

**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI - 110007**



**Structure of BA Honours English  
English for BA/ BCom/BSc Programme  
and  
English for BA(H)/BCom(H)/BSc (H)  
under Learning Outcomes-based Curriculum Framework for Undergraduate  
Education**

**SEMESTER 1**

**Core, Ability Enhancement Course Compulsory (AECC), B.A/B.Com Program, B.A.  
English Discipline and Generic Electives (GE)**

*Syllabus applicable for students seeking admission to the  
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) under LOCF  
w.e.f. the academic year 2019-20*

<b>SEMESTER I</b>		
<b>CORE COURSE</b>	CORE 1	Indian Classical Literature
	CORE 2	European Classical Literature
<b>ABILITY ENHANCEMENT COURSE COMPULSORY(AECC)</b>	AECC1	AECC English
<b>GENERIC ELECTIVE (GE) COURSE</b>	GE 1	Academic Writing and Composition
	GE 2	Media and Communication Skills
	GE 3	Text and Performance: Indian Performance Theories and Practices
	GE 4	Language and Linguistics
	GE 5	Readings on Indian Diversities and Literary Movements
	GE 6	Contemporary India: Women and Empowerment
	GE 7	Language, Literature and Culture
	GE 8	Comic Books and Graphic Novels
	GE 9	Cinematic Adaptations of Literary Texts
	GE 10	Indian English Literatures
	GE 11	Bestsellers and Genre Fiction
	GE 12	Culture and Theory
	GE 13	Marginalities in Indian Writing
	GE 14	The Individual and Society
	GE 15	Text and Performance: Western Performance Theories and Practices
	GE 16	Literature and the Contemporary World

## Structure of B. A. Honours English under LOCF

### CORE COURSE

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### GENERIC ELECTIVE (GE) COURSE

(Any four for Honours students (Semesters 1,2,3,4) and any two for B.A/B.Com Programme students(Semesters 5,6))

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## AECC

**Paper Title:** AECC English

52-56

Unit 1: Introduction

Unit 2: Language of Communication

Unit 3: Speaking Skills

Unit 4: Reading and Understanding

Unit 5: Writing Skills

**B. A. & B. COM. PROGRAMME  
(CORE ENGLISH LANGUAGE)**

57-74

### **Note for Visually Impaired Students**

For visually impaired students to be able to take some of these papers, a number of supplementary readings are offered. These are to be read/discussed in connection with the texts in the classroom, so as to create a sustainable and diverse model of inclusive pedagogy. For visually impaired students, this set of readings will also be treated as primary, and may be examined as such. The supplementary readings may be used as theorizations or frameworks for understanding the course.

For purposes of assessment/ evaluation, a general advisory may be made to assist visually impaired students filter out areas they may not be able to address due to the nature of their disability and to focus on using supplementary texts to instead create other perspectives/ forms of knowledge on the same texts.

# I. B. A. HONOURS ENGLISH UNDER LOCF

## CORE COURSE

### PAPER 1 INDIAN CLASSICAL LITERATURE Semester 1

#### Course Statement

The paper introduces students to a rich and diverse literature from two classical languages of India, Sanskrit and Tamil. A key feature is the study of the poetics in the epics of both languages, including their literary traditions and their representations of a pluralist society in terms of linguistic, religious, and generic diversity. The paper lays a foundation in Indian poetics, theories of representation, aesthetics, aspects of Indian theatre, and traditions of story-telling and narrative structures. Optional papers on Indian literature in subsequent semesters will reinforce the centrality of this paper in providing an understanding of key concepts related to the form and content of Indian literatures.

#### Course Objectives

The course aims to

- study significant sections of Vyasa's Mahabharata in order to determine conceptualisation and representation of class, caste, gender, and disability in the context of the epic battle over rights and righteousness;
- examine selections from Ilango's *Cilapattikaram* to understand the interplay of Tamil poetics and the lifestyle of communities, negotiating ideas related to love, justice, war, governance, and conduct in private and public domains;
- study Sanskrit drama, a Nataka, and a Prakarna, to appreciate its debts to Natyashastra in their formal aspects;
- explore the central concerns of Sanskrit drama in relation to notions of the ideal ruler, lover, friend, and spouse; the presence of Buddhist edicts, the voices of the poor and the marginalised, the position of women in different social strata, the subversive use of humour, and the performative aspects of Sanskrit theatre;
- introduce students to selections elucidating Tamil and Sanskrit poetics (Unit 5); a critical overview of the theorisation of Akam, Puram, and Thinai in Tolkappiyam, juxtaposed to lyrics from Sangam poetry; the Rasa theory from Natyashastra, to help students appreciate the inter-connections between theory and practice in theatre; a representation of disability in theatre, examined through the portrayal of Vidushaka

## Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Vyasa, selections from *The Mahabharata*, from *The Mahabharata of Krishna-Dwaipayana Vyasa*, trans. K. M. Ganguli (Delhi: MunshiramManoharlal Publishers, 2012).

- a) 'The Dicing' and 'Sequel to Dicing', Book 2, Sabha Parva Section XLVI-LXXII
- b) 'The Temptation of Karna', Book 5, Udyog Parva, Section CXL-CXLVI.
- c) 'Dhritrashtra and Gandhari's Wrath', Book 11, Section XI-XV.

#### Unit 2

Kalidasa, *Abhijnanasakuntalam*, trans. Chandra Rajan, in *Kalidasa: The Loom of Time*, (Penguin Classics, 1989, reprint 2000)

#### Unit 3

Sudraka, *The Mrichchhakatika of Sudraka*, trans. M. R. Kale (Delhi: Motilal Banarsidas Publishers, 1924, reprint 2013).

#### Unit 4

IlangoAtikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Columbia University Press, 1993; Penguin Books India, 2004).

## Unit 5

- Selections from *Natyasastra*, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manomohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.
- IrawatiKarve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.
- Edwin Gerow et al, 'Indian Poetics' in *The Literatures of India: An Introduction*, ed. Edward. C. Dimock et al, Chicago: University of Chicago Press, 1974. Pp 115-143

### Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## Teaching Plan

### Paper 1: Indian Classical Literature

Week1 – Introduction to Indian Classical Literature

Week 2 – Unit 1 – The Mahabharata: The Dicing

Week 3 – The Mahabharata (contd): The Temptation of Karna; Dhritrashtra and Gandhari's wrath

Week 4 – Unit 5 --*Natyashastra*, prescribed sections

Week 5 – Unit 2 -- Kalidasa, *Abhijnasakuntalam*

Week 6 – Kalidasa (contd)

Week7 – Unit 3 -- Sudraka, *Mrichchakatika*

Week 8 – Sudraka (contd)

Week 9 – Unit 5 -- Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry*

Week 10 – Unit 4 -- Introduction to Atikal, *Cilappatikaram*, Cantos1, 2, 7, 18, 19

Week11 – Atikal (contd), Cantos 20, 21, 22, 24, 26, 30

Week12 – Unit 5 – Gerow, 'Indian Poetics' IrawatiKarve, 'Draupadi'

Week 13 – Sanskrit plays revisited; critical discussion on the prescribed plays

Week 14 – Indian epics revisited; critical discussion on Mahabharata and *Cilappatikaram*

### Keywords

Indian Epics

Natyashastra

Akam Puram

Rasa

**PAPER 2**  
**EUROPEAN CLASSICAL LITERATURE**  
**Semester 1**

**Course Statement**

This course provides a humanist foundation to English studies, to be considered essential reading. It enables an exploration of classical Greek, Roman, and Hebrew literature in English translation, tracing its impact and influence on English literature from the period of the Renaissance to the Modern. The paper offers a wide-ranging perspective on the aesthetic, philosophical, and social concerns of classical literature. It introduces students to multiple genres and forms, including the epic, tragedy, comedy, the lyric, and the dialogue. Selections from the Old and New Testament of The Bible provide the context to literary styles and ideas governing Western literature's interface with the community and its spiritual needs.

**Course Objectives**

This course aims to

- explore the historical, cultural, and philosophical origins of tragedy and comedy;
- engage with both genres in their distinctive form, style, and characterization, including their representation of human aspirations, foibles, grandeur, and vulnerability;
- examine representations of disability in mythology through the reading of selections from Ovid
- examine the Book of Job from the Old Testament of The Bible for its literary style, including its debate over tragic fate and human suffering, and to locate its enduring influence over subsequent humanist writings;
- juxtapose the Old Testament to ideas of compassion and surrender to God's will as outlined in the selection from the New Testament;
- study the history of ideas pertaining to the human-social-divine interface in theorisations on form, narrative, social organization, and aesthetics in the writings of Plato, Aristotle, and Horace; and
- study gendered explorations of human relations in classical literature in multiple genres, and to examine a woman writer's standpoint on love, war and the primacy of the gendered self.



## Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

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

#### Unit 2

Sophocles, 'Oedipus Rex', trans. Robert Fagles, in *The Three Theban Plays*, revised reprint (Penguin Classics, 1984).

#### Unit 3

- a) Plautus, *The Brothers Menaechmus*, trans. E. R. Walzing (Penguin Classics, 1965).
- b) Ovid Selections from *Metamorphoses* 'Bacchus', (Book III), 'Tieresias' (Book III) 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).

#### Unit 4

- a) 'The Book of Job', The Holy Bible, The New International Version (Zondervan, 2011).
- b) Selection from 'The Gospel According to St. Matthew', Chapter 5, Verses 1-48

#### Unit 5

- Plato, (ii) 'Theory of Art'; both in *Republic*, Book 10 (Penguin Classics, 2007) pp. 240-48; 335-53.

- Aristotle, Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
- Sappho, (i) ‘On the Throne of Many Hues, Immortal Aphrodite’; (ii) ‘Some Say an Army of Horsemen’, from *Lyrics 1*, trans. Diane J. Rayor and Andre Lardinois, in *A New Translation of Complete Works*, (2014).
- Horace ‘Ars Poetica’, trans. H. Rushton Fairclough (Harvard University Press, 1929). Pp 451-73

### Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

### Teaching Plan

#### Paper 2: European Classical Literature

Week 1 – Introduction to European Classical Literature; Unit 1 -- Homer, *The Iliad*

Week 2 – Homer (contd)

Week 3 – Unit 2 -- Sophocles, *Oedipus Rex*

Week 4 – Sophocles (contd)

Week 5 – Unit 3 -- Discussions: Old Comedy, Roman Comedy; Plautus, *Brothers Menaechmus*

Week 6 – Plautus (contd)

Week 7 – Unit 3 -- Ovid, prescribed selections

Week 8 – Unit 5 -- Horace, ‘Ars Poetica’

Week 9 – Unit 5 -- Sappho, prescribed selections

Week 10 – Unit 5 -- Plato, prescribed selections

Week 11 – Unit 4 -- The Bible, *Book of Job*

Week 12 – *Book of Job* (contd)

Week 13 – Unit 4 -- The Bible, *The Gospel according to Matthew*, prescribed sections

Week 14 – Critical discussion of texts, discussion of question paper, examination related queries from students, revision.

### Keywords

Epic

Tragedy

Comedy

Satire

Lyric

Myth

Dialogue

Bible

Poetics

War

Heroism

## GENERIC ELECTIVE COURSE

### PAPER G1: ACADEMIC WRITING AND COMPOSITION

#### Course Objectives

This course is designed to help undergraduate students develop and research composition, argument, and writing skills that will enable them to improve their written abilities for higher studies and academic endeavours.

#### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

#### Course Contents

##### Unit 1

Introduction to the Writing Process

##### Unit 2

Introduction to the Conventions of Academic Writing

##### Unit 3

Writing in one's own words: Summarizing and Paraphrasing

##### Unit 4

Critical Thinking: Syntheses Analyses and Evaluation

##### Unit 5

Structuring an Argument: Introduction Interjection and Conclusion

## **Unit 6**

Citing Resources Editing Book and Media Review

### **Essential Readings**

Dev, Anjana Neira. *Academic Writing and Composition*. New Delhi: Pinnacle, 2015.

Hamp-Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*.

### **Teaching Plan**

Week 1 - Unit 1 -- Introduction to the writing process

Week 2 - Unit 2 – Introduction to the conventions of academic writing

Week 3 - Unit 3 -- Writing in one's own words: summarizing and paraphrasing

Week 4 - Unit 3 Contd

Week 5 - Unit 4 -- Critical thinking: syntheses analyses and evaluation

Week 6 - Unit 4 Contd

Week 7 - Unit 4 Contd

Week 8 - Unit 4 Contd

Week 9 - Unit 5 -- Structuring an argument: introduction interjection and Conclusion

Week 10 - Unit 5 Contd

Week 11 - Unit 5 Contd

Week 12 - Unit 6- Citing resources editing book and media review

Week 13 - Unit 6 Contd

Week 14 - Concluding lectures exam issues etc

### **Keywords**

Formal and informal writing

Writing process

Summary

Paraphrase

Note making

Editing

Citation

Plagiarism

Bibliography

## PAPER G2: MEDIA AND COMMUNICATION SKILLS

### Course Objectives

This is an introductory course in the role of media today – India and globally. It will equip students with the basic theories on various aspects of media and impart training in basic writing skills required in the profession.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Introduction to Mass Communication

- a) Mass Communication and Globalization
- b) Forms of Mass Communication

Topics for Student Presentations:

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

## **Unit 2**

### Advertisement

- a) Types of advertisements
- b) Advertising ethics
- c) How to create advertisements/storyboards

#### Topics for Student Presentations:

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

## **Unit 3**

### Media Writing

- a) Scriptwriting for TV and Radio
- b) Writing News Reports and Editorials
- c) Editing for Print and Online Media

#### Topics for Student Presentations:

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

## **Unit 4**

### Introduction to Cyber Media and Social Media

- a) Types of Social Media
- b) The Impact of Social Media
- c) Introduction to Cyber Media

### **Essential Reading**

Kumar, Keval J. *Mass Communication in India*. Jaico Publications, 1994.

### **Suggested Readings**

Media and Mass Communication:

Joseph, M. K. *Outline of Editing*. New Delhi: Anmol Publications, 2002.

Kamath, M. V. *Professional Journalism*. New Delhi: Vikas Publishing House, 1980.

Macquail, Denis. *Mass Communication*. New Delhi: Om Books, 2000.

Saxena, Ambrish. *Fundamentals of Reporting and Editing*. New Delhi: Kanishka Publishers, 2007.

Television Journalism:

Boyd, Andrew. *Broadcast Journalism: Techniques of Radio and Television News* 2000 Burlington: Focal Press 6 edition, 2009.

Carroll, Brian. *Writing for Digital Media*. Taylor & Francis, 2010.

Cushion, Stephen. *Television Journalism*. Sage Publications, 2012.

Feldman, Tony. *An Introduction to Digital Media*. Taylor & Francis, 2004.

### **Teaching plan**

Week 1: Introduction to mass communication and media

Week 2: Unit 1 – Mass Communication and globalization

Week 3: Unit 1 contd -- Forms of mass communication

Week 4: Unit 2 – Forms of advertisement

Week 5: Unit 2 – contd

Week 6: Unit 2 – contd

Week 7: Unit 3 – Media writing

Week 8: Unit 3 – Media writing contd

Week 9: Unit 3 – Media writing contd

Week 10: Unit 3 – Media writing contd

Week 11: Unit 4 – Introduction to cyber media

Week 12: Unit 4 – Introduction to cyber media contd

Week 13: Class presentations

Week 14: Concluding lectures and exam preparations

### **Keywords**

Mass media

Globalisation

Development journalism

Print

Audio-visual

Advertising

Social media

Writing skills

PAPER G3: TEXT AND PERFORMANCE: INDIAN PERFORMANCE  
THEORIES AND PRACTICES

**Course Objectives**

This course on Text and Performance combines Indian theories of dramaturgy along with a practical understanding of the stage. These range from the classical theories of *Rasa* to the more modern ones that emerged in the twentieth century. It will acquaint the students with the rise of modern theatre in the pre- and post-independence period in India, while also familiarising them with folk theatrical traditions.

**Facilitating the Achievement of Course Learning Outcomes**

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Course Contents**

**Unit 1**

Introduction

- Introduction to theories of Performance in India: Classical to Contemporary Colonial to Resistant Endorsement of existing structures to Radicalising our world
- Historical overview of Indian theatre from the ancient to the modern

Topics for Student Presentations

- a) Perspectives on theatre and performance
- b) Historical development of theatrical forms
- c) Folk traditions
- d) Indian Theatre Movements
- e) Post-independence Indian theatre



## **Unit 2**

### Popular Theatrical Forms and Practices

- Nautanki, Jatra, Tamasha, Bhramyamaan Theatre, Street Theatre, Campus Theatre

#### Topics for Student Presentations:

- a) On the different types of performative space in practice
- b) Poetry reading elocution expressive gestures and choreographed movement

## **Unit 3**

### Theories of Drama

- Bharata

#### Topics for Student Presentations:

- a) Acting short solo/group performances followed by discussion and analysis with application of theoretical perspectives
- b) *Rasa* theory

## **Unit 4**

### Theatrical Production

- Direction production stage props costume lighting backstage support

#### Topics for Student Presentations:

All aspects of production and performance recording archiving interviewing performers and data collection

## **Course Outcomes**

- A performance of minimum thirty minutes using any one form of drama studied in this course
- Interview at least one theatre practitioner who has worked with Indian theatrical forms

## **Suggested Readings**

Devy, G.N. *Painted Words: An Anthology of Tribal Literature*. Vadodra: Purva Prakash, 2012.

Dutt, Utpal. *On Theatre*. New Delhi: Seagull, 2009.

Ghosh, Arjun. *A History of the Jan Natya Manch: Plays for the People*. New Delhi: Sage India, 2012.

Ghosh, Manomohan, trans. *The Natyashastra*. Bharata. Vol. Calcutta: The Royal Asiatic society of Bengal, 1950.

Gopal, Priyamvada. *Literary Radicalism in India*. India: Routledge, 2018.

Lal, Ananda, ed. *Theatres of India: A Concise Companion*. New Delhi: OUP, 2009.

*People's Art in the Twentieth Century: Theory and Practice.* Jana Natya Manch. New Delhi: Navchetan Printers. 2000.  
Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics.* Ranikhet: Permanent Black, 2017.  
Rangacharya, Adya, trans. *The Natyashastra.* Bharata Muni. New Delhi: Munshiram Manoharlal, 2010.  
Sircar, Badal. *On Theatre.* Calcutta: Seagull, 1999.  
Vatsyayan, Kapila. *Bharata: The Natyashastra.* New Delhi: Sahitya Akademi, 2005.

### **Teaching Plan**

Week 1 – Introduction to the GE course on Text and Performance: Indian Performance Theories and Practices  
Week 2 – Unit 1 Introduction  
Week 3 – Unit 1 contd  
Week 4 – Unit 2 --Popular Theatrical Forms and Practices  
Week 5 – Unit 2 contd  
Week 6 – Unit 2 contd  
Week 7 – Unit 3-- Theories of Drama  
Week 8 – Unit 3 contd  
Week 9 – Unit 4 --Theatrical Production  
Week 10 -- Unit 4 contd  
Week 11 – Unit 5 -- Field work: Interviewing a theatre practitioner  
Week 12 – Unit 5 -- Working towards a Performance  
Week 13 – Unit 5 contd  
Week 14 – Concluding lectures exam issues etc

### **Keywords**

Bharata  
Rasa  
Jatra  
Nautanki  
Tamasha  
Street theatre  
Campus theatre  
Direction  
Production  
Stage props  
Costume  
Lighting  
Backstage support

## PAPER G4: LANGUAGE AND LINGUISTICS

### Course Objectives

The course introduces students to, and familiarises them with, the basic concepts of language and linguistic theories.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Language: language and communication, language varieties, standard and non-standard language, language change.

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

#### Unit 2

Structuralism

Ferdinand de Saussure, *Course in general linguistics*. Introduction: Chapter 3 (New York: McGraw Hill, 1966).

#### Unit 3

Phonology and Morphology

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

V. Fromkin and R. Rodman, *An Introduction to Language*, Chapters 3 6 and 7, 2nd ed. (New York: Holt Rinehart and Winston, 1974)

#### **Unit 4**

Syntax and semantics: categories and constituents phrase structure maxims of conversation

A. Akmajian, R. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, Chapter 5 and 6, 2nd edn. (Cambridge Mass: MIT Press, 1984; Indian edition Prentice Hall, 1991)

#### **Essential Reading**

**Note:** Students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

#### **Teaching plan**

Week 1 – Unit 1 -- Introduction to linguistics  
Week 2 – Unit 1 contd  
Week 3 – Unit 1 contd  
Week 4 – Unit 2  
Week 5 – Unit 2 contd  
Week 6 – Unit 2 contd  
Week 7 – Unit 3  
Week 8 – Unit 3 contd  
Week 9 – Unit 3 contd  
Week 10 – Unit 4  
Week 11 – Unit 4 contd  
Week 12 – Unit 4 contd  
Week 13 – Final summing up  
Week 14 – Discussions and exam preparations, etc.

#### **Keywords**

Language  
Communication  
Linguistics  
Structuralism  
Morphology  
Semantics

## PAPER G5: READINGS ON INDIAN DIVERSITIES AND LITERARY MOVEMENTS

### Course Objectives

This course seeks to equip students with an overview of the development of literatures in India and its wide linguistic diversity. Students will study authors and movements from different regions and time periods.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

Prescribed text:

Sucrets Paul Kumar et al. ends, *Cultural Diversity, Linguistic Plurality, and Literary Traditions in India* (New Delhi: Macmillan, 2005; Editorial Board: Department of English, University of Delhi).

#### Unit 1

This unit is compulsory

Any 6 of remaining 7 Chapters to be covered in the classroom

Overview

#### Unit 2

Linguistic Plurality within Sufi and Bhatia Tradition

#### Unit 3

Language Politics: Hindi and Urdu

#### Unit 4

Tribal Verse

## **Unit 5**

Dali Voices

## **Unit 6**

Writing in English

## **Unit 7**

Woman Speak: Examples from Kannada and Bangle

## **Unit 8**

Literary Cultures: Gujarati and Sindhi

### **Essential Reading**

Kumar, Sukrita Paul et al. eds. *Cultural Diversity, Linguistic Plurality, and Literary Traditions in India*. New Delhi: Macmillan, 2005; Editorial Board: Department of English, University of Delhi.

### **Teaching plan**

Week 1 – Unit 1 -- Overview

Week 2 – Unit 1contd

Week 3 – Unit 2 -- Linguistic Plurality within Sufi and Bhakti Tradition

Week 4 – Unit 2contd

Week 5 – Unit 3 -- Language Politics: Hindi and Urdu

Week 6 – Unit 3contd

Week 7 – Unit 4 -- Tribal Verse

Week 8 -- Unit 4 contd

Week 9 – Unit 5 -- Dalit Voices

Week 10 -- Unit 6 -- Writing in English

Week 11 – Unit 6 contd

Week 12 -- Unit 7 -- Woman speak: Examples from Kannada and Bangla/ Unit 8:

Literary Cultures: Gujarati and Sindhi

Week 13 – Selected Unit: contd

Week 14 – Concluding lectures discussion on exam pattern etc

### **Assessment methods**

Unit 1 is compulsory. Any 6 of remaining 7 units to be covered in the classroom.

Assessment is through projects, assignments, group discussions and tutorial work.

Class tests may also form a basis for assessment.

At the end, the end semester exam will take place.

### **Keywords**

Cultural diversity

Indian languages

Sufi and Bhakti movements

Oral literature

Indian literary traditions

Tribal literature

Indian literatures

Indian literature in English

Indian literature in translation

## PAPER G6: CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT

### Course Objectives

This course engages with contemporary representations of women femininities, gender-parity and power. The course aims to help students from non-English literature backgrounds to develop a robust understanding of how discourses of gender underlie and shape our very lives, experiences, emotions and choices. The course exposes students to a broad range of literary and textual materials from various historical periods and contexts, so that they are able to examine the socially-constructed nature of gendering. Through the analysis of literary texts humanities and social sciences scholarship students will develop a nuanced understanding of how to perceive, read, understand, interpret and intervene ethically in debates on the subject.

The course will help students

- read, understand and examine closely narratives that seek to represent women, femininities and, by extension, gendering itself;
- understand how gender norms intersect with other norms, such as those of caste, race, religion and community to create further specific forms of privilege and oppression;
- identify how gendered practices influence and shape knowledge production and circulation of such knowledges, including legal, sociological, and scientific discourses;
- participate in challenging gendered practices that reinforce discrimination; and
- Create a portfolio of analytical work (interpretations and readings of literary and social-sciences texts) and analyses of fictional and non-fictional narratives that students encounter in their lived worlds.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### Concepts

- Sex and Gender -- social construction of gender; socialisation into gender
- Femininities and masculinities -- normative gender privilege; heteronormativity
- Patriarchy -- history of the efforts to undo feminism

#### Readings

Baby Kamble, 'Our Wretched Lives', *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 307-11.  
Rassundari Devi, From *Amar Jiban*, in *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 190-202.  
Rokeya Shekhawat Hossain, 'Sultana's Dream', in *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 340-51.  
V Geetha, *Patriarchy*, Theorizing Gender Series (Kolkata: Stree, 2007) pp. 3-61.

### Unit 2

#### Intersections

- Women and caste, religion, class, sexualities, race, disability
- Women and environment, technology, development
- Women and access to resources: employment, health, nutrition, education
- Women and reproductive work: singleness, marriage, motherhood, symbolical biological surrogacy and ART, parenting, abortion, and other rights over own body

#### Readings

Mahaweta Devi, 'Bayen', *Five Plays*, trans. Samik Bandyopadhyaya (Calcutta: Seagull, 2009).  
Mary John, 'Feminism Poverty and the Emergent Social Order', in *Handbook of Gender*, ed. Raka Ray (Delhi: Oxford University Press, 2012).  
Leela Kasturi, 'Report of the Sub-Committee Women's Role in Planned Economy National Planning Committee (1947)', in *Feminism in India*, ed. Maitrayee Chaudhuri (Delhi: Zed, 2005) pp. 136-55.  
Vandana Shiva, *Staying Alive: Women Ecology and Development*, Chapters 2&4 (Delhi: Kali for Women, 1989).  
M. M. Vinodini, 'The Parable of the Lost Daughter', in *The Exercise of Freedom*, eds K. Satyanarayana and Susie Tharu (Delhi: Navayana, 2013) pp 164-77.



### Unit 3

#### Histories

- The women's question pre-Independence -- sati-reform, widow remarriage, debates around age of consent
- Women in the Independence movement, Partition
- Post-Independence campaigns -- against sexual harassment and rape, dowry, violence, debates around the Uniform Civil Code
- Public sphere participation of women -- in politics, in the workplace, in the economy, creating educational inclusion

#### Readings

Radha Kumar, *A History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India 1800—1990*, Chapters 2, 3, 7, 8, 11 (Delhi: Zubaan, 1993).

Kumkum Sangari, 'Politics of Diversity: Religious Communities and Multiple Patriarchies', *Economic and Political Weekly* 3052 (1995).

Tanika Sarkar, 'Rhetoric against Age of Consent: Resisting Colonial Reason and Death of a Child-Wife', *Economic and Political Weekly* 2836 (1993 April).

Urvashi Butalia, Chapter 2 'Blood', in *The Other Side of Silence: Voices from the Partition of India* (Delhi: Penguin Books, 1998)

Urmila Pawar and Meenakshi Moon, *We also made history: Women in the Ambedkarite Movement*, Chs 1, 5, 6 (Delhi: Zubaan, 2008).

### Unit 4

#### Women, the Law, the State

- Constitutional remedies and rights against gender-based violence
- The history of constitutional protections for women (Hindu Code Bill, right to property, personal laws)
- State interventions and feminist engagements with the law
- IPC sections relevant to rape protection, of the 'modesty' of women, obscenity
- The concept of 'woman' in these frameworks

#### Readings

Janaki Nair, 'The Foundations of Modern Legal Structures in India', in *Handbook of Gender*, ed Raka Ray (Delhi: OUP, 2012).

Flavia Agnes, 'Conjugal Property, Morality and Maintenance', in *Handbook of Gender*, ed Raka Ray (Delhi: OUP, 2012).

Workshop: Students to examine the bare text of 4 laws (as set out in the Gazette of India) followed by discussion and analysis -- laws against dowry (The Dowry Prohibition Act 1961), against sex determination (Pre-Conception & Pre-Natal Diagnostics Act 1994), against domestic violence (Protection of Women from Domestic Violence Act 2005), against sexual harassment at the workplace (The Sexual Harassment of Women at Workplace Prevention Prohibition and Redressal Act 2013).

### **Essential Reading**

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading. In addition to those texts, the following is also essential reading:

*Indian Literature: An Introduction.* Delhi: University of Delhi, 2005.

### **Teaching plan**

Week 1: Unit 1 -- Concepts  
Week 2: Unit 1 contd  
Week 3: Unit 1 contd  
Week 4: Unit 2 -- Intersections  
Week 5: Unit 2 contd  
Week 6: Unit 2 contd  
Week 7: Unit 2 contd  
Week 8: Unit 3 -- Histories  
Week 9: Unit 3 contd  
Week 10: Unit 3 contd  
Week 11: Unit 3 contd  
Week 12: Unit 4 -- Women the Law the State  
Week 13: Unit 4contd  
Week 14: Unit 4contd

### **Keywords**

Gender  
History  
Law  
Caste  
Femininities  
Masculinities  
Heteronormativity  
Patriarchy  
Feminism  
Gender-based violence  
Casteism  
Women's movements

## PAPER G7: LANGUAGE, LITERATURE AND CULTURE

### Course Objectives

This course is designed to introduce the students to the basic concepts of language, its characteristics, its structure and how it functions. The course further aims to familiarise the students with how language is influenced by the socio-political-economic-cultural realities of society. It also acquaints students with the relation between language and literature.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

##### Language

##### A -- Language and Communication

- What is Language?
- The Definition of Language
- The Characteristics of Human language
- Why Does Language Matter?

##### B -- How Language Functions

- a. Speaker – Listener – Message
- b. Phonology Morphology Syntax and Semantics  
(only terms and definitions will be asked)
- Phonemes, phonetic transcription and phonology
- Morphemes: free and bound morphemes
- Simple complex compound words

- Inflectional/ derivational morphology
- The process of word formation
- Basic notions of syntactic constituents and phrase structure
- Clauses and sentences

#### C -- Language and Society

- Language and Class Language and
- Gender Language and Ethnicity
- Language and Identity
- Language Variation
  - a. Dialect Idiolect Slang Pidgin Creole Jargon
  - b. Standard and Non-Standard Language
  - c. Bilingualism Multilingualism
  - d. Code-mixing Code-switching

#### Readings

Roger Fowler, ed., *Essay on Style and Language* (London: Routledge and Kegan Paul Ltd, 1966).

Roger Fowler, *The Linguistics of Literature* (London: Routledge and Kegan Paul Ltd, 1971)

H. G. Widdowson, *Stylistics and the Teaching of Literature* (London: Longman, 1979).

R. W. Bailey and J. L. Robinson, eds, *Varieties of present-day English* (New York: Macmillan 1973).

J. A. Fishman, *Sociolinguistics: A Brief Introduction* (Mass: Newbury House Rowley, 1971).

R. S. Gupta and K. S. Agarwal, *Studies in Indian Sociolinguistics* (New Delhi: Creative Books, 1996).

R. A. Hudson, *Sociolinguistics* (Cambridge: Cambridge University Press, 1980).

Geoffrey Leech and Michael Short, *Style in Fiction* (London: Longman, 1981).

### **Unit 2**

#### Indian Literature

This section of the course will involve a study of significant themes and forms of Indian literature through the ages, with the help of prescribed texts.

Prescribed text: *Indian Literature: An Introduction* (Delhi: University of Delhi, 2005).

#### Different Phases of Indian literatures: Ancient, Medieval, and Modern

Chapter 1: Veda Vyasa, *The Mahabharata*: The Ekalavya Episode

Chapter 2: Sudraka, *Mrichchhakatika*: The Making of a Breach

Chapter 3: Ilanko Atikal, *Cilappatikaram*: The Book of Mathurai

Chapter 4: Mirabai, 'I Know Only Krsna'

Chapter 5: Amir Abul Hasan Khusrau, 'Separation'

Chapter 6: Asadullah Khan Ghalib, 'Desires Come by the Thousands'

- Chapter 7: Faiz Ahmad Faiz, 'Do Not Ask'
- Chapter 8: Subramania Bharati, 'The Palla Song'
- Chapter 9: Rabindranath Tagore, 'The Cabuliwallah'
- Chapter 10: Shrilal Shukla, 'Raag Darbari'
- Chapter 11: Ismat Chughtai, 'Touch-Me-Not'
- Chapter 12: Amrita Pritam, 'To Waris Shah'
- Chapter 13: MastiVenkatesha Iyengar, 'Venkatashami's Love Affair'
- Chapter 14: Indira Goswami, 'The Journey'
- Chapter 15: Omprakash Valmiki, 'Joothan'
- Chapter 16: Shrikant Mahapatra, Folk Songs

#### Further Reading

Sisir Kumar Das, ed., *A History of Indian Literature* (New Delhi: Sahitya Akademi, 1995).

### Unit 3

#### Culture and Society in Contemporary India

(i) The Idea of Culture

(ii) Culture and the Media

- a) 'Notes on the History of the Study of the Indian Society and Culture', in *Structure and Change in Indian Society*, ed. Milton Singer and Bernard S Cohn (Chicago: Aldine Press 1968)
- b) 'Towards a Definition of Culture', in *India and World Culture* (New Delhi: Sahitya Academy, 1986).
- c) 'Culture and Ideology', in *Culture, Ideology and Hegemony: Intellectual and Social Consciousness in Colonial India* (London and New York: Longman, 1995).
- d) *Communications and Culture*, ed. M. R. Dua (Delhi: Galgotia Publishing Co, 1997).
- e) *Journalism: Changing Society Emerging Trends* (Delhi: Authorspeak, 2003).

#### Essential Readings

**Note:** This is a literature-based course, and students will be examined on the prescribed readings in all 3 units. Therefore, those texts are to be considered essential reading.

#### Teaching plan

- Week 1: Overview and introduction
- Week 2: Unit 1 – Language
- Week 3: Unit 1 contd
- Week 4: Unit 1 contd
- Week 5: Unit 2 – Literature – Chapters 1 and 2
- Week 6: Unit 2 contd – Chapters 3 and 4
- Week 7: Unit 2 contd – Chapters 5 and 6
- Week 8: Unit 2 contd -- Chapters 7 and 8

Week 9: Unit 2 contd -- Chapters 9 and 10  
Week 10: Unit 2 contd – Chapters 11 and 12  
Week 11: Unit 2 contd – Chapters 13 and 14  
Week 12: Unit 2 contd – Chapters 15 and 16  
Week 13: Unit 3 -- Culture  
Week 14: Culture and concluding lectures

**Keywords**

Language  
Indian literature  
Literary diversity  
Language varieties  
Culture  
Literature and culture  
Culture and practice  
Globalisation

## PAPER G8: COMIC BOOKS AND GRAPHIC NOVELS

### Course Objectives

The graphic narrative in long form is today a prominent and popular mode in visual cultures, its accessibility making it often the first entry point to the world of literature for many young people. As a form, it has been omnivorous in providing representation to both dominant hegemonic values as well as subversive ones. The best examples of the form work through the interconnection of art and text, the intersection of drawing coloured and blank spaces proportion and pithy dialogue

This course aims to

- introduce graphic narrative to students of non-literary studies backgrounds;
- provide a toolkit for them to acquire visual literacy and thus to equip them to better understand popular public cultures;
- examine how major graphic narratives comment on contemporary culture history and mythology;
- provide visual literacy tools through examining visual arts, as extending translating and providing a new textual vocabulary to narrative, including fictional and non-fictional narrative;
- provide exposure to major genres within the field, such as that of the mass-circulation 'comic' book, the fictionalized autobiography/memoir biographical texts, and that of fiction;
- provide tools for the exploration of form and genre that are sensitive to nuances of race, gender, caste, ethnicity, ableism and sexuality; and
- enable students from backgrounds in subjects other than English literary studies to broaden their skill-sets in textual interpretation, reading, and writing about texts.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering	Class tests

		techniques	
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## Course Contents

### Unit 1

George Remi, *The Adventures of Tintin: Red Rackham's Treasure* (UK: Egmont, 2013 [1943])

Rene Goscinny and Albert Uderzo, *Asterix and Cleopatra* (Delhi: Hachette, 2015 [1963])

### Supplementary Reading for Visually Impaired Students

\*Ariel Dorfman and Armand Mattelart. 'From the Noble Savage to the Third World', *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*, [1971], OR Books, 2018, pp. 59-80.

### Unit 2

Marjane Satrapi, *Persepolis* (London: Vintage, 2008 [2003])

### Supplementary Reading for Visually Impaired Students

\*Hillary L. Chute. 'Graphic Narrative as Witness: Marjane Satrapi and the Texture of Retracing', *Graphic Women: Life Narrative and Contemporary Comics*, Columbia UP: 2010, pp. 135-74.

### Unit 3

Amruta Patil, *Kari* (Delhi: Harper Collins, 2008)

### Supplementary Reading for Visually Impaired Students

\*P. Coogan, 'The Definition of the Superhero, in *Superhero: The Secret Origin of a Genre*, Austin: Monkey Brain Books, 2006, pp. 30-60.

### Unit 4

Srividya Natarajan and Aparajita Ninan, *A Gardener in the Wasteland* (Delhi: Navayana, 2016)

### Supplementary Reading for Visually Impaired Students

\*Pramod K. Nayar, 'Drawing on Other Histories', *The Indian Graphic Novel: Nation, History and Critique*, Routledge, 2016. pp. 109-54.

### \*Note for Visually Impaired Students

To support visually impaired students who might wish to take up this paper a number of supplementary readings are offered. These are to be read/discussed in connection with the Graphic Narrative texts in the classroom so as to create a sustainable and diverse model of inclusive pedagogy. For visually impaired students, this set of readings will also be treated as primary and are to be examined (in connection with the primary Graphic Narrative texts). The supplementary readings may be used as theorizations or frameworks for understanding the primary Graphic Narrative texts. In addition, non-classroom means of learning such as



museum visits, the use of assistive technologies like 3-D printing, and the use of sound through recordings, podcasts and the like may be employed as infrastructure and workloads allow.

For purposes of assessment/ evaluation, a general advisory may be made to assist visually impaired students filter out areas they may not be able to address due to the nature of their disability and to focus on using supplementary texts to instead create other perspectives/ forms of knowledge on the same texts.

### **Essential Readings**

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading. For Visually Impaired students, the prescribed supplementary readings will also be treated as essential readings.

### **Teaching Plan**

- Week 1: Unit 1 --*The Adventures of Tintin: Red Rackham's Treasure*;  
\*Dorfman et al, 'From the Noble Savage to the Third World' (Supplementary Reading for VI Students).
- Week 2: Unit 1 contd – *The Adventures of Tintin: Red Rackham's Treasure*
- Week 3: Unit 1 contd --*Asterix and Cleopatra*
- Week 4: Unit 1 contd --*Asterix and Cleopatra*
- Week 5: Unit 2 –*Persepolis*;  
\*Chute, 'Graphic Narrative as Witness' (Supplementary Reading for VI Students)
- Week 6: Unit 2 contd --*Persepolis*
- Week 7: Unit 2 contd --*Persepolis*
- Week 8: Unit 2 contd --*Persepolis* to be completed; begin Unit 3 --*Kari*
- Week 9: Unit 3 – *Kari*;  
\*P. Coogan, 'The Definition of the Superhero' (Supplementary Reading for VI Students)
- Week 10: Unit 3 contd --*Kari*
- Week 11: Unit 3 contd-- *Kari* to be completed; begin Unit 4 --*A Gardener in the Wasteland*
- Week 12: Unit4 -- *A Gardener in the Wasteland*;  
\*Nayar, 'Drawing on Other Histories' (Supplementary Reading for VI Students)
- Week 13: Unit4 contd -- *A Gardener in the Wasteland*
- Week 14: Unit4 contd --*A Gardener in the Wasteland*

### **Keywords**

Visual literacy  
Popular public cultures  
Visual arts  
Narrative  
Interpretation and reading

## PAPER G9: CINEMATIC ADAPTATIONS OF LITERARY TEXTS

### Course Objectives

This paper will equip students from non-English studies backgrounds to explore the language of cinema, through their study of a canonical literary text. The study of global film adaptations of Shakespeare's *Othello* will focalize this paper's examination of theories of adaptation, transformation and transposition.

- Students will engage with the relationship between text and film and examine the contexts of film production in global film industries, including Hollywood and Bollywood
- As an elective English studies paper, the core focus is textual study and interpretative work, wherein the student gains skills in studying Shakespeare as much as in the language of film via appreciation of its specific features as a medium.
- The paper will focus on reception and critical work and history through the comparative framework, to examine the different contexts of production of the play and the films.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

The Language of Cinema

James Monaco, 'The Language of Film: Signs and Syntax', in *How to Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) Chap. 3, pp. 170–249.

Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation', in James Naremore, ed., *Film Adaptation* (New Brunswick, NJ: Rutgers University Press, 2000) pp. 54-76.

## Unit 2

Shakespeare, *Othello* (play)

## Unit 3

*Othello* (movie, dir. Stuart Burge, 1965)

## Unit 4

*Othello* (movie, dir. Oliver Parker, 1995)

## Unit 5

*Omkara* (movie, dir. Vishal Bhardwaj, 2006)

### Essential Readings and Films

**Note:** This is a course on cinema and literature, and students will be examined on all the prescribed readings and films in Units 1 through 5. Therefore, all that material is to be considered essential.

### Suggested Films

*Pinjar* (dir. Chandra Prakash Dwivedi, 2003) - Hindi

*Ghare Baire* (dir. Satyajit Ray, 1984) - Bangla

*Kaliyattam* (dir. Jayaraaj, 1997) - Malayalam

### Teaching Plan

Week 1 -- Unit 1 -- The Language of Cinema

a) James Monaco, 'The Language of Film: Signs and Syntax'

b) Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation'

Week 2 – Unit 1 contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- *Othello* (Shakespeare)

Week 5 – Unit 2 contd

Week 6 – Unit 3 -- *Othello* (1965 dir. Stuart Burger)

Week 7 – Unit 3 contd

Week 8 – Unit 3 contd

Week 9 – Unit 4 -- *Othello* (1995 dir. Oliver Parker)

Week 10 – Unit 4 contd

Week 11 – Unit 4 contd

Week 12 – Unit 5 -- *Omkara* (2006 dir. Vishal Bhardwaj)

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd

### Keywords

Literature

Cinema

Text

Language

Adaptation

Transformation

Transposition

## PAPER G10: INDIAN ENGLISH LITERATURES

### Course Objectives

Over the past two centuries, especially after the 1980s, Indian writing in English has emerged as a major contribution to Indian as well as global literary production. A close analysis of some of the major works of Indian writing in English is crucial in any exploration of modern Indian subjectivities, histories and politics.

This course aims to

- introduce students to Indian English literature and its oeuvre through the selected literary texts across genres;
- enable the students to place these texts within the discourse of postcoloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism, neo-colonialism, nationalism and globalization; and
- allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian writing in English from the perspectives of multiple Indian subjectivities.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

R. K. Narayan, *Swami and Friends*

#### Unit 2

Firdaus Kanga, *Trying to Grow*

### Unit 3

Mahesh Dattani, *Tara*

### Unit 4

Shashi Deshpande, 'The Intrusion'  
Salman Rushdie, 'The Courter'  
Rohinton Mistry, 'Swimming Lessons'  
Vikram Chandra, 'Dharma'

### Unit 5

Kamala Das, 'An Introduction', 'My Grandmother's House'  
Nissim Ezekiel, 'Night of the Scorpion', 'Goodbye Party for Miss Pushpa TS'  
Arun Kolatkar, 'The Bus', 'A Low Temple'  
Vikram Seth, 'The Crocodile and the Monkey'  
Mamang Dai, 'The Sorrow of Women'

### Essential Readings

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

### Teaching Plan

Week 1: Introduction to the Paper: Indian Writing in English  
Week 2: Unit 1 – Narayan, *Swami and Friends*  
Week 3: Unit 1 contd  
Week 4: Unit 1 contd  
Week 5: Unit 2 – Kanga, *Trying to Grow*  
Week 6: Unit 2 contd  
Week 7: Unit 2 contd  
Week 8: Unit 3 – Dattani, *Tara*  
Week 9: Unit 3 contd  
Week 10: Unit 4 – Deshpande, 'The Intrusion'; Rushdie, 'The Courter'  
Week 11: Unit 4 – Mistry, 'Swimming Lessons'; Chandra, 'Dharma'  
Week 12: Unit 5 – Das, 'An Introduction', 'My Grandmother's House'; Ezekiel 'Night of the Scorpion', 'Goodbye Party for Miss Pushpa TS'  
Week 13: Unit 5 – Kolatkar, 'The Bus', 'A Low Temple'; Seth, 'The Crocodile and the Monkey'; Dai, 'The Sorrow of Women'  
Week 14: Concluding lectures and course queries

### Keywords

Indian novel  
Imagery in Indian poetry  
Diaspora  
Self and society

## PAPER G11: BESTSELLERS AND GENRE FICTION

### Course Objectives

The paper engages with issues surrounding the category termed ‘popular literature’. Questions about the roles of readership, bestsellers, and the role of mass-market publication are explored. Various genres, such as writing for children and young adults, detective fiction, and modern mythology, which are considered popular, are included here.

The paper aims to

- promote an understanding of popular literature as a socially relevant and pleasurable form of writing, which engages with contemporary issues;
- encourage students to question the categories of ‘high’ and ‘low’ literature and issues concerning ‘popular culture’; and
- explore the social and cultural relevance of popular texts and bestsellers, as products of their time and age, mirroring the aspirations and anxieties of the society and class of their readership.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Ruskin Bond, *The Blue Umbrella*

#### Unit 2

Amish, *The Immortals of Meluha*

#### Unit 3

Alexander McCall Smith, *The No. 1 Ladies Detective Agency*

## **Unit 4**

John Green, *Paper Towns*

### **Essential Reading**

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

### **Teaching Plan**

Week 1 – Unit 1 -- Introduction and Bond, *The Blue Umbrella*

Week 2 – Unit 1 contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 – Amish, *The Immortals of Meluha*

Week 5 – Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 2 contd

Week 8 -- Unit 3 – Smith, *The No. 1 Ladies Detective Agency*

Week 9 – Unit 3 contd

Week 10 -- Unit 3 contd

Week 11 – Unit 4 – Green, *Paper Towns*

Week 12 -- Unit 4 contd

Week 13 – Unit 4 contd

Week 14 – Concluding lectures discussion on exam pattern etc

### **Keywords**

Popular fiction

Literary cultures

Genre fiction

Mass media

High and low literature

Literature and marketing

## PAPER G12: CULTURE AND THEORY

### Course Objectives

This course presents key theories seminal to the development of culture in the twentieth century. It combines a theoretical base with its practical application to literature. It focuses on the construction of culture in society and its application to the simplest aspects of life. The literary texts have been selected carefully to comprehend the connections between culture, literature and life.

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Antonio Gramsci, 'The Formation of the Intellectuals', and 'Hegemony (Civil Society) and the Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart 1971).

Short Story

Anton Chekhov, 'The Bride', *Selected Works* (Moscow: Progress P, 1973).

#### Unit 2

Roland Barthes, 'Novels and Children', 'Toys', 'Plastic', in *Culture* (London: Vintage, 2009).

Short Story

Thomas Mann, 'Gladius Dei', in *Little Herr Friedmann and Other Stories* (Harmondsworth: Penguin, 1961).



### Unit 3

Edward Said, 'The Scope of Orientalism', in *Orientalism* (Harmondsworth: Penguin, 1977) pp. 31-73.

Short Story

Lu Xun, 'My Old Home', *Selected Works*, Vol. 1 (Beijing: Foreign Languages Press, 1980).

