

ENGLISH

PSO1: Attain extensive knowledge of World Literatures with special focus on development and expansion of English Literature and subsequently, the rise of Literatures in English.

PSO2: Analyse the matrices of historical events, political scenarios and socio-cultural milieus which have influenced processes of literary narrations especially in India and engage in crucial dialogues with the same.

PSO3: Critically evaluate key theoretic approaches in Classical Criticism and Modern Theory towards deconstructing preoccupations and matrices of contemporary literatures.

PSO4: Attain and develop skills in literary and communicative English and apply the same towards self and social advancement viz. being gainfully employed in academics, media and telecommunication sector, pursuing higher studies and research, extending services in English language and communication to nodal governmental and private organisations (tourism/hospitality/aviation industry) and/or pursuing creative writing on multimedial platforms through an informed knowledge of narratological skills.

Semester I
English 1- Core Communicative English 1.1
Paper Code – EGC 201
No. of Credits: 06
No. of Lectures per week: 06 of one hour each
Total no. of lectures for the semester: 90

Course Objectives:

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

Course Outcomes:

On completion of the course students will be able to:

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

Unit 1 – Comprehension

(20 hours)

- **Reading Comprehension** - 20 marks

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

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

- **Listening Comprehension** – 15 marks

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

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

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

Students to be trained through exercises in

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

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

Students to be given training in

- Paragraph writing
- Essay writing

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

Students to be trained in

- Note-making
- Précis writing

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

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

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

- Vocal Techniques – voice modulation, body language
- Interpersonal sensitivity
- Vocabulary, alternatives to slang

- Group Discussion: leading and participating, persuasion and negotiation
- Individual Speech- social, business, expressing opinions

Exam Pattern:

Intra-Semester Assessment (ISA) 30 Marks

Listening Comprehension – 15 marks

Writing Skills (Official Correspondence)– 15 marks

Semester End Examination (SEE) 40marks + 80marks

Oral Mode: 40 marks

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

Written Mode: 80 marks

Q1. Grammar- 20 marks

Q2. Writing Skills (Expansion of ideas)

A. Paragraph Writing- 05 marks

B. Essay Writing- 15 marks

Q3. Comprehension- 20 marks

Q4. Writing Skills (Summarizing)- 20 marks

References:

1. Gupta, Nilanjana. *English For All (GOA EDITION)*. Laxmi Publications, 2010.
2. Jayakaran, I. *Everyone's Guide to Effective Writing*. 2M Publishing International, 2005.
3. Koneru, Aruna. *English Language Skills*. McGraw Hill Education (India) Private Limited, 2011
Fourth Reprint 2018.
4. Mohan, Krishna and Meera Banerji. *Developing Communication Skills*. Trinity Press, 2017.
5. Raina, Roshan Lal, Iftikhar Alam & Faizia Siddiqui. *Professional Communication*. Himalaya Publishing House, 2012.
6. Sood, Vinay et al eds. *The Individual and Society: Essays, Stories and Poems*. Pearson, 2006.

Semester II

English 2- Core Communicative English 1.2

Paper Code – EGC 202

No. of Credits: 06

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

Total no. of lectures for the semester: 90

(w.e.f. 2020-21)

Course Objectives:

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

Course Outcomes:

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

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

Unit 1 –Digital Presentations– 15 marks

(10 hours)

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

Unit 2 – Digital Story Telling - 40 marks

(20 hours)

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

Unit 3 - Genres of writing – 60 marks

(40 hours)

Students to be

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

Unit 4 - Writing of Reviews – 15 marks

(10 hours)

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

Unit 5 - Interpreting graphic data – 20 marks

(10 hours)

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

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

Exam Pattern:

Intra-Semester Assessment (ISA) 30 Marks

Digital Presentation (Group) – 15 marks

Review Writing – 15 marks

Semester End Examination (SEE) 40 marks +80 marks

DST to be submitted for evaluation: 40 marks

Written Mode: 80 marks

- | | |
|--------------------------------|----------|
| Q1. Story Writing- | 20 marks |
| Q2. Feature Article- | 20 marks |
| Q3. Reports- | 20 marks |
| Q4. Interpreting Graphic Data- | 20 marks |

References:

- Frazel, Midge. *Digital Storytelling: Guide for Educators*, International Society for Technology in Education, 2010.
- Gupta, Nilanjana (ed). *English for All*. Laxmi Publications, 2010.

