or option (12 Marks each)

**Bibliography:**

Coleridge, Samuel Taylor. *Biographia Literaria*. edited by George Watson. Everyman, 1993, chap. XIII, pp. 161–66.

Keats, John. “Letter to George and Thomas Keats, 21 December 1817”, and “Letter to Richard Woodhouse, 27 October, 1818”, in *Romantic Prose and Poetry*, edited by Harold Bloom and Lionel Trilling. Oxford UP, 1973, pp. 766–68, 777–8.

Rousseau, Jean-Jacques. “Preface” to *Emile or Education*, translated by Allan Bloom. Penguin, 1991.

Wordsworth, William. “Preface to Lyrical Ballads”, in *Romantic Prose and Poetry*, edited by Harold Bloom and Lionel Trilling. Oxford UP, 1973, pp. 594–611.

**ENG 104 Modern European Drama****No. of Credits: 04****No. of Lectures per week: 04 (60 Lectures)****Learning Objectives:**

- To understand the socio-political changes and their impact on the European Theatre.
- To acquire basic knowledge of the literary style of some of the prominent European dramatists.
- To familiarize the students with the various theatrical forms and styles and demonstrate understanding of the concepts of Modernism, Realism and the Theatre of the Absurd through critical evaluation of the prescribed texts.

**Learning Outcome:**

The students should be able to comprehend the socio-cultural milieu which shaped the modern theatre and the dramatic innovations which emerged from the creative output of the prominent European dramatists.

**Course Content:**

Unit 1. Henrik Ibsen: <i>Ghosts</i>	[15	contact hours]
Unit 2. Bertolt Brecht: <i>The Good Woman of Szechuan</i>	[15	contact hours]
Unit 3. Samuel Beckett: <i>Waiting for Godot</i>	[15	contact hours]
Unit 4. Eugene Ionesco: <i>Rhinoceros</i>	[15	contact hours]

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

- Question 1 – Short Notes from Unit 1 & 2 – 4 out of 6 (4x4=16)  
 Question 2 – Short Notes from Unit 3 & 4 – 4 out of 6 (4x4=16)  
 Question 3 to 6 – Essay Type Questions from each unit with either/or option (12 Marks each)

**Suggested Reading and Background 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

**Bibliography:**

- Brecht, Bertolt. “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*, edited and translated by John Willet. London: Methuen, 1992, pp. 68–76, 121–8.
- Esslin, Martin. *The Theatre of the Absurd*. Penguin, 1991.
- Stanislawski, Constantin. *An Actor Prepares*, chap. 8, “Faith and the Sense of Truth”, translated by Elizabeth Reynolds Hapgood. Penguin, 1967. sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
- Steiner, George. “On Modern Tragedy”, in *The Death of Tragedy*. Faber, 1995.

**ENG 105 American Literature**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To understand the history and culture of America with the help of prescribed text and select readings.
- To understand the concept, development and degeneration of the American Dream
- To grasp the ethos of Black America including folklore elements
- To appreciate the quintessentially American poetry

**Learning Outcome:**

At the end of the course students should be familiar with the pattern of development and change in the themes and literary techniques used by the twentieth-century British novelists and poets. At the end of the course students will be well acquainted with the historical, political and cultural milieu of America from its early beginnings to the modern contemporary times.

**Course Content:**

Unit 1.	[15 contact hours]
1. Tennessee Williams: <i>The Glass Menagerie</i>	
Unit 2.	[15 contact hours]
1. Toni Morrison <i>Beloved</i>	
Unit 3.	[15 contact hours]
1. Edgar Allan Poe “The Purloined Letter”	
2. F. Scott Fitzgerald “The Crack-up”	
3. William Faulkner “Dry September”	
Unit 4.	[15 contact hours]
1. Anne Bradstreet “The Prologue”	
2. Walt Whitman Selections from <i>Leaves of Grass</i> : “O Captain, My Captain” “Passage to India” (lines 1–68)	
3. Sherman Alexie: “Crow Testament” “Evolution”	

**Suggested Topics and Background Prose Readings for Class Presentations:**

- The American Dream
- Social Realism and the American Novel
- Folklore and the American Novel
- Black Women’s Writings
- Questions of Form in American Poetry

**Suggested Reading:**

Hector St John Crevecoeur, “What is an American”, (Letter III) in *Letters from an American Farmer*. Penguin, 1982, pp. 66–105.

Frederick Douglass, *A Narrative of the life of Frederick Douglass*. Penguin, 1982, chaps. 1–7, pp. 47–87.

Henry David Thoreau, “Battle of the Ants” excerpt from “Brute Neighbours”, in *Walden*. Oxford UP, 1997, chap. 12.

Ralph Waldo Emerson, “Self Reliance”, in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson. The Modern Library, 1964.

Toni Morrison, “Romancing the Shadow”, in *Playing in the Dark: Whiteness and Literary Imagination*. Picador, 1993, pp. 29–39.

**Exam Pattern:**

**INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes from Unit 1 & 2 – 4 out of 6 (4x4=16)

Question 2 – Short Notes from Unit 3 & 4 – 4 out of 6 (4x4=16)

Question 3 to 6 – Essay Type Questions from each unit with either/or option (12 Marks each)

**Bibliography:**

- Brown, John Russell, editor. *American Theatre*. Edward Arnold, 1967.
- . *American Poetry*. Edward Arnold, 1965.
- Cambon, Glauco. *The Inclusive Flame Studies in Modern American Poetry*. Popular Prakashan, 1969.
- Chase, Richard. *The American Novel and its Tradition*, Double Day, 1957.
- Gould, Jean. *Modern American Playwrights*. Popular Prakashan, 1969.
- Horton, Rod, editor. *Background of American Literary Thought*. Prentice Hall, 1974.
- Hoffman, Daniel, editor. *Harvard Guide to Contemporary American Writing*. Oxford UP, 1979.
- Matthiessen, F. O.. *American Renaissance*. Oxford UP, 1941.
- Pearce, Roy H.. *The Continuity of American Poetry*. Princeton UP, 1979.
- Weinberg, Helen, *The New Novel in America-The Kafka Mode in Contemporary Fiction*. Cornell UP, 1970.

**ENG 106 Modern Indian Writing in English Translation****No. of Credits: 04****No. of Lectures per week: 04 (60 Lectures)****Learning Objectives:**

- To explore and understand the aesthetics of translation.
- To study, through representative texts, the nodal thematic preoccupations and trends in Modern India.
- To explore through primary texts select linguistic regions and languages of India.
- To study the development of different forms of literatures in the Indian context through representative texts.

**Learning Outcome:**

By the end of the course the students should be able to critically appreciate the different literatures of India and identify the unique stylistic elements and thematic concerns that are prevalent in Modern Indian Writings which have been translated into English, through the primary texts and the secondary readings prescribed in the course.

**Course Content:**

Unit 1: Short Stories [15 contact hours]

- |                         |                         |
|-------------------------|-------------------------|
| 1. Premchand            | “The Shroud”            |
| 2. Ismat Chughtai       | “The Quilt”             |
| 3. Gurdial Singh        | “A Season of No Return” |
| 4. Fakir Mohan Senapati | “Rebati”                |

Unit 2: Novel [15 contact hours]

1. G. Kalyan Rao *Untouchable Spring*

Unit 3: Poetry [15 contact hours]

1. Rabindranath Tagore "Light, Oh Where is the Light?"  
"When My Play was with thee"

2. G.M. Muktinodh "The Void"  
"So Very Far"

3. Amrita Pritam "I Say Unto Waris Shah"

4. Thangjam Ibopishak Singh "Dali, Hussain, or Odour of Dream, Colour of Wind"

"The Land of the Half-Humans"

Unit 4: Drama [15 contact hours]

1. Dharamveer Bharati *Andha Yugh*

**Exam Pattern:**

**INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes from Unit 1 & 2 – 4 out of 6 (4x4=16)

Question 2 – Short Notes from Unit 3 & 4 – 4 out of 6 (4x4=16)

Question 3 to 6 – Essay Type Questions from each unit with either/or option (12 Marks each)

**Suggested Reading:**

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

**Bibliography:**

Ambedkar, B. R. "Annihilation of Caste." *Dr. Babasaheb Ambedkar: Writings and Speeches*.

Vol. 1. Education Department, Government of Maharashtra, 1979.

Bharati, Dharamveer. *Andha Yuga*. Alok Bhalla, translator. Oxford UP, 2009.

Chughtai, Ismat. "The Quilt." *Lifting the Veil: Selected Writings of Ismat Chughtai*. M. Assaduddin, translator. Penguin Books, 2009.

Devy, G. N. "Introduction to After Amnesia." *The G. N. Devy Reader*. Orient Black Swan, 2009. 1-

5.  
 Mukherjee, Sujit. "A Link Literature for India." *Translation as Discovery*. Orient Longman, 1994. 34-45.
- Muktibodh, G. M. "So Very Far." *The Oxford Anthology of Modern Indian Poetry*. Vinay Dharwadker and A. K. Ramanujan, editors. Vishnu Khare and Adil Jussawalla, translators. Oxford UP, 2000.
- Muktibodh, G. M. "The Void." *The Oxford Anthology of Modern Indian Poetry*. Vinay Dharwadker and A. K. Ramanujan, editors. Vinay Dharwadker, translator. Oxford UP, 2000.
- Premchand. "The Shroud." *Penguin Book of Classic Urdu Stories*. M. Assaduddin, editor. Viking, Penguin India, 2006.
- Pritam, Amrita. "I Say Unto Waris Shah." *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*. K. M. George, editor. Tasneem N.S., translator. Vol. 3. Sahitya Akademi, 1992.
- Rao, G. Kalyan. *Untouchable Spring*. Alladi Uma and M. Sridhar, translators. Orient Black Swan, 2010.
- Senapati, Fakir Mohan. "Rebati." *Oriya Stories*. Vidya Das, Editor. Kishori Charan Das, Translator. Srishti Publishers, 2000.
- Singh, Gurdial. "A Season of No Return." *Earthly Tones*. Rana Nayar, Translator. Fiction House, 2002.
- Singh, Namwar. "Decolonising the Indian Mind." *Indian Literature*. Harish Trivedi, translator. Vol. 35. Sahitya Akademi, Sept.-Oct. 1992. 145-156.
- Singh, Thangjam Ibopishak. "Dali, Hussain, or Odour of Dream, Colour of Wind." *The Anthology of Contemporary Poetry from the Northeast*. Robin S. Ngangom, translator. NEHU, 2003.
- . "The Land of the Half-Humans." *The Anthology of Contemporary Poetry from the Northeast*. Robin S. Ngangom, translator. NEHU, 2003.
- Tagore, Rabindranath. "When My Play was with thee." Tagore, Rabindranath. *Gitanjali: Song Offerings*. William Radice, translator. Penguin Books, 2011.
- . "Light, Oh Where is the Light?" Tagore, Rabindranath. *Gitanjali: Song Offerings*. William Radice, translator. Penguin Books, 2011.

### **ENG 107 Culture Study through Film: India**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

#### **Learning Objectives:**

- To expose the learner to Indian Cinema vis-a-vis select landmark films
- To acquaint the learner with the major thematic and stylistic devices of the films
- To familiarise the learner with key terms and concepts in film studies
- To analyse a range of significant films in relation to key issues in film studies
- To encourage critical debate and form logical argument based on evidence in the film

#### **Learning Outcomes:**

At the end of the course, the learner will be able to

- appreciate film as a vehicle of culture



- interpret a world increasingly shaped by motion pictures critique the medium of film.

### Course Content

Unit 1: Theory [10 hours]

- Introduction to Film Studies
- Qualities of Film as an artistic medium
- Approaches to film criticism
- Basic Film Theory and Terminology

Unit 2: Background [10 hours]

- History & Development of Indian Popular Cinema
- Gender and Film
- 'Masala' Films
- Regional cinemas of India

Unit 3: Films [40 hours]

Note: Colleges may choose a minimum of 8 films. 2 ½ - 3 hour lectures may be scheduled for a screening followed by discussion and review. Students may be asked to submit written reviews.

