

**STATE MODEL SYLLABUS FOR UNDER  
GRADUATE  
COURSE IN ENGLISH  
(Bachelor of Arts Examination)**

**UNDER CHOICE BASED CREDIT SYSTEM**

### Course structure of UG English Honours

Semester	Course	Course Name	Credits	Total marks
<b>I</b>	AECC-I	AECC-I	04	100
	C-I	British Poetry and Drama: 14th to 17th Centuries	06	100
	C-II	British Poetry and Drama: 17th and 18th Century	06	100
	GE-I	Academic Writing and Composition	06	100
			<b>22</b>	
<b>II</b>	AECC-II	AECC-II	04	100
	C-III	British Prose: 18th Century	06	100
	C-IV	Indian Writing in English	06	100
	GE-II	Gender and Human Rights	06	100
			<b>22</b>	
<b>III</b>	C-V	British Romantic Literature	06	100
	C-VI	British Literature 19 <sup>th</sup> Century	06	100
	C-VII	British Literature: Early 20th Century	06	100
	GE-III	Nation, Culture, India	06	100
	SEC-I	SEC-I	04	100
			<b>28</b>	
<b>IV</b>	C-VIII	American Literature	06	100

	C-IX	European Classical Literature	06	100
	C-X	Women's Writing	06	100
	GE-IV	Language and Linguistics	06	100
	SEC-II	SEC-II	04	100
			<b>28</b>	
Semester	Course	Course Name	Credits	Total marks
<b>V</b>	C-XI	Modern European Drama	06	100
	C-XII	Indian Classical Literature	06	100
	DSE-I	Literary Theory	06	100
	DSE-II	World Literature	06	100
			<b>24</b>	
<b>VI</b>	C-XIII	Postcolonial Literatures	06	100
	C-XIV	Popular Literature	06	100
	DSE-III	Partition Literature	06	100
	DSE-IV	Writing for Mass Media	06	100
	<b>OR</b>			
	DSE-IV	Dissertation	06	100*
			<b>24</b>	

## **ENGLISH**

### **HONOURS PAPERS:**

Core Course -14 papers

Discipline Specific Elective - 4 papers (3+1 Paper or Project)

Generic Elective for Non English students- 4 Papers. In case the University offers 2 subjects with two papers each in GE, then papers 1 and 2 will be the GE paper

Marks per paper – Midterm : 20 marks, End term : 80 marks, Total – 100 marks

Credit per paper – 6

Project (Hard Copy-80, Presentation-20)

## Core Paper I

### BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

#### Introduction:

The paper seeks to introduce the students to British poetry and drama from the 14th to the 17th century. It helps students sample and explore certain seminal texts from the early modern period, covering the genesis of modern English poetry and the Renaissance that set British poetry and drama on their glorious course to greatness.

#### UNIT 1: Historical overview

- (i) The period is remarkable in many ways: 14<sup>th</sup> century poetry evokes an unmistakable sense of “modern” and the spirit of Renaissance is marked in the Elizabethan Drama. The Reformation brings about sweeping changes in religion and politics. A period of expansion of horizons: intellectual and geographical.

#### UNIT 2: Geoffrey Chaucer

- (i) *The Pardoner’s Tale*

#### UNIT 3: Spenser: “Sonnet 34 (Amoretti)”

- (i) Shakespeare: “That time of the year...” (Sonnet 73)
- (ii) Ben Jonson: “Song to Celia”
- (iii) John Donne: “Sunne Rising”

#### UNIT 4: Shakespeare

- (i) *Macbeth*

#### Text Books

- Texts as prescribed in Units 2,3,4

#### Reference Books

- *The Pelican Guide to English Literature*. Ed. Boris Ford. Vol 1
- *The Age of Chaucer English Literature in Context*. Paul Poplawski. Cambridge UP, 2008
- *Routledge History of Literature in English*. Ronald Carter & John Mc Rae. London: Routledge, 1997
- *Shakespeare for Beginners* by Brandon Toropov
- *English Literature* by Jonathan Bate (Ch. 7 “Shakespeare and the Dramatic Literature”)

## Core Paper II

### BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURY

### **Introduction:**

The Introduction of this paper is to acquaint students with the Jacobean and the 18th century British poetry and drama, the first a period of the acid satire and the comedy of humours, and the second a period of supreme satiric poetry and the comedy of manners.

### **UNIT 1: Historical overview**

- (i) 17<sup>th</sup> C: Period of the English Revolution (1640–60); the Jacobean period; metaphysical poetry; cavalier poetry; comedy of humors; masques and beast fables
- (ii) 18<sup>th</sup> C: Puritanism; Restoration; Neoclassicism; Heroic poetry; Restoration comedy; Comedy of manners

### **UNIT 2: Milton: “Lycidas”**

- (i) Andrew Marvell: ‘To His Coy Mistress’
- (ii) Alexander Pope: “Ode On Solitude”
- (iii) Aphra Behn: “I Led my Silvia to a Grove”
- (iv) Robert Herrick: “His Return to London”

### **UNIT 3: Ben Jonson**

- (i) *Volpone*

### **UNIT 4: Dryden**

- (i) *All For Love*

### **Text Books**

- Texts prescribed in units 2, 3, 4 (All the texts are freely available on the sites such as [www.poetryfoundation.org](http://www.poetryfoundation.org), [www.bartleby.com](http://www.bartleby.com), <http://www.poemhunter.com> etc. In addition, the following anthologies may be consulted.)

### **Reference Books**

- *Routledge History of Literature in English*. Ronald Carter & John Mc Rae. London: Routledge, 1997
- Black, Joseph (Ed). : *The Broadview Anthology of British Literature Concise Edition*, Vol. A. Broadview Press, London, 2007.
- Corns, T N( ed.) *The Cambridge Companion to English Poetry*. Cambridge: University Press, 1973
- Ford, Boris ed. *The Pelican Guide to English Literature*. Vol 3. From *Donne to Marvell* in. Harmondsworth: Penguin Books, 1976.
- Parry, G.: *The Seventeenth Century: The Intellectual and Cultural Context of English Literature*. Harlow: Longman, 1989.
- Sherwood, T. G: *Fulfilling the Circle: A Study of John Donne’s Thought*, Toronto, Toronto Press, 1984.

## **Core Paper III**

## **BRITISH PROSE: 18TH CENTURY**

**Introduction:**

The Introduction of the paper is to acquaint the students with a remarkable, newly evolved form of literature: the essay. The period is also known for its shift of emphasis from reason to emotion

**UNIT 1: Historical overview:** Restoration, Glorious Revolution, Neo-classicism, And Enlightenment.

**UNIT 2: Mary Wollstonecraft**

- (i) "The Rights and Involved Duties of Mankind Considered" (Chapter 1, *A Vindication of the Rights of Women*)

**UNIT 3: Joseph Addison: Essays**

- (i) "Friendship," "Good Nature," "Six Papers on Wit"  
(From *Joseph Addison: Essays and Tales*, <<http://www.biblioteca.org.ar/libros/167707.pdf>>)

**UNIT 4: Samuel Johnson**

- (i) "Narratives of Travellers Considered," and "Obstructions of Learning"  
from *Samuel Johnson's Essays* < <http://www.johnsonessays.com/>>

**Text Books**

- Texts prescribed in Units 2, 3, 4. Web sources are indicated against the texts in brackets.

