

SYLLABUS FOR B.A. ENGLISH (GENERAL & HONOURS) DEGREE PROGRAM UNDER CBCS w.e.f. 2017-18
of SEM I & II

**Course Structure of B. A. General and Honours English under CBCS
(Semester I & Semester II)**

Core Courses - Also offered as Generic Elective Courses for students of other disciplines

PAPER TITLES

| | |
|----------|--|
| DSC 1A : | Popular Literaturealso GE 1 |
| DSC 3A : | Women’s Writingalso GE 1 |
| DSC 1B : | Indian Writing in Englishalso GE 2 |
| DSC 3B : | British Romantic Literature.....also GE 2 |
| DSC 1C : | American Literature.....also GE 3 |
| DSC 3C : | British Literature: 18 th Century...also GE 3 |
| DSC 1D : | British Literature: 19 th Centuryalso GE 4 |
| DSC 3D : | Postcolonial Literatures.....also GE 4 |
| DSC 9 : | European Classical Literature |
| DSC 10 : | British Poetry and Drama: 14 th to 17 th Centuries |
| DSC 11 : | British Poetry and Drama: 17 th and 18 th |
| DSC 12 : | British Literature: The Early 20th Century |
| DSC 13 : | Modern European Drama |
| DSC 14 : | Indian Classical Literature |

DISCIPLINE SPECIFIC ELECTIVE (Any five)

DSE 6 will be a Compulsory Discipline Specific Project.

Colleges may choose to offer any 5 of the following papers as Discipline Specific Elective courses according to in house expertise, student preferences and resources available.

Paper Titles

1. Modern Indian Writing in English Translation
2. Literature of the Indian Diaspora
3. British Literature: Post World War II
4. Nineteenth Century European Realism
5. Literary Theory
6. Literary Criticism
7. Science fiction and Detective Literature
8. Literature and Cinema
9. World Literatures
10. Partition Literature
11. Research MethodologyAlso SEC
12. Travel writing
13. Autobiography
14. Media and Communication SkillsAlso SEC
15. Language, Literature and Culture : Goan Writing
16. Contemporary India: Women and Empowerment
16. English at the WorkplaceAlso SEC
17. Text and Performance
18. Language and Linguistics
19. Creative Writing.....Also SEC
20. Culture study through Film - India
21. Culture study through Film - America
22. Translation StudiesAlso SEC

SEMESTER I

ENGLISH 1 – Compulsory English

Communicative English: 1.1 Semesters I Credits: 6
(90 lectures – 6 lectures of one hour per week)

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 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 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 :

Selections from Vinod Sood, et. al., eds.,The Individual and Society: Essays, Stories and Poems (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

DSC 1A : Popular Literature

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

1.Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIEL, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., Post Independence Voices in South Asian Writings (Delhi: Doaba Publications, 2001) pp. 51–65.

2.Sumathi Ramaswamy, 'Introduction', in Beyond Appearances?: Visual Practices and Ideologies in Modern India (Sage: Delhi, 2003) pp. xiii–xxix.

3.Leslie Fiedler, 'Towards a Definition of Popular Literature', in Super Culture: American Popular Culture and Europe, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.

4.Felicity Hughes, 'Children's Literature: Theory and Practice', English Literary History, vol. 45, 1978, pp. 542–61.

**DSC 3 A : Women's Writing. Also Generic Elective 1
(Additional Course for Honors Students only)**

1. 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'

2. Alice Walker *The Color Purple*

3. Charlotte Perkins Gilman 'The Yellow Wallpaper'

Katherine Mansfield 'Syllabus'

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

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

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

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

**1V. Ability Enhancement Course
Compulsory**

(To be taught once only, either in Semester I or Semester II)

Paper 1: English/MIL/Environmental Study

English Communication

Credits: 4

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, note-taking etc.

While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. 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.

- 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:

1. *Fluency in English - Part II*, Oxford University Press, 2006.
2. *Business English*, Pearson, 2008.
3. *Language, Literature and Creativity*, Orient Blackswan, 2013.
4. *Language through Literature* (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas

GENERIC ELECTIVE 1 (GE1)

DSC 1 A : Popular Literaturealso GE 1

DSC 3 A : Women's Writingalso GE 1

SEMESTER II

ENGLISH 1 – Compulsory English

**Communicative English 1.2 Semester II. Credits: 6
(90 lectures – 6 lectures of one hour per week)**

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.

1. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brat Biswas
2. Fluency in English Part II Oxford University Press, 2006
3. Business English, Pearson, 2008.
4. Language, Literature and Creativity, Editorial Board, Orient Black Swan, 2013.
5. Developing Language Skills-2 Ed. S.C. Sood et al. Spantech, Delhi 1992
6. Lesikar, R.V. & Flatley, M.E.; Basic Business Communication Skills for Empowering the Internet Generation, Tata McGraw Hill Publishing Company Ltd. New Delhi.
7. Liz Hamp-Lyons and Ben Heasley, Study writing: A Course in Writing Skills for Academic Purposes (Cambridge: CUP, 2006).
8. Renu Gupta, A Course in Academic Writing (New Delhi: Orient BlackSwan, 2010).
9. Ilona Leki, Academic Writing: Exploring Processes and Strategies (New York: CUP, 2nd edn, 1998).
10. Gerald Graff and Cathy Birkenstein, They Say/I Say: The Moves That Matter in Academic Writing (New York: Norton, 2009).
11. M. Frank. Writing as thinking: A guided process approach, Englewood Cliffs, Prentice Hall Regents.
12. L. Hamp-Lyons and B. Heasley: Study Writing; A course in written English. For academic and professional purposes, Cambridge Univ. Press.
13. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: A comprehensive grammar of the English language, Longman, London.
14. Daniel G. Riordan & Steven A. Panley: "Technical Report Writing Today" - Biz taantra.
15. Daniel G. Riordan, Steven E. Pauley, Biztantra: Technical Report Writing Today, 8th Edition (2004).