- Monsoon Wedding
- English Vinglish
- Slumdog Millionaire
- Pink
- Sholay
- Salaam Bombay
- Amar, Akbar, Anthony
- Fire / Water by Deepa Mehta
- Bride and Prejudice
- Lion
- Traffic Signal
- PK

### Exam Pattern

#### INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks

Written Test – 10 Marks

Any other mode – 10 Marks

#### SEMESTER END EXAMINATION

##### SEE-Theory (40 Marks)

Question 1 – Short Notes – 3 out of 4 from Unit 1. (3x4=12)

Question 2 – Short Notes – 3 out of 4 from Unit 2. (3x4=12)

Question 3 & 4 – Essay Type Questions with either/or option from Unit 3 (08 Marks each)

##### SEE-Praxis (40 Marks)

Screening of an unseen film in any Indian any language (with subtitles in English, if required), followed by an individually submitted review written in 45 minutes. This review

MUST use the vocabulary, terminology and theoretical knowledge that have been imparted through Units 1 & 2.

**References:**

- Dwyer, Rachel and Divia Patel. *Cinema India: The Visual Culture of Hindi Film*. Rutgers UP, 2002.
- Gokulsing, Moti K. and Wimal Dissanayake, editors. *Routledge Handbook of Indian Cinemas*. Routledge, 2013.
- Hogan, Patrick Colm. *Understanding Indian Movies: Culture, Cognition, and Cinematic Imagination*. U of Texas P, 2009.
- Nelmes, Jill, editor. *Introduction to Film Studies*. 5th ed., Routledge, 2017.
- Pauwels, Heidi R.M. *Indian Literature and Popular Cinema: Recasting Classics*. Routledge, 2007.
- Rajadhyaksha, Ashish. *Indian Cinema: A Very Short Introduction*. Oxford UP, 2016.
- Redlich, Margaret, E. *Don't Call It Bollywood: An Introduction to the Hindi Film Universe*. Annorlunda Books Incorporated, 2016.
- Saran, Renu. *History of Indian Cinema*. Diamond Pocket Books Pvt. Ltd, 2014.

**ENG 108 Indian Writing in English**  
**No. of Credits: 04**  
**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To introduce the notion of Indian English - its emergence and characteristics.
- To develop an understanding of the scope of Indian writing in English with regard to poetry and prose.
- To develop critical insight into Indian literature in English with regard to form, theme and context.

**Learning Outcome:**

By the end of the course, the student should have gained familiarity with the idea of Indian English literature and should be able to critically appreciate its forms, key concerns and influences through the primary texts and secondary readings prescribed in the course.

**Course Content:**

Unit 1: Novels	[20 contact hours]
1. R.K. Narayan - <i>Swami and Friends</i>	
2. Anita Desai - <i>In Custody</i>	
 Unit 2: Poetry	 [20 contact hours]
1. H.L.V. Derozio –“Freedom to the Slave”; “The Orphan Girl”	
2. Kamala Das “Introduction”; “My Grandmother’s House”	
3. Nissim Ezekiel “Enterprise”; “The Night of the Scorpion”	
4. Robin S. Ngangom- “The Strange Affair of Robin S. Ngangom”; “A Poem for Mother”	

## Unit 3: Short Stories

[20 contact hours]

1. Mulk Raj Anand – “Two Lady Rams”
2. Salman Rushdie - “The Free Radio”
3. Rohinton Mistry – “Swimming Lesson”
4. Shashi Deshpande- “The Intrusion”

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from Units 1 and 2. (4x4=16 Marks)

Question 2 – Short Notes – 4 out of 6 from the Units 2 and 3. (4x4=16 Marks)

Question 3 to 6 – Essay Type Questions with either/or option (12 Marks each)

Q3 Unit 1

Q4 Unit 1

Q5 Unit 2

Q6 Unit 3

**Suggested Reading:**

1. Indian English
2. Indian English Literature and its Readership
3. Themes and Contexts of the Indian English Novel
4. The Aesthetics of Indian English Poetry
5. Modernism in Indian English Literature

**Bibliography:**

- King, Bruce. “Introduction.” *Modern Indian Poetry in English*, 2nd ed., Oxford UP, 2005, pp. 1–10.
- Mukherjee, Meenakshi. “Divided by a Common Language.” *The Perishable Empire*, Oxford UP, 2000, pp. 187–203.
- Rao, Raja. “Foreword.” *Kanthapura*, Oxford UP, 1989, pp. v-vi.
- Rushdie, Salman. “Commonwealth Literature Does Not Exist.” *Imaginary Homelands*, Granta Books, 1991, pp. 61–70.

**ENG 109 Science Fiction and Detective Fiction****No. of Credits: 04****No. of Lectures per week: 04 (60 Lectures)****Learning Objectives:**

- To introduce the students to crime in media.
- To help students to understand the construction of criminal identity.
- To acquaint students with cultural stereotypes in crime fiction.
- To equip students with the knowledge of crime fiction and ethics, censorship, etc.

**Learning Outcome:**

By the end of the Semester, the students will be familiar with

- a) Science Fiction and Detective Literature.
- b) Identity crime fiction and cultural nostalgia, ethics and censorship.
- c) Recognize the cultural stereotypes in crime fiction.

**Course Content:**

Unit 1. Wilkie Collins <i>The Woman in White</i>	[15 contact hours]
Unit 2. Arthur Conan Doyle <i>The Hound of the Baskervilles</i>	[15 contact hours]
Unit 3. Raymond Chandler <i>The Big Sleep</i>	[15 contact hours]
Unit 4. H.R.F. Keating <i>Inspector Ghote Goes by Train</i>	[15 contact hours]

**Suggested Topics and Readings for Class Presentation:**

- Crime across the Media
- Constructions of Criminal Identity
- Cultural Stereotypes in Crime Fiction
- Crime Fiction and Cultural Nostalgia
- Crime Fiction and Ethics
- Crime and Censorship

**Exam Pattern****Intra-Semester Assessment (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes from Unit 1 & 2 – 4 out of 6	(4x4=16)
Question 2 – Short Notes from Unit 3 & 4 – 4 out of 6	(4x4=16)
Question 3 to 6 – Essay Type Questions from each unit with either/or option (12 Marks each)	

**Bibliography:**

Auden , W.H. *The Guilty Vicarage*, available at: [harpers.org/archive/1948/05/theguiltyvicarage/](http://harpers.org/archive/1948/05/theguiltyvicarage/)>

Chandler, Raymond . “The Simple Art of Murder”, *Atlantic Monthly*, Dec. 1944, available at: <http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>

Orwell, George. *Raffles and Miss Blandish*, available at:

<[www.georgeorwell.org/Raffles\\_and\\_Miss\\_Blandish/0.html](http://www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html)>

Wilson, J. Edmund .“Who Cares Who Killed Roger Ackroyd?”. *The New Yorker*, 20 June 1945.

**ENG 110 British Literature: 19<sup>th</sup> Century**  
**No. of Credits: 04**  
**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To enable students to appreciate representative British literary works of the 19<sup>th</sup> century.
- To enable students to review the impact of the socio-political and cultural milieu on the literature of the period.
- To acquaint students with the various prose and poetic styles of 19<sup>th</sup> century British literature.
- To encourage the independent reading of matter related to the various critical schools of thought prevailing during the period.

**Learning Outcome:**

At the end of the course students should be familiar with the pattern of development and change in the themes and literary techniques used by the nineteenth-century British novelists and poets.

**Course Content:**

Unit 1: Prose [34 contact hours]  
 a. Jane Austen: *Pride and Prejudice*  
 b. Charlotte Bronte: *Jane Eyre*  
 c. Charles Dickens: *Hard Times*

Unit 2: Poetry [14 contact hours]  
 a. Alfred Lord Tennyson: i. *The Lady of Shalott*  
   ii. *Ulysses*  
   iii. *The Defence of Lucknow*  
 b. Robert Browning: i. *My Last Duchess*  
   ii. *The Last Ride Together*  
   iii. *Fra Lippo Lippi*  
 c. Christina Rossetti: i. *The Goblin Market.*

Unit 3: Background [12 contact hours]  
 i. Utilitarianism  
 ii. The 19<sup>th</sup> century Novel  
 iii. Marriage and sexuality  
 iv. The writer and Society  
 v. Faith and Doubt  
 vi. The Dramatic Monologue.

**Exam Pattern****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from the texts and background. (4x4=16)

Question 2 – Short Notes – 4 out of 6 from the texts and background. (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option on each text and Background (12 Marks each)

**Bibliography:**

Darwin, Charles. “Natural Selection and Sexual Selection”, in *The Descent of Man in The Norton Anthology of English Literature*. Edited by Stephen Greenblatt, 8th ed., vol. 2. Norton, 2006, pp 1545-9

Marx, Karl 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*. Edited by Howard Selsam and Harry Martel. International Publishers, 1963, pp186-8, 190-121.

Mill, John Stuart. *The Subjection of Women in Norton Anthology of English Literature*. Edited by Stephen Greenblatt, 8th ed., vol. 2.. Norton, 2006, chap.1, pp. 1061-9.

**ENG 111 Contemporary India: Women and Empowerment**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To understand the social construction of gender.
- To understand major issues in gender studies.
- To get familiarized with laws of the Indian Constitution protecting women.
- To review literature aimed at sensitizing people about gender issues.

**Learning Outcome:**

- f) Students will be able to engage with and deliberate on gender issues.
- g) They will be able to understand historical, social and political reasons that create gender discrimination.
- h) Profound grasp of and sensitivity to gender issues.

**Course Content:**

Unit 1. Social Construction of Gender [12 contact hours]

- Masculinity and Femininity
- Patriarchy

Unit 2. History of Women's Movements in India (Pre-Independence, Post-Independence)

[12 contact hours]

- Women, Nationalism, Partition
- Women and Political Participation

Unit 3. Women and Law

[16 contact hours]

- Women and the Indian Constitution
- Personal Laws (Customary practices on inheritance and Marriage)

(Supplemented by workshop on legal awareness)

Unit 4. Women and Environment [20 contact hours]

- State interventions, Domestic violence, Female foeticide, Sexual harassment
- Female Voices: *Sultana's Dream*
- Dalit Discourse: *Poisoned Bread*

**Exam Pattern:**

**Intra-Semester Assessment (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**Semester End Examination (SEE) 80 Marks**

- Question 1 – Short Notes – 4 out of 6 (4x4=16)  
 Question 2 – Short Notes – 4 out of 6 (4x4=16)  
 Question 3 to 6 – Essay Type Questions with either/or option (12 Marks each)

**Bibliography:**

Agnihotri, Indu and Vina Mazumdar. 1995. "Changing terms of Political Discourse: Women's Movement in India 1970s – 1990s" EPW, Vol. XXX, No.29, July 22.

Chakravarty, Radha. *Feminism and contemporary women writers*. Routledge, 2008.

Dangle, Arjun, editor. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient Longman, 1992.

Gandhi, Nandita and Nandita Shah. *The Issues at Stake : Theory and Practice in the Contemporary Women s Movement in India*. Kali for Women, 1992.

Hossain , Rokeya Sakhawat. "Sultana's Dream: A Feminist Utopia". *The Indian Ladies' Magazine*, 1905. Translated by Barnita Bagchi. Penguin , 2005.

<https://digital.library.upenn.edu/women/sultana/dream/dream.html>

**Statutes:**

- The Constitution of India
- The Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013
- Protection of Women from Domestic Violence Act, 2005

**ENG 112 Autobiography**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To understand the genre of autobiography in its myriad shades evident across the world spanning from the 18<sup>th</sup> Century to the 21<sup>st</sup> Century.
- To assess the role of memory in the writing of an autobiography.
- To acknowledge that autobiographies serve as the fulcrum between the self and the society.
- To perceive autobiography-writing as an act of resistance and rewriting.

**Learning Outcome:**

At the end of the course the students will be able to identify the characteristics of autobiography as a genre and appreciate various styles of writing autobiographies owing to their understanding of the socio-cultural milieu of each of the prescribed texts and their authors.

**Course Content:**

- Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar . Oxford UP, 2000. [08 contact hours]
- Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald . J.M. Dent and Sons, 1960. [08 contact hours]
- M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*, Part I, Chapters II to IX, pp. 5-26. Navajivan Trust, 1993. [08 contact hours]
- Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141- 175 . T. Fisher Unwin, 1917. [08 contact hours]
- Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83. Kali for Women, 1998. [08 contact hours]
- A. Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 .Penguin Books, 2010. [08 contact hours]
- Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (Picador, 1968). [06 contact hours]
- Sharankumar Limbale's *The Outcaste*, Translated by Santosh Bhoomkar, pp.1-39 . Oxford UP, 2003) [06 contact hours]

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from the texts and background. (4x4=16)

Question 2 – Short Notes – 4 out of 6 from the texts and background. (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option on each text and Background (12 Marks each)

**Suggested Reading:**

- Self and society
- Role of memory in writing autobiography
- Autobiography as resistance
- Autobiography as rewriting

**Bibliography:**

Abrams, M.H. *Glossary of Literary Terms*. 5th ed. New York: Holt, Rinehart, and Winston, 1988.

