

**B.A. ENGLISH (HONOURS) SYLLABUS**  
**[CBCS]**

**DEPARTMENT OF ENGLISH**  
**JAGANNATH BAROOAH COLLEGE (AUTONOMOUS)**  
**JORHAT**

## **PROGRAMME OBJECTIVES:**

To promote:

- **Critical Thinking:** To acquaint the students with significant literary texts of both India and the Western world, past and present, together with the aesthetic and ethical issues embedded therein and the historical-cultural contexts of their production and reception, with a view to nurture in them an appreciation of the function and value of literary practices in the dissemination of ideas, the moulding of opinions, the dispensation of justice and the advancement of civilization, among other things.
- **Effective Communication:** Speak, read, write and listen clearly in person and through electronic media in English and in one Indian language, and make meaning of the world by connecting people, ideas, books, media and technology.
- **Social Interaction:** Elicit views of others, mediate disagreements and help reach conclusions in group settings.
- **Effective Citizenship:** Demonstrate empathetic social concern and equity centered national development, and the ability to act with an informed awareness of issues and participate in civic life through volunteering.
- **Ethics:** Recognize different value systems including our own, understand the moral dimensions of our decisions, and accept responsibility for them.
- **Environment and Sustainability:** Understand the issues of environmental contexts and sustainable development.
- **Self-directed and Life-long Learning:** Acquire the ability to engage in independent and life-long learning in the broadest context socio technological changes:

## **PROGRAMME SPECIFIC OUTCOMES:**

- Understanding the basic conceptual aspects of literature, culture, criticism and engagement.
- Ability to recognize continuities and disjuncture in the continuum of literary-cultural assumptions and practices both in India and the West. Students will be equipped with a philosophical outlook to identify and to engage creatively and conscientiously with social issues.
- Application of knowledge of different aspects of literature, society, values and ethics in solving / analyzing /exploring a real life situations / difficult problems of life.
- Acquiring value-based and skill-based knowledge.
- Equipping students with intensive knowledge and skills to enhance their status as suitable candidates for potential self employment or higher studies. They will be able to appreciate and undertake literary pursuits on their own.
- Providing students with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

### Course Structure-ENGLISH (Honours)

Semester	Course No	Course Code	Course Title	Course Type	Marks Distribution					Remarks
					TH	TH-IA	PR	PR-IA	Total	
1st	C-01	ENGC101	Indian Classical Literature	Theory	80	20			100	
	C-02	ENGC102	European Classical Literature	Theory	80	20			100	
2nd	C-03	ENGC201	Indian Writing in English	Theory	80	20			100	
	C-04	ENGC202	British Poetry & Drama: 14 <sup>th</sup> to 17 <sup>th</sup> centuries	Theory	80	20			100	
3rd	C-05	ENGC301	American Literature	Theory	80	20			100	
	C-06	ENGC302	Popular Literature	Theory	80	20			100	
	C-07	ENGC303	British Poetry & Drama: 17 <sup>th</sup> & 18 <sup>th</sup> centuries	Theory	80	20			100	
	<b>SEC-01</b>	<b>ENGS301</b>	<b>Creative Writing</b>	Practical			40	10	50	
4th	C-08	ENGC401	British Literature: 18 <sup>th</sup> century	Theory	80	20			100	
	C-09	ENGC402	British Romantic Literature	Theory	80	20			100	
	C-10	ENGC403	British Literature: 19 <sup>th</sup> century	Theory	80	20			100	
	<b>SEC-02</b>	<b>ENGS401</b>	<b>Translation Studies</b>	Practical			40	10	50	
5th	C-11	ENGC501	Women's Writing	Theory	80	20			100	
	C-12	ENGC502	British Literature: early 20 <sup>th</sup> century	Theory	80	20			100	
	DSE-01.A	ENGD501A	Literary Criticism		80	20			100	Ongoing
	DSE-01.B	ENGD501B	Travel Writing		80	20				
	DSE-02.A	ENGD502A	Literary Theory		80	20			100	Ongoing
	DSE-02.B	ENGD502B	Research Methodology		80	20				
6th	C-13	ENGC-601	Modern European Drama	Theory	80	20			100	
	C-14	ENGC602	Postcolonial Literatures	Theory	80	20			100	
	DSE-03.A	ENGD601A	Partition Literature		80	20				Ongoing
	DSE-03.B	ENGD601B	Autobiography		80	20				
	DSE-04.A	ENGD602A	Literature and Cinema		80	20			100	Ongoing
	DSE-04.B	ENGD602B	Science Fiction & Detective Literature		80	20				