**Reference Books**

- *Routledge History of Literature in English*. Ronald Carter & John Mc Rae. London: Routledge, 1997
- Norton Anthology of English Literature. Vol 2 (Head notes on the periods and authors featured in the paper)
- *English Literature* by Jonathan Bate (Ch. 4 "The Study of English")
- *Pelican Guide to English Literature*. Ed. Boris Ford. Vol 4. *From Dryden to Johnson* O.M. Myres, "Introduction" to *The Coverley Papers*

**Core Paper IV****INDIAN WRITING IN ENGLISH****Introduction:**

Indian writing in English has been the fastest growing branch of Indian literature in the last one hundred years. It has produced a rich and vibrant body of writing spanning all genres. As a

‘twice born’ form of writing, it partakes of both the indigenous and the foreign perspectives and has an inherent tendency to be postcolonial. This paper seeks to introduce the students to the field through a selection of representative poems, novel and play.

### **UNIT 1: Historical overview**

- (i) Indian writing in English, the key points of which are East India Company’s arrival in India, Macaulay’s 1835 Minutes of Education, India’s first war of independence and the establishment of colleges to promote Western education and the evolution of Indian writing in English in 20<sup>th</sup> century.

### **UNIT 2:**

- (i) Sarojini Naidu “The Bangle Sellers”,
- (ii) A.K.Ramanujan “Obituary”,
- (iii) Jayanta Mahapatra “Grandfather”,
- (iv) Nissim Ezekiel “Night of the Scorpion”

### **UNIT 3: R.K Narayan**

- (i) *The Guide*

### **UNIT 4: Mahesh Dattani**

- (i) *Final Solutions*

### **Text Books**

- Texts prescribed in Units 2, 3, 4.

### **Reference Books**

- Mehrotra, Arvind Krishna. *Concise History of Indian Literature in English*, Permanent Black, 2010.
- K. Srinivas Ayenger. *A History of Indian Writing in English*
- M.K. Naik. *History of Indian Writing in English*
- Vinay Dharwadker. “The Historical Formation of Indian English Literature” in Sheldon Pollock (ed) *Literary Cultures in History*
- *Modern Indian Drama: Issues and Interventions* (ed) Lakshmi Subramanyam



## Core Paper V

### BRITISH ROMANTIC LITERATURE

#### Introduction:

The paper aims at acquainting the students with the Romantic period and some of its representative writers. The students will be able to sample some seminal works of the Romantic age which gave expression to the key ideas of the period such as return to nature, subjectivity, desire for personal freedom and the defiance of classicism-imposed restrictions on poetic form.

#### UNIT 1: Historical overview

- (i) The period otherwise known as The Romantic Revival; The Age of Revolution as it owes its origin to the epoch making French Revolution of 1789. The emphasis on the organic relationship between man and Nature, individual liberty and unbridled desire free from the shackles of classicism made this period unique—Romanticism vs Classicism

#### UNIT 2:

- (i) Thomas Gray: “Elegy Written in a Country Churchyard,”
- (ii) William Blake: “A Poison Tree” and “Chimney Sweeper”

#### UNIT 3:

- (i) William Wordsworth’s “Tintern Abbey”
- (ii) S. T. Coleridge: “Kubla Khan,”
- (iii) John Keats: “Ode to a Nightingale,”
- (iv) P. B. Shelley: “Ode to the West Wind,”

#### UNIT 4:

- (i) William Wordsworth’s *Preface* to the 2<sup>nd</sup> edition of *Lyrical Ballads*

#### Text Books

- Texts prescribed in Units 2, 3, 4

#### Reference Books

- Paul Poplawski, *English Literature in Context*, “The Romantic Period”
- *Routledge History of Literature in English*. Ronald Carter & John Mc Rae. London: Routledge, 1997
- Norton Anthology of English Literature. Vol 2 (Head notes on the periods and authors featured in the paper)
- *Pelican Guide to English Literature. Vol 5. From Blake to Byron*. Ed. Boris Ford
- Maurice Bowra, *The Romantic Imagination*
- *English Literature*. Jonathan Bate (Ch. 5 “Periods and Movements”)

## Core Paper VI

### BRITISH LITERATURE 19<sup>TH</sup> CENTURY

#### Introduction:

This paper seeks to introduce the students to the exploits of the 19<sup>th</sup> century British Literature in prose, especially fiction and cultural criticism. It also includes samples of Victorian poetry.

#### UNIT 1: Historical overview

- (i) The 19<sup>th</sup> century British literature though mainly famous for the Romantic Movement, was also a witness to major socio-political developments like industrialization, technological advancements and large scale mobilization of people from the rural to the urban centers.

#### UNIT 2: Poetry

- (i) Tennyson; “Break, Break, Break”, Robert Browning, “My Last Duchess”
- (ii) Criticism: Matthew Arnold: “The Study of Poetry”

#### UNIT 3: Jane Austen

- (i) *Pride and Prejudice*

#### UNIT 4: Charles Dickens

- (i) *Hard Times*

#### Text Books:

- Texts prescribed in Units 2, 3, 4

#### Reference Books:

- *English Literature in Context*. Paul Poplawski. Cambridge UP, 2008
- *Routledge History of Literature in English*. Ronald Carter & John Mc Rae. London: Routledge, 1997
- Norton Anthology of English Literature. Vol 2 (Head notes on the periods and authors featured in the paper)
- *English Literature*. Jonathan Bate (Ch. 4 “The Study of English”, Ch. 5 “Periods and Movements”)
- Terry Eagleton, *The English Novel*

## Core Paper VII

### BRITISH LITERATURE: EARLY 20<sup>TH</sup> CENTURY

#### Introduction:

The paper aims at acquainting the students with the literature of Britain in the early 20<sup>th</sup> century, focusing on the modernist canon in poetry, novel, and literary criticism.

### **UNIT 1: Historical overview**

- (i) Developments in society and economy, leading to a crisis in western society known as the First World War and the resultant change in the ways of knowing and perceiving. Marx's concept of class struggle, Freud's theory of the unconscious are to be discussed.

### **UNIT 2: Poetry**

- (i) T.S. Eliot "Love Song of J. Alfred Prufrock",
- (ii) Yeats: "Second Coming",
- (iii) Wilfred Owen: "Strange Meeting",
- (iv) Siegfried Sassoon, "Suicide in the Trenches"
- (v) Criticism: T.S. Eliot: "Tradition and the Individual Talent"

### **UNIT 3:**

- (i) Virginia Woolf: *Mrs. Dalloway*

### **UNIT 4:**

- (i) J M Synge *Rydgers to the Sea*

### **Text Books**

- Texts prescribed in Units 2, 3, 4

### **Reference Books:**

- *Pelican Guide to English Literature: Vol. 7. The Modern Age* (ed.) Boris Ford
- *Routledge History of Literature in English*. Ronald Carter & John Mc Rae. London: Routledge, 1997
- *English Literature*. Jonathan Bate (Ch. 5 "Periods and Movements")
- *Modernism*. Critical Idiom. By Peter Faulkner
- *Modernism*. New Critical Idiom. By Peter Childs

## **Core Paper VIII**

### **AMERICAN LITERATURE**

#### **Introduction:**

This is a survey paper providing an overview of canonical authors from American Literature in the established genres.

### **UNIT 1: Historical overview**

- (i) Genesis and evolution, and the defining myths of American Literature—city on a hill, the frontier spirit, the American Dream, manifest destiny, *e pluribus unum*

**UNIT 2:**

- (i) Walt Whitman: “Out of the Cradle Endlessly Rocking”,  
(ii) Robert Frost: “Stopping by the Woods in a Snowy Evening”,  
(iii) Emily Dickinson: “Because I could not stop for death”  
(iv) Maya Angelou: “I Know Why the Caged Birds Sing”

**UNIT 3:**

- (i) Arthur Miller: *The Death of a Salesman*

**UNIT 4:**

- (i) Ernest Hemingway: *A Farewell to Arms*

**Text Books**

- Texts prescribed in Units 2, 3, 4 (All texts are available on the Internet.)