### Unit 4

Simone de Beauvoir, *The Second Sex* (London: Vintage 1997), Introduction, pp.13-29.

Short Story

Jean Paul Sartre, 'Intimacy', *The Wall*, trans. (Alexander Lloyd Wisconsin: Hal Leonard Corp, 1995).

### Unit 5

Michel Foucault, 'What is an Author?', in *Modern Criticism and Theory: A Reader*, ed. David Lodge with Nigel Wood (New Delhi: Pearson, 2007) pp. 192-205.

Short Story

Katherine Mansfield, 'The Voyage', in *The Penguin Book of Short Stories*, ed. Christopher Dolley (Harmondsworth: Penguin, rpt 1970)

### Essential Reading

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

### Teaching Plan

Week 1 – Introduction to GE, Paper 11: Culture and Theory

Week 2 – Unit 1 – Gramsci

Week 3 – Unit 1 contd -- Gramsci

Week 4 – Unit – 1 contd -- Chekov

Week 5 – Unit 2 – Barthes

Week 6 – Unit 2 contd – Mann, 'Gladius Dei'

Week 7 – Unit 3 -- Edward Said

Week 8 – Unit 3 contd – Said; Xun 'My Old Home'

Week 9 – Unit 3 contd -- Xun

Week 10 -- Unit 4 – de Beauvoir

Week 11 – Unit 4 contd – Sartre, 'Intimacy'

Week 12 – Unit 5 -- Foucault

Week 13 – Unit 5 contd – Mansfield, 'The Voyage'

Week 14 – Concluding lectures exam issues etc.

**Keywords**

Intellectuals

Hegemony

Culture

Orientalism

Author

Social conditioning

Feminist movement

## PAPER G13: MARGINALITIES IN INDIAN WRITING

### Course Objectives

Since the twentieth century, literary texts from varied contexts in India have opened up new discursive spaces, from within which the idea of the normative is problematized. Positions of marginality, whether geographical, caste, gender, disability, or tribal, offer the need to interrogate the idea of the normative as well as constitutions of the canon. Though this engagement has been part of literary academic analysis, it has just begun making its foray into the syllabus of English departments of Indian universities. This paper hopes to introduce undergraduate students to perspectives within Indian writing that acquaint them with both experiences of marginalization, as well as the examination of modes of literary stylistics that offer a variation from conventional practice.

This paper intends to

- make undergraduate students approach literature through the lens of varied identity positions and evolve in them a fresh critical perspective for reading literary representations;
- enable them to explore various forms of literary representations of marginalisation as well as writing from outside what is the generally familiar terrain of Indian writing in schools;
- make them aware of the different ways in which literary narratives are shaped, especially since some of the texts draw on traditions of the oral mythic folk and the form of life-narrative as stylistics;
- make them understand how literature is used also to negotiate and interrogate this hegemony; and
- evolve an alternative conception of corporeal and subjective difference.

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### Caste

B. R. Ambedkar, *Annihilation of Caste: The Annotated Critical Edition*, Chaps 4 (233-236) 6 (241-244) and 14 (259-263) (New Delhi: Navayana Publications, 2015).

Bama, *Sangati*, 'Chapter 1', trans. Lakshmi Holmstrom (New Delhi: Oxford University Press, 2005) pp. 3-14.

Ajay Navaria, 'Yes Sir', *Unclaimed Terrain*, trans. Laura Brueck (New Delhi: Navayana, 2013) pp. 45-64.

Aruna Gogulamanda, 'A Dalit Woman in the Land of Goddesses', in *First Post*, 13 August 2017.

### Unit 2

#### Disability

Rabindranath Tagore, 'Subha', *Rabindranath Tagore: The Ruined Nest and Other Stories*, trans. Mohammad A Quayum (Kuala Lumpur: Silverfish, 2014) pp. 43-50.

Malini Chib, 'Why Do You Want to Do BA', *One Little Finger* (New Delhi: Sage, 2011) pp. 49-82.

Raghuvir Sahay, 'The Handicapped Caught in a Camera', trans. Harish Trivedi, *Chicago Review* 38: 1/2 (1992) pp. 146-7.

Girish Karnad, *Broken Images. Collected Plays: Volume II* (New Delhi: Oxford University Press, 2005) pp. 261-84.

### Unit 3

#### Tribe

Waharu Sonawane, 'Literature and Adivasi Culture', *Lokayana Bulletin*, Special Issue on Tribal Identity, 10: 5/6 (March-June 1994): 11-20

Janil Kumar Brahma, 'Orge', *Modern Bodo Short Stories*, trans. Joykanta Sarma (Delhi: Sahitya Akademi, 2003) pp. 1-9.

D. K. Sangma, 'Song on Inauguration of a House', trans. Caroline Marak, *Garó Literature* (Delhi: Sahitya Akademi, 2002) pp. 72-73.

Randhir Khare, 'Raja Pantha', *The Singing Bow: Poems of the Bhil* (Delhi: Harper Collins, 2001) pp. 1-2.

### Unit 4

#### Gender

Living Smile Vidya, 'Accept me!' in *I Am Vidya: A Transgender's Journey* (New Delhi: Rupa, 2013) pp. 69-79.

Rashid Jahan, 'Woh', trans. M. T. Khan, in *Women Writing in India 600 BC to the Present Vol 2* Susie Tharu and K Lalita. eds (New York: The Feminist Press, 1993) pp. 119-22.

Ismat Chughtai, 'Lihaf', trans. M. Assadudin, *Manushi*, Vol. 110, pp. 36-40.

Hoshang Merchant, 'Poems for Vivan', in *Same Sex Love in India: Readings from Literature and History*, Ruth Vanita and Saleem Kidwai, eds (New York: Palgrave, 2001) pp. 349-51.

### Unit 5

#### Region

Cherrie L Chhangte, 'What Does an Indian Look Like', ed, Tilottoma Misra, *The*

*Oxford Anthology of Writings from North-East India: Poetry and Essays*(New Delhi: Oxford UP, 2011) p. 49.

Indira Goswami, 'The Offspring', trans. Indira Goswami, *Inner Line: The Zubaan Book of Stories by Indian Women*, ed. Urvashi Butalia (New Delhi: Zubaan, 2006) pp. 104-20.

Shahnaz Bashir, 'The Transistor', *Scattered Souls*(New Delhi: Harper Collins, 2017).

Stanzin Lhaskyabs, 'Mumbai to Ladakh', *Himalayan Melodies: A Poetic Expression of Love, Faith and Spirituality* (Amazon Kindle, 2016. Web. Kindle Location 1239-1297).

## Essential Readings

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

## Teaching Plan

Week 1: Introduction to the paper through an understanding of marginality in Indian literary representations and voices from positions of marginality and the political impetus of such writing

Week 2: Introduction contd

Week 3: Unit 1 -- Caste: Ambedkar, *Annihilation of Caste*; Bama 'Ch1' *Sangati*

Week 4: 1 contd – Ajay, 'Yes Sir'; Aruna, 'A Dalit Woman in the Land of Goddesses'

Week 5: Unit2 -- Disability: Tagore, 'Subha'; Chib, 'Why Do You Want to Do BA'

Week 6: Unit 2 contd -- Sahay, 'The Handicapped Caught in a Camera'; Karnad, *Broken Images*

Week 7: Unit3 --Tribe: Sonawane, 'Literature and Adivasi Culture'; Kumar, 'Orge'

Week 8: Unit 3 contd – Sangma, 'Song on Inauguration of a House'; Khare, 'Raja Pantha'

Week 9: Unit 4: Gender: Vidya, 'Accept me!'; Jahan, 'Woh'

Week 10: Unit 4 contd – Chughtai, 'Lihaf'; Merchant, 'Poems for Vivan'

Week 11: Unit5 --Region: Bashir, 'The Transistor'; Chhangte, 'What does an Indian Look like'

Week 12: Unit 5 contd – Lhaskyabs, 'Mumbai to Ladakh'; Goswami, 'The Offspring'

Week 13: (a) Engagement with the varied positions within the course and a consideration of literary representations of the same; and (b) What close reading offers to both an understanding of narrative and the socio-political worlds from which texts emerge

Week 14: Concluding lectures and course queries

## Keywords

Lived experience

Hegemony

Voice

Normative

Oppression

Self-assertion

## PAPER G14: *THE INDIVIDUAL AND SOCIETY*

### Course Objective

This anthology introduces students to the various issues that face society today – caste, class, race, gender violence, and globalization. It serves as an effective entry point to an understanding of these areas that students will encounter in their higher studies and daily lives, and aims to provide them with a holistic understanding of these issues and their complexities.

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

Prescribed text:

Sood, Vinay, ed. *The Individual and Society: Essays, Stories and Poems*. Delhi: Pearson, 2005.

#### Unit 1

Caste and Class

Chapters 1, 2, 3, 4, 5, 6

#### Unit 2

Gender

Chapters 8, 9, 10, 12, 13, 15

**Unit 3**

Race

Chapters 16, 17, 18, 19

**Unit 4**

Violence and War

Chapters 22, 23, 25, 26

**Unit 5**

Living in a Globalized World

Chapters 29, 31, 32, 34

**Essential Reading**

**Note:** This is a text-based course, and students will be examined on all the prescribed readings in Units 1 through 5. The text, *The Individual and Society*, is therefore to be considered essential reading.

**Teaching Plan**

Week 1 – Unit 1-- Caste/Class

Week 2 – Unit 1contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- Gender

Week 5 – Unit 2contd

Week 6 – Unit 2contd

Week 7 – Unit 2contd

Week 8 – Unit 3 -- Race

Week 9 – Unit 3contd

Week 10 – Unit 4 -- Violence and War

Week 11 – Unit 4contd

Week 12 – Unit 5 -- Living in a Globalized World

Week 13 – Unit 5contd

Week 14 – Concluding lectures, discussion on exam pattern, etc.

**Keywords**

Individual

Society

Caste

Class

Gender

Race

Violence

Globalisation

PAPER G15: TEXT AND PERFORMANCE: WESTERN PERFORMANCE  
THEORIES AND PRACTICES

**Course Objectives**

This course combines modern Western theatrical concepts along with the praxis of performance. It will familiarise students with the seminal Western theories of performance in the twentieth century and their visualisation on stage. The course will focus on a historical understanding of the different types of theatrical spaces along with their bearing on performance. A practice based course, it will focus on techniques such as voice modulation and body movement. A designated unit towards production will help students understand the different aspects involved in theatrical production.

**Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcome	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Course Contents**

**Unit 1**

Introduction

- Introduction to western theories of performance; classical to contemporary
- Endorsement of existing structures to radicalising our world
- Historical overview of western theatre

Topics for Student Presentations:

- a) Perspectives on theatre and performance
- b) Historical development of theatrical forms
- c) Popular traditions



## **Unit 2**

### Theatrical Forms and Practices

- a) Performative spaces: eg., proscenium 'in the round' amphitheatre open-air and thrust stage; their impact on meanings of performance
- b) Performance components: voice modulation and body movement

Topics for Student Presentations:

- a) On the different types of performative space in practice
- b) Poetry reading elocution expressive gestures and choreographed movement

## **Unit 3**

### Theories of Drama

Theories and demonstrations of acting: Stanislavsky, Brecht, Boal

Topic for Student Presentations:

Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

## **Unit 4**

### Theatrical Production

- a) Direction production stage props costume lighting backstage support
- b) Recording/archiving performance/case study of production/performance/impact of media on performance processes

Topic for Student Presentations:

All aspects of production and performance: recording, archiving, interviewing performers, and data collection

## **Unit 5**

### Final practical assignment

- a) A performance of minimum thirty minutes using any one form of drama studied in this course
- b) Interview at least one theatre practitioner who has worked with western theatrical forms

## **Suggested Readings**

Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic*. Trans. John Willet. London: Methuen, 1978.

Boal, Augusto. *Theatre of the Oppressed*. London: Pluto Press, 1979.

Brook, Peter. *The empty space: A book about the theatre: Deadly, holy, rough, immediate*. New York: Simon and Schuster, 1996. *The Empty Space*. New York: Touchstone, 1996.

Fo, Dario. *The Tricks of the Trade*. London: Taylor & Francis, 1991.

*People's Art in the Twentieth Century: Theory and Practice*. Jana Natya Manch. New Delhi: Navchetan Printers. 2000.

Shelley, Steven Louis. *A Practical Guide to Stage Lighting*. Oxford: Elsevier, 2009.

Stanislavski, Konstantin. *An Actor Prepares*. London: Taylor & Francis, 1989.

Stanislavski, Konstantin. *Building A Character*. London: Bloomsbury, 2013.

Williams, Raymond. *Drama From Ibsen to Brecht*. Harmondsworth: Penguin, 1983.

## **Teaching Plan**

Week 1 – Introduction to Paper G15

Week 2 – Unit 1 -- Introduction

Week 3 – Unit 1 contd

Week 4 – Unit2 --Popular Theatrical Forms and Practices

Week 5 – Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 3 --Theories of Drama

Week 8 – Unit 3 contd

Week 9 – Unit 4 --Theatrical Production

Week 10 -- Unit 4 contd

Week 11 – Unit 5 -- Field work: Interviewing a theatre practitioner

Week 12 – Unit 5 contd -- Working towards a Performance

Week 13 – Unit 5 contd -- Working towards a Performance

Week 14 – Concluding lectures exam issues, etc.

## **Keywords**

Performance

Performativity

Performance spaces

Stanislavsky

Brecht

Boal

Voice modulation and body movement

Direction

Production

Stage props

Costume

Lighting

Backstage support

## PAPER G16: LITERATURE AND THE CONTEMPORARY WORLD

### Course Objectives

This course seeks to introduce students to various genres of contemporary literature, through works that are familiar and have established themselves in the popular parlance. These texts will be studied from various prisms – class, gender, race, etc., and will equip students with an understanding of the linkages between literature history and society in our times.

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Isabel Allende, *The House of the Spirits* (Everyman's Library, 2005)

#### Unit 2

Khaled Hossaini, *The Kite Runner* (Bloomsbury, 2013)

#### Unit 3

Wole Soyinka, *A Dance of the Forests* (Three Crowns, 1963)

#### Unit 4

Short stories

- Julio Cortaza, 'The Sky Wide Open', *The Oxford Book of Latin America*, ed. Roberto Gonzalez Echevarria (OUP, 1997).
- Chimamanda Ngozi Adichie, 'The American Embassy', *The Thing Around Your Neck* (Harper Collins, 2009)
- Tenzin Tsundue, 'Kora', *Kora: Stories and Poems* (New Delhi, 2002)

## Poems

- a) Nazim Hikmet, 'Ninth Anniversary', *Poems of Nazim Hikmet*, trans. Randy Blasing and MutluKonuk (New York: Persea Books, 2002)
- b) Maya Angelou, 'On the Pulse of Morning', *The Complete Collected Poems of Maya Angelou* (Random House Publishing Group, 1994)
- c) Yasmine Gooneratne, 'Big Match 1983', *The Arnold Anthology of Post- Colonial Literatures in English*, ed. John Thieme (USA: Oxford University Press, 2000)

## Essential Reading

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

## Teaching Plan

- Week 1: Introductory lectures on the interdisciplinary nature of literature its intersections with history and politics in the contemporary world
- Week 2: Unit 1 – Allende, *The House of the Spirits* -- analysis of the context and text
- Week 3: Unit 1 contd
- Week 4: Unit 1 contd
- Week 5: Unit 2 – Hossaini, *The Kite Runner* -- historical background and textual analysis
- Week 6: Unit 2 contd
- Week 7: Unit 2 contd
- Week 8: Unit 3 – Soyinka, *A Dance of the Forests*
- Week 9: Unit 3 contd
- Week 10: Unit 3 contd
- Week 11: Unit 4 -- Introduction to the short story: Cortaza, 'The Sky Wide Open'; Adichie, 'The American Embassy'
- Week 12: Unit 4 contd – Tsundue, 'Kora'; introduction to poetry; Hikmet, 'Ninth Anniversary'
- Week 13: Unit 4 contd – Angelou, 'On the Pulse of Morning'; Gooneratne 'Big Match 1983'
- Week 14: Concluding lectures on genre, the category of 'world literature', globalization, and conflict – gender, class, race, and nationhood

## Keywords

Art  
Genre  
History  
Politics  
Globalisation  
Race  
Class  
Gender

## Examination Scheme for the Generic Elective Course

### **Part A**

Students will be required to answer **3 questions of 10 marks** each, covering the theoretical aspects of the syllabus. A paper-specific array of choices will be provided.

3 x 10 = 30 marks

### Part B

Students will be required to answer **3 out of 6 application-based questions of 15 marks each.**

3 x 15 = 45 marks

TOTAL MARKS: 75

## AECC

### AECC ENGLISH

#### Course Objectives

Effective communication is an essential skill for success in any sphere of activity, from leadership responsibilities, teamwork, interviews, presentations, and inter-personal relations. This is a skill that needs to be taught in a systematic manner so that students imbibe the fundamentals of communication. The art of persuasive speaking and writing depends crucially on clarity of thought and contextual understanding expressed through appropriate vocabulary.

The ability to think critically is crucial for a good communicator and involves an understanding of the communicative process. Therefore, we need to study every stage of this process systematically in order to be much more effective at communicating successfully -- in interviews, public speaking, letter writing, report writing, presentations, and inter-personal debates and conversations.

#### Learning Outcomes

- Students will master the art of persuasive speech and writing.
- Students will master the art of listening, reading, and analyzing. Students will spend the bulk of their time in class in practical exercises of reading and writing.
- Students will develop critical thinking skills.
- They will be introduced to established principles of academic reading and writing.

#### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Course Content**

### **Unit 1**

Introduction

Theory of communication, types and modes of communication (Introductions to all five sections)

### **Unit 2**

Language of Communication

Verbal and non-verbal, spoken and written

Personal communication

Social communication

Business communication

Barriers and Strategies

Intra-personal Communication

Inter-personal Communication

Group communication

### **Unit 3**

Speaking Skills

Monologue

Dialogue

Group Discussion

Effective Communication

Mis-Communication

Interview

Public Speech

### **Unit 4**

Reading and Understanding

Close Reading

Comprehension

Summary

Paraphrasing

Analysis

Interpretation

Translation from Indian languages to English and vice versa

Literary/Knowledge, Texts

## **Unit 5**

### Writing Skills

Documenting  
Report writing  
Making notes  
Letter writing

### **Suggested Teaching Plan**

#### **Week 1**

1. Introduction:

#### **Week 2 and 3**

2. Language of Communication

Verbal and non-verbal, spoken and written  
Personal communication  
Social communication  
Business communication  
Barriers and Strategies  
Intra-personal Communication  
Inter-personal Communication  
Group communication

#### **Week 4, 5 and 6**

3. Speaking Skills

Monologue  
Dialogue  
Group Discussion  
Effective Communication  
Mis-Communication  
Public Speech

#### **Week 7, 8 and 9**

4. Reading and Understanding

Close Reading  
Comprehension  
Summary  
Paraphrasing  
Analysis  
Interpretation



Translation from Indian languages to English and vice versa  
Literary/Knowledge, Texts

### **Week 10-13**

#### 5. Writing Skills

Documenting  
Report writing  
Making notes  
Letter writing

### **Week 14**

Revision and clarifying concepts

#### **Keywords**

Critical reading  
Comprehension  
Summary  
Paraphrase  
Translation  
Context  
Argumentation  
Perspective  
Reception  
Audience  
Evaluation  
Synthesis  
Verbal communication  
Non-verbal communication  
Personal communication  
Social communication  
Barriers to communication  
Intra-personal communication  
Inter-personal communication  
Group discussion  
Miscommunication  
Public speech  
Literary knowledge  
Writing skills  
Documentation  
Report writing  
Note taking  
Letter writing



## **B. A. & B. COM. PROGRAMME**

### **CORE ENGLISH LANGUAGE**

#### **General Course Statement**

1. The course will retain streaming. The structure of three graded levels of English language learning is required in a diverse central university like Delhi University to address the differential learning levels of students and achieve the desired competence.

2. **The existing English A, B, and C will be renamed as English Language through Literature, English Fluency and English Proficiency respectively. This will remove any discriminatory, hierarchical attributes in the existing nomenclature and refocus the pedagogic exercise on the respective objectives of the three streams in an academically thorough and non-hierarchical way.**

As 98% of the BA & B.Com Programme students have done English in class 12, **streaming will be now based on their Class XII marks in English.** There will be three streams:

1. 80% and above: **ENGLISH LANGUAGE THROUGH LITERATURE**
  2. 60% and above up to 80%: **ENGLISH FLUENCY**
  3. Less than 60%: **ENGLISH PROFICIENCY**
- We have retained the present Delhi University Rule of streaming students who have done English up to Class X and Class VIII to ENGLISH FLUENCY and ENGLISH PROFICIENCY respectively to take care of the 2% who may not have done English up to Class XII
  - We have provided a 10% relaxation in Class XII English marks while streaming for students who have studied English Elective in class XII

The detailed syllabus with suggested readings, teaching plans, testing/evaluation pattern and learning outcomes for two semesters under CBCS is as follows:

#### **ENGLISH LANGUAGE THROUGH LITERATURE I & II ENGLISH FLUENCY I & II ENGLISH PROFICIENCY I & II**

#### **A -- ENGLISH LANGUAGE THROUGH LITERATURE**

#### **Course Objectives**

This course aims to

- develop in students the ability and confidence to process understand and examine different kinds of texts - verbal and written - that they encounter in everyday life

- enable students to identify and understand social contexts and ethical frameworks in the texts they encounter
- encourage suitable research; to recognize sources; to distinguish fact from opinion/editorialization; produce objective versus subjective pieces
- teach skilled comprehension; listening/reading; skimming; summarising; précis writing; paraphrasing; note making
- identify key topics/arguments/ideas
- accomplish writing goals: creating an essay; writing a thesis statement; producing topic sentences; developing organised paragraphs; evolving the skill of producing suitable transitions between paragraphs
- enable students to write in expository argumentative and descriptive modes
- help students identify and use the characteristic features of various writing forms: letters programmes reports/press-releases; newspaper hard news; feature articles; fiction and nonfiction
- enable students to choose between expository argumentative descriptive and narrative writing styles to assemble their own writing
- inculcate confident expression: to enable students to articulate their own views confidently because their language skills sufficiently empower them to converse research and collate information from various textual sources be these verbal or written.

## **COURSE CONTENT FOR SEMESTERS I / II**

### **Unit 1**

#### **Understanding Everyday Texts**

This unit aims to help students understand that we are surrounded by texts So thinking about texts reading writing and comprehension are necessary life skills not merely language skills

**Reading:** Texts may include reportage open letters campaigns social reports etc Students will practice skimming scanning analysing interpreting

**Writing:** Descriptive passage making notes drafting points creating a program sheet paragraphs outlines drafts etc

**Speaking:** Make short presentations 2-3 minutes long showcasing their understanding of any topical issues

**Listening** and responding to short presentations

**Grammar/Vocabulary:** Tenses -- verb tenses and the ability to use them in a variety of contexts

#### **Suggested Readings:**

Edwards, Adrian 'Forced displacement worldwide at its highest in decades'

[UNHCR.orgUNHCRhttp://www.unhcr.org/afr/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its-highest-decades.html#](http://www.unhcr.org/afr/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its-highest-decades.html#) Accessed 1 June 2018

Jadhav, Radheshyam 'Groom wanted: Trader peon...anyone but a farmer' *Times News Network* 1 Jan 2018 <https://timesofindiaindiatimes.com/city/chandigarh/groom-wanted-trader-peonanyone-but-a-farmer/articleshow/62321832cms> Accessed 1 June 2018

Knapton, Sarah 'Selfitis' -- the obsessive need to post selfies-- is a genuine mental disorder say psychologists' *The Telegraph* 15 December 2017 <https://www.telegraph.co.uk/science/2017/12/15/selfitis-obsessive-need-post-selfies-genuine-mental-disorder/> Accessed 1 June 2018

'13 letters every parent every child should read on Children's Day' *The Indian Express* 10 November 2014

<http://indianexpress.com/article/lifestyle/feelings/12-letters-every-parent-every-child-should-read-on-childrens-day/> Accessed 1 June 2018

## Unit 2

### Understanding Drama

This unit focuses on dramatic texts centre human communication; the focus will be to see how speech is connected to character and situation

**Reading** one-act/short plays to identify different elements of drama characterization/ conflict/ plot etc

**Writing:** Rewriting dialogue for a character; writing an alternative playscript for a scene with stage directions; practicing expository writing; writing analytical pieces about the plays

**Speaking:** Learning to use one's voice and body to perform/enact a character

**Listening:** Watching plays live or recorded; studying why actors perform the way they do

**Grammar/Vocabulary:** Observing and learning the use of the first person/second person/third person address

### Suggested Readings:

Lakshmi CS 'Ambai' 'Crossing the River' *Staging Resistance: Plays by Women in Translation* edited by Tutun Mukherjee Oxford: Oxford University Press 2005

## Unit 3

### Understanding Poetry

Poetic texts centre the use of language in clear and striking ways: students will learn how poetic language can help them attain brevity clarity depth and complexity in verbal and written expression

**Reading** poetry to identify tone imagery rhythm rhyme and use of tropes

**Writing** and reviewing poems with particular emphasis on formal elements; paraphrase and analysing poems to produce argumentative interpretations of poems

**Speaking:** reading poetry out loud as in poetry slam in order to listen to tone emphasis etc

**Listening** to others' poetry and preparing responses

**Grammar/Vocabulary:** Modifiers Synonyms Antonyms Homophones Simile Metaphor

**Suggested Readings:**

Angelou Maya 'Caged Bird' *The Complete Collected Poems of Maya Angelou* New York: Random House Inc 1994

Ezekiel Nissim 'Goodbye Party For Miss Pushpa TS' *Collected Poems* New Delhi: Oxford University Press 2005

Okara Gabriel 'Once Upon a Time' *Gabriel Okara: Collected Poems* Nebraska: University of Nebraska 2016

Lawrence DH 'Last Lesson of the Afternoon' *The Complete Poems of DH Lawrence* Hertfordshire: Wordsworth Editions 1994

**Unit 4**

**Understanding Fiction**

Narrative texts use language to recreate experience: students will learn how to order their experiences into meaningful narratives

**Reading** a short story to identify themes, plot, structure, characterisation and narrative voice

**Rewriting** the story from another perspective to redevelop plot and characters

**Speaking** discussing the formal elements of a piece of fiction of their choice

**Listening** to audio clips of writers reading their work/work read aloud to study how fiction uses literary devices and also rhythm pauses punctuation etc

**Grammar/Vocabulary:** Imperatives Conditional Clauses Transitions

**Suggested Readings:**

Kumar E Santhosh 'Three Blind Men describe an Elephant' *Indian Review*

[http://indianreviewin/fiction/malayalam-short-stories-three-blind-men-describe-an-  
elephant-by-e-santhosh-kumar/](http://indianreviewin/fiction/malayalam-short-stories-three-blind-men-describe-an-<br/>elephant-by-e-santhosh-kumar/) Accessed 1 June 2018

Mistry Rohinton 'The Ghost of Firozsha Baag' *Tales from FirozshaBagh* McClelland & Stewart 1992

Joshi Umashankar 'The Last Dung Cake' *The Quilt from the Flea-market and Other Stories* Delhi: National Book Trust 2017

**Unit 5**

**Creating Your Own Voice**

This unit helps students understand that the creation of a unique personal voice is possible through an understanding of the mechanics of language. This section will study how different

audiences lead us to modify what we wish to say so that our thoughts become accessible and communication is successful

**Reading:** Texts may include columns opinion and editorial pieces from newspapers magazines social media online news and e-zines

**Writing:** Examine the process of writing: drafting editing and revising; respond to what you are reading in the form of a personal essay preliminary forms can include social posts or blogs structured as brief personal essays

**Speaking** about thematically similar content to different audiences to help students understand how the listener affects form and content

**Listening:** Students' presentations can supply the core listening task; listen to texts on similar themes addressed to different audiences film clips from feature and documentary films; songs on the same theme

**Grammar/Vocabulary:** Register tone word choice

### **Suggested Readings:**

<https://www.wired.com/story/wikipedias-fate-shows-how-the-web-endangers-knowledge/> Accessed 18 July 2019

Khanna Twinkle 'Lesson from Frida: Backbone can win over broken spine' in 'Mrs. Funnybones' *The Times of India* 16 September 2018  
<https://timesofindia.indiatimes.com/blogs/mrsfunnybones/lesson-from-frida-backbone-can-win-over-broken-spine/> Accessed 13 June 2018

## **TESTING AND EVALUATION**

**Internal Assessment:** Of 20 marks 10 marks will be allocated for assessment of reading and writing assignments and 10 marks for assessment of speaking and listening test.

### **Semester I/II Final Examination 75 marks**

#### **Reading and Writing skills:**

- Unseen comprehension passage 650 words to test reading comprehension critical thinking and vocabulary skills 15 marks
- Questions related to the suggested literary texts: to test awareness of literary form and context through comprehension testing 2 x 15 = 30 marks
- Questions testing composition skills: descriptive passage; personal essay; paraphrasing poem; re-writing story-ending etc. 2 x 10 = 20 marks

**Grammar:** Different grammar topics to be tested via exercises of editing/rewriting a given passage 10 marks

## Teaching Plan

Week 1 – Introduction; Unit 1 --Understanding Everyday Texts

Week 2 – Unit 1 contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- Understanding Drama

Week 5 – Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 3 -- Understanding Poetry

Week 8 – Unit 3contd

Week 9 – Unit 4 -- Understanding Fiction

Week 10 –Unit 4 contd

Week 11 –Unit 4 contd

Week 12 – Unit 5 -- Creating Your Own Voice

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd and summing up

## General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Keywords

Language through literature

Verbal and written texts

Social and ethical frameworks

Listening and reading comprehension



Argumentative descriptive and narrative writing styles  
Confident self-expression

## **B -- ENGLISH FLUENCY**

### **Course Objectives**

This course is intended for students who possess basic grammatical and vocabulary skills in English but may not be able to effectively communicate in their everyday contexts. The course aims to equip them with skills that will help them interact with people around their personal, institutional, and social spaces. The course will help students to

- describe or express their opinions on topics of personal interest such as their experiences of events, their hopes and ambitions
- read and understand information on topical matters and explain the advantages and disadvantages of a situation
- write formal letters, personal notes, blogs, reports, and texts on familiar matters
- comprehend and analyse texts in English
- organise and write paragraphs and short essays in a variety of rhetorical styles

## **COURSE CONTENTS FOR SEMESTERS I / II**

### **Unit 1**

#### **In the University**

Introducing oneself -- Note-making

Pronunciation Intonation – Nouns, Verbs, Articles

- Introduce yourselves as individuals and as groups -- group discussion exercise. Take notes on your fellow students' introductions
- Introduce characters from the text you are reading via posters

#### **Suggested Readings:**

Tales of Historic Delhi by Premola Ghose Zubaan. 2011

### **Unit 2**

#### **In the domestic sphere**

Diary/ Blog writing

Modifiers, Prepositions, Conjunctions

- Write a diary entry and convert it into a blog post
- Convert a transcript/ script/ piece of dialogue into a diary entry/ blog post

**Suggested Readings:**

'The Lost Word' by Esther Morgan From *New Writing*, ed. Penelope Lively and George Szirtes, Picador India, New Delhi, 2001.

*Squiggle Gets Stuck: All About Muddled Sentences*: Natasha Sharma. Puffin Young Zubaan. 2016.

**Unit 3****In public places**

CV Job applications

Tenses and concord

- Write the CV of a fictional character
- Write the perfect job application for your dream job

**Suggested Readings:**

'Amalkanti' by Nirendranath Chakrabarti From Oxford Anthology of Modern Indian Poetry, ed. Vinay Dharwadkar and A.K. Ramanujan, OUP, New Delhi, 1994, pp 52-3.

Extract from *Bhimayana* Srividya Natarajan and S. Anand. Navayana Publications. pp 60-71.

**Unit 4****In the State**

Research -- Filing an FIR, making an RTI request, submitting a consumer complaint

Active & Passive voice; idioms

- Find out what the procedure is for making a complaint about trees being cut in your neighbourhood
- Draft a formal letter requesting information about the disbursal of funds collected by a residents' welfare association

**Suggested Readings:**

*Where the Wild Things Are* by Maurice Sendak Random House UK, 2000.

[rtionline.gov.in/index.php](http://rtionline.gov.in/index.php)

[consumerhelpline.gov.in/consumer-rights.php](http://consumerhelpline.gov.in/consumer-rights.php)

[www.jaagore.com/know-your-police/procedure-of-filing-fir](http://www.jaagore.com/know-your-police/procedure-of-filing-fir)

[www.consumercomplaints.in/municipal-corporation-of-delhi-b100274](http://www.consumercomplaints.in/municipal-corporation-of-delhi-b100274)

**Unit 5****Interface with Technology**

Book/film reviews

Punctuation

- Write a review of a text you have read in class

- Record a collaborative spoken-word review of the latest film your group have all seen

**Suggested Readings:**

*Priya's Shakti*: Ram Devineni, Lina Srivastava and Dan Goldman. Rattapallax, 2014.  
[www.priyashakticom/priyas\\_shakti/](http://www.priyashakticom/priyas_shakti/)

Kennedy, Elizabeth. "Breakdown and Review of 'Where the Wild Things Are'." ThoughtCo, Jul. 3, 2019, [thoughtco.com/where-the-wild-things-are-maurice-sendak-626391](http://thoughtco.com/where-the-wild-things-are-maurice-sendak-626391).

**Teaching Plan**

- Week 1 – Introduction & Unit 1 -- In the University
- Week 2 – Unit 1 contd
- Week 3 – Unit 2 --In the domestic sphere
- Week 4 – Unit 2 contd
- Week 5 – Unit 2 contd
- Week 6 – Unit 3 --In public places
- Week 7 – Unit 3 contd
- Week 8 – Unit 3 contd
- Week 9 – Unit 4 --In the State
- Week 10 – Unit 4 contd
- Week 11 – Unit 4 contd
- Week 12 – Unit 5 --Interface with Technology
- Week 13 – Unit 5 contd
- Week 14 – Unit 5 contd& Summing Up

**General Template for Facilitating the Achievement of Course Learning Outcomes**

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Keywords

Effective communication  
Listening  
Speaking  
Reading and writing  
Communicative tasks and activities  
Familiar contexts  
Professional contexts  
Social contexts

## Evaluation:

Internal assessment (25 marks)  
Reading & Writing assignment(10 marks)  
Oral listening & speaking test(10 marks)  
Attendance: 5 marks

FINAL EXAM 75 marks

## Semester I/II

Book or film review(15 marks)  
Comprehension passage(15 marks)  
RTI request or FIR(10 marks)  
Dialogue or Interview(10 marks)  
Diary or blog post(10 marks)  
Proofreading/Punctuation passage(5 marks)  
Note-making(5 marks)  
Facebook or Twitter post(5 marks)

## General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests
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## Keywords

Effective communication

Listening

Speaking

Reading

Writing

Communicative tasks and activities

Familiar context

Personal communication

Professional communication

Social communication

## C ENGLISH PROFICIENCY

### Course Objectives

The English Proficiency course is intended for students who have had inadequate exposure to English and hence exhibit a very low level of proficiency in the language – difficulty in comprehending simple texts, limited vocabulary, a poor grasp of basic syntactical structures, and an inability to speak or write the language with confidence. The course that is spread over two semesters aims to redress these issues and aims to

- enhance comprehension skills and enrich vocabulary through the reading of short and simple passages with suitable tasks built around these
- introduce simple syntactical structures and basic grammar to students through contextualized settings and ample practice exercises so that they can engage in short independent compositions
- introduce the sounds of the language and the essentials of English pronunciation to students in order to remove the inhibitions experienced by them while speaking English
- acquaint students with social formulae used to perform various everyday functions so that they can converse in English in simple situations

## **COURSE CONTENTS FOR SEMESTER I / II**

### **Unit 1**

#### **Reading and Comprehension - I**

*Note: The unit names are indicative only and identify core language areas that are targeted through the course. The learning of various language skills needs to happen in an integrated fashion. It is therefore imperative that for every learner should work through the whole range of tasks in the prescribed readings irrespective of the title of the unit.*

- Short and simple passages from the prescribed books
- These texts are to be used to enhance reading and comprehension skills of learners through various textual tasks such as reading aloud, sentence completion, true / false activities, re-ordering jumbled sentences, identifying central ideas, supplying alternative titles, attempting short comprehension questions, etc.
- Learners are encouraged to exploit the recommended books beyond the prescribed sections
- The end-semester examination will include the testing of the comprehension of an unseen passage of an equivalent level

#### **Suggested Readings:**

*A Foundation English Course for Undergraduates: Reader I*, Delhi: Oxford University Press, 1991, pp. 1 - 36 Units 1 - 6

*Everyday English* Delhi: Pearson, 2005, pp. 1 - 15 Units 1 - 3 & 21 - 31 Units 5 - 6

### **Unit 2**

#### **Learning about words**

Students cultivate the habit of using a dictionary to learn about words - their spelling, pronunciation, meaning, grammatical forms, usage, etc. Students are introduced to word associations, the relationships between words – synonyms, antonyms, homonyms, homophones. They learn the use of prefixes and suffixes; commonly confused words; phrasal verbs and idioms

The specific reading prescribed for this unit is to be used in conjunction with the vocabulary sections in the other recommended course texts, where activities like matching, sorting, and fill-in-the-blanks are used to engage the learners with words.

As a semester-long project the learners could be required to prepare 'mini-dictionaries' of their own, consisting of unfamiliar words they come across on a daily basis

#### **Suggested Readings:**

*Everyday English* Delhi: Pearson, 2005, pp. 36 - 43 Unit 8

### **Unit 3**

#### **Basic Grammar Rules - I**

Subject-verb agreement; tenses; modals; articles; prepositions; conjunctions

The prescribed reading for this unit is to be supplemented by the grammar tasks contained in the other recommended course books to provide intensive practice to learners

#### **Suggested Readings:**

*Developing Language Skills I*, Delhi: Manohar, 1997, pp. 186 - 195 & 206 - 209 Units 2 3 & 5 of the 'Grammar' section

### **Unit 4**

#### **Writing Skills - I**

This section will introduce students to the structure of a paragraph; they will write a short guided composition of up to 100 words. These skill is to be practised through activities such as supplying topic sentences to given paragraphs, completing given paragraphs, expressing given facts or information from tables and expressing it in paragraphs, re-ordering jumbled sentences, and then re-writing them as connected paragraphs, using suitable linking devices etc

Relevant sections from the other recommended course books are to be used for this purpose in addition to the prescribed reading for this section

#### **Suggested Readings:**

*Everyday English*, Delhi: Pearson, 2005, pp. 21 - 31 Units 5 - 6

*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1919, pp. 1 - 31 Units I - V

### **Unit 5**

#### **Conversing - I**

Students will learn to listen to the sounds of English; the essentials of English pronunciation; conversational formulae used for greetings. After introducing themselves and others, students will learn correct modes of thanking, wishing well, apologizing, excusing oneself, asking for and giving information, making offers and requests, and giving orders.

In addition to the prescribed reading for this unit, the 'Speaking' sections at the end of the first five units of the *Everyday English* text should be used

### **Suggested Readings:**

*Developing Language Skills I*, Delhi: Manohar, 1997, pp. 8 - 26 Units 1 - 5 of 'Oral Communication: Speech Patterns'

### **Teaching Plan**

#### **Teaching Learning Process**

Since language skills can only be learnt and mastered through the teaching-learning process, instruction needs to be learner-centric. The class time is to be taken up with hands-on activities by learners, involving reading aloud / silently, speaking, listening, and writing. Peer and group work should be used extensively. The teacher is to act as a facilitator, setting up and overseeing learner tasks and providing stimulus, encouragement, and corrective inputs as and when necessary. The teacher is also expected to source additional related material and activities pitched at an appropriate level of difficulty, to plug in gaps in the prescribed readings as well as to extend the knowledge of the learners and to hone their skills.

#### **Teaching Plan for Semester I / II**

Week 1 – Introduction; *A Foundation English Course for Undergraduates: Reader I*, pp. 1 – 15 Units 1 - 3

Week 2 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 1 – 14 Unit I

Week 3 – *A Foundation English Course for Undergraduates: Reader I*, pp. 17 – 33 Units 4 – 6

Week 4 – *Developing Language Skills I*, pp. 186 – 189 Unit 2 of 'Grammar'; *Everyday English*, pp. 1-9 Units 1 – 2

Week 5 – *Everyday English*, pp. 10 - 15 36 - 43 Units 3 & 8

Week 6 – *English at the Workplace II*, pp. 10 - 13 Unit 3; *Developing Language Skills I*, pp. 1 – 13 Units 1 & 2 of 'Oral Communication: Speech Patterns'

Week 7 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 15 – 20 Unit II; *Everyday English*, pp. 21 - 27 Unit 5

Week 8 – *Everyday English*, pp. 28 - 31 Unit 6; *Developing Language Skills I*, pp. 18 – 21 Unit 4 of 'Oral Communication: Speech Patterns'

Week 9 – *Developing Language Skills I*, pp. 189 – 195 Unit 3 of 'Grammar'

Week 10 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 21 – 22 Unit III; *Developing Language Skills I*, pp. 14 – 18 Unit 3 of 'Oral Communication: Speech Patterns'

Week 11 – *Developing Language Skills I*, pp. 21 - 26 Unit 5 of 'Oral Communication: Speech Patterns'

Week 12 – *Developing Language Skills I*, pp. 206 – 208 Unit 5 of 'Grammar'



Week 13 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 23 – 27 Unit IV

Week 14 - *A Foundation English Course for Undergraduates: Workbook I*, pp. 28 – 31 Unit V

### General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Note:** The entire course is practical in nature. The prescribed readings are rich in tasks and activities that aim at developing essential language skills. Working their way through these tasks will give the learners hands-on practice in the use of these skills.

### References

*A Foundation English Course for Undergraduates: Reader I*, Delhi: Oxford University Press, 1991

*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1991

*Everyday English*, Delhi: Pearson, 2005

*Developing Language Skills I*, Delhi: Manohar, 1997

### Additional Resources:

*English at the Workplace*, Delhi: Macmillan, 2006

### Assessment Methods

Since the class is conceived as learner-centric and built around tasks that require learners to actively use various language skills, formative assessment can and should be used

extensively. The focus here could be on skills and activities that are harder to test in a written evaluation, such as speaking and listening skills, dictionary work, etc. Oral presentations, peer interviews, and group tasks can be used for this purpose. The end-semester written examination will test all the areas targeted in the course – reading comprehension, vocabulary, grammar, composition, and oral communication. The proposed weightage for these sections in the end-semester exam is as follows:

- Reading Comprehension - 25 marks
- Vocabulary - 15 marks
- Grammar - 15 marks
- Written composition - 10 marks
- Oral communication - 10 marks

### **Keywords**

English proficiency

Reading

Writing

Speaking

Listening

Pronunciation

Comprehension

Vocabulary

Syntax

Grammar

Composition

Conversation

## **Discipline English (BA Programme) under CBCS**

### **Course Statement**

The English Discipline-centric papers are designed to give students a broad yet deep understanding of English Literatures, both through canonical and translated literary texts and anthologies. It draws on current issues and ideas to familiarize students of writings in the West and in the Asian subcontinent. Different genres are introduced to give the students knowledge of cultural motifs and ideologies that would help in their understanding of the world. Starting with the 'Individual and Society' anthology that introduces them to significant contemporary issues like Caste and Globalization, the papers move on to texts from the European Renaissance, Victorian and Modern poetry and ends with some optional papers that a student may choose out of his/her interest. They include a paper on Modern Drama, Children's Literature, Postcolonial Literature and Popular Literature.

## Course Objectives

- \* The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire
- \* The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- \* The course introduces students to contemporary literary ideas and issues in an increasingly complex world
- \*The course allows the student a familiarity with literary texts through different genres and time periods

## Course Contents

### Semester 1

#### DSC 1A

**Selections from *Individual and Society: Essays, Stories and Poems*, (Pearson/Longman, 2005) with the selected chapters as follows: 28 chapters**

1. From the section on **Caste/Class**: Chapters 2, 3, 4, 5, 6
2. From the section on **Gender**: Chapters 7, 8, 10, 12, 13, 14, 15
3. From the section on **Race**: Chapters 16, 17, 18, 19
4. From the section on **Violence and War**: Chapters 22, 23, 24, 25, 26, 27, 28
5. From the section on **Globalization**: 29, 31, 32, 33, 34.

**Keywords:** Caste, Class, Gender, Race, Violence and War, Globalization

#### Teaching Plan:

Weeks 1-3: Caste/Class chapters

Weeks 4-7: Gender

Weeks 8-9: Race

Weeks 9-12: War and Violence

Weeks 13-14: Globalization

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**Structure of BA Honours English  
English for BA/ BCom/BSc Programme  
and  
English for BA(H)/BCom(H)/BSc (H)  
under Learning Outcomes-based Curriculum Framework for Undergraduate Education**

**SEMESTER 1**

**Core, Ability Enhancement Course Compulsory (AECC), B.A/B.Com Program, B.A.  
English Discipline and Generic Electives (GE)**

*Syllabus applicable for students seeking admission to the  
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) under LOCF  
w.e.f. the academic year 2019-20*

<b>SEMESTER I</b>
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**B. A. & B. COM. PROGRAMME**

**CORE ENGLISH LANGUAGE**

**General Course Statement**

1. The course will retain streaming. The structure of three graded levels of English language learning is required in a diverse central university like Delhi University to address the differential learning levels of students and achieve the desired competence.

2. **The existing English A, B, and C will be renamed as English Language through Literature, English Fluency and English Proficiency respectively. This will remove any discriminatory, hierarchical attributes in the existing nomenclature and refocus the pedagogic exercise on the respective objectives of the three streams in an academically thorough and non-hierarchical way.**

As 98% of the BA &B.Com Programme students have done English in class 12, **streaming will be now based on their Class XII marks in English.** There will be three streams:

1. 80% and above: **ENGLISH LANGUAGE THROUGH LITERATURE**
  2. 60% and above up to 80%: **ENGLISH FLUENCY**
  3. Less than 60%: **ENGLISH PROFICIENCY**
- We have retained the present Delhi University Rule of streaming students who have done English up to Class X and Class VIII to ENGLISH FLUENCY and ENGLISH PROFICIENCY respectively to take care of the 2% who may not have done English up to Class XII
  - We have provided a 10% relaxation in Class XII English marks while streaming for students who have studied English Elective in class XII

The detailed syllabus with suggested readings, teaching plans, testing/evaluation pattern and learning outcomes for two semesters under CBCS is as follows:

**ENGLISH LANGUAGE THROUGH LITERATURE I & II**  
**ENGLISH FLUENCY I & II**  
**ENGLISH PROFICIENCY I & II**

## A -- ENGLISH LANGUAGE THROUGH LITERATURE

### Course Objectives

This course aims to

- develop in students the ability and confidence to process understand and examine different kinds of texts - verbal and written - that they encounter in everyday life
- enable students to identify and understand social contexts and ethical frameworks in the texts they encounter
- encourage suitable research; to recognize sources; to distinguish fact from opinion/editorialization; produce objective versus subjective pieces
- teach skilled comprehension; listening/reading; skimming; summarising; précis writing; paraphrasing; note making
- identify key topics/arguments/ideas
- accomplish writing goals: creating an essay; writing a thesis statement; producing topic sentences; developing organised paragraphs; evolving the skill of producing suitable transitions between paragraphs
- enable students to write in expository argumentative and descriptive modes
- help students identify and use the characteristic features of various writing forms: letters programmes reports/press-releases; newspaper hard news; feature articles; fiction and nonfiction
- enable students to choose between expository argumentative descriptive and narrative writing styles to assemble their own writing
- inculcate confident expression: to enable students to articulate their own views confidently because their language skills sufficiently empower them to converse research and collate information from various textual sources be these verbal or written.