- Hindle, Tim. *Making Presentations*. Dorling Kindersley Publishers, 1999.
- Jayakaran, I. *Everyone's Guide to Effective Writing*. 2M Publishing International, Chennai, 2005/ later editions.
- Raina, Roshan Lal et al. *Professional Communication*. Himalaya Publishing House, 2012/ later editions
- Reynolds, Garr. *Presentation Zen: Simple Ideas on Presentation Design and Delivery* (2nd edition). Voices that Matter, 2011.
- Zelazny, Gene. *Say it with Presentations*. Tata McGraw Hill Education, 2004.

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

AECC (Semester I/II)
ENA 201- Spoken English
No. of Credits: 04
No. of Lectures per week: 04 of one hour each
Total No. of lectures for the semester: 60
(w.e.f. 2020-21)

Course Objectives:

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

Course Outcomes:

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

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

Equipment

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

Course Content: (60 hours)

(Several components may be covered in every session)

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

Pedagogy

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

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

explain	describe	narrate
explore	analyse	imagine
discuss	argue	persuade

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

A note on 'listening'

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

Some listening is passive. It looks as if it is to some purpose, but the listener may be thinking, "If I look as if I am attentive, then perhaps nobody will challenge me to speak." It's better than looking

dreamily round the room or talking to oneself, but it does not prove anything about the quality of listening. That can only be done if the listener makes a response, such as:

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

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

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

Starting from the beginning:

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

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

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

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

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

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

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

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

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

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

Debates and Group Discussions

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

- * A young girl was refused an essential kidney operation because she had taken drugs. The story was in the newspapers. Participants read the article to discover the reasons for the decision and discuss the practical and moral issues.
- * A student was expelled from school because of a long and unruly hairstyle which was against the school rules. His influential parents were very angry and spoke to the press. Participants discussed the actions of the school and whether they were necessary. (In recent times we have read of so many cases of children being meted out physical punishment at the hands of teachers in other states. Students would have definite opinions about this and will be eager to talk on the subject.)
- * There was a shocking case of senseless bad driving which killed a popular young man. Participants discussed their reactions and the problems of young drivers who have recently passed their tests.

Examples of Group talk

Media 1 Students analyse and evaluate the reporting of an incident or issue in more than one newspaper (e.g. Navhind & Herald; Times of India & The Indian Express or The Hindu). They examine

the factual reporting, the extent to which the news is made dramatic, sad or happy, the differences in language, the headlines, the amount of detail given, and so on

End result: analytical / critical

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

End result: informative / persuasive

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

End result: Informative / explanatory

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

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

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

Problems during group work:

- The time problem is helped if you accept that most speaking and listening is not solo work but is done in pairs and small groups.
- Noise - 'By all means do speaking and listening, but I don't want to hear a sound!'

- Not everyone is involved.
- Some groups not working well - pecking order.
- Some groups - briefest of answers.
- Unkindness to others whose comments they regard as silly.

Solutions:

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

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

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

Exam Pattern:

Intra-Semester Assessment (ISA)- 20 marks

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

Semester-End Examination (SEE)- 80 marks

I) An Individual Oral Presentation: 40 Marks

Candidates will be examined on the following criteria:

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

II) Pair-Based Activity: 20 marks

Candidates will be examined on the following criteria:

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

III) Group Activity: 20 marks

Candidates will be examined on the following criteria:

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

Grade Descriptions for Group Activity (to assist the teacher)

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

Grade Descriptions for Pair-based Activity (20 marks)

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

Speaking – 15 marks		Listening- 5 marks	
Mark Band I	Extends the subject matter and elicits responses from the listener; speaks on equal terms with the listener. Employs	Mark Band I	Responds fully to questions and develops prompts; deals confidently and sometimes enthusiastically with