**Reference Books:**

- *Pelican Guide to English Literature*. Vol. 9. *American Literature*. Ed. Boris Ford
- *Highlights of American Literature*. Dr. Carl Bode (USIS)
- *A Short History of American Literature*, Krishna Sen and Ashok Sengupta. Orient BlackSwan, 2017
- *The Story of American Literature*. By Ludwig Lewisohn
- *Norton Anthology of American Literature*. (Head notes on authors and periods to be read)

**Core Paper IX**

**EUROPEAN CLASSICAL LITERATURE**

**Introduction:**

This paper seeks to introduce the students to European Classical literature, commonly considered to have begun in the 8th century BC in ancient Greece and continued until the decline of the Roman Empire in the 5th century AD. The paper seeks to acquaint the students with the founding texts of the European canon.

**UNIT 1: Historical Review**

- (i) Classical Antiquity: ancient Greece, the rise and decline of the Roman Empire;  
Geographical space: cultural history of the Greco-Roman world centered on the Mediterranean Sea

**UNIT 2: Epic poetry**

- (i) Homer: *Odyssey* (Book I)

**UNIT 3: Tragedy:**

- (i) Sophocles: *Oedipus the King*

**UNIT 4: Criticism:**

- (i) Aristotle: *Poetics* (Chapters: 6,7,8)

**Text Books**

- Texts prescribed in Units 2, 3, 4 (All texts are available for free access on Project Gutenberg <https://www.gutenberg.org/>)

**Reference Books:**

- H.D.F. Kitto, *Form and Meaning in Greek Drama*
- H.D.F. Kitto, *The Greeks*
- Eric Auerbach, *Mimesis: The Representation of Reality in Western Literature*
- Gilbert Murray, *A History of Ancient Greek Literature*, Andesite Press, 2017.
- *Classicism: A Very Short Introduction* OUP

**Core Paper X****WOMEN'S WRITING****Introduction:**

The paper seeks to acquaint the students with the works of women writers from different cultures and nations in various genres. Further, it seeks to make them critically aware of the issues relating to the workings of patriarchy, issues of gender, and relations of desire and power.

**UNIT 1: Virginia Woolf**

- (i) "Chapter 1" from *A Room of One's Own*

**UNIT 2: Charlotte Bronte**

- (i) *Jane Eyre*

**UNIT 3:**

- (i) Kamala Das, 'An Introduction', 'The Sunshine Cat'  
(ii) Sylvia Plath, 'Mirror', 'Barren Woman'

- (iii) Eunice de Souza, 'Women in Dutch Painting', 'Remember Medusa'  
(iv) Shanta Acharya, 'Homecoming', 'Shringara'

**UNIT 4:**

- (i) Ashapura Devi, *The Distant Window*

**Text Books**

- Texts prescribed in Units 1, 2, 3, 4

**Reference Books:**

- Toril Moi, *Sexual/Textual Politics*
- Elaine Showalter, *A Literature of Their Own*
- Sandra Gilbert and Susan Gubar, *The Mad Woman in the Attic*
- *The Distant Window*, Prachi Prakashan, Tr. Anima Bose, 1997
- Helen Carr, 'A History of Women's Writing' in *A History of Feminist Literary Criticism* by Gill Plain and Susan Sellers
- Mary Eagleton, 'Literary Representations of Women' in *A History of Feminist Literary Criticism* by Gill Plain and Susan Sellers

**Core Paper XI**

**MODERN EUROPEAN DRAMA**

**Introduction:**

The aim of this paper is to introduce the students to the best of experimental and innovative dramatic literature of modern Europe.

**UNIT 1: Historical Review**

- (i) Politics, social change and the stage; text and performance; European Drama: Realism and Beyond; Tragedy and Heroism in Modern European Drama; The Theatre of the Absurd

**UNIT 2: Henrik Ibsen**

- (i) *Ghosts*

**UNIT 3: Eugene Ionesco**

- (i) *Chairs*

## UNIT 4: Bertolt Brecht

- (i) *Life of Galileo*

### Text Books

- Texts prescribed in Units 1, 2, 3, 4

### Web Resources

- Ionesco: <http://www.kkoworld.com/kitablar/ejen-ionesko-kergedan-eng.pdf>
- Ibsen: <http://www.gutenberg.org/files/8121/8121-h/8121-h.htm>

### Reference Books:

- Constantin Stanislavski, *An Actor Prepares*, Chap. 8,
- 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1,2, 7,8,9, pp. 121-5, 137-46.
- Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. And tr. John Willet (London: Methuen, 1992) pp.68-76, 121-8.
- George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303-24.
- Raymond Williams, *Drama from Ibsen to Brecht*
- Jean Genet, *Reflections on Theatre* (London: Faber & Faber) Chapter 2: "The Strange World Urb..." pp. 63-74.
- *Theatre of Absurd*. Martin Esslin

## Core Paper XII

### INDIAN CLASSICAL LITERATURE

(Training of teachers essential for teaching this course)

### Introduction:

This paper seeks to create awareness among the students of the rich and diverse literary and aesthetic culture of ancient India.

### UNIT 1: Introduction to the history and genesis of Indian Classical Literature

#### UNIT 2: Sanskrit Drama –1

- (i) Kalidasa, *Abhijnanasakuntalam*, Act IV, tr. M.R Kale, Motilal Banarasi Dass, New Delhi

#### UNIT 3: Sanskrit Drama-2

- (i) *Mrcchakatika* by Sudraka, Act I, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962)

#### UNIT 4: Aesthetics and Maxims

- (i) Bharata's *Natyasastra*, Chapter VI on Rasa theory

**Text Books**

- Texts prescribed in units II,III, IV

**Reference Books:**

- Kalidasa. Critical Edition. Sahitya Akademi
- Bharata's *Natyashastra*. English Translation by M.M. Ghosh. Vol 1. 2<sup>nd</sup> edition. Asiatic Society, Kolkata, 1950. Ch. 6 "Sentiments". Pp. 158-95
- J.A.B. Van Buitenen, "Dharma and Moksa" in Roy W. Perrett. Ed. *Indian Philosophy*. Vol 5, *Theory of Value: A Collection of Readings*. New York: Garland, 2000. Pp. 33-40
- Vinay Dharwadkar, "Orientalism and the Study of Indian Literature", *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. Ed. Carol A. Breckenridge and Peter Van der Veer. New Delhi: OUP, 1994. Pp. 158-95
- Haldhar Panda, *Universals of Poetics*

**Core Paper XIII**

**POSTCOLONIAL LITERATURES**

**Introduction:**

This paper seeks to introduce the students to postcolonial literature —a body of literature that responds to European colonialism and empire in Asia, Africa, Middle East, the Pacific and elsewhere. The paper aims to provide the students with the opportunity to think through the layered response – compliance, resistance, mimicry, subversion – that is involved in the production of post-independence literature

**UNIT 1:**

- (i) Postcolonialism: Elleke Boehmer ( From *Literary Theory and Criticism* Ed. Patricia Waugh)
- (a) The post in Postcolonial,
- (b) Movements and theories against Empire
- (c) Leading Postcolonial Thinkers ( Frantz Fanon, Edward Said, Gayatri Spivak, Homi Bhabha)

**UNIT 2: Raja Rao**

- (i) *Kanthapura*

**UNIT 3: Jean Rhys**

- (i) *Wide Sargasso Sea*

**UNIT 4: Athol Fugard**



- (i) *Blood Knot*

**Text Books**

- Texts prescribed in Units 1, 2, 3, 4

**Reference Books:**

- Chinua Achebe: “English and the African Writer” (Available online)
- Ngugi wa Thiong’o: “The Quest for Relevance” from *Decolonizing the Mind: The Politics of Language in African Literature*
- Leela Gandhi, *Postcolonial Theory: An Introduction*. OUP, 1998.
- Bill Ashcroft, Gareth Griffin, Helen Tiffin, *The Empire Writes Back: Theory and Practice of Post-Colonial Literature*.
- Edward Said. *Orientalism*.