## COURSE CONTENT FOR SEMESTERS I / II

### Unit 1

#### Understanding Everyday Texts

This unit aims to help students understand that we are surrounded by texts So thinking about texts reading writing and comprehension are necessary life skills not merely language skills

**Reading:** Texts may include reportage open letters campaigns social reports etc Students will practice skimming scanning analysing interpreting

**Writing:** Descriptive passage making notes drafting points creating a program sheet paragraphs outlines drafts etc

**Speaking:** Make short presentations 2-3 minutes long showcasing their understanding of any topical issues

**Listening** and responding to short presentations

**Grammar/Vocabulary:** Tenses -- verb tenses and the ability to use them in a variety of contexts

**Suggested Readings:**

Edwards, Adrian 'Forced displacement worldwide at its highest in decades'

UNHCR.org UNHCR <http://www.unhcr.org/afr/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its-highest-decades.html#> Accessed 1 June 2018

Jadhav, Radheshyam 'Groom wanted: Trader peon... anyone but a farmer' *Times News Network* 1 Jan 2018 <https://timesofindia.indiatimes.com/city/chandigarh/groom-wanted-trader-peon-anyone-but-a-farmer/articleshow/62321832.cms> Accessed 1 June 2018

Knapton, Sarah 'Selfitis' -- the obsessive need to post selfies-- is a genuine mental disorder say psychologists' *The Telegraph* 15 December 2017 <https://www.telegraph.co.uk/science/2017/12/15/selfitis-obsessive-need-post-selfies-genuine-mental-disorder/> Accessed 1 June 2018

'13 letters every parent every child should read on Children's Day' *The Indian Express* 10 November 2014

<http://indianexpress.com/article/lifestyle/feelings/12-letters-every-parent-every-child-should-read-on-childrens-day/> Accessed 1 June 2018

**Unit 2**

**Understanding Drama**

This unit focuses on dramatic texts centre human communication; the focus will be to see how speech is connected to character and situation

**Reading** one-act/short plays to identify different elements of drama characterization/ conflict/ plot etc

**Writing:** Rewriting dialogue for a character; writing an alternative playscript for a scene with stage directions; practicing expository writing; writing analytical pieces about the plays

**Speaking:** Learning to use one's voice and body to perform/enact a character

**Listening:** Watching plays live or recorded; studying why actors perform the way they do

**Grammar/Vocabulary:** Observing and learning the use of the first person/second person/third person address

**Suggested Readings:**

Lakshmi CS 'Ambai' 'Crossing the River' *Staging Resistance: Plays by Women in Translation* edited by Tutun Mukherjee Oxford: Oxford University Press 2005

## Unit 3

### Understanding Poetry

Poetic texts centre the use of language in clear and striking ways: students will learn how poetic language can help them attain brevity clarity depth and complexity in verbal and written expression

**Reading** poetry to identify tone imagery rhythm rhyme and use of tropes

**Writing** and reviewing poems with particular emphasis on formal elements; paraphrase and analysing poems to produce argumentative interpretations of poems

**Speaking:** reading poetry out loud as in poetry slam in order to listen to tone emphasis etc

**Listening** to others' poetry and preparing responses

**Grammar/Vocabulary:** Modifiers Synonyms Antonyms Homophones Simile Metaphor

#### Suggested Readings:

Angelou Maya 'Caged Bird' *The Complete Collected Poems of Maya Angelou* New York: Random House Inc 1994

Ezekiel Nissim 'Goodbye Party For Miss Pushpa TS' *Collected Poems* New Delhi: Oxford University Press 2005

Okara Gabriel 'Once Upon a Time' *Gabriel Okara: Collected Poems* Nebraska: University of Nebraska 2016

Lawrence DH 'Last Lesson of the Afternoon' *The Complete Poems of DH Lawrence* Hertfordshire: Wordsworth Editions 1994

## Unit 4

### Understanding Fiction

Narrative texts use language to recreate experience: students will learn how to order their experiences into meaningful narratives

**Reading** a short story to identify themes, plot, structure, characterisation and narrative voice

**Rewriting** the story from another perspective to redevelop plot and characters

**Speaking** discussing the formal elements of a piece of fiction of their choice

**Listening** to audio clips of writers reading their work/work read aloud to study how fiction uses literary devices and also rhythm pauses punctuation etc

**Grammar/Vocabulary:** Imperatives Conditional Clauses Transitions

#### Suggested Readings:



- Kumar E Santhosh 'Three Blind Men describe an Elephant' *Indian Review*  
[http://indianreviewin/fiction/malayalam-short-stories-three-blind-men-describe-an-  
elephant-by-e-santhosh-kumar/](http://indianreviewin/fiction/malayalam-short-stories-three-blind-men-describe-an-<br/>elephant-by-e-santhosh-kumar/) Accessed 1 June 2018
- Mistry Rohinton 'The Ghost of Firozsha Baag' *Tales from FirozshaBagh* McClelland  
& Stewart 1992
- Joshi Umashankar 'The Last Dung Cake' *The Quilt from the Flea-market and Other  
Stories* Delhi: National Book Trust 2017

## Unit 5

### Creating Your Own Voice

This unit helps students understand that the creation of a unique personal voice is possible through an understanding of the mechanics of language. This section will study how different audiences lead us to modify what we wish to say so that our thoughts become accessible and communication is successful

**Reading:** Texts may include columns opinion and editorial pieces from newspapers magazines social media online news and e-zines

**Writing:** Examine the process of writing: drafting editing and revising; respond to what you are reading in the form of a personal essay preliminary forms can include social posts or blogs structured as brief personal essays

**Speaking** about thematically similar content to different audiences to help students understand how the listener affects form and content

**Listening:** Students' presentations can supply the core listening task; listen to texts on similar themes addressed to different audiences film clips from feature and documentary films; songs on the same theme

**Grammar/Vocabulary:** Register tone word choice

### Suggested Readings:

[https://www.wired.com/story/wikipedias-fate-shows-how-the-web-endangers-  
knowledge/](https://www.wired.com/story/wikipedias-fate-shows-how-the-web-endangers-<br/>knowledge/) Accessed 18 July 2019

Khanna Twinkle 'Lesson from Frida: Backbone can win over broken spine' in 'Mrs. Funnybones' *The Times of India* 16 September 2018  
[https://timesofindia.indiatimes.com/blogs/mrsfunnybones/lesson-from-frida-backbone-can-win-  
over-broken-spine/](https://timesofindia.indiatimes.com/blogs/mrsfunnybones/lesson-from-frida-backbone-can-win-<br/>over-broken-spine/) Accessed 13 June 2018

## **TESTING AND EVALUATION**

**Internal Assessment:** Of 20 marks 10 marks will be allocated for assessment of reading and writing assignments and 10 marks for assessment of speaking and listening test.

### **Semester I/II Final Examination 75 marks**

#### **Reading and Writing skills:**

- Unseen comprehension passage 650 words to test reading comprehension critical thinking and vocabulary skills 15 marks
- Questions related to the suggested literary texts: to test awareness of literary form and context through comprehension testing 2 x 15 = 30 marks
- Questions testing composition skills: descriptive passage; personal essay; paraphrasing poem; re-writing story-ending etc. 2 x 10 = 20 marks

**Grammar:** Different grammar topics to be tested via exercises of editing/rewriting a given passage 10 marks

#### **Teaching Plan**

Week 1 – Introduction; Unit 1 --Understanding Everyday Texts

Week 2 – Unit 1 contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- Understanding Drama

Week 5 – Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 3 -- Understanding Poetry

Week 8 – Unit 3 contd

Week 9 – Unit 4 -- Understanding Fiction

Week 10 – Unit 4 contd

Week 11 – Unit 4 contd

Week 12 – Unit 5 -- Creating Your Own Voice

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd and summing up

## **General Template for Facilitating the Achievement of Course Learning Outcomes**

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### **Keywords**

Language through literature

Verbal and written texts

Social and ethical frameworks

Listening and reading comprehension

Argumentative descriptive and narrative writing styles

Confident self-expression

## **B -- ENGLISH FLUENCY**

### **Course Objectives**

This course is intended for students who possess basic grammatical and vocabulary skills in English but may not be able to effectively communicate in their everyday contexts. The course aims to equip them with skills that will help them interact with people around their personal, institutional, and social spaces. The course will help students to

- describe or express their opinions on topics of personal interest such as their experiences of events, their hopes and ambitions
- read and understand information on topical matters and explain the advantages and disadvantages of a situation
- write formal letters, personal notes, blogs, reports, and texts on familiar matters
- comprehend and analyse texts in English
- organise and write paragraphs and short essays in a variety of rhetorical styles

### **COURSE CONTENTS FOR SEMESTERS I / II**

#### **Unit 1**

##### **In the University**

Introducing oneself -- Note-making

Pronunciation Intonation – Nouns, Verbs, Articles

- Introduce yourselves as individuals and as groups -- group discussion exercise. Take notes on your fellow students' introductions
- Introduce characters from the text you are reading via posters

##### **Suggested Readings:**

Tales of Historic Delhi by Premola Ghose Zubaan. 2011

#### **Unit 2**

##### **In the domestic sphere**

Diary/ Blog writing

Modifiers, Prepositions, Conjunctions

- Write a diary entry and convert it into a blog post

- Convert a transcript/ script/ piece of dialogue into a diary entry/ blog post

**Suggested Readings:**

‘The Lost Word’ by Esther Morgan From *New Writing*, ed. Penelope Lively and George Szirtes, Picador India, New Delhi, 2001.

*Squiggle Gets Stuck: All About Muddled Sentences:* Natasha Sharma. Puffin Young Zubaan. 2016.

**Unit 3**

**In public places**

CV Job applications

Tenses and concord

- Write the CV of a fictional character
- Write the perfect job application for your dream job

**Suggested Readings:**

‘Amalkanti’ by Nirendranath Chakrabarti From Oxford Anthology of Modern Indian Poetry, ed. Vinay Dharwadkar and A.K. Ramanujan, OUP, New Delhi, 1994, pp 52-3.

Extract from *Bhimayana* Srividya Natarajan and S. Anand. Navayana Publications. pp 60-71.

**Unit 4**

**In the State**

Research -- Filing an FIR, making an RTI request, submitting a consumer complaint

Active & Passive voice; idioms

- Find out what the procedure is for making a complaint about trees being cut in your neighbourhood
- Draft a formal letter requesting information about the disbursal of funds collected by a residents' welfare association

**Suggested Readings:**

*Where the Wild Things Are* by Maurice Sendak Random House UK, 2000.

[rtionline.gov.in/index.php](http://rtionline.gov.in/index.php)

[consumerhelpline.gov.in/consumer-rights.php](http://consumerhelpline.gov.in/consumer-rights.php)

[www.jaagore.com/know-your-police/procedure-of-filing-fir](http://www.jaagore.com/know-your-police/procedure-of-filing-fir)

[www.consumercomplaints.in/municipal-corporation-of-delhi-b100274](http://www.consumercomplaints.in/municipal-corporation-of-delhi-b100274)

## Unit 5

### Interface with Technology

Book/film reviews

Punctuation

- Write a review of a text you have read in class
- Record a collaborative spoken-word review of the latest film your group have all seen

### Suggested Readings:

*Priya's Shakti*: Ram Devineni, Lina Srivastava and Dan Goldman. Rattapallax, 2014.

[www.priyashakti.com/priyas\\_shakti/](http://www.priyashakti.com/priyas_shakti/)

Kennedy, Elizabeth. "Breakdown and Review of 'Where the Wild Things Are'." ThoughtCo, Jul. 3, 2019, [thoughtco.com/where-the-wild-things-are-maurice-sendak-626391](https://www.thoughtco.com/where-the-wild-things-are-maurice-sendak-626391).

### Teaching Plan

Week 1 – Introduction & Unit 1 -- In the University

Week 2 – Unit 1 contd

Week 3 – Unit 2 --In the domestic sphere

Week 4 – Unit 2 contd

Week 5 – Unit 2 contd

Week 6 – Unit 3 --In public places

Week 7 – Unit 3 contd

Week 8 – Unit 3 contd

Week 9 – Unit 4 --In the State

Week 10 – Unit 4 contd

Week 11 – Unit 4 contd

Week 12 – Unit 5 --Interface with Technology

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd & Summing Up

### General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions

Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Keywords**

Effective communication

Listening

Speaking

Reading and writing

Communicative tasks and activities

Familiar contexts

Professional contexts

Social contexts

## **Evaluation:**

Internal assessment (25 marks)

Reading & Writing assignment(10 marks)

Oral listening & speaking test(10 marks)

Attendance: 5 marks

FINAL EXAM 75 marks

## **Semester I/II**

Book or film review(15 marks)

Comprehension passage(15 marks)

RTI request or FIR(10 marks)

Dialogue or Interview(10 marks)

Diary or blog post(10 marks)

Proofreading/Punctuation passage(5 marks)

Note-making(5 marks)

Facebook or Twitter post(5 marks)

### General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Keywords

Effective communication

Listening

Speaking

Reading

Writing

Communicative tasks and activities

Familiar context

Personal communication

Professional communication

Social communication



## **C ENGLISH PROFICIENCY**

### **Course Objectives**

The English Proficiency course is intended for students who have had inadequate exposure to English and hence exhibit a very low level of proficiency in the language – difficulty in comprehending simple texts, limited vocabulary, a poor grasp of basic syntactical structures, and an inability to speak or write the language with confidence. The course that is spread over two semesters aims to redress these issues and aims to

- enhance comprehension skills and enrich vocabulary through the reading of short and simple passages with suitable tasks built around these
- introduce simple syntactical structures and basic grammar to students through contextualized settings and ample practice exercises so that they can engage in short independent compositions
- introduce the sounds of the language and the essentials of English pronunciation to students in order to remove the inhibitions experienced by them while speaking English
- acquaint students with social formulae used to perform various everyday functions so that they can converse in English in simple situations

### **COURSE CONTENTS FOR SEMESTER I / II**

#### **Unit 1**

##### **Reading and Comprehension - I**

*Note: The unit names are indicative only and identify core language areas that are targeted through the course. The learning of various language skills needs to happen in an integrated fashion. It is therefore imperative that for every unit learners should work through the whole range of tasks in the prescribed readings irrespective of the title of the unit.*

- Short and simple passages from the prescribed books
- These texts are to be used to enhance reading and comprehension skills of learners through various textual tasks such as reading aloud, sentence completion, true / false activities, re-ordering jumbled sentences, identifying central ideas, supplying alternative titles, attempting short comprehension questions, etc.
- Learners are encouraged to exploit the recommended books beyond the prescribed sections

- The end-semester examination will include the testing of the comprehension of an unseen passage of an equivalent level

### **Suggested Readings:**

*A Foundation English Course for Undergraduates: Reader I*, Delhi: Oxford University Press, 1991, pp. 1 - 36 Units 1 - 6

*Everyday English* Delhi: Pearson, 2005, pp. 1 - 15 Units 1 - 3 & 21 - 31 Units 5 - 6

## **Unit 2**

### **Learning about words**

Students cultivate the habit of using a dictionary to learn about words - their spelling, pronunciation, meaning, grammatical forms, usage, etc. Students are introduced to word associations, the relationships between words – synonyms, antonyms, homonyms, homophones. They learn the use of prefixes and suffixes; commonly confused words; phrasal verbs and idioms

The specific reading prescribed for this unit is to be used in conjunction with the vocabulary sections in the other recommended course texts, where activities like matching, sorting, and fill-in-the-blanks are used to engage the learners with words.

As a semester-long project the learners could be required to prepare 'mini-dictionaries' of their own, consisting of unfamiliar words they come across on a daily basis

### **Suggested Readings:**

*Everyday English* Delhi: Pearson, 2005, pp. 36 - 43 Unit 8

## **Unit 3**

### **Basic Grammar Rules - I**

Subject-verb agreement; tenses; modals; articles; prepositions; conjunctions

The prescribed reading for this unit is to be supplemented by the grammar tasks contained in the other recommended course books to provide intensive practice to learners

### **Suggested Readings:**

*Developing Language Skills I*, Delhi: Manohar, 1997, pp. 186 - 195 & 206 - 209 Units 2 3 & 5 of the 'Grammar' section

## **Unit 4**

### **Writing Skills - I**

This section will introduce students to the structure of a paragraph; they will write a short guided composition of up to 100 words. This skill is to be practised through activities such as supplying topic sentences to given paragraphs, completing given paragraphs, expressing given facts or information from tables and expressing it in paragraphs, re-ordering jumbled sentences, and then re-writing them as connected paragraphs, using suitable linking devices etc

Relevant sections from the other recommended course books are to be used for this purpose in addition to the prescribed reading for this section

### **Suggested Readings:**

*Everyday English*, Delhi: Pearson, 2005, pp. 21 - 31 Units 5 - 6

*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1919, pp. 1 - 31 Units I - V

## **Unit 5**

### **Conversing - I**

Students will learn to listen to the sounds of English; the essentials of English pronunciation; conversational formulae used for greetings. After introducing themselves and others, students will learn correct modes of thanking, wishing well, apologizing, excusing oneself, asking for and giving information, making offers and requests, and giving orders.

In addition to the prescribed reading for this unit, the 'Speaking' sections at the end of the first five units of the *Everyday English* text should be used

### **Suggested Readings:**

*Developing Language Skills I*, Delhi: Manohar, 1997, pp. 8 - 26 Units 1 - 5 of 'Oral Communication: Speech Patterns'

## **Teaching Plan**

## Teaching Learning Process

Since language skills can only be learnt and mastered through the teaching-learning process, instruction needs to be learner-centric. The class time is to be taken up with hands-on activities by learners, involving reading aloud / silently, speaking, listening, and writing. Peer and group work should be used extensively. The teacher is to act as a facilitator, setting up and overseeing learner tasks and providing stimulus, encouragement, and corrective inputs as and when necessary. The teacher is also expected to source additional related material and activities pitched at an appropriate level of difficulty, to plug in gaps in the prescribed readings as well as to extend the knowledge of the learners and to hone their skills.

## Teaching Plan for Semester I / II

Week 1 – Introduction; *A Foundation English Course for Undergraduates: Reader I*, pp. 1 – 15  
Units 1 - 3

Week 2 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 1 – 14 Unit I

Week 3 – *A Foundation English Course for Undergraduates: Reader I*, pp. 17 – 33 Units 4 – 6

Week 4 – *Developing Language Skills I*, pp. 186 – 189 Unit 2 of ‘Grammar’; *Everyday English*, pp. 1-9 Units 1 – 2

Week 5 – *Everyday English*, pp. 10 - 15 36 - 43 Units 3 & 8

Week 6 – *English at the Workplace II*, pp. 10 - 13 Unit 3; *Developing Language Skills I*, pp. 1 – 13 Units 1 & 2 of ‘Oral Communication: Speech Patterns’

Week 7 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 15 – 20 Unit II; *Everyday English*, pp. 21 - 27 Unit 5

Week 8 – *Everyday English*, pp. 28 - 31 Unit 6; *Developing Language Skills I*, pp. 18 – 21 Unit 4 of ‘Oral Communication: Speech Patterns’

Week 9 – *Developing Language Skills I*, pp. 189 – 195 Unit 3 of ‘Grammar’

Week 10 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 21 – 22 Unit III; *Developing Language Skills I*, pp. 14 – 18 Unit 3 of ‘Oral Communication: Speech Patterns’

Week 11 – *Developing Language Skills I*, pp. 21 - 26 Unit 5 of ‘Oral Communication: Speech Patterns’

Week 12 – *Developing Language Skills I*, pp. 206 – 208 Unit 5 of ‘Grammar’

Week 13 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 23 – 27 Unit IV

Week 14 - *A Foundation English Course for Undergraduates: Workbook I*, pp. 28 – 31 Unit V

## General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
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Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Note:** The entire course is practical in nature. The prescribed readings are rich in tasks and activities that aim at developing essential language skills. Working their way through these tasks will give the learners hands-on practice in the use of these skills.

## References

*A Foundation English Course for Undergraduates: Reader I*, Delhi: Oxford University Press, 1991

*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1991

*Everyday English*, Delhi: Pearson, 2005

*Developing Language Skills I*, Delhi: Manohar, 1997

## Additional Resources:

*English at the Workplace*, Delhi: Macmillan, 2006

## Assessment Methods

Since the class is conceived as learner-centric and built around tasks that require learners to actively use various language skills, formative assessment can and should be used extensively. The focus here could be on skills and activities that are harder to test in a written evaluation, such as speaking and listening skills, dictionary work, etc. Oral presentations, peer interviews, and group tasks can be used for this purpose. The end-semester written examination will test all the areas targeted in the course – reading comprehension, vocabulary, grammar, composition, and oral communication. The proposed weightage for these sections in the end-semester exam is as follows:

- Reading Comprehension - 25 marks
- Vocabulary - 15 marks
- Grammar - 15 marks
- Written composition - 10 marks
- Oral communication - 10 marks

## **Keywords**

English proficiency

Reading

Writing

Speaking

Listening

Pronunciation

Comprehension

Vocabulary

Syntax

Grammar

Composition

Conversation

**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI - 110007**



**Structure of BA Honours English  
English for BA/ BCom/BSc Programme  
and  
English for BA(H)/BCom(H)/BSc (H)  
under Learning Outcomes-based Curriculum Framework for Undergraduate  
Education**

**SEMESTER 1**

**Core, Ability Enhancement Course Compulsory (AECC), B.A/B.Com Program, B.A.  
English Discipline and Generic Electives (GE)**

*Syllabus applicable for students seeking admission to the  
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) under LOCF  
w.e.f. the academic year 2019-20*

<b>SEMESTER I</b>		
<b>CORE COURSE</b>	CORE 1	Indian Classical Literature
	CORE 2	European Classical Literature
<b>ABILITY ENHANCEMENT COURSE COMPULSORY(AECC)</b>	AECC1	AECC English
<b>GENERIC ELECTIVE (GE) COURSE</b>	GE 1	Academic Writing and Composition
	GE 2	Media and Communication Skills
	GE 3	Text and Performance: Indian Performance Theories and Practices
	GE 4	Language and Linguistics
	GE 5	Readings on Indian Diversities and Literary Movements
	GE 6	Contemporary India: Women and Empowerment
	GE 7	Language, Literature and Culture
	GE 8	Comic Books and Graphic Novels
	GE 9	Cinematic Adaptations of Literary Texts
	GE 10	Indian English Literatures
	GE 11	Bestsellers and Genre Fiction
	GE 12	Culture and Theory
	GE 13	Marginalities in Indian Writing
	GE 14	The Individual and Society
	GE 15	Text and Performance: Western Performance Theories and Practices
	GE 16	Literature and the Contemporary World



## Structure of B. A. Honours English under LOCF

### CORE COURSE

Paper Titles	Page
<b>Sem I</b>	
1. Indian Classical Literature	5
2. European Classical Literature	8

### GENERIC ELECTIVE (GE) COURSE

(Any four for Honours students (Semesters 1,2,3,4) and any two for B.A/B.Com Programme students(Semesters 5,6))

Paper Titles	Page
1. Academic Writing and Composition	11
2. Media and Communication Skills	13
3. Text and Performance: Indian Performance Theories and Practices	16
4. Language and Linguistics	19
5. Readings on Indian Diversities and Literary Movements	21
6. Contemporary India: Women and Empowerment	23
7. Language, Literature and Culture	27
8. Comic Books and Graphic Novels	30
9. Cinematic Adaptations of Literary Texts	33
10. Indian English Literatures	35
11. Bestsellers and Genre Fiction	37
12. Culture and Theory	39
13. Marginalities in Indian Writing	41
14. The Individual and Society	45
15. Text and Performance: Western Performance Theories and Practices	47
16. Literature and the Contemporary World	50

## AECC

**Paper Title:** AECC English 52-56

Unit 1: Introduction

Unit 2: Language of Communication

Unit 3: Speaking Skills

Unit 4: Reading and Understanding

Unit 5: Writing Skills

**B. A. & B. COM. PROGRAMME  
(CORE ENGLISH LANGUAGE) 57-74**

### **Note for Visually Impaired Students**

For visually impaired students to be able to take some of these papers, a number of supplementary readings are offered. These are to be read/discussed in connection with the texts in the classroom, so as to create a sustainable and diverse model of inclusive pedagogy. For visually impaired students, this set of readings will also be treated as primary, and may be examined as such. The supplementary readings may be used as theorizations or frameworks for understanding the course.

For purposes of assessment/ evaluation, a general advisory may be made to assist visually impaired students filter out areas they may not be able to address due to the nature of their disability and to focus on using supplementary texts to instead create other perspectives/ forms of knowledge on the same texts.

# I. B. A. HONOURS ENGLISH UNDER LOCF

## CORE COURSE

### PAPER 1 INDIAN CLASSICAL LITERATURE Semester 1

#### Course Statement

The paper introduces students to a rich and diverse literature from two classical languages of India, Sanskrit and Tamil. A key feature is the study of the poetics in the epics of both languages, including their literary traditions and their representations of a pluralist society in terms of linguistic, religious, and generic diversity. The paper lays a foundation in Indian poetics, theories of representation, aesthetics, aspects of Indian theatre, and traditions of story-telling and narrative structures. Optional papers on Indian literature in subsequent semesters will reinforce the centrality of this paper in providing an understanding of key concepts related to the form and content of Indian literatures.

#### Course Objectives

The course aims to

- study significant sections of Vyasa's Mahabharata in order to determine conceptualisation and representation of class, caste, gender, and disability in the context of the epic battle over rights and righteousness;
- examine selections from Ilango's *Cilapattikaram* to understand the interplay of Tamil poetics and the lifestyle of communities, negotiating ideas related to love, justice, war, governance, and conduct in private and public domains;
- study Sanskrit drama, a Nataka, and a Prakarna, to appreciate its debts to Natyashastra in their formal aspects;
- explore the central concerns of Sanskrit drama in relation to notions of the ideal ruler, lover, friend, and spouse; the presence of Buddhist edicts, the voices of the poor and the marginalised, the position of women in different social strata, the subversive use of humour, and the performative aspects of Sanskrit theatre;
- introduce students to selections elucidating Tamil and Sanskrit poetics (Unit 5); a critical overview of the theorisation of Akam, Puram, and Thinai in Tolkappiyam, juxtaposed to lyrics from Sangam poetry; the Rasa theory from Natyashastra, to help students appreciate the inter-connections between theory and practice in theatre; a representation of disability in theatre, examined through the portrayal of Vidushaka

## Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Vyasa, selections from *The Mahabharata*, from *The Mahabharata of Krishna-Dwaipayana Vyasa*, trans. K. M. Ganguli (Delhi: MunshiramManoharlal Publishers, 2012).

- a) 'The Dicing' and 'Sequel to Dicing', Book 2, Sabha Parva Section XLVI-LXXII
- b) 'The Temptation of Karna', Book 5, Udyog Parva, Section CXL-CXLVI.
- c) 'Dhritrashtra and Gandhari's Wrath', Book 11, Section XI-XV.

#### Unit 2

Kalidasa, *Abhijnanasakuntalam*, trans. Chandra Rajan, in *Kalidasa: The Loom of Time*, (Penguin Classics, 1989, reprint 2000)

#### Unit 3

Sudraka, *The Mrichchhakatika of Sudraka*, trans. M. R. Kale (Delhi: Motilal Banarsidas Publishers, 1924, reprint 2013).

#### Unit 4

IlangoAtikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Columbia University Press, 1993; Penguin Books India, 2004).

## Unit 5

- Selections from *Natyashastra*, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manomohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.
- IrawatiKarve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.
- Edwin Gerow et al, 'Indian Poetics' in *The Literatures of India: An Introduction*, ed. Edward. C. Dimock et al, Chicago: University of Chicago Press, 1974. Pp 115-143

### Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## Teaching Plan

### Paper 1: Indian Classical Literature

Week1 – Introduction to Indian Classical Literature

Week 2 – Unit 1 – The Mahabharata: The Dicing

Week 3 – The Mahabharata (contd): The Temptation of Karna; Dhritrashtra and Gandhari's wrath

Week 4 – Unit 5 --*Natyashastra*, prescribed sections

Week 5 – Unit 2 -- Kalidasa, *Abhijnasakuntalam*

Week 6 – Kalidasa (contd)

Week7 – Unit 3 -- Sudraka, *Mrichchakatika*

Week 8 – Sudraka (contd)

Week 9 – Unit 5 -- Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry*

Week 10 – Unit 4 -- Introduction to Atikal, *Cilappatikaram*, Cantos1, 2, 7, 18, 19

Week11 – Atikal (contd), Cantos 20, 21, 22, 24, 26, 30

Week12 – Unit 5 – Gerow, 'Indian Poetics' IrawatiKarve, 'Draupadi'

Week 13 – Sanskrit plays revisited; critical discussion on the prescribed plays

Week 14 – Indian epics revisited; critical discussion on Mahabharata and *Cilappatikaram*

### Keywords

Indian Epics

Natyashastra

Akam Puram

Rasa

**PAPER 2**  
**EUROPEAN CLASSICAL LITERATURE**  
**Semester 1**

**Course Statement**

This course provides a humanist foundation to English studies, to be considered essential reading. It enables an exploration of classical Greek, Roman, and Hebrew literature in English translation, tracing its impact and influence on English literature from the period of the Renaissance to the Modern. The paper offers a wide-ranging perspective on the aesthetic, philosophical, and social concerns of classical literature. It introduces students to multiple genres and forms, including the epic, tragedy, comedy, the lyric, and the dialogue. Selections from the Old and New Testament of The Bible provide the context to literary styles and ideas governing Western literature's interface with the community and its spiritual needs.

**Course Objectives**

This course aims to

- explore the historical, cultural, and philosophical origins of tragedy and comedy;
- engage with both genres in their distinctive form, style, and characterization, including their representation of human aspirations, foibles, grandeur, and vulnerability;
- examine representations of disability in mythology through the reading of selections from Ovid
- examine the Book of Job from the Old Testament of The Bible for its literary style, including its debate over tragic fate and human suffering, and to locate its enduring influence over subsequent humanist writings;
- juxtapose the Old Testament to ideas of compassion and surrender to God's will as outlined in the selection from the New Testament;
- study the history of ideas pertaining to the human-social-divine interface in theorisations on form, narrative, social organization, and aesthetics in the writings of Plato, Aristotle, and Horace; and
- study gendered explorations of human relations in classical literature in multiple genres, and to examine a woman writer's standpoint on love, war and the primacy of the gendered self.

## Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

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

#### Unit 2

Sophocles, 'Oedipus Rex', trans. Robert Fagles, in *The Three Theban Plays*, revised reprint (Penguin Classics, 1984).

#### Unit 3

- a) Plautus, *The Brothers Menaechmus*, trans. E. R. Walzing (Penguin Classics, 1965).
- b) Ovid Selections from *Metamorphoses* 'Bacchus', (Book III), 'Tieresias' (Book III) 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).

#### Unit 4

- a) 'The Book of Job', The Holy Bible, The New International Version (Zondervan, 2011).
- b) Selection from 'The Gospel According to St. Matthew', Chapter 5, Verses 1-48

#### Unit 5

- Plato, (ii) 'Theory of Art'; both in *Republic*, Book 10 (Penguin Classics, 2007) pp. 240-48; 335-53.

- Aristotle, Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
- Sappho, (i) ‘On the Throne of Many Hues, Immortal Aphrodite’; (ii) ‘Some Say an Army of Horsemen’, from *Lyrics 1*, trans. Diane J. Rayor and Andre Lardinois, in *A New Translation of Complete Works*, (2014).
- Horace ‘Ars Poetica’, trans. H. Rushton Fairclough (Harvard University Press, 1929). Pp 451-73

### Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

### Teaching Plan

#### Paper 2: European Classical Literature

Week 1 – Introduction to European Classical Literature; Unit 1 -- Homer, *The Iliad*

Week 2 – Homer (contd)

Week 3 – Unit 2 -- Sophocles, *Oedipus Rex*

Week 4 – Sophocles (contd)

Week 5 – Unit 3 -- Discussions: Old Comedy, Roman Comedy; Plautus, *Brothers Menaechmus*

Week 6 – Plautus (contd)

Week 7 – Unit 3 -- Ovid, prescribed selections

Week 8 – Unit 5 -- Horace, ‘Ars Poetica’

Week 9 – Unit 5 -- Sappho, prescribed selections

Week 10 – Unit 5 -- Plato, prescribed selections

Week 11 – Unit 4 -- The Bible, *Book of Job*

Week 12 – *Book of Job* (contd)

Week 13 – Unit 4 -- The Bible, *The Gospel according to Matthew*, prescribed sections

Week 14 – Critical discussion of texts, discussion of question paper, examination related queries from students, revision.

### Keywords

Epic

Tragedy

Comedy

Satire

Lyric

Myth

Dialogue

Bible

Poetics

War

Heroism



## GENERIC ELECTIVE COURSE

### PAPER G1: ACADEMIC WRITING AND COMPOSITION

#### Course Objectives

This course is designed to help undergraduate students develop and research composition, argument, and writing skills that will enable them to improve their written abilities for higher studies and academic endeavours.

#### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

#### Course Contents

##### Unit 1

Introduction to the Writing Process

##### Unit 2

Introduction to the Conventions of Academic Writing

##### Unit 3

Writing in one's own words: Summarizing and Paraphrasing

##### Unit 4

Critical Thinking: Syntheses Analyses and Evaluation

##### Unit 5

Structuring an Argument: Introduction Interjection and Conclusion

## **Unit 6**

Citing Resources Editing Book and Media Review

### **Essential Readings**

Dev, Anjana Neira. *Academic Writing and Composition*. New Delhi: Pinnacle, 2015.

Hamp-Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*.

### **Teaching Plan**

Week 1 - Unit 1 -- Introduction to the writing process

Week 2 - Unit 2 – Introduction to the conventions of academic writing

Week 3 - Unit 3 -- Writing in one's own words: summarizing and paraphrasing

Week 4 - Unit 3 Contd

Week 5 - Unit 4 -- Critical thinking: syntheses analyses and evaluation

Week 6 - Unit 4 Contd

Week 7 - Unit 4 Contd

Week 8 - Unit 4 Contd

Week 9 - Unit 5 -- Structuring an argument: introduction interjection and Conclusion

Week 10 - Unit 5 Contd

Week 11 - Unit 5 Contd

Week 12 - Unit 6- Citing resources editing book and media review

Week 13 - Unit 6 Contd

Week 14 - Concluding lectures exam issues etc

### **Keywords**

Formal and informal writing

Writing process

Summary

Paraphrase

Note making

Editing

Citation

Plagiarism

Bibliography

## PAPER G2: MEDIA AND COMMUNICATION SKILLS

### Course Objectives

This is an introductory course in the role of media today – India and globally. It will equip students with the basic theories on various aspects of media and impart training in basic writing skills required in the profession.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Introduction to Mass Communication

- a) Mass Communication and Globalization
- b) Forms of Mass Communication

Topics for Student Presentations:

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

## **Unit 2**

### Advertisement

- a) Types of advertisements
- b) Advertising ethics
- c) How to create advertisements/storyboards

#### Topics for Student Presentations:

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

## **Unit 3**

### Media Writing

- a) Scriptwriting for TV and Radio
- b) Writing News Reports and Editorials
- c) Editing for Print and Online Media

#### Topics for Student Presentations:

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

## **Unit 4**

### Introduction to Cyber Media and Social Media

- a) Types of Social Media
- b) The Impact of Social Media
- c) Introduction to Cyber Media

### **Essential Reading**

Kumar, Keval J. *Mass Communication in India*. Jaico Publications, 1994.

### **Suggested Readings**

Media and Mass Communication:

Joseph, M. K. *Outline of Editing*. New Delhi: Anmol Publications, 2002.

Kamath, M. V. *Professional Journalism*. New Delhi: Vikas Publishing House, 1980.

Macquail, Denis. *Mass Communication*. New Delhi: Om Books, 2000.

Saxena, Ambrish. *Fundamentals of Reporting and Editing*. New Delhi: Kanishka Publishers, 2007.

Television Journalism:

Boyd, Andrew. *Broadcast Journalism: Techniques of Radio and Television News* 2000 Burlington: Focal Press 6 edition, 2009.

Carroll, Brian. *Writing for Digital Media*. Taylor & Francis, 2010.

Cushion, Stephen. *Television Journalism*. Sage Publications, 2012.

Feldman, Tony. *An Introduction to Digital Media*. Taylor & Francis, 2004.

### **Teaching plan**

Week 1: Introduction to mass communication and media

Week 2: Unit 1 – Mass Communication and globalization

Week 3: Unit 1 contd -- Forms of mass communication

Week 4: Unit 2 – Forms of advertisement

Week 5: Unit 2 – contd

Week 6: Unit 2 – contd

Week 7: Unit 3 – Media writing

Week 8: Unit 3 – Media writing contd

Week 9: Unit 3 – Media writing contd

Week 10: Unit 3 – Media writing contd

Week 11: Unit 4 – Introduction to cyber media

Week 12: Unit 4 – Introduction to cyber media contd

Week 13: Class presentations

Week 14: Concluding lectures and exam preparations

### **Keywords**

Mass media

Globalisation

Development journalism

Print

Audio-visual

Advertising

Social media

Writing skills

PAPER G3: TEXT AND PERFORMANCE: INDIAN PERFORMANCE  
THEORIES AND PRACTICES

**Course Objectives**

This course on Text and Performance combines Indian theories of dramaturgy along with a practical understanding of the stage. These range from the classical theories of *Rasa* to the more modern ones that emerged in the twentieth century. It will acquaint the students with the rise of modern theatre in the pre- and post-independence period in India, while also familiarising them with folk theatrical traditions.

**Facilitating the Achievement of Course Learning Outcomes**

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Course Contents**

**Unit 1**

Introduction

- Introduction to theories of Performance in India: Classical to Contemporary Colonial to Resistant Endorsement of existing structures to Radicalising our world
- Historical overview of Indian theatre from the ancient to the modern

Topics for Student Presentations

- a) Perspectives on theatre and performance
- b) Historical development of theatrical forms
- c) Folk traditions
- d) Indian Theatre Movements
- e) Post-independence Indian theatre

## **Unit 2**

### Popular Theatrical Forms and Practices

- Nautanki, Jatra, Tamasha, Bhramyamaan Theatre, Street Theatre, Campus Theatre

#### Topics for Student Presentations:

- a) On the different types of performative space in practice
- b) Poetry reading elocution expressive gestures and choreographed movement

## **Unit 3**

### Theories of Drama

- Bharata

#### Topics for Student Presentations:

- a) Acting short solo/group performances followed by discussion and analysis with application of theoretical perspectives
- b) *Rasa* theory

## **Unit 4**

### Theatrical Production

- Direction production stage props costume lighting backstage support

#### Topics for Student Presentations:

All aspects of production and performance recording archiving interviewing performers and data collection

## **Course Outcomes**

- A performance of minimum thirty minutes using any one form of drama studied in this course
- Interview at least one theatre practitioner who has worked with Indian theatrical forms

## **Suggested Readings**

Devy, G.N. *Painted Words: An Anthology of Tribal Literature*. Vadodra: Purva Prakash, 2012.

Dutt, Utpal. *On Theatre*. New Delhi: Seagull, 2009.

Ghosh, Arjun. *A History of the Jan Natya Manch: Plays for the People*. New Delhi: Sage India, 2012.

Ghosh, Manomohan, trans. *The Natyashastra*. Bharata. Vol. Calcutta: The Royal Asiatic society of Bengal, 1950.

Gopal, Priyamvada. *Literary Radicalism in India*. India: Routledge, 2018.

Lal, Ananda, ed. *Theatres of India: A Concise Companion*. New Delhi: OUP, 2009.

*People's Art in the Twentieth Century: Theory and Practice.* Jana Natya Manch. New Delhi: Navchetan Printers. 2000.  
Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics.* Ranikhet: Permanent Black, 2017.  
Rangacharya, Adya, trans. *The Natyashastra.* Bharata Muni. New Delhi: Munshiram Manoharlal, 2010.  
Sircar, Badal. *On Theatre.* Calcutta: Seagull, 1999.  
Vatsyayan, Kapila. *Bharata: The Natyashastra.* New Delhi: Sahitya Akademi, 2005.

### **Teaching Plan**

Week 1 – Introduction to the GE course on Text and Performance: Indian Performance Theories and Practices  
Week 2 – Unit 1 Introduction  
Week 3 – Unit 1 contd  
Week 4 – Unit 2 --Popular Theatrical Forms and Practices  
Week 5 – Unit 2 contd  
Week 6 – Unit 2 contd  
Week 7 – Unit 3-- Theories of Drama  
Week 8 – Unit 3 contd  
Week 9 – Unit 4 --Theatrical Production  
Week 10 -- Unit 4 contd  
Week 11 – Unit 5 -- Field work: Interviewing a theatre practitioner  
Week 12 – Unit 5 -- Working towards a Performance  
Week 13 – Unit 5 contd  
Week 14 – Concluding lectures exam issues etc

### **Keywords**

Bharata  
Rasa  
Jatra  
Nautanki  
Tamasha  
Street theatre  
Campus theatre  
Direction  
Production  
Stage props  
Costume  
Lighting  
Backstage support



## PAPER G4: LANGUAGE AND LINGUISTICS

### Course Objectives

The course introduces students to, and familiarises them with, the basic concepts of language and linguistic theories.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Language: language and communication, language varieties, standard and non-standard language, language change.

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

#### Unit 2

Structuralism

Ferdinand de Saussure, *Course in general linguistics*. Introduction: Chapter 3 (New York: McGraw Hill, 1966).

#### Unit 3

Phonology and Morphology

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

V. Fromkin and R. Rodman, *An Introduction to Language*, Chapters 3 6 and 7, 2nd ed. (New York: Holt Rinehart and Winston, 1974)

#### **Unit 4**

Syntax and semantics: categories and constituents phrase structure maxims of conversation

A. Akmajian, R. Demers and R. M. Harnish, *Linguistics: An Introduction to Language and Communication*, Chapter 5 and 6, 2nd edn. (Cambridge Mass: MIT Press, 1984; Indian edition Prentice Hall, 1991)

#### **Essential Reading**

**Note:** Students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

#### **Teaching plan**

Week 1 – Unit 1 -- Introduction to linguistics  
Week 2 – Unit 1 contd  
Week 3 – Unit 1 contd  
Week 4 – Unit 2  
Week 5 – Unit 2 contd  
Week 6 – Unit 2 contd  
Week 7 – Unit 3  
Week 8 – Unit 3 contd  
Week 9 – Unit 3 contd  
Week 10 – Unit 4  
Week 11 – Unit 4 contd  
Week 12 – Unit 4 contd  
Week 13 – Final summing up  
Week 14 – Discussions and exam preparations, etc.

#### **Keywords**

Language  
Communication  
Linguistics  
Structuralism  
Morphology  
Semantics

## PAPER G5: READINGS ON INDIAN DIVERSITIES AND LITERARY MOVEMENTS

### Course Objectives

This course seeks to equip students with an overview of the development of literatures in India and its wide linguistic diversity. Students will study authors and movements from different regions and time periods.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

Prescribed text:

Sucrets Paul Kumar et al. eds, *Cultural Diversity, Linguistic Plurality, and Literary Traditions in India* (New Delhi: Macmillan, 2005; Editorial Board: Department of English, University of Delhi).

#### Unit 1

This unit is compulsory

Any 6 of remaining 7 Chapters to be covered in the classroom

Overview

#### Unit 2

Linguistic Plurality within Sufi and Bhatia Tradition

#### Unit 3

Language Politics: Hindi and Urdu

#### Unit 4

Tribal Verse

## **Unit 5**

Dalit Voices

## **Unit 6**

Writing in English

## **Unit 7**

Woman Speak: Examples from Kannada and Bangle

## **Unit 8**

Literary Cultures: Gujarati and Sindhi

### **Essential Reading**

Kumar, Sukrita Paul et al. eds. *Cultural Diversity, Linguistic Plurality, and Literary Traditions in India*. New Delhi: Macmillan, 2005; Editorial Board: Department of English, University of Delhi.

### **Teaching plan**

Week 1 – Unit 1 -- Overview

Week 2 – Unit 1contd

Week 3 – Unit 2 -- Linguistic Plurality within Sufi and Bhakti Tradition

Week 4 – Unit 2contd

Week 5 – Unit 3 -- Language Politics: Hindi and Urdu

Week 6 – Unit 3contd

Week 7 – Unit 4 -- Tribal Verse

Week 8 -- Unit 4 contd

Week 9 – Unit 5 -- Dalit Voices

Week 10 -- Unit 6 -- Writing in English

Week 11 – Unit 6 contd

Week 12 -- Unit 7 -- Woman speak: Examples from Kannada and Bangla/ Unit 8:

Literary Cultures: Gujarati and Sindhi

Week 13 – Selected Unit: contd

Week 14 – Concluding lectures discussion on exam pattern etc

### **Assessment methods**

Unit 1 is compulsory. Any 6 of remaining 7 units to be covered in the classroom.

Assessment is through projects, assignments, group discussions and tutorial work.

Class tests may also form a basis for assessment.

At the end, the end semester exam will take place.

### **Keywords**

Cultural diversity

Indian languages

Sufi and Bhakti movements

Oral literature

Indian literary traditions

Tribal literature

Indian literatures

Indian literature in English

Indian literature in translation

## PAPER G6: CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT

### Course Objectives

This course engages with contemporary representations of women femininities, gender-parity and power. The course aims to help students from non-English literature backgrounds to develop a robust understanding of how discourses of gender underlie and shape our very lives, experiences, emotions and choices. The course exposes students to a broad range of literary and textual materials from various historical periods and contexts, so that they are able to examine the socially-constructed nature of gendering. Through the analysis of literary texts humanities and social sciences scholarship students will develop a nuanced understanding of how to perceive, read, understand, interpret and intervene ethically in debates on the subject.

The course will help students

- read, understand and examine closely narratives that seek to represent women, femininities and, by extension, gendering itself;
- understand how gender norms intersect with other norms, such as those of caste, race, religion and community to create further specific forms of privilege and oppression;
- identify how gendered practices influence and shape knowledge production and circulation of such knowledges, including legal, sociological, and scientific discourses;
- participate in challenging gendered practices that reinforce discrimination; and
- Create a portfolio of analytical work (interpretations and readings of literary and social-sciences texts) and analyses of fictional and non-fictional narratives that students encounter in their lived worlds.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### Concepts

- Sex and Gender -- social construction of gender; socialisation into gender
- Femininities and masculinities -- normative gender privilege; heteronormativity
- Patriarchy -- history of the efforts to undo feminism

#### Readings

Baby Kamble, 'Our Wretched Lives', *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 307-11.  
Rassundari Devi, From *Amar Jiban*, in *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 190-202.  
Rokeya Shekhawat Hossain, 'Sultana's Dream', in *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 340-51.  
V Geetha, *Patriarchy*, Theorizing Gender Series (Kolkata: Stree, 2007) pp. 3-61.

### Unit 2

#### Intersections

- Women and caste, religion, class, sexualities, race, disability
- Women and environment, technology, development
- Women and access to resources: employment, health, nutrition, education
- Women and reproductive work: singleness, marriage, motherhood, symbolical biological surrogacy and ART, parenting, abortion, and other rights over own body

#### Readings

Mahaweta Devi, 'Bayen', *Five Plays*, trans. Samik Bandyopadhyaya (Calcutta: Seagull, 2009).  
Mary John, 'Feminism Poverty and the Emergent Social Order', in *Handbook of Gender*, ed. Raka Ray (Delhi: Oxford University Press, 2012).  
Leela Kasturi, 'Report of the Sub-Committee Women's Role in Planned Economy National Planning Committee (1947)', in *Feminism in India*, ed. Maitrayee Chaudhuri (Delhi: Zed, 2005) pp. 136-55.  
Vandana Shiva, *Staying Alive: Women Ecology and Development*, Chapters 2&4 (Delhi: Kali for Women, 1989).  
M. M. Vinodini, 'The Parable of the Lost Daughter', in *The Exercise of Freedom*, eds K. Satyanarayana and Susie Tharu (Delhi: Navayana, 2013) pp 164-77.