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

Individual Activity – 40 marks

Mark	Content & Structure [out of 20]	Vocabulary [out of 10]	Fluency [out of 10]
15-19 & 9-10	The student demonstrates ability to use a variety of structures accurately and consistently. There may be errors when sophistication is attempted, but the examiner is convinced that the student is	The student shows enough command of vocabulary to respond with some precision. Shades of meaning are achieved and some sophisticated information/ideas are communicated.	The student shows sustained ability to maintain a conversation and to contribute at some length. The student can respond to change in direction of the conversation and perhaps initiate new

	confidently in control of the structures used. Full & well organised content.	There will be only the occasional misuse of vocabulary.	topics. Pronunciation and intonation are appropriate, with only the occasional slip.
16-18 & 7-8	There may be mostly simple structures, but some more complex sentences will be attempted successfully. There will be some errors but these will not impede communication. Sound use of content.	The student has a sufficient range of vocabulary to convey information and ideas but there is lack of precision. Vocabulary is not wide or varied.	The student responds relevantly to questions and at a length which makes frequent prompting unnecessary. Stress and intonation patterns are generally accurate. Little effort is required by the listener.
13-15 & 5-6	The student will be uneasy and error-prone when venturing beyond simple structures. However, simple accuracy will often be achieved and communication will be maintained. Adequate use of content.	Vocabulary conveys simple ideas and information clearly but lacks precision. There is some searching for words and hesitation when going beyond simplicity.	The student makes a real attempt to respond to questions. S/he may need frequent prompting and will tend to offer one sentence at a time, but keeps conversation going. Some noticeable inaccuracy of stress and intonation, but unlikely to impede communication.
10-12 & 3-4	Responses will usually be single words or very simple sentences -with errors. Error will tend to blur but not obscure communication. Content is thin or inconsistently used.	Vocabulary will sometimes be inadequate to convey even simple ideas and there will be frequent pauses.	Responses tend to be brief and widely spaced. The candidate has to be encouraged to go beyond the single word response. Stress and intonation inaccuracy causes some communication difficulty, but candidate can usually be understood by a sympathetic listener.
5-9 & 1-2	Single word responses will be the norm and attempts at structured sentences will rarely achieve communication. However, some attempt at a response will be made at points during the interview. Content is mostly undeveloped and/ or very thin.	Enough English words are known to convey occasional snippets of information, but conversation will be very limited and confused.	Responses are so brief and imprecise that little is communicated. Use of single words is the norm, and there will be long gaps. Stress and intonation patterns cause difficulty for even the most sympathetic listener. Repetition is necessary to achieve communication.
0-5 &	Completely limited/no attempt at a response.	Completely limited/no attempt at a response.	No response/inaccuracy of stress and intonation prevents communication even after

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

LIST OF BOOKS

ENGLISH VOCABULARY, PRONUNCIATION AND GRAMMAR

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

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

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

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

Online Resource – The homepage of NATE (National Association Of Teaching English) while a national British association, has many resources which are in effect international.

Series: *English Writing Frames* – Copiable books. Could be used in used in conjunction with any language/Communication skills course. A systematic resource, with step-by-step practical exercises and photocopiable frames to practice with.

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

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

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

Authors : ISBN: 0435103520

0435103547

0435103563

0435103466

Publisher: Heinemann, Harcourt Education Ltd, Halley Court, Jordan Hill, Oxford, OX2 8EJ, U.K. www.heinemann.co.uk

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

-with accompanying cassette ISBN: 0719546699

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

www.johnmurray.co.uk

New Hodder English

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

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

9. ISBN 034077536X

10. ISBN 0340775378

11. ISBN 0340775386

Publisher Hodder & Stoughton Education, Hodder Deadline, 338 Euston Road,
London, NW1 3bh, UK

www.hodderheadline.co.uk

Krishna Mohan and N. P. Singh. Speaking English Effectively. Macmillan India Ltd
ISBN: 0333925521

Examples of Questions for the ISA and SEE.

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

1) The Student's role: Your friend

Your role: Yourself

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

OR

2) The Student's Role: A new neighbour who has three very noisy and naughty children.

Your Role: The owner of a house in a quiet street.

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

OR

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

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

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

1) The Government of Goa should ban on all kinds of plastic bags.

OR

2) Fees charged for college education must be increased so that students of higher education can be provided better facilities, innovative courses and quality teachers.