**Core Paper XIV**

**POPULAR LITERATURE**

**Introduction:**

This paper seeks to introduce the students to genres such as children’s literature, detective fiction and campus fiction, which have a “mass” appeal, and can help us gain a better understanding of the popular and folk roots of literature.

**UNIT 1: Introduction to the concept**

- (i) What is popular literature?
- (ii) Debate between popular and high cultures (‘high brow’ v/s ‘low brow’)
- (iii) What is Genre fiction?
- (iv) Debate between genre fiction and literary fiction

**Essays for discussion:**

- Lev Grossman: “Literary Revolution in the Supermarket Aisle: Genre Fiction is Disruptive Technology”  
<http://entertainment.time.com/2012/05/23/genre-fiction-is-disruptive-technology/>
- Arthur Krystal: “Easy Writers: Guilty pleasures without guilt”  
<http://www.newyorker.com/magazine/2012/05/28/easy-writers>
- Joshua Rothman: “A Better Way to Think About the Genre Debate”  
<http://www.newyorker.com/books/joshua-rothman/better-way-think-genre-debate>
- Stephen Marche: “How Genre Fiction Became More Important than Literary Fiction”  
<http://www.esquire.com/entertainment/books/a33599/genre-fiction-vs-literary-fiction/>

**UNIT 2: Children’s Literature**

- (i) Lewis Carroll: *Alice in Wonderland*

**UNIT 3: Detective Fiction**

- (i) Arthur Conan Doyle: *The Hound of the Baskervilles*

**UNIT 4: Campus Fiction**

- (i) Chetan Bhagat: *Five Point Someone*

**Text Books**

- Essays given for discussion under unit I and Texts prescribed in Units 2, 3, 4

**Reference Books**

- Leslie Fiedler, “Towards a Definition of Popular Literature” in *Super Culture: American Popular Culture and Europe*. Ed. C.W.E. Bigsby. pp. 29-38
- Leo Lowenthal, *Literature, Popular Culture and Society*
- Felicity Hughes, “Children’s Literature: Theory and Practice” in *English Literary History*. Vol. 45, 1978. pp. 542-61.
- Raymond Chandler, “The Simple Art of Murder”, *Atlantic Monthly*. Dec. 1944 (available at <<http://www.en.utexas.edu/amlitprivate/scans/chandlerart.html>>)
- *Popular Fiction: Essays in Literature and History* by Peter Humm, Paul Stigant, Peter Widdowson
- Sumathi Ramaswamy, “Introduction”, in *Beyond Appearances?: Visual Practices and Ideologies in Modern India*. Pp.xiii-xxix

**Discipline Specific Elective Paper-I**

**LITERARY THEORY**

**Introduction:**

This paper seeks to expose the students to the basic premises and issues of major theoretical approaches to literary texts.

**UNIT 1:**

- (i) New Criticism (“Language of Paradox” by Cleanth Brooks)

**UNIT 2:**

- (i) Marxist Criticism (Terry Eagleton: “Literature and Ideology” from *Marxism and Literary Criticism*)

**UNIT 3:**

- (i) Feminist Criticism (*Second Sex*, Vol 1 Introduction “Facts and Myths”)

**UNIT 4:**

- (i) Structuralism (“The Nature of Linguistic Sign” by Saussure)

**Text Books**

- Texts prescribed in Units 1, 2, 3, 4

**Reference Books**

- Peter Barry, *Beginning Theory*
- Terry Eagleton, *Literary Theory*
- David Lodge, ed. *Twentieth Century Criticism*
- David Lodge, ed. *Modern Criticism and Theory: A Reader*
- Jonathan Culler, “In Pursuit of Signs”
- Tony Bennett, *Formalism and Marxism* (New Accents)

**Discipline Specific Elective Paper- II****WORLD LITERATURE****Introduction:**

This paper proposes to introduce the students to the study of world literature through a representative selection of texts from around the world. The idea is to read beyond the classic European canon by including defining literary texts from other major regions/countries—except the United States of America—written in languages other than English, but made available to the readers in English translation.

**UNIT 1: European**

- (i) Albert Camus: *The Outsider*

**UNIT 2: Caribbean**

- (i) V S Naipaul: *A Bend in the River*

**UNIT 3: Canadian Short Fiction**

- (i) Alice Munroe: “The Bear Came Over the Mountain”, “Face”

**UNIT 4: Latin American Poetry**

- (i) Pablo Neruda :“Tonight I can Write” and “Every day you play”
- (ii) Octavio Paz: “Between going and staying the day wavers” and “Motion”

**Text Books**

- Texts prescribed in Units 1, 2, 3, 4

**Web Resources:**

- Alice Munro's short Stories <http://www.newyorker.com/magazine/2013/10/21/the-bear-came-over-the-mountain-2>, <http://www.newyorker.com/magazine/2008/09/08/face>
- Poems of Octavio Paz [http://www.poetrysoup.com/famous/poems/best/octavio\\_paz](http://www.poetrysoup.com/famous/poems/best/octavio_paz)

### Reference Books:

- *Weltliteratur*: John Wolfgang von Goethe in *Essays on Art and Literature* Goethe : The Collected Works Vol.3
- Rabindranath Tagore "World Literature": *Selected Writings On Literature and Language: Rabindranath Tagore* Ed. Sisir Kumar Das and Sukanta Chaudhuri
- Goethe's "World Literature Paradigm and Contemporary Cultural Globalization" by John Pizer  
"Something Will Happen to You Who Read": Adrienne Rich, Eavan Boland' by Victor Luftig .JSTOR iv. *Comparative Literature* University of Oregon.
- "WLT and the Essay" *World Literature Today* Vol. 74, No. 3, 2000. JSTOR Irish University Review, Vol.23 Spring 1, Spring-Summer.
- What is world Literature? (Introduction) David Damrosch  
<http://press.princeton.edu/chapters/i7545.html>
- Tagore's comparative world literature  
<https://www.academia.edu/4630860/>  
[Rabindranath Tagores Comparative World Literature](https://www.academia.edu/4630860/Rabindranath_Tagores_Comparative_World_Literature)

## Discipline Specific Elective Paper- III

### PARTITION LITERATURE

#### Introduction:

This paper seeks to expose the students to some significant writings on Indian partition, which brought untold miseries to those who lost lives and homes. The issues of loss, trauma, communalism etc. are explored by the texts.

#### UNIT 1: Defining partition literature

- (i) Ritu Menon and Kamla Bhasin, 'Introduction' from *Borders and Boundaries* (New Delhi: Kali for Women, 1998)

#### UNIT 2:

- (i) W.H. Auden "Partition", Agha Shahid Ali, "Learning Urdu", "The Dawn of Freedom" Faiz Ahmad Faiz

### **UNIT 3: Bapsi Sidhwa**

- (i) *Ice-candy-man*

### **UNIT 4:**

- (i) Sadat Hassan Manto, ‘Toba Tek Singh’ (from *Mottled Dawn*, Penguin India)
- (ii) Rajinder Singh Bedi, ‘Lajwanti’ ( Trans. Khushwant Singh)
- (iii) Lalithambika Antharajanam, ‘A Leaf in the Storm’

### **Text Books**

- Texts prescribed in Units 1, 2, 3, 4
- (*Mottled Dawn* for Manto and Bedi in Unit 4, Penguin India)
- *Borders and Boundaries*. New Delhi: Kali for Women, 1998

### **Reference Books:**

- Sukrita P. Kumar, ‘Narrating Partition’ (Delhi: Indialog, 2004)
- Urvashi Butalia, ‘The Other Side of Silence: Voices from the Partition of India’ (Delhi: Kali for Women, 2000)
- Sigmund Freud, ‘Mourning and Melancholia’ in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041-53.