### Unit 3

#### Histories

- The women's question pre-Independence -- sati-reform, widow remarriage, debates around age of consent
- Women in the Independence movement, Partition
- Post-Independence campaigns -- against sexual harassment and rape, dowry, violence, debates around the Uniform Civil Code
- Public sphere participation of women -- in politics, in the workplace, in the economy, creating educational inclusion

#### Readings

Radha Kumar, *A History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India 1800—1990*, Chapters 2, 3, 7, 8, 11 (Delhi: Zubaan, 1993).

Kumkum Sangari, 'Politics of Diversity: Religious Communities and Multiple Patriarchies', *Economic and Political Weekly* 3052 (1995).

Tanika Sarkar, 'Rhetoric against Age of Consent: Resisting Colonial Reason and Death of a Child-Wife', *Economic and Political Weekly* 2836 (1993 April).

Urvashi Butalia, Chapter 2 'Blood', in *The Other Side of Silence: Voices from the Partition of India* (Delhi: Penguin Books, 1998)

Urmila Pawar and Meenakshi Moon, *We also made history: Women in the Ambedkarite Movement*, Chs 1, 5, 6 (Delhi: Zubaan, 2008).

### Unit 4

#### Women, the Law, the State

- Constitutional remedies and rights against gender-based violence
- The history of constitutional protections for women (Hindu Code Bill, right to property, personal laws)
- State interventions and feminist engagements with the law
- IPC sections relevant to rape protection, of the 'modesty' of women, obscenity
- The concept of 'woman' in these frameworks

#### Readings

Janaki Nair, 'The Foundations of Modern Legal Structures in India', in *Handbook of Gender*, ed Raka Ray (Delhi: OUP, 2012).

Flavia Agnes, 'Conjugal Property, Morality and Maintenance', in *Handbook of Gender*, ed Raka Ray (Delhi: OUP, 2012).

Workshop: Students to examine the bare text of 4 laws (as set out in the Gazette of India) followed by discussion and analysis -- laws against dowry (The Dowry Prohibition Act 1961), against sex determination (Pre-Conception & Pre-Natal Diagnostics Act 1994), against domestic violence (Protection of Women from Domestic Violence Act 2005), against sexual harassment at the workplace (The Sexual Harassment of Women at Workplace Prevention Prohibition and Redressal Act 2013).

### **Essential Reading**

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading. In addition to those texts, the following is also essential reading:

*Indian Literature: An Introduction.* Delhi: University of Delhi, 2005.

### **Teaching plan**

Week 1: Unit 1 -- Concepts  
Week 2: Unit 1 contd  
Week 3: Unit 1 contd  
Week 4: Unit 2 -- Intersections  
Week 5: Unit 2 contd  
Week 6: Unit 2 contd  
Week 7: Unit 2 contd  
Week 8: Unit 3 -- Histories  
Week 9: Unit 3 contd  
Week 10: Unit 3 contd  
Week 11: Unit 3 contd  
Week 12: Unit 4 -- Women the Law the State  
Week 13: Unit 4contd  
Week 14: Unit 4contd

### **Keywords**

Gender  
History  
Law  
Caste  
Femininities  
Masculinities  
Heteronormativity  
Patriarchy  
Feminism  
Gender-based violence  
Casteism  
Women's movements



## PAPER G7: LANGUAGE, LITERATURE AND CULTURE

### Course Objectives

This course is designed to introduce the students to the basic concepts of language, its characteristics, its structure and how it functions. The course further aims to familiarise the students with how language is influenced by the socio-political-economic-cultural realities of society. It also acquaints students with the relation between language and literature.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

##### Language

##### A -- Language and Communication

- What is Language?
- The Definition of Language
- The Characteristics of Human language
- Why Does Language Matter?

##### B -- How Language Functions

- a. Speaker – Listener – Message
- b. Phonology Morphology Syntax and Semantics  
(only terms and definitions will be asked)
- Phonemes, phonetic transcription and phonology
- Morphemes: free and bound morphemes
- Simple complex compound words

- Inflectional/ derivational morphology
- The process of word formation
- Basic notions of syntactic constituents and phrase structure
- Clauses and sentences

#### C -- Language and Society

- Language and Class Language and
- Gender Language and Ethnicity
- Language and Identity
- Language Variation
  - a. Dialect Idiolect Slang Pidgin Creole Jargon
  - b. Standard and Non-Standard Language
  - c. Bilingualism Multilingualism
  - d. Code-mixing Code-switching

#### Readings

Roger Fowler, ed., *Essay on Style and Language* (London: Routledge and Kegan Paul Ltd, 1966).

Roger Fowler, *The Linguistics of Literature* (London: Routledge and Kegan Paul Ltd, 1971)

H. G. Widdowson, *Stylistics and the Teaching of Literature* (London: Longman, 1979).

R. W. Bailey and J. L. Robinson, eds, *Varieties of present-day English* (New York: Macmillan 1973).

J. A. Fishman, *Sociolinguistics: A Brief Introduction* (Mass: Newbury House Rowley, 1971).

R. S. Gupta and K. S. Agarwal, *Studies in Indian Sociolinguistics* (New Delhi: Creative Books, 1996).

R. A. Hudson, *Sociolinguistics* (Cambridge: Cambridge University Press, 1980).

Geoffrey Leech and Michael Short, *Style in Fiction* (London: Longman, 1981).

### **Unit 2**

#### Indian Literature

This section of the course will involve a study of significant themes and forms of Indian literature through the ages, with the help of prescribed texts.

Prescribed text: *Indian Literature: An Introduction* (Delhi: University of Delhi, 2005).

#### Different Phases of Indian literatures: Ancient, Medieval, and Modern

Chapter 1: Veda Vyasa, *The Mahabharata*: The Ekalavya Episode

Chapter 2: Sudraka, *Mrichchhakatika*: The Making of a Breach

Chapter 3: Ilanko Atikal, *Cilappatikaram*: The Book of Mathurai

Chapter 4: Mirabai, 'I Know Only Krsna'

Chapter 5: Amir Abul Hasan Khusrau, 'Separation'

Chapter 6: Asadullah Khan Ghalib, 'Desires Come by the Thousands'

- Chapter 7: Faiz Ahmad Faiz, 'Do Not Ask'
- Chapter 8: Subramania Bharati, 'The Palla Song'
- Chapter 9: Rabindranath Tagore, 'The Cabuliwallah'
- Chapter 10: Shrilal Shukla, 'Raag Darbari'
- Chapter 11: Ismat Chughtai, 'Touch-Me-Not'
- Chapter 12: Amrita Pritam, 'To Waris Shah'
- Chapter 13: MastiVenkatesha Iyengar, 'Venkatashami's Love Affair'
- Chapter 14: Indira Goswami, 'The Journey'
- Chapter 15: Omprakash Valmiki, 'Joothan'
- Chapter 16: Shrikant Mahapatra, Folk Songs

#### Further Reading

Sisir Kumar Das, ed., *A History of Indian Literature* (New Delhi: Sahitya Akademi, 1995).

### Unit 3

#### Culture and Society in Contemporary India

(i) The Idea of Culture

(ii) Culture and the Media

- a) 'Notes on the History of the Study of the Indian Society and Culture', in *Structure and Change in Indian Society*, ed. Milton Singer and Bernard S Cohn (Chicago: Aldine Press 1968)
- b) 'Towards a Definition of Culture', in *India and World Culture* (New Delhi: Sahitya Academy, 1986).
- c) 'Culture and Ideology', in *Culture, Ideology and Hegemony: Intellectual and Social Consciousness in Colonial India* (London and New York: Longman, 1995).
- d) *Communications and Culture*, ed. M. R. Dua (Delhi: Galgotia Publishing Co, 1997).
- e) *Journalism: Changing Society Emerging Trends* (Delhi: Authorspeak, 2003).

#### Essential Readings

**Note:** This is a literature-based course, and students will be examined on the prescribed readings in all 3 units. Therefore, those texts are to be considered essential reading.

#### Teaching plan

- Week 1: Overview and introduction
- Week 2: Unit 1 – Language
- Week 3: Unit 1 contd
- Week 4: Unit 1 contd
- Week 5: Unit 2 – Literature – Chapters 1 and 2
- Week 6: Unit 2 contd – Chapters 3 and 4
- Week 7: Unit 2 contd – Chapters 5 and 6
- Week 8: Unit 2 contd -- Chapters 7 and 8

Week 9: Unit 2 contd -- Chapters 9 and 10  
Week 10: Unit 2 contd – Chapters 11 and 12  
Week 11: Unit 2 contd – Chapters 13 and 14  
Week 12: Unit 2 contd – Chapters 15 and 16  
Week 13: Unit 3 -- Culture  
Week 14: Culture and concluding lectures

**Keywords**

Language  
Indian literature  
Literary diversity  
Language varieties  
Culture  
Literature and culture  
Culture and practice  
Globalisation

## PAPER G8: COMIC BOOKS AND GRAPHIC NOVELS

### Course Objectives

The graphic narrative in long form is today a prominent and popular mode in visual cultures, its accessibility making it often the first entry point to the world of literature for many young people. As a form, it has been omnivorous in providing representation to both dominant hegemonic values as well as subversive ones. The best examples of the form work through the interconnection of art and text, the intersection of drawing coloured and blank spaces proportion and pithy dialogue

This course aims to

- introduce graphic narrative to students of non-literary studies backgrounds;
- provide a toolkit for them to acquire visual literacy and thus to equip them to better understand popular public cultures;
- examine how major graphic narratives comment on contemporary culture history and mythology;
- provide visual literacy tools through examining visual arts, as extending translating and providing a new textual vocabulary to narrative, including fictional and non-fictional narrative;
- provide exposure to major genres within the field, such as that of the mass-circulation 'comic' book, the fictionalized autobiography/memoir biographical texts, and that of fiction;
- provide tools for the exploration of form and genre that are sensitive to nuances of race, gender, caste, ethnicity, ableism and sexuality; and
- enable students from backgrounds in subjects other than English literary studies to broaden their skill-sets in textual interpretation, reading, and writing about texts.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering	Class tests

		techniques	
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## Course Contents

### Unit 1

George Remi, *The Adventures of Tintin: Red Rackham's Treasure* (UK: Egmont, 2013 [1943])

Rene Goscinny and Albert Uderzo, *Asterix and Cleopatra* (Delhi: Hachette, 2015 [1963])

### Supplementary Reading for Visually Impaired Students

\*Ariel Dorfman and Armand Mattelart. 'From the Noble Savage to the Third World', *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*, [1971], OR Books, 2018, pp. 59-80.

### Unit 2

Marjane Satrapi, *Persepolis* (London: Vintage, 2008 [2003])

### Supplementary Reading for Visually Impaired Students

\*Hillary L. Chute. 'Graphic Narrative as Witness: Marjane Satrapi and the Texture of Retracing', *Graphic Women: Life Narrative and Contemporary Comics*, Columbia UP: 2010, pp. 135-74.

### Unit 3

Amruta Patil, *Kari* (Delhi: Harper Collins, 2008)

### Supplementary Reading for Visually Impaired Students

\*P. Coogan, 'The Definition of the Superhero, in *Superhero: The Secret Origin of a Genre*, Austin: Monkey Brain Books, 2006, pp. 30-60.

### Unit 4

Srividya Natarajan and Aparajita Ninan, *A Gardener in the Wasteland* (Delhi: Navayana, 2016)

### Supplementary Reading for Visually Impaired Students

\*Pramod K. Nayar, 'Drawing on Other Histories', *The Indian Graphic Novel: Nation, History and Critique*, Routledge, 2016. pp. 109-54.

### \*Note for Visually Impaired Students

To support visually impaired students who might wish to take up this paper a number of supplementary readings are offered. These are to be read/discussed in connection with the Graphic Narrative texts in the classroom so as to create a sustainable and diverse model of inclusive pedagogy. For visually impaired students, this set of readings will also be treated as primary and are to be examined (in connection with the primary Graphic Narrative texts). The supplementary readings may be used as theorizations or frameworks for understanding the primary Graphic Narrative texts. In addition, non-classroom means of learning such as

museum visits, the use of assistive technologies like 3-D printing, and the use of sound through recordings, podcasts and the like may be employed as infrastructure and workloads allow.

For purposes of assessment/ evaluation, a general advisory may be made to assist visually impaired students filter out areas they may not be able to address due to the nature of their disability and to focus on using supplementary texts to instead create other perspectives/ forms of knowledge on the same texts.

### **Essential Readings**

Note: This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading. For Visually Impaired students, the prescribed supplementary readings will also be treated as essential readings.

### **Teaching Plan**

- Week 1: Unit 1 --*The Adventures of Tintin: Red Rackham's Treasure*;  
\*Dorfman et al, 'From the Noble Savage to the Third World' (Supplementary Reading for VI Students).
- Week 2: Unit 1 contd – *The Adventures of Tintin: Red Rackham's Treasure*
- Week 3: Unit 1 contd --*Asterix and Cleopatra*
- Week 4: Unit 1 contd --*Asterix and Cleopatra*
- Week 5: Unit 2 –*Persepolis*;  
\*Chute, 'Graphic Narrative as Witness' (Supplementary Reading for VI Students)
- Week 6: Unit 2 contd --*Persepolis*
- Week 7: Unit 2 contd --*Persepolis*
- Week 8: Unit 2 contd --*Persepolis* to be completed; begin Unit 3 --*Kari*
- Week 9: Unit 3 – *Kari*;  
\*P. Coogan, 'The Definition of the Superhero' (Supplementary Reading for VI Students)
- Week 10: Unit 3 contd --*Kari*
- Week 11: Unit 3 contd-- *Kari* to be completed; begin Unit 4 --*A Gardener in the Wasteland*
- Week 12: Unit4 -- *A Gardener in the Wasteland*;  
\*Nayar, 'Drawing on Other Histories' (Supplementary Reading for VI Students)
- Week 13: Unit4 contd -- *A Gardener in the Wasteland*
- Week 14: Unit4 contd --*A Gardener in the Wasteland*

### **Keywords**

Visual literacy  
Popular public cultures  
Visual arts  
Narrative  
Interpretation and reading

## PAPER G9: CINEMATIC ADAPTATIONS OF LITERARY TEXTS

### Course Objectives

This paper will equip students from non-English studies backgrounds to explore the language of cinema, through their study of a canonical literary text. The study of global film adaptations of Shakespeare's *Othello* will focalize this paper's examination of theories of adaptation, transformation and transposition.

- Students will engage with the relationship between text and film and examine the contexts of film production in global film industries, including Hollywood and Bollywood
- As an elective English studies paper, the core focus is textual study and interpretative work, wherein the student gains skills in studying Shakespeare as much as in the language of film via appreciation of its specific features as a medium.
- The paper will focus on reception and critical work and history through the comparative framework, to examine the different contexts of production of the play and the films.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

The Language of Cinema

James Monaco, 'The Language of Film: Signs and Syntax', in *How to Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) Chap. 3, pp. 170–249.

Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation', in James Naremore, ed., *Film Adaptation* (New Brunswick, NJ: Rutgers University Press, 2000) pp. 54-76.



## Unit 2

Shakespeare, *Othello* (play)

## Unit 3

*Othello* (movie, dir. Stuart Burge, 1965)

## Unit 4

*Othello* (movie, dir. Oliver Parker, 1995)

## Unit 5

*Omkara* (movie, dir. Vishal Bhardwaj, 2006)

### Essential Readings and Films

**Note:** This is a course on cinema and literature, and students will be examined on all the prescribed readings and films in Units 1 through 5. Therefore, all that material is to be considered essential.

### Suggested Films

*Pinjar* (dir. Chandra Prakash Dwivedi, 2003) - Hindi

*Ghare Baire* (dir. Satyajit Ray, 1984) - Bangla

*Kaliyattam* (dir. Jayaraaj, 1997) - Malayalam

### Teaching Plan

Week 1 -- Unit 1 -- The Language of Cinema

a) James Monaco, 'The Language of Film: Signs and Syntax'

b) Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation'

Week 2 – Unit 1 contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- *Othello* (Shakespeare)

Week 5 – Unit 2 contd

Week 6 – Unit 3 -- *Othello* (1965 dir. Stuart Burger)

Week 7 – Unit 3 contd

Week 8 – Unit 3 contd

Week 9 – Unit 4 -- *Othello* (1995 dir. Oliver Parker)

Week 10 – Unit 4 contd

Week 11 – Unit 4 contd

Week 12 – Unit 5 -- *Omkara* (2006 dir. Vishal Bhardwaj)

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd

### Keywords

Literature

Cinema

Text

Language

Adaptation

Transformation

Transposition

## PAPER G10: INDIAN ENGLISH LITERATURES

### Course Objectives

Over the past two centuries, especially after the 1980s, Indian writing in English has emerged as a major contribution to Indian as well as global literary production. A close analysis of some of the major works of Indian writing in English is crucial in any exploration of modern Indian subjectivities, histories and politics.

This course aims to

- introduce students to Indian English literature and its oeuvre through the selected literary texts across genres;
- enable the students to place these texts within the discourse of postcoloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism, neo-colonialism, nationalism and globalization; and
- allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian writing in English from the perspectives of multiple Indian subjectivities.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

R. K. Narayan, *Swami and Friends*

#### Unit 2

Firdaus Kanga, *Trying to Grow*

### Unit 3

Mahesh Dattani, *Tara*

### Unit 4

Shashi Deshpande, 'The Intrusion'  
Salman Rushdie, 'The Courter'  
Rohinton Mistry, 'Swimming Lessons'  
Vikram Chandra, 'Dharma'

### Unit 5

Kamala Das, 'An Introduction', 'My Grandmother's House'  
Nissim Ezekiel, 'Night of the Scorpion', 'Goodbye Party for Miss Pushpa TS'  
Arun Kolatkar, 'The Bus', 'A Low Temple'  
Vikram Seth, 'The Crocodile and the Monkey'  
Mamang Dai, 'The Sorrow of Women'

### Essential Readings

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

### Teaching Plan

Week 1: Introduction to the Paper: Indian Writing in English  
Week 2: Unit 1 – Narayan, *Swami and Friends*  
Week 3: Unit 1 contd  
Week 4: Unit 1 contd  
Week 5: Unit 2 – Kanga, *Trying to Grow*  
Week 6: Unit 2 contd  
Week 7: Unit 2 contd  
Week 8: Unit 3 – Dattani, *Tara*  
Week 9: Unit 3 contd  
Week 10: Unit 4 – Deshpande, 'The Intrusion'; Rushdie, 'The Courter'  
Week 11: Unit 4 – Mistry, 'Swimming Lessons'; Chandra, 'Dharma'  
Week 12: Unit 5 – Das, 'An Introduction', 'My Grandmother's House'; Ezekiel 'Night of the Scorpion', 'Goodbye Party for Miss Pushpa TS'  
Week 13: Unit 5 – Kolatkar, 'The Bus', 'A Low Temple'; Seth, 'The Crocodile and the Monkey'; Dai, 'The Sorrow of Women'  
Week 14: Concluding lectures and course queries

### Keywords

Indian novel  
Imagery in Indian poetry  
Diaspora  
Self and society

## PAPER G11: BESTSELLERS AND GENRE FICTION

### Course Objectives

The paper engages with issues surrounding the category termed ‘popular literature’. Questions about the roles of readership, bestsellers, and the role of mass-market publication are explored. Various genres, such as writing for children and young adults, detective fiction, and modern mythology, which are considered popular, are included here.

The paper aims to

- promote an understanding of popular literature as a socially relevant and pleasurable form of writing, which engages with contemporary issues;
- encourage students to question the categories of ‘high’ and ‘low’ literature and issues concerning ‘popular culture’; and
- explore the social and cultural relevance of popular texts and bestsellers, as products of their time and age, mirroring the aspirations and anxieties of the society and class of their readership.

### Facilitating the Achievement of Course Learning Outcomes

Sl. No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Ruskin Bond, *The Blue Umbrella*

#### Unit 2

Amish, *The Immortals of Meluha*

#### Unit 3

Alexander McCall Smith, *The No. 1 Ladies Detective Agency*

## **Unit 4**

John Green, *Paper Towns*

### **Essential Reading**

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

### **Teaching Plan**

Week 1 – Unit 1 -- Introduction and Bond, *The Blue Umbrella*

Week 2 – Unit 1 contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 – Amish, *The Immortals of Meluha*

Week 5 – Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 2 contd

Week 8 -- Unit 3 – Smith, *The No. 1 Ladies Detective Agency*

Week 9 – Unit 3 contd

Week 10 -- Unit 3 contd

Week 11 – Unit 4 – Green, *Paper Towns*

Week 12 -- Unit 4 contd

Week 13 – Unit 4 contd

Week 14 – Concluding lectures discussion on exam pattern etc

### **Keywords**

Popular fiction

Literary cultures

Genre fiction

Mass media

High and low literature

Literature and marketing

## PAPER G12: CULTURE AND THEORY

### Course Objectives

This course presents key theories seminal to the development of culture in the twentieth century. It combines a theoretical base with its practical application to literature. It focuses on the construction of culture in society and its application to the simplest aspects of life. The literary texts have been selected carefully to comprehend the connections between culture, literature and life.

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Antonio Gramsci, 'The Formation of the Intellectuals', and 'Hegemony (Civil Society) and the Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart 1971).

Short Story

Anton Chekhov, 'The Bride', *Selected Works* (Moscow: Progress P, 1973).

#### Unit 2

Roland Barthes, 'Novels and Children', 'Toys', 'Plastic', in *Culture* (London: Vintage, 2009).

Short Story

Thomas Mann, 'Gladius Dei', in *Little Herr Friedmann and Other Stories* (Harmondsworth: Penguin, 1961).

### Unit 3

Edward Said, 'The Scope of Orientalism', in *Orientalism* (Harmondsworth: Penguin, 1977) pp. 31-73.

Short Story

Lu Xun, 'My Old Home', *Selected Works*, Vol. 1 (Beijing: Foreign Languages Press, 1980).

### Unit 4

Simone de Beauvoir, *The Second Sex* (London: Vintage 1997), Introduction, pp.13-29.

Short Story

Jean Paul Sartre, 'Intimacy', *The Wall*, trans. (Alexander Lloyd Wisconsin: Hal Leonard Corp, 1995).

### Unit 5

Michel Foucault, 'What is an Author?', in *Modern Criticism and Theory: A Reader*, ed. David Lodge with Nigel Wood (New Delhi: Pearson, 2007) pp. 192-205.

Short Story

Katherine Mansfield, 'The Voyage', in *The Penguin Book of Short Stories*, ed. Christopher Dolley (Harmondsworth: Penguin, rpt 1970)

### Essential Reading

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

### Teaching Plan

Week 1 – Introduction to GE, Paper 11: Culture and Theory

Week 2 – Unit 1 – Gramsci

Week 3 – Unit 1 contd -- Gramsci

Week 4 – Unit – 1 contd -- Chekov

Week 5 – Unit 2 – Barthes

Week 6 – Unit 2 contd – Mann, 'Gladius Dei'

Week 7 – Unit 3 -- Edward Said

Week 8 – Unit 3 contd – Said; Xun 'My Old Home

Week 9 – Unit 3 contd -- Xun

Week 10 -- Unit 4 – de Beauvoir

Week 11 – Unit 4 contd – Sartre, 'Intimacy'

Week 12 – Unit 5 -- Foucault

Week 13 – Unit 5 contd – Mansfield, 'The Voyage'

Week 14 – Concluding lectures exam issues etc.

**Keywords**

Intellectuals

Hegemony

Culture

Orientalism

Author

Social conditioning

Feminist movement



## PAPER G13: MARGINALITIES IN INDIAN WRITING

### Course Objectives

Since the twentieth century, literary texts from varied contexts in India have opened up new discursive spaces, from within which the idea of the normative is problematized. Positions of marginality, whether geographical, caste, gender, disability, or tribal, offer the need to interrogate the idea of the normative as well as constitutions of the canon. Though this engagement has been part of literary academic analysis, it has just begun making its foray into the syllabus of English departments of Indian universities. This paper hopes to introduce undergraduate students to perspectives within Indian writing that acquaint them with both experiences of marginalization, as well as the examination of modes of literary stylistics that offer a variation from conventional practice.

This paper intends to

- make undergraduate students approach literature through the lens of varied identity positions and evolve in them a fresh critical perspective for reading literary representations;
- enable them to explore various forms of literary representations of marginalisation as well as writing from outside what is the generally familiar terrain of Indian writing in schools;
- make them aware of the different ways in which literary narratives are shaped, especially since some of the texts draw on traditions of the oral mythic folk and the form of life-narrative as stylistics;
- make them understand how literature is used also to negotiate and interrogate this hegemony; and
- evolve an alternative conception of corporeal and subjective difference.

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### Caste

B. R. Ambedkar, *Annihilation of Caste: The Annotated Critical Edition*, Chaps 4 (233-236) 6 (241-244) and 14 (259-263) (New Delhi: Navayana Publications, 2015).

Bama, *Sangati*, 'Chapter 1', trans. Lakshmi Holmstrom (New Delhi: Oxford University Press, 2005) pp. 3-14.

Ajay Navaria, 'Yes Sir', *Unclaimed Terrain*, trans. Laura Brueck (New Delhi: Navayana, 2013) pp. 45-64.

Aruna Gogulamanda, 'A Dalit Woman in the Land of Goddesses', in *First Post*, 13 August 2017.

### Unit 2

#### Disability

Rabindranath Tagore, 'Subha', *Rabindranath Tagore: The Ruined Nest and Other Stories*, trans. Mohammad A Quayum (Kuala Lumpur: Silverfish, 2014) pp. 43-50.

Malini Chib, 'Why Do You Want to Do BA', *One Little Finger* (New Delhi: Sage, 2011) pp. 49-82.

Raghuvir Sahay, 'The Handicapped Caught in a Camera', trans. Harish Trivedi, *Chicago Review* 38: 1/2 (1992) pp. 146-7.

Girish Karnad, *Broken Images. Collected Plays: Volume II* (New Delhi: Oxford University Press, 2005) pp. 261-84.

### Unit 3

#### Tribe

Waharu Sonawane, 'Literature and Adivasi Culture', *Lokayana Bulletin*, Special Issue on Tribal Identity, 10: 5/6 (March-June 1994): 11-20

Janil Kumar Brahma, 'Orge', *Modern Bodo Short Stories*, trans. Joykanta Sarma (Delhi: Sahitya Akademi, 2003) pp. 1-9.

D. K. Sangma, 'Song on Inauguration of a House', trans. Caroline Marak, *Garó Literature* (Delhi: Sahitya Akademi, 2002) pp. 72-73.

Randhir Khare, 'Raja Pantha', *The Singing Bow: Poems of the Bhil* (Delhi: Harper Collins, 2001) pp. 1-2.

### Unit 4

#### Gender

Living Smile Vidya, 'Accept me!' in *I Am Vidya: A Transgender's Journey* (New Delhi: Rupa, 2013) pp. 69-79.

Rashid Jahan, 'Woh', trans. M. T. Khan, in *Women Writing in India 600 BC to the Present Vol 2* Susie Tharu and K Lalita. eds (New York: The Feminist Press, 1993) pp. 119-22.

Ismat Chughtai, 'Lihaf', trans. M. Assadudin, *Manushi*, Vol. 110, pp. 36-40.

Hoshang Merchant, 'Poems for Vivan', in *Same Sex Love in India: Readings from Literature and History*, Ruth Vanita and Saleem Kidwai, eds (New York: Palgrave, 2001) pp. 349-51.

### Unit 5

#### Region

Cherrie L Chhangte, 'What Does an Indian Look Like', ed, Tilottoma Misra, *The*

*Oxford Anthology of Writings from North-East India: Poetry and Essays*(New Delhi: Oxford UP, 2011) p. 49.

Indira Goswami, 'The Offspring', trans. Indira Goswami, *Inner Line: The Zubaan Book of Stories by Indian Women*, ed. Urvashi Butalia (New Delhi: Zubaan, 2006) pp. 104-20.

Shahnaz Bashir, 'The Transistor', *Scattered Souls*(New Delhi: Harper Collins, 2017).

Stanzin Lhaskyabs, 'Mumbai to Ladakh', *Himalayan Melodies: A Poetic Expression of Love, Faith and Spirituality* (Amazon Kindle, 2016. Web. Kindle Location 1239-1297).

## Essential Readings

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

## Teaching Plan

Week 1: Introduction to the paper through an understanding of marginality in Indian literary representations and voices from positions of marginality and the political impetus of such writing

Week 2: Introduction contd

Week 3: Unit 1 -- Caste: Ambedkar, *Annihilation of Caste*; Bama 'Ch1' *Sangati*

Week 4: 1 contd – Ajay, 'Yes Sir'; Aruna, 'A Dalit Woman in the Land of Goddesses'

Week 5: Unit2 -- Disability: Tagore, 'Subha'; Chib, 'Why Do You Want to Do BA'

Week 6: Unit 2 contd -- Sahay, 'The Handicapped Caught in a Camera'; Karnad, *Broken Images*

Week 7: Unit3 --Tribe: Sonawane, 'Literature and Adivasi Culture'; Kumar, 'Orge'

Week 8: Unit 3 contd – Sangma, 'Song on Inauguration of a House'; Khare, 'Raja Pantha'

Week 9: Unit 4: Gender: Vidya, 'Accept me!'; Jahan, 'Woh'

Week 10: Unit 4 contd – Chughtai, 'Lihaf'; Merchant, 'Poems for Vivan'

Week 11: Unit5 --Region: Bashir, 'The Transistor'; Chhangte, 'What does an Indian Look like'

Week 12: Unit 5 contd – Lhaskyabs, 'Mumbai to Ladakh'; Goswami, 'The Offspring'

Week 13: (a) Engagement with the varied positions within the course and a consideration of literary representations of the same; and (b) What close reading offers to both an understanding of narrative and the socio-political worlds from which texts emerge

Week 14: Concluding lectures and course queries

## Keywords

Lived experience

Hegemony

Voice

Normative

Oppression

Self-assertion

## PAPER G14: *THE INDIVIDUAL AND SOCIETY*

### Course Objective

This anthology introduces students to the various issues that face society today – caste, class, race, gender violence, and globalization. It serves as an effective entry point to an understanding of these areas that students will encounter in their higher studies and daily lives, and aims to provide them with a holistic understanding of these issues and their complexities.

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

Prescribed text:

Sood, Vinay, ed. *The Individual and Society: Essays, Stories and Poems*. Delhi: Pearson, 2005.

#### Unit 1

Caste and Class

Chapters 1, 2, 3, 4, 5, 6

#### Unit 2

Gender

Chapters 8, 9, 10, 12, 13, 15

**Unit 3**

Race

Chapters 16, 17, 18, 19

**Unit 4**

Violence and War

Chapters 22, 23, 25, 26

**Unit 5**

Living in a Globalized World

Chapters 29, 31, 32, 34

**Essential Reading**

**Note:** This is a text-based course, and students will be examined on all the prescribed readings in Units 1 through 5. The text, *The Individual and Society*, is therefore to be considered essential reading.

**Teaching Plan**

Week 1 – Unit 1-- Caste/Class

Week 2 – Unit 1contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- Gender

Week 5 – Unit 2contd

Week 6 – Unit 2contd

Week 7 – Unit 2contd

Week 8 – Unit 3 -- Race

Week 9 – Unit 3contd

Week 10 – Unit 4 -- Violence and War

Week 11 – Unit 4contd

Week 12 – Unit 5 -- Living in a Globalized World

Week 13 – Unit 5contd

Week 14 – Concluding lectures, discussion on exam pattern, etc.

**Keywords**

Individual

Society

Caste

Class

Gender

Race

Violence

Globalisation

PAPER G15: TEXT AND PERFORMANCE: WESTERN PERFORMANCE  
THEORIES AND PRACTICES

**Course Objectives**

This course combines modern Western theatrical concepts along with the praxis of performance. It will familiarise students with the seminal Western theories of performance in the twentieth century and their visualisation on stage. The course will focus on a historical understanding of the different types of theatrical spaces along with their bearing on performance. A practice based course, it will focus on techniques such as voice modulation and body movement. A designated unit towards production will help students understand the different aspects involved in theatrical production.

**Facilitating the Achievement of Course Learning Outcomes**

Sl No	Course Learning Outcome	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Course Contents**

**Unit 1**

Introduction

- Introduction to western theories of performance; classical to contemporary
- Endorsement of existing structures to radicalising our world
- Historical overview of western theatre

Topics for Student Presentations:

- a) Perspectives on theatre and performance
- b) Historical development of theatrical forms
- c) Popular traditions

## **Unit 2**

### Theatrical Forms and Practices

- a) Performative spaces: eg., proscenium 'in the round' amphitheatre open-air and thrust stage; their impact on meanings of performance
- b) Performance components: voice modulation and body movement

#### Topics for Student Presentations:

- a) On the different types of performative space in practice
- b) Poetry reading elocution expressive gestures and choreographed movement

## **Unit 3**

### Theories of Drama

Theories and demonstrations of acting: Stanislavsky, Brecht, Boal

#### Topic for Student Presentations:

Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

## **Unit 4**

### Theatrical Production

- a) Direction production stage props costume lighting backstage support
- b) Recording/archiving performance/case study of production/performance/impact of media on performance processes

#### Topic for Student Presentations:

All aspects of production and performance: recording, archiving, interviewing performers, and data collection

## **Unit 5**

### Final practical assignment

- a) A performance of minimum thirty minutes using any one form of drama studied in this course
- b) Interview at least one theatre practitioner who has worked with western theatrical forms

## **Suggested Readings**

Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic*. Trans. John Willet. London: Methuen, 1978.

Boal, Augusto. *Theatre of the Oppressed*. London: Pluto Press, 1979.

Brook, Peter. *The empty space: A book about the theatre: Deadly, holy, rough, immediate*. New York: Simon and Schuster, 1996. *The Empty Space*. New York: Touchstone, 1996.

Fo, Dario. *The Tricks of the Trade*. London: Taylor & Francis, 1991.

*People's Art in the Twentieth Century: Theory and Practice*. Jana Natya Manch. New Delhi: Navchetan Printers. 2000.

Shelley, Steven Louis. *A Practical Guide to Stage Lighting*. Oxford: Elsevier, 2009.

Stanislavski, Konstantin. *An Actor Prepares*. London: Taylor & Francis, 1989.

Stanislavski, Konstantin. *Building A Character*. London: Bloomsbury, 2013.

Williams, Raymond. *Drama From Ibsen to Brecht*. Harmondsworth: Penguin, 1983.

## **Teaching Plan**

Week 1 – Introduction to Paper G15

Week 2 – Unit 1 -- Introduction

Week 3 – Unit 1 contd

Week 4 – Unit2 --Popular Theatrical Forms and Practices

Week 5 – Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 3 --Theories of Drama

Week 8 – Unit 3 contd

Week 9 – Unit 4 --Theatrical Production

Week 10 -- Unit 4 contd

Week 11 – Unit 5 -- Field work: Interviewing a theatre practitioner

Week 12 – Unit 5 contd -- Working towards a Performance

Week 13 – Unit 5 contd -- Working towards a Performance

Week 14 – Concluding lectures exam issues, etc.

## **Keywords**

Performance

Performativity

Performance spaces

Stanislavsky

Brecht

Boal

Voice modulation and body movement

Direction

Production

Stage props

Costume

Lighting

Backstage support



## PAPER G16: LITERATURE AND THE CONTEMPORARY WORLD

### Course Objectives

This course seeks to introduce students to various genres of contemporary literature, through works that are familiar and have established themselves in the popular parlance. These texts will be studied from various prisms – class, gender, race, etc., and will equip students with an understanding of the linkages between literature history and society in our times.

### Facilitating the Achievement of Course Learning Outcomes

Sl No	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Isabel Allende, *The House of the Spirits* (Everyman's Library, 2005)

#### Unit 2

Khaled Hossaini, *The Kite Runner* (Bloomsbury, 2013)

#### Unit 3

Wole Soyinka, *A Dance of the Forests* (Three Crowns, 1963)

#### Unit 4

Short stories

- Julio Cortaza, 'The Sky Wide Open', *The Oxford Book of Latin America*, ed. Roberto Gonzalez Echevarria (OUP, 1997).
- Chimamanda Ngozi Adichie, 'The American Embassy', *The Thing Around Your Neck* (Harper Collins, 2009)
- Tenzin Tsundue, 'Kora', *Kora: Stories and Poems* (New Delhi, 2002)

## Poems

- a) Nazim Hikmet, 'Ninth Anniversary', *Poems of Nazim Hikmet*, trans. Randy Blasing and MutluKonuk (New York: Persea Books, 2002)
- b) Maya Angelou, 'On the Pulse of Morning', *The Complete Collected Poems of Maya Angelou* (Random House Publishing Group, 1994)
- c) Yasmine Gooneratne, 'Big Match 1983', *The Arnold Anthology of Post- Colonial Literatures in English*, ed. John Thieme (USA: Oxford University Press, 2000)

## Essential Reading

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

## Teaching Plan

- Week 1: Introductory lectures on the interdisciplinary nature of literature its intersections with history and politics in the contemporary world
- Week 2: Unit 1 – Allende, *The House of the Spirits* -- analysis of the context and text
- Week 3: Unit 1 contd
- Week 4: Unit 1 contd
- Week 5: Unit 2 – Hossaini, *The Kite Runner* -- historical background and textual analysis
- Week 6: Unit 2 contd
- Week 7: Unit 2 contd
- Week 8: Unit 3 – Soyinka, *A Dance of the Forests*
- Week 9: Unit 3 contd
- Week 10: Unit 3 contd
- Week 11: Unit 4 -- Introduction to the short story: Cortaza, 'The Sky Wide Open'; Adichie, 'The American Embassy'
- Week 12: Unit 4 contd – Tsundue, 'Kora'; introduction to poetry; Hikmet, 'Ninth Anniversary'
- Week 13: Unit 4 contd – Angelou, 'On the Pulse of Morning'; Gooneratne 'Big Match 1983'
- Week 14: Concluding lectures on genre, the category of 'world literature', globalization, and conflict – gender, class, race, and nationhood

## Keywords

Art  
Genre  
History  
Politics  
Globalisation  
Race  
Class  
Gender

## Examination Scheme for the Generic Elective Course

### **Part A**

Students will be required to answer **3 questions of 10 marks** each, covering the theoretical aspects of the syllabus. A paper-specific array of choices will be provided.

3 x 10 = 30 marks

### Part B

Students will be required to answer **3 out of 6 application-based questions of 15 marks each.**

3 x 15 = 45 marks

TOTAL MARKS: 75

## AECC

### AECC ENGLISH

#### Course Objectives

Effective communication is an essential skill for success in any sphere of activity, from leadership responsibilities, teamwork, interviews, presentations, and inter-personal relations. This is a skill that needs to be taught in a systematic manner so that students imbibe the fundamentals of communication. The art of persuasive speaking and writing depends crucially on clarity of thought and contextual understanding expressed through appropriate vocabulary.

The ability to think critically is crucial for a good communicator and involves an understanding of the communicative process. Therefore, we need to study every stage of this process systematically in order to be much more effective at communicating successfully -- in interviews, public speaking, letter writing, report writing, presentations, and inter-personal debates and conversations.

#### Learning Outcomes

- Students will master the art of persuasive speech and writing.
- Students will master the art of listening, reading, and analyzing. Students will spend the bulk of their time in class in practical exercises of reading and writing.
- Students will develop critical thinking skills.
- They will be introduced to established principles of academic reading and writing.

#### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Course Content**

### **Unit 1**

Introduction

Theory of communication, types and modes of communication (Introductions to all five sections)

### **Unit 2**

Language of Communication

Verbal and non-verbal, spoken and written

Personal communication

Social communication

Business communication

Barriers and Strategies

Intra-personal Communication

Inter-personal Communication

Group communication

### **Unit 3**

Speaking Skills

Monologue

Dialogue

Group Discussion

Effective Communication

Mis-Communication

Interview

Public Speech

### **Unit 4**

Reading and Understanding

Close Reading

Comprehension

Summary

Paraphrasing

Analysis

Interpretation

Translation from Indian languages to English and vice versa

Literary/Knowledge, Texts

## **Unit 5**

### Writing Skills

Documenting  
Report writing  
Making notes  
Letter writing

### **Suggested Teaching Plan**

#### **Week 1**

1. Introduction:

#### **Week 2 and 3**

2. Language of Communication

Verbal and non-verbal, spoken and written  
Personal communication  
Social communication  
Business communication  
Barriers and Strategies  
Intra-personal Communication  
Inter-personal Communication  
Group communication

#### **Week 4, 5 and 6**

3. Speaking Skills

Monologue  
Dialogue  
Group Discussion  
Effective Communication  
Mis-Communication  
Public Speech

#### **Week 7, 8 and 9**

4. Reading and Understanding

Close Reading  
Comprehension  
Summary  
Paraphrasing  
Analysis  
Interpretation

Translation from Indian languages to English and vice versa  
Literary/Knowledge, Texts

### **Week 10-13**

#### 5. Writing Skills

Documenting  
Report writing  
Making notes  
Letter writing

### **Week 14**

Revision and clarifying concepts

#### **Keywords**

Critical reading  
Comprehension  
Summary  
Paraphrase  
Translation  
Context  
Argumentation  
Perspective  
Reception  
Audience  
Evaluation  
Synthesis  
Verbal communication  
Non-verbal communication  
Personal communication  
Social communication  
Barriers to communication  
Intra-personal communication  
Inter-personal communication  
Group discussion  
Miscommunication  
Public speech  
Literary knowledge  
Writing skills  
Documentation  
Report writing  
Note taking  
Letter writing





## **B. A. & B. COM. PROGRAMME**

### **CORE ENGLISH LANGUAGE**

#### **General Course Statement**

1. The course will retain streaming. The structure of three graded levels of English language learning is required in a diverse central university like Delhi University to address the differential learning levels of students and achieve the desired competence.

2. **The existing English A, B, and C will be renamed as English Language through Literature, English Fluency and English Proficiency respectively. This will remove any discriminatory, hierarchical attributes in the existing nomenclature and refocus the pedagogic exercise on the respective objectives of the three streams in an academically thorough and non-hierarchical way.**

As 98% of the BA & B.Com Programme students have done English in class 12, **streaming will be now based on their Class XII marks in English.** There will be three streams:

1. 80% and above: **ENGLISH LANGUAGE THROUGH LITERATURE**
  2. 60% and above up to 80%: **ENGLISH FLUENCY**
  3. Less than 60%: **ENGLISH PROFICIENCY**
- We have retained the present Delhi University Rule of streaming students who have done English up to Class X and Class VIII to ENGLISH FLUENCY and ENGLISH PROFICIENCY respectively to take care of the 2% who may not have done English up to Class XII
  - We have provided a 10% relaxation in Class XII English marks while streaming for students who have studied English Elective in class XII

The detailed syllabus with suggested readings, teaching plans, testing/evaluation pattern and learning outcomes for two semesters under CBCS is as follows:

#### **ENGLISH LANGUAGE THROUGH LITERATURE I & II ENGLISH FLUENCY I & II ENGLISH PROFICIENCY I & II**

#### **A -- ENGLISH LANGUAGE THROUGH LITERATURE**

#### **Course Objectives**

This course aims to

- develop in students the ability and confidence to process understand and examine different kinds of texts - verbal and written - that they encounter in everyday life

- enable students to identify and understand social contexts and ethical frameworks in the texts they encounter
- encourage suitable research; to recognize sources; to distinguish fact from opinion/editorialization; produce objective versus subjective pieces
- teach skilled comprehension; listening/reading; skimming; summarising; précis writing; paraphrasing; note making
- identify key topics/arguments/ideas
- accomplish writing goals: creating an essay; writing a thesis statement; producing topic sentences; developing organised paragraphs; evolving the skill of producing suitable transitions between paragraphs
- enable students to write in expository argumentative and descriptive modes
- help students identify and use the characteristic features of various writing forms: letters programmes reports/press-releases; newspaper hard news; feature articles; fiction and nonfiction
- enable students to choose between expository argumentative descriptive and narrative writing styles to assemble their own writing
- inculcate confident expression: to enable students to articulate their own views confidently because their language skills sufficiently empower them to converse research and collate information from various textual sources be these verbal or written.

## **COURSE CONTENT FOR SEMESTERS I / II**

### **Unit 1**

#### **Understanding Everyday Texts**

This unit aims to help students understand that we are surrounded by texts So thinking about texts reading writing and comprehension are necessary life skills not merely language skills

**Reading:** Texts may include reportage open letters campaigns social reports etc Students will practice skimming scanning analysing interpreting

**Writing:** Descriptive passage making notes drafting points creating a program sheet paragraphs outlines drafts etc

**Speaking:** Make short presentations 2-3 minutes long showcasing their understanding of any topical issues

**Listening** and responding to short presentations

**Grammar/Vocabulary:** Tenses -- verb tenses and the ability to use them in a variety of contexts

#### **Suggested Readings:**

Edwards, Adrian 'Forced displacement worldwide at its highest in decades'

[UNHCR.orgUNHCRhttp://www.unhcr.org/afr/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its-highest-decades.html#](http://www.unhcr.org/afr/news/stories/2017/6/5941561f4/forced-displacement-worldwide-its-highest-decades.html#) Accessed 1 June 2018

Jadhav, Radheshyam 'Groom wanted: Trader peon...anyone but a farmer' *Times News Network* 1 Jan 2018 <https://timesofindiaindiatimescom/city/chandigarh/groom-wanted-trader-peonanyone-but-a-farmer/articleshow/62321832cms> Accessed 1 June 2018

Knapton, Sarah 'Selfitis' -- the obsessive need to post selfies-- is a genuine mental disorder say psychologists' *The Telegraph* 15 December 2017 <https://www.telegraph.co.uk/science/2017/12/15/selfitis-obsessive-need-post-selfies-genuine-mental-disorder/> Accessed 1 June 2018

'13 letters every parent every child should read on Children's Day' *The Indian Express* 10 November 2014

<http://indianexpress.com/article/lifestyle/feelings/12-letters-every-parent-every-child-should-read-on-childrens-day/> Accessed 1 June 2018

## Unit 2

### Understanding Drama

This unit focuses on dramatic texts centre human communication; the focus will be to see how speech is connected to character and situation

**Reading** one-act/short plays to identify different elements of drama characterization/ conflict/ plot etc

**Writing:** Rewriting dialogue for a character; writing an alternative playscript for a scene with stage directions; practicing expository writing; writing analytical pieces about the plays

**Speaking:** Learning to use one's voice and body to perform/enact a character

**Listening:** Watching plays live or recorded; studying why actors perform the way they do

**Grammar/Vocabulary:** Observing and learning the use of the first person/second person/third person address

### Suggested Readings:

Lakshmi CS 'Ambai' 'Crossing the River' *Staging Resistance: Plays by Women in Translation* edited by Tutun Mukherjee Oxford: Oxford University Press 2005

## Unit 3

### Understanding Poetry

Poetic texts centre the use of language in clear and striking ways: students will learn how poetic language can help them attain brevity clarity depth and complexity in verbal and written expression

**Reading** poetry to identify tone imagery rhythm rhyme and use of tropes

**Writing** and reviewing poems with particular emphasis on formal elements; paraphrase and analysing poems to produce argumentative interpretations of poems

**Speaking:** reading poetry out loud as in poetry slam in order to listen to tone emphasis etc

**Listening** to others' poetry and preparing responses

**Grammar/Vocabulary:** Modifiers Synonyms Antonyms Homophones Simile Metaphor

**Suggested Readings:**

Angelou Maya 'Caged Bird' *The Complete Collected Poems of Maya Angelou* New York: Random House Inc 1994

Ezekiel Nissim 'Goodbye Party For Miss Pushpa TS' *Collected Poems* New Delhi: Oxford University Press 2005

Okara Gabriel 'Once Upon a Time' *Gabriel Okara: Collected Poems* Nebraska: University of Nebraska 2016

Lawrence DH 'Last Lesson of the Afternoon' *The Complete Poems of DH Lawrence* Hertfordshire: Wordsworth Editions 1994

**Unit 4**

**Understanding Fiction**

Narrative texts use language to recreate experience: students will learn how to order their experiences into meaningful narratives

**Reading** a short story to identify themes, plot, structure, characterisation and narrative voice

**Rewriting** the story from another perspective to redevelop plot and characters

**Speaking** discussing the formal elements of a piece of fiction of their choice

**Listening** to audio clips of writers reading their work/work read aloud to study how fiction uses literary devices and also rhythm pauses punctuation etc

**Grammar/Vocabulary:** Imperatives Conditional Clauses Transitions

**Suggested Readings:**

Kumar E Santhosh 'Three Blind Men describe an Elephant' *Indian Review*

[http://indianreviewin/fiction/malayalam-short-stories-three-blind-men-describe-an-  
elephant-by-e-santhosh-kumar/](http://indianreviewin/fiction/malayalam-short-stories-three-blind-men-describe-an-<br/>elephant-by-e-santhosh-kumar/) Accessed 1 June 2018

Mistry Rohinton 'The Ghost of Firozsha Baag' *Tales from FirozshaBagh* McClelland & Stewart 1992

Joshi Umashankar 'The Last Dung Cake' *The Quilt from the Flea-market and Other Stories* Delhi: National Book Trust 2017

**Unit 5**

**Creating Your Own Voice**

This unit helps students understand that the creation of a unique personal voice is possible through an understanding of the mechanics of language. This section will study how different

audiences lead us to modify what we wish to say so that our thoughts become accessible and communication is successful

**Reading:** Texts may include columns opinion and editorial pieces from newspapers magazines social media online news and e-zines

**Writing:** Examine the process of writing: drafting editing and revising; respond to what you are reading in the form of a personal essay preliminary forms can include social posts or blogs structured as brief personal essays

**Speaking** about thematically similar content to different audiences to help students understand how the listener affects form and content

**Listening:** Students' presentations can supply the core listening task; listen to texts on similar themes addressed to different audiences film clips from feature and documentary films; songs on the same theme

**Grammar/Vocabulary:** Register tone word choice

### **Suggested Readings:**

<https://www.wired.com/story/wikipedias-fate-shows-how-the-web-endangers-knowledge/> Accessed 18 July 2019

Khanna Twinkle 'Lesson from Frida: Backbone can win over broken spine' in 'Mrs. Funnybones' *The Times of India* 16 September 2018  
<https://timesofindia.indiatimes.com/blogs/mrsfunnybones/lesson-from-frida-backbone-can-win-over-broken-spine/> Accessed 13 June 2018

## **TESTING AND EVALUATION**

**Internal Assessment:** Of 20 marks 10 marks will be allocated for assessment of reading and writing assignments and 10 marks for assessment of speaking and listening test.