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

1) You in an interviewer - interviewee situation on a popular FM Radio Station. The guest speaker is an aerobics instructor and a keep- fit fanatic who is 62 years old. The interviewer agrees on the wisdom

of an active life and a sensible diet but is himself/herself fond of junk food and likes nothing better than staying in bed as late as possible.

OR

2) Have a discussion on hobbies with a new boy/girl who has just joined your college, with whom you are trying to befriend.

Individual talk/ Presentation

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

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

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

The image of Goa in advertising.

Festivals of India

Folk media of Goa

Indian Mythology

Flora and Fauna of Goa

Semester I

ENC 115 - Introduction to Literature

No. of Credits: 04

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

Total No. of lectures for the semester: 60

(w.e.f. 2020-21)

Course Objectives:

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

Course Outcomes:

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

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

Course Content:

Unit 1- Introduction to Literary terms (10 hours)

A. Definitions of literature.

B. Origin and growth of various literary forms

- Poetry – Sonnet, Ode, Elegy, Lyric, Ballad
- Prose – Short Story, Novella, Novel
- Drama – Tragedy, Comedy, Tragicomedy

Unit 2 – Poetry (15 hours)

• **Michael Drayton**

The Parting

• **William Shakespeare**

Sonnet 116 – Let me not to the marriage of true minds

Sonnet 18 – Shall I compare thee to a summer’s day?

• **John Milton**

When I consider

• **John Keats**

Ode to a Nightingale

• **Ben Jonson**

On my First Son

• **William Wordsworth**

The Solitary Reaper

• **Robert Frost**

Stopping by Woods on a Snowy Evening

Unit 3 – Novel (15 hours)

Manohar Malgonkar – *Spy in Amber*

Harper Lee- *To Kill A Mockingbird*

Unit 4 – Drama (20 hours)

J. M. Barrie - *The Admirable Crichton*

J. M. Synge - Riders to the Sea

Exam Pattern:

Intra-Semester Assessment (ISA) 20 Marks

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

Semester End Examination (SEE) 80 Marks

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

References

- Abrams, M.H. *A Glossary of Literary Terms*, Cengage Learning, 2012.
 - Barrie, J. M. *The Admirable Crichton*. Rover Thrift Publications, 2015.
 - Daiches, David. *A Critical History of English Literature Volume I and II*. Supernova Publishers, 2013.
 - Green, David. *The Winged Word*. Macmillan India Ltd, 2009.
 - Iyengar, Srinivasa K.R. *Indian Writing in English*. Sterling Publishers, India.
 - Lee, Harper. *To Kill A Mockingbird*. J.B. Lippincott & Co. 1960. Reprints.
 - Malgonkar, Manohar. *Spy in Amber*.1971. Reprint Rupa & Co. 2013.
 - Ramchandran, C. N. and Achar Radha eds. *Five Centuries of Poetry*. Trinity Press.
- Synge, J.M. *Riders to the Sea*. Createspace Independent Publishers.

SCHEME OF PAPERS FOR B.A. ENGLISH (GENERAL & HONOURS) DEGREE PROGRAM UNDER CBCS w.e.f. 2017-18

In the following tables, L refers to lectures, T to tutorials and P to practicals.

SEMESTER I

CORE PAPERS

15. Daniel G. Riordan, Steven E. Pauley, Biztantra: Technical Report Writing Today, 8th Edition (2004).

Paper Title- Indian Writing in English
Paper Code – ENC 102
No. of Credits: 04
No. of Lectures per week: 04 (60 Lectures)

Course Content:

1. R.K. Narayan *Swami and Friends*
2. Anita Desai *In Custody*
3. H.L.V. Derozio 'Freedom to the Slave'

'The Orphan Girl'

4. Kamala Das 'Introduction'
'My Grandmother's House'
5. Nissim Ezekiel 'Enterprise'

'The Night of the Scorpion'

6. Robin S. Ngangom 'The Strange Affair of Robin S. Ngangom'

'A Poem for Mother'

7. Mulk Raj Anand 'Two Lady Rams'
8. Salman Rushdie 'The Free Radio'
9. Rohinton Mistry 'Swimming Lesson'
10. Shashi Deshpande 'The Intrusion'

Suggested Topics and Background Prose Readings for Class Presentations Topics :

Indian English

Indian English Literature and its Readership

Themes and Contexts of the Indian English Novel

The Aesthetics of Indian English Poetry Modernism in Indian English Literature

Readings

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.