1. R.K. Narayan Swami and Friends
2. Anita Desai In Custody
3. H.L.V. Derozio 'Freedom to the Slave'
4. 'The Orphan Girl'
5. Kamala Das 'Introduction'
6. 'My Grandmother's House'
7. Nissim Ezekiel 'Enterprise' 'The Night of the Scorpion'
8. Robin S. Ngangom The Strange Affair of Robin S. Ngangom'
9. 'A Poem for Mother'
10. Mulk Raj Anand 'Two Lady Rams'
11. Salman Rushdie 'The Free Radio'
12. Rohinton Mistry 'Swimming Lesson'
13. 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

1. Raja Rao, Foreword to Kanthapura (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, 'Commonwealth Literature does not exist', in Imaginary Homelands (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in The Perishable Empire (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, 'Introduction', in Modern Indian Poetry in English (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

DSC 3B : British Romantic Literature **(Also GE2)**
(Additional Course for Honors Students only)

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

2. Robert Burns 'A Bard's Epitaph'
'Scots Wha Hae'

3. William Wordsworth 'Tintern Abbey'
'Ode: Intimations of Immortality'
Samuel Taylor Coleridge 'Kubla Khan'
'Dejection: An Ode'

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

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

6. Mary Shelley Frankenstein

Suggested Topics and Background Prose Readings for Class Presentations Topics:
Reason and Imagination
Conceptions of Nature
Literature and Revolution
The Gothic The Romantic Lyric

Readings

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991). . Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

GENERIC ELECTIVE 2 (GE 2)

- DSC 1B : Indian Writing in EnglishAlso GE2
DSC 3B : British Romantic LiteratureAlso GE 2

CORE COURSES OF B.A. ENGLISH PROGRAMME OF SEMESTER –III & IV

**Semester III
CORE PAPERS**

| Course Code | Course Title | L-T-P (hours/week) | Credits |
|-------------|--|--------------------|---------|
| ENC 103 | British Poetry and Drama: 14 th to 17 th Centuries | 4-0-0 | 04 |
| ENA 103 | Advanced Communicative English 2.1 | 4-0-0 | 04 |

**Semester IV
CORE PAPERS**

| Course Code | Course Title | L-T-P (hours/week) | Credits |
|-------------|---|--------------------|---------|
| ENC 104 | British Poetry and Drama: 17 th & 18 th Centuries | 4-0-0 | 04 |
| ENA 104 | Advanced Communicative English 2.2 | 4-0-0 | 04 |

DISCIPLINE SPECIFIC CORE – SEMESTER III & IV

Semester III

DSC 2 A : BRITISH POETRY AND DRAMA: 14th to 17th Centuries

1. Geoffrey Chaucer – *The Wife of Bath's Prologue*
2. Edmund Spenser Selections from *Amoretti*:
 - Sonnet LXVII 'Like as a huntsman...'
 - Sonnet LVII 'Sweet warrior...'
 - Sonnet LXXV 'One day I wrote her name...'
3. John Donne
 - 'The Sunne Rising'
 - 'Batter My Heart'
 - 'Valediction: forbidding mourning'
4. Christopher Marlowe – *Doctor Faustus*
5. William Shakespeare – *Macbeth*
6. William Shakespeare – *Twelfth Night*

Suggested Topics and Background Prose Readings for Class Presentations

Topics :

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

Readings

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

SEMESTER IV

DSC 2B : BRITISH POETRY AND DRAMA: 17th and 18th Centuries

1. John Milton – *ParadiseLost: Book 1*
2. John Webster – *TheDuchess of Malfi*
3. AphraBehn – *TheRover*
4. Alexander Pope – *TheRape 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

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

SEMESTER III: Advanced Communicative English2.1

(4 credits. 60 hours)

[ISA: 20 marks. SEE 80 marks]

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.

Oral communication (Debate, discussion and negotiation).....14 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.....08hours

- 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 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 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 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

| | | |
|----------------------------------|--------------|------------------|
| Intra Semester Assessment | [ISA] | 20 marks. |
| Semester End Examination | [SEE] | 80 marks. |

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)

- a. Parts of speech
- b. Prefix and suffix
- c. Abbreviations
- d. 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)

SEMESTER IV: Advanced Communicative English2.2

(4 credits. 60 hours)

[ISA: 20 marks. SEE 80 marks]

Report writing –

18 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 hours

English Idioms & Phrasal Verbs

..... 6 hours

Identifying and correcting grammatical errors

.....6 hours

Interpretation, appreciation and critical evaluation of poetry

.....12 hours

Editing: Students to practice editing skills on prose passages

....12 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 Semesters III & IV

- 1) Bhaskaran, M. and Horsburgh, D. *Strengthen Your English*. Oxford University Press, Delhi 1973.
- 2) Bhatia, R. C. *Business Communication*. Ane Books Pvt Ltd, New Delhi.
- 3) *Business English*, Pearson, Delhi, 2008.
- 4) ed. Chadha, Tara and Others *Foundation English*, Book II and III. Publication Division, Delhi University.
- 5) Doctor & Doctor. *Principles and Practice of Business Communication*. Seth Publishers, 2014.
- 6) *English at the Workplace Part I*, Macmillan, Delhi, 2008.
- 7) *Everyday English II* (Foundation 2006).
- 8) *Fluency in English Part I*, Macmillan, Delhi, 2005.
- 9) *Fluency in English Part II*, Oxford University Press, Delhi, 2006.
- 10) ed. Dr. Mishra, Gauri, Dr. Kaul, Ranjana, Dr. Biswas, Barat. *Language through Literature*. Primus Books, Delhi, 2015.
- 11) Hewing, Martin. *Advanced English Grammar*. Cambridge UP, 2010.
- 12) *Language, Literature and Creativity*, Orient Blackswan, 2013.
- 13) Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
- 14) Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall of India Pvt. Ltd., New Delhi.
- 15) Murphy, Raymond. *Essential English Grammar*, 2nd Ed, Cambridge University Press, Cambridge, 2007.
- 16) Murphy, Raymond. *Intermediate English Grammar*, 2nd Ed, Cambridge University Press, Cambridge, 2012.
- 17) Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
- 18) ed. Sood, S.C. et al. *Developing Language Skills-1*. Spantech, Delhi 1991
- 19) ed. by Varma, Promodini and Others *English at the Workplace Parts 1 and 2*. Oxford University Press, 2006.