**Generic Elective-English**

Semester	Course No	Course Code	Course Title	Course Type	Marks Distribution					Remarks
					TH	TH-IA	PR	PR-IA	Total	
1st	GE-01	ENG G-101	Academic Writing & Composition	Theory	80	20			100	
2 <sup>nd</sup>	GE-02	ENG G-201	Media & Communication Skills	Theory	80	20			100	
3 <sup>rd</sup>	GE-03	ENG G-301	Contemporary India: Women and Empowerment	Theory	80	20			100	
4th	GE-04	ENG G-401	Language & Linguistics	Theory	80	20			100	

# JAGANNATH BAROOAH COLLEGE (AUTONOMOUS)

JORHAT, ASSAM

DEPARTMENT OF ENGLISH

DETAILED SYLLABI FOR CORE COURSE

B. A. (HONOURS) ENGLISH

## SEMESTER I

### COURSE TITLE: INDIAN CLASSICAL LITERATURE

Course Code: ENGC-101

Credits: 06

Marks: 100

End Semester: 80

Course No. C-01

No. of Classes: 80

Tutorials: 16

Internal Assessment: 20

**Course Objectives:** To acquaint the students of English Literature (Core) with the Indian Classical literary tradition including epic writing and Indian dramaturgy. Students are expected to become acquainted with classical Indian mythology as well as the aesthetic and ethical issues embedded therein.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize consistency and contrasts between literary, cultural and ideological assumptions in ancient and modern India. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to the Indian context. Besides, they will be able to appreciate and engage themselves in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector services, besides self employment.

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989). [Classes: 20; Marks: 20]
2. Vyasa 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69. [Classes: 20; Marks: 20]
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962). [Classes: 20; Marks: 20]
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3. [Classes: 20; Marks: 20]
5. Internal Assessment: [Marks: 20]

### Suggested Topics and Background Prose Readings for Class Presentations

#### Topics

The Indian Epic Tradition: Themes and Recensions  
Classical Indian Drama: Theory and Practice  
Alankara and Rasa  
Dharma and the Heroic

### Readings

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *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.

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER I

#### COURSE TITLE: EUROPEAN CLASSICAL LITERATURE

**Course Code: ENGC-102**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. C-02**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** To acquaint the students of English Literature (Core) with European Classical Literature including the Western Classical Epics as well as the concepts of Tragedy and Comedy in Classical Drama. Students will be required to acquaint themselves with the historical-cultural contexts and the ideological underpinnings of the texts under scrutiny.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, analyze and synthesize both continuity and disjuncture in the history of European literature and culture. They will be equipped with a philosophical outlook to compare and contrast between cultural assumptions of East and West, and engage both creatively and open-mindedly with multicultural issues. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985). [Classes: 20; Marks: 20]
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984). [Classes: 20; Marks: 20]
3. Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965). [Classes: 20; Marks: 20]

4. Ovid *Selections from Metamorphoses* ‘Bacchus’, (Book III), ‘Pyramus and Thisbe’  
(Book IV), ‘Philomela’ (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).  
Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall  
Rudd (Harmondsworth: Penguin, 2005). [Classes: 20; Marks: 20]
5. Internal Assessment: [Marks: 20]

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

#### **Topics**

The Epic  
Comedy and Tragedy in Classical Drama  
The Athenian City State  
Catharsis and Mimesis  
Satire  
Literary Cultures in Augustan Rome

#### **Readings**

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

**DETAILED SYLLABI FOR CORE COURSE  
B. A. (HONOURS) ENGLISH**

**SEMESTER II**

**COURSE TITLE: INDIAN WRITING IN ENGLISH**

**Course Code: ENGC-201**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. C-03**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** To acquaint the students of English Literature (Core) with seminal texts of Indian Writing in English in order to help them understand the complexities of Indian life and culture as well as the relevance of Indian Writing in the contemporary world. Students will be required to acquaint themselves with the historical-cultural contexts and the ideological underpinnings of the texts under scrutiny.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, analyze and synthesize recurrent threads in the continuum of Indian literature and culture. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to the Indian context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