## **Discipline Specific Elective Paper- IV**

### **WRITING FOR MASS MEDIA**

#### **UNIT 1:**

- (i) History of English in India, Brief history of Journalism in English in India , Status of English in India, Indian writers of English and their treatment of the English language a non-native variety

#### **UNIT 2:**

- (i) Writing for the Print Media: News Stories, Features, Editorials  
(The teacher is required to cite examples and use material from mass media)

#### **UNIT 3:**

- (i) Writing for the Electronic Media
- (ii) Advertisement caption writing and tag lines (print and electronic)

#### **UNIT 4:**

- (i) Email, Blogs, Social networking
- (ii) Internet Journalism

### **Reference Books**

- Rangaswamy Parthasarathy, *Journalism in India: From the earliest times to the present day*, Sterling.
- S V Parasher, *Indian English: Functions and Form*, Bahri Publications.
- Stephen McLaren, *Easy Writer*
- A R Parhi, *Indian English through Newspapers*, Concept Publications.
- G L Labru, *Indian Newspaper English*, B R Publishing House.
- Vinod Dubey, *Newspaper English in India*, Bahri Publications.
- Kachru, Braj: *from Indianization of English*
- Dutta and Parhi, 'Prospect of Electronic Media as Curriculum in Non-Native Contexts', *I-Manager's Journal on English Language Teaching*. (2014)
- Aijaz Ahmed: 'Disciplinary English: Third-Worldism and Literature'.
- Narasimhaih; C.D. (ed.): *Awakened Consciousness: Studies in Commonwealth Literature*, New Delhi: Sterling.
- Omkar N. Koul: *English in India: Theoretical and Applied Issues*. New Delhi: Creative Publishers.

**DSE Paper – IV: Dissertation/ Research Project (College can give this choice only for students with above 60% aggregate marks)**

### **DISSERTATION/ RESEARCH PROJECT**

#### **Introduction and Outcome**

A project is an individual or collaborative activity that is carefully planned to achieve a particular aim.

An undergraduate project is individual research by students to i. understand in-depth a particular topic or fact in their field of study, and ii. Strengthen their understanding of research processes and methods.

Undergraduate research is inquiry-based learning that involves practical work, and not just listening to classroom teaching and personal reading. Students learn to apply what they study in their courses to appreciate different aspects of their field better by working independently on the projects. At the same time, they contribute something original to the courses they study.

An undergraduate research project is expected to explore specific topics within the field of study of the students. The project should make an original contribution to the discipline in some manner. The results of quality undergraduate research can be presented in seminars and conferences, and published in research journals dedicated specifically to such work or in traditional academic journals with the student as a co-author.

There are many benefits of undergraduate research including, but not limited to, real world applications, research and professional experience, and better relationships between faculty and students. Relating coursework to out-of-class experiences, students train to work and think independently, take responsibility for their own learning, and take initiative to solve problems on their own rather than relying on experts for answers. They also learn to work in collaboration in interdisciplinary research. Most of all, projects help students learn a variety of skill sets to make them confident and competent in their future career.

### **The research process**

Typically, all research answer three questions: *what*, *why* and *how*.

The *what* states the research question to be investigated in a project.

The *why* explains the purpose of the research and also every step undertaken to conduct the research.

The *how* describes the stages of the research procedure.

To understand the process of research and to practically conduct any requires a good background in research methodology. Students may study research methodology before undertaking their projects.

## **Pattern of examination**

### **MID-SEMESTER ASSESSMENT**

Presentation of the project synopsis

Synopsis to include:

- i. Research statement/question and its rationale
- ii. Review of literature stating the validity of the project
- iii. Discussion of the research steps
- iv. Possible conclusion/s
- v. Contribution of the project to the existing body of research
- vi. References

### **Semester final examination**

A project of at least 3000 words to be submitted in the following structure:

- Research question - a short statement
- Rationale of the research
- Introductions of the research
- Review of literature relating the reviews to the research question and the research Introductions
- Data collection and interpretation
- Discussion of the findings; conclusions drawn
- Contribution of the project to the existing body of research
- Directions for future research
- Works cited section

### **Reference Books**

- John Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage Publications. 2009
- K Samantray, *Academic and Research Writing*. Orient Blackswan. 2015
- Sword, H. *Stylish Academic Writing*. Harvard University Press. 2012
- Norman Denzin, *Sage Handbook of Qualitative Research*. Sage Publications. 2005
- Kothari & Garg, *Research Methodology*. New Age Publishers
- Deepak Chawla & Neena Sondhi. *Research methodology: Concepts & Cases*. Vikas Publishing

## **Generic Elective Paper I**

### **ACADEMIC WRITING AND COMPOSITION**

#### **Introduction:**

This paper seeks to train the students in the basic writing skills required for writing competently in the academic context.

#### **UNIT 1:**

- (i) Introduction to the Writing Process: with a focus on Academic Writing

#### **UNIT 2:**

- (i) Writing in one's own words: Summarizing and Paraphrasing

#### **UNIT 3:**

- (i) Critical Thinking: Synthesis, Analysis, And Evaluation

#### **UNIT 4:**

- (i) Citing Resources: Editing, Book and Media Review



**Reference Books:**

- Liz Hamp-Lyons and Ben Heasley, *Study Writing: A Course in Writing Skills for Academic Purposes* (Cambridge UP, 2006)
- Ilona Leki, *Academic Writing: Exploring Processes and Strategies*. New York: CUP, 2nd edn, 1998
- Stanley Fish, *How to Write a Sentence and How to Read One*. Harpar Perennial. 2011.
- *Literature and the art of Communication*, Cambridge University Press
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009

**Generic Elective Paper II****GENDER AND HUMAN RIGHTS**

(Faculty training needed)

**Introduction:**

This paper seeks to familiarize the students with issues of inequality, and oppression of caste, race and gender.

**UNIT 1:**

- (i) Unit I and II of *Gender Sensitivity* ( UNESCO Module 5)

**UNIT 2:**

- (i) “ Castes in India”: Dr Babasaheb Ambedkar

**UNIT 3:**

- (i) *We Should All Be Feminists* by Chimamanda Ngozi Adichie,

**UNIT 4:**

- (i) *Sultana’s Dream* (a novella): Rokeya Sakhawat Hossain

**Text Books**

- Texts prescribed in Unit I,II,III, IV

**Reference Books:**

- Babasaheb Ambedkar, *Writings and Speeches*, Vol 1, Compiled by Vasant Moon. Ambedkar Foundation, 2014.
  - Chimamanda Ngozi Adichie- *We Should All Be Feminists*. London: Fourth Estate, 2014.
  - Rokeya Sakhawat Hossain - *Sultana’s Dream*. Penguin Modern Classics, 2005.
- UNESCO- Gender Sensitivity, Zambia, 2000.  
[http://www.unesco.org/education/mebam/module\\_5.pdf](http://www.unesco.org/education/mebam/module_5.pdf)

## Generic Elective Paper III

### NATION, CULTURE, INDIA

#### Introduction:

This paper seeks to introduce students across disciplines to basic ideas about Indian cultural ethos mediated through literature.