### **Semester I/II Final Examination 75 marks**

#### **Reading and Writing skills:**

- Unseen comprehension passage 650 words to test reading comprehension critical thinking and vocabulary skills 15 marks
- Questions related to the suggested literary texts: to test awareness of literary form and context through comprehension testing 2 x 15 = 30 marks
- Questions testing composition skills: descriptive passage; personal essay; paraphrasing poem; re-writing story-ending etc. 2 x 10 = 20 marks

**Grammar:** Different grammar topics to be tested via exercises of editing/rewriting a given passage 10 marks

## Teaching Plan

Week 1 – Introduction; Unit 1 --Understanding Everyday Texts

Week 2 – Unit 1 contd

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- Understanding Drama

Week 5 – Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 3 -- Understanding Poetry

Week 8 – Unit 3contd

Week 9 – Unit 4 -- Understanding Fiction

Week 10 –Unit 4 contd

Week 11 –Unit 4 contd

Week 12 – Unit 5 -- Creating Your Own Voice

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd and summing up

## General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Keywords

Language through literature

Verbal and written texts

Social and ethical frameworks

Listening and reading comprehension

Argumentative descriptive and narrative writing styles  
Confident self-expression

## **B -- ENGLISH FLUENCY**

### **Course Objectives**

This course is intended for students who possess basic grammatical and vocabulary skills in English but may not be able to effectively communicate in their everyday contexts. The course aims to equip them with skills that will help them interact with people around their personal, institutional, and social spaces. The course will help students to

- describe or express their opinions on topics of personal interest such as their experiences of events, their hopes and ambitions
- read and understand information on topical matters and explain the advantages and disadvantages of a situation
- write formal letters, personal notes, blogs, reports, and texts on familiar matters
- comprehend and analyse texts in English
- organise and write paragraphs and short essays in a variety of rhetorical styles

## **COURSE CONTENTS FOR SEMESTERS I / II**

### **Unit 1**

#### **In the University**

Introducing oneself -- Note-making

Pronunciation Intonation – Nouns, Verbs, Articles

- Introduce yourselves as individuals and as groups -- group discussion exercise. Take notes on your fellow students' introductions
- Introduce characters from the text you are reading via posters

#### **Suggested Readings:**

Tales of Historic Delhi by Premola Ghose Zubaan. 2011

### **Unit 2**

#### **In the domestic sphere**

Diary/ Blog writing

Modifiers, Prepositions, Conjunctions

- Write a diary entry and convert it into a blog post
- Convert a transcript/ script/ piece of dialogue into a diary entry/ blog post

**Suggested Readings:**

'The Lost Word' by Esther Morgan From *New Writing*, ed. Penelope Lively and George Szirtes, Picador India, New Delhi, 2001.

*Squiggle Gets Stuck: All About Muddled Sentences*: Natasha Sharma. Puffin Young Zubaan. 2016.

**Unit 3****In public places**

CV Job applications

Tenses and concord

- Write the CV of a fictional character
- Write the perfect job application for your dream job

**Suggested Readings:**

'Amalkanti' by Nirendranath Chakrabarti From Oxford Anthology of Modern Indian Poetry, ed. Vinay Dharwadkar and A.K. Ramanujan, OUP, New Delhi, 1994, pp 52-3.

Extract from *Bhimayana* Srividya Natarajan and S. Anand. Navayana Publications. pp 60-71.

**Unit 4****In the State**

Research -- Filing an FIR, making an RTI request, submitting a consumer complaint

Active & Passive voice; idioms

- Find out what the procedure is for making a complaint about trees being cut in your neighbourhood
- Draft a formal letter requesting information about the disbursal of funds collected by a residents' welfare association

**Suggested Readings:**

*Where the Wild Things Are* by Maurice Sendak Random House UK, 2000.

[rtionline.gov.in/index.php](http://rtionline.gov.in/index.php)

[consumerhelpline.gov.in/consumer-rights.php](http://consumerhelpline.gov.in/consumer-rights.php)

[www.jaagore.com/know-your-police/procedure-of-filing-fir](http://www.jaagore.com/know-your-police/procedure-of-filing-fir)

[www.consumercomplaints.in/municipal-corporation-of-delhi-b100274](http://www.consumercomplaints.in/municipal-corporation-of-delhi-b100274)

**Unit 5****Interface with Technology**

Book/film reviews

Punctuation

- Write a review of a text you have read in class



- Record a collaborative spoken-word review of the latest film your group have all seen

**Suggested Readings:**

*Priya's Shakti*: Ram Devineni, Lina Srivastava and Dan Goldman. Rattapallax, 2014.  
[www.priyashakticom/priyas\\_shakti/](http://www.priyashakticom/priyas_shakti/)

Kennedy, Elizabeth. "Breakdown and Review of 'Where the Wild Things Are'." ThoughtCo, Jul. 3, 2019, [thoughtco.com/where-the-wild-things-are-maurice-sendak-626391](http://thoughtco.com/where-the-wild-things-are-maurice-sendak-626391).

**Teaching Plan**

- Week 1 – Introduction & Unit 1 -- In the University
- Week 2 – Unit 1 contd
- Week 3 – Unit 2 --In the domestic sphere
- Week 4 – Unit 2 contd
- Week 5 – Unit 2 contd
- Week 6 – Unit 3 --In public places
- Week 7 – Unit 3 contd
- Week 8 – Unit 3 contd
- Week 9 – Unit 4 --In the State
- Week 10 – Unit 4 contd
- Week 11 – Unit 4 contd
- Week 12 – Unit 5 --Interface with Technology
- Week 13 – Unit 5 contd
- Week 14 – Unit 5 contd& Summing Up

**General Template for Facilitating the Achievement of Course Learning Outcomes**

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Keywords

Effective communication  
Listening  
Speaking  
Reading and writing  
Communicative tasks and activities  
Familiar contexts  
Professional contexts  
Social contexts

## Evaluation:

Internal assessment (25 marks)  
Reading & Writing assignment(10 marks)  
Oral listening & speaking test(10 marks)  
Attendance: 5 marks

FINAL EXAM 75 marks

## Semester I/II

Book or film review(15 marks)  
Comprehension passage(15 marks)  
RTI request or FIR(10 marks)  
Dialogue or Interview(10 marks)  
Diary or blog post(10 marks)  
Proofreading/Punctuation passage(5 marks)  
Note-making(5 marks)  
Facebook or Twitter post(5 marks)

## General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments

Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests
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## Keywords

Effective communication

Listening

Speaking

Reading

Writing

Communicative tasks and activities

Familiar context

Personal communication

Professional communication

Social communication

## C ENGLISH PROFICIENCY

### Course Objectives

The English Proficiency course is intended for students who have had inadequate exposure to English and hence exhibit a very low level of proficiency in the language – difficulty in comprehending simple texts, limited vocabulary, a poor grasp of basic syntactical structures, and an inability to speak or write the language with confidence. The course that is spread over two semesters aims to redress these issues and aims to

- enhance comprehension skills and enrich vocabulary through the reading of short and simple passages with suitable tasks built around these
- introduce simple syntactical structures and basic grammar to students through contextualized settings and ample practice exercises so that they can engage in short independent compositions
- introduce the sounds of the language and the essentials of English pronunciation to students in order to remove the inhibitions experienced by them while speaking English
- acquaint students with social formulae used to perform various everyday functions so that they can converse in English in simple situations

## **COURSE CONTENTS FOR SEMESTER I / II**

### **Unit 1**

#### **Reading and Comprehension - I**

*Note: The unit names are indicative only and identify core language areas that are targeted through the course. The learning of various language skills needs to happen in an integrated fashion. It is therefore imperative that for every learner should work through the whole range of tasks in the prescribed readings irrespective of the title of the unit.*

- Short and simple passages from the prescribed books
- These texts are to be used to enhance reading and comprehension skills of learners through various textual tasks such as reading aloud, sentence completion, true / false activities, re-ordering jumbled sentences, identifying central ideas, supplying alternative titles, attempting short comprehension questions, etc.
- Learners are encouraged to exploit the recommended books beyond the prescribed sections
- The end-semester examination will include the testing of the comprehension of an unseen passage of an equivalent level

#### **Suggested Readings:**

*A Foundation English Course for Undergraduates: Reader I*, Delhi: Oxford University Press, 1991, pp. 1 - 36 Units 1 - 6

*Everyday English* Delhi: Pearson, 2005, pp. 1 - 15 Units 1 - 3 & 21 - 31 Units 5 - 6

### **Unit 2**

#### **Learning about words**

Students cultivate the habit of using a dictionary to learn about words - their spelling, pronunciation, meaning, grammatical forms, usage, etc. Students are introduced to word associations, the relationships between words – synonyms, antonyms, homonyms, homophones. They learn the use of prefixes and suffixes; commonly confused words; phrasal verbs and idioms

The specific reading prescribed for this unit is to be used in conjunction with the vocabulary sections in the other recommended course texts, where activities like matching, sorting, and fill-in-the-blanks are used to engage the learners with words.

As a semester-long project the learners could be required to prepare 'mini-dictionaries' of their own, consisting of unfamiliar words they come across on a daily basis

#### **Suggested Readings:**

*Everyday English* Delhi: Pearson, 2005, pp. 36 - 43 Unit 8

### **Unit 3**

#### **Basic Grammar Rules - I**

Subject-verb agreement; tenses; modals; articles; prepositions; conjunctions

The prescribed reading for this unit is to be supplemented by the grammar tasks contained in the other recommended course books to provide intensive practice to learners

#### **Suggested Readings:**

*Developing Language Skills I*, Delhi: Manohar, 1997, pp. 186 - 195 & 206 - 209 Units 2 3 & 5 of the 'Grammar' section

### **Unit 4**

#### **Writing Skills - I**

This section will introduce students to the structure of a paragraph; they will write a short guided composition of up to 100 words. These skill is to be practised through activities such as supplying topic sentences to given paragraphs, completing given paragraphs, expressing given facts or information from tables and expressing it in paragraphs, re-ordering jumbled sentences, and then re-writing them as connected paragraphs, using suitable linking devices etc

Relevant sections from the other recommended course books are to be used for this purpose in addition to the prescribed reading for this section

#### **Suggested Readings:**

*Everyday English*, Delhi: Pearson, 2005, pp. 21 - 31 Units 5 - 6

*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1919, pp. 1 - 31 Units I - V

### **Unit 5**

#### **Conversing - I**

Students will learn to listen to the sounds of English; the essentials of English pronunciation; conversational formulae used for greetings. After introducing themselves and others, students will learn correct modes of thanking, wishing well, apologizing, excusing oneself, asking for and giving information, making offers and requests, and giving orders.

In addition to the prescribed reading for this unit, the 'Speaking' sections at the end of the first five units of the *Everyday English* text should be used

### **Suggested Readings:**

*Developing Language Skills I*, Delhi: Manohar, 1997, pp. 8 - 26 Units 1 - 5 of 'Oral Communication: Speech Patterns'

### **Teaching Plan**

#### **Teaching Learning Process**

Since language skills can only be learnt and mastered through the teaching-learning process, instruction needs to be learner-centric. The class time is to be taken up with hands-on activities by learners, involving reading aloud / silently, speaking, listening, and writing. Peer and group work should be used extensively. The teacher is to act as a facilitator, setting up and overseeing learner tasks and providing stimulus, encouragement, and corrective inputs as and when necessary. The teacher is also expected to source additional related material and activities pitched at an appropriate level of difficulty, to plug in gaps in the prescribed readings as well as to extend the knowledge of the learners and to hone their skills.

#### **Teaching Plan for Semester I / II**

Week 1 – Introduction; *A Foundation English Course for Undergraduates: Reader I*, pp. 1 – 15 Units 1 - 3

Week 2 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 1 – 14 Unit I

Week 3 – *A Foundation English Course for Undergraduates: Reader I*, pp. 17 – 33 Units 4 – 6

Week 4 – *Developing Language Skills I*, pp. 186 – 189 Unit 2 of 'Grammar'; *Everyday English*, pp. 1-9 Units 1 – 2

Week 5 – *Everyday English*, pp. 10 - 15 36 - 43 Units 3 & 8

Week 6 – *English at the Workplace II*, pp. 10 - 13 Unit 3; *Developing Language Skills I*, pp. 1 – 13 Units 1 & 2 of 'Oral Communication: Speech Patterns'

Week 7 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 15 – 20 Unit II; *Everyday English*, pp. 21 - 27 Unit 5

Week 8 – *Everyday English*, pp. 28 - 31 Unit 6; *Developing Language Skills I*, pp. 18 – 21 Unit 4 of 'Oral Communication: Speech Patterns'

Week 9 – *Developing Language Skills I*, pp. 189 – 195 Unit 3 of 'Grammar'

Week 10 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 21 – 22 Unit III; *Developing Language Skills I*, pp. 14 – 18 Unit 3 of 'Oral Communication: Speech Patterns'

Week 11 – *Developing Language Skills I*, pp. 21 - 26 Unit 5 of 'Oral Communication: Speech Patterns'

Week 12 – *Developing Language Skills I*, pp. 206 – 208 Unit 5 of 'Grammar'

Week 13 – *A Foundation English Course for Undergraduates: Workbook I*, pp. 23 – 27 Unit IV

Week 14 - *A Foundation English Course for Undergraduates: Workbook I*, pp. 28 – 31 Unit V

### General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

**Note:** The entire course is practical in nature. The prescribed readings are rich in tasks and activities that aim at developing essential language skills. Working their way through these tasks will give the learners hands-on practice in the use of these skills.

### References

*A Foundation English Course for Undergraduates: Reader I*, Delhi: Oxford University Press, 1991

*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1991

*Everyday English*, Delhi: Pearson, 2005

*Developing Language Skills I*, Delhi: Manohar, 1997

### Additional Resources:

*English at the Workplace*, Delhi: Macmillan, 2006

### Assessment Methods

Since the class is conceived as learner-centric and built around tasks that require learners to actively use various language skills, formative assessment can and should be used

extensively. The focus here could be on skills and activities that are harder to test in a written evaluation, such as speaking and listening skills, dictionary work, etc. Oral presentations, peer interviews, and group tasks can be used for this purpose. The end-semester written examination will test all the areas targeted in the course – reading comprehension, vocabulary, grammar, composition, and oral communication. The proposed weightage for these sections in the end-semester exam is as follows:

- Reading Comprehension - 25 marks
- Vocabulary - 15 marks
- Grammar - 15 marks
- Written composition - 10 marks
- Oral communication - 10 marks

### **Keywords**

English proficiency

Reading

Writing

Speaking

Listening

Pronunciation

Comprehension

Vocabulary

Syntax

Grammar

Composition

Conversation

## **Discipline English (BA Programme) under CBCS**

### **Course Statement**

The English Discipline-centric papers are designed to give students a broad yet deep understanding of English Literatures, both through canonical and translated literary texts and anthologies. It draws on current issues and ideas to familiarize students of writings in the West and in the Asian subcontinent. Different genres are introduced to give the students knowledge of cultural motifs and ideologies that would help in their understanding of the world. Starting with the 'Individual and Society' anthology that introduces them to significant contemporary issues like Caste and Globalization, the papers move on to texts from the European Renaissance, Victorian and Modern poetry and ends with some optional papers that a student may choose out of his/her interest. They include a paper on Modern Drama, Children's Literature, Postcolonial Literature and Popular Literature.



## Course Objectives

- \* The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire
- \* The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- \* The course introduces students to contemporary literary ideas and issues in an increasingly complex world
- \*The course allows the student a familiarity with literary texts through different genres and time periods

## Course Contents

### Semester 1

#### DSC 1A

**Selections from *Individual and Society: Essays, Stories and Poems*, (Pearson/Longman, 2005) with the selected chapters as follows: 28 chapters**

1. From the section on **Caste/Class**: Chapters 2, 3, 4, 5, 6
2. From the section on **Gender**: Chapters 7, 8, 10, 12, 13, 14, 15
3. From the section on **Race**: Chapters 16, 17, 18, 19
4. From the section on **Violence and War**: Chapters 22, 23, 24, 25, 26, 27, 28
5. From the section on **Globalization**: 29, 31, 32, 33, 34.

**Keywords:** Caste, Class, Gender, Race, Violence and War, Globalization

#### **Teaching Plan:**

Weeks 1-3: Caste/Class chapters

Weeks 4-7: Gender

Weeks 8-9: Race

Weeks 9-12: War and Violence

Weeks 13-14: Globalization

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**Structure of BA Honours English  
English for BA/ BCom/BSc Programme  
and  
English for BA(H)/BCom(H)/BSc (H)  
under Learning Outcomes-based Curriculum Framework for Undergraduate Education**

**SEMESTER 1**

**Core, Ability Enhancement Course Compulsory (AECC), B.A/B.Com Program, B.A.  
English Discipline and Generic Electives (GE)**

*Syllabus applicable for students seeking admission to the  
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) under LOCF  
w.e.f. the academic year 2019-20*

## **Discipline English (BA Programme) under CBCS**

### **DSC 1A**

**Selections from *Individual and Society: Essays, Stories and Poems*, (Pearson/Longman, 2005)**

### **Course Statement**

The English Discipline-centric papers are designed to give students a broad yet deep understanding of English Literatures, both through canonical and translated literary texts and anthologies. It draws on current issues and ideas to familiarize students of writings in the West and in the Asian subcontinent. Different genres are introduced to give the students knowledge of cultural motifs and ideologies that would help in their understanding of the world. Starting with the 'Individual and Society' anthology that introduces them to significant contemporary issues like Caste and Globalization, the papers move on to texts from the European Renaissance, Victorian and Modern poetry and ends with some optional papers that a student may choose out of his/her interest. They include a paper on Modern Drama, Children's Literature, Postcolonial Literature and Popular Literature.

### **Course Objectives**

- \* The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire
- \* The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- \* The course introduces students to contemporary literary ideas and issues in an increasingly complex world
- \*The course allows the student a familiarity with literary texts through different genres and time periods

### **Course Contents**

#### **Semester 1**

### **DSC 1A**

**Selections from *Individual and Society: Essays, Stories and Poems*, (Pearson/Longman, 2005) with the selected chapters as follows: 28 chapters**

1. From the section on **Caste/Class**: Chapters 2, 3, 4, 5, 6

2. From the section on **Gender**: Chapters 7, 8, 10, 12, 13, 14, 15
3. From the section on **Race**: Chapters 16, 17, 18, 19
4. From the section on **Violence and War**: Chapters 22, 23, 24, 25, 26, 27, 28
5. From the section on **Globalization**: 29, 31, 32, 33, 34.

**Keywords:** Caste, Class, Gender, Race, Violence and War, Globalization

**Teaching Plan:**

Weeks 1-3: Caste/Class chapters

Weeks 4-7: Gender

Weeks 8-9: Race

Weeks 9-12: War and Violence

Weeks 13-14: Globalization

**DEPARTMENT OF ENGLISH  
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<b>SEMESTER I</b>		
<b>CORE COURSE</b>	CORE 1	Indian Classical Literature
	CORE 2	European Classical Literature

# I. B. A. HONOURS ENGLISH UNDER LOCF

## CORE COURSE

### PAPER 1 INDIAN CLASSICAL LITERATURE Semester 1

#### Course Statement

The paper introduces students to a rich and diverse literature from two classical languages of India, Sanskrit and Tamil. A key feature is the study of the poetics in the epics of both languages, including their literary traditions and their representations of a pluralist society in terms of linguistic, religious, and generic diversity. The paper lays a foundation in Indian poetics, theories of representation, aesthetics, aspects of Indian theatre, and traditions of story-telling and narrative structures. Optional papers on Indian literature in subsequent semesters will reinforce the centrality of this paper in providing an understanding of key concepts related to the form and content of Indian literatures.

#### Course Objectives

The course aims to

- study significant sections of Vyasa's Mahabharata in order to determine conceptualisation and representation of class, caste, gender, and disability in the context of the epic battle over rights and righteousness;
- examine selections from Ilango's *Cilapattikaram* to understand the interplay of Tamil poetics and the lifestyle of communities, negotiating ideas related to love, justice, war, governance, and conduct in private and public domains;
- study Sanskrit drama, a Nataka, and a Prakarna, to appreciate its debts to Natyashastra in their formal aspects;
- explore the central concerns of Sanskrit drama in relation to notions of the ideal ruler, lover, friend, and spouse; the presence of Buddhist edicts, the voices of the poor and the marginalised, the position of women in different social strata, the subversive use of humour, and the performative aspects of Sanskrit theatre;

- introduce students to selections elucidating Tamil and Sanskrit poetics (Unit 5); a critical overview of the theorisation of Akam, Puram, and Thina in Tolkappiyam, juxtaposed to lyrics from Sangam poetry; the Rasa theory from Natyashastra, to help students appreciate the inter-connections between theory and practice in theatre; a representation of disability in theatre, examined through the portrayal of Vidushaka

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Vyasa, selections from *The Mahabharata*, from *The Mahabharata of Krishna-Dwaipayana Vyasa*, trans. K. M. Ganguli (Delhi: MunshiramManoharlal Publishers, 2012).

- ‘The Dicing’ and ‘Sequel to Dicing’, Book 2, Sabha Parva Section XLVI-LXXII
- ‘The Temptation of Karna’, Book 5, Udyog Parva, Section CXL-CXLVI.
- ‘Dhritrashtra and Gandhari’s Wrath’, Book 11, Section XI-XV.

#### Unit 2

Kalidasa, *Abhijnanasakuntalam*, trans. Chandra Rajan, in *Kalidasa: The Loom of Time*, (Penguin Classics, 1989, reprint 2000)

#### Unit 3

Sudraka, *The Mrichchhakatika of Sudraka*, trans. M. R. Kale (Delhi: Motilal Banarsidas Publishers, 1924, reprint 2013).



## Unit 4

IlangoAtikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Columbia University Press, 1993; Penguin Books India, 2004).

## Unit 5

- Selections from *Natyasastra*, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manomohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.
- IravatiKarve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.
- Edwin Gerow et al, 'Indian Poetics' in *The Literatures of India: An Introduction*, ed. Edward. C. Dimock et al, Chicago: University of Chicago Press, 1974. Pp 115-143

## Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## Teaching Plan

### Paper 1: Indian Classical Literature

Week1 – Introduction to Indian Classical Literature

Week 2 – Unit 1 – The Mahabharata: The Dicing

Week 3 – The Mahabharata (contd): The Temptation of Karna; Dhritrashtra and Gandhari's wrath

Week 4 – Unit 5 --*Natyashastra*, prescribed sections

Week 5 – Unit 2 -- Kalidasa, *Abhijnasakuntalam*

Week 6 – Kalidasa (contd)

Week7 – Unit 3 -- Sudraka, *Mrichchakatika*

Week 8 – Sudraka (contd)

Week 9 – Unit 5 -- Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry*

Week 10 – Unit 4 -- Introduction to Atikal, *Cilappatikaram*, Cantos1, 2, 7, 18, 19

Week11 – Atikal (contd), Cantos 20, 21, 22, 24, 26, 30

Week12 – Unit 5 – Gerow, 'Indian Poetics' IrawatiKarve, 'Draupadi'

Week 13 – Sanskrit plays revisited; critical discussion on the prescribed plays

Week 14 – Indian epics revisited; critical discussion on Mahabharata and

*Cilappatikaram*

**Keywords**

Indian Epics

Natyashastra

Akam Puram

Rasa

**PAPER 2**  
**EUROPEAN CLASSICAL LITERATURE**  
**Semester 1**

**Course Statement**

This course provides a humanist foundation to English studies, to be considered essential reading. It enables an exploration of classical Greek, Roman, and Hebrew literature in English translation, tracing its impact and influence on English literature from the period of the Renaissance to the Modern. The paper offers a wide-ranging perspective on the aesthetic, philosophical, and social concerns of classical literature. It introduces students to multiple genres and forms, including the epic, tragedy, comedy, the lyric, and the dialogue. Selections from the Old and New Testament of The Bible provide the context to literary styles and ideas governing Western literature's interface with the community and its spiritual needs.

**Course Objectives**

This course aims to

- explore the historical, cultural, and philosophical origins of tragedy and comedy;
- engage with both genres in their distinctive form, style, and characterization, including their representation of human aspirations, foibles, grandeur, and vulnerability;
- examine representations of disability in mythology through the reading of selections from Ovid
- examine the Book of Job from the Old Testament of The Bible for its literary style, including its debate over tragic fate and human suffering, and to locate its enduring influence over subsequent humanist writings;
- juxtapose the Old Testament to ideas of compassion and surrender to God's will as outlined in the selection from the New Testament;
- study the history of ideas pertaining to the human-social-divine interface in theorisations on form, narrative, social organization, and aesthetics in the writings of Plato, Aristotle, and Horace; and
- study gendered explorations of human relations in classical literature in multiple genres, and to examine a woman writer's standpoint on love, war and the primacy of the gendered self.

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

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

### Unit 2

Sophocles, 'Oedipus Rex', trans. Robert Fagles, in *The Three Theban Plays*, revised reprint (Penguin Classics, 1984).

### Unit 3

- a) Plautus, *The Brothers Menaechmus*, trans. E. R. Walring (Penguin Classics, 1965).
- b) Ovid Selections from *Metamorphoses* 'Bacchus', (Book III), 'Tieresias' (Book III) 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).

### Unit 4

- a) 'The Book of Job', The Holy Bible, The New International Version (Zondervan, 2011).
- b) Selection from 'The Gospel According to St. Matthew', Chapter 5, Verses 1-48

### Unit 5

- Plato, (ii) 'Theory of Art'; both in *Republic*, Book 10 (Penguin Classics, 2007) pp. 240-48; 335-53.
- Aristotle, Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6-17, 23, 24, and 26.
- Sappho, (i) 'On the Throne of Many Hues, Immortal Aphrodite'; (ii) 'Some Say an Army of Horsemen', from *Lyrics 1*, trans. Diane J. Rayor and Andre Lardinois, in *A New Translation of Complete Works*, (2014).
- Horace 'Ars Poetica', trans. H. Rushton Fairclough (Harvard University Press,

1929). Pp 451-73

### **Essential reading**

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

### **Teaching Plan**

#### Paper 2: European Classical Literature

Week 1 – Introduction to European Classical Literature; Unit 1 -- Homer, *The Iliad*

Week 2 – Homer (contd)

Week 3 – Unit 2 -- Sophocles, *Oedipus Rex*

Week 4 – Sophocles (contd)

Week 5 – Unit 3 -- Discussions: Old Comedy, Roman Comedy; Plautus, *Brothers Menaechmus*

Week 6 – Plautus (contd)

Week 7 – Unit 3 -- Ovid, prescribed selections

Week 8 – Unit 5 -- Horace, 'Ars Poetica'

Week 9 – Unit 5 -- Sappho, prescribed selections

Week 10 – Unit 5 -- Plato, prescribed selections

Week 11 – Unit 4 -- The Bible, *Book of Job*

Week 12 – *Book of Job* (contd)

Week 13 – Unit 4 -- The Bible, *The Gospel according to Matthew*, prescribed sections

Week 14 – Critical discussion of texts, discussion of question paper, examination related queries from students, revision.

### **Keywords**

Epic

Tragedy

Comedy

Satire

Lyric

Myth

Dialogue

Bible

Poetics

War

Heroism

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**Structure of BA Honours English  
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***For Semester II***

## **Structure of B. A. Honours English under LOCF**

### **CORE COURSE**

<b>Paper Titles</b>	<b>Page</b>
<b>Semester II</b>	
Paper 3 ; Indian Writing in English	3
Paper 4: British Poetry and Drama: 14 <sup>th</sup> to 17 <sup>th</sup> Centuries	6

### **B.A. PROGRAMME**

DISCIPLINE ENGLISH	9
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#### **NOTE:**

**The syllabi of BA/BCom Programme (Core Language), Generic Electives(GE) and Ability Enhancement Credit Course (AECC) of Semester II are the same as that of Semester I and have already been notified by the University**

**I. B. A. HONOURS ENGLISH UNDER LOCF**

**CORE COURSE: SEMESTER II**

**PAPER 3**

**INDIAN WRITING IN ENGLISH**

**Course Statement**

Over the past two centuries and especially after the 1980s Indian writing in English has emerged as a major contribution to Indian—and global—literary production. A close analysis of some of the major works of Indian writing in English is crucial in any exploration of modern Indian subjectivities histories and politics.

**Course Objectives**

This course aims to

- introduce students to Indian English Literature and its major movements and figures through the selected literary texts across genres;
- enable the students to place these texts within the discourse of post-coloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism, neo-colonialism, nationalism and globalization; and
- allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian writing in English from the perspectives of multiple Indian subjectivities.

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests



## **Course Contents**

### **Unit 1**

Novel

Amitav Ghosh, *The Shadow Lines* (1988/1997, New Delhi: Oxford University Press)

### **Unit 2**

Novel

Anita Desai, *In Custody* (1984/2012, New Delhi: Random House India)

### **Unit 3**

Poems

- a) Kamala Das, 'My Grandmother's House'
- b) Nissim Ezekiel, 'Enterprise'
- c) Robin Ngangom, 'A Poem for My Mother'
- d) Meena Kandasamy, 'Touch'

Drama

Mahesh Dattani, *Tara*

### **Unit 4**

Short Stories

- a) R. K. Narayan, 'A Horse and Two Goats'
- b) Salman Rushdie, 'The Free Radio'
- c) Rohinton Mistry, 'Swimming Lessons'
- d) Shashi Deshpande, 'The Intrusion'

### **Unit 5**

Readings

- Raja Rao, 'Foreword', to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
- B.R. Ambedkar, "Annihilation of Caste" in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) pp. 36-80
- Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd ed., 2005) pp. 1–10.

## Essential Reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## Teaching Plan

Paper 3: Indian Writing in English

- Week 1 -- Introduction to Paper 3: Indian Writing in English
- Week 2 – Unit 1 -- Novel: Amitav Ghosh, *The Shadow Lines*
- Week 3 – Ghosh (contd)
- Week 4 – Unit 2 -- Novel: Anita Desai, *In Custody*
- Week 5 – Desai (contd)
- Week 6 – Unit 3 -- Poems
- Week 7 – Poems (contd)
- Week 8– Unit 3 -- Drama: Dattani *Tara*
- Week 9 – Dattani (contd)
- Week 10 – Unit 4 -- Short Stories
- Week 11 – Short Stories (contd)
- Week 12- Unit 5 – Readings:
  - (a) Rao ‘Foreword’ to *Kanthapura*
  - (b) Ambedkar “Annihilation of Caste”
- Week 13 – Readings (contd):
  - (c) Mukherjee, ‘Divided by a Common Language’
  - (d) Bruce King, ‘Introduction’
- Week 14 -- Concluding lectures exam issues etc.

## Keywords

Postcolonial writing  
Nationalism  
Tradition  
Modernity  
Native imagery

## PAPER 4

### BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

#### Course Statement

This paper is the first Core British literature paper out of a cluster of six, and initiates the student into the earliest writings in England from medieval literature through the Renaissance. The first unit of the paper on British literature begins with Chaucer's 'General Prologue', which is taught in Middle English. It introduces students to *Canterbury Tales* and helps them recognize its narrative complexity and structure. The second unit on the Renaissance poetry explores the form and innovation in content in the Elizabethan sonnet tradition and the metaphysical poetry underlining a critical engagement with the Petrarchan tradition. The two plays, Marlowe's *Dr. Faustus* as a tragedy on Renaissance man and *Twelfth Night* as a Shakespearean comedy enable a focus on drama as a significant genre in the Renaissance. The prose readings establish the European context for the Renaissance and offer readings crucial to understanding the sociocultural and religious aspects of the age.

#### Course Objectives

This course aims to

- introduce students to the tradition of English Literature from the Medieval till the Renaissance;
- explores the key writers and texts within their historical and intellectual contexts;
- offer a perspective on the history of ideas including that of disability and its varied meanings within this period.

#### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course content

### Unit 1

Geoffrey Chaucer, 'General Prologue' (in Middle English), from *The Canterbury Tales*, The Riverside Chaucer, ed. Larry D. Benson (Boston: Houghton Mifflin, 2000).

### Unit 2

- a) Thomas Wyatt, (i) 'Whoso List to Hunt'; (ii) 'They Flee from Me'
- b) Edmund Spenser, (i) Sonnet LVII 'Sweet warrior'; (ii) Sonnet LXXXV 'One day I wrote her name', both from 'Amoretti'
- c) Isabella Whitney, (i) 'I.W. To Her Unconstant Lover'
- d) John Donne, (i) 'The Sunne Rising' ;(ii) 'A Valediction: 'Forbidding Mourning'

### Unit 3

Christopher Marlowe *Doctor Faustus*

### Unit 4

William Shakespeare *Twelfth Night*

### Unit 5

- Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man* (1486), in *The Portable Renaissance Reader*, eds James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
- Desiderius Erasmus, *In Praise of Folly* (1511), trans. Hoyt Hopewell Hudson (Princeton University Press: 2015) pp. 139-155.
- Niccolo Machiavelli, *The Prince* (1513), Chaps 15, 16, 18, and 25, ed. and trans. Robert M. Adams (New York: Norton, 1992).
- John Calvin, 'Predestination and Free Will', from *Institutes of the Christian Religion* (1536), in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
- Michel de Montaigne, 'Of a Monstrous Child' (1580), from *Essays*.

## Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## TEACHING PLAN

Paper 4: British Literature Poetry and Drama: From 14<sup>th</sup> to 17<sup>th</sup> C

Week 1 -- Introduction to Medieval Literature

Week 2 --Chaucer, 'General Prologue'

Week 3 – Chaucer (contd)

Week 4 – Chaucer (contd)

Week 5 – Poetry:

(a) Wyatt, (i) ‘Whoso List to Hunt’, (ii) ‘They Flee from Me’

(b). Spenser, (i) Sonnet LVII ‘Sweet warrior’; (ii) Sonnet LXXV ‘One day I wrote her name’

Week 6 – a) Whitney, ‘I. W. To Her Unconstant Lover’

b) Donne, i) Sunne Rising; ii) Valediction: Forbidding Mourning

Week 7 – Introduction to Renaissance Drama: Forms and Debates

Week 8 – Marlowe *Dr. Faustus*

Week 9 – Marlowe (Contd)

Week 10 -Shakespeare, *Twelfth Night*

Week 11 – Shakespeare (contd)

Week 12 – Readings:

(a) Mirandola, excerpts from the *Oration on the Dignity of Man*

(b) Erasmus, *In Praise of Folly*

Week 13 – Readings:

(c) Machiavelli, *The Prince*, Chaps. 15, 16, 18, and 25

(d) John Calvin, ‘Predestination and Free Will’

Week 14 – Montaigne, ‘Of a Monstrous Child; Conclusions and Questions

## Discipline English (BA Programme): Semester II

### Course Statement

The English Discipline-centric papers are designed to give students a broad yet deep understanding of English Literatures, both through canonical and translated literary texts and anthologies. It draws on current issues and ideas to familiarize students of writings in the West and in the Asian subcontinent. Different genres are introduced to give the students knowledge of cultural motifs and ideologies that would help in their understanding of the world. Starting with the 'Individual and Society' anthology that introduces them to significant contemporary issues like Caste and Globalization, the papers move on to texts from the European Renaissance, Victorian and Modern poetry and ends with some optional papers that a student may choose out of his/her interest. They include a paper on Modern Drama, Children's Literature, Postcolonial Literature and Popular Literature.

### Course Objectives

- \* The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire
- \* The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- \* The course introduces students to contemporary literary ideas and issues in an increasingly complex world
- \*The course allows the student a familiarity with literary texts through different genres and time periods

### Course Contents

#### DSC 1B

Selections from *Modern Indian Literature* (Orient Longman, 2007) as follows:

#### 1. Short stories: 6 stories

Premchand, *The Holy Panchayat*

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

Basheer, *The Cardsharpers' Daughter*

Sadat Hasan Manto, *Toba Tek Singh*

Ambai, *Squirrel*

IshmatChughtai, *Lihaf*

#### 2. Poems: 10 poems

Jibanananda Das, (i) 'Windy Night', (ii) 'I Shall Return'

Muktibodh, (i) 'The Void', (ii) 'So Very Far'

Nissim Ezekiel, (i) 'Enterprise', (ii) 'Goodbye Party for Miss Pushpa'

Jayanta Mahapatra, (i) 'Hunger', (ii) 'Dhuli', (iii) 'Grandfather'

Sri Sri, 'Forward March'

**Keywords:** Short Story in the Indian Context, Modern Indian Poetry

**Teaching Plan:**

Week 1: Introduction to the short story genre with especial references to Indian writers in the syllabus

Week 2: Premchand

Week 3: R.K. Narayan

Week 4: Basheer

Week 5: Manto

Week 6: Ambai

Week 7: Chughtai

Week 8: Introducing poetry

Week 9: Jibanananda Das

Week 10: Muktibodh

Week 11: Ezekiel

Week 12: Mahapatra

Week 13: Sri Sri

Week 14: Discussions on poems/Questions etc

**Essential Readings**

**Note:** This is a literature-based programme, and students will be examined on all the prescribed readings in various sections of the syllabus. Therefore, all those texts are to be considered essential reading.

**Suggested Readings**

These prescribed texts are meant to be read in the context of their particular times of composition. The key words at the end of each paper indicate the issues and motifs that may interest the student to read about a particular writer or her time. Therefore no suggested readings have been offered, so that these papers do not become burdensome for students opting for English under the BA Programme.

**Examination Scheme for Discipline English (B. A. Programme) under CBCS**

RTC  $3 \times 10 = 30$  marks

Long Questions  $3 \times 15 = 45$  marks

Each question will have internal choice. All texts in a paper will be examined.

**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI - 110007**



**Structure of BA Honours English  
English for BA/ BCom/BSc Programme  
and  
English for BA(H)/BCom(H)/BSc (H)  
under Learning Outcomes-based Curriculum Framework for Undergraduate  
Education**

*Syllabus applicable for students seeking admission to the  
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) under  
LOCF w.e.f. the academic year 2019-20*

***For Semester II***



## **Structure of B. A. Honours English under LOCF**

### **CORE COURSE**

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Paper 4: British Poetry and Drama: 14 <sup>th</sup> to 17 <sup>th</sup> Centuries	6

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#### **NOTE:**

**The syllabi of BA/BCom Programme (Core Language), Generic Electives(GE) and Ability Enhancement Credit Course (AECC) of Semester II are the same as that of Semester I and have already been notified by the University**

**I. B. A. HONOURS ENGLISH UNDER LOCF**

**CORE COURSE: SEMESTER II**

**PAPER 3**

**INDIAN WRITING IN ENGLISH**

**Course Statement**

Over the past two centuries and especially after the 1980s Indian writing in English has emerged as a major contribution to Indian—and global—literary production. A close analysis of some of the major works of Indian writing in English is crucial in any exploration of modern Indian subjectivities histories and politics.

**Course Objectives**

This course aims to

- introduce students to Indian English Literature and its major movements and figures through the selected literary texts across genres;
- enable the students to place these texts within the discourse of post-coloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism, neo-colonialism, nationalism and globalization; and
- allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian writing in English from the perspectives of multiple Indian subjectivities.

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Course Contents**

### **Unit 1**

Novel

Amitav Ghosh, *The Shadow Lines* (1988/1997, New Delhi: Oxford University Press)

### **Unit 2**

Novel

Anita Desai, *In Custody* (1984/2012, New Delhi: Random House India)

### **Unit 3**

Poems

- a) Kamala Das, 'My Grandmother's House'
- b) Nissim Ezekiel, 'Enterprise'
- c) Robin Ngangom, 'A Poem for My Mother'
- d) Meena Kandasamy, 'Touch'

Drama

Mahesh Dattani, *Tara*

### **Unit 4**

Short Stories

- a) R. K. Narayan, 'A Horse and Two Goats'
- b) Salman Rushdie, 'The Free Radio'
- c) Rohinton Mistry, 'Swimming Lessons'
- d) Shashi Deshpande, 'The Intrusion'

### **Unit 5**

Readings

- Raja Rao, 'Foreword', to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
- B.R. Ambedkar, "Annihilation of Caste" in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) pp. 36-80
- Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd ed., 2005) pp. 1–10.

## Essential Reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## Teaching Plan

Paper 3: Indian Writing in English

- Week 1 -- Introduction to Paper 3: Indian Writing in English
- Week 2 – Unit 1 -- Novel: Amitav Ghosh, *The Shadow Lines*
- Week 3 – Ghosh (contd)
- Week 4 – Unit 2 -- Novel: Anita Desai, *In Custody*
- Week 5 – Desai (contd)
- Week 6 – Unit 3 -- Poems
- Week 7 – Poems (contd)
- Week 8– Unit 3 -- Drama: Dattani *Tara*
- Week 9 – Dattani (contd)
- Week 10 – Unit 4 -- Short Stories
- Week 11 – Short Stories (contd)
- Week 12- Unit 5 – Readings:
  - (a) Rao ‘Foreword’ to *Kanthapura*
  - (b) Ambedkar “Annihilation of Caste”
- Week 13 – Readings (contd):
  - (c) Mukherjee, ‘Divided by a Common Language’
  - (d) Bruce King, ‘Introduction’
- Week 14 -- Concluding lectures exam issues etc.

## Keywords

Postcolonial writing  
Nationalism  
Tradition  
Modernity  
Native imagery

## PAPER 4

### BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

#### Course Statement

This paper is the first Core British literature paper out of a cluster of six, and initiates the student into the earliest writings in England from medieval literature through the Renaissance. The first unit of the paper on British literature begins with Chaucer's 'General Prologue', which is taught in Middle English. It introduces students to *Canterbury Tales* and helps them recognize its narrative complexity and structure. The second unit on the Renaissance poetry explores the form and innovation in content in the Elizabethan sonnet tradition and the metaphysical poetry underlining a critical engagement with the Petrarchan tradition. The two plays, Marlowe's *Dr. Faustus* as a tragedy on Renaissance man and *Twelfth Night* as a Shakespearean comedy enable a focus on drama as a significant genre in the Renaissance. The prose readings establish the European context for the Renaissance and offer readings crucial to understanding the sociocultural and religious aspects of the age.

#### Course Objectives

This course aims to

- introduce students to the tradition of English Literature from the Medieval till the Renaissance;
- explores the key writers and texts within their historical and intellectual contexts;
- offer a perspective on the history of ideas including that of disability and its varied meanings within this period.

#### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course content

### Unit 1

Geoffrey Chaucer, 'General Prologue' (in Middle English), from *The Canterbury Tales*, The Riverside Chaucer, ed. Larry D. Benson (Boston: Houghton Mifflin, 2000).

### Unit 2

- a) Thomas Wyatt, (i) 'Whoso List to Hunt'; (ii) 'They Flee from Me'
- b) Edmund Spenser, (i) Sonnet LVII 'Sweet warrior'; (ii) Sonnet LXXXV 'One day I wrote her name', both from 'Amoretti'
- c) Isabella Whitney, (i) 'I.W. To Her Unconstant Lover'
- d) John Donne, (i) 'The Sunne Rising' ;(ii) 'A Valediction: 'Forbidding Mourning'

### Unit 3

Christopher Marlowe *Doctor Faustus*

### Unit 4

William Shakespeare *Twelfth Night*

### Unit 5

- Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man* (1486), in *The Portable Renaissance Reader*, eds James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
- Desiderius Erasmus, *In Praise of Folly* (1511), trans. Hoyt Hopewell Hudson (Princeton University Press: 2015) pp. 139-155.
- Niccolo Machiavelli, *The Prince* (1513), Chaps 15, 16, 18, and 25, ed. and trans. Robert M. Adams (New York: Norton, 1992).
- John Calvin, 'Predestination and Free Will', from *Institutes of the Christian Religion* (1536), in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
- Michel de Montaigne, 'Of a Monstrous Child' (1580), from *Essays*.

## Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## TEACHING PLAN

Paper 4: British Literature Poetry and Drama: From 14<sup>th</sup> to 17<sup>th</sup> C

Week 1 -- Introduction to Medieval Literature

Week 2 --Chaucer, 'General Prologue'

Week 3 – Chaucer (contd)

Week 4 – Chaucer (contd)

Week 5 – Poetry:

(a) Wyatt, (i) ‘Whoso List to Hunt’, (ii) ‘They Flee from Me’

(b). Spenser, (i) Sonnet LVII ‘Sweet warrior’; (ii) Sonnet LXXV ‘One day I wrote her name’

Week 6 – a) Whitney, ‘I. W. To Her Unconstant Lover’

b) Donne, i) Sunne Rising; ii) Valediction: Forbidding Mourning

Week 7 – Introduction to Renaissance Drama: Forms and Debates

Week 8 – Marlowe *Dr. Faustus*

Week 9 – Marlowe (Contd)

Week 10 -Shakespeare, *Twelfth Night*

Week 11 – Shakespeare (contd)

Week 12 – Readings:

(a) Mirandola, excerpts from the *Oration on the Dignity of Man*

(b) Erasmus, *In Praise of Folly*

Week 13 – Readings:

(c) Machiavelli, *The Prince*, Chaps. 15, 16, 18, and 25

(d) John Calvin, ‘Predestination and Free Will’

Week 14 – Montaigne, ‘Of a Monstrous Child; Conclusions and Questions

## Discipline English (BA Programme): Semester II

### Course Statement

The English Discipline-centric papers are designed to give students a broad yet deep understanding of English Literatures, both through canonical and translated literary texts and anthologies. It draws on current issues and ideas to familiarize students of writings in the West and in the Asian subcontinent. Different genres are introduced to give the students knowledge of cultural motifs and ideologies that would help in their understanding of the world. Starting with the 'Individual and Society' anthology that introduces them to significant contemporary issues like Caste and Globalization, the papers move on to texts from the European Renaissance, Victorian and Modern poetry and ends with some optional papers that a student may choose out of his/her interest. They include a paper on Modern Drama, Children's Literature, Postcolonial Literature and Popular Literature.