SYLLABUS OF B.A. ENGLISH PROGRAMME UNDER CBCS

GENERIC ELECTIVES (Semesters I, II, III, IV)

For students of Arts, Science & Commerce

Students who have not taken English as a Discipline Specific Core (English Elective) may offer any of the following papers as a Generic Elective.

N.B. Students cannot repeat a paper under the Generic Elective Head if they have already offered the Paper at Semester I or II as a Generic Elective.

SEMESTER I

| Code | Title | L/T/P (hours/week) | Credits |
|---------|-----------------------------|-----------------------|---------|
| EGG 101 | Literature and Cinema | 4-0-0 | 04 |
| EGG 102 | Popular Literature | 4-0-0 | 04 |
| EGG 103 | British Romantic Literature | 4-0-0 | 04 |
| EGG 104 | Modern European Drama | 4-0-0 | 04 |
| EGG 105 | American Literature | 4-0-0 | 04 |

SEMESTER II

| Code | Title | L/T/P (hours/week) | Credits |
|---------|---|-----------------------|---------|
| EGG 106 | Modern Indian Writing in English Translation | 4-0-0 | 04 |
| EGG 107 | Cultural Studies and Film: India | 4-0-0 | 04 |
| EGG 108 | Indian Writing in English | 4-0-0 | 04 |
| EGG 109 | Science Fiction & Detective Fiction | 4-0-0 | 04 |
| EGG 110 | British Literature: 19 th Century | 4-0-0 | 04 |
| EGG 111 | Contemporary India: Women & Empowerment | 4-0-0 | 04 |

SEMESTER III

| Code | Title | L/T/P (hours/week) | Credits |
|---------|--|-----------------------|---------|
| EGG 112 | Autobiography | 4-0-0 | 04 |
| EGG 113 | Travel Writing | 4-0-0 | 04 |
| EGG 114 | Women's Writing | 4-0-0 | 04 |
| EGG 115 | British Literature: The Early 20 th Century | 4-0-0 | 04 |
| EGG 116 | Literature of the Indian Diaspora | 4-0-0 | 04 |

SEMESTER IV

| Code | Title | L/T/P (hours/week) | Credits |
|---------|---------------------------------------|-----------------------|---------|
| EGG 117 | Partition Literature | 4-0-0 | 04 |
| EGG 118 | Language & Linguistics | 4-0-0 | 04 |
| EGG 119 | World Literatures | 4-0-0 | 04 |
| EGG 120 | Postcolonial Literatures | 4-0-0 | 04 |
| EGG 121 | British Literature: Post World War II | 4-0-0 | 04 |

SKILL ENHANCEMENT ELECTIVE COURSES (SEC)

Prescribed for semester III & IV students of Arts, Science & Commerce under CBCS 2018-2019

SEMESTER III

| Code | Title | L/T/P (hours/week) | Credits |
|---------|-------------------------------|-----------------------|---------|
| EGS 101 | English for Competitive Exams | 4-0-0 | 04 |
| EGS 102 | Creative Writing | 4-0-0 | 04 |
| EGS 103 | Soft Skills | 4-0-0 | 04 |
| EGS 104 | Text and Performance | 4-0-0 | 04 |

SEMESTER IV

| Code | Title | L/T/P (hours/week) | Credits |
|---------|------------------------------|-----------------------|---------|
| EGS 105 | Media & Communication Skills | 4-0-0 | 04 |
| EGS 106 | English at the Workplace | 4-0-0 | 04 |
| EGS 107 | Translation Studies | 4-0-0 | 04 |
| EGS 108 | Research Methodology | 4-0-0 | 04 |

GENERIC ELECTIVES (Semesters I, II, III, IV)
For students of Arts, Science & Commerce

Students who have not taken English as a Discipline Specific Core (English Elective) may offer any of the following papers as a Generic Elective.

N.B. Students cannot repeat a paper under the Generic Elective Head if they have already offered the Paper at Semester I or II as a Generic Elective.

SEMESTER I

EGG 101 Literature and Cinema

No. of Credits: 04

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

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:

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

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]

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

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 – 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)

Suggested Reading:

Suggested Topics and Background Prose Readings for Class Presentations Topics

- e) Theories of Adaptation
- f) Transformation and Transposition
- g) Hollywood and ‘Bollywood’ The ‘Two Ways of Seeing’
- h) 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 (London and New York: Routledge, 1990).

Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.

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

Note

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:

Bibliography:

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

EGG 102 Popular Literature

No. of Credits: 04

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

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:

1. Lewis Carroll - Through the Looking Glass [15 contact hours]
2. Agatha Christie – The Murder of Roger Ackroyd [15 contact hours]
3. Shyam Selvadurai – Funny Boy [15 contact hours]
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 – 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:

Brooks, Cleanth, and Wimsatt. *Literary Criticism: A Short History*. Routledge, 1957.

Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 1983.

Robey, David & Jefferson, Anne. *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.

EGG 103 British Romantic Literature

No. of Credits: 04

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

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:

The course endeavours to introduce to the student the rich literary culture of the Romantic Period by examining some of the most distinguished writers who exemplify the romantic spirit.

Course Content:

Unit 1.

[15 contact hours]

William Blake

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.