- |  |                          |
|--|--------------------------|
| 1. R.K. Narayan <i>Swami and Friends</i>   | [Classes: 20; Marks: 20] |
| 2. Anita Desai <i>In Custody</i>   | [Classes: 20; Marks: 20] |
| 3. H.L.V. Derozio 'Freedom to the Slave'<br>'The Orphan Girl'<br>Kamala Das 'Introduction'<br>'My Grandmother's House'<br>Nissim Ezekiel 'Enterprise'<br>'The Night of the Scorpion'<br>Robin S. Ngangom 'The Strange Affair of Robin S. Ngangom'<br>'A Poem for Mother' | [Classes: 20; Marks: 20] |
| 4. Mulk Raj Anand 'Two Lady Rams'<br>Salman Rushdie 'The Free Radio'<br>Rohinton Mistry 'Swimming Lesson'<br>Shashi Deshpande 'The Intrusion'  | [Classes: 20; Marks: 20] |
| 5. Internal Assessment:  | [Marks: 20]              |

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

Indian English  
Indian English Literature and its Readership  
Themes and Contexts of the Indian English Novel  
The Aesthetics of Indian English Poetry  
Modernism in Indian English Literature

### Readings

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

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER II

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

Course Code: ENGC-202

Course No. C-04

Credits: 06

No. of Classes: 80

Marks: 100

Tutorials: 16

End Semester: 80

Internal Assessment: 20

**Course Objectives:** To acquaint the students of English Literature (Core) with the major poets and dramatists of British Literature from the 14<sup>th</sup> century to the 17<sup>th</sup> centuries keeping in mind the socio-cultural contexts of the Reformation and the Renaissance and the attendant rise of Humanism as well as Puritanism in Europe.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, analyze and appreciate the persistent dialectic between the forces of liberalism and conservatism through its representation in European literature and culture. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. Geoffrey Chaucer *The Wife of Bath's Prologue*

[Classes: 20; Marks: 20]

Edmund Spenser Selections from *Amoretti*:

Sonnet LXVII ‘Like as a huntsman...’

Sonnet LVII ‘Sweet warrior...’

Sonnet LXXV ‘One day I wrote her name...’

John Donne ‘The Sunne Rising’

‘Batter My Heart’

‘Valediction: forbidding mourning’

2. Christopher Marlowe *Doctor Faustus* [Classes: 20; Marks: 20]
3. William Shakespeare *Macbeth* [Classes: 20; Marks: 20]
4. William Shakespeare *Twelfth Night* [Classes: 20; Marks: 20]
5. Internal Assessment: [Marks: 20]

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

#### **Topics**

Renaissance Humanism

The Stage, Court and City

Religious and Political Thought

Ideas of Love and Marriage

The Writer in Society

#### **Readings**

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

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER III

#### COURSE TITLE: AMERICAN LITERATURE

**Course Code: ENGC-301**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. C-05**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** To acquaint the students of English Literature (Core) with seminal texts from the literature of the United States of America in order to help them understand the complexities of American culture and society. Each unit will require the students to relate the texts prescribed with the historical, cultural and political contexts of their production and reception from the colonial times to the 20<sup>th</sup> century.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize consistency and contrasts between literary, aesthetic and ideological assumptions and practices in European and American literature. They will be acquainted with the historical negotiations of American society with the principles of republicanism and capitalism.

They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. Tennessee Williams: *The Glass Menagerie* [Classes: 20; Marks: 20]

2. Toni Morrison *Beloved* [Classes: 20; Marks: 20]

3. Edgar Allan Poe 'The Purloined Letter'

F. Scott Fitzgerald 'The Crack-up'

William Faulkner 'Dry September' [Classes: 20; Marks: 20]

4. Anne Bradstreet 'The Prologue'

Walt Whitman Selections from *Leaves of Grass*:

'O Captain, My Captain'

'Passage to India' (lines 1-68)

Alexie Sherman Alexie 'Crow Testament'

'Evolution' [Classes: 20; Marks: 20]

5. Internal Assessment: [Marks: 20]

#### Suggested Topics and Background Prose Readings for Class Presentations

##### Topics

The American Dream

Social Realism and the American Novel

Folklore and the American Novel  
Black Women's Writings  
Questions of Form in American Poetry

### Readings

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

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER III

#### COURSE TITLE: POPULAR LITERATURE

**Course Code: ENGC-302**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. C-06**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** To acquaint the students of English Literature (Core) with the concept of popular literature as an emerging field of study, its many genres such as Children's Literature, Detective Fiction, the Graphic Novel, as well as the historical, cultural and ideological contexts of its production and reception..