Anderson, L. *Autobiography (The New Critical Idiom)*. 1<sup>st</sup> ed. U.K.: Routledge, 2001.

*Essays on Life Writing: From Genre to Critical Practice (Theory / Culture)*. Edited by Marlene Kadar. Rev. ed. U of Toronto P, 1992.



- Gilmore, L. *The Limits of Autobiography: Trauma and Testimony*. New York: Cornell UP, 2001.
- Jung, C. G. *The Undiscovered Self: The Dilemma of the Individual in Modern Society*. Rev. ed. Penguin USA, 2006.
- Morcom, A. *Illicit Worlds of Indian Dance: Cultures of Exclusion*. Oxford: Oxford UP, 2013.
- Murali, N. and Revathi, A. *A Life in Trans Activism*. India: Zubaan, 2016.
- Suhrud, T. *An Autobiography or The Story of My Experiments – A Critical Edition*. USA: Yale U P, 2018.

**ENG 113 Travel Writing**  
**No. of Credits: 04**  
**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To introduce students to the genre of travel writing.
- To help students understand various perspectives like Gender, Globalization, Religion, Orientalism and Ethnography in travel writing.
- To help students to distinguish between travels of different centuries.

**Learning Outcome:**

At the end of the course, the learners will be able to

- enumerate the various perspectives and genres of travel writing
- evaluate how travel writers, as objective third person observers, say much about the culture of a land that probably insiders, due to their familiarity with the place, miss out
- appreciate how different travelers look at a place differently with different lenses.

**Course Content:**

**Unit 1:**

**[15 contact hours]**

3. Ibn Batuta: “The Court of Muhammad bin Tughlaq”, Khuswant Singh’s *City Improbable: Writings on Delhi*, Penguin Publisher.
4. Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust India.

**Unit 2:**

**[15 contact hours]**

3. Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition).
4. Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (The Expert, Home Land for Victor, The City of Viceroy), Harper Perennial.

**Unit 3:**

**[15 contact hours]**

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

**Unit 4:**

**[15 contact hours]**

3. Nighat Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter “Love, War and Widow”, Westland, 2013.
4. Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: A Journey among the Women of India*, Chaps. 2 & 3, pp.24-74 (Penguin Books, 1991)

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – any 4 out of 6 from Unit 1 and Unit 2 (4x4=16)

Question 2 – Short Notes – any 4 out of 6 from Unit 3 and Unit 4 (4x4=16)

Q. 3 to Q. 6 – Essay Type Questions with either/or option on each Unit (12 Marks each)

**References:**

Bassnett, Susan. “Travel Writing and Gender”, in *Cambridge Companion to Travel Writing*, edited by Peter Hulme and Tim Young, Cambridge UP, 2002 pp, 225-241.

Balton, Casey. “Narrating Self and Other: A Historical View”, in *Travel Writing: The Self and The Other*, Routledge, 2012, pp.1-29.

Caldeira, Nina, editor. *Goa through the Traveller’s Lens* . Goa 1556, 2018.

Mohanty, Sachidananda. “Introduction: Beyond the Imperial Eyes” in *Travel Writing and Empire* New Delhi: Katha, 2004, pp. ix –xx.

Khair, Tabish. “An Interview with William Dalrymple and Pankaj Mishra” in *Postcolonial Travel Writings: Critical Explorations*. Justin D. Edwards and Rune Graulund, editors.

Palgrave Macmillan, 2011, pp. 173-184.

**ENG 114 Women’s Writing****No. of Credits: 04****No. of Lectures per week: 04 (60 Lectures)****Learning Objectives:**

- To give students a better understanding and appreciation of Women’s Writing.
- To help students understand various perspectives in Women Writing.
- To analyse the texts in question.
- To consider how these women and their writing contributed to our understanding of womanhood and authorship.

**Learning Outcome:**

At the end of the course, the learners will be able to understand the genre of Women’s Writing. They would have developed knowledge of and insight into the works studied in the course.

**Course Content:**

## Unit 1 Poetry [15 contact hours]

- 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 2 Prose [45 contact hours]

- Alice Walker – *The Color Purple*
- Charlotte Perkins Gilman “The Yellow Wallpaper”
- Katherine Mansfield “Bliss”
- Mahashweta Devi “Draupadi”, tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
- Essay - Mary Wollstonecraft, *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.
- Essay – Ramabai Ranade “A Testimony of our Inexhaustible Treasures”, in Pandita Ramabai Through Her Own Words: Selected Works, tr. Meera Kosambi (New Delhi: Oxford UP, 2000) pp. 295–324.
- Essay - Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, editors., *Women’s Writing in India*, vol. 1 (New Delhi: Oxford UP, 1989) pp. 191–2.

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from Unit[1] (4x4=16)

Question 2 – Short Notes – 4 out of 6 from Unit [2]. (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option on each text. (12 Marks each)

Q. 3- Unit 1

Q. 4 to Q. 6- Unit 2

**Bibliography:**Barrett, Michèle, *Virginia Woolf: on Women & Writing*. Women’s P, 1979.Gilbert, Sandra M. and Susan Gubar, *The Norton Anthology of Literature by Women : the Tradition in English*. W.W. Norton Limited, 2007.Salzman, Paul, editor. *Early Modern Women's Writing: An Anthology 1560-1700*. Oxford UP, 2000.Shattock, Joann., *The Oxford Guide to British Women Writers*. Oxford UP, 1993Tharu, Susie, and K. Lalita. *Women Writing in India: 600 B.C. to the Early Twentieth Century*. The Feminist P, 1991.

**ENG 115 British Literature: The Early 20<sup>th</sup> Century**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To understand the history of the British Novel and Poetry in the Twentieth Century.
- To be able to grasp the socio-cultural milieu of the Twentieth Century represented in the texts.
- To grasp the tenets of Modernism and Post-modernism through the prescribed texts
- To be able to trace the progression of the themes, theories and techniques of literary writing.

**Learning Outcome:**

At the end of the course students should be familiar with the pattern of development and change in the themes and literary techniques used by the twentieth-century British novelists and poets.

**Course Content:**

Unit 1 Novels

[40 contact hours]

1. Joseph Conrad *Heart of Darkness*
2. D.H. Lawrence *Sons and Lovers*
3. Virginia Woolf *Mrs Dalloway*

Unit 2 Poetry

[20 contact hours]

1. W. B. Yeats
  - “Leda and the Swan”
  - “The Second Coming”
  - “No Second Troy”
  - “Sailing to Byzantium”
  
2. T.S. Eliot
  - “The Love Song of J. Alfred Prufrock”
  - “Sweeney among the Nightingales”
  - “The Hollow Men”

**Suggested Reading:**

- Modernism, Post-modernism and non-European Cultures
- The Women’s Movement in the Early 20<sup>th</sup> Century
- Psychoanalysis and the Stream of Consciousness
- The Uses of Myth
- The Avant Garde

**Exam Pattern:**

**INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from the texts and background. (4x4=16)

Question 2 – Short Notes – 4 out of 6 from the texts and background. (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option on each text and Background (12 Marks each)

**Bibliography:**

Abrams, M.H, Geoffrey, Harpham, editors. *Glossary of Literary Terms*. 11th ed. Cengage Learning, 2015.

Drabble, Margaret. *The Oxford Companion to English Literature*. 5th ed. rev. and updated. Oxford UP, 1995.

Eliot, T. S. "Tradition and Individual Talent." *Norton Anthology of English Literature*. 8<sup>th</sup> ed., vol. 2, edited by Stephen Greenblatt, Norton, 2006, pp. 2319–25.

Eliot, T. S. "Tradition and Individual Talent." *The English Novel from Dickens to Lawrence*. Introduction by Raymond Williams, Hogarth, 1984, pp. 9–27.

Fowler, Roger, editor. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.

Freud, Sigmund. "Theory of Dreams", "Oedipus Complex", and "The Structure of the Unconscious." *The Modern Tradition*, edited by Richard Ellman, et al. Oxford UP, 1965, pp. 571, 578–80, 559–63.

**ENG 116 Literature of the Indian Diaspora**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To introduce literature of the Indian diaspora to the learners.
- To understand and analyse the perspective of the writers writing about their homeland while not placed elsewhere geographically.
- To study the concepts of diaspora, alienation, migration, and nostalgia.
- To study narrative techniques used by diaspora writers to express their mindscape.

**Learning Outcome:**

At the end of the course, the learners should be able to understand the concept of diaspora, and the role of writers in shaping concepts of diaspora such as migration and „imaginary homelands“. Learners should be able to identify the distinctness of themes chosen by the diaspora writers as compared to the writers situated in and writing about India.

**Course Content:**

- |   |                    |
|---|--------------------|
| 1. M. G. Vassanji - <i>The Book of Secrets</i> (Penguin, India) | [15 contact hours] |
| 2. Rohinton Mistry - <i>A Fine Balance</i> ( Alfred A Knopf)    | [15 contact hours] |

- |  |                    |
|--|--------------------|
| 3. Meera Syal - <i>Anita and Me</i> (Harper Collins)               | [15 contact hours] |
| 4. Jhumpa Lahiri - <i>The Namesake</i> (Houghton Mifflin Harcourt) | [15 contact hours] |

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from texts [1] and [2]. (4x4=16)

Question 2 – Short Notes – 4 out of 6 from texts [3] and [4]. (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option on each text. (12 Marks each)

**Suggested Reading:**

- Readings for Class Presentations Topics
- The Diaspora
- Nostalgia
- New Medium
- Alienation

**Bibliography :**Dodiya, Jaydipsinh, editor. *Contemporary Indian Writings in English*. Jaydipsinh Atlantic, 1998Jain, Jasbir. *Dislocations and Multiculturalisms*. Rawat Publications, 2004.---. *Writers of the Indian Diaspora*. Rawat Publications, 1993.Kalra, V. Kaur, R. and Hutynuk, J, editors. "Cultural Configurations of Diaspora," *Diaspora & hybridity*. Sage Publications, 2005.Khan, A. G. *Canadian Literature and Indian Literature – New Perspectives*. Creative Books, 2008.Mishra, V. "Introduction: The diasporic imaginary". *Literature of the Indian diaspora*. London: Routledge, 2008.Reddy, K. Venkata. *Critical Studies in Commonwealth Literature*. Prestige Books, 1994.Rushdie, S. "The New Empire within Britain." *Imaginary Homelands*. Granta Books, 1991.**ENG 117 Partition Literature****No. of Credits: 04****No. of Lectures per week: 04 (60 Lectures)****Learning Objectives:**

- To examine the causes and effects of the partition of British India in 1947.
- To analyse how the partition of India compares to other partitions.
- To understand if partition creates more conflicts than it solves.

**Learning Outcome:**

At the end of the course, the learners should be able to gauge the impact of events that led to the Partition, and its aftermath. They should be able to understand the sensibility with which the writers have chalked out the predicament of those suffering as a result of this traumatic national event.

**Course Content:**

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995). [9 contact hours]
2. Amitav Ghosh, *The Shadow Lines*. [9 contact hours]
3. Dibyendu Palit, "Alam's Own House", tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem P, 2008) pp. 453–72. [6 contact hours]
4. Manik Bandhopadhyaya, "The Final Solution", tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39. [6 contact hours]
5. Sa'adat Hasan Manto, "Toba Tek Singh", in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20. [6 contact hours]
6. 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. [6 contact hours]
7. 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. [6 contact hours]
8. Jibananda Das, "I Shall Return to This Bengal", tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: Oxford UP, 2004) pp. 8–13. [6 contact hours]
9. Gulzar, "Toba Tek Singh", tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x. [6 contact hours]

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from texts [1] [2] [3] and [4]. (4x4=16)

Question 2 – Short Notes – 4 out of 6 from texts [5] [6] [7] [8] and [9]. (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option on prescribed texts. (12 Marks each)

**Suggested Reading:**

- Colonialism, Nationalism, and the Partition
- Communalism and Violence
- Homelessness and Exile
- Women in the Partition

**Bibliography :**

- Arora, Neena, & Dhawan R K. *Partition and Indian Literature: Voices of the Wounded Psyche*. Prestige Books, 2010.
- Mehta, Rini B, and Debali Mookerjee-Leonard. *The Indian Partition in Literature and Films: History, Politics, and Aesthetics*. Routledge, 2014.
- Menon, Jisha. *The Performance of Nationalism: India, Pakistan, and the Memory of Partition*. CambridgeUP, 2013.
- Menon, Ritu & Bhasin, Kamla. "Introduction". *Borders and Boundaries: Women in India's Partition*. Kali for Women, 1998.
- Raghavan , T.C.A. *The People Next Door: The Curious History of India-Pakistan Relations*. Harper Collins, 2017.