DISCIPLINE SPECIFIC CORE – SEMESTER III & IV

Semester III

Paper Title- BRITISH POETRY AND DRAMA: 14th to 17th Centuries

Paper Code – ENC 103

No. of Credits: 04

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

Course Content:

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

Paper Title- BRITISH POETRY AND DRAMA: 17th & 18th Centuries

Paper Code – ENC 104

No. of Credits: 04

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

Course Content:

1. John Milton – *Paradise Lost: Book 1*
2. John Webster – *The Duchess of Malfi*
3. Aphra Behn – *The Rover*
4. Alexander Pope – *The Rape of the Lock*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

Religious and Secular Thought in the 17th Century

The Stage, the State and the Market

The Mock-epic and Satire

Women in the 17th Century

The Comedy of Manners

Readings

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
English 2/MIL/Hindi

Paper Title- Advanced Communicative English 2.1

Paper Code – EGC 103

No. of Credits: 04

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

Course objectives

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

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

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

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

Course Content:

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

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

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

Learning to listen.....08 contact hours

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

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

- Practical grammar:

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

Antonyms and synonyms

Prefixes and suffixes

Abbreviations

- Writing personnel letters such as Job Applications, Joining/ Job Acceptance letters and *Goodwill letters* such as Appreciation, Congratulatory letters and *Sponsorship letters* (Request/Acceptance/Regret)
- *Formal e-correspondence*: Students are expected to practice writing effective emails, identifying errors in online correspondence, etc...
- *Writing representations* to a higher authority
- Drafting *notices* and writing *minutes* of meetings
- *RTI application* format

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

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

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

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

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

Scheme of Examination

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
English 2/MIL/Hindi

Paper Title- Advanced Communicative English 2.2

Paper Code – EGC 104

No. of Credits: 04

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

Course Content:

Report writing – 18 contact hours

- Investigative and Feasibility Reports
- Appraisal Reports

(ISA 10 marks)

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

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

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

(ISA 10 marks)6 contact hours

English Idioms & Phrasal Verbs 6 contact hours

Identifying and correcting grammatical errors6 contact hours

Interpretation, appreciation and critical evaluation of poetry12 contact hours

Editing: Students to practice editing skills on prose passages12 contact hours

Scheme of Examination

Intra Semester Assessment [ISA] 20 marks.

Semester End Examination

[SEE]

80 marks.

ISA - 20 marks

- A. Report Writing
- B. Presentation

Semester End Examination 80 marks

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

Recommended Reading for 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*. Sheth 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.

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.

Paper Title- Popular Literature

Paper Code - ENG 102

No. of Credits: 04

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

Objectives:

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

Learning Outcome:

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

Course Content:

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

Suggested Topics and Background Prose Readings for Class Presentations:

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

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

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

Semester End Examination (SEE) 80 Marks

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

Bibliography:

- Brooks, Cleanth, and Wimsatt. *Literary Criticism: A Short History*. Routledge, 1957.
Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 1983.
Robey, David & 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.

Paper Title- British Romantic Literature

Paper Code - ENG 103

No. of Credits: 04

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

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.

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.

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

Paper Title- Science Fiction and Detective Fiction

Paper Code - ENG 109

No. of Credits: 04

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

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.

Paper Title- Literature of the Indian Diaspora

Paper Code - ENG 116

No. of Credits: 04

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

Objectives:

- To introduce literature of the Indian diaspora to the learners.
- To understand and analyse the perspective of the writers writing about their homeland while not placed elsewhere geographically.
- To study the concepts of diaspora, alienation, migration, and nostalgia.

- To study narrative techniques used by diaspora writers to express their mindscape.

Learning Outcome:

At the end of the course, the learners should be able to understand the concept of diaspora, and the role of writers in shaping concepts of diaspora such as migration and „imaginary homelands“. Learners should be able to identify the distinctness of themes chosen by the diaspora writers as compared to the writers situated in and writing about India.