#### UNIT 1:

- (i) *An Autobiography (My Experiments With Truth)* - M.K. Gandhi. Part V, 'The First Experience' (Chapters I) to 'Face to Face with Ahimsa' (Chap XIV)

#### UNIT 2:

- (i) "Secularism and Its Discontents"- Amartya Sen ( from *The Argumentative Indian*)

#### UNIT 3:

- (i) "Nationalism in India"- Rabindranath Tagore (from *Nationalism*)

#### UNIT 4:

- (i) " The Renaissance in India"- Sri Aurobindo ( from *The Renaissance in India and Other Essays*)

#### Text Books

- Texts prescribed in Units 1, 2, 3, 4

#### Reference Books:

- A.L. Basham, *Wonder that was India*
- D.D. Kosambi, *Culture and Civilization of Ancient India in Historical Outline*
- Romila Thapar, *Time as a Metaphor in Human History*
- Pawan K. Verma, *The Great Indian Middleclass*

## Generic Elective Paper IV

### LANGUAGE AND LINGUISTICS

#### Introduction:

This paper aims to offer the students some fundamental knowledge in Linguistics and English Language Teaching (ELT). It also seeks to acquaint the students with the variety of English that people come in contact with in contemporary times with a special emphasis on Asia and in particular, India.

#### UNIT 1:

(i) Language : What is Language, Linguistics, Branches and Scope, Applied Linguistics  
Global Englishes: Who Speaks English today? Standard Language and Language Standards,  
Language Variation, Postcolonial English, Pidgin and Creole, English in Asia and Europe

**UNIT 2:**

(i) Phonology and Morphology

**UNIT 3:**

(i) Syntax

**UNIT 4:**

(i) Semantics

**Reference Books**

- *Introductory book on Linguistics and Phonetics* by R L Varshney
- *Global Englishes: A Resource Book for Students*, Jennifer Jenkins, 3rd Edn, Special Indian Edition, Routledge, 2016
- *An Introduction to Language and Communication*,
- A R Parhi, 'Localising the Alien: Newspaper English and the Indian Classroom', *English Studies in India*, Springer, 2018.
- Adrian Akmajian, R. A. Demers, Ann K Farmer and R, M. Harnish, Prentice Hall of India, 2012
- David Crystal, *Linguistics*
- Braj B Kachru, *The Indianization of English* (OUP)
- David Crystal, *English as a World Language*

**GE Tutorial - 4 (20 marks: 1 credit)**

**Introduction:** This paper seeks to reinforce learning of the theory paper by way of engaging the students in remedial teaching and doubt clearing classes.

**Scheme of Examination-** Internal Assessment will be done by tutors through 10 multiple choice questions (10 x 1 = 10) and very short answer-type questions (5 x 2 = 10)

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**Course structure of UG English Pass**

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Semester	Course	Course Name	Credits	Total marks
<b>I</b>	DSC-I	Indian writing in English	06	100
<b>II</b>	DSC-II	Writing for mass media	06	100
<b>III</b>	DSC-III	Postcolonial literatures	06	100

<b>IV</b>	DSC-IV	Popular literature	06	100
<b>V</b>	DSE-I	Academic writing and composition	06	100
<b>VI</b>	DSE-II	Nation, culture, India	06	100
			<b>30</b>	<b>600</b>

### **ENGLISH Papers for PASS students**

Discipline Specific Core – 4 papers

Discipline Specific Elective – 2 papers

Marks per paper - Midterm : 20 marks, End term : 80 marks, Total – 100 marks

Credit per paper – 6

Teaching hours per paper – 50 hours + 10 hours tutorial

#### **Discipline Specific Core Paper I**

#### **INDIAN WRITING IN ENGLISH**

##### **Introduction:**

Indian writing in English has been the fastest growing branch of Indian literature in the last one hundred years. It has produced a rich and vibrant body of writing spanning all genres. As a ‘twice born’ form of writing, it partakes of both the indigenous and the foreign perspectives and has an inherent tendency to be postcolonial. This paper seeks to introduce the students to the field through a selection of representative poems and short stories and a novel and a play.

##### **UNIT 1: (Poetry)**

- (i) Sarojini Naidu: “The Bangle Sellers”,
- (ii) A.K.Ramanujan, “Obituary”,
- (iii) Jayanta Mahapatra “Grandfather”,
- (iv) Nissim Ezekiel “Night of the Scorpion”

#### **UNIT 2: (Short Stories)**

- (i) Anita Desai “The Accompanist” ,
- (ii) Shiv K Kumar “ A Nun with Love”,
- (iii) Manohar Malgaonkar “ A Pinch of Snuff”

#### **UNIT 3:**

- (i) R.K Narayan *The Guide*

#### **UNIT 4:**

- (i) Mahesh Dattani *Final Solutions*

#### **Text Books**

- Texts prescribed in Units 1, 2, 3, 4

#### **Reference Books:**

- Mehrotra, Arvind Krishna. *Concise History of Indian Literature in English*, Permanent Black, 2010.
- K. Srinivas Ayenger. *A History of Indian Writing in English*
- M.K. Naik. *History of Indian Writing in English*
- Vinay Dharwadker. “The Historical Formation of Indian English Literature” in Sheldon Pollock (ed) *Literary Cultures in History*
- *Modern Indian Drama: Issues and Interventions* (ed) Lakshmi Subramanyam

### **Discipline Specific Core Paper II**

#### **WRITING FOR MASS MEDIA**

#### **UNIT 1:**

- (i) History of English in India, Brief history of Journalism in English in India, Status of English in India, Raja Rao, Preface to *Kanthapura* and ‘The Caste of English’ (Awakened Consciousness: Studies in Commonwealth Lit. ed. C.D. Narasimhaiah).

#### **UNIT 2 :**

- (i) Writing for the Print Media: News Stories, Features, Editorials  
(The teacher is required to cite examples and use material from mass media)

### UNIT 3:

- (i) Writing for the Electronic Media, Advertisement caption writing and tag lines (print and electronic)

### UNIT 4:

- (i) Email, Blogs, Social networking, Internet Journalism

### Reference Books

- Rangaswamy Parthasarathy, *Journalism in India: From the earliest times to the present day*, Sterling.
- S V Parasher, *Indian English: Functions and Form*, Bahri Publications.
- Stephen McLaren, *Easy Writer*
- A R Parhi, *Indian English through Newspapers*, Concept Publications.
- G L Labru, *Indian Newspaper English*, B R Publishing House.
- Vinod Dubey, *Newspaper English in India*, Bahri Publications.
- Kachru, Braj: *from Indianization of English*
- Dutta and Parhi, 'Prospect of Electronic Media as Curriculum in Non-Native Contexts', *I-Manager's Journal on English Language Teaching*, 2014
- Aijaz Ahmed: 'Disciplinary English: Third-Worldism and Literature'.
- Narasimhaih; C.D. (ed.): *Awakened Consciousness: Studies in Commonwealth Literature*, New Delhi: Sterling.
- Omkar N. Koul: *English in India: Theoretical and Applied Issues*. New Delhi: Creative Publishers.

## Discipline Specific Core Paper III

### POSTCOLONIAL LITERATURES

#### Introduction:

This paper seeks to introduce the students to postcolonial literature—a body of literature that responds to European colonialism and empire in Asia, Africa, Middle East, the Pacific and elsewhere. The paper aims to provide the students with the opportunity to think through the layered response – compliance, resistance, mimicry, and subversion – that is involved in the production of post-independence literature

#### UNIT 1: Post colonialism: Elleke Boehmer ( From *Literary Theory and Criticism* Ed.

#### Patricia Waugh)

- (i) The post in Postcolonial,
- (ii) Movements and theories against Empire,

- (iii) Leading Postcolonial Thinkers( Frantz Fanon, Edward Said, Gayatri Spivak, Homi Bhabha)

**UNIT 2:**

- (i) Raja Rao, *Kanthapura*

**UNIT 3:**

- (i) Jean Rhys *Wide Sargasso Sea*

**UNIT 4:**

- (i) Athol Fugard: *Blood Knot*

**Text Books**

- Texts prescribed in Units 1, 2, 3, 4

**Reference Books:**

- Chinua Achebe: “English and the African Writer” (Available online)
- Ngugi wa Thiong’o: “The Quest for Relevance” from *Decolonizing the Mind: The Politics of Language in African Literature*
- Leela Gandhi, *Postcolonial Theory: An Introduction*. OUP, 1998.
- Bill Ashcroft, Gareth Griffin, Helen Tiffin, *The Empire Writes Back: Theory and Practice of Post-Colonial Literature*.
- Edward Said. *Orientalism*.