### ENG 118 Language & Linguistics

No. of Credits: 04

No. of Lectures per week: 04 (60 lectures per semester)

#### Learning Objective:

The course is intended to

- familiarize the students with the principles of Linguistic studies
- orient students with the structural nuances of the English Language

#### Learning Outcome:

At the end of the course the students will be able to

- analyze the linguistic aspects of a literary text
- conduct research in Linguistics

#### Course Content:

Unit 1	[10 hours]
Introduction to the study of language	
Unit 2	[10 hours]
<ul style="list-style-type: none"> <li>• The theory of communication</li> <li>• General semiotics</li> <li>• Linguistic sign, language and culture</li> <li>• Language and writing</li> </ul>	
Unit 3	[10 hours]
<ul style="list-style-type: none"> <li>• Introduction to Saussurian Structuralism</li> </ul>	
Unit 4	[10 hours]
<ul style="list-style-type: none"> <li>• Introduction to Phonology and Morphology</li> </ul>	
Unit 5	[10 hours]
<ul style="list-style-type: none"> <li>• Understanding the structure of language: Syntax and semantics</li> </ul>	



## Unit 6 [10 hours]

- Linguistic change and evolution of the English Language varieties
- Idiolect, dialect, pidgin and creole
- Bilingualism; Multilingualism
- Psychology of language

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from [1] to [3]. (4x4=16)

Question 2 – Short Notes – 4 out of 6 from [4] to [6]. (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option (12 Marks each)

**Bibliography:**

- Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed.
- Anderson, J. A. *Structural Aspects of Language Change*. Longman, 1973.
- Bloomfield, L. *Language*. George Allen and Unwin, 1957.
- Bolinger, D. *Aspects of Language*. Harcourt, Brace and World, 1968.
- De Saussure, F. *Course in Linguistics*. Peter Owen, 1960.
- De Saussure, Ferdinand. *Course in General Linguistics*. McGraw Hill 1966.
- Fromkin, V., and R. Rodman. *An Introduction to Language*, 2nd ed. Holt, Rinehart and Winston, 1974
- Mesthrie, Rajend and Rakesh M Bhatt. *World Englishes: The Study of New Linguistic Varieties*. Cambridge UP. 2008.

**ENG 119 World Literatures****No. of Credits: 04****No. of Lectures per week: 04 (60 Lectures)****Learning Objectives:**

- To understand new socio-cultural voices in literature in English; those that have not been explored as part of mainstream literature.
- To study, through representative texts, the idea of “World Literature” and other thematic concerns.
- To analyse the influence(s) of the socio-political and cultural milieu of the time on literary expression.

**Learning Outcome:**

By the end of the course the students should be able to critically appreciate varied literary pieces from “World Literature” through primary texts and secondary readings prescribed in the course.

**Course Content:**

1. V.S. Naipaul- *A Bend in the River*. London: Picador, 1979. [16 contact hours]
2. 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. [12 contact hours]
3. Antoine De Saint-Exupery- *The Little Prince*. New Delhi: Pigeon Books, 2008. [12 contact hours]
4. Julio Cortazar- “Blow-Up”, in *Blow-Up and other Stories*. New York: Pantheon, 1985. [10 contact hours]
5. Poems: [10 contact hours]
  - i. Judith Wright- “Bora Ring”, in *Collected Poems*. Sydney: Angus & Robertson, 2002. p.8.
  - ii. Gabriel Okara- “The Mystic Drum”, in *An Anthology of Commonwealth Poetry*. ed. C.D. Narasimhaiah. Delhi: Macmillan, 1990. 132–3.
  - iii. Kishwar Naheed- “The Grass is Really like me”, in *We the Sinful Women*. New Delhi: Rupa, 1994. p. 41.
  - iv. 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 P, 1991.
  - v. Jean Arasanayagam- “Two Dead Soldiers”, in *Fussilade*. New Delhi: Indialog, 2003. 89-90.

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from texts [1] to [3]. (4x4=16)

Question 2 – Short Notes – 4 out of 6 from texts [4] and [5]. (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option on each text. (12 Marks each)

**Suggested Reading:**

- 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

**Bibliography:**Damrosch, David. *How to Read World Literature?* Wiley-Blackwell, 2009. pp1–64, 65–85.D’haen, Theo. et al, editors. “Introduction”. *World Literature: A Reader*. Routledge, 2012.

Lawall, Sarah, editor. "Preface"; "Introduction". *Reading World Literature: Theory, History, Practice*. U of Texas P, 1994. pp ix– xviii, 1–64.

Moretti, Franco. "Conjectures on World Literature", *New Left Review*. vol.1, 2000.

**ENG 120 Postcolonial Literatures**  
**No. of Credits: 04**  
**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To understand the historical and political scenario of Postcolonial period.
- To acquaint the students to the issues related to Postcolonial Literatures.
- To familiarize the students to the notions of Identity, Region, Race and Gender.
- 

**Learning Outcome:**

At the end of the course students should be able to discern the Postcolonial trends and issues through the literary works.

**Course Content:**

Unit 1. Novel [26 contact hours]

1. Chinua Achebe : Things Fall Apart
2. Gabriel Garcia Marquez: Chronicle of a Death Foretold

Unit 2. Short-story [18 contact hours]

1. Bessie Head : The Collector of Treasures
2. Ama Ata Aidoo: The Girl who Can
3. Grace Ogot: The Green Leaves

Unit 3. Poetry [16 contact hours]

1. Pablo Neruda: (a) Tonight I can Write  
(b) The Way Spain Was
2. Derek Walcott : (a) A Far Cry from Africa  
(b) Names
3. David Malouf : (a) Revolving Days  
(b) Wild Lemons
4. Mamang Dai : (a) Small Towns and the River  
(b) The Voice of the Mountain

**Exam Pattern:**

**INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from poetry and background. (4x4=16)

Question 2 – Short Notes – 4 out of 6 from the novels and short-stories. (4x4=16)

Question 3 Essay Type Questions with either/or option on poetry (12 Marks)

Question 4 Essay Type Questions with either/or option on short stories (12 Marks)

Question 5 Essay Type Questions with either/or option on novels (12 Marks)

Question 6 Essay Type Questions with either/or option on background (12 Marks)

**Suggested Topics and Background 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

**Bibliography:**

Fanon, Franz, “The Negro and Language”, *Black Skin, White Masks*, tr. Charles Lam Markmann.

Pluto P, 2008 pp. 8–27.

Marquez, Gabriel Garcia. “Nobel Prize Acceptance Speech”, *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell. Cambridge UP, 1987.

Thiong’o, Ngugi wa. “The Language of African Literature”, *Decolonising the Mind*. James Curry, 1986, chap. 1, sections 4–6.

**ENG 121 Post World War II**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To map the dominant socio-cultural and literary practices post World War II.
- To analyse how World War II had an impact on the cultural aspects of most of the world.

**Learning Outcome:**

At the end of the course students should be able to discern the trends and themes that were prevalent in literary works post World War II.

**Course Content:**

Unit 1 Poetry [15 contact hours]

i. Philip Larkin- ‘Whitsun Weddings’; ‘Church Going’

ii. Ted Hughes- ‘Hawk Roosting’; ‘Crow’s Fall’

iii. Seamus Heaney- ‘Digging’; ‘Casualty’

iv. Carol Anne Duffy- ‘Text’; ‘Stealing’

Unit 2 Play/Screenplay [15 contact hours]

i. Hanif Kureshi – “My Beautiful Launderette”

## Unit 3 Novels

[30 contact hours]

- i. John Fowles *The French Lieutenant's Woman*
- ii. Jeanette Winterson *Sexing the Cherry*

**Suggested Topics and Background Prose Readings for Class Presentations:**

- Postmodernism in British Literature
- Britishness after 1960s
- Intertextuality and Experimentation
- Literature and Counterculture

**Exam Pattern:****INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

ISA 1 – an assignment topic of 10 marks should be set on the poetry/poets/background

ISA 2 – a test of 10 marks should be set of the screenplay included in the course of study. This could incorporate the movie in any way deemed fit by the teaching faculty.

**SEMESTER END EXAMINATION (SEE) 80 Marks**

Q1 - approx. 100 word notes on 4 poems and 2 background topics. Answer any 4 out of 6. (4x4=16)

Q2 – approx. 100 word notes on screenplay (2 choices), novels ( 2 choices each ). Answer any 4 out of 6. (4x4=16)

Q3 – approx. 400 word essay with either/or option on poetry. Choice A or B. (12 marks.)

Q4 – approx. 400 word essay with either/or option on Hanif Kureshi - „*My Beautiful Launderette*’. Choice A or B. (12 marks)

Q5 – approx. 400 word essay with either/or option on each of the novels– JohnFowles,„*The French Lieutenant's Woman*’; Jeanette Winterson,„*Sexing the Cherry*’. Choice A or B. (12 Marks)

Q6 – approx. 400 word essay with either/or option on two of the background topics; one on the novels; Choice A or B or C. (12 Marks)

**Bibliography:**

Alan Sinfield, “Literature and Cultural Production”, in *Literature, Politics, and Culture in Postwar Britain*. U of California P, 1989 , pp. 23–38.

Seamus Heaney, “The Redress of Poetry”, in *The Redress of Poetry*. Faber, 1995, pp. 1–16.

Patricia Waugh, “Culture and Change: 1960-1990”, in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* . Oxford UP, 1997.

**ENG 122 Culture Study through Film: America****No. of Credits: 04****No. of Lectures per week: 04 (60 lectures per semester)****Learning Objectives:**

- To expose the learner to American Cinema vis-a-vis select landmark films.
- To acquaint the learner with the major thematic and stylistic devices of the films.
- To familiarise the learner with key terms and concepts in film studies.

- To analyse a range of significant films in relation to key issues in film studies.
- To encourage critical debate and form logical argument based on evidence in the film.

### **Learning Outcome:**

By the end of the course the learner will

- appreciate films as vehicles of American culture
- explore a world increasingly shaped by motion pictures
- critique the medium of film.

### **Course Content**

Unit 1: Theory [15 hours]

- Introduction to Film Studies
- Qualities of Film as an artistic medium
- Approaches to film criticism,
- Basic Film Theory and Terminology

Unit 2: Background [05 hours]

Major film genres: Musical, Western, Detective, Comic---Divergences in Approach.

Unit 3: Films [40 hours]

- i. Butch Cassidy and the Sundance Kid
- ii. Westside Story or another musical
- iii. Gone With the Wind / Cold Mountain
- iv. The Godfather / LA Confidential
- v. Moana / Pocahontas
- vi. Lincoln
- vii. Pulp fiction
- viii. American Honey
- ix. The Last of the Mohicans or Dances With Wolves
- x. Amistad
- xi. The Help
- xii. Crash

### **Exam Pattern:**

#### **INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode – 10 Marks

### **SEMESTER END EXAMINATION**

#### **SEE (Theory) - 40 Marks**

Q1- Short notes. Any 3 out of 4 from Unit 1. (3x4=12 marks)

Q2-Short notes. Any 3 out of 4 from Unit 2. (3x4=12 marks)

Q3 & Q4- Essay type question with either/or option from Unit 3 (08 marks each)

#### **SEE (Praxis)- 40marks**

Screening of an unseen Hollywood/ American film, followed by an individually submitted review written in 45 minutes. This review MUST use the vocabulary, terminology and theoretical knowledge that have been imparted through Units 1 and 2.

**References:**

- Bordwell, David, Kristin, Thompson and Jeff, Smith. *Film Art: An Introduction*. McGraw Hill Education, 1979.
- Hayward, Susan. *Cinema Studies*. Routledge, 1996
- Hill, John and Pamela, Gibson, C., editors. *The Oxford Guide to Film Studies*. Oxford UP, 1998.
- Katz, Ephraim. *The Macmillan International Film Encyclopedia*, Harper Collins, 2001.
- Monaco, James. *How to Read a Film: Movies, Media, Multimedia*. Fireside –Simon and Schuster Inc., 1977.