### Course Objectives

- \* The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire
- \* The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- \* The course introduces students to contemporary literary ideas and issues in an increasingly complex world
- \*The course allows the student a familiarity with literary texts through different genres and time periods

### Course Contents

#### DSC 1B

Selections from *Modern Indian Literature* (Orient Longman, 2007) as follows:

#### 1. Short stories: 6 stories

Premchand, *The Holy Panchayat*

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

Basheer, *The Cardsharpers' Daughter*

Sadat Hasan Manto, *Toba Tek Singh*

Ambai, *Squirrel*

IshmatChughtai, *Lihaf*

#### 2. Poems: 10 poems

Jibanananda Das, (i) 'Windy Night', (ii) 'I Shall Return'

Muktibodh, (i) 'The Void', (ii) 'So Very Far'

Nissim Ezekiel, (i) 'Enterprise', (ii) 'Goodbye Party for Miss Pushpa'

Jayanta Mahapatra, (i) 'Hunger', (ii) 'Dhuli', (iii) 'Grandfather'

Sri Sri, 'Forward March'



**Keywords:** Short Story in the Indian Context, Modern Indian Poetry

**Teaching Plan:**

Week 1: Introduction to the short story genre with especial references to Indian writers in the syllabus

Week 2: Premchand

Week 3: R.K. Narayan

Week 4: Basheer

Week 5: Manto

Week 6: Ambai

Week 7: Chughtai

Week 8: Introducing poetry

Week 9: Jibanananda Das

Week 10: Muktibodh

Week 11: Ezekiel

Week 12: Mahapatra

Week 13: Sri Sri

Week 14: Discussions on poems/Questions etc

**Essential Readings**

**Note:** This is a literature-based programme, and students will be examined on all the prescribed readings in various sections of the syllabus. Therefore, all those texts are to be considered essential reading.

**Suggested Readings**

These prescribed texts are meant to be read in the context of their particular times of composition. The key words at the end of each paper indicate the issues and motifs that may interest the student to read about a particular writer or her time. Therefore no suggested readings have been offered, so that these papers do not become burdensome for students opting for English under the BA Programme.

**Examination Scheme for Discipline English (B. A. Programme) under CBCS**

RTC  $3 \times 10 = 30$  marks

Long Questions  $3 \times 15 = 45$  marks

Each question will have internal choice. All texts in a paper will be examined.

**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI - 110007**



**Structure of BA Honours English  
English for BA/ BCom/BSc Programme  
and  
English for BA(H)/BCom(H)/BSc (H)  
under Learning Outcomes-based Curriculum Framework for Undergraduate  
Education**

*Syllabus applicable for students seeking admission to the  
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) under  
LOCF w.e.f. the academic year 2019-20*

***For Semester II***

## **Structure of B. A. Honours English under LOCF**

### **CORE COURSE**

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Paper 4: British Poetry and Drama: 14 <sup>th</sup> to 17 <sup>th</sup> Centuries	6

### **B.A. PROGRAMME**

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#### **NOTE:**

**The syllabi of BA/BCom Programme (Core Language), Generic Electives(GE) and Ability Enhancement Credit Course (AECC) of Semester II are the same as that of Semester I and have already been notified by the University**

**I. B. A. HONOURS ENGLISH UNDER LOCF**

**CORE COURSE: SEMESTER II**

**PAPER 3**

**INDIAN WRITING IN ENGLISH**

**Course Statement**

Over the past two centuries and especially after the 1980s Indian writing in English has emerged as a major contribution to Indian—and global—literary production. A close analysis of some of the major works of Indian writing in English is crucial in any exploration of modern Indian subjectivities histories and politics.

**Course Objectives**

This course aims to

- introduce students to Indian English Literature and its major movements and figures through the selected literary texts across genres;
- enable the students to place these texts within the discourse of post-coloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism, neo-colonialism, nationalism and globalization; and
- allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian writing in English from the perspectives of multiple Indian subjectivities.

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## **Course Contents**

### **Unit 1**

Novel

Amitav Ghosh, *The Shadow Lines* (1988/1997, New Delhi: Oxford University Press)

### **Unit 2**

Novel

Anita Desai, *In Custody* (1984/2012, New Delhi: Random House India)

### **Unit 3**

Poems

- a) Kamala Das, 'My Grandmother's House'
- b) Nissim Ezekiel, 'Enterprise'
- c) Robin Ngangom, 'A Poem for My Mother'
- d) Meena Kandasamy, 'Touch'

Drama

Mahesh Dattani, *Tara*

### **Unit 4**

Short Stories

- a) R. K. Narayan, 'A Horse and Two Goats'
- b) Salman Rushdie, 'The Free Radio'
- c) Rohinton Mistry, 'Swimming Lessons'
- d) Shashi Deshpande, 'The Intrusion'

### **Unit 5**

Readings

- Raja Rao, 'Foreword', to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
- B.R. Ambedkar, "Annihilation of Caste" in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) pp. 36-80
- Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd ed., 2005) pp. 1–10.

## Essential Reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## Teaching Plan

Paper 3: Indian Writing in English

- Week 1 -- Introduction to Paper 3: Indian Writing in English
- Week 2 – Unit 1 -- Novel: Amitav Ghosh, *The Shadow Lines*
- Week 3 – Ghosh (contd)
- Week 4 – Unit 2 -- Novel: Anita Desai, *In Custody*
- Week 5 – Desai (contd)
- Week 6 – Unit 3 -- Poems
- Week 7 – Poems (contd)
- Week 8– Unit 3 -- Drama: Dattani *Tara*
- Week 9 – Dattani (contd)
- Week 10 – Unit 4 -- Short Stories
- Week 11 – Short Stories (contd)
- Week 12- Unit 5 – Readings:
  - (a) Rao ‘Foreword’ to *Kanthapura*
  - (b) Ambedkar “Annihilation of Caste”
- Week 13 – Readings (contd):
  - (c) Mukherjee, ‘Divided by a Common Language’
  - (d) Bruce King, ‘Introduction’
- Week 14 -- Concluding lectures exam issues etc.

## Keywords

Postcolonial writing  
Nationalism  
Tradition  
Modernity  
Native imagery

## PAPER 4

### BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

#### Course Statement

This paper is the first Core British literature paper out of a cluster of six, and initiates the student into the earliest writings in England from medieval literature through the Renaissance. The first unit of the paper on British literature begins with Chaucer's 'General Prologue', which is taught in Middle English. It introduces students to *Canterbury Tales* and helps them recognize its narrative complexity and structure. The second unit on the Renaissance poetry explores the form and innovation in content in the Elizabethan sonnet tradition and the metaphysical poetry underlining a critical engagement with the Petrarchan tradition. The two plays, Marlowe's *Dr. Faustus* as a tragedy on Renaissance man and *Twelfth Night* as a Shakespearean comedy enable a focus on drama as a significant genre in the Renaissance. The prose readings establish the European context for the Renaissance and offer readings crucial to understanding the sociocultural and religious aspects of the age.

#### Course Objectives

This course aims to

- introduce students to the tradition of English Literature from the Medieval till the Renaissance;
- explores the key writers and texts within their historical and intellectual contexts;
- offer a perspective on the history of ideas including that of disability and its varied meanings within this period.

#### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests





Week 5 – Poetry:

(a) Wyatt, (i) ‘Whoso List to Hunt’, (ii) ‘They Flee from Me’

(b). Spenser, (i) Sonnet LVII ‘Sweet warrior’; (ii) Sonnet LXXV ‘One day I wrote her name’

Week 6 – a) Whitney, ‘I. W. To Her Unconstant Lover’

b) Donne, i) Sunne Rising; ii) Valediction: Forbidding Mourning

Week 7 – Introduction to Renaissance Drama: Forms and Debates

Week 8 – Marlowe *Dr. Faustus*

Week 9 – Marlowe (Contd)

Week 10 -Shakespeare, *Twelfth Night*

Week 11 – Shakespeare (contd)

Week 12 – Readings:

(a) Mirandola, excerpts from the *Oration on the Dignity of Man*

(b) Erasmus, *In Praise of Folly*

Week 13 – Readings:

(c) Machiavelli, *The Prince*, Chaps. 15, 16, 18, and 25

(d) John Calvin, ‘Predestination and Free Will’

Week 14 – Montaigne, ‘Of a Monstrous Child; Conclusions and Questions

## Discipline English (BA Programme): Semester II

### Course Statement

The English Discipline-centric papers are designed to give students a broad yet deep understanding of English Literatures, both through canonical and translated literary texts and anthologies. It draws on current issues and ideas to familiarize students of writings in the West and in the Asian subcontinent. Different genres are introduced to give the students knowledge of cultural motifs and ideologies that would help in their understanding of the world. Starting with the 'Individual and Society' anthology that introduces them to significant contemporary issues like Caste and Globalization, the papers move on to texts from the European Renaissance, Victorian and Modern poetry and ends with some optional papers that a student may choose out of his/her interest. They include a paper on Modern Drama, Children's Literature, Postcolonial Literature and Popular Literature.

### Course Objectives

- \* The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire
- \* The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- \* The course introduces students to contemporary literary ideas and issues in an increasingly complex world
- \*The course allows the student a familiarity with literary texts through different genres and time periods

### Course Contents

#### DSC 1B

Selections from *Modern Indian Literature* (Orient Longman, 2007) as follows:

#### 1. Short stories: 6 stories

Premchand, *The Holy Panchayat*

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

Basheer, *The Cardsharpers' Daughter*

Sadat Hasan Manto, *Toba Tek Singh*

Ambai, *Squirrel*

IshmatChughtai, *Lihaf*

#### 2. Poems: 10 poems

Jibanananda Das, (i) 'Windy Night', (ii) 'I Shall Return'

Muktibodh, (i) 'The Void', (ii) 'So Very Far'

Nissim Ezekiel, (i) 'Enterprise', (ii) 'Goodbye Party for Miss Pushpa'

Jayanta Mahapatra, (i) 'Hunger', (ii) 'Dhuli', (iii) 'Grandfather'

Sri Sri, 'Forward March'

**Keywords:** Short Story in the Indian Context, Modern Indian Poetry

**Teaching Plan:**

Week 1: Introduction to the short story genre with especial references to Indian writers in the syllabus

Week 2: Premchand

Week 3: R.K. Narayan

Week 4: Basheer

Week 5: Manto

Week 6: Ambai

Week 7: Chughtai

Week 8: Introducing poetry

Week 9: Jibanananda Das

Week 10: Muktibodh

Week 11: Ezekiel

Week 12: Mahapatra

Week 13: Sri Sri

Week 14: Discussions on poems/Questions etc

**Essential Readings**

**Note:** This is a literature-based programme, and students will be examined on all the prescribed readings in various sections of the syllabus. Therefore, all those texts are to be considered essential reading.

**Suggested Readings**

These prescribed texts are meant to be read in the context of their particular times of composition. The key words at the end of each paper indicate the issues and motifs that may interest the student to read about a particular writer or her time. Therefore no suggested readings have been offered, so that these papers do not become burdensome for students opting for English under the BA Programme.

**Examination Scheme for Discipline English (B. A. Programme) under CBCS**

RTC  $3 \times 10 = 30$  marks

Long Questions  $3 \times 15 = 45$  marks

Each question will have internal choice. All texts in a paper will be examined.

**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI - 110007**



**Structure of B.A. Honours Journalism professional course (English)  
Under Learning Outcomes-based Curriculum Framework (LOCF) for  
Undergraduate Education**

*Syllabus applicable for students seeking admission to the  
B.A. Honours Journalism professional course (English) and under LOCF  
w.e.f. the academic year 2019-20*

**The B.A.(Hons.) Journalism is a three year full time professional course with an Honors Degree Program, to be taught in six semesters, viz., Semester I, II, III, IV, V and VI.**

*Scheme of Admission*

**Eligibility Conditions for Seeking Admission**

Admissions to the B.A.(Hons) Journalism professional course shall be based on performance in a **Centralized Admission Test** followed by an interview which will be conducted by the University of Delhi. Presently, the course is being offered in seven colleges of the University of Delhi, viz., Delhi College of Arts and Commerce, Lady Shri Ram College, Kamala Nehru College, Kalindi College, Maharaja Agrasen College, Institute of Home Economics and Bharati College.

## Structure of B.A. Honors Journalism Professional course (English) under LOCF

### Core Course

<b>Paper Titles</b>	<b>Page</b>
---------------------	-------------

#### Semester II

- |                                    |   |
|------------------------------------|---|
| 1. Reporting and Editing for Print | 1 |
| 2. Media and Cultural Studies      | 3 |

### Generic Elective (GE) (Any one)

Papers 3 and 4 will be offered in the 2<sup>nd</sup> semester. Students of other disciplines may choose any **one** in each semester from the following papers that are to be offered by each college.

<b>Papers Titles</b>	<b>Page</b>
----------------------	-------------

#### Semester II

- |  |   |
|--|---|
| 1. Photography                             | 5 |
| 2. Advertising and Corporate Communication | 7 |

SEM	CORE	SEC	DSE	GE
<b>II</b>	C3 Reporting and Editing for Print C4 Media and Cultural Studies	-----	-----	<b>GE (Sem II)</b> 3. Photography 4. Advertising and Corporate Communication

### SEMESTER II

#### Reporting and Editing for Print

**Objective:** The students will be introduced to the nuances of reporting and editing. They will also grasp the skills required to cover and edit news. They will also understand the contemporary trends and issues in news reporting.

#### Unit I- Covering news

Reporter- role, functions and qualities

Working on a beat; news agency reporting.

Covering speeches, meetings and press conferences

Covering of beats- crime, courts, city reporting, health, education, sports

## **Unit II- Interviewing/Types of news leads**

Interviewing: doing the research, setting up the interview, conducting the interview

News leads/intros, Structure of the news story–inverted pyramid style; Lead: importance, types of lead; body of the story; attribution, verification

Articles, features, types of features and human interest stories, leads for features, difference between articles and features

## **Unit III- The Newspaper newsroom**

Newsroom, Organizational setup of a newspaper, Editorial department

Introduction to editing: Principles of editing, headlines; importance, functions of headlines, typography and style, language, types of headline, style sheet, importance of pictures, selection of news pictures

Role of sub/copy-editor, News editor and editor, chief of bureau, correspondents

Editorial page: structure, purpose, edits, middles, letters to the editor, special articles, light leader, Opinion pieces, op ed page

## **Unit IV- Issues and trends in news reporting**

Tabloids, Issues of sensationalism and voyeurism

Neighborhood newspapers

Supplements, Backgrounders

Columns /columnists

## **Unit V- Understanding media and news**

Sociology of news: factors affecting news treatment, paid news, agenda setting, pressures in the newsroom, trial by media, gatekeepers.

Objectivity and politics of news

Fake news

Neutrality and bias in news

**Projects:** Students will undertake assignments based on covering the beats and writing reports / interviewing personalities and celebrities. Exercises and assignments on editing copies, writing headlines, writing features, structuring a dummy editorial page, writing editorials etc.

**Learning outcome:** This paper will enhance the basic understanding of the student about reporting and editing for the print media. This paper will give them the opportunity to learn the basic terminologies of print media with special emphasis on reporting

**Teacher-learning process:** Lecture-method, discussions, debates, power-point presentations, screening films and documentaries on the growth and development of print media, you tube videos etc.

**Assessment method:** As per rules of the University of Delhi.

**Key words:** Reporting, editing, print media, beat reporting, interviewing skills,

neutrality in news etc.

### **Essential Readings:**

*The Art of Editing*, Baskette and Scissors, Allyn and Bacon Publication

*Dynamics of Journalism and Art of Editing*, S.N. Chaturvedi, Cyber Tech Publications

*News Writing and Reporting for Today's Media*, Bruce Itule and Douglas Anderson, McGraw Hill Publication

*The Newspaper's Handbook*, Richard Keeble, Routledge Publication

*Principles of Editorial Writing*, MacDougall and Curtis Daniel, W.C. Brown Co. Publishers

*Modern newspaper practice: A primer on the press*, F.W. Hodgson, Focal Press.

### **Suggested Readings:**

*Reporting for the Media*, Fred Fedler and John R. Bender, Oxford University Press

*News Reporting and Writing*. Mencher, Melvin. MC Graw Hill, NY. 2003

*Mass Communication Theory*, Denis McQuail, Sage Publications

*Reporting for the Print Media*, (2nd ed), Fedler, Fred. Harcourt, Bruce Jovanovich Inc., NY. 1979

*Media Laws and Ethics*, Vartika Nanda, Kanishka Publishers, 2018

## **Media and Cultural Studies**

**Objective:** The course builds upon the introductory course media and communication and history of media. The familiarity with the debates on history of media forms, modernity, democracy and communication processes would ideally help them appreciate the critical theoretical frameworks that develop across disciplines. The course thus would enable them understand key concepts in political economy, critical theory, cultural studies, audience studies and gender studies and critically analyze contemporary media culture.

### **Unit I-Understanding Culture**

Mass Culture, Popular Culture, Folk Culture

Media and Culture

### **Unit II- Critical Theories**

Frankfurt School, Media as Cultural Industries

Political Economy, Ideology and Hegemony

### **Unit III-Representation**

Media as Texts

Signs and Codes in Media

Genres

Representation of nation, class, caste and gender issues in media

#### **Unit IV-Audiences**

Uses and gratification approach  
Reception studies  
Active audiences  
Women as audiences  
Sub Cultures; music and the popular,  
Fandom

#### **Unit V-Media and Technologies**

Folk Media as a form of mass culture,  
Live performances and audiences  
Technological Determinism  
Media technology and Toronto School  
Marshall McLuhan, hot and cold medium, medium is the message, global village  
New media and cultural forms

**Projects:** Assignments can take rather creative forms like group blogging, journal entries, short films and posters. Students can be encouraged to do projects on analysis of TV shows, cultural symbols, folk performances and music shows. They can also take up challenging themes like the representation of caste, gender and nation in contemporary media.

**Learning outcome:** The course will help the student to attain familiarity with the historical evolution of the media. It will enable the student to contextualize the developments of the media and its role through political and economic changes across the world.

**Teaching-Learning Process:** The course demands an active engagement with contemporary media forms in its diversity of music, films, graffiti, new media and folk media in order to enable the students to engage with omnipresence of media critically. Based strongly on critical theory, it requires the ability to breakdown the concepts for students through these examples.

Engaging with very contemporary themes, the classroom can be mobilized towards live debates on the nature, effect and complexity of media and audiences. A whole range of teaching materials like films, posters, blogs and other media can be used in the classroom for this purpose.

**Assessment:** As per rules of the University of Delhi.

**Keywords:** Critical theory, Political economy of media, cultural studies, representation, semiotics, audience

#### **Essential Readings:**

AS Media Studies: An Essential Introduction Edited by Philip Rayner, Peter Wall and Stephen Kruger, Routledge (Covers Unit II, III, IV and V)  
John Fiske, 1982, Introduction to Communication Studies, Routledge (Covers Unit II, Ideology and Meanings and Unit III signs and codes)



Dennis McQuail, 2000, (fourth Edition) Mass Communication Theory, London, Sage (Covers Unit IV, Media Technologies)

Baran and Davis, Mass Communication Theory (covers Unit II, III and IV)

John Storey. Cultural Theory and Popular Culture: An Introduction. London: Pearson Longman. 2009 (Covers Unit 1 and II and IV)

Kevin Williams, Understanding Media Theory (Covers Unit II, III and IV)

### **Suggested Readings:**

Media Cultures by Nick Stevenson, 2002, Second Edition, SAGE.

Short Extracts from writings by Adorno and Horkheimer, Radway, Roland Barthes, McLuhan

Parmar S. Traditional Folk Media in India, 1975, New Delhi, Geka Books

Chatterji, Roma. "Folklore and the construction of national tradition." *Indian Folklife* 19 (2005).

Rege, Sharmila. "Conceptualising Popular Culture: 'Lavani' and 'Powada' in Maharashtra." *Economic and political weekly* (2002): 1038-1047.

Uberoi, Patricia. "Feminine identity and national ethos in Indian calendar art." *Economic and Political Weekly* (1990): WS41-WS48.

Punathambekar, Aswin. "Reality television and the making of mobile publics: The case of Indian Idol." in *The Politics of Reality Television*, pp. 154-174. Routledge, 2010.

Ranganathan, Maya. "The archetypes of Sita, Kaikeyi and Surpanakha stride the small screen." In Rodrigues, Usha M., and Maya Ranganathan. *Indian news media: From observer to participant*. SAGE Publications India, 2014.

## **GENERIC ELECTIVE PAPERS**

### **SEMESTER II**

#### **Photography**

**Objective:** This course will provide an overview of photography combined with practical, hands-on production. Students will develop skills of composing, framing, lighting etc.

#### **Unit I-Beginning of Photography**

Definition and origin of Photography

The birth of Camera and its evolution

Use of Photography and its use in Mass Media

Invention of Digital Photography

#### **Unit II-Equipments of Photography**

Camera Lenses, aperture, shutter

Digital storage

### **Unit III-Lighting for Photography**

Different types of lighting-Natural lighting-and Artificial Lighting  
Three-point lighting

### **Unit IV-Types of Photography**

Photojournalism News Photography, Sports Photography, Nature photography,  
Portrait photography, Travel photography, Fashion photography and advertisement  
photography

### **Unit V-Photo editing software**

Microsoft Office Picture manager, CorelDraw, Adobe Photoshop Elements,  
Photoshop CC (Creative Cloud) Correcting imperfect images: Picture orientation,  
Cropping, Levels, Altering brightness and contrast, Red eye

**Learning Outcome:** By the end of the course the student will be able to utilize the  
technology and the tools of the photography in the production of photographic  
images, to include the operation of the camera, exposure, lenses etc.

**Teaching-Learning process:** Students will make a photo feature on selected topic.  
Other methods will include lectures, class exercises of following photographs used  
by various social media and new paper and class discussions on mobile photography  
trends, as well as other significant debates on topical issues.

**Assessment Method:** As per rules of the University of Delhi

**Key words:** images, photography, digital photography, photojournalism

### **Essential readings:**

The Photography Book by Editors of Phaidon Press, 30 April 2000.

Communication Technology for Development, Pannu. P ,Tomar A Yuki, IK  
international publishing House, 2011

All about Photography by Ashok Dilwali, National Book Trust, Year of  
Publication:2010 New Delhi.

Practical photography by O.P. SHARMA HPB/FC (14 March 2003).

The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.

Lonely Planet's Best Ever Photography Tips by Richard I'Anson published by  
Lonely Planet

## **Advertising and Corporate Communication**

**Objective:** The course will familiarize students with concepts pertaining to advertising, corporate communication and public relations. The students will be able to understand how to use different tools of communication to build corporate identity for organizations and will also learn to plan, execute and evaluate advertising and PR campaigns.

### **Unit I-Introduction to Advertising**

Meaning and history of Advertising

Functions of advertising

Marketing concept, marketing mix; promotional mix: advertising, publicity, events, sales promotion, personal selling and PR; Role of Advertising in the Marketing mix

Types of Media for advertising

Ethical & Regulatory Aspects of Advertising-Apex Bodies in Advertising-AAAI, ASCI and their codes

### **Unit II Advertising Process**

Market research, advertising objectives

Segmentation, Positioning and Targeting

Media Selection, Planning, Scheduling

Branding, USP

Advertising department vs. Agency-Structure, and Functions

Creativity, copywriting, user experience (UX) design

Campaign Planning, Creation and Production

### **Unit III- Corporate Communication**

Corporate communication- Concept and meaning;

Facets of corporate communication-organizational communication, marketing communication, management communication;

Functions of corporate communication - Employee Relations (ER) Investor Relations (IR), Media Relations (MR), Government Relations (GR), Customer Relations (CR) and Public Relations (PR).

Principles and tools of communication in ER, IR, MR, GR, CR and PR.

Corporate Reputation and Image building,

Role of communication in building corporate reputation, corporate identity,

Corporate image and corporate brands.

Corporate social responsibility

### **Unit IV-Public Relations**

Public Relations: Concept and Practice  
Importance, Role and Functions of PR  
Principles and Tools of Public relations  
Online Public Relations: Tools and Strategies  
Organization of Public relations: In house department versus consultancy.  
Government PR: DAVP, PIB

### **Unit V-Publics and Campaigns**

Managing promotions and functions  
PR Campaign-planning, execution, evaluation  
Role of PR in Crisis management  
Corporate social responsibility  
Ethical issues in PR-Apex bodies in PR- IPRA and PRSI Code

**Learning Outcome:** This paper will help students to develop an understanding of corporate communications and the tools available to build the corporate identity for organizations. It will equip students to plan, execute and evaluate advertising and public relations campaigns.

**Teacher-Learning Process:** Lecture method, Power point Presentations, class discussions, Special lectures by advertising and PR experts, preparing communication messages for different media and campaign planning.

**Assessment:** As per rules of University of Delhi.

**Key words:** Advertising, corporate communication, public relations, marketing and branding.

### **Essential Readings:**

Jethwaney and Jain, Advertising Management, Oxford University Press  
JethwaneyJaishri, Advertising, Phoenix Publishing House  
Philip Kotler and Lane Keller, Designing and Managing Integrated Marketing Communication  
Pickton D& Broderick A, Integrated marketing communications 2ND ED.,  
Pearsons, 2009  
Heath Robert L, Handbook of Public Relations, Sage Publications,

### **Suggested Readings:**

Dennis L. Wilcose & Glen T, Public Relations, Pearson  
Cutlip S.M and Center A.H., Effective Public Relations, Prentice Hall  
Kaul J.M., Noya Prakash, Public Relation in India, Calcutta

Social Media Marketing: Strategies for engaging on Facebook, Twitter and other social media, Liana Evans

Social Media Marketing: Tracy L. Tuten, Michael R. Solomon, Sage

The power of corporate communication; Argenti, Paul A. & Forman, Janis.

Van Riel, C. B., & Fombrun, C. J. (2007). Essentials of Corporate Communication: Implementing practices for effective reputation Management, Routledge.

**DEPARTMENT OF ENGLISH  
UNIVERSITY OF DELHI  
DELHI - 110007**



**Structure of BA Honours English  
English for BA/ BCom/BSc Programme  
and  
English for BA(H)/BCom(H)/BSc (H)  
under Learning Outcomes-based Curriculum Framework for Undergraduate  
Education**

*Syllabus applicable for students seeking admission to the  
BA Honours English, BA/BCom/BSc Programme and BA(H)/BCom(H)/BSc(H) under  
LOCFw.e.f. the academic year 2019-20*

*For Semesters III and IV*

## **Structure of B. A. Honours English under LOCF**

### **CORE COURSE**

#### **Paper Titles**

#### **Page**

#### **Sem III**

1. American Literature
2. Popular Literature
3. British Poetry and Drama: 17<sup>th</sup> and 18<sup>th</sup> Centuries

#### **Sem IV**

4. British Literature: 18<sup>th</sup> Century
5. British Romantic Literature
6. British Literature: 19<sup>th</sup> Century

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

### **Paper Titles**

SEC 1: Analytical Reading and Writing

SEC 2: Literature in Social Spaces

SEC 3: Literature in Cross-Cultural Encounters

(ONLY for English Honours Students)

SEC 4: Oral, Aural and Visual Rhetoric

SEC 5: Introduction to Creative Writing for Media

SEC 6: Translation Studies

SEC 7: Introduction to Theatre and Performance

SEC 8: Modes of Creative Writing: Poetry, Fiction and Drama

SEC 9: English Language Teaching

SEC 10: Film Studies

SEC 11: Applied Gender Studies: Media Literacies



**B. A. & B. COM. PROGRAMME  
(CORE ENGLISH LANGUAGE)**

**Note for Visually Impaired Students**

For visually impaired students to be able to take some of these papers, a number of supplementary readings are offered. These are to be read/discussed in connection with the texts in the classroom, so as to create a sustainable and diverse model of inclusive pedagogy. For visually impaired students, this set of readings will also be treated as primary, and may be examined as such. The supplementary readings may be used as theorizations or frameworks for understanding the course.

For purposes of assessment/ evaluation, a general advisory may be made to assist visually impaired students filter out areas they may not be able to address due to the nature of their disability and to focus on using supplementary texts to instead create other perspectives/ forms of knowledge on the same texts.

# I. B. A. HONOURS ENGLISH UNDER LOCF

## CORE COURSE

### PAPER 5

### AMERICAN LITERATURE

### Semester 3

#### Course Statement:

This course offers students an opportunity to study the American literary tradition as a tradition which is distinct from, and almost a foil to, the traditions which had developed in European countries, especially in England. A selection of texts for this course therefore highlights some of the key tropes of mainstream America's self-perception, such as Virgin Land, the New World, Democracy, Manifest Destiny, the Melting-Pot, and Multiculturalism. At the same time there are specifically identified texts that draw the attention of students to cultural motifs which have been erased, brutally suppressed or marginalized (the neglected and obscured themes from the self-expression of the subaltern groups within American society) in the mainstream's pursuit of the fabled American Dream. A careful selection of writings by Native Americans, African Americans, as well as texts by women and other sexual minorities of different social denominations seek to reveal the dark underside of America's progress to modernity and its gradual emergence as the most powerful nation of the world.

#### Course Objectives:

The course aims to acquaint students with the wide and varied literatures of America: literature written by writers of European, particularly English, descent reflecting the complex nature of the society that emerged after the whites settled in America in the 17th century; include Utopian narrative transcendentalism and the pre- and post- Civil War literature of the 19th century introduce students to the African American experience both ante-bellum and post-bellum reflected in the diversity of literary texts, from narratives of slavery, political speeches delivered by Martin Luther King Jr. and Frederick Douglass, as well as the works of contemporary black woman writers familiarize students with native American literature which voices the angst of a people who were almost entirely wiped out by forced European settlements; and include modern and contemporary American literature of the 20th century.

#### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive	Reading material together in

		discussions in small groups in Tutorial classes	small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Content

### Unit 1

Tennessee Williams *The Glass Menagerie*

### Unit 2

Toni Morrison, *Beloved*

### Unit 3

Poetry

Walt Whitman, 'O Captain! My Captain', in *Walt Whitman: Poetry and Prose*, ed. Shira Wolosky (The Toby Press, 2003) pp. 360-61).

Allen Ginsberg, 'A Supermarket in California', in *Selected Poems 1947-1995* (Penguin Books, 2001) p. 59.

Langston Hughes, (i) 'The Negro Speaks of Rivers'; (ii) 'The South'; (iii) 'Aunt Sue's Stories', in *The Weary Blues* (New York: Alfred A. Knopf, 2015) pp. 33; 36; 39.

Joy Harjo, (i) 'Perhaps the World Ends Here'; (ii) 'I Give You Back', in *The Woman That I Am: The Literature and Culture of Contemporary Women of Color*, ed. D. Soyini Madison (New York: St Martin's Press, 1994) pp. 37-40.

### Unit 4

Short Stories

Edgar Allan Poe 'The Purloined Letter'

William Faulkner 'Dry September'

Flannery O' Connor, 'Everything that Rises Must Converge', in *Everything that Rises Must Converge* (New York: Farrar Straus Giroux, 1965)

Leslie Marmon Silko, 'The Man to Send Rain Clouds', in *Nothing but the Truth: An Anthology of Native American Literature*, ed. John L. Purdy and James Ruppert (New Jersey: Prentice Hall, 2001) pp. 358-61.

## Unit 5

### Readings:

- ‘Declaration of Independence’ July 4, 1776, in *For Liberty and Equality: The Life and Times of the Declaration* (OUP, 2012) pp. 312); and ‘Abraham Lincoln Gettysburg Speech’, in *Gettysburg Speech and Other Writings* (Barnes & Noble, 2013).
- Ralph Waldo Emerson, ‘Self Reliance’ in *The Selected Writings of Ralph Waldo Emerson*. ed. with a biographical introduction by Brooks Atkinson (New York: The Modern library, 1964)
- Martin Luther King Jr, ‘I have a dream’, in *African American Literature*, ed. Kieth Gilyard, Anissa Wardi (New York: Penguin, 2014) pp. 1007-11)
- Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
- Adrienne Rich, ‘When We Dead Awaken: Writing as Re-Vision’, *College English*, Vol. 34, No. 1, Women, Writing and Teaching, pp. 18-30.

### Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## TEACHING PLAN

Paper 5: American Literature

Week 1 -- Introduction to Paper 1: American Literature

Week 2 – Unit 1 -- Drama: Tennessee Williams *The Glass Menagerie*

Week 3 – Unit 1 – Tennessee Williams (contd)

Week 4 – Unit 2 -- Novel: Morrison, *Beloved*

Week 5 – Unit 2 –Morrison (contd)

Week 6 – Unit 3 -- Poetry: (a) Whitman, ‘O Captain! My Captain’;

Week 7 – Unit 3 – (b) Ginsberg, ‘A Supermarket in California’

Week 8 – Unit 3 – (c) Langston Hughes, (i) ‘The Negro Speaks of Rivers’, (ii) ‘The South’, (iii) ‘Aunt Sue’s Stories; (d) Joy Harjo, (i) ‘Perhaps the World Ends Here’, (ii) ‘I Give You Back’

Week 9 – Unit 4 -- Short Stories:

(a); Edgar Allen Poe ‘ The Purloined Letter’

b) William Faulkner 'Dry September'

Week 10 --

(c) O' Connor, 'Everything that Rises Must Converge';

(d) Silko, 'The Man to Send Rain Clouds'

Week 11 – Unit 5 -- Prose Readings:

(a) Declaration of Independence' July 4, 1776, or 'Abraham Lincoln Gettysburg Speech'

(b) Ralph Waldo Emerson, 'Self Reliance'

Week 12 – Prose Readings (contd):

(c) Martin Luther King Jr, 'I have a dream'

(d) Douglass, Frederick, Selection from *A Narrative of the life of Frederick Douglass*

Week 13 – Prose Readings (contd):

(e) Adrienne Rich, 'When We Dead Awaken: Writing as Re-Vision.'

Week 14 - Concluding lectures; exam issues, etc.

**PAPER 6**  
**POPULAR LITERATURE**  
**Semester 3**

**Course Statement**

The paper will trace the emergence of a mass printing culture from the nineteenth century onwards, and the rise of genres such as Literature for Children, Detective Fiction, Science Fiction, and Graphic Fiction. The course introduces students to the idea of ‘popular literature’ and stresses its importance within modern culture. It familiarises students with the debate between ‘high’ and ‘low’ culture, and the tension between what is studied as ‘canonical’ texts and other texts. Students will also engage with issues concerning print culture, bestsellers, and popular literature in other media.

**Course Objectives**

This course aims to

- enable students to trace the rise of print culture in England, and the emergence of genre fiction and bestsellers;
- familiarize students with debates about culture, and the delineation of high and low culture; and
- help them engage with debates about the canonical and non-canonical, and hence investigate the category of literary and non-literary fiction.

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### Literature for Children

- a) Lewis Carroll, 'Through the Looking Glass', in *Alice's Adventures in Wonderland and Through the Looking Glass*, ed. Hugh Haughton (Penguin Classics: London, 1998).
- b) Sukumar Ray, (i) 'The Sons of Ramgaroo'; (ii) 'Stew Much'; both in *A Few Poems by Sukumar Ray*, trans. Satyajit Ray (Open Education Project OKFN, India) pp. 4, 12. <https://in.okfn.org/files/2013/07/A-Few-Poems-by-Sukumar-Ray.pdf>

### Unit 2

#### Detective Fiction

Agatha Christie, *The Murder of Of Roger Ackroyd* (Harper Collins :New York, 2017)

### Unit 3

#### Science Fiction

- a) Isaac Asimov, 'Nightfall', in *Isaac Asimov: The Complete Short Stories. Vol I.* (New York: Broadway Books, 1990) pp. 334-62.
- b) Ursula le Guin, 'The Ones Who Walk away from Omelas', in *The Wind's Twelve Quarters and The Compass Rose* (London: Orion Books, 2015) pp. 254-62.
- c) Philip K. Dick, 'Minority Report', in *The Complete Stories of Philip K. Dick. Vol.4: The Minority Report and Other Classic Stories* (Citadel Books: New York, 1987) pp. 62-90.
- d) Ray Bradbury, 'A Sound of Thunder', in *A Sound of Thunder and Other Stories*. (New York: William Morrow, 2005).
- e) JayantNarlikar, 'Ice Age Cometh' in *It Happened Tomorrow* ed Bal Phondke, National Book Trust: New Delhi, 1993. Pgs 1-20

### Unit 4

#### Graphic Fiction

DurgabaiVyam and Subhash Vyam, *Bhimayana:Experiences of Untouchability*. Navayana : New Delhi, 2011)/

B.R.Ambedkar, *Waiting for a Visa* (For the Visually Challenged students)

### Unit 5

#### Readings

- Christopher Pawling, 'Popular Fiction: Ideology or Utopia?', in *Popular Fiction and Social Change*, ed. Christopher Pawling (London: Macmillan, 1984).
- Felicity Hughes, 'Children's Literature: Theory and Practice', *ELH* 45 (1978), pp. 542-62.
- Darko Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction* (London: Macmillan), pp. 86-96.
- Tzvetan Todorov. 'The Typology of Detective Fiction', trans. Richard Howard, in *The Poetics of Prose* (Ithaca: Cornell University Press, 1977).

## Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## Teaching Plan

### Popular Literature

Week 1 – Introduction to Forms of Popular Fiction; [it is suggested that the reading for each section be done as an introduction to each of the genres represented];

Unit 5 – (a) Pawling, 'Popular Fiction: Ideology or Utopia?'

Week 2 – Unit 1 – Literature for Children: Introduction; Hughes, 'Children's Literature: Theory and Practice';

Start Unit 1 – (a) Carroll, 'Through the Looking Glass';

(b) Ray, (i) 'The Sons of Ramgaroo'; (ii) 'Stew Much'

Week 3 – Carroll and Ray (contd)

Week 4- Unit 2 --Detective and Spy Fiction, Introduction; Todorov, 'The Typology of Detective Fiction';

Week 5-Unit 2 – Christie , The Murder of Roger Ackroyd

Week 6 – Unit 2 (contd):

Week 7 – Unit 3 – Science Fiction, introduction; - Suvin, 'On Teaching SF Critically';

Week 8-(a) Asimov 'Nightfall';

(b) le Guin 'The ones who walk away from Omelas'

Week 9- (c) Dick 'Minority Report';

Week 10 – (d) Bradbury 'A Sound of Thunder';



(e) Narlikar 'The Ice Age Cometh'

Week 11 – Unit 4 -Introduction to Graphic Fiction, Sumathi Ramaswamy essay

Week 12 – Unit 4 :Bhimayana

Week 13 – Unit 4 (contd)

Week 14 – Concluding lectures; exam issues, etc.

### **Keywords**

Popular Culture

Mass Culture

Popular Fiction

Popular Literature

Romance

Detective Fiction

Spy Fiction

Science Fiction

Children's Literature

Bestsellers

Thrillers

## PAPER 7

### BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES

#### Semester 3

#### Course Statement

The paper explores the British Literature in the 17<sup>th</sup> Century with its varied genres, the historical ruptures and the intellectual debates of the time. It begins with Shakespeare's tragedy *Macbeth*, exploring the issues of succession and individualism pertinent to the Jacobean age. Milton's significant portrayal of Satan in Book 1 of *Paradise Lost* has influenced imaginative writing on the idea of evil thereafter. Aemilia Lanyer was the first secular woman poet to be published professionally. The prescribed poem offers a perspective on Eve on the fall of Man. Aphra Behn, currently one of the most popularly studied writers of the Restoration, offers an opportunity to discuss the paradox of Tory conservatism and the woman's question in Restoration stage. Pope's *The Rape of the Lock* extends the mock epic tradition to the early 18<sup>th</sup>C as a representative of the neoclassical aesthetics. The readings enable a wide philosophical and political understanding of the period.

#### Course Objectives

This course aims to

- help students explore poetry, drama and prose texts in a range of political, philosophical and cultural material from the end of the Renaissance through the English Civil War and Restoration in the seventeenth century;
- examine the turmoil about succession and questions on monarchy as they lead up to the civil war, both in drama like Shakespeare and Behn as well as in the poetry of Milton;
- show a new interweaving of the sacred and the secular subjects of poetry 17<sup>th</sup> C;
- study Bacon's essay on deformity through the lens of disability and its definitions, linked back to Montaigne in the earlier paper;
- analyse Cartesian dualism that provides a basis for reading ideas of body and mind in the period and after;
- explore Hobbes's views on materialism and the equality of men, as they are interestingly juxtaposed with his argument for a strong state and his view of man as selfish by nature;
- show how Winstanley's writing, on the other hand, brings together Christianity and communality in an argument for equality after the civil war; and
- explore the newness of this century in Cavendish's bold exploration of natural philosophy or science as a domain for women

#### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in	Reading material together in small groups, initiating discussion topics, participation

		Tutorial classes	in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Content

### Unit 1.

William Shakespeare *Macbeth*

### Unit 2.

- a. *Paradise Lost* (1667) Book 1, in *John Milton: Paradise Lost*, Longman Annotated English Poets, 1998.
- b. Aemilia Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.

### Unit 3.

Aphra Behn, *The Rover* (1677), in *Aphra Behn: The Rover and other Plays*, ed. Jane Spencer (Oxford: OUP, 2008).

### Unit 4

Alexander Pope *The Rape of the Lock*

### Unit 5.

- Francis Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'; both in *Essays* (1597).
- René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in *Discourse on Method and Meditations on First Philosophy*, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- Thomas Hobbes, selections from *The Leviathan* (1651): title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996).
- Gerrard Winstanley, from 'A New Year's Gift Sent to the Parliament and Army' (1650), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- Margaret Cavendish, excerpts from 'The Blazing World' (1666), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

## Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## TEACHING PLAN

Paper 7: British Poetry and Drama : 17<sup>th</sup> and 18<sup>th</sup> Century

Week 1 -- Introduction to the Jacobean period, the Civil War, and the Restoration:  
period, genres, and themes;

Week 2 – Shakespeare *Macbeth*

Week 3 -- Shakespeare (contd)

Week 4 – Shakespeare (contd)

Week 5 - Milton, *Paradise Lost*

Week 6 -- Milton (contd)

Week 7 – Milton (contd)

Lanyer, ‘Eve’s Apology in Defense of Women’, section from *Salve Deus*

*Rex Judaeorum*

Week 8 – Aphra Behn, *The Rover*

Week 9 – Behn (contd)

Week 10 – Pope, *The Rape of the Lock*

Week 11 – Pope (Contd)

Week 12 - Readings:

(a) Bacon, (i) ‘Of Truth’; (ii) ‘Of Deformity’

(b) Descartes, excerpts from ‘Discourse on Method’

Week 13 -(a) Hobbes, selections from *The Leviathan*, title page, Introduction, Chaps 1 and 13 from Part I, ‘Of Man’

(b) Winstanley, from ‘A New Year's Gift Sent to the Parliament and Army’

(c) Cavendish, excerpts from ‘The Blazing World’

Week 14 – Concluding Lectures on the 17<sup>th</sup> C: From the Jacobean to the Neoclassical.

**PAPER 8**  
**BRITISH LITERATURE: 18TH CENTURY**  
**Semester 4**

**Course statement**

This is a survey course covering a variety of genres in eighteenth-century England, including both canonical and new writings within a history of ideas. It is designed to represent a comprehensive study of texts both in the Augustan period and in the later eighteenth century, often called the age of sensibility. The first unit *The Way of the World* by William Congreve portrays the shift from the libertine sensibility to the culture of politeness at the turn of the century. The course includes the major canonical authors of the early eighteenth century—Swift and Johnson—with some of their representative texts, as well as writers who have received considerable recent scholarship like Daniel Defoe and Eliza Haywood. The latter half of the century is marked by the emerging genre of the novel and Fielding’s first novel *Joseph Andrews* included here, is considered by many to be one of the earliest English novels. The paper includes non-fictional genres that were dominant in the age like the periodical essay and the public letter. The intellectual context includes Locke’s treatise on empiricism and William Hay’s observations on deformity. An excerpt from one of the earliest slave autobiographies at the end of the century helps to contextualize Britain in a global world and the debates on the abolition of the slave trade.

**Course Objectives**

The course aims to

- examine Congreve’s *The Way of the World* as a Comedy of Manners.
- raise questions about satire as a mode, as well as look at questions of genre, through Swift’s satiric narrative within the mode of fictional travel writing;
- show, through a critical examination of Johnson and Gray’s poems a continued association with classical poetry, the continuities and contrasts from the age of satire to age of sensibility;
- study Fielding’s *Joseph Andrews* providing a brilliant example of the amalgamation of previous genres which made the new genre of the novel, and to look at his indebtedness to Richardson despite the overt satire on *Pamela*;
- examine the eighteenth century as a great period for non-fictional forms of writing, drawing attention to the ways in which the periodical essay, for instance, sought to be like philosophy, just as Locke’s treatise sought to be like a popular essay, thus pointing out the play with genre in these texts; and
- encourage an extended discussion on the meanings of disability in the early modern period through the Enlightenment, through William Hay’s piece on deformity, a response to Bacon.

**Course Content**

**Unit 1**

William Congreve

*The Way of the World*

## Unit 2

Jonathan Swift

*Gulliver's Travels*, Books 3-4

## Unit 3

- a. Samuel Johnson 'London'
- b. Thomas Gray 'Elegy Written in a Country Churchyard'

## Unit 4

Henry Fielding

*Joseph Andrews*

## Unit 5

- John Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8, from *An Essay concerning Human Understanding* (1689), Chap 1 Book II, ed. John Nidditch (Oxford: Clarendon Press, 1975) pp. 104-108.
- Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711; (ii) Addison, Essay No. 69, on the stock-exchange, Saturday, May 19, 1711, both from *The Spectator* (1711-12); Eliza Haywood, Selections from *The Female Spectator* (1744-46), ed. Patricia Meyer Spacks, pp.7-23.
- Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- William Hay, from *Deformity: An Essay* (1754) (London: R and J. Dodsley, 1756) pp. 1-11, 44-51.
- Olaudah Equiano, 'The Middle Passage', excerpt from Chapter Two in *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself* (1789), ed. Robert J. Allison (Boston, 1995), pp. 54-8.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions

2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

### TEACHING PLAN

Paper 8: Eighteenth Century Literature

Week 1 - Introduction to the long eighteenth century;

Unit 2 -- William Congreve, *The Way of the World*

Week 3 - Congreve (contd)

Week 4 - Congreve (contd)

Week 5 - Swift, *Gulliver's Travels*

Week 6 – Swift (contd)

Week 7 - Swift (contd)

Week 8 - Samuel Johnson, *London*

Week 9 - Gray, *Elegy*

Week 10 - Fielding, *Joseph Andrews*

Week 11 -Fielding (contd)

Week 12 - Fielding (contd)

Week 13 - Readings

(a) Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8

b) Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711; (ii) Addison, Essay No. 69, on the stock-exchange

c) Haywood, Selections from *The Female Spectator*

Week 14 – a) Defoe, (i) Letter XXII, 'The Complete English Tradesman' (1726); (ii)

Letter IV, 'The Great Law of Subordination Considered'; 'The Complete English Gentleman'

(b) Hay, from *Deformity: An Essay*

(c) Equiano, 'The Middle Passage', excerpt from Chapter Two in *The*

*Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself*





**PAPER 9**  
**BRITISH ROMANTIC LITERATURE**  
**SEMESTER 4**

**Course Statement**

This paper focuses on the Romantic period of English literature and covers a historical span of about 40 years (1789-1830). Individual units deal with both canonical and non-canonical writers of the period.