**Discipline Specific Core Paper IV**

**POPULAR LITERATURE**

**Introduction:**

This paper seeks to introduce the students to genres such as children’s literature, detective fiction and campus fiction, which have a “mass” appeal, and can help us gain a better understanding of the popular and folk roots of literature.

**UNIT 1: Introduction to the concept**

- (i) What is popular literature?  
(ii) Debate between popular and high cultures (‘high brow’ v/s ‘low brow’)  
(iii) What is Genre fiction?  
(iv) Debate between genre fiction and literary fiction

Essays for discussion:



- Lev Grossman: “Literary Revolution in the Supermarket Aisle: Genre Fiction is Disruptive Technology”  
<http://entertainment.time.com/2012/05/23/genre-fiction-is-disruptive-technology/>
- Arthur Krystal: “Easy Writers: Guilty pleasures without guilt”  
<http://www.newyorker.com/magazine/2012/05/28/easy-writers>
- Joshua Rothman: “A Better Way to Think About the Genre Debate”  
<http://www.newyorker.com/books/joshua-rothman/better-way-think-genre-debate>
- Stephen Marche: How Genre Fiction Became More Important than Literary Fiction”  
<http://www.esquire.com/entertainment/books/a33599/genre-fiction-vs-literary-fiction/>

### **UNIT 2: Children’s Literature**

- (i) Lewis Carroll: *Alice in Wonderland*

### **UNIT 3: Detective Fiction**

- (i) Arthur Conan Doyle: *The Hound of the Baskervilles*

### **UNIT 4: Campus Fiction**

- (i) Chetan Bhagat: *Five Point Someone*

### **Text Books**

- Essays given for discussion under Unit I and Texts prescribed in Units II,III,IV

### **Reference Books**

- Leslie Fiedler, “Towards a Definition of Popular Literature” in *Super Culture: American Popular Culture and Europe*. Ed. C.W.E. Bigsby. pp. 29-38
- Leo Lowenthal, *Literature, Popular Culture and Society*
- Felicity Hughes, “Children’s Literature: Theory and Practice” in *English Literary History*. Vol. 45, 1978. pp. 542-61.
- Raymond Chandler, “The Simple Art of Murder”, *Atlantic Monthly*. Dec. 1944 (available at <<http://www.en.utexas.edu/amlitprivate/scans/chandlerart.html>>)
- *Popular Fiction: Essays in Literature and History* by Peter Humm, Paul Stigant, Peter Widdowson
- Sumathi Ramaswamy, “Introduction”, in *Beyond Appearances?: Visual Practices and Ideologies in Modern India*. Pp.xiii-xxix

## **Discipline Specific Elective Paper I**

### **ACADEMIC WRITING AND COMPOSITION**

#### **Introduction:**

This paper seeks to train the students in the basic writing skills required for writing competently

in the academic context.

**UNIT 1:**

- (i) Introduction to the Writing Process: with a focus on Academic Writing

**UNIT 2:**

- (i) Writing in one's own words: Summarizing and Paraphrasing

**UNIT 3:**

- (i) Critical Thinking: Synthesis, Analysis, Evaluation

**UNIT 4:**

- (i) Citing Resources: Editing, Book and Media Review

**Reference Books:**

- Liz Hamp-Lyons and Ben Heasley, *Study Writing: A Course in Writing Skills for Academic Purposes* (Cambridge UP, 2006)
- Ilona Leki, *Academic Writing: Exploring Processes and Strategies*. New York: CUP, 2nd edn, 1998
- Stanley Fish, *How to Write a Sentence and How to Read One*. Harpar Perennial. 2011.
- *Literature and the art of Communication*, Cambridge University Press.
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009

**Discipline Specific Elective Paper II**

**NATION, CULTURE, INDIA**

**Introduction:**

This paper seeks to introduce students across disciplines to basic ideas about Indian cultural ethos mediated through literature.

**UNIT 1:**

- (i) *An Autobiography (My Experiments With Truth)* - M.K. Gandhi. Part V, 'The First Experience' (Chapters I) to 'Face to Face with Ahimsa' (Chap XIV)

**UNIT 2:**

- (i) "Secularism and Its Discontents"- Amartya Sen ( from *The Argumentative Indian*)

**UNIT 3:**

- (i) "Nationalism in India"- Rabindranath Tagore (from *Nationalism*)

**UNIT 4:**

- (i) " The Renaissance in India"- Sri Aurobindo ( from *The Renaissance in India and*

Other Essays)

**Text Books**

- Texts prescribed in Unit I,II,III,IV

**Reference Books:**

- A.L. Basham, *Wonder that was India*
- D.D. Kosambi, *Culture and Civilization of Ancient India in Historical Outline*
- Romila Thapar, *Time as a Metaphor in Human History*
- Pawan K. Verma, *The Great Indian Middleclass*

**GE Tutorial - 4 (20 marks: 1 credit)**

**Introduction:** This paper seeks to reinforce learning of the theory paper by way of engaging the students in remedial teaching and doubt clearing classes.

**Scheme of Examination-** Internal Assessment will be done by tutors through 10 multiple choice questions (10 x 1 = 10) and very short answer-type questions (5 x 2 = 10)

# **CBCS UG Syllabus**

## **Compulsory English for Pass Students**

### **Paper 1**

This is a reading-based paper aiming to initiate the students into an understanding and appreciation of literary writing available in five recognized forms.

#### **Unit 1: Poetry**

- I. William Shakespeare "Sonnet 130" ("My mistress eyes are nothing like the sun")
- II. Robert Frost "The Road Not Taken"
- III. Kamala Das "Punishment in Kindergarden"
- IV. John Milton "On His Blindness"
- V. A K Ramanujan "Self Portrait"

#### **Unit 2: Short Stories**

- I. W. S. Maugham "The Ant and the Grasshopper"
- II. Anton Chekhov "The Bet"
- III. R. N. Tagore "Trust Property"

#### **Unit 3: Novel & Drama**

- Gopinath Mohanty: *Our Daily Bread* (English Translation of *Danapani*) Trans. Bikram K Das  
G. B. Shaw: *Arms and the Man*

#### **Unit 4: Autobiography**

- Winston Churchill: *My Early Life* (first Five Chapters)

#### **Prescribed Textbooks:**

***Melodious Songs and Memorable Tales.*** (Ed) by Arun K. Mohanty and A.J. Khan. Bhubaneswar: Gyanajuga, 2015.

# **CBCS UG Syllabus**

## **Compulsory English For Pass students**

### **Paper 2**

The focus of this writing-based paper is to help students to learn general as well as literary writing skills.

#### **Unit 1: Prose**

- I. S. Radhakrishnan: "A Call to Youth"
- II. Claire Needle Hollander "No Learning Without Feeling"
- III. Dilip Padgaonkar "The Idea of Europe"
- IV. Dinanath Pathi "George V High School"

**Unit 2:** Critical appreciation of an unseen poem

**Unit 3:** Expanding an idea into a paragraph and writing an essay

**Unit 4:** Writing a précis of a passage

#### **Prescribed Text:**

**The Widening Arc: A Selection of Prose and Stories.** (Ed) by Asima R. Parhi, S.Deepika and Pulastya Jani. Bhubaneswar: Kitab Bhavan, 2016

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## SKILL ENHANCEMENT COURSES (SEC)

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**Optional for SECC I paper**

**Total Marks- 100**

**Skill Enhancement Courses (SECC Option-I)**

### ENGLISH COMMUNICATION

**Introduction:** This paper intends to build up the four primary skills in students in the academic as well as in the wider domains of use like public offices. The books recommended only provide guidelines for what to teach, and the list is in no way exhaustive. Teachers must be free and resourceful enough to collect teaching materials on their own, and even use newspaper clippings as teaching materials.