[15 contact hours]

William Wordsworth

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*

Suggested Reading:

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

(Suggested Topics and Background Prose Readings for Class Presentation)

Scheme of Examination:

INTRA-SEMESTER (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)

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

Question 3 to 6 – Essay Type Questions with either/or option on each unit (12 Marks each)
(12x4=48)

Bibliography:

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, New York: OUP, 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, New York: OUP, 1973, pp. 594–611.

EGG 104 Modern European Drama

No. of Credits: 04

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

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:

1. Henrik Ibsen: *Ghosts* [15 contact hours]
2. Bertolt Brecht: *The Good Woman of Szechuan* [15 contact hours]
3. Samuel Beckett: *Waiting for Godot* [15 contact hours]
4. Eugene Ionesco: *Rhinoceros* [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 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 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*, ed. and tr. John Willet. London: Methuen, 1992, pp. 68–76, 121–8.

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

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

Steiner, George. 'On Modern Tragedy', in *The Death of Tragedy*. London: Faber, 1995.

EGG 105 American Literature

No. of Credits: 04

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

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: The Glass Menagerie

Unit 2. [15 contact hours]

1. Toni Morrison Beloved

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 Leaves of Grass:
 ‘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:

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

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:

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

---. *American Poetry*. Edward Arnold.

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 University
Press, 1979.

Matthiessen, F. O.. *American Renaissance*. Oxford University Press, 1941.

Pearce, Roy H.. *The Continuity of American Poetry*. Princeton University Press, 1979.

Weinberg, Helen, *The New Novel in America-The Kafka Mode in Contemporary Fiction*.
Cornell University Press, 1970.

SEMESTER II

EGG 106 Modern Indian Writing in English Translation

No. of Credits: 04

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

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. IsmatChughtai "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 | <i>Andha Yugh</i> |
|-----------------------|-------------------|

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 Units 3 and 4 (4x4=16 marks)

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

Q3 Unit 1

Q4 Unit 2

Q5 Unit 3

Q6 Unit 4

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 20th 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. OUP, 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. OUP, 2000.
- Muktibodh, G. M. "The Void." *The Oxford Anthology of Modern Indian Poetry*. Vinay
Dharwadker and A. K. Ramanujan, Editors. Vinay Dharwadker, Translator. OUP, 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.

Singh, Thangjam Ibopishak. "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.

Tagore, Rabindranath. "Light, Oh Where is the Light?" Tagore, Rabindranath. *Gitanjali: Song Offerings*. William Radice, Translator. Penguin Books, 2011.

EGG 107 Cultural Studies and Film: India

No. of Credits: 04

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

Objectives:

- To enable the students to be familiar with the introduction to this fascinating and highly influential medium.
- To introduce the learner about its key-aspects and distinctiveness.
- To enable the learner to grasp the deeper understanding of film as a vehicle of culture through focus on select Hindi films.
- To provide an exposure to the students to a world shaped by motion pictures and enable them to understand as well as to critique the film medium.

Learning Outcome:

At the end of the course, the students will be familiar with the major thematic and stylistics of the film. They will be familiarized with key terms and concepts in Film Studies. They will be able to analyze the range of significant films in relation to the key issues in Film Studies.

Course Content:

Unit I Theory

[15 contact hours]

- Introduction to Film Studies, Qualities of Film as an artistic medium, Approaches to film criticism, Basic Film Theory and Terminology)
- History & Development of Indian Popular Cinema
- Gender and Film
- 'Masala' Films
- Regional Cinemas of India

Unit II Films

[45 contact hours]

Colleges may choose a minimum of 10 films. 2^{1/2}- 3 hour lectures may be scheduled for a screening followed by discussion and review. Students may be asked to submit written reviews. The SEE exam may follow the same format – screening of an unseen film followed by an

individually submitted review written in 1 hour. This review must use the vocabulary, terminology and theoretical knowledge that has been imparted as background study. ISA may be set on adaptation of a book/novel/play into a film.

Suggested Viewing:

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

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 (4x4=16 marks)

Question 2 – Short Notes – 4 out of 6 from Units 2 (4x4=16 marks)

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

Q3 Unit 1

Q4 Unit 1

Q5 Unit 2

Q6 Unit 2

Bibliography:

Gehlawat, Ajay. *Twenty-First Century Bollywood. Routledge.*

Gokulsingh, K. M. And Wimal Dissanayake. *Routledge Handbook of Indian Cinemas.*

Kaur, R., and Ajay Sinha. *Bollywood: Popular Indian Cinema Through A Transnational Lens.*

SAGE Publishers.

EKG 108 Indian Writing in English

No. of Credits: 04

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

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 - *Swami and Friends*
2. Anita Desai - *In Custody*

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., OUP, 2005, pp. 1–10.

Mukherjee, Meenakshi. "Divided by a Common Language." *The Perishable Empire*, OUP, 2000, pp. 187–203.

Rao, Raja. "Foreword." *Kanthapura*, OUP, 1989, pp. v-vi.

Rushdie, Salman. "Commonwealth Literature Does Not Exist." *Imaginary Homelands*, Granta Books, 1991, pp. 61–70.

EGG 109 Science Fiction and Detective Fiction

No. of Credits: 04

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

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:

- c) By the end of the Semester, the students will be familiar with Science Fiction and Detective Literature.
- d) Identify crime fiction and cultural nostalgia, ethics and censorship.
- e) Recognize the cultural stereotypes in crime fiction.

Course Content:

1. Wilkie Collins *The Woman in White* [15 contact hours]
2. Arthur Conan Doyle *The Hound of the Baskervilles* [15 contact hours]
3. Raymond Chandler *The Big Sleep* [15 contact hours]
4. H.R.F. Keating *Inspector Ghote Goes by Train* [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 – 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:

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

George Orwell, *Raffles and Miss Blandish*, available at:

<www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html>

W.H. Auden, *The Guilty Vicarage*, available at: <harpers.org/archive/1948/05/theguilty-vicarage/>

Raymond Chandler, ‘The Simple Art of Murder’, *Atlantic Monthly*, Dec. 1944, available at:

<<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>

EGG 110 British Literature: 19th Century.