Course Content:

- | | |
|--|--------------------|
| 1. M. G. Vassanji - <i>The Book of Secrets</i> (Penguin, India) | [15 contact hours] |
| 2. Rohinton Mistry - <i>A Fine Balance</i> (Alfred A Knopf) | [15 contact hours] |
| 3. Meera Syal - <i>Anita and Me</i> (Harper Collins) | [15 contact hours] |
| 4. Jhumpa Lahiri - <i>The Namesake</i> (Houghton Mifflin Harcourt) | [15 contact hours] |

Exam Pattern:

INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks

Written Test – 10 Marks

Assignment/Seminar – 10 Marks

SEMESTER END EXAMINATION (SEE) 80 Marks

Question 1 – Short Notes – 4 out of 6 from texts [1] and [2]. (4x4=16)

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

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

Suggested Reading:

- Readings for Class Presentations Topics
- The Diaspora
- Nostalgia
- New Medium
- Alienation

Bibliography :

- Dodiya, Jaydipsinh, editor. *Contemporary Indian Writings in English*. Jaydipsinh Atlantic, 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

Paper Title- Partition Literature

Paper Code - ENG 117

No. of Credits: 04

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

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]

- 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.

Paper Title- Postcolonial Literatures

Paper Code - ENG 120

No. of Credits: 04

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

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).

Paper Title- Soft Skills
Paper Code – ENS 103
No. of Credits: 04
No. of Lectures per week: 04 (60 Lectures)

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] |

	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.

Paper Title- Text and Performance

Paper Code – ENS 104

No. of Credits: 04

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

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

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: Munshiram Manoharlal 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 or Performance on Topic No. 2 or 3

Semester End Examination (SEE) 80 Marks

Q I Short Notes 4 out of 6 on Topic No.1- 100 words each– 15 Marks

Q II Short Notes 4 out of 6 on Topic No.2 and 3-100 words each – 15 Marks

Q III Essay Type Question – 400 Words - 10 Marks

Q III Essay Type Question - 400 Words - 10 Marks

Q IV Practical Component - Theatrical Production - 15 Minutes – 30 Marks

SEMESTER IV

Paper Title- Media & Communication Skills

Paper Code – ENS 105

No. of Credits: 04

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

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)

Paper Title- English at the Workplace

Paper Code – ENS 106

No. of Credits: 04

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

Objectives:

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 for Semester V & VI

In the following tables, L refers to lectures, T to tutorials and P to practicals.

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
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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	British Literature: 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

Tennessee Williams: The Glass Menagerie

[15 contact hours]

Unit 2. Novel

Toni Morrison: Beloved

[15 contact hours]

Unit 3. Short Story

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

[15 contact hours]

Unit 4. Poetry

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:

[15 contact hours]

- 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

[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*

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.

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:

Unit 1: Poetry

[15 contact hours]

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

Unit 2: Novel [15 contact hours]

Alice Walker – *The Color Purple*

Unit 3: Short Story [10 contact hours]

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

Unit 4: Essay [20 contact hours]

- i. Mary Wollstonecraft, “A Vindication of the Rights of Woman” (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38
- ii. Ramabai Ranade, “A Testimony of our Inexhaustible Treasures”, in ‘Pandita Ramabai Through Her Own Words: Selected Works’, tr. Meera Kosambi (New Delhi: 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.

**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.

Paper Title –Literary Criticism

Paper Code - END 101

No. of Credits: 04

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

Objectives:

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

Learning Outcome:

By the end of the course, students will

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

Course Content:

Unit 1: [15 Contact Hours]

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

Unit 2: [15 Contact Hours]

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

Unit 3: [15 Contact Hours]

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

Unit 4: [15 Contact Hours]

Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox" in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947) Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995.