**Course Objectives**

This course aims to

- introduce students to the Romantic period in English literature, a period of lasting importance, since it serves as a critical link between the Enlightenment and Modernist literature;
- offer a selection of canonical poems and prose that constitute the core texts of the Romantic period;
- introduce marginal voices that were historically excluded from the canon of British Romantic writers; and
- provide an introduction to important French and German philosophers who influence the British Romantic writers.

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

- a) William Blake, from *Songs of Innocence and Experience*, (i) 'Introduction' (to *Songs of Innocence*); (ii) 'Lamb'; (iii) 'Tiger'; (iv) 'Chimney Sweeper' (*Songs of Innocence*); (v) 'Chimney Sweeper' (*Songs of Experience*); (vi) 'The Little Black Boy'; (vii) 'London'.
- b) Charlotte Smith, (i) 'To Melancholy'; (ii) 'Nightingale'

### Unit 2

- a) William Wordsworth, (i) 'Lines Composed a Few Miles Above Tintern Abbey'; (ii) 'Ode: Intimations of Immortality'.
- b) Samuel Coleridge, (i) 'Kubla Khan'; (ii) 'Dejection: An Ode'

### Unit 3

- a) Lord George Gordon Noel Byron 'Childe Harold': canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86 (lines 1594–674)
- b) Percy Bysshe Shelley (i) 'Ozymandias'; (ii) 'Ode to the West Wind'
- c) John Keats, (i) 'Ode to a Nightingale'; (ii) 'Ode on a Grecian Urn'; (iii) 'Ode to Autumn'

### Unit 4

Mary Shelley, *Frankenstein*.

### Unit 5

#### Readings

- J. J. Rousseau, 'Discourse on the Origin of Inequality', Part One, in *Jean-Jacques Rousseau: Basic Political Writings* (Hackett Publishing Company, 1987) pp. 37-60.
- Immanuel Kant, 'Analytic of the Sublime', in *The Critique of Judgment* (Cambridge University Press, 2001) pp. 128-49.
- William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594– 611.
- William Gilpin, 'On Picturesque Travel', in *Three Essays: On Picturesque Beauty*.

### Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

## TEACHING PLAN

### Paper 9: British Romantic Literature

Week 1 -- Introduction to the Romantic period;

Blake: From *Songs of Innocence and Experience*, (i) 'Introduction' to *Songs of Innocence*; (ii) 'Lamb'; (iii) 'Tiger'; (iv) 'Chimney Sweeper' (*Songs of Innocence*); (v) 'Chimney Sweeper' (*Songs of Experience*); (viii) 'The Little Black Boy'; (ix) 'London'

Week 2 – Blake (contd)

Week 3 – Blake (contd);

Smith, (i) 'To Melancholy', (ii) 'Nightingale'

Week 4 – Wordsworth, (i) 'Lines Composed a Few Miles Above Tintern Abbey'; (ii) 'Ode: Intimations of Immortality'.

Week 5 -- Wordsworth (contd)

Week 6 – Coleridge, (i) 'Kubla Khan', (ii) 'Dejection: An Ode'

Week 7 – Keats, (i) 'Ode to a Nightingale'; (ii) 'Ode on a Grecian Urn'; (iii) 'Ode to Autumn'

Week 8 – Keats (contd); Shelley, (i) 'Ozymandias'; (ii) 'Ode to the West Wind'

Week 9 -- Shelley (contd)

Week 10 – Mary Shelley, *Frankenstein*

Week 11 -- Mary Shelley (contd)

Week 12 -- Readings:

(a) Rousseau, 'Discourse on the Origin of Inequality', Part One;

(b) Kant, 'Analytic of the Sublime';

(c) Wordsworth, 'Preface to Lyrical Ballads';

(d) Gilpin, 'On Picturesque Travel'

Week 13 – Readings (contd)

Week 14 – Readings (contd)

## **Keywords**

Imagination

Nature

French Revolution

Sublime

Science

**PAPER 10**  
**BRITISH LITERATURE: 19TH CENTURY**  
**SEMESTER 4**

**Course Statement**

This paper focuses on the Victorian period of English literature and covers a large historical span from 1814 to 1900. Individual units deal with important examples of the novel form, with one unit on Victorian poetry.

**Course Objectives**

This course aims to

- introduce students to the Victorian Age in English literature through a selection of novels and poems that exemplify some of the central formal and thematic concerns of the period;
- focus on three novels, a major genre of the nineteenth century, so as to show both the formal development of the genre as well as its diverse transactions with the major socio-historic developments of the period; and
- introduce the students, through the readings in Unit 5, to the main intellectual currents of the period.

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

Jane Austen, *Pride and Prejudice*

### Unit 2

Charles Dickens, *Great Expectations*.

### Unit 3

Charlotte Bronte, *Jane Eyre*.

### Unit 4

Poetry

- a) Alfred Tennyson, (i) 'The Lady of Shalott' (ii) 'Ulysses' (iii) 'The Defence of Lucknow'.
- b) Robert Browning, (i) 'My Last Duchess'; (ii) 'Fra Lippo Lippi'.
- c) Christina Rossetti, 'Goblin Market'.
- d) Mathew Arnold, 'Dover Beach'

### Unit 5

Readings

- Thomas Carlyle, 'Signs of the Times'.
- Oscar Wilde, 'The Critic as Artist'
- J. S. Mill, 'Of the Limits to the Authority of Society over the Individual, from 'On Liberty'.
- Karl Marx, (i) 'Mode of Production: The Basis of Social Life'; (ii) 'The Social Nature of Consciousness', both in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (International Publishers, 1963) pp. 186–8, 190–1; 199–201.
- Charles Darwin, excerpts from 'On Origin of Species by Means of Natural Selection', from Chapter 3; from Chapter 4, ed. Joseph Carroll (Broadview Press, 2003) pp. 132–34; 144–162.

### Essential reading

**Note:** This is a literature-based course, and therefore, all these texts are to be considered essential reading.

### Teaching Plan

Paper 10: British Literature: Nineteenth Century

Week 1 – Introduction to the Nineteenth Century; Unit 1 -- Austen, *Pride and Prejudice*

Week 2 -- Austen (contd)

Week 3 -- Austen (contd)

Week 4 -- Unit 2 -- Dickens, *Great Expectations*

Week 5 -- Dickens (contd)

Week 6 -- Dickens (contd)

Week 7 -- Unit 3 – Charlotte Bronte, *Jane Eyre*

Week 8 -- Charlotte Bronte (contd)

Week 9 -- Charlotte Bronte (contd)

Week 10 - Poetry:

(a) Tennyson, (i) ‘Lady of Shalott’, (ii) ‘Ulysses’ (iii) ‘The Defence of Lucknow’;

(b) Browning, (i) ‘My Last Duchess’, (ii) ‘Fra Lippo Lippi’;

(c) Arnold, ‘Dover Beach’;

(d) Rossetti, ‘Goblin Market’;

Week 11 – Poetry (contd)

Week 12 – Poetry (contd)

Week 13 -- Readings:

(a) Carlyle, ‘Signs of the Times’;

(b) Wilde, ‘The Critic as Artist’;

(c) Mill, ‘Of the Limits to the Authority of Society over the Individual’, from ‘On Liberty’;

(d) Marx, (i) ‘Mode of Production: The Basis of Social Life’, (ii) ‘The Social Nature of Consciousness’;

(e) Darwin, excerpts from ‘On the Origin of the Species by Means of Natural Selection’

Week 14 -- Readings (contd)

## **Keywords**

Realism

Novel

Industrial Revolution

Liberalism

Feminism

Bourgeois

Socialism

Darwinism

## **SKILL ENHANCEMENT COURSES (SEC)**

### **PAPER S1: ANALYTICAL READING AND WRITING**

#### **Course Objectives**

This course will teach students the fundamentals of rhetorical or persuasive writing organized according to a pedagogic system of academic writing that is followed the world over. Students everywhere are expected to follow this system in universities while they write assignments and take term examinations. In this age of globalized academics, Indian students need to know both the theory and practice of academic analysis and academic writing in order for them to participate in an increasingly international academic environment. All of us who teach analysis and writing have learned and internalized this pedagogic structure usually without being consciously aware of its mechanics. In our M. Phil courses we learnt through trial and error, emulation and example, how to write research papers. Those of us who have written Ph. D. theses are aware that we had to write within strict academic norms. Likewise, when we read essays that students have written, we expect the same academic form of writing from them and penalize them or reward them for their accomplishment in this discipline of writing. But so far, nowhere across Indian universities have we seen a systematized codification of such norms in the form of courses or workshops. This course is an attempt to fill this academic gap.

As the title of the course suggests we focus on both reading (which is comprehending and analyzing other writers' rhetorical arguments) and writing (which is producing cogent and complex rhetorical arguments of our own. We want to pass on a uniform set of writing strategies to our students. Students will learn according to the classical principles of rhetoric.

#### **Learning Outcomes**

At the end of this course we expect the students to

- consider the act of writing as a goal oriented task, oriented towards the goal of persuasion;
- examine and interpret other writers' writings (contained in the course reader) as a crucial preliminary stage to being able to produce successfully persuasive writing themselves;
- identify the writer's central purpose or thesis;
- consider how writers use personal authority and trustworthiness, argumentative logic, comparison and contrast, example, and emotional appeals to make their arguments;
- identify their own historical social and personal contexts to understand their own biases and ideologies;
- analyse an academic topic or question;
- gather information and to notionally organize material required to address that topic or to answer that question;



- design and then write a lucid thesis statement that outlines the students' central argument in the paper, essay or article.
- produce both preliminary and fleshed-out outlines which identify the structure of the proposed paper;
- finally produce a paper that follows the guidelines of their own theses and outlines; and
- use the appeals of ethos, logos and pathos throughout the paper as multiple persuasive strategies.

### Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

How to read/write/think: Rhetoric or the art of persuasion.

The Rhetorical Triangle: Consider each writing task as an act of rhetoric—that is, an act where someone is communicating to someone else on a subject that is known to both. Imagine a rhetorical triangle made up of a speaker (the writer) the subject (the answer/tute/presentation) and the audience (the teacher/examiner). It is the interaction of the three that makes the act of writing rhetorical in nature. The relationship between writer and audience is unequal, in the sense that the writer needs to prove something to an audience, who must be assumed to be skeptical and in need of persuasion. To be able to write articulately, it is first crucial to read and think with clarity. Each of the three components therefore need to be studied in detail.

a. Writer/Speaker – In the act of writing, the writer or the speaker is the student in this class. Therefore, the first task is to locate the students in their historical, socio-economic, cultural materiality. Antonio Gramsci's idea of creating a personal inventory of historical traces to date on the self would be one useful way to think about this.

b. Text – What is a text? From what perspective do we read a text? What is the perspective from which it is written? What is the context in which this argument was made? What is the context in which we are reading it? One of the ways of thinking about these issues is to consider everything around us as a text. We read the world around us all the time. Reading means critically analyzing through the prism of one's own ideology. As we read and analyze, we evaluate and also form value judgments about the text.

c. Audience – We only ever speak/write to persuade an audience. Who are we writing to? With what motive? What investment? Eagleton points out that we only speak if there is reason, a motive, a message. To analyze the appeals that are used in persuading the audience, one first needs to understand the character of the audience.

## **Unit 2**

How to write: Creating a rhetorical argument: What, How, Why (Definition, Evaluation, Proposal)

Writing is a goal-oriented task. It is the teaching of each specific rhetorical tool that will form the stages of this course. The syllabus is structured to teach the following: how to analyze questions; how to make thesis statements, outlines and paragraphs; how to link ideas; how to write introductions and conclusions; and how to use examples and critics. These skills are to be taught not for their own sakes or to fulfil some aesthetic desire to see a nicely written essay. These skills are inextricable from the rhetorical act of persuasion itself, and persuasive writing cannot take place until these skills are systematically learnt.

### Thesis Statement

How do we recognize a thesis statement? It answers the question – What are you going to prove? What do you want your reader to believe by the end of your answer? While planning the thesis statement it is important to spell out precisely what you're going to say. It should answer how and why the argument is being written.

## **Unit 3**

How to write: Creating a rhetorical argument: What, How, Why (Definition, Evaluation, Proposal)

### Outline

The thesis statement discussed earlier outlines the major sections of the essay. The technique of writing the thesis statement is sometimes called *blueprinting*. Based on the thesis statement, the formal outline provides a clearer blueprint of the assignment.

### Expanding the Outline

In this step the information required under each point in the rough outline needs to be sourced and noted. The evidence needed to support the thesis statement and the authority or analysis of the evidence will flesh out the outline made in the above section.

#### **Unit 4**

How to write: Creating a rhetorical argument.

##### Introduction and Conclusion

There is a format or structure for writing the introduction and the conclusion that is generic to all tasks of writing. These two paragraphs are to be written after the argument has been established and proven to aid the rhetorical task of persuasion.

#### **Unit 5**

How to write: Creating a rhetorical argument.

##### Linkages Transitions and Signposting

These elements are crucial for the writer to lead the reader through the process of following the thesis, the outline, the evidence, and the progression of the argument.

##### Paragraphing and Sentence Structure

These skills are not taught for their aesthetics. They are crucial to the logical argument, as language determines order at the sentence level, and the ordering of points in paragraphs determines the structure of the argument.

##### Readings

There will be a Reader with 8 – 12 texts/readings, which will be selected according to graded difficulty to be accessible to students of different abilities. Each reading will be accompanied by a series of topics of discussion to aid reading the text from the different aspects taught in the class. They will also be accompanied by a series of 6 – 10 questions from which one or two questions can be chosen to ask the class to write assignments. The texts would try to cover different issues of interest to students to generate meaningful discussion in class and analysis in the process of writing.

#### **Course structure**

The course will be structured around 3 assignments. In the first assignment the student will be expected to analyze the reading and the question and to write about the issues the question asks for and then to condense that into a roughly three sentence thesis statement. The second assignment will require the student to write a thesis statement and to make an outline to match the thesis statement. The third assignment will require the student to start with the thesis statement follow with outline and finally produce an entire essay.

### Prose:

1. Jane Tompkins, 'Indians', Textualism Morality and the Problem of History' (Difficult)
2. Paulo Friere, 'The Banking Concept of Education' (Medium Difficult)
3. Martin Luther King Jr, Letter from Birmingham Jail (Medium Medium)
4. Rebecca Solnit:, 'Men Explain Things to Me' (Medium Easy)
5. Aurangzeb, Letter to his Teacher (Easy)

### Poetry

1. Agha Shahid Ali, 'Ghazal', (Difficult)
2. Margaret Atwood, 'This is a photograph of me' (Medium Difficult)
3. Dylan Thomas, 'Do not go gentle into the night' (Medium medium)
4. Bob Dylan, 'The Times They are A-changing' (Medium easy)
5. Robert Frost, 'The Road Not Taken' (Easy)

### Short Story

1. Heinrich Boll, 'Stranger Bear word to the Spartans we...' (Difficult)
2. Alice Munro, 'Gravel' (Medium Difficult)
3. Shirley Jackson, 'The Lottery' (Medium Medium)
4. Vaikom Basheer, 'The Card-Sharpers Daughter' (Medium Medium)
5. Om Prakash Valmiki, 'Joothan' (Easy)

## Essential Readings

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading. The 15 texts of essential reading are listed above – 5 prose pieces, 5 poems, and 5 short stories.

## Teaching Plan

Paper S1 – Analytical Reading and Writing

Week 1 – Introduction to Analytical Reading and Writing

Weeks 2 – How to read

Week 3 -- Introduce and Discuss Reading 1

Week 4 -- Thesis Statement

Assignment 1 due Week 4: Three paragraphs for thesis statement, reduced to three sentences

Week 5 -- Introduce and Discuss Reading 2

Week 6 -- Thesis Statement

Week 7 & 8 -- Outline corresponding to Thesis statement

Assignment 2 due Week 8

Week 9 -- Introduce Reading 3

Week 10 --Thesis Statement  
Week 11 -- Outline/ Introduction and Conclusion  
Week 12 -- Rough draft  
Week 13 -- Assignment 3 due  
Week 14 – Concluding discussion

## **Keywords**

Reading analytically  
Reading techniques  
Audience  
Persuasive writing  
Argumentation  
The appeals  
Logical argument  
Authority  
Rhetoric  
Thesis  
Outline  
Writing introduction  
Writing conclusion  
Signposting  
Transitions

## **PAPER S2: LITERATURE IN SOCIAL SPACES**

### **Course Objectives**

According to Emile Durkheim, the categories of time, space, class, personality (and so on) are social in nature. Social spaces therefore have to be understood as products of the distribution of individuals/communities, kinship ties, and professional relationships. Since such spaces are crucial for the orientation and growth of individuals, ideally they should be constructed by ensuring inclusivity empathy and self-awareness.

Humanities as a field encourages us to ask pertinent questions, share different world-views, and produce alternate truths in the process. It is in this regard that we are offering a course that will use texts (literary or otherwise) to equip students with skills crucial to understand and deal with the practicalities of the everyday, be it with regard to workplace intimate networks or social media.,Recent research has inferred that the study of Humanities and Social Sciences are effective in developing soft skills considered of vital importance in the dynamic workplace of the 21<sup>st</sup> Century.

This course draws attention to the link between critical thinking skills developed by studying the Humanities, especially Literature, and other skills that are often termed, ‘soft skills’. The course focuses on the empathy building capacity of Literature and the application of critical thinking and problem solving skills employed in literary analysis to develop an understanding

of the value of literature in social and professional spaces. Literary readings will provide the foundation for developing skills such as better communication and empathy, understanding the value of teamwork, the need for adaptability, and the role of leadership and mentoring.

### Learning Outcomes

- Students will be familiarised with the link between the Humanities and, ‘soft skills’
- They will be encouraged to focus on the value of literature as an empathy-building experience.
- They will learn to apply critical thinking and problem solving skills developed by the study of literature to personal social and professional situations.
- Students will be encouraged to enhance their teamwork skills by working in groups and to understand the processes of leadership and mentoring.
- Students will work on their presentation skills and build on the idea of, ‘narratives’, to better communicate with target audiences.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

### Course Contents

#### Unit 1

Humanities and Soft skills

- ‘Creative and Arts Graduates have the Soft Skills needed to make them Work-Ready’, by Mark Harman in *The Independent* 22 June 2016  
(<https://www.independent.co.uk/student/career-planning/creative-arts-graduates-soft-skills-graduate-employment-university-subjects-work-ready-a7095311.html>)
- ‘Leadership in Literature’, by Diane Coutu in *The Harvard Business Review* March

2006 (<https://hbr.org/2006/03/leadership-in-literature>)

- c) 'How Literature informs Notions of Leadership', by Gregory L. Eastwood in *Journal of Leadership, education* Vol 9 Issue 1 2010 ([http://journalofleadershiped.org/attachments/article/161/JOLE\\_9\\_1\\_Eastwood.pdf](http://journalofleadershiped.org/attachments/article/161/JOLE_9_1_Eastwood.pdf))

## Unit 2

Emotional Intelligence Adaptability and Mental Health

- a) Daniel Goleman., 'Don't let a bully boss affect your mental health', <http://www.danielgoleman.info/dont-let-a-bully-boss-affect-your-mental-health/>
- b) William Blake, 'The Chimney Sweeper', from *Songs of Innocence and Songs of Experience* (both versions - 2 poems)
- c) W. Somerset Maugham, 'The Verger', (short story)

## Unit 3

Critical Thinking and Problem Solving

- a) 'On the Writers Philosophy of Life', by Jack London in *The, editor* October 1899 (essay)
- b) Nicholas Bentley, 'The Lookout Man', (short story) in S. P. Dhanvel's *English and Soft Skills* (Delhi: Orient Blackswan 2010).
- c) J. K. Rowling., 'The Fringe Benefits of Failure and the Importance of Imagination', (extract from her speech at Harvard 2008) <https://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/>

## Unit 4

Teamwork and Team Management

- a) Extract from Mark Twain *Huckleberry Finn* in S.P. Dhanvel's *English and Soft Skills* (Delhi: Orient Blackswan 2010).
- b) 'The Builders', by Henry Wadsworth Longfellow (poem)

## Unit 5

Leadership and Mentoring

- a) 'If', by Rudyard Kipling (poem)
- b) 'Are you my Mentor?', by Sheryl Sandberg in *Lean in: Women Work and the Will to Lead* (London: Penguin Random House 2015).

## Essential Readings

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

## Suggested Films

1. 2002 Documentary -- *The Tales of the Night Fairies* (teamwork leadership and adaptability)
2. 1993 Film -- *What's Eating Gilbert Grape?* (self-awareness family and care)
3. 2000 Film -- *Erin Brockovich* (soft skills and empathy)
4. 2003 Film -- *Monalisa Smile* (leadership and mentorship)
5. 2016 Film-- *Hidden Figures* (affective leadership and teamwork)
6. 2016 TV Serial -- *Black Mirror: Season 3 Nosedive* (mental health and social media)
7. 2007 Film -- *Chak De India* (teamwork leadership mentoring)

## **Teaching Plan**

Paper S2 – Literature in Social Spaces

Week 1 – Introduction

Week 2 – Unit 1 - Humanities and Soft skills

Week 3 – Unit 1 - contd

Week 4 – Emotional Intelligence, Adaptability, and Mental Health

Week 5 – Unit 2 - contd

Week 6 – Unit 2 - contd

Week 7 –Unit 3 - Critical Thinking and Problem Solving

Week 8 – Unit 3 - contd

Week 9 – Unit 3 - contd

Week 10 – Unit 4 - Teamwork and Team Management

Week 11 – Unit 4 - contd

Week 12 – Unit 5 - Leadership and Mentoring

Week 13 – Unit 5 - contd

Week 14 – Conclusion

## **Keywords**

Soft skills

Humanities and soft skills

Literature and EQ

Leadership and Literature

Critical thought in Humanities

Mentoring and Literature

## **PAPER S3: LITERATURE IN CROSS-CULTURAL ENCOUNTERS**

### **Course Objectives**

Acknowledging literature's status as an important medium in making sense of the world we live in, this paper will enable students to critically view their location within a larger globalized context. By reading texts cross-culturally, students will engage with people's



experience of caste/class, gender, race, violence and war, and nationalities and develop the skills of cross-cultural sensitivity. The paper will give them the vocabulary to engage with experiences of people from varying cultures and backgrounds, particularly relevant in contemporary times as these issues continue to be negotiated in the workplace as well as larger society.

### **Learning Outcomes**

This course aims to help students

- develop skills of textual and cultural analysis;
- develop insights into and interpretations of complex cultural positions and identities; and
- pay specific attention to the use of language and choice of form/genre that affects the production and reception of meaning between writers and readers.

### **Facilitating the achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

### **Course Contents**

The readings of all units are taken from *The Individual and Society: Essays Stories and Poems*, edited by Vinay Sood et al., for The Department of English, University of Delhi, New Delhi: Pearson, 2006.

### **Unit 1**

Caste/Class

1. Jotirao Phule, 'Caste Laws'
2. Munshi Premchand, 'Deliverance'
3. Ismat Chughtai, 'Kallu'
4. Hira Bansode, 'Bosom Friend'

### **Unit 2**

Gender

1. Virginia Woolf, 'Shakespeare's Sister'
2. Rabindranath Tagore, 'The Exercise Book'
3. W. B. Yeats, 'A Prayer for My Daughter'
4. Eunice de Souza, 'Marriages Are Made'
5. Margaret Atwood, 'The Reincarnation of Captain Cook'

### **Unit 3**

Race

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

### **Unit 4**

Violence and War

1. Wilfred Owen, 'Dulce et Decorum Est'
2. Edna St Vincent Millay, 'Conscientious Objector'
3. Henry Reed, 'Naming of Parts'
4. Bertolt Brecht, 'General Your Tank Is a Powerful Vehicle'
5. Intizar Husain, 'A Chronicle of the Peacocks'
6. Amitav Ghosh, 'Ghosts of Mrs Gandhi'

### **Unit 5**

Living in a Globalized World

1. Roland Barthes, 'Toys'
2. Chitra Banerjee Divakaruni, 'Indian Movie New Jersey'
3. Imtiaz Dharker, 'At Lahore Karhai'
4. Naomi Klein, 'The Brand Expands'

(5 sections – 12 poems 11 essays/stories – to be completed in 14 weeks 42 lectures + 14 practicals)

### **Essential Readings**

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

### **Teaching Plan**

Paper S3 -- Literature in Cross-Cultural Encounters

Week 1 -- Introduction

Week 2 -- Unit 1 -- Caste/Class

Week 3 -- Unit 1 contd

Week 4 -- Unit 2 -- Gender

Week 5 -- Unit 2 contd

Week 6 -- Unit 2 contd

Week 7 -- Unit 3 -- Race

Week 8 -- Unit 3 contd

Week 9 -- Unit 3 contd

Week 10 -- Unit 4 -- Violence and War

Week 11 -- Unit 4 contd

Week 12 -- Unit 5 -- Living in a Globalized World

Week 13 -- Unit 5 -- contd

Week 14 -- Concluding lectures; discussion on exam pattern etc.

### **Keywords**

Race

Caste

War

Class

Globalisation

Gender

Violence

Literature

Culture

Cross Cultural Encounters

Critical thinking

PAPER S4: ORAL AURAL AND VISUAL RHETORIC

### **Course Description**

This paper is designed to introduce students to the theory and practice of rhetorical studies. Rhetoric has meant an art, an artifact, and a kind of discourse. The aim here is to investigate the art of expression, whether with words, with musical notes or with lens. It is to treat all cultural artifacts such as oratory, music, and photography as texts that can be read/heard/seen, and analyzed and appreciated in class. The paper initiates the students to classical and modern rhetorical theories, both in the West and in India, in the first unit. In the rest of the units, students will learn to closely read any non-literary text, become attentive listeners, and feel the tone and texture of images.

This course surveys and explores a number of rhetorical traditions from around the world, studying sample texts along two axes: firstly, *temporal* where texts are read in their original historical contexts; and secondly, *ideational* where texts are read for themes and perspectives.

### Learning Outcomes

In this course, students will

- develop their oral/aural/visual senses to appreciate a cultural text, while at the same time using a theoretical framework and position to read a text; and
- identify and engage with the themes of:

- i. Argumentation and persuasion
- ii Language and writing
- iii. Intention and motivation of the author/orator/painter/musician.
- iv. Emotive element in speech and music
- v. Performative language

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests	Discussing exam questions and answering	Class tests

	and examinations	techniques	
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## Course Contents

### Unit 1

Theory of Rhetoric: Western and Indian

1. James A. Herrick, 'An overview of rhetoric', *The History and Theory of Rhetoric: An Introduction* (Routledge 2016) p 1-30
2. Aristotle *On Rhetoric: A Theory of Civic Discourse*, trans. George A Kennedy. Book 1 chapter 3 p 46-51.
3. M. Perelman, *The Idea of Justice and the Problem of Argumentation* ('Act and Person in Argument' p 196-208).
4. Bharata, *Natyasastra*, ed. and trans. Manmohan Ghosh (selections Chapter 19 p 344-352).
5. Lawrence McCrea, "'Resonance", and its Reverberations: Two cultures in Indian epistemology of Aesthetic Meaning', *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art.*, ed. Arindam Chakrabarti (London: Bloomsbury 2016) pp. 25-42.

### Unit 2

Oratory

1. Martin Luther King: Messianic Myth  
28<sup>th</sup> August 1963, 'I have a Dream', address at march on Washington for Jobs and Freedom  
<https://www.youtube.com/watch?v=3vDWWy4CMhE>  
25<sup>th</sup> March 1965, 'Our God is Marching on!'  
<https://www.youtube.com/watch?v=5n5WbNCEeHM>

Reading

Black Jonathan-Charteris., 'Martin Luther King: Messianic Myth', (chapter 3 pp 58-84) *Politicians and Rhetoric: The Persuasive Power of Metaphor* (Palgrave Macmillan 2005).

2. Susan B Anthony on Women's Right to Vote  
<https://www.youtube.com/watch?v=T57dwhJBtts>

Reading

Katheryn M. Conway, 'Woman Suffrage and the History of Rhetoric at the Seven Sisters College 1865-1919' *Reclaiming Rhetorica: Women in the Rhetorical Tradition*, ed. Andrea A Lunsford.

3. Nehru Tryst with Destiny speech to the Indian constituent assembly on 14<sup>th</sup> August 1947.  
<https://www.youtube.com/watch?v=AzdVKGdZUpQ>

## Reading

Black Jonathan-Charteris., 'Persuasion Legitimacy and Leadership', (chapter 1 pp 1-26) *Politicians and Rhetoric: The Persuasive Power of Metaphor* (Palgrave Macmillan 2005).

## Unit 3

### Music

1. Bob Dylan musical piece, 'Blowin', in the wind'.  
<https://www.youtube.com/watch?v=G58XWF6B3AA>

### Readings and music

1. Brian Vickers, 'Figures of Rhetoric/Figures of Music?', *Rhetorica ii* (1984) 1-44  
Karl Eschman, 'The Rhetoric of Western Music', *The Musical Quarterly* vol 7 no 2 (April 1921) pp 157-166.
2. 'Ol', Man River in many versions and contexts:
  - i. 'Ol', Man River by Paul Robeson for the film, 'Showboat', in 1936.
  - ii. The version with altered and more revolutionary lyrics which he sang on stage in the 1930s.
  - iii. Bhupen Hazarika's Assamese version, 'BistirnoParare'
  - iv. Bangla, 'BistirnoDupare',
  - v. Nepali, 'Bristit Kinarako', with subtitles
3. The chapter, 'Ol', Man River', in the book *The Undiscovered Paul Robeson: An Artist's Journey 1898-1939* by Paul Robeson Jr.
4. Hemango Biswas, 'A Glorious Heritage', *Folkmusic and Folklore: An Anthology*.  
Pradip Kumar Sengupta *Foundations of Indian Musicology* (ch7:, 'Raga and Rasa', p 99-124).
5. 'Na to Karvankitalaashhai', *BarsaatkiRaas* movie of 1950s.
6. Kumkum Sangari, 'Viraha: A Trajectory in the Nehruvian Era', in *Poetics and Politics of Sufism and Bhakti in South Asia: Love Loss and Liberation*, ed. Kavita Panjabi

## Unit 4

### Photography

### Lady Filmer's Album

### Readings and visuals

1. 'Photographs fun and flirtations', Patrizia De Bello *Women's Albums and Photography in Victorian England: Ladies Mothers and Flirts* (Ashgate 2007).
2. Jyotindra Jain, 'The visual culture of the Indo-British cotton trade', *Marg: A Magazine of the Arts The Story of Early Indian Advertising* (March-June 2017).
3. 1857 uprising photos - Memorial well at Cawnpore (Kanpur) Kashmiri Gate in Delhi the Residency at Lucknow.

4. Malavika Karlekar, 'Sites of Past Conflict', (pp57-62) and, 'The, 'Second Creature' (pp. 15-164) *Visual History: Photography in the Popular Imagination* (OUP, 2013)
5. Dayanita Singh and Aweek Sen, 'House of Love'(short story) *House of Love* (Peabody Museum Press 2010)

### **Essential Readings**

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

### **Teaching Plan**

Paper S4 - Oral Aural and Visual Rhetoric

- Week 1 – Unit 1 -- Theory of Rhetoric: Western and Indian
- Week 2 – Unit 1 (contd)
- Week 3 – Unit 1 (contd)
- Week 4 – Unit 1 (contd)
- Week 5 – Unit 2 -- Oratory
- Week 6 – Unit 2 (contd)
- Week 7 – Unit 2 (contd)
- Week 8 – Unit 3 -- Music
- Week 9 – Unit 3 (contd)
- Week 10 – Unit 3 (contd)
- Week 11 – Unit 4 -- Photography
- Week 12 – Unit 4 (contd)
- Week 13 – Unit 4 (contd)
- Week 14 – Concluding lectures discussion on exam pattern etc.

### **Keywords**

Rhetoric  
Close Reading  
Writing  
Oratory  
Photography  
Music

PAPER S5: INTRODUCTION TO CREATIVE WRITING FOR MEDIA

### **Course Objectives**

This course introduces students to the concepts of ‘creativity’ in general and ‘creative writing’ in particular. This paper focuses especially on writing for the media, ranging from newspapers and magazines to emerging new media forms. After being given a foundation in the theoretical aspects of writing for the media, real life examples will provide practical exposure. This course will encourage students to be active readers and writers, who will engage with contemporary issues in a well informed manner. This course will be of interest to those students who wish to pursue creative writing, especially those who wish to work in the media.

### Learning Outcomes

This course aims to

- introduce students to the idea that creativity is a complex and varied phenomenon that has an important relationship with social change;
- familiarize students with ideas about language varieties and the nuances of language usage;
- introduce students to the language and types of media writing across forms and genres; and
- encourage students to revise their work critically and inculcate the skills of proofreading.

### Facilitating the achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests	Discussing exam questions and answering	Class tests



	and examinations	techniques	
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## **Course Contents**

### **Unit 1**

What is Creative Writing?

- a) Defining and Measuring Creativity
- b) Inspiration and Agency Creativity and Resistance
- c) What is Creative Writing? Can it be taught?
- d) The importance of Reading

### **Unit 2**

The Art and Craft of Creative Writing

- a) Styles and Registers
- b) Formal and Informal Usage
- c) Language Varieties Language and Gender
- d) Disordered Language
- e) Word order Tense and Time Grammatical differences

### **Unit 3**

Writing for the Media

- a) Introduction to Writing for the Media
- b) Print Media
- c) Broadcast Media
- d) New Media
- e) Advertising and Types of Advertisements

### **Unit 4**

Revising Rewriting and Proof Reading (pages 205-208)

- a) Revising
- b) Rewriting
- c) Proof reading and proof-reading marks

## **Prescribed Text**

*Creative Writing: A Beginners', Manual* by Anjana Neira Dev et al. For The Department of English, University of Delhi (New Delhi: Pearson, 2008).

## **Essential Reading**

Dev, Anjana Neira et al. *Creative Writing: A Beginners' Manual*. For The Department of English, University of Delhi, New Delhi: Pearson, 2008

### **Suggested Methods of Internal Evaluation**

It is recommended that students be asked to prepare a portfolio of original writings, which will include any 4 from:

- a) Creativity in everyday life
- b) An advertisement
- c) A news report
- d) A review of a film/book/play/restaurant
- e) A travel review /page from a travelogue
- f) An, editorial
- g) A blog /vlog entry

### **Teaching Plan**

Paper S5 -- Introduction to Creative Writing for Media

Note: Ample time must be devoted in during practical periods to actual writing and the practice of the theory that is taught in class. Contemporary real time examples are encouraged. The student's portfolio must emerge based on classroom work and exercises

Week 1 – Introduction to Paper S5 -- Creative Writing for Media

Week 2 – Unit 1 -- What is Creative Writing?

Week 3 – Unit 1 contd

Week 4 – Unit 1 contd

Week 5 – Unit 2 -- The Art and Craft of Creative Writing

Week 6 – Unit 2 contd

Week 7 – Unit 2 contd

Week 8 – Unit 3 -- Writing for the Media

Week 9 – Unit 3 contd

Week 10 – Unit 3 contd

Week 11 – Unit 4 -- Revising, Rewriting and Proof Reading

Week 12 -- Unit 4 contd

Week 13 – Unit 4 contd

Week 14 – Concluding lectures; exam issues, etc.

### **Keywords**

Creative writing

Writing for the media

Advertisements

Proof reading

Newspaper reports

Media literacy

Blogs  
Vlogs  
Reviews  
Language for the media

## PAPER S6 -- TRANSLATION STUDIES

### Course Objectives

In a multicultural country like India, translation is necessary for better governance and for greater sensitivity to other cultural groups. As the world shrinks further due to increased communication, translation is required for smooth flow of knowledge and information. The course will sensitise students to the processes involved in translation. Students will be familiarised with various methods, strategies and theories of translation. Further they will learn to recognise a translated text as a product of its cultural, social, political and historical contexts.

### Learning Outcomes

Through the study of this course the student will develop the ability to

- sensitively translate literary and non-literary texts including official and technical documents from one language to another;
- interpret from one language to another;
- examine what is translated and why;
- discern the difference in language systems through the practice of translation;
- understand the processes involved in translation in mass media, especially news reporting, advertising and films;
- engage with the demands of subtitling and dubbing;
- compare translations;
- evaluate and assess translated texts; and
- edit translated texts.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write	Writing essay length assignments

		with clarity	
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### Introducing Translation

Introducing a brief history and significance of translation in a multi-linguistic and multicultural society like India.

Introducing basic concepts and terms used in Translation Studies through relevant tasks:

Equivalence, Source Language, Target Language, Source Text, Target Text, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing and Switching, transliteration, simultaneous and consecutive interpreting.

### Unit 2

- a. Brief Theory of Linguistics – morphology phonology syntax
- b. Defining the process of translation (analysis transference restructuring) through critical examination of diverse translated texts.

### Unit 3

#### Types and modes of translation

- a. Semantic and Literal translation
- b. Free Sense-to-sense and Literary translation
- c. Functional and Communicative translation
- d. Technical and Official translation
- e. Transcreation
- f. Audio-visual translation: subtitling dubbing voice-overs
- g. Back translation
- h. Rank-bound and Unbounded translation
- i. Machine Translation

### Unit 4

#### Practice of Translation

- Source Texts
- Idiomatic Expressions/ Headlines/Taglines
- Poetry
- Short-story/Novella/Excerpt from a novel
- Newspaper Report/Editorial/Review/Feature Article
- Songs/Films

## Unit 5

### Issues in Translation

- Translation and Gender
- Translation and Caste
- Translation and Culture
- Translation and Technology
- Translation and Mass Communication
- Comparison and Evaluation of Translated texts

### Essential Readings

- Baker, Mona, *In Other Words: A Coursebook on Translation*. London and New York: Routledge, 2011. (Useful exercises for practical translation and training)
- Bassnett, Susan. *Translation Studies*. 4th edn. London and New York: Routledge, 2014.
- Bassnett, Susan and Trivedi, Harish eds. *Postcolonial Translation: Theory and Practice*. London and New York: Routledge, 1999.
- Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001.

### Teaching Plan

#### Paper S6 – Translation Studies

- Week 1 – Unit 1 (a) -- Introduction to Translation Studies; A brief history of translation in India; significance of translation in a multilingual and multicultural society like India
- Week 2 – Unit 1 (b) Introduction to basic terms and concepts used in translation studies through relevant tasks -- Source Language, Target Language, Source Text, Target Text.
- Week 3 -- Unit 1 (b) contd -- Language Variety, Dialect, Idiolect, Register, Style, Equivalence, Mode, Code Mixing and Switching, Transliteration, Simultaneous and Consecutive Interpreting.
- Week 4 -- Unit 2 (a) Brief theory of Linguistics – Morphology, Phonology, Syntax
- Week 5 -- Unit 2 (b) Defining the process of translation (analysis, transference, restructuring) through critical examination of diverse translated texts.
- Week 6 -- Unit 3: Discussing types and modes of translation with examples
- a. Semantic and Literal translation
  - b. Free, Sense-to-sense and Literary translation
  - c. Functional and Communicative translation
- Week 7 -- Unit 3 contd.
- d. Technical and Official translation
  - e. Transcreation

- f. Audio-visual translation: subtitling, dubbing, voice-overs
- Week 8 -- Unit 3 contd. g. Back translation
  - h. Rank-bound and Unbounded translation
  - i. Machine Translation
- Week 9 -- Unit 4: Practice of translation with examples
  - Idiomatic Expressions/ Headlines/Taglines
  - Newspaper Report/Editorial/Review/Feature Article
- Week 10 -- Unit 4 contd.
  - Poetry
  - Songs/Films
  - Advertisements: Print and Audio-Visual
- Week 11 -- Unit 5: Discussing Issues in Translation
  - Translation and Gender
  - Translation and Caste
- Week 12 -- Unit 5 contd -- Translation and Technology
  - Translation and Mass Communication
  - Translation and Culture
- Week 13 -- Unit 5 contd -- Comparison and Evaluation of Translated Texts
- Week 14 -- Discussion of individual portfolios

### **Keywords**

Translation  
 Interpreting  
 Source text  
 Target text  
 Source language  
 Target language  
 Equivalence  
 Machine translation  
 Adaptation  
 Transcreation

### **PAPER S7 -- INTRODUCTION TO THEATRE AND PERFORMANCE**

#### **Course Objectives**

The course is intended for students who specialise in English Literature. The idea is to acquaint them with historical processes at work, to understand the way in which techniques/methodology of drama have evolved over a period of time. There are two aspects to this course. One is the development of aesthetics in the Indian context, from the pre-Independence to post-Independence period. The course also looks at censorship acts, the

politics of the market and other factors, to locate the socio-political context of drama. There will also be a discussion of the popular forms of performance in India. The second aspect is the development of theories and practice of drama in Europe and their impact on the Indian context.

## Learning Outcomes

Through this course, students will be able to

- understand the different theories of drama in Europe and India, both from the point of view of theory and performance;
- make connections between socio-economic processes at work and the emergence of a certain kind of dynamic within theatre; and
- put up a performance at the end of the course, making use of the different kinds of aesthetics they have studied (since this is a Skill Enhancement Course)

## Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### Introduction

- What is a text?
- What is a performance?
- The uniqueness of the dramatic text: Literature and/or Performance?

- The politics of a Dramatic text: endorsement status quo vs. subversion

## **Unit 2**

### Theories of Performance

- Performance theory  
(Richard Schechner/Dwight Conquergood)
- Radical theories  
(Bertolt Brecht, Augusto Boal)
- Classical theories  
(Natyashastra, Aristotle)

## **Unit 3**

### The State the Market and the History of Theatre

- Under British rule  
(Viceroy Northbrook–censorship NeeldarpanNabanna– Pre-Independence Indian Theatre)
- (Popular forms: Jatra Tamasha Nautanki BurrakathaDastangoi and others)
- Modern Indian theatre in the post-independence period
  - o (Bourgeois theatre and theatre of change Feminist theatre)
  - o (Street theatre Janam)

## **Unit 4**

### Modern Western theatre

- Naturalism (Realism)
  - o (Stanislavsky)
- Epic theatre: theatre as criticism
  - o (Brecht, Dario Fo, France Rame)
- Theatre that resists the state and market

## **Unit 5**

### The Performative Act

- Performance space
  - o (in the round proscenium amphitheatre thrust stage etc.)
- Space, Lights, Costumes, Sets

The students must be asked to create a performance from a text (their choice/assisted by the teacher).

## **Essential Readings**

Brecht, Bertolt. 'A Short Organum for the Theatre' (para 26 - 67) in Brecht on Theatre: The Development of an Aesthetic. Trans. and Ed. Willett, John. New York: Hill and Wang, 1957, pp. 186-201.

Fo, Dario. 'Breaking Down the Fourth Wall', in The Tricks of the Trade. Trans. Joe Farrell. London: Methuen Drama, 1991, pp. 73-4.

Schechner, Richard. 'The Fan and the Web', in Performance Theory. New York:



Routledge, 2002, pp. xvi-xix.

Stanislavski, Constantin. 'Faith and the Sense of Truth', Chapter 8, Section I, in *An Actor Prepares* [1936]. London: Methuen, 1988, pp. 121-23.

### **Suggested Plays for Performance**

Bertolt Brecht, *Caucasian Chalk Circle*

Bijon Bhattacharya, *Nabanna*

Clifford Odet, *Waiting For Lefty*

Dario Fo, *Can't Pay Won't Pay*

Euripides, *Medea*

Franca Rame, *A Woman Alone*

Mahesh Dattani, *Dance Like A Man*

### **Teaching Plan**

Paper S7 -- Introduction to Theatre and Performance

Week 1 – Introduction to Paper 10: Introduction to Text and Performance

Week 2 – Unit 2 – Theories of Performance

Week 3 – Unit 2 contd

Week 4 – Unit 3 -- The State, the Market and the History of Theatre

Week 5 – Unit 3 contd

Week 6 – Unit 3 contd

Week 7 – Unit 4 -- Modern Western theatre

Week 8 – Unit 4 contd

Week 9 – Unit 4 contd

Week 10 – Unit 5 -- The Performative Act

Week 11 -- Unit 5 contd

Week 12 – Discussion of plays and rehearsals for performance

Week 13 – Discussion of plays and rehearsals for performance

Week 14 – Concluding lectures; exam issues, etc.

### **Keywords**

Performance theory

Natyashastra<sup>[1]</sup><sub>[SEP]</sub>

Classical theory

Bertolt Brecht

Augusto Boal

Neeldarpan

Nabanna

Jatra

Tamasha

Nautanki

Burrakatha  
 Dastangoi  
 Street theatre  
 Janam in the round  
 Proscenium  
 Amphitheatre  
 Thrust stage

## **PAPER S8: MODES OF CREATIVE WRITING – POETRY, FICTION, AND DRAMA**

### **Course Objectives**

This course introduces students to Creative Writing in the three fundamental modes – poetry, fiction (short story and novel), and drama (including scripts and screenplays). The students will be introduced to the main tropes and figures of speech that distinguish the creative from other forms of writing. The students will be able to see language as not just a means of communication but as something that can be played with and used for the expression of the whole range of human emotion and experiences. Within each literary mode, the students will study conventional as well as contemporary expressions. This course will interest those who wish to engage with the discipline of creative writing in its varied manifestations.

### **Learning Outcomes**

Through this course, students will

- be introduced to a variety of tropes and figures of speech, and sensitised to the texture of literary language;
- understand the importance of reading with a view to unlocking the writers’ craft;
- be introduced to various forms of poetry, fiction and drama and the wide range of possible genres within them;
- be made aware of the range of career opportunities that exist within the field of creative writing as well as within the realm of theatre and performance; and
- be encouraged to revise their work critically and inculcate the skills of editing and preparing their work for publication.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide	Reading theoretical material together in small groups working in peer groups to discuss

		them towards skill based learning	material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

## Course Contents

Prescribed Text

*Creative Writing: A Beginners' Manual* by Anjana Neira Dev et al. for The Department of English, University of Delhi (New Delhi: Pearson, 2008).

### Unit 1

The Art and Craft of Writing

Tropes and Figures of Speech

(examples of figures of speech based on similarity/obliqueness/difference/extension/utterance and word building should be discussed and practiced in class)

### Unit 2

Modes of Creative Writing -- Poetry and Fiction

- a) Writing to Communicate
- b) Writing Poetry -- Definitions of Poetry/Difference between Poetry and Prose
- c) Form and Technique Shapes
- d) Dominant Forms and Modes of Poetry
- e) Writing Verse for children
- f) Writing Fiction -- Differences between Fiction and Non Fiction
- g) Literary and Popular Fiction
- h) Creating Character, Plot, Setting, and POV
- i) Writing for Children

### Unit 3

Modes of Creative Writing-Drama and Screenplay

- a) What is a Drama -- Concept
- b) Plot and Character in Drama
- c) Verbal and Non-verbal Elements in Drama
- d) Contemporary Theatre in India – a brief overview

- e) Writing for Films -- Screenplay conventions
- f) Scripting for Children -- Theatre and Films

#### **Unit 4**

Editing and Preparing for Publication (pages 208-216)

- a) Editing and proof-reading your manuscript
- b) Preparing a manuscript for Publication

#### **Essential Reading**

Dev, Anjana Neira et al. *Creative Writing: A Beginners' Manual*. For The Department of English, University of Delhi, New Delhi, Pearson, 2008.