No. of Credits: 04

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

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.
- To acquaint students with the various prose and poetic styles of 19th 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 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 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*, 8thedn, vol.2, ed, Stephen Greenblatt (New York: 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*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp186-8, 190-121.

Mill, John Stuart. *The Subjection of Women in Norton Anthology of English Literature*, 8th edn, vol.2, ed. Stephen Greenblatt (New York: Norton, 2006) chap.1, pp. 1061-9.

EGG 111 Contemporary India: Women and Empowerment

No. of Credits: 04

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

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 :

1. Social Construction of Gender

-Masculinity and Feminity

- Patriarchy

[12 contact hours]

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

- Women, Nationalism, Partition

- Women and Political Participation

[12 contact hours]

3. Women and Law

- Women and the Indian Constitution

- Personal Laws (Customary practices on inheritance and Marriage)

(Supplemented by workshop on legal awareness)

[16 contact hours]

4. Women and Environment

- State interventions, Domestic violence, Female foeticide, Sexual harassment
- Female Voices: *Sultana's Dream*
- Dalit Discourse: *Poisoned Bread*

[20 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 (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. 2008. Feminism and contemporary women writers. New Delhi: Routledge.

Dangle, Arjun, ed. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. New Delhi: Orient Longman, 1992.

Gandhi Nandita and Nandita Shah. 1992. The Issues at Stake : Theory and Practice in the Contemporary Women s Movement in India. New Delhi: Kali for Women.

Sakhawat Hossain, Rokeya. *Sultana's Dream: A Feminist Utopia*. The Feminist Press.

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

SEMESTER III

EGG 112 Autobiography

No. of Credits: 04

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

Objectives:

- To understand the genre of autobiography in its myriad shades evident across the world spanning from the 18th Century to the 21st 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:

1. Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (Oxford University Press, 2000). [08 contact hours]
2. Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald (J.M. Dent and Sons, 1960). [08 contact hours]
3. 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]
4. Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141-175 (T. Fisher Unwin, 1917). [08 contact hours]
5. Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (Kali for Women, 1998). [08 contact hours]
6. A. Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 (Penguin Books, 2010.) [08 contact hours]

7. Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (Picador, 1968). [06 contact hours]
8. Sharankumar Limbale's *The Outcaste*, Translated by Santosh Bhoomkar, pp.1-39 (Oxford University Press, 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)*. 1st ed. U.K.: Routledge, 2001.

Essays on Life Writing: From Genre to Critical Practice (Theory / Culture). Ed. Marlene Kadar. Rev. ed. University of Toronto Press, 1992.

Gilmore, L. *The Limits of Autobiography: Trauma and Testimony*. New York: Cornell University Press, 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 University Press, 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 University Press, 2018.

EGG 113 Travel Writing

No. of Credits: 04

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

Objectives:

- To introduce students to the genre of travel writing.
- To help students understand various perspectives 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 understand the genre of travel writing and 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. It will also help the students to understand and appreciate how different travelers look at a place differently with different lenses.

Course Content:

Unit 1

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 of India [15 contact hours]

Unit 2

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 viceroys), Harper Perennial. [15 contact hours]

Unit 3

1. William Dalrymple: *City of Dijn* (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.

[15 contact hours]

Unit 4

1. Nahid 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) [15 contact hours]

Suggested Topics and Background Prose Readings

For Class Presentations Topics:

- Travel Writing and Ethnography
- Gender and Travel
- Globalization and Travel
- Travel and Religion Orientalism and Travel Readings

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)

Bibliography:

Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed.

Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241 2. TabishKhair, 'An

Interview with William Dalrymple and Pankaj Mishra' in

Postcolonial Travel Writings: Critical Explorations, ed. Justin D Edwards and Rune

Graulund (New York: Palgrave Macmillan, 2011), 173-184

Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29 4. SachidanandaMohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

Caldeira, Nina, ed. *Goa through the Traveller's Lens* (Panaji: Goa 1556, 2018)

EGG 114 Women's Writing

No. of Credits: 04

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

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 'syllabus'
- 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: OUP, 2000) pp. 295–324.
- Essay - Rassundari Debi Excerpts from Amar Jiban in Susie Tharu and K. Lalita, eds., Women’s Writing in India, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

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)

Bibliography:

Barrett, Michèle, *Virginia Woolf: on women & writing*

Gilbert, Sandra; Gubar, Susan, *The Norton anthology of literature by women : the tradition in English*

Salzman, Paul, *Early modern women's writing : an anthology, 1560-1700*

Shattock, Joanne, *The Oxford guide to British women writers*

Tharu, Susie, and k Lalita. *Women Writing in India: 600 B.C. to the early twentieth century*. The Feminist Press.

EGG 115 British Literature: The Early 20th Century

No. of Credits: 04

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

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 20th 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. *Glossary of Literary Terms*. 5th ed. New York: Holt, Rinehart, and Winston, 1988.

A Dictionary of Modern Critical Terms. Ed. Roger Fowler. Rev. ed. London: Routledge&Kegan Paul, 1987.

Drabble, Margaret. *The Oxford Companion to English Literature*. 5th ed. rev. and updated. Oxford; New York: Oxford University Press, 1995.

Eliot, T. S. “Tradition and Individual Talent.” *Norton Anthology of English Literature*. 8th 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*, in Introduction by Raymond Williams, Hogarth, 1984, pp. 9–27.

Freud, Sigmund. "'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious.'" *The Modern Tradition*, edited by Richard Ellman et al. OUP, 1965, pp. 571, 578–80, 559–63.