Exam Pattern:

INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks

Written Test – 10 Marks

Any other mode – 10 Marks

SEMESTER END EXAMINATION (SEE) 80 Marks

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

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

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

References:

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

Paper Title – Travel Writing

Paper Code - END 102

No. of Credits: 04

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

Objectives:

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

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

Paper Title – Modern Indian Writing in English Translation

Paper Code - END 103

No. of Credits: 04

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

Objectives:

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

Learning Outcomes:

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

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

Course Content:

Unit 1: Short Stories [15 contact hours]

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

Unit 2: Novel [15 contact hours]

1. G. Kalyan Rao *Untouchable Spring*

Unit 3: Poetry [15 contact hours]

1. Rabindranath Tagore “Light, Oh Where is the Light?”
“When my Play was with thee”
2. G.M. Muktinodh “The Void”
“So Very Far”
3. Amrita Pritam “I Say Unto Waris Shah”
4. Thangjam Ibopishak Singh “Dali, Hussain, or Odour of Dream, Colour of Wind” “The Land of the Half-Humans”

Unit 4: Drama [15 contact hours]

1. Dharamveer Bharati *Andha Yugh*

Exam Pattern:

INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks

Written Test – 10 Marks

Any other mode – 10 Marks

SEMESTER END EXAMINATION (SEE) 80 Marks

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

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

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

References:

1. Ambedkar, B. R. "Annihilation of Caste." *Dr. Babasaheb Ambedkar: Writings and Speeches*. Vol. 1. Education Department, Government of Maharashtra, 1979.
2. Bharati, Dharamveer. *Andha Yuga*. Alok Bhalla, Translator. OUP, 2009.
3. Chugtai, Ismat. "The Quilt." *Lifting the Veil: Selected Writings of Ismat Chugtai*. M. Assaduddin, Translator. Penguin Books, 2009.
4. Devy, G. N. "Introduction to After Amnesia." *The G. N. Devy Reader*. Orient Black Swan, 2009. 1-5.
5. Mukherjee, Sujit. "A Link Literature for India." *Translation as Discovery*. Orient Longman, 1994. 34-45.
6. 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.
7. Muktibodh, G. M. "The Void." *The Oxford Anthology of Modern Indian Poetry*. Vinay Dharwadker and A. K. Ramanujan, Editors. Vinay Dharwadker, Translator. OUP, 2000.
8. Premchand. "The Shroud." *Penguin Book of Classic Urdu Stories*. M. Assaduddin, Editor. Viking, Penguin India, 2006.
9. 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.
10. Rao, G. Kalyan. *Untouchable Spring*. Alladi Uma and M. Sridhar, Translators. Orient Black Swan, 2010.
11. Senapati, Fakir Mohan. "Rebati." *Oriya Stories*. Vidya Das, Editor. Kishori Charan Das, Translator. Srishti Publishers, 2000.
12. Singh, Gurdial. "A Season of No Return." *Earthly Tones*. Rana Nayar, Translator. Fiction House, 2002.
13. Singh, Namwar. "Decolonising the Indian Mind." *Indian Literature*. Harish Trivedi, Translator. Vol. 35. Sahitya Akademi, Sept.-Oct. 1992. 145-156.
14. Singh, Thangjam Ibopishak. "Dali, Hussain, or Odour of Dream, Colour of Wind." *The Anthology of Contemporary Poetry from the Northeast*. Robin S. Ngangom, Translator. NEHU, 2003. 20
15. Singh, Thangjam Ibopishak. "The Land of the Half-Humans." *The Anthology of Contemporary Poetry from the Northeast*. Robin S. Ngangom, Translator. NEHU, 2003.

16. Tagore, Rabindranath. *Gitanjali: Song Offerings*. William Radice, Translator. Penguin Books, 2011.

Paper Title – Culture Study through Film: India

Paper Code - END 104

No. of Credits: 04

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

Objectives:

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

Learning Outcomes:

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

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

Course Content

Unit 1: Theory

[10 contact hours]

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

Unit 2: Background

[10 contact hours]

History & Development of Indian Popular Cinema
Gender and Film

'Masala' Films
Regional cinemas of India

Unit 3: Films

[40 contact hours]

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

- *Monsoon Wedding*

Unit 4. Novel [15 contact hours]

Jeanette Winterson 'Sexing the Cherry'

Exam Pattern:

INTRA-SEMESTER ASSESSMENT (ISA) 20 Marks

Written Test – 10 marks

Any other mode 10 Marks

SEMESTER END EXAMINATION (SEE) 80 Marks

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

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

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

References:

1. Heaney, Seamus. "The Redress of Poetry". *The Redress of Poetry*. Faber, 1995 pp. 1–16.
2. Sinfield, Alan. "Literature and Cultural Production", *Literature, Politics, and Culture in Postwar Britain*. University of California Press, 1989, pp. 23–28.
3. Waugh, Patricia. "Culture and Change: 1960-1990", *The Harvest of The Sixties: English Literature And Its Background, 1960-1990*. Oxford UP, 1997.