This is an activity-based, goal-oriented, functional course in English Communication, which aims to make the students able and efficient communicators by helping them to be self-reflexive about English. This course has a pre-defined context of being supportive and complementary to the core courses in various disciplines. Therefore, unlike most other courses in English Communication on offer, it does not seek to build facile fluency that passes off as communicative competence. Rather, it intends to equip the students with the relevant skills of presentation and expression needed in the academic as well as in the professional domains of communicative use. While reading skills exercises are meant to promote the acquisition of analytical and comprehension skills, writing skills exercises are centered on sentence construction, paragraph development and précis writing. Teachers must be free and flexible enough in relation to teaching materials, using newspaper clippings, non-conventional and multi-media resources in the classroom. There is ample scope to build the speaking and listening skills of students in the way the course is planned with an emphasis on interactive learning and articulation.

#### **UNIT 1: Introduction**

- (i) What is communication?
- (ii) Types of communication (Horizontal, Vertical, Interpersonal, Grapevine),

- (iii) Uses of Communication, Inter-cultural communication, Communication today:
- (iv) Distinct features of Indianisation, alternative texts of language learning, global English and English in the print and electronic media in India.

### **UNIT 2: The Four Skills and Prospect of new material in language learning**

- (i) Listening-Passive and active, Speaking effective, intelligibility and clarity
- (ii) Methods and techniques of reading such as skimming, scanning and searching for information; Reading to understand the literal, metaphorical and suggested meaning of a passage,
- (iii) Identifying the tone (admiring, accusatory, ironical, sympathetic, evasive, indecisive, ambiguous, neutral etc.) of the writer and view-points.
- (iv) Cohesive and Coherent writing

### **UNIT 3: Grammatical and Composition Skills**

- (i) Doing exercises like filling in the blanks, correcting errors, choosing correct forms out of alternative choices, joining clauses, rewriting sentences as directed, and replacing indicated sections with single words / opposites / synonyms, choosing to use correct punctuation marks, getting to understand and use formal and informal styles, learning to understand the usages of officialese, sexism, racism, jargon.
- (ii) Learning to understand information structure of the sentence such as topic-focus relationship; strategies of thematization, postponement, emphasis, structural compression (deletion of redundant parts, nominalization, cleft and pseudo-cleft sentences, elliptical structures etc.), Logical Connectors between sentences, Methods of developing a paragraph, structure of an essay and methods of developing an essay

### **UNIT 4: Exercises in Written Communication**

- (i) Précis writing
- (ii) Note-taking skills
- (iii) Writing reports
- (iv) Guidelines and essentials of official correspondence for making enquiries, complaints and replies
- (v) Making representations; writing letters of application for jobs; writing CV, writing letters to the editor and social appeals in the form of letters/pamphlets.

### **Reference Books:**

- *Ways of Reading: Advanced reading Skills for Students of English Literature.* Martin Montgomery et al. London: Routledge, 2007.
- *Applying Communication Theory for Professional Life: A Practical Introduction.* Dainton and Zellely, <http://tsime.uz.ac.zw/claroline/backends/download.php?url=L0ludHJvX3RvX2NvbW11bmljYXRpb25fVGhpb3J5LnBkZg%3D>

[%3D&cidReset=true&cidReq=MBA563](#)

- *Literature and the art of Communication*, Cambridge University Press.
- *Vistas and Visions*. Orient Black Swan (writing and grammar exercises at the end of lessons are recommended)
- *'Writing skills', Remappings :An Anthology for Degree Classes Orient Black Swan*.
- *Indian English through Newspapers* (Chapter 4,5 and 6), Concept, New Delhi,2008.
- *Contemporary Communicative English*, S Chand
- *Technical Communication: A Reader Centred Approach*. P.V. Anderson. Wadsworth, Cengage.
- *A University Grammar of English* (Chapter 10,13,14) Randolph Quirk and Sidney Greenbaum : Pearson Education, India

## MIL (ALTERNATIVE ENGLISH)

### Introduction:

The paper is focused upon developing one fundamental skills of Language learning; reading which needs a thorough rethink and revision. In order to build a strong base for acquisition of the communication skills, suitable reading content is selected from diverse areas in prose form. This would boost the learner's competence in expressive and comprehension skills. The well researched language exercises in the form of usage, vocabulary and grammar is the other area that should attract the teacher and learner to work out for giving decent shape to the mastery of English language.

### UNIT 1: Short Story

- (i) Jim Corbett-The Fight between Leopards
- (ii) Dash Benhur- The Bicycle
- (iii) Dinanath Pathy- George V High School
- (iv) Alexander Baron- The Man who knew too much
- (v) Will f Jenkins- Uneasy Homecoming

### UNIT 2: Prose

- (i) Mahatma Gandhi- The way to Equal Distribution
- (ii) S Radhakrishnan- A Call to Youth
- (iii) C V Raman-Water- The Elixir of Life
- (iv) Harold Nicolson- An Educated Person
- (v) Claire Needell Hollander- No Learning without Feeling

### UNIT 3:

- (i) Comprehension of a passage and answering the questions

### UNIT 4:

- (i) Language exercises-test of vocabulary, usage and grammar

### Text Books

All Stories and Prose pieces

### Reference Books

- *The Widening Arc: A Selection of Prose and Stories*, Ed. A R Parhi, S Deepika, P Jani, Kitab Bhavan, Bh ubaneswar.
- *A Communicative Grammar of English*, Geoffrey Leech.
- *A University Grammar of English*, Randolph Quirk and Sidney Greenbaum
- *Developing Reading Skills*. F. Grellet. Cambridge: Cambridge University Press, 1981.

### UG Honours/Pass Syllabus in English



Scheme of examination

**For Core English Honours Papers :CC & DSE**

Midterm: 20 marks (to be conducted by the respective college)

Final examination: 80 marks

(A) 4 long questions of 14 marks each to be set from unit 1-4 with internal choice [4x14=56]

(B) 4 Short notes/annotation/analysis of 6 marks each covering all the units [4x6=24]

Scheme of examination

**For SEC (English Communication)**

Midterm: 20 marks (to be conducted by the respective college)

Final examination: 80 marks

(A) 2 long questions of 20 marks each to be set from unit 1-2 with internal choice [2x20=40]

(B) students have to answer 2 questions of 10 marks each based on (unit 4): Précis writing/note taking/writing reports/official correspondences/writing letters etc

(C) 1. 10 bit questions of one mark each to be set exclusively from unit 3 section (i): grammar portion [1x10=10]

2. 1 question of 10 marks to be set on methods of developing a paragraph/expansion of idea into an essay [10]

Scheme of examination

**For AEEC-II (MIL Alternative English)**

Midterm: 20 marks (to be conducted by the respective college)

Final examination: 80 marks

(A) 5 short questions of 4 marks each to be set from unit 1-2 covering all prescribed stories and prose pieces [10x4=40]

(B) An unknown passage to be set with 5 questions carrying 4 marks each [5x4=20]

(C) 10 bit questions carrying 2 marks each from grammar/vocabulary and usage [10x2=20]

**For pass courses**

\*The scheme of evaluation for rest of the pass courses (DSC+ DSE) will remain the same as that of the core honours papers