#### **Suggested Methods of Internal Evaluation**

It is recommended that students be asked to prepare a portfolio of original writings which will include any 4 from:

- a) Illustrated examples using tropes and figures of speech in writing
- b) A Poem
- c) A Short Story
- d) A Dramatic Sequence
- e) Writing for Children -- a poem/short story/dramatic sequence
- f) A Dummy Manuscript
- g) A poem/short story/dramatic sequence in a different form from the one used in a)/b)/c)

#### **Teaching Plan**

Paper S8: Modes of Creative Writing -- Poetry Fiction and Drama

Note: Ample time must be devoted, during practical periods, to actual writing and the practice of the theory that is taught in class. Students should be encouraged to engage with texts and can suggest texts in which they are interested. The students' portfolio must emerge based on classroom work and exercises.

Week 1 -- Introduction

Week 2 – Unit 1 -- The Art and Craft of Writing

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- Modes of Creative Writing- Poetry and Fiction

Week 5 –Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 2 contd

Week 8 – Unit 3 -- Modes of Creative Writing-Drama and Screenplay

Week 9 – Unit 3 contd

Week 10 – Unit 3 contd

Week 11 – Unit 4 -- editing and Preparing for Publication

Week 12 – Unit 4 contd

Week 13 – Unit 4 contd

Week 14 – Concluding lectures; discussion on exam pattern etc.

## **Keywords**

Creative writing

Writing fiction

Writing poetry

Writing for children

Writing for the stage

Script writing

Writing for theatre

## **PAPER S9: ENGLISH LANGUAGE TEACHING**

This course is designed to help students of the undergraduate program develop pedagogical and theoretical skills required for teaching the English language. Other than basic theories in ELT, the course will examine a variety of aspects related to learner needs, including multiple intelligences, learning styles and strategies, communication strategies, classroom management issues, the use of technology, and concepts of learner autonomy and learner training. The course will also explore important aspects of learning, teaching, and assessment for the English language.

### **Course Objectives**

The course intends to enable students to

- recognize the role of affect in language learning, and account for individual differences among learners in regard to motivation and attitude, personality factors, and cognitive styles;
- identify and adapt to the needs and expectations of the learner;
- be aware of the significant and current approaches in the fields of cognition and language pedagogy;
- understand the importance of teaching materials (in relation to the teaching-learning context and their teaching purposes);
- recognise the importance of planning in ELT and develop lessons in the framework of a planned strategy adapted to learners' levels;
- strengthen concepts of the fundamentals of the English language; and
- understand the need for assessment and devise techniques for an evaluation plan that is integrated into the learning process.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### English Language Teaching

1. Knowing the Learner
2. Learner Variables – age, gender, learning and participation styles, learning disabilities, multiple intelligences, socioeconomic & cultural background, motivation, levels of proficiency
3. Theories of Learning – Bloom’s taxonomy, Krashen’s concept of Comprehensible Input, Vygotsky’s Zone of Proximal Development (Vygotsky could be deleted)
4. Modern Approaches to teaching -- Communicative Language, Teaching Task based Approach, Cooperative Learning, Dogme approach (materials-light teaching) and Bring your own device (Mobile learning).

### Unit 2

#### Structures of English Language:

1. Phonetics – speech mechanisms (vowels and consonants) features of connected speech – word stress rhythm intonation
2. Morphology – word formation processes (coining borrowing etc.)
3. Syntax – parts of speech clauses & phrases punctuation

### **Unit 3**

#### Teaching Language: Methods Practices and Materials

1. Lesson Planning: lesson aim and objectives context for practice skill focus board work.
2. Teaching listening skills
3. Teaching speaking skills
4. Teaching reading skills
5. Teaching vocabulary
6. Teaching writing skills
7. Teaching grammar

### **Unit 4**

#### Assessing language skills

1. Addressing errors and language expectations (desired level of proficiency)
2. Qualities of a good test – transparency validity reliability wash back effect
3. Types of assessment – formal versus informal summative versus formative large scale versus classroom

### **Essential Readings**

Celce-Murcia, Marianne et al. *Teaching English as a Second or Foreign Language*. Delhi: Cengage Learning, 4th, edn, 2014.

Ur, Penny. *A Course in Language Teaching: Practice and Theory*. Cambridge: CUP, 1996.

Woodward, T. *Planning Lessons and Courses*. Cambridge: CUP, 2012.

### **Teaching Plan**

#### Paper S9 -- English Language Teaching

- Week 1 -- Introduction to ELT, Knowing the variables regarding the learner
- Week 2 -- Learning Theories
- Week 3 – Learning Theories contd
- Week 4 -- Modern Approaches to teaching
- Week 5 -- Phonetics, morphology and Syntax
- Week 6 -- Lesson Plan
- Week 7 & 8 --Teaching Listening, Speaking, Reading, Writing Skills
- Week 9 --Teaching Vocabulary and Grammar
- Week 10 -- Assessing proficiency
- Week 11 -- Knowing the Qualities of a good test
- Week 12 -- Knowing the different kinds of test
- Week 13 -- Preparing a lesson plan and a test of proficiency

### **Keywords**

Pedagogical skills

Learner needs

Learner autonomy

Assessment

### **Teaching Plan**

Phonetics

Listening

Good test

### **Teaching Plan**

Communicative skills

Reading skills

Writing skills

Speaking and listening

## PAPER S10: FILM STUDIES

### **Course Objectives**

This paper enables students to gain skills in the language of film via the appreciation of its specific features as a medium. The course is practically oriented so as to encourage students to acquire the competence necessary to become engaged viewers critics/reviewers and creators/producers in the medium. The course will attempt to make film a democratic and accessible medium for students as creative and analytical persons, and may further enable students to take up work in different arenas of digital humanities.

### **Learning Outcomes**

This course will enable students to

- examine those specific features of composition that help create films: camera, sound, script, and editing will be studied, so that students learn the elements of putting a film together
- study cinema as a form with history and context, tracing genres and geographies, examining legacies, and exploring potential renewals;
- take up work in the medium, to write and review films so as to generate a repertoire of analyses and interpretations;
- engage in projects and/or practical work to supplement units 1&4; and
- build up a portfolio of work through practice of the discipline.

### **Facilitating the Achievement of Course Learning Outcomes**



Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### Language of Cinema

Mise en scene -- cinematography -- editing -- sound

#### Reading

Andrew Dix, *Beginning Film Studies* (New Delhi: Viva, 2010) pp. 9-100.

### Unit 2

#### Genre in Hollywood Cinema

Definitions of genre -- taxonomies of genre -- genre as economic strategy -- genre as cognition -- rethinking genre

#### Reading

Jill Nelmes, ed. *An Introduction to Film Studies* (London and New York: Routledge, 2003) pp. 152-69.

### Unit 3

#### Themes from Contemporary Indian Cinema (from the 70s to the present)

The city -- underworld -- communalism -- terrorism -- gender issues -- the Indian Art Cinema

#### Readings

Ranjani Mazumdar, *Bombay Cinema: An Archive of the City* (Ranikhet: Permanent Black 2007) pp. 79-109.

Ravi Vasudevan, *The Melodramatic Public* (Ranikhet: Permanent Black, 2010) pp. 303-33.

#### **Unit 4**

Film Review Criticism and Script writing

Readings

Timothy Corrigan, *A Short Guide to Writing About Film*, 9<sup>th</sup>edn, (Pearson, 2014).

#### **Unit 5**

Practical Component Evaluation

1. Students may turn in a portfolio of 4 film reviews/one academic paper/one short film/one film script (fiction or nonfiction)
2. For reviews: criteria for choice of films must be explicitly stated in the form of a position paper. Films must be from a wide time-arc and must include old and just-released films. Total word count of 4 reviews+position paper must not exceed 3000 words.
3. Academic paper can be on any aspect of film and follow all the usual considerations thereon. 3000 words including bibliography and notes.
4. Film script including shots camera position sound/background notes and cuts. Script may be for a film of max 20 minutes length.
5. Film Length: 5-7 minutes of moving image not stills. Films can be evaluated as creative output on the following counts and teachers may decide what gets weightage for the entries they receive: Creativity Originality Screenplay/ Storytelling Technical Execution Narrative/ Performance/Props costumes sets locations ( production design) Cinematography (camera angles movement lighting frames etc.) Use of background music/enhancement w credit - Use of visual enhancements like transitions titles credits subtitles or even special effects etc...if any

#### **Suggested Films**

- a) *Psycho* (1960 dir. Alfred Hitchcock)
- b) *JaaneBhi Do Yaaro* (1983 Kundan Shah)
- c) *Akam* (2013 dir. Shalini Usha Nair)
- d) *Nayakan* (1987 dir. Mani Ratnam) - Tamil
- e) *HirakRajarDeshe* (1980 dir. Satyajit Ray) – Bangla

#### **Suggested Screenplays**

- a) Vishal Bhardwaj, *Maqbool*
- b) Callie Khouri, *Thelma and Louise*

#### **Essential Readings**

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading.

## **Teaching Plan**

Paper S10 – Film Studies

Week 1 – Introduction to Film Studies

Week 2 – Unit 1 -- Language of Cinema

Mise en scene - cinematography - editing - sound

Readings: Dix, *Beginning Film Studies*

Week 3 – Unit 1 contd

Week 4 – Unit 1 contd

Week 5 -- Unit 2 -- Genre in Hollywood Cinema; definitions of genre - taxonomies of genre – genre as economic strategy - genre as cognition – rethinking genre

Readings: Nelmes, *An Introduction to Film Studies*. Pp. 152-169. London and New York: Routledge, 2003.

Week 6 – Unit 2 contd

Week 7 – Unit 2 contd

Week 8 – Unit 3 -- Themes from Contemporary Indian Cinema. From the 70s to the present, city

--underworld - communalism - terrorism - gender issues - the Indian Art Cinema

Readings: (a) Mazumdar, *Bombay Cinema: An Archive of the City*; Vasudevan, *The Melodramatic Public*

Week 9 – Unit 3 – contd

Week 10 -- Unit 3 – contd

Week 11 – Unit 4 -- Film Review, Criticism and Script writing

Readings: *How to write about film* by Timothy Corrigan.

Week 12 – Unit 4 contd

Week 13 – Unit 5

Week 14 – Unit 5 contd; conclusion

## **Keywords**

Language of Cinema

Genre

Hollywood Cinema

Contemporary Indian Cinema

Indian Art Cinema

Film Review

Criticism

Script Writing



## PAPER S11: APPLIED GENDER STUDIES: MEDIA LITERACIES

### Course Objectives

- This course will help students perceive, understand and interpret issues of gender in various cultural texts in India, particularly in mass media representations, including advertising, cinema and journalism. The course aims to mainstream ideas from gender theory, so as to equip the common student to intervene in these issues in an informed way and to become both an informed consumer as well as a confident and ethical participant. The course will focus on enhancing students' textual skills via the use of Indian primary, conceptual, critical and applied texts to create media literacy. The course may be taught to Honours and Program course students. Teachers may evolve more advanced practical work methodologies for advanced students.

### Learning Outcomes

This course will enable students to

- identify, read closely, and rewrite narratives of gendered privilege in contemporary Indian popular representation;
- examine the intersections of gender with other categories like caste, race, etc., to understand how different forms of privilege/oppression and resistance/subversion interact in heterogeneous and variable formations; and
- focused on practical application, creating, over the duration of the course, a portfolio of interpretative work that analyses fictional and non-fictional mass medium narratives and that can serve as foundations/sourcebooks for intervention to reduce gender discrimination through media literacy.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders

3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests
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## Course Content

### Unit 1

Gender/s: concepts and frameworks

Femininities/Masculinities Cis/Trans bodies Heterosexuality/ Homosexuality/ Heteronormativity/ Heteropatriarchy/Sexism/Privilege/Biology/Reproduction

### Unit 2

Analysing gender in advertising

The use of gendered stereotypes and privilege in advertising; hegemonic and normative ideas of gender and sexuality in selling and buying products; consumption of goods/bodies; commodification and objectification; the reach and memorability of advertising; matrimonial and personal ads; and reinforcement of caste/class/gender binaries.

### Unit 3

Analysing representations of gender in reporting and journalism

Vocabulary of news media coverage in relation to gender representation of masculine/feminine/non-dimorphic bodies re-narrativizing this vocabulary productively; difference in coverage of stories of obviously 'gendered' subjects such as rape, heroism, war, domestic violence, sexual harassment, and supposedly 'neutral' subjects, like labour rights, or work and wages, or health, or politics; advocacy networks for various minority subjects; persistence of sexism in new media

### Unit 4

Gender as represented in film (fiction and nonfiction/documentary);

Narrative time available to male/female/trans subjects; use of normative heterosexuality and gender privilege in plots, casting, narrative development, and marketing of films; the Bechdeltest: the importance of clearing it and the implications for mainstream narrativization; consistently failing the test; documentary films for presentation of alternative narratives.

## Readings

1. Kandasamy, Meena. "Screwtiny," "Pride goes before a full-length mirror," "Joiissance," and "Backstreet Girls" in *Ms Militancy*. Delhi: Navayana, 2014.

2. Dasgupta R.K and Gokulsing K. M., Introduction: Perceptions of Masculinity and Challenges to the Indian Male from Rohit K. Dasgupta & K. Moti Gokulsing (eds). *Masculinity and its Challenges in India: Essays on Changing Perceptions*. Jefferson, NC: McFarland, 2014. pp 5-26
3. Revathi, A. *A Life in Trans Activism*. Delhi: Zubaan, 2016. Pp. 158—168
4. Nadimpally, S., and V. Marwah.. “Shake Her, She is Like the Tree That Grows Money! In Of Mothers and Others: Stories, Essays, Poems.” Edited by J. Mishra. New Delhi: Zubaan, 2013.
5. Chaudhuri, Maitrayee. “Gender and Advertisements: The Rhetoric of Globalisation”, *Women's Studies International Forum* 2001 24.3/4 pp. 373-385.
6. Jha, Sonora, and Mara Adelman. "Looking for love in all the white places: a study of skin color preferences on Indian matrimonial and mate-seeking websites." *Studies in South Asian Film & Media* 1.1 (2009): 65-83.
7. View and discuss *any one* of the feature films: *Dangal* (Dir. Nitish Tiwari. 2016. UTV and Walt Disney Pictures) or *Chak De* (Dir. Shimit Amin. Yash Raj Films, 2007). *Pink* (Dir. Aniruddha Roy Chowdhury. Rashmi Sharma Telefilms, 2016).
8. View and discuss the documentary films *Unlimited Girls* (Dir. Paromita Vohra. Sakshi, 2002); and, *Newborns* (Dir. Megha Ramaswamy. Recyclewala Labs, 2014).
9. Khabar Lahariya FAQ (<http://khabarlahariya.org/faqs/>, accessed on 05.05.2018) and “Open letter to our Male Colleagues of the Media World, from Khabar Lahariya Editors” (<http://khabarlahariya.org/an-open-letter-to-our-male-colleagues-of-the-media-world-from-khabar-lahariya-editors/> May 03. 2018. Accessed on 05.05.2018).
10. Rege, Sharmila, ‘Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position’ in *Economic and Political Weekly*, Vol. 33, No. 44, 1998, pp. WS39-WS46.
11. “Sarpanch, Woodcutter, Handpump Mechanic: Dalit Women in UP tell Women@WorkStories”. (<http://theladiesfinger.com/woodcutter-sarpanch-handpump-mechanic-dalit-women-work-stories>. May 02, 2018. Accessed on 05.05.2018).
12. Siddiqui, Gohar. "Behind her Laughter is Fear: Domestic violence and transnational feminism". *Jump Cut* 55 (2013 Fall) (<https://www.ejumpcut.org/archive/jc55.2013/SiddiquiDomesAbuseIndia/index.html>. accessed on 05.05.2018)

**For Visually Disabled Students**

**(i) Reading no. 7 ( *Dangal* and *Pink* movies) replaced with**

Phadke, Shilpa, Sameera Khan, and Shilpa Ranade. *Why Loiter? Women and Risk on Mumbai Streets*. New Delhi: Penguin, 2011. Pp. 65—106.

**(ii) Reading no. 8 (documentaries *Unlimited Girls* and *Newborns* ) replaced with**

Agnihotri, Anita. "The Peacock." *Seventeen*. New Delhi: Zubaan, 2011.69-79 **and** Paromita Vohra's "Interview with Veena Mazumdar, part 1" and "Interview with Veena Mazumdar, part 2". *Unlimited Girls* footage. *Point of View*.

<https://pad.ma/MH/info> and (<https://pad.ma/NC/info>. Accessed on 05.05.2018).

### **Essential Readings**

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 4. Therefore, all those texts are to be considered essential reading.

### **Suggested Reading**

Poyntz, Stuart R. *Media Literacies: A Critical Introduction*. Wiley Blackwell, 2012.

### **Evaluation**

Emphasis will be on student's ability to apply concepts generatively rather than to test memory and to encourage intersectional thinking. Therefore all the readings may be treated as applying to all units in terms of concepts and techniques therein.

### **Practicals (14 hours)**

1. Students may submit for evaluation either one full-length academic essay or produce a portfolio that re-writes or re-scripts or reviews texts they select (with the assistance of the teacher) from contemporary Indian media such that units 2 3 and 4 each are represented in the portfolio. Alternatively students may choose to focus on any one of units 2/3/4 should they have special aptitude for or interest in any area.
2. The objective of the course is to enable the student to intervene as an informed gender-ethical respondent to media narratives so any mode of media that permits this analysis such as blog-posts television programming new media including social media documentary and other short films news coverage may also be admitted such that they are equivalent in total effort to a full-length academic essay.
3. Students may also be encouraged to create samplers and portfolios of contemporary coverage thematically.
4. Students are to be encouraged to find and bring supplementary texts to classroom discussion for all units.

### **Teaching Plan**

Paper S11: Applied Gender Studies: Media Literacies



Week 1 – Introduction to Paper S11

Week 2 -- Unit 1 -- Gender/s: concepts and frameworks

Topics: Femininities/Masculinities; Cis/Trans bodies; Heterosexuality/ Homosexuality/ Heteronormativity/ Heteropatriarchy; Sexism/Privilege/Biology/Reproduction

Texts:

a. Kandasamy, Meena. “Screwtiny,” “Pride goes before a full-length mirror,” “Joiissance,” and “Backstreet Girls”.

b. Dasgupta R.K and Gokulsing K. M., Introduction: Perceptions of Masculinity and Challenges to the Indian Male.

c. Revathi, A. *A Life in Trans Activism*. Pp. 158—168.

d. Nadimpally, S., and V. Marwah. “Shake Her, She is Like the Tree That Grows Money!”

e. Rege, Sharmila, ‘Dalit Women Talk Differently: A Critique of, ‘Difference’, and Towards a Dalit Feminist Standpoint Position’.

(Practicals as applicable to unit)

Week 3 -- Unit 1 contd

Week 4 -- Unit 1 contd

Week 5 -- Unit 2 -- Analysing gender in advertising

Topics: The use of gendered stereotypes and privilege in advertising; hegemonic and normative ideas of gender and sexuality in selling and buying products; consumption of goods, bodies; commodification and objectification; the reach and memorability of advertising; matrimonial and personal ads and reinforcement of caste/class/gender binaries.

Readings

a. Chaudhuri, Maitrayee. “Gender and Advertisements: The Rhetoric of Globalisation”.

b. Jha, Sonora, and Mara Adelman. "Looking for love in all the white places: a study of skin colour preferences on Indian matrimonial and mate-seeking websites."

(Practicals as applicable to unit)

Week 6 -- Unit 2 contd

Week 7 -- Unit 2 contd

Week 8 -- Unit 3 -- Analysing representations of gender in reporting and journalism

Topics: Vocabulary of news media coverage in relation to gender; representation of masculine/feminine/non-dimorphic bodies; Re-narrativizing this vocabulary productively; difference in coverage of stories of obviously “gendered” subjects such as rape; heroism; war; domestic violence; sexual harassment, and supposedly “neutral” subjects like labour rights or work and wages, or health or politics; advocacy networks for various minority subjects; persistence of sexism in new media

Readings

a. *Khabar Lahariya* FAQ (<http://khabarlahariya.org/faqs/>) and “Open letter to our Male Colleagues of the Media World, from Khabar Lahariya, editors”.

b. “Sarpanch, Woodcutter, Handpump Mechanic: Dalit Women in UP tell Women@Work Stories”. (<http://theladiesfinger.com/woodcutter-sarpanch-handpump-mechanic-dalit-women-work-stories>). May 02, 2018. Accessed on 05.05.2018).

(Practicals as applicable to unit)

Week 9 -- Unit 3 contd

Week 10 -- Unit 3 contd

Week 11 -- Unit 4 -- Gender as represented in film (fiction and nonfiction/documentary)

Topics:

- Narrative time available to male/female/trans subjects; use of normative heterosexuality and gender privilege in plots, casting, narrative development and marketing of films; the Bechdel test: the importance of clearing it and the implications for mainstream narrativization consistently failing the test; documentary films for presentation of alternative narratives.

Readings and viewings

a. View and discuss *any one* of the feature films: *Dangal* or *Chak De* or *Pink*.

b. View and discuss the documentary films *Unlimited Girls* and *Newborns*.

c. Siddiqui, Gohar. "Behind her Laughter is Fear: Domestic violence and transnational feminism".

*For visually challenged students:*

a. ( *Dangal* and *Pink* movies) **replaced with** Phadke, Shilpa, Sameera Khan, and Shilpa Ranade. Why Loiter? Women and Risk on Mumbai Streets. Pp. 65—106.

b. (documentaries *Unlimited Girls* and *Newborns* ) **replaced with**

Agnihotri, Anita. "The Peacock." *Seventeen*. New Delhi: Zubaan, 2011.69-79 **and** Paromita Vohra's "Interview with Veena Mazumdar, part 1" and "Interview with Veena Mazumdar, part 2". *Unlimited Girls* footage. Point of View. <https://pad.ma/MH/info> and (<https://pad.ma/NC/info>. Accessed on 05.05.2018).

Week 12 -- Unit 4 contd

Week 13 -- Unit 4 contd

Week 14 -- Conclusions

For entire course: Practical work done by students is to be shared in class to enable dissemination of knowledge produced.

## **Keywords**

Femininities

Masculinities

Heteronormativity

Heteropatriarchy

Social Reproduction

Intersections

Resistance

## **Examination Scheme for all SEC Papers**

Internal Assessment 25 marks

Portfolio 25 marks

Examination 50 marks

For the examination paper:

Question 1 – 10 marks x 2

Question 2 – 15 marks x 2

The questions should be application based, and NOT based on definitions.

## **B. A. & B. COM. PROGRAMME**

### **CORE ENGLISH LANGUAGE**

#### **General Course Statement**

1. The course will retain streaming. The structure of three graded levels of English language learning is required in a diverse central university like Delhi University to address the differential learning levels of students and achieve the desired competence.
2. The existing English A, B, and C will be renamed as English Language through Literature, English Fluency and English Proficiency respectively. This will remove any discriminatory, hierarchical attributes in the existing nomenclature and refocus the pedagogic exercise on the respective objectives of the three streams in an academically thorough and non-hierarchical way.
3. The existing criteria for streaming was discussed thoroughly in the context of the almost complete collapse of English B and English C classes across colleges. This structural collapse has led to severely compromised language acquisition opportunities for BA & BCom students. At present 98% of BA& BCom programme applicants are from boards where English is offered as a subject in class XII. Currently in Delhi University, a student with minimum pass marks in English in Class XII will do the same English course as a student scoring above 90%. Such guaranteed variance in competences and standards in the classroom is a huge pedagogic challenge that stalls the aim of achieving any tangible proficiency in the language over two semesters.

In order to address this reality, which was further aggravated by the reduction in the language teaching span in CBCS to two semesters, the committee concluded that it is imperative to have additional streaming criteria (NOT eligibility or admission criteria) to benefit the students in the classroom and in their careers. A hugely participative student feedback survey was conducted online. Thousands of BA & BCom Delhi University students responded to the detailed questionnaire and helped us to our conclusions.

Based on these findings and the consensus in our meetings the BA/BCom Programme Cluster Subcommittee proposes the following:

As 98% of the BA & BCom Programme students have done English in class 12, streaming will be now based on their Class XII marks in English. There will be three streams:

1. 80% and above: **ENGLISH LANGUAGE THROUGH LITERATURE**
2. 60% and above up to 80%: **ENGLISH FLUENCY**
3. Less than 60%: **ENGLISH PROFICIENCY**



## **Suggested Readings:**

Das, Kamala. 'The Park Street Home' *My Story* Kottayam: DC Books, 2009.

Singh, Mayank 'Mayank Austen Soofi'. Selected extracts from 'I Had Come Too Far' *Nobody Can Love You More* Delhi: Penguin Books, 2014.

Bhattacharjee, Kishalay. 'Back To Where I Never Belonged' *First Proof: The Penguin Book of New Writing From India* Delhi: Penguin Books India, 2005.

Issacson, Walter. Selected extracts from *Steve Jobs* New York: Simon and Schuster, 2011.

## **Unit 2**

### **Exploring Poetry**

Here, students are trained to use the techniques of poetry to write in poetic form; they understand how the concept of beauty works through access to aesthetic forms; they learn how to express the same thought in different ways and observe how form impacts meaning; these skills can become tools for personal confidence in linguistic use

**Reading:** Using context to read effectively; identifying elements of poetics in different forms of poetry prose poems / slam poetry

**Writing** slam poetry; writing a critical response to a poem

**Listening:** Reciting/performing poetry; listening to audio/video clips of poets reading their poetry to appreciate the significance of pauses, rhythm etc

**Grammar/Vocabulary:** Denotation/Connotation

## **Suggested Readings:**

Nair, Rukmini Bhaya. 'Gargi's Silence' *Yellow Hibiscus: New and Selected Poems* Delhi: Penguin, 2004.

Nongkynrih, Kynpham Sing. 'Light-In-The-Night (For Amanda)'

Seth, Vikram. 'Part One' *The Golden Gate* London: Faber and Faber, 1999.

Charara, Hayan. 'Usage' *Something Sinister* Pittsburgh: Carnegie Mellon University Press, 2016.

## **Unit 3**

### **Exploring Drama**

To highlight the rhetorical possibilities of drama through an understanding of its form and mechanics; students learn how to handle conflict, how to have meaningful conversations, and, above all, learn how one's words and gestures impact others.

**Reading** a one-act/ longer play to understand the interaction of dramatic forms/elements and social context

**Writing** a critical response to the dramatic text; writing the script for a skit/short play, keeping in mind formal features like characterisation, plot development, stage directions, etc

**Speaking:** Students learn to use their voices and bodies to perform/enact skits in groups

**Listening** to a radio play to appreciate the aural elements of drama

**Grammar/Vocabulary:** Direct/ Indirect Speech  
Phrases and Idioms  
Tone and Register

### **Suggested Readings:**

Sarkar, Badal. 'Beyond the Land of Hattamala' *Beyond the Land of Hattamala and Scandal in Fairyland* Calcutta: Seagull Books, 1992.

## **Unit 4**

### **Exploring Fiction - Novella**

Narrative texts can be seen as a tool for exploring reality including contests of what should be accepted as real. Students will learn how to write narrative and through narrative to examine their own responses to issues confronting them.

**Read** a longer piece of fiction to discern narrative voice, narrative structure, character development, while locating the text in its socio-historical context

**Write** your own short story/novella; speculative fiction can be particularly useful as young people are often in positions of contest with the social reality afforded to them; read and review short stories/novellas/novels

**Speak:** Initiate discussion about a novella, drawing upon the critical reading skills developed by students in the previous semester; focus will be on broadening their repertoire of reading: texts chosen and responded to for personal pleasure

**Listen** to audio clips/ videos of writers talking about what writing means to them; audio clips of books being read aloud to enable discussion of reading styles pauses punctuation etc

**Grammar/Vocabulary:** Punctuation pauses manner of reading/speaking/crafting complex sentences

### **Suggested Reading:**

Cisneros, Sandra. *The House on Mango Street* New York: Knopf Doubleday Publishing Group, 2013.

## **Unit 5**

**Writing your own academic essay / paper for the classroom**

Using language skills learned over the course, students are to create academic documents such as term papers, reports and assignments. They should examine and revisit earlier such submissions to learn how to improve and edit these better; to learn to identify and cite the right sources to avoid plagiarism; to recognise and rectify bias in their own writing: biases such as those of class/caste/race/gender/sexuality/religion can be discussed in class.

**Writing**, revising and formatting drafts of essays analysing the coherence of arguments; perspectives on a topic; balance of presentation; students can test their ability to choose between various forms of information/fact/opinion; they can create questionnaires, conducting surveys; edit and create bibliographies and checklists

**Speaking**: Students should be able to tell the class what their core idea is in the essay / paper, and why they have chosen a particular topic or idea; they should be able to debate various points of view on the same topic

**Listening** to others views and being able to figure out which arguments are key and why; examining ideology and location of speakers

**Grammar/Vocabulary:** Paragraphs  
Topic sentences and transitions

### **Suggested Readings:**

Patel, Raj and Moore, Jason W. 'How the chicken nugget became the true symbol of our era' *The Guardian*, 8 May 2018

<https://www.theguardian.com/news/2018/may/08/how-the-chicken-nugget-became-the-true-symbol-of-our-era> Accessed 4 June 2018

Latest editions of the MLA and APA style sheets

## **TESTING AND EVALUATION**

**Internal Assessment:** Of 20 marks, 10 marks are to be allocated for assessment of reading and writing assignments and 10 marks for assessment of speaking and listening test

### **Semester III/ IV Final Examination 75 marks**

#### **Reading and Writing skills:**

- Unseen comprehension passage 750 words to test reading comprehension critical thinking and vocabulary skills 15 marks
- Questions related to suggested literary texts: to test awareness of literary form and context through comprehension testing 2 x 15 = 30 marks
- Questions testing composition skills: essay statement-of-purpose essay / argumentative / personal / descriptive ; diary/journal; questionnaire; dramatise story/write short scene etc 2 x 10 = 20 marks
- Question testing academic writing formats via exercise of correcting citation or bibliographical entry 5 marks

**Grammar:** Different grammar topics to be tested via exercise of editing/rewriting a given passage 5 marks



## Teaching Plan

Week 1 – Introduction & Unit 6 -- Understanding Life Narratives

Week 2 – Unit 6 contd

Week 3 – Unit 6 contd

Week 4 – Unit 7 -- Exploring Poetry

Week 5 – Unit 7 contd

Week 6 – Unit 8 -- Exploring Drama

Week 7 – Unit 8 contd

Week 8 – Unit 8 contd

Week 9 – Unit 9 -- Exploring Fiction - Novella

Week 10 – Unit 9 contd

Week 11 – Unit contd

Week 12 – Unit 10 --Writing your own academic essay / paper for the classroom

Week 13 – Unit 10 contd

Week 14 – Unit 10 contd& Summing Up

## General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Keywords

Language through literature

Verbal and written texts

Social and ethical frameworks

Listening

Reading

Comprehension

Argumentation  
Descriptive writing  
Narrative writing

## **BA/ B COM PROGRAMME CORE ENGLISH LANGUAGE:**

### **B -- ENGLISH FLUENCY**

#### **Course Objectives**

This course is intended for students who possess basic grammatical and vocabulary skills in English but may not be able to effectively communicate in their everyday contexts. The course aims to equip them with skills that will help them interact with people around their personal, institutional, and social spaces. The course will help students to

- describe or express their opinions on topics of personal interest such as their experiences of events, their hopes and ambitions
- read and understand information on topical matters and explain the advantages and disadvantages of a situation
- write formal letters, personal notes, blogs, reports, and texts on familiar matters
- comprehend and analyse texts in English
- organise and write paragraphs and a short essays in a variety of rhetorical styles

#### **COURSE CONTENTS FOR SEMESTER III / IV**

##### **Unit 1**

##### **In the University II**

Elements of debate/ Academic writing  
Argument and Textual evidence

- Prepare a presentation on a topic you have seen debated on television; delineate the arguments and textual evidence used by both sides
- Write a paragraph on any topic you are studying in any of your courses at present; cite all sources of information you use

##### **Suggested Readings:**

Peeradina, Saleem. 'Sisters', *Group Portrait*. Madras: OUP. pp. 21-22.

<https://kafila.online/2016/09/20/the-radical-significance-of-the-du-photocopy-case-for-global-copyright/> Accessed on 19 September 2019

## Unit 2

### In the domestic sphere II

Informal/ Epistolary writing

Descriptive & Expository writing

- Write a letter to your daughter -- in your own mother's voice; use a text you have read in class as a sample
- Prepare a presentation on a fictional place as though you have visited it

### Suggested Readings:

"To Jyotiba, From Savitribai Phule: These Aren't Love Letters, But Tell You What Love Is All About". 2016. *Scroll.In*.

<https://scroll.in/article/801848/to-jyotiba-from-savitribai-phule-these-arent-love-letters-but-tell-you-what-love-is-all-about> Accessed on 19 September 2019

Payne, Karen. *Between Ourselves: Letters Between Mothers and Daughters* 1750-1982, Virago 1994.

## Unit 3

### In public places II

Dialogue: Conversation/ Interview between fictional characters

Narrative logic; connectives & transitions

- Group exercise: Prepare an interview between a refugee and her prospective landlord
- Write a conversation you have overheard in a public place recently

### Suggested Readings:

<https://www.businessinsider.com/a-12-year-old-syrian-refugee-wrote-this-heartbreaking-letter-to-the-king-of-sweden-2016-2?IR=T> Accessed on 19 September 2019

'We Sinful Women' by KishwarNaheed from *We Sinful Women: Contemporary Urdu Feminist Poetry*. Translated and edited by Rukhsana Ahmed. The Women's Press, 1991.

## Unit 4

### In the State II

Paragraph writing

Brainstorming planning/outline rough drafts editing

- Work in groups to brainstorm ideas for a paragraph on any social topic

- Prepare individual outlines and rough drafts
- Peer review and edit each others' writing

### **Suggested Readings:**

Sharma, Natasha. *Squiggle Takes a Walk: All About Punctuation*. Penguin/Young Zubaan and Puffin: 2014.

Lorde, Audre. 'The Transformation of Silence into Language and Action'. *Sister Outsider*. Random House: New York, 1984. pp. 40-44

## **Unit 5**

### **Interface with technology II**

Creative writing/ Social media presence

Affective & Poetic expression; rhetoric

- Write a Facebook post announcing a cultural event
- Write a poem of 140 characters to post on twitter
- Evaluate your favourite WhatsApp group's last 10 posts

### **Suggested Readings:**

Extract from *Haroun and the Sea of Stories*: Salman Rushdie. Penguin Books, New Delhi, 1991. pp. 15-23.

### **Evaluation:**

Internal assessment (25 marks)

Reading & Writing assignment(10 marks)

Oral listening & speaking test(10 marks)

Attendance: 5 marks

FINAL EXAM 75 marks

### **Semester III/IV**

Literature review(15 marks)

Comprehension passage(15 marks)

Debate(15 marks)

Job application(10 marks)

Informal letter(10 marks)

Proofreading/Punctuation passage(5 marks)

Paragraph writing(5 marks)

## Teaching Plan

Week 1 – Introduction & Unit 1 - In the University

Week 2 – Unit 1contd

Week 3 – Unit 2 - In the domestic sphere

Week 4 – Unit 2contd

Week 5 – Unit 2contd

Week 6 – Unit 3: In public places

Week 7 – Unit 3 contd

Week 8 – Unit 3 contd

Week 9 – Unit 4: In the State

Week 10 – Unit 4 contd

Week 11 – Unit 4 contd

Week 12 – Unit 5: Interface with Technology

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd& Summing Up

## General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Keywords

Effective communication

Listening

Speaking

Reading

Writing

Communicative tasks and activities

Familiar context  
Personal communication  
Professional communication  
Social communication

## **BA/ B COM PROGRAMME CORE ENGLISH LANGUAGE:**

### **C ENGLISH PROFICIENCY**

#### **Course Objectives**

The English Proficiency course is intended for students who have had inadequate exposure to English and hence exhibit a very low level of proficiency in the language – difficulty in comprehending simple texts, limited vocabulary, a poor grasp of basic syntactical structures, and an inability to speak or write the language with confidence. The course that is spread over two semesters aims to redress these issues and aims to

- enhance comprehension skills and enrich vocabulary through the reading of short and simple passages with suitable tasks built around these
- introduce simple syntactical structures and basic grammar to students through contextualized settings and ample practice exercises so that they can engage in short independent compositions
- introduce the sounds of the language and the essentials of English pronunciation to students in order to remove the inhibitions experienced by them while speaking English
- acquaint students with social formulae used to perform various everyday functions so that they can converse in English in simple situations

#### **COURSE CONTENT FOR SEMESTER III / IV**

Building on the contents of the introductory semester, the focus in this semester is to further develop the language skills of the learners in all the core areas. The approach is to develop these skills in an integrated way through an intense engagement with the prescribed texts. In each unit, teachers are to eschew a narrow focus and ensure that all the activities in the prescribed sections are attempted by the learners

#### **UNIT 1**

##### **Reading & Comprehending - II**

This section involves reading and comprehending passages of greater length and complexity, using the prescribed texts that develop and test these skills through a variety of tasks: re-ordering, true / false sentence completion, fill in the blanks, short comprehension questions, etc.

Learners are to be encouraged to explore the texts listed below beyond the prescribed sections. The comprehension of an unseen passage will be a part of the end-semester written examination.

### **Suggested Readings:**

*A Foundation English Course for Undergraduates: Book II*, Delhi: University of Delhi, 1992. pp. 1 - 7 Units 1 & 2; pp. 19 - 21 Unit 6; pp. 47 - 49 Unit 13; pp. 61 - 63 Unit 16 & pp. 75 - 79 Unit 19

*Everyday English 2*, Delhi: Foundation Books, 2006. pp. 14 - 29 Units 3 - 5; pp. 91 - 101 Units 16 - 17 & pp. 121 - 128 Unit 21

## **UNIT 2**

### **Basic Grammar Rules - II**

Questions, negatives, and question tags; conditionals; more on articles, prepositions, tenses, simple present, present continuous, present perfect, simple past, past continuous, past perfect, modals and linking words.

Relevant sections from all the recommended books are to be used in addition to the specific reading prescribed for this unit.

### **Suggested Readings:**

*Developing Language Skills I* Delhi: Manohar, 1997. pp. 183 - 186 & pp. 209 - 216 Units 1, 6 & 7 of 'Grammar'

## **UNIT 3**

### **Conversing - II**

Understanding word stress and features of connected speech; conversational formulae for getting and giving permission, agreeing and disagreeing, warning and persuading, inviting, suggesting, accepting and refusing, expressing likes and dislikes, regulating speech and ending a conversation.

### **Suggested Readings:**

*English at the Workplace II*, Delhi: Oxford University Press, 2007. pp. 10 - 13 Unit 3 & pp. 38 - 45 Unit 9

*Developing Language Skills I*, Delhi: Manohar, 1997. pp. 26 - 45 Units 6 - 10 of 'Oral Communication: Speech Patterns'

## **UNIT 4**

### **Writing Skills - II**

Writing short paragraphs of up to 150 words independently including describing people places events; giving directions; short application letters

**Suggested Readings:**

*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1991. pp. 32 - 63 Units VI - X

**UNIT 5**

**Applying for a Job**

Learning to present oneself at job interviews; writing simple job applications

**Suggested Readings:**

*English at the Workplace*, Delhi: Macmillan, 2006. pp. 67 - 75 Unit 11

*Everyday English 2*, Delhi: Foundation Books, 2006. pp. 121 - 128 Unit 21

**References**

*A Foundation English Course for Undergraduates: Book II*, Delhi: University of Delhi, 1992. pp. 1 – 7 Units 1 & 2; pp. 19 – 21 Unit 6; pp. 47 – 49 Unit 13; pp. 61 – 63 Unit 16 & pp. 75 – 79 Unit 19

*Everyday English 2*, Delhi: Foundation Books, 2006. pp.14 – 29 Units 3 – 5; pp. 91 – 101 Units 16 – 17 & pp.121 – 128 Unit 21

*A Foundation English Course for Undergraduates: Workbook I* Delhi: Oxford University Press, 1991. pp. 32 – 63 Units VI – X

*Developing Language Skills I* Delhi: Manohar, 1997. pp 26 – 45 Units 6 – 10 of ‘Oral Communication: Speech Patterns’; pp.183 – 186 & pp. 209 – 216 Units 1, 6 & 7 of ‘Grammar’

**Internal Assessment:**

Simple conversations in pairs; short oral presentations

**End-semester evaluation pattern:**

Reading comprehension	20 marks
Vocabulary	10 marks
Grammar	15 marks
Written composition	20 marks
Oral communication	10 marks



## Teaching Plan

### Teaching Learning Process

Since language skills can only be learnt and mastered through the use of the teaching-learning process, the course needs to be learner-centric. The class time is to be taken up with hands-on activities by learners, involving reading aloud / silently, speaking, listening, and writing. Peer and group work should be used extensively. The teacher is to act as a facilitator, setting up and overseeing learner tasks and providing stimulus, encouragement, and corrective inputs as and when necessary. Teachers are also expected to source additional related material and activities pitched at an appropriate level of difficulty, to plug in gaps in the prescribed readings as well as to extend the knowledge of the learners and hone their skills.

### Teaching Plan for Semester III / IV

Week 1 – Introduction; *A Foundation English Course for Undergraduates: Book II*, pp. 1 – 7 Units 1 & 2

Week 2 – *Everyday English 2*, pp 14 – 29 Units 3 – 5

Week 3 – *A Foundation English Course for Undergraduates: Workbook I*, pp 32 – 36 Unit VI; *A Foundation English Course for Undergraduates: Book II*, pp 19 – 21 Unit 6

Week 4 – *A Foundation English Course for Undergraduates: Book II*, pp 47 – 49 Unit 13; *Developing Language Skills I*, pp 183 – 186 Unit 1 of ‘Grammar’

Week 5 – *A Foundation English Course for Undergraduates: Book II*, pp 61 – 63 Unit 16 75 – 79 Unit 19

Week 6 – *Developing Language Skills I*, pp 209 – 216 Units 6 & 7 of ‘Grammar’; *Everyday English 2*, pp 91 – 94 Unit 16

Week 7 – *A Foundation English Course for Undergraduates: Workbook I*, pp 37 – 42 Unit VII; *Everyday English 2*, pp 95 – 101 Unit 17

Week 8 – *A Foundation English Course for Undergraduates: Workbook I*, pp 43 – 47 Unit VIII; *Developing Language Skills I*, pp 26 – 31 Unit 6 of ‘Oral Communication: Speech Patterns’

Week 9 – *A Foundation English Course for Undergraduates: Workbook I*, pp 48 – 51 Unit IX; *Developing Language Skills I*, pp 31 – 34 Unit 7 of ‘Oral Communication: Speech Patterns’

Week 10 – *A Foundation English Course for Undergraduates: Workbook I*, pp 52 – 57 Unit X; *Developing Language Skills I*, pp 35 – 37 Unit 8 of ‘Oral Communication: Speech Patterns’

Week 11 – *Developing Language Skills I*, pp 37 - 45 Units 9 – 10 of ‘Oral Communication: Speech Patterns’

Week 12 – *English at the Workplace II*, pp 38 - 45 Unit 9

Week 13 – *English at the Workplace*, pp 67 - 75 Unit 11

Week 14 – *Everyday English 2*, pp 121 - 128 Unit 21

### General Template for Facilitating the Achievement of Course Learning Outcomes

Course Learning Outcomes	Teaching	and	Assessment Tasks
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	Learning Activity	
Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

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### **Practical**

The entire course is practical in nature. The prescribed readings are rich in tasks and activities that aim at developing essential language skills. Working their way through these tasks will give the learners hands-on practice in the use of these skills.

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### **References**

*A Foundation English Course for Undergraduates: Reader I.* Delhi: Oxford University Press, 1991

*A Foundation English Course for Undergraduates: Workbook I.* Delhi: Oxford University Press, 1991

*Everyday English* Delhi: Pearson, 2005

*Developing Language Skills I* Delhi: Manohar, 1997

### **Additional Resources:**

*English at the Workplace* Delhi: Macmillan, 2006

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### **Assessment Methods**

Since the class is conceived as learner-centric and built around tasks that require learners to actively use various language skills, formative assessment can and should be used extensively. The focus here could be on skills and activities that are harder to test in a written evaluation, such as speaking and listening skills, dictionary work, etc. Oral presentations, peer interviews, and group tasks can be used for this purpose. The end-semester written examination will test all the areas targeted in the course – reading, comprehension, vocabulary, grammar, composition, and oral communication. The proposed weightage for these sections in the end-semester exam is as follows:

Reading Comprehension - 25 marks

- Vocabulary - 15 marks
- Grammar - 15 marks
- Written composition - 10 marks
- Oral communication - 10 marks

### **Keywords**

English proficiency

Reading

Writing

Speaking

Listening

Pronunciation

Comprehension

Vocabulary

Syntax

Grammar

Composition

Conversational formulae

### **General Note**

No part of 'Fluency in English II' is proposed as suggested reading in this syllabus.

## Discipline English (BA Programme) under CBCS

### Course Statement

The English Discipline-centric papers are designed to give students a broad yet deep understanding of English Literatures, both through canonical and translated literary texts and anthologies. It draws on current issues and ideas to familiarize students of writings in the West and in the Asian subcontinent. Different genres are introduced to give the students knowledge of cultural motifs and ideologies that would help in their understanding of the world. Starting with the 'Individual and Society' anthology that introduces them to significant contemporary issues like Caste and Globalization, the papers move on to texts from the European Renaissance, Victorian and Modern poetry and ends with some optional papers that a student may choose out of his/her interest. They include a paper on Modern Drama, Children's Literature, Postcolonial Literature and Popular Literature.

### Course Objectives

- \* The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire
- \* The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- \* The course introduces students to contemporary literary ideas and issues in an increasingly complex world
- \*The course allows the student a familiarity with literary texts through different genres and time periods

### Course Contents

#### Semester 3

#### DSC 1C

#### **British Literature: Poetry and a Play, selections from *Living Literatures: An Anthology of Prose and Poetry***

##### 1. Renaissance Poetry (sonnets and love lyrics): 6 poems

Wyatt, 'Whoso List to Hunt'  
Spenser, 'Amoretti LXXV'  
Shakespeare, (i) 'Sonnet LX', (ii) 'Sonnet CXXX'  
Donne, 'The Sunne Rising'  
Milton, 'On His Blindness'

##### 2. Poetry of the Eighteenth Century and the Romantic Age: 7 poems

Swift, 'A Beautiful Young Nymph Going to Bed'  
Blake, (i) 'The Garden of Love', (ii) 'London'  
Wordsworth, (i) 'Composed Upon Westminster Bridge', (ii) 'It Is a Beauteous Evening'  
Coleridge, 'Frost at Midnight'  
Keats, 'To Autumn'

### 3. Play

William Shakespeare, *Othello*

**Keywords:** Renaissance, Humanism, The Sonnet Tradition, the Poet and Society, Courtly Love tradition, Race, Class, Gender, The Globe Theatre

#### **Teaching Plan:**

Weeks 1- 4: Renaissance Poetry

Weeks 5-8: 18<sup>th</sup> Century and Romantic poetry

Weeks 9-14: Shakespeare

### **Semester 4**

#### **DSC 1D**

**Literary Crosscurrents: Selections from *Living Literatures: An Anthology of Prose and Poetry***

#### 1. Victorian and Modern Poetry: 8 poems

Browning: 'My Last Duchess'

Tennyson: 'The Lady of Shalott'

Emily Dickinson: 341 'After Great Pain', 754 'My Life Had Stood'

Thomas Hardy: 'Neutral Tones'

W. H. Auden: 'Musee des Beaux Arts'

T. S. Eliot: 'Preludes'

Sylvia Plath: 'The Moon and the Yew Tree'

#### 2. Story

Mahasweta Devi: 'The Hunt'

#### 3. Novel

Charlotte Bronte, *Jane Eyre*

**Keywords:** Faith and Doubt, Dramatic Monologue, Modernism, Gender, The Subaltern, Race, Colonialism

#### **Teaching Plan:**

Weeks 1-4: Poetry

Week 5: Short Story

Weeks 6-14: Novel