**ENG 123 Media & Communication Skills**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

**Learning Objectives:**

1. To create a foundation for understanding the communication and media studies discipline that prepares them to focus on the humanistic aspect of media and its impact on society.
2. To inculcate a practice of curiosity, creativity and intellectual risk-taking.
3. To instill critical thinking skills, effective oral and written communication skills and the ability to create quality work.

**Learning Outcome:**

The students will have

- an improved sense of self-confidence and self-efficacy
- an awareness of their responsibilities, if they decide to pursue a career in media.

**Course Content:**

Unit I. Introduction to Mass Communication [15 hours]

1. Mass Communication and Globalization

2. 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 [15 hours]

1. Types of advertisements

2. Advertising ethics

3. 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 [15 hours]

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. 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 [15 hours]

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media History

**Exam Pattern:**

**ISA I & 2:** Seminar and/or Assignment to be based on the reference work done for the Project Paper.  
(10 marks each)

**Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 (4x4=16)

Question 2 – Short Notes – 4 out of 6 (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option (12 Marks each)

**Bibliography:**

Fletcher, Winston. *Advertising: A Very Short Introduction*.

Kumar, J. Keval. *Mass Communication in India*.

Vivian, John. *The Media of Mass Communication*. Pearson, 12<sup>th</sup> Ed. 2016.

Wiley. *Advertising and Society: An Introduction*. 2013.

Thomas, Sunny. *Writing for the Media*. 1997.

Raman, Usha. *Writing for the Media*. 2009.

Mel, Francois. *Writing for the Media*. 1994.

Wheeler, Adrian. *Writing for the Media*. 2019.

**ENG 124 Text and Performance**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**



**Learning Objective:**

- To acquaint the student with modern theories of drama and performance
- to initiate new readings with a view to a better understanding of theatrical practice and contemporary forms of theatre.

**Learning Outcome:**

This course will enable the student:

- To understand the theories of Performance in Drama, historical overview of Western and Indian theatre and the theatre forms and corresponding periods
- To study the various theatrical forms performed in various types of theatres and participate in speech training , floor exercises and expression
- Trace the dramatic discourse from Bharata, Stanislavsky to Brecht, thereby laying the foundation for a better understanding of contemporary trends in drama.
- Practical involvement in various types of theatre production, direction, stage setting, stage lighting, Voice modulation, costume, recording and acting.

**Course Content:**

Unit 1. Introduction [5 hours]

- Introduction to theories of Performance
- Historical overview of Western and Indian theatre
- Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

- Perspectives on theatre and performance
- Historical development of theatrical forms
- Folk traditions

Unit 2. Theatrical Forms and Practices [10 hours]

- Types of theatre, semiotics of performative spaces, e.g. proscenium “in the round”, amphitheatre, open-air, etc.
- Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

- On the different types of performative space in practice
- Poetry reading, elocution, expressive gestures, and choreographed movement

Unit 3. Theories of Drama [5 hours]

Topics for Student Presentations:

- Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

Unit 4. Theatrical Production [40 hours]

- Direction, production, stage props, costume, lighting, backstage support.

2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

**Exam Pattern:**

**ISA I-** 10 Marks – Written test on Unit 1

**ISA II-** 10 Marks – Presentation or Performance on Units 2 or 3

**Semester End Examination (SEE) 80 Marks**

Q I Short Notes 4 out of 6 on Unit 1- 100 words each– 15 Marks

Q II Short Notes 4 out of 6 on Units 2 and 3- 100 words each – 15 Marks

Q III Essay Type Question – 400 Words - 10 Marks

Q III Essay Type Question - 400 Words - 10 Marks

Q IV Practical Component - Theatrical Production - 15 Minutes – 30 Marks

**Bibliography:**

Bentley, Eric. *The Life of Drama*. Applause 1991

Cruick Shank Shank, J , editor. *French Literature and its Background*, Vol.6 London, 1970.

Esslin, Martin. *The Theatre of the Absurd*. Penguin 1961.

Freeborn, Richard: *Russian Literary Attitudes from Pushkin to Solzhenitsyn*.

Gupta, Chandra Bhan. *The Indian Theatre*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1991.

Hayman, Ronald. *Theatre of Anti-Theatre*. Oxford UP 1979

Hughes, Stuart H. : *Consciousness and Society: The Reorientation of European Social Thought*. New York, 1967

Williams, Raymond. *Drama from Ibsen to Brecht*. Penguin 2013.

**ENG 126 Academic Writing and Composition**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

**Learning Objective:**

The course is intended to

- Initiate students to the academic writing process
- Acquaint students with the conventions of academic writing
- Introduce students to critical thinking

**Learning Outcome:**

By the end of the Course the students will

- Be familiar with the conventions of academic writing
- Be trained in critical thinking practices
- Be proficient in independent academic writing

**Course Content:**

(Any four units)

Unit 1

Introduction to the Writing Process

Unit 2

Introduction to the Conventions of Academic Writing

Unit 3

Writing in one's own words: Summarizing and Paraphrasing

Unit 4

Critical Thinking: Syntheses, Analyses, and Evaluation

Unit 5

Structuring an Argument: Introduction, Interjection, and Conclusion

Unit 6

Citing Resources; Editing, Book and Media Review

**Exam Pattern:**

**Intra-Semester Assessment (ISA) 20 Marks**

ISA I & 2: Each of 10 marks each

**Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 (4x4=16)

Question 2 – Short Notes – 4 out of 6 (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option, practical or theoretical (12 Marks each)

**Bibliography**

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. Norton, 2009.

Gupta, Renu. *A Course in Academic Writing*. Orient BlackSwan, 2010.

Hamp-Lyons, Liz and Ben Heasley. *Study writing: A Course in Writing Skills for Academic Purposes*. Cambridge UP, 2006.

Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. Cambridge UP, 2nd edn, 1998.

## SKILL ENHANCEMENT COURSES (SEC)

### ENS 101 English for Competitive Exams

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

#### **Learning Objectives:**

- To give the learners authentic information about the content and criteria of competitive exams.
- To help the learners to improve basic grammar, vocabulary skills and develop their comprehension abilities.
- To develop competence and confidence in language skills.
- To enhance writing skills.

#### **Learning Outcomes:**

By the end of the Semester the students will:

- a) Develop proficiency in grammar
- b) Acquire accuracy in different genres of writing
- c) Gain expertise in formal correspondence.
- d) Be adept at summarising and expansion of ideas

#### **Course Content:**

Unit I. Practical English Grammar- Parts of Speech, Gender and Number, Collective noun, Tenses, Articles, Preposition, Conjunction, Degrees of Comparison, Subject and Predicate, Modals, Voice (Active and Passive), Reported speech (Direct and Indirect) [20 contact hours]

Unit II. Errors in the usage of the English language - Spotting the errors, Sentence improvement, Negative sentences, cloze tests, Sentence completion, Sentence fillers. [10 contact hours]

Unit III. Vocabulary Building – Synonyms, Antonyms, Homonyms, Spellings, Idioms and Phrases, Prefixes, Suffixes, One word Substitution, Word-Pair relationship, Root words, Abbreviations. [10 contact hours]

Unit IV. Comprehension Skills – Reading Comprehension, (Objective/Subjective) [05 contact hours]

Unit V. Reconstructing Passages – Sentence Reconstruction, Sentence Arrangement, Reconstruction of Paragraphs. [05 contact hours]

Unit VI. Writing Skills- Writing essays and Articles, Précis writing, Paragraph Writing, Letter Writing [10 contact hours]

#### **Exam Pattern:**

##### **Intra-Semester Assessment (ISA) 20 Marks**

- Objective type test on language and vocabulary skills from Units I, II, III. (10 Marks)
- Assignment topics on current issues will be given to the students well in advance. The assignments should be written in the class. (10 Marks)

##### **Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 from Units 1& 2 (4x4=16)

Question 2 – Short Notes – 4 out of 6 from Unit 3 (4x4=16)

Question 3 – Unit 4 (12 Marks each)

Question 4 – Unit 5 (12 Marks each)

Question 5 – Unit 6 (12 Marks each)

Question 6 – Unit 6 (12 Marks each)

### **Bibliography:**

Agarwal, D. S., and Vikas Agarwal. *Objective General English*. S. Chand Ltd.

*A Manual for Competitive Examination: Goa Public Service Examinations and Allied Posts in Goa Administration*. Rajhauns Vitaran.

Bhatnagar, R. P., and Rahul Bhargava. *English for Competitive Exams*. Macmillan.

Dhillon, R. S. et al. *English Improvement Course*. Dhillon group of publications.

Gupta, S. C. *General English for all Competitive Exams*. Arihant.

Jaffe, E. D., and Stephen Hilbert. *How to Prepare for the Graduate Management Admission Test*. Barron's.

Prasad, H M., and Uma Rani Singh. *Objective English for Competitive Exams*. Tata McGrawHill .

## **ENS 102 - Creative Writing**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

### **Learning Objectives:**

1. To provide an introduction to Creative writing.
2. To help discover the talent and /or urge for creative writing in young aspirants
3. To encourage young students to write/appreciate literature.
4. To perceive the distinctness of creative writing from other kinds /forms of writing: viz. scientific, critical, journalistic, communicative.
5. To encourage a better response to other papers related to literature and allied domains in the syllabus.

### **Learning Outcome:**

The course will encourage the learners to:

- have a hands-on experience of writing poetry, fiction, drama and literary prose
- be confident to take up independent creative writing assignments

### **Course Content:**

1. The Art of writing: [12 hours]

An introduction to various types of writing (literary; critical; journalistic; non-literary; theoretical; scientific; communicative), discussing and responding to specimens.

2. Creative writing: [12 hours]

Understanding the notion, general/common characteristics; types of creative writing: literary prose, poetry, drama, fiction etc; reading/ presentation of select items; discussion of genre and genre-based characteristics of selected specimens; encouraging the students to write and present their work to their peers.

3. Major components of creative writing [12 contact hours]

Theme, style, form, structure, vision; discussion of model specimen - ( encourage students participation) practical session on identifying subjectmatter, research for writing; exercise on chosen themes.

4. Significance of grammar, punctuation, focus and rhythm in creative writing; a brief introduction to the notion of the rhyme; lyric, narrative and dramatic modes of writing. [12 contact hours]

5. Importance of re-reading, re-writing; self-editing/copy-editing , revision and publication. [12 contact hours]

### **Exam Pattern:**

#### **Intra-Semester Assessment (ISA) 20 Marks**

(I) Students should present a minimum of three items of practical work (ensuring diversity of genre, mode, characteristics of creativity) in class. These shall be evaluated as per the criteria announced to the students.

TWO of the tasks (best of three) shall be considered for assessment of level of achievement. [10 marks]

(II) An assignment of teacher's choice shall be completed and submitted within the stipulated period by every student. [10 marks]

#### **Semester End Examination (SEE) 80 Marks**

\*Provide a specimen text (Passage /Poems/Dialogue) of reasonable length (not more than 250 words) and ask the students to identify (list ) the generic features or characteristics of creativity or the limitations of creative writing evident in it.

\* Provide a short specimen text (avoid the genre(s) used in Q-1. above) and ask the students to transfer/recast it in another genre (viz. Poetry to prose; fiction to drama; drama to narration). Assess the genre-specific strengths and limitations of the transferred/ re-cast work.

\*Provide a brief literary sketch ( preferably short story or literary essay humorous sketch, a jingle, an ad...) and ask the students to complete it so as to reveal unity of structure, theme and focus.

\* Empathy Question – Of well known characters from films, plays, novels, folk tales, stories. eg: Helen of Troy, Gabbar Singh.

Sample question 1: You are Tybalt, Juliet's cousin. You have just realized Romeo has gate crashed the Capulet's Masquerade Ball. Write your thoughts or a dialogue with your friends discussing your outrage at the audacity of the Monatagues.

Sample Question 2 : You are Cinderella's step sister. Write a soliloquy venting your thoughts and feelings the day after the Prince finds Cinderella.

### **Bibliography:**

Brooks and Warren, *Fundamentals of good Writing: A Handbook of Modern Rhetoric*.

Dev, A. N., et al. *Creative writing: A Beginner's Manual*. Pearson, Delhi, 2009.