EGG 116 Literature of the Indian Diaspora

No. of Credits: 04

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

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 - *The Book of Secrets* (Penguin, India) [15 contact hours]
2. Rohinton Mistry - *A Fine Balance* (Alfred A Knopf) [15 contact hours]
3. Meera Syal - *Anita and Me* (Harper Collins) [15 contact hours]
4. Jhumpa Lahiri - *The Namesake* (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, 1998

Jain, 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.

SEMESTER IV

EGG 117 Partition Literature

No. of Credits: 04

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

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 Press, 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: OUP, 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*. CUP, 2013.

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

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

EGG 118 Language & Linguistics

No. of Credits: 04

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

Objective:

The course is intended to familiarize the students with the principles of Linguistic studies and their application to the English Language and also the structural nuances of the English language.

Learning Outcome:

The students will be able to do linguistic analysis of the literary texts, as well as, conduct research in Linguistics.

Course Content:

1. Introduction to the study of language. [10 contact hours]
2. The theory of communication, general semiotics, linguistic sign, language and culture, Language and writing. [10 contact hours]
3. Introduction to Saussurian Structuralism. [10 contact hours]
4. Introduction to Phonology and Morphology. [10 contact hours]
5. Understanding the structure of language: Syntax and semantics. [10 contact hours]
6. Linguistic change and evolution of the English Language varieties- idiolect, dialect, pidgin and creole; Bilingualism; Multilingualism; Psychology of language. [10 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)

Bibliography:

Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.

De Saussure, Ferdinand. *Course in general linguistics*. New York: McGraw Hill 1966.

Akmajian, A., R. A. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed.

Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. New York: Holt, Rinehart and Winston, 1974

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.

EGG 119 World Literatures

No. of Credits: 04

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

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. KishwarNaheed- '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 Press, 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*. University of Texas Press, 1994. pp ix– xviii, 1–64.

Moretti, Franco. 'Conjectures on World Literature', *New Left Review*. vol.1, 2000.

EGG 120 Postcolonial Literatures

No. of Credits: 04

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

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:

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

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

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

EGG 121 British Literature: Post World War II

No of Credits : 4

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

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]

- Philip Larkin- *'Whitsun Weddings'*; *'Church Going'*
- Ted Hughes- *'Hawk Roosting'*; *'Crow's Fall'*
- Seamus Heaney - *'Digging'*; *'Casualty'*
- Carol Anne Duffy - *'Text'*; *'Stealing'*

Unit 2 Play/Screenplay [15 contact hours]

- Hanif Kureshi - *'My Beautiful Launderette'*

Unit 3 Novels [30 contact hours]

- John Fowles *The French Lieutenant's Woman*
- 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 HanifKureshi - ‘*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* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.

Seamus Heaney, ‘The Redress of Poetry’, in *The Redress of Poetry* (London: 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: OUP, 1997).

SKILL ENHANCEMENT ELECTIVE COURSES (SEC)

Prescribed for semester III & IV students of Arts, Science & Commerce under CBCS 2018-2019

EGS 101 English for Competitive Exams

No. of Credits: 04

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

Objectives:

English forms a part of the syllabi of different competitive examinations. It is basically a string of four units: Grammar, Comprehension, Vocabulary & Writing skills.

1. The basic objective of this paper is to give the learners authentic information about the content and criteria of competitive exams.
2. This paper will help the learners to improve basic grammar, vocabulary skills and develop their comprehension abilities.
3. The paper has been designed with a view to help the students develop competence and confidence in tackling language skills.
4. The paper is oriented to develop the writing skills

Learning Outcome:

By the end of the Semester the students should be able to:

- a) Be familiar with new words by understanding the gist of the sentences.
- b) Develop proficiency in grammar to grasp the cause and effect relationships.
- c) From an unseen text of an expository, descriptive, narrative nature to:
 - 1) Identify the main concepts.
 - 2) Relationships through lexical markers or cohesion devices.

- 3) Recognise text organisation.
- d) Acquire accuracy in different types of writing- Descriptive, narrative, expository, argumentative, persuasive.
- e) Write formal letters.
- f) Write any kind of composition like summarising, expansion of ideas, etc.

Course Content:

- 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]
- 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]
- III. Vocabulary Building – Synonyms, Antonyms, Homonyms, Spellings, Idioms and Phrases, Prefixes, Suffixes, One word Substitution, Word-Pair relationship, Root words, Abbreviations. [10 contact hours]
- IV. Comprehension Skills – Reading Comprehension, (Objective/Subjective) [05 contact hours]
- V. Reconstructing Passages – Sentence Reconstruction, Sentence Arrangement, Reconstruction of Paragraphs. [05 contact hours]
- VI. Writing Skills- Writing essays and Articles, Précis writing, Paragraph Writing, Letter Writing [10 contact hours]

Exam Pattern:

Intra-Semester Assessment (ISA) 20 Marks

Mock Test (Objective type) to test language and vocabulary skills on Unit 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 (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:

Dhillon, R. S. et al. *English Improvement Course*. Dhillon group of publications.

Bhatnagar, R. P., and Rahul Bhargava. *English for Competitive Exams*. Macmillan.

Prasad, H M., and Uma Rani Singh. *Objective English for Competitive Exams*. Tata McGraw-Hill Publishing Company Limited.

Gupta, S. C. *General English for all Competitive Exams*. Arihant.

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.

Jaffe, E. D., and Stephen Hilbert. *How to Prepare for the Graduate Management Admission Test*. Barron's.

EGS 102 Creative Writing

No. of Credits: 04

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

Objectives:

1. To provide an introduction to the idea of the 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 aspirants to have a hands-on experience of writing poetry, fiction, drama and literary prose.