Paper Title – Science Fiction and Detective Fiction

Paper Code - END 106

No. of Credits: 04

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

Objectives:

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

Learning Outcome:

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

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

Course Content:**Unit 1:** [15 contact hours]Andy Weir *The Martian***Unit 2:** [15 contact hours]Isaac Asimov *I, Robot***Unit 3:** [15 contact hours]Arthur Conan Doyle *The Hound of the Baskervilles***Unit 4:** [15 contact hours]H.R.F. Keating *Inspector Ghote Goes by Train***Exam Pattern:****INTRA- SEMESTER ASSESSMENT (ISA) 20 Marks**

Written Test – 10 Marks

Any other mode 10 Marks

SEMESTER END EXAMINATION (SEE) 80 Marks

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

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

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

References:

1. Auden, W.H. *The Guilty Vicarage*, <harpers.org/archive/1948/05/theguilty-vicarage/>
2. Chandler, Raymond. “The Simple Art of Murder”, *Atlantic Monthly*, Dec. 1944,
<<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html> 28
3. Orwell, George *Raffles and Miss Blandish*.
<www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html>
4. Smith, C. Curtis. Editor. *Twentieth Century Science Fiction Writers*, St. James Press, 1986.
5. Wilson, J. Edmund. “Who Cares Who Killed Roger Ackroyd?” *The New Yorker*, 20 June 1945.

Paper Title – Literature of the Indian Diaspora**Paper Code - END 107****No. of Credits: 04****No. of Lectures per week: 04 (total - 60 Lectures)****Objectives**

- To introduce the students to the conceptual parameters of the Diaspora

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

Learning Outcomes

At the end of the course students will be able to

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

Course Content

Unit 1 [15 contact hours]

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

Unit 2 [15 contact hours]

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

Unit 3 [15 contact hours]

Meera Syal *Anita and Me* (Harper Collins)

Unit 4 [15 contact hours]

Jhumpa Lahiri *The Namesake* (Houghton Mifflin Harcourt)

Exam Pattern

INTRA- SEMESTER ASSESSMENT (ISA) 20 Marks

Written Test – 10 Marks

Any other mode 10 Marks

SEMESTER END EXAMINATION (SEE) 80 Marks

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

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

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

References:

1. Braziel, Jana Evans and Anita Mannur. *Theorizing Diaspora*, Blackwell Publishing, 2003.

2. Kalra, V. Kaur, R. and Hutynuk, J. “Cultural Configurations of Diaspora,” *Diaspora & hybridity*. Sage Publications, 2005.
3. Mishra, V. “Introduction: The diasporic imaginary,” *Literature of the Indian Diaspora*. Routledge, 2008.
4. Rushdie, Salman. “The New Empire within Britain”. *Imaginary Homelands*. London: Granta Books, 1991.

Paper Title – World Literatures

Paper Code – END 108

No. of Credits: 04

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

Objectives:

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

Learning Outcome:

By the end of the course the students will be

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

Course Content:

Unit 1:Novella

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

**[10 Contact
Hours]**

Unit 2:Novel

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

**[20 Contact
Hours]**

Unit 3:Drama

Marie Clements. *The Unnatural and Accidental Women*.

**[15 Contact
Hours]**

Unit 4:Poetry

Judith Wright. 'Bora Ring'

[15 Contact Hours]

Gabriel Okara. 'The Mystic Drum'

KishwarNaheed. 'The Grass is Really Like Me'

Shu Ting. 'Assembly Line'

Jean Arasanayagam. 'Two Dead Soldiers'

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

Written Test – 10 Marks

Any other mode – 10 Marks

SEMESTER END EXAMINATION (SEE) 80 Marks

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

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

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

References:

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