Kiersek, J.M and W. Gibston. *Macmillan Handbook Of English*.

Optner, Ruth L. *Writing from Inside Out*. Harper and Co.

Warkins, F.C and K.E Knight. *Write to Write* (Readings on the Craft of writing). Houghton, Mifflin.

Recommended book: Creative writing: A Beginner's Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.

**ENS 103 – Soft Skills****No. of Credits: 04****No. of Lectures per week: 04 (60 lectures per semester)****Learning Objectives:**

1. To develop effective communication skills.
2. To formulate problem solving skills.
3. To enhance the ability to work with others.
4. To improve the quality of their body language.
5. To make students more proficient in their future career.

**Learning Outcome:**

At the end of the course students will have

- improved their overall communication and interpersonal skills.
- developed self-confidence to function effectively in different circumstances.

**Course Content:**

1. Interpersonal Skills – Communication: Speaking, Listening [5 contact hours]
2. Team spirit and ability to work as a team player [5 contact hours]
3. Emotional Intelligence [5 contact hours]
4. Adaptability - interpersonal sensitivity, cultural tolerance [5 contact hours]
5. Leadership [5 contact hours]
6. Problem solving skills [5 contact hours]
7. Negotiation Skills [5 contact hours]
8. Business Etiquette [5 contact hours]
9. Social graces [5 contact hours]
10. Behavioral traits [5 contact hours]
11. Personal Qualities and Work ethics [5 contact hours]
12. Cultural Awareness [5 contact hours]

**Intra-Semester Assessment (ISA) 20 Marks**

Two Practical Components (Individual/Dual/Group) of 10 Marks each.

**Semester End Examination (SEE) 80 Marks**

SEE is to be Practical Assessment based on the course content.

**Bibliography:**

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

Kaushik, et al., editors. English for Students of Commerce: Precis, Composition, Essays, Poems.

**ENS 104 Text and Performance****No. of Credits: 04****No. of Lectures per week: 04 (60 Lectures)****Learning Objective:**

To acquaint the student with modern theories of drama and performance and to initiate new readings with a view to a better understanding of theatrical practice and contemporary forms of theatre.

**Learning Outcome:**

This course will enable the student to :

- a. To understand the theories of Performance in Drama, historical overview of Western and Indian theatre and the theatre forms and corresponding periods
- b. To study the various theatrical forms performed in various types of theatres and participate in speech training , floor exercises and expression
- c. Trace the dramatic discourse from Bharata, Stanislavsky to Brecht, thereby laying the foundation for a better understanding of contemporary trends in drama.
- d. Practical involvement in various types of theatre production, direction, stage setting, stage lighting, Voice modulation, costume, recording and acting

**Course Content:****1. Introduction**

[5 contact hours]

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

**Topics for Student Presentations:**

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

**2. Theatrical Forms and Practices**

[10 contact hours]

1. Types of theatre, semiotics of performative spaces, e.g. proscenium “in the round”, amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

**Topics for Student Presentations:**

- a. On the different types of performative space in practice
- b. Poetry reading, elocution, expressive gestures, and choreographed movement

**3. Theories of Drama**

[5 contact hours]

Theories

**Topics for Student Presentations:**



- a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

#### 4. Theatrical Production

[40 contact hours]

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

#### Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

#### Bibliography:

Bentley, Eric. *The Life of Drama*. Applause 1991

Cruick Shank Shank, J , editor. *French Literature and its Background*, Vol.6  
London, 1970.

Esslin, Martin. *The Theatre of the Absurd*. Penguin 1961.

Freeborn, Richard: *Russian Literary Attitudes from Pushkin to Solzhenitsyn*.

Gupta, Chandra Bhan. *The Indian Theatre*. New Delhi: Munshiram Manoharlal  
Publishers Pvt. Ltd., 1991.

Hayman, Ronald. *Theatre of Anti-Theatre*. Oxford UP 1979.

Hughes, Stuart H. : *Consciousness and Society: The Reorientation of European  
Social Thought*. New York, 1967

Williams, Raymond. *Drama from Ibsen to Brecht*. Penguin 2013.

#### Exam Pattern:

ISA I- 10 Marks – Written test on Topic No.1

ISA II- 10 Marks – Presentation or Performance on Topic No. 2 or 3

#### Semester End Examination (SEE) 80 Marks

Q I Short Notes 4 out of 6 on Topic No.1- 100 words each– 15 Marks

Q II Short Notes 4 out of 6 on Topic No.2 and 3-100 words each – 15 Marks

Q III Essay Type Question – 400 Words - 10 Marks

Q III Essay Type Question - 400 Words - 10 Marks

Q IV Practical Component - Theatrical Production - 15 Minutes – 30 Marks

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 Lectures)**

**Learning Objectives:**

- To create a foundation for understanding the communication and media studies discipline that prepares them to focus on the humanistic aspect of media and its impact on society.
- To inculcate a practice of curiosity, creativity and intellectual risk-taking.
- To instill critical thinking skills, effective oral and written communication skills and the ability to create quality work.

**Learning Outcome:**

The students will have an improved sense of self-confidence and self-efficacy and an awareness of their responsibilities if they decide to pursue a career in media.

**Course Content:**

**I. Introduction to Mass Communication**

[15 contact hours]

1. Mass Communication and Globalization
2. 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.

**II. Advertisement**

[15 contact hours]

1. Types of advertisements
2. Advertising ethics
3. 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

**III. Media Writing**

[15 contact hours]

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. 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

**IV. Introduction to Cyber Media and Social Media**

[15 contact hours]

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media History

**Bibliography:**

Anderson , Linda. “Introduction” in *Autobiography* . Routledge, 2001, pp.1- 17.

Marcus , Laura. “The Law of Genre” in *Auto/biographical Discourses*. Manchester UP, 1994, pp. 229-72.

Mason , Mary G. “The Other Voice: Autobiographies of women Writers” in *Life/Lines: Theorizing Women’s Autobiography*, Edited by Bella Brodzki and Celeste Schenck. Cornell UP, 1988, pp. 19-44.

Olney, James.“A Theory of Autobiography” in *Metaphors of Self: the meaning of autobiography* . Princeton UP, 1972, pp. 3-50.

**Exam Pattern:**

ISA I & 2: Seminar and/or Assignment to be based on the reference work done for the Project Paper. (10 marks each)

**Semester End Examination (SEE) 80 Marks**

- |  |          |
|--|----------|
| Question 1 – Short Notes – 4 out of 6  | (4x4=16) |
| Question 2 – Short Notes – 4 out of 6  | (4x4=16) |
| Question 3 to 6 – Essay Type Questions with either/or option (12 Marks each) |          |

**ENS 106 - English at the Workplace**  
**No. of Credits: 04**  
**No. of Lectures per week: 04 (60 lectures per semester)**

**Learning Objectives:**

1. To equip students with effective skills in written communication required at the workplace.
2. To develop proficiency in grammar.
3. To help students handle business correspondence independently at the workplace.
4. To acquaint students with different media of communication used at the workplace (notices, letters, email).

**Learning Outcomes:**

At the end of the course, the students will

- be able to develop skills in written communication.
- be efficient in handling business communication independently.

**Course Content:****I. Grammar [16 contact hours]**

(Emphasis may be given to mainly those areas of grammar in which the student-group requires training and practice)

- i. Articles
- ii. Punctuation
- iii. Parts of speech
- iv. Tenses and Voice
- v. Verb formations and conjugations
- vi. Capitalization, contractions and collocations
- vii. Modal auxiliaries and modifiers
- viii. Proofreading institution/company's literature

**II. Written Communication [10 contact hours]**

- i. Cover letters (specific to requirements of job) & Resumé (focusing on strengths of applicant)
- ii. Goodwill letters (Testimonials, Reference Letters)
- iii. Letters of Appointment, Promotion and Confirmation
- iv. Letters of Resignation, Termination of Services and Memos
- v. Letters of Invitation (inviting guests, speakers or target-group to events)

**III. Report Writing [6 contact hours]**

- i. Routine and Special Reports for Managerial Decisions
- ii. Covering events of the institution/company and writing reports

**IV. Content Writing [8 contact hours]**

- i. Writing content for the website of institution/company
- ii. Writing profiles (individual/company)
- iii. Writing content for brochures of events for institution/company
- iv. Designing and writing content for newsletters of institution/company
- v. Handling Public Relations for institution/company (Press release/reports/advertisements)

**V. Multimedia and E-Correspondence [6 contact hours]**

- i. Conducting Research before presentation

- ii. Making PowerPoint Presentation effective (visual)
- iii. Communication during PowerPoint Presentation
- iv. Public Speaking Skills (hosting a company event, delivering a speech, raising a toast)
- v. Email etiquette (components, formats, attachments, content and language)
- vi. Maintaining an institution's or company's page on social media

#### VI. Interviews [6 contact hours]

- i. Types (personal, telephonic, online)
- ii. Techniques of answering and conducting interviews
- iii. Role of Interviewer and Interviewee

#### VII. Allied Communication [8 contact hours]

- i. RTI
- ii. Applying to Universities Abroad (Statement of Purpose)
- iii. Effective Reading techniques, analyzing feedback and giving inputs
- iv. Writing proposals for projects

#### **Exam Pattern:**

##### **Intra-Semester Assessment (ISA) 20 Marks**

- Written Test – 10 Marks
- Assignment/Seminar (Practical component) – 10 Marks

##### **Semester End Examination (SEE) 80 Marks**

Question One – Exercises in Unit 1 (16 marks)

Question Two – Exercises in Unit 3 & 4 (16 marks)

Question Three – Exercises in Unit 2 (12 marks)

Question Four – Exercises in Unit 5 (12 marks)

Question Five – Exercises in Unit 6 (12 marks)

Question Six – Exercises in Unit 7 (12 marks)

#### **Bibliography:**

Dalmar, Fisher. Communication in Organisation. West Pub.

Hewings, Martin. Advanced English Grammar. Cambridge UP.

Kilian, Crawford. Writing for the Web. Self-Counsel P

Kallos, Judith. Email Etiquette Made Easy.

Murphy, Raymond. Essential English Grammar. Cambridge UP.

Stanton, Nicky. Mastering Communication (5th Edition). Macmillan.

### **ENS 107 - Translation Studies**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

#### **Learning Objectives:**

1. To equip the students with the art and science of translation as a valuable asset for self navigation in multi-cultural situation.
2. To unfold the significance of translation as a supplementary tool for a monolingual individual to acquire knowledge and information from other language domains.

3. To demonstrate the potential of translation to enrich or extend knowledge domains through mutual transfer of information and data across languages.
4. To reveal the latent power of translation as an influence-exertion source in literary cultural political and allied fields.
5. To tap its present-day importance in the areas of transmutation, transcription, tele-translation, interpretation, journalism and media studies among others.

### **Learning Outcomes:**

The students will:

- be able to perceive the importance of interlingual communication in the pluralistic climate of the globalized world.
- enhance the bi-lingual and multilingual-communication process to which a large majority of Indian students are exposed.

### **Course Content:**

1. Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India. [15 contact hours]

2. Exercises in different Types / modes of translation, such as:

- a. Semantic / Literal translation
- b. Free / sense/ literary translation
- c. Functional / communicative translation
- d. Technical / Official
- e. Transcreation
- f. Audio-visual translation [15 contact hours]

3. Introducing basic concepts and terms used in Translation Studies through relevant tasks; for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching. [15 contact hours]

4. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films. [15 contact hours]

Practice: Translation in Mass Communication / Advertising, subtitling, dubbing,

Exercises to comprehend -Equivalence in translation: Structures (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.

Practice: Tasks of Translation in Business: Advertising

Discussions on issues of -Translation and Gender by attempting translation for media, films and advertisements from different languages.

Developing skills for Interpreting: understanding its dynamics and challenges. Interpreting: Simultaneous and Consecutive (practical application)

Practice: Using tools of technology for translation: machine / mobile translation, software for translating different kinds of texts with differing levels of complexity and for transliteration

Resources for Practice:

- Dictionaries
- Encyclopedia
- Thesauri
- Glossaries

- Software of translation

**Exam Pattern:****Intra-Semester Assessment (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 (4x4=16)

Question 2 – Short Notes – 4 out of 6 (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option, practical or theoretical (12 Marks each)

**Bibliography:**

Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001. (Useful exercises for practical translation and training)

Catford, I.C. *A Linguistic Theory of Translation*. Oxford UP, 1965.