Course Content:

1. The Art of writing: an introduction to various types of writing (literary-critical; journalistic; non-literary, theoretic, scientific, communicative) discussing and responding to specimens. [12 contact hours]
2. Creative writing: 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 specimen; encouraging the students to write and present their work to the class. [12 contact hours]
3. Major components of creative writing ; theme, style, form, structure, vision; discussion of model specimen - (encourage students participation) practical session on identifying subject matter, research for writing; exercise on chosen themes. [12 contact hours]

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:

Warkins, F.C and K.E Knight *Write to Write (Readings on the Craft of writing)*. Houghton, Mifflin.

Optner, Ruth L. *Writing from Inside Out*. Harper and Co.

Brooks and Warren, *Fundamentals of good Writing: A Handbook of Modern Rhetoric*.

Kiersek, J.M and W. Gibston. *Macmillan Handbook Of English*.

Dev, A. N., et al. *Creative writing: A Beginner's Manual*. Pearson, Delhi, 2009.

Recommended book: Creative writing: A Beginner's Manual by AnjanaNeiraDev and Others, Published by Pearson, Delhi, 2009.

EGS 103 Soft Skills

No. of Credits: 04

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

Objectives:

1. To develop effective communication skills.
2. To formulate problem solving skills.
3. To better 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:

- a) At the end of the course students will have improved their overall communication and interpersonal skills.
- b) They will have developed self-confidence with an all-round personality 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] |

NB: Refer to periodic updates of the London School of Economics.

Bibliography:

1. Dhanavel, S. P.. *English and Soft Skills*. Orient Black Swan, 2013.
2. Kaushik, et al. (eds). *English for Students of Commerce: Precis, Composition, Essays, Poems*.

Intra-Semester Assessment (ISA) 20 Marks

Two Practical Components (Individual/Dual/Group) of 20 Marks each.

Semester End Examination (SEE) 80 Marks

SEE is to be an Oral Assessment based on the course content.

EGS 104 Text and Performance

No. of Credits: 04

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

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 and demonstrations of acting: Bharata, Stanislavsky to Brecht

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:

1. Bentley, Eric. *The Life of Drama*.
2. Cruick Shank Shank, J (ed) : *French Literature and its Background*, Vol.6 (London, 1970)
3. Eslin, Martin. *The Theatre of the Absurd*.
4. Freeboran, Richard: *Russian Literary Attitudes from Pushkin to Solzhenitsyn*.
5. Gupta, Chandra Bhan. *The Indian Theatre*. New Delhi: MunshiramManoharlal Publishers Pvt. Ltd., 1991.

6.Hayman, Ronald. *Theatre of Anti-Theatre*.

7.Hughes, Stuart H. : *Consciousness and Society: The Reorientation of European Social Thought*(New York, 1967)

8.Williams, Raymond. Drama from Ibsen to Brecht.

Exam Pattern:

ISA I- 10 Marks – Written test on Topic No.1

ISA II- 10 Marks – Presentation orPerformance 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 wordseach– 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

SEMESTER IV

EGS 105 Media & Communication Skills

No. of Credits: 04

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

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 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:

1. James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
2. Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
3. Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp.1-17.

4. Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.

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)

EGS 106 English at the Workplace

No. of Credits: 04

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

Objectives:

1. To equip students with effective skills in written communication required frequently 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 Outcome:

- a) At the end of the course, the students will be able to develop skills in written communication.
- b) Students will be familiar to handle 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:

Murphy, Raymond. *Essential English Grammar*. Cambridge University Press

Hewings, Martin. *Advanced English Grammar*. Cambridge University Press

Stanton, Nicky. *Mastering Communication (5th Edition)*. Macmillan.

Dalmar, Fisher. *Communication in Organisation*. West Pub.

Kilian, Crawford. *Writing for the Web*. Self-Counsel Press

Kallos, Judith. *Email Etiquette Made Easy*.

EGS 107 Translation Studies

No. of Credits: 04

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

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 mono-lingual 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 Outcome:

The students will be able to perceive the importance of interlingual communication in the pluralistic climate of the globalized world. The course will enhance the bi-lingual and if possible 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)

---. (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.

Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J.

Interpreting: An Introduction. Registry of Interpreters, 1990. 4. Gargesh, Ravinder and

Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.

House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.

Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.

- Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
- Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1974.
- Toury, Gideon. *Translation Across Cultures*. New Delhi : Bahri Publications Private Limited, 1987.

EGS 108 Research Methodology

No. of Credits: 04

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

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

Bibliography:

MLA handbook for Writer of Research Papers

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)

List of Courses

In the following tables, L refers to lectures, T to tutorials and P to practicals. Description of a course appears on the page number listed in the tables.

Semester V – General

Core Courses

| Code | Title | L/T/P (hours/week) | Credits |
|---------|---------------------|-----------------------|---------|
| ENC 105 | American Literature | 4-0-0 | 04 |

Elective Courses (Students can opt for any one)

| Code | Title | L/T/P (hours/week) | 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 |

Semester V – Honours

Core Courses

| Code | Title | L/T/P (hours/week) | Credits |
|---------|--------------------------------|-----------------------|---------|
| ENC 105 | American Literature | 4-0-0 | 04 |
| ENC 106 | Modern European Drama | 4-0-0 | 04 |
| ENC 107 | British Romantic Literature | 4-0-0 | 04 |

Elective Courses (Students can opt for any three)

| Code | Title | L/T/P (hours/week) | 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 |

Semester VI – General

Core Courses

| Code | Title | L/T/P (hours/week) | Credits |
|---------|--------------------------|-----------------------|---------|
| ENC 108 | Postcolonial Literatures | 4-0-0 | 04 |

Elective Courses (Students can opt for any one)

| Code | Title | L/T/P (hours/week) | Credits |
|---------|-------------------------------------|-----------------------|---------|
| 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 |