---. (Ed.) *Routledge Encyclopedia of Translation Studies*. Routledge, 2001. (Readable entries on concepts and terms)

Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.

Gargesh, Ravinder and Krishna Kumar Goswami, editors.. *Translation and Interpreting: Reader and Workbook*. Orient Longman, 2007.

House, Juliana. *A Model for Translation Quality Assessment*. Gunter Narr, 1977.

Lakshmi, H. *Problems of Translation*. Booklings Corporation, 1993.

Newmark, Peter. *A Textbook of Translation*. Prentice Hall, 1988.

Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. E.J. Brill, 1974.

Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. Routledge, 1996.

Toury, Gideon. *Translation Across Cultures*. New Delhi : Bahri Publications Private Limited, 1987.

**ENS 108 – Research Methodology****No. of Credits: 04****No. of Lectures per week: 04 (60 lectures per semester)****Learning Objectives:**

1. To introduce students to various aspects of writing research papers/projects.
2. To develop a sense of dedicated scholarship and generating fidelity in documenting their research process and output.

**Learning Outcome:**

The students will gain a thorough understanding of research approaches and skills. They will be in a position to conduct research wherever it is part of their postgraduate studies, as well as their professional lives in the future.

**Course Content:**

1: Research and Writing [8 contact hours]

1.1 Selecting a Topic

1.1.1 Freedom of Choice

1.1.2. Finding an Appropriate Focus

1.2. Conducting Research

- 1.2.1. The Modern Academic Library
- 1.2.2. Library Research Sources
- 1.2.3. The Central Information System
- 1.2.4. Reference Works
- 1.2.5. The Online Catalogue of Library Holdings
- 1.2.6. Full-Text Databases
- 1.2.7. Other Library Resources and Services
- 1.2.8. Internet Sources
- 1.3. Compiling a Working Bibliography
  - 1.3.1. Keeping Track of Sources
  - 1.3.2. Creating a Computer File for the Working Bibliography
  - 1.3.3. Recording Essential Publication Information
  - 1.3.4. Noting Other Useful Information
  - 1.3.5. Verifying Publication Information
  - 1.3.6. Converting the Working Bibliography to the Works- Cited List
- 1.4. Evaluating Sources
  - 1.4.1. Authority
  - 1.4.2. Accuracy and Verifiability
  - 1.4.3. Currency
- 1.5. Taking Notes
  - 1.5.1. Methods of Note-Taking
  - 1.5.2. Types of Note-Taking
  - 1.5.3. Recording Page Numbers
  - 1.5.4. Using a Computer for Note-Taking
  - 1.5.5. Amount and Accuracy of Note-Taking
- 1.6. Outlining
  - 1.6.1. Working Outline
  - 1.6.2. Thesis Statement
  - 1.6.3. Final Outline
- 1.7. Writing Drafts
  - 1.7.1. The First Draft
  - 1.7.2. Subsequent Drafts
  - 1.7.3. Writing with a Word Processor
- 1.8. Language and Style
- 1.9. Guides to Writing

## 2: Plagiarism [6 contact hours]

- 2.1. Definition of Plagiarism
- 2.2. Consequences of Plagiarism
- 2.3. Information Sharing Today
- 2.4. Unintentional Plagiarism
- 2.5. Forms of Plagiarism
- 2.6. When Documentation Is Not Needed
- 2.7. Other Issues
  - 2.7.1. Reusing a Research Paper
  - 2.7.2. Collaborative Work
  - 2.7.3. Copyright Infringement

## 3: The Mechanics of Writing [8 contact hours]



- 3.1. Spelling
  - 3.1.1. Consistency
  - 3.1.2. Word Division
  - 3.1.3. Plurals
  - 3.1.4. Foreign Words
- 3.2. Punctuation
  - 3.2.1. The Purpose of Punctuation
  - 3.2.2. Commas
  - 3.2.3. Semicolons
  - 3.2.4. Colons
  - 3.2.5. Dashes and Parentheses
  - 3.2.6. Hyphens
  - 3.2.7. Apostrophes
  - 3.2.8. Quotation Marks
  - 3.2.9. Square Brackets
  - 3.2.10. Slashes
  - 3.2.11. Periods, Question Marks, and Exclamation Points
  - 3.2.12. Spacing after Concluding Punctuation Marks
- 3.3. Italics (Underlining)
  - 3.3.1. Words and Letters Referred to as Words and Letters
  - 3.3.2. Foreign Words in an English Text
  - 3.3.3. Emphasis
- 3.4. Names of Persons
  - 3.4.1. First and Subsequent Uses of Names
  - 3.4.2. Titles of Persons
  - 3.4.3. Names of Authors and Fictional Characters
- 3.5. Numbers
  - 3.5.1. Arabic Numerals
  - 3.5.2. Use of Words or Numerals
  - 3.5.3. Commas in Numbers
  - 3.5.4. Percentages and Amounts of Money
  - 3.5.5. Dates and Times of the Day
  - 3.5.6. Inclusive Numbers
  - 3.5.7. Roman Numerals
- 3.6. Titles of Works in the Research Paper
  - 3.6.1. Capitalization and Punctuation
  - 3.6.2. Underlined Titles
  - 3.6.3. Titles in Quotation Marks
  - 3.6.4. Titles and Quotations within Titles
  - 3.6.5. Exceptions
  - 3.6.6. Shortened Titles
- 3.7. Quotations
  - 3.7.1. Use and Accuracy of Quotations
  - 3.7.2. Prose
  - 3.7.3. Poetry
  - 3.7.4. Drama
  - 3.7.5. Ellipsis
  - 3.7.6. Other Alterations of Sources
  - 3.7.7. Punctuation with Quotations

## 3.7.8. Translations of Quotations

## 3.8. Capitalization and Personal Names in Languages other Than English

## 4: The Format of the Research Paper [6 contact hours]

## 4.1. Printing or Typing

## 4.2. Paper

## 4.3. Margins

## 4.4. Spacing

## 4.5. Heading and Title

## 4.6. Page Numbers

## 4.7. Tables and Illustrations

## 4.8. Corrections and Insertions

## 4.9. Binding

## 4.10. Electronic Submission

## 5: Documentation: Preparing the List of Works Cited [8 contact hours]

## 5.1. Documenting Sources

## 5.2. MLA Style

## 5.3. The List of Works Cited and Other Source Lists

## 5.4. Format of the List of Works Cited

## 5.5. Arrangement of Entries

## 5.6. Citing Books and Other Non-periodical Publications

## 5.6.1. The Basic Entry: A Book by a Single Author

## 5.6.2. An Anthology or a Compilation

## 5.6.3. Two or More Books by the Same Author

## 5.6.4. A Book by Two or More Authors

## 5.6.5. Two or More Books by the Same Authors

## 5.6.6. A Book by a Corporate Author

## 5.6.7. A Work in an Anthology

## 5.6.8. An Article in a Reference Book

## 5.6.9. An Introduction, a Preface, a Foreword, or an Afterword

## 5.6.10. Cross-References

## 5.6.11. An Anonymous Book

## 5.6.12. An Edition

## 5.6.13. Translation

## 5.6.14. A Book Published in a Second or Subsequent Edition

## 5.6.15. A Multivolume Work

## 5.6.16. A Book in a Series

## 5.6.17. A Republished Book

## 5.6.18. A Publisher's Imprint

## 5.6.19. A Book with Multiple Publishers

## 5.6.20. A Pamphlet

## 5.6.21. A Government Publication

## 5.6.22. The Published Proceedings of a Conference

## 5.6.23. A Book in a Language Other Than English

## 5.6.24. A Book Published before 1900

## 5.6.25. A Book without Stated Publication Information or Pagination

## 5.6.26. An Unpublished Dissertation

## 5.6.27. A Published Dissertation

## 5.7. Citing Articles and Other Publications in Periodicals

5.7.1. The Basic Entry: An Article in a Scholarly Journal with Continuous Pagination

5.7.2. An Article in a Scholarly Journal That Pages Each Issue Separately

5.7.3. An Article in a Scholarly Journal That Uses Only Issue Numbers

5.7.4. An Article in a Scholarly Journal with More Than One Series

5.7.5. An Article in a Newspaper

5.7.6. An Article in a Magazine

5.7.7. A Review

5.7.8. An Abstract in an Abstracts Journal

5.7.9. An Anonymous Article

5.7.10. An Editorial

5.7.11. A Letter to the Editor

5.7.12. A Serialized Article

5.7.13. A Special Issue

5.7.14. An Article in a Microform Collection of Articles

5.7.15. An Article Reprinted in a Loose-Leaf Collection of Articles

## 5.8. Citing miscellaneous print and non print Sources

5.8.1. A Television or Radio Program

5.8.2. A Sound Recording

5.8.3. A Film or Video Recording

5.8.4. A Performance

5.8.5. A Musical Composition

5.8.6. A Painting, Sculpture, or Photograph

5.8.7. An interview

5.8.8. A Map or Chart

5.8.9. A Cartoon or Comic Strip

5.8.10. An Advertisement

5.8.11. A Lecture, a Speech, an Address, or a Reading

5.8.12. A Manuscript or Typescript

5.8.13. A Letter or Memo

5.8.14. A Legal Source

## 5.9. Citing Electronic Publications

5.9.1. The Basic Entry: A Document from an Internet Site

5.9.2. An Entire Internet Site

5.9.3. An Online Book

5.9.4. An Article in an Online Periodical

5.9.5. A Publication on CD-ROM, Diskette, or Magnetic Tape

5.9.6. A Work in More Than One Publication Medium

5.9.7. A Work from a Library or Personal Subscription Service

5.9.8. A Work in an Indeterminate Medium

5.9.9. Other Electronic Sources

## 6: Documentation: Citing Sources in the Text [6 contact hours]

6.1. Parenthetical Documentation and the List of Works Cited

6.2. Information Required in Parenthetical Documentation

6.3. Readability

6.4. Sample References

6.4.1. Citing an Entire Work, Including a Work with No Page Numbers

6.4.2. Citing Part of a Work

- 6.4.3. Citing Volume and Page Numbers of a Multivolume Work
- 6.4.4. Citing a Work Listed by Title
- 6.4.5. Citing a Work by a Corporate Author
- 6.4.6. Citing Two or More Works by the Same Author or Authors
- 6.4.7. Citing Indirect Sources
- 6.4.8. Citing Literary and Religious Works
- 6.4.9. Citing More Than One Work in a Single Parenthetical Reference
- 6.5. Using notes with parenthetical documentation
  - 6.5.1. Content Notes
  - 6.5.2. Bibliographic Notes

## 7. Abbreviations [6 contact hours]

- 7.1. Introduction
- 7.2. Time Designations
- 7.3. Geographic Names
- 7.4. Common Scholarly Abbreviations
- 7.5. Publishers' Names
- 7.6. Symbols and Abbreviations Used in Proofreading and Correction
  - 7.6.1. Selected Proofreading Symbols
  - 7.6.2. Common Correction Symbols and Abbreviations
- 7.7. Titles of Literary and Religious Works
  - 7.7.1. Bible
  - 7.7.2. Shakespeare

## 8: Other Systems of Documentation [6 contact hours]

- 8.1. Endnotes and Footnotes
  - 8.1.1. Documentation Notes versus the List of Works Cited and Parenthetical References
  - 8.1.2. Note Numbers
  - 8.1.3. Note Form versus Bibliographic Form
  - 8.1.4. Endnotes versus Footnotes
  - 8.1.5. Sample First Note References: Books and Other Nonperiodical Publications
  - 8.1.4. Sample First Note References: Articles and Other Publications in Periodicals
  - 8.1.7. Sample First Note References: Miscellaneous Print and Nonprint Sources
  - 8.1.8. Sample First Note References: Electronic Publications
  - 8.1.9. Subsequent References
- 8.2. Author-Date System
- 8.3. Number System
- 8.4. Specialized Style Manuals

## 9: Format of the first pages of [6 contact hours]

- 9.1 Research Paper in MLA Style
- 9.2 List of Works Cited

### **Exam Pattern:**

**ISA I & 2:** Seminar and/or Assignment to be based on the reference work done for the Project Paper. (10 marks each)

### **Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 (4x4=16)

Question 2 – Short Notes – 4 out of 6 (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option (12 Marks each)

**Bibliography:**

Modern Language Association of America. *MLA Handbook*. Eighth edn. 2016.

Modern Language Association of America. *MLA Handbook for Writers of Research Papers*. Seventh edn. 2008.

American Psychological Association. *Publication Manual of the American Psychological Association*. Seventh edn. Washington, 2019.

U of Chicago. *The Chicago Manual of Style*. Seventeenth edn. 2017.

**ENS 109 - Business Communication**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

**Learning Objectives:**

- To introduce learners to Business Communication
- To familiarize students to report writing
- To develop skills of e-correspondence and oral presentation

**Learning Outcome:**

By the end of the course, the students will:

- Be familiar with the theory and practice of Business Communication
- Be proficient in report writing
- Be adept at e-correspondence and oral communication

**Course Content** (Any four)

1. Introduction to the essentials of Business Communication: Theory and Practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication  
(Viva for internal assessment)
9. Making oral presentations  
(Viva for internal assessment)

**Exam Pattern:**

**Intra-Semester Assessment (ISA) 20 Marks**

**ISA I & 2:** Each of 10 marks each

**Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 (4x4=16)

Question 2 – Short Notes – 4 out of 6 (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option, practical or theoretical (12 Marks each)

**Bibliography:**

- Bhatia, R. C. *Business Communication*. Ane Books Pvt Ltd., 2008.
- Lesikar, R.V. & Flatley, M.E. *Basic Business Communication Skills for Empowering the Internet Generation*. Tata McGraw Hill Publishing Company Ltd., 2001.
- Ludlow, R. & Panton, F. *The Essence of Effective Communications*. Prentice Hall of India Pvt. Ltd., 1995.
- Scot, O. *Contemporary Business Communication*. Biztantra, New Delhi. 2005.

### **ENS 110 - Technical Writing**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

#### **Learning Objectives:**

- To introduce students to the nuances of language and communication
- To familiarize students with general writing skills
- To train students in technical writing

#### **Learning Outcome:**

By the end of the course, the students will:

- Have learnt the distinctions between formal and informal writing
- Have adequate knowledge of language and communication
- Be proficient in technical writing

#### **Course Content**

##### 1. Communication:

- Language and communication
- Differences between speech and writing
- Distinct features of speech
- Distinct features of writing

##### 2. Writing Skills:

- Selection of topic
- Thesis statement, developing the thesis
- Introductory, developmental, transitional and concluding paragraphs
- Linguistic unity, coherence and cohesion
- Descriptive, narrative, expository and argumentative writing

##### 3. Technical Writing:

- Scientific and technical subjects
- Formal and informal writings
- Formal writings- reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes
- Common errors to be avoided.

#### **Exam Pattern:**

**Intra-Semester Assessment (ISA) 20 Marks**

ISA I & 2: Each of 10 marks each

**Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 (4x4=16)

Question 2 – Short Notes – 4 out of 6 (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option, practical or theoretical (12 Marks each)

**Bibliography:**

Frank, M. *Writing as Thinking: A Guided Process Approach*. Prentice Hall Regents.

Hamp-Lyons, L. and B. Heasley. *Study Writing; A Course in Written English for Academic and Professional Purposes*. Cambridge UP.

Quirk, R. , S. Greenbaum, G. Leech and J. Svartik. *A Comprehensive Grammar of the English Language*. Longman.

Riordan, Daniel G. & Steven A. Panley. *Technical Report Writing Today*. Biztaantra.

**ENS 111 - English Language Teaching (ELT)**

**No. of Credits: 04**

**No. of Lectures per week: 04 (60 lectures per semester)**

**Learning Objectives:**

- To introduce learners to English Language Teaching skills
- To familiarize learners with the structures and methods of teaching Language and Literature
- To orient learners with technological and other materials for language teaching
- To train learners in assessment of language skills

**Learning Outcome:**

By the end of the course, the students will:

- Have functional proficiency in ELT skills
- Be adept at using technological and other teaching materials
- Have developed assessment skills

**Content**

**Unit 1**

Knowing the Learner

**Unit 2**

Structures of English Language

**Unit 3**

Methods of teaching English Language and Literature

**Unit 4**

Materials for Language Teaching

**Unit 5**

Assessing Language Skills

**Unit 6**

Using Technology in Language Teaching

**Exam Pattern:**

**Intra-Semester Assessment (ISA) 20 Marks**

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

**Semester End Examination (SEE) 80 Marks**

Question 1 – Short Notes – 4 out of 6 (4x4=16)

Question 2 – Short Notes – 4 out of 6 (4x4=16)

Question 3 to 6 – Essay Type Questions with either/or option, practical or theoretical (12 Marks each)

**Bibliography:**

Aslam, Mohammad. *Teaching of English*. Cambridge UP, 2nd edn, 2009.

Bansal, R.K. and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics*. Orient BlackSwan, 4th edn, 2013.

Department of English, U of Delhi. *Business English*. Pearson, 2008.

Celce-Murcia, Marianne, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language*. Cengage Learning, 4th edn, 2014.

Doff, Adrian. *Teach English: A Training Course For Teachers (Teacher's Workbook)*. Cambridge UP, 1988.

Ur, Penny. *A Course in Language Teaching: Practice and Theory*. Cambridge UP, 1996.

**UGC MOOC-SWAYAM COURSES**

CODE	PAPER	WEEKS	CREDITS
ENC- SW1	History of English Language and Literature	12	03
END- SW1	Gender and Literature	8	02
END- SW2	Short Fiction in Indian Literature	12	03
END--SW3	English Literature of the Romantic Period, 1798-1832	8	02

[ Grades and Certificates available on fulfilment of criteria and payment of prescribed fees.]

**ENC -SW1 History of English Language and Literature [Core]**

Duration : 12 weeks .

Credits : 3

This course is a chronological survey of the major forces and voices that have contributed to the development of an English literary tradition. It intends to cover the literary ground from the Old English Period till the mid twentieth century focusing on the emergence, evolution and progress of English language and literature through different ages and periods. The course will showcase major literary moments, movements and events in the context of the social, political, religious and economic changes that shaped England and its history from the 5th century BC onwards. The objective of the course is to enable a critical understanding of the intellectual history of England and to equip the learners to analyse literary products within particular socio-historical contexts.



## COURSE LAYOUT

- Week 1:** Introduction and Old English Period
- Week 2:** Middle English Period and Renaissance
- Week 3:** English Renaissance and Elizabethan Period
- Week 4:** The Age of Shakespeare
- Week 5:** The Restoration Age to Enlightenment
- Week 6:** Augustan Age
- Week 7:** The Romantic Age
- Week 8:** The Age of Wordsworth and Romantic poetry
- Week 9:** The Victorian Age
- Week 10:** The Rise of the Novel
- Week 11:** The Age of Modernism
- Week 12:** The Age of Postmodernism

## BOOKS AND REFERENCES

An Outline History of English Literature – William Henry Hudson,  
 The Cambridge Companion to Old English Literature – ed. Malcolm Godden and Michael Lapidge,  
 History of English Literature, Fifth edition – Edward Albert,  
 The Oxford Illustrated History of English Literature – Pat Rogers,  
 English Social History: A Survey of Six Centuries – Chaucer to Queen Victoria – G M Trevelyan,  
 An Outline History of the English Language – Frederick T Wood,  
 The Oxford English Literary History, Vol 12 / 1960-2000 – Randall Stevenson,  
 A Critical History of English Literature (4 volumes) – David Daiches,  
 The Routledge History of Literature in English, 2nd edition

[https://onlinecourses.nptel.ac.in/noc20\\_hs52/preview](https://onlinecourses.nptel.ac.in/noc20_hs52/preview)

## END -SW1 Gender and Literature

Duration : 8 weeks                      Credits : 2

Gender and Literature is an examination of selected literary texts and cultural conditions from the standpoint of gender theory. It will draw on established scholarship on gender studies and take the student through the various configurations and reconfiguration that determine gendered classifications such as masculinity and femininity.

## COURSE LAYOUT

- Week 1:** Introduction to Gender Studies in Literature and 'The Chess Players' by Munshi Premchand
- Week 2:** 'The Chess Players' and 'Shooting an Elephant' by George Orwell
- Week 3:** Heart of Darkness by Joseph Conrad
- Week 4:** 'The Fly' by Katherine Mansfield
- Week 5-6:** Look Back in Anger by John Osborne

**Week 7-8: Gender, Films, and Advertisements****BOOKS AND REFERENCES**

1. Gender Trouble, Judith Butler
2. Masculinities, R. W. Connell
3. Literature and Gender, Lizbeth Goodman

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**END -SW2 Short Fiction in Indian Literature**

Duration : 12 weeks Credits : 3

This course involves the study and analysis of fiction in English from different regions of India. The course will draw upon both short and long fiction. Students will be required to develop an understanding of both 19th century as well as contemporary Indian fiction. The objective of the course is to use literature as a point of entry into the nature of Indian identity and the Indian way of life.

**COURSE LAYOUT**

**Week 1:** Sivasankaran Pillai “In the Flood”

**Week 2:** Kamala Das “Summer Vacation”

**Week 3:** Rabindranath Tagore “Cabulliwallah”

**Week 4:** Khushwant Singh “Karma”

**Week 5:** Sundara Ramaswamy “Reflowering”

**Week 6:** Premchand “The Chess Players”

**Week 7:** Premchand “The Shroud”

**Week 8:** Ambai, “A Kitchen in the Corner of the House”

**Week 9:** Mulk Raj Anand “The Price of Bananas”

**Week 10:** Ruskin Bond “The Blue Umbrella”

**Week 11:** R.K. Narayan “A Horse and Two Goats”

**Week 12:** Anita Desai “Games at Twilight”

**BOOKS AND REFERENCES**

- A History of Indian English Literature by MK Naik
- Indian Literature (Sahitya Akademi)
- Vinay Dharwardker, Modern Indian poetry (essay)
- History of the Indian Novel in English by Ulka Anjaria

[https://onlinecourses.nptel.ac.in/noc20\\_hs49/preview](https://onlinecourses.nptel.ac.in/noc20_hs49/preview)

**END-SW3 English Literature of the Romantic Period, 1798-1832**

Duration : 8 weeks Credits: 02

**Outline:** This is intended as a survey of one of the most significant periods in English literature, the Romantic Age. It provides the socio-cultural backgrounds, key features of the poetry and fiction and an introduction to some of the key poets and poems from the period. In addition it also offers a brief account of the principal aesthetic theories that informed the poetry, and an introduction to the visual arts of the period. It concludes with a short introduction to the orientalism that marked the age's literature.

**Course Layout:**

Week 1 : Backgrounds 1.

Week 2 : Backgrounds 2.

Week 3 : Romantic Prose.

Week 4 : Romanticism and. Sentiment.

Week 5 : Romantic Literature: Nature, the Environment and Ecology.

Week 6 : Romantic Literature and Art: Aesthetics.

Week 7 : Romantic Literature: Politics.

Week 8 : Romantic Literature: Empire and Orientalism.

**Books and References**

Botting, Fred. *Gothic*. Routledge, 1996.

Bowra, CM. *The Romantic Imagination*. Harvard UP, 1957.

Curran, Stuart (ed). *The Cambridge Companion to British Romanticism*. Cambridge UP, 1993.

Day, Aidan. *Romanticism*. Routledge, 1996.

Fulford, Tim. Debbie Lee and Peter Kitson. "Indian Flowers and Romantic Orientalism", in Fulford et al., *Literature, Science and Exploration in the Romantic Era: Bodies of Knowledge*. Cambridge UP, 2004.

Heiland, Donna. *Gothic and Gender: An Introduction*. Blackwell, 2004.

Leask, Nigel. *British Romantic Writers and the East: Anxieties of Empire*. Cambridge UP, 1993. Mason, Nicholas. "Consumer Culture: Getting and Spending in the Romantic Age", in Jon Kanchler (ed) *A Concise Companion to Romanticism*. Wiley-Blackwell, 2009.

Mellor, Anne K. *Romanticism and Gender*. Routledge, 1993.

Roe, Nicholas (ed). *Romanticism: An Oxford Guide*. Oxford UP, 2008.

Rose, Jonathan. 'Rereading the *English Common Reader: A Preface to a History of Audiences*', *Journal of the History of Ideas* 53.1 (1992): 47–70.

St Clair, William. *The Reading Nation in the Romantic Period*. Cambridge UP, 2004.

[https://onlinecourses.nptel.ac.in/noc21\\_hs23/preview](https://onlinecourses.nptel.ac.in/noc21_hs23/preview)