Semester VI – Honours

Core Courses

| Code | Title | L/T/P (hours/week) | Credits |
|---------|------------------------------------|-----------------------|---------|
| ENC 108 | Postcolonial Literatures | 4-0-0 | 04 |
| ENC 109 | Women's Writing | 4-0-0 | 04 |
| ENC 110 | The Early 20 th Century | 4-0-0 | 04 |

*Elective Courses (Students can opt for any three)**

| Code | Title | L/T/P (hours/week) | Credits |
|---------|-------------------------------------|-----------------------|---------|
| 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 |

***Project is in lieu of one Elective in Semester VI Code: ENP**

Paper Title - American Literature

Paper Code - ENC 105

No. of Credits: 04

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

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:

1. Brown, John Russell, editor. *American Theatre*. Edward Arnold, 1967.
2. Brown, John Russell. *American Poetry*. Edward Arnold.
3. Cambon, Glauco. *The Inclusive Flame Studies in Modern American Poetry*. Popular Prakashan, 1969.
4. Chase, Richard. *The American Novel and its Tradition*, Double Day, 1957.
5. Crevecoeur, Hector St John. "What is an American" (Letter III) in *Letters from an American Farmer*, Penguin, 1982, pp. 66–105.
6. Douglass, Frederick. *A Narrative of the life of Frederick Douglass*, Penguin, 1982, chaps. 1–7, pp. 47–87.
7. Emerson, Ralph Waldo. "Self Reliance", in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson. The Modern Library, 1964.

8. Gould, Jean. *Modern American Playwrights*. Popular Prakashan, 1969.
 9. Horton, Rod, editor. *Background of American Literary Thought*. Prentice Hall, 1974.
 10. Hoffman, Daniel, editor. *Harvard Guide to Contemporary American Writing*. Oxford University Press, 1979.
 11. Matthiessen, F. O.. *American Renaissance*. Oxford University Press, 1941.
 12. Morrison, Toni. "Romancing the Shadow", *Playing in the Dark: Whiteness and Literary Imagination*. Picador, 1993, pp. 29–39.
 13. Pearce, Roy H.. *The Continuity of American Poetry*. Princeton University Press, 1979.
 14. Thoreau, Henry David. "Battle of the Ants" excerpt from "Brute Neighbours", in *Walden* OUP, 1997 chap. 12.
 15. Weinberg, Helen, *The New Novel in America-The Kafkan Mode in Contemporary Fiction*. Cornell University Press, 1970.
-

Paper Title – Modern European Drama**Paper Code - ENC 106****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)****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:

1. 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*, ed. and tr. John Willet. Methuen, 1992, pp. 68–76, 121–8.
 2. Esslin, Martin. *The Theatre of the Absurd*. Penguin, 1991.
 3. Stanislavski, Constantin. *An Actor Prepares*, chap. 8, “Faith and the Sense of Truth”, tr. Elizabeth Reynolds Hapgood. Penguin, 1967. sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
 4. Steiner, George. “On Modern Tragedy”, *The Death of Tragedy*. Faber, 1995.
-

Paper Title – British Romantic Literature**Paper Code - ENC 107****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)**

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

[15 contact hours]

William Wordsworth

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:

1. Coleridge, Samuel Taylor. *Biographia Literaria*. edited by George Watson, London: Everyman, 1993, chap. XIII, pp. 161–66.
 2. 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, New York: OUP, 1973, pp. 766–68, 777–8.
 3. Rousseau, Jean-Jacques. “Preface” to *Emile or Education*, tr. Allan Bloom, Harmondsworth, Penguin, 1991.
 4. Wordsworth, William. “Preface to Lyrical Ballads”, in *Romantic Prose and Poetry*, edited by Harold Bloom and Lionel Trilling, New York: OUP, 1973, pp. 594–611. 12
-

Paper Title – Postcolonial Literatures**Paper Code - ENC 108****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)****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:

1. Fanon, Franz, “The Negro and Language”, *Black Skin, White Masks*, tr. Charles Lam Markmann, Pluto Press, 2008 pp. 8–27.
 2. Marquez, Gabriel Garcia. Nobel Prize Acceptance Speech, *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell, Cambridge University Press, 1987.
 3. Thiong’o, Ngugi wa. “The Language of African Literature”, *Decolonising the Mind*, (James Curry, 1986, chap. 1, sections 4–6.
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Paper Title – Women’s Writing**Paper Code - ENC 109****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:

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|------------------------|--|
| Unit 1: Poetry | [15 contact hours] |
| i. Emily Dickinson : | I cannot live with you I’m wife I’ve finished that |
| ii. Sylvia Plath : | Daddy Lady Lazarus |
| iii. Eunice De Souza : | Advice to Women Bequest |

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| Unit 2: Novel | [15 contact hours] |
| Alice Walker – <i>The Color Purple</i> | |

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|---|---------------------------|
| Unit 3: Short Story | [10 contact hours] |
| i. Charlotte Perkins Gilman -The Yellow Wallpaper | |

- ii. Katherine Mansfield - Syllabus
- 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: OUP, 2000) pp. 295–324.
- iii. Rassundari Debi, Excerpts from Amar Jiban in Susie Tharu and K. Lalita, eds., *Women’s Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

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:

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

1. Abrams, M.H, Geoffrey, Harpham. eds. *Glossary of Literary Terms*. 11th ed. Cengage Learning, 2015.
 2. Drabble, Margaret. *The Oxford Companion to English Literature*. 5th ed. rev. and updated. Oxford UP, 1995.
 3. Eliot, T. S. “Tradition and Individual Talent.” *Norton Anthology of English Literature*. 8th ed., vol. 2, edited by Stephen Greenblatt, Norton, 2006, pp. 2319–25.
 4. Eliot, T. S. “Tradition and Individual Talent.” *The English Novel from Dickens to Lawrence*. Introduction by Raymond Williams, Hogarth, 1984, pp. 9–27.
 5. Fowler, Roger, editor. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
 6. 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.
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