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, assimilate and appreciate both the democratizing tendencies and the commercial impulses underlying the emergence of much popular literature. Besides being encouraged to identify individual areas of interest for possible careers in creative writing, they will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to a multicultural context.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. Lewis Carroll *Through the Looking Glass* [Classes: 20; Marks: 20]
2. Agatha Christie *The Murder of Roger Ackroyd* [Classes: 20; Marks: 20]
3. Shyam Selvadurai *Funny Boy* [Classes: 20; Marks: 20]

4. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability*

[Classes: 20; Marks: 20]

5. Internal Assessment:

[Marks: 20]

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

#### **Topics**

Coming of Age

The Canonical and the Popular

Caste, Gender and Identity

Ethics and Education in Children's Literature

Sense and Nonsense

The Graphic Novel

#### **Readings**

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

## **DETAILED SYLLABI FOR CORE COURSE**

### **B. A. (HONOURS) ENGLISH**

#### **SEMESTER III**

#### **COURSE TITLE: BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES**

**Course Code: ENGC-303**

**Course No. C-07**

**Credits: 06**

**No. of Classes: 80**

**Marks: 100**

**Tutorials: 16**

**End Semester: 80**

**Internal Assessment: 20**

**Course Objectives:** To acquaint the students of English Literature (Core) with the major poets, dramatists and novelists of British Literature of the 17<sup>th</sup> and 18<sup>th</sup> Centuries from John Milton to Alexander Pope keeping in mind the socio-cultural contexts of their production and reception, including the English Civil War and the 'Glorious Revolution'.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, analyze and appreciate the rise of urbanism, mercantile capitalism, colonialism and imperialism in Europe through their representation in British literature. They will be equipped with a philosophical outlook to engage creatively and

conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

- |   |                          |
|---|--------------------------|
| 1. John Milton <i>Paradise Lost: Book 1</i>   | [Classes: 20; Marks: 20] |
| 2. John Webster <i>The Duchess of Malfi</i>   | [Classes: 20; Marks: 20] |
| 3. Aphra Behn <i>The Rover</i>                | [Classes: 20; Marks: 20] |
| 4. Alexander Pope <i>The Rape of the Lock</i> | [Classes: 20; Marks: 20] |
| 5. Internal Assessment:                       | [Marks: 20]              |

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

#### **Topics**

Religious and Secular Thought in the 17th Century

The Stage, the State and the Market

The Mock-epic and Satire

Women in the 17th Century

The Comedy of Manners

#### **Readings**

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

**SKILL BASED COURSE**  
**B. A. (HONOURS) ENGLISH**

**SEMESTER III**

**COURSE TITLE: CREATIVE WRITING**

**Course Code: ENGS-301**

**Credits: 04**

**Marks: 50**

**End Semester (Project): 40**

**Course No. SEC-01**

**No. of Classes: 15**

**Tutorials: 15**

**Internal Assessment: 10**

**Course Objectives:** The aim of this paper is to impart skills and techniques of Creative Writing in English.

**Course Outcomes:** To apply the skills of creative writing with reference to the different genres (poetry, story, article, report, play, caption etc). Students will be equipped to write for the media as well as prepare for publication.

Students are thereby provided with a foundation for appropriate career goals and further studies/placement in sectors such as teaching, media, law, public relations, government service and private sectors, besides self employment.

- |                                 |                        |
|---------------------------------|------------------------|
| 1. What is Creative Writing?    | [Classes: 3; Marks: 8] |
| 2. The Art and Craft of Writing | [Classes: 3; Marks: 8] |
| 3. Modes of Creative Writing    | [Classes: 3; Marks: 8] |
| 4. Writing for the Media        | [Classes: 3; Marks: 8] |
| 5. Preparing for Publication    | [Classes: 3; Marks: 8] |
| 6. Internal Assessment:         | [Marks: 10]            |

**Recommended book:** Creative writing: A Beginner's Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER IV

#### COURSE TITLE: BRITISH LITERATURE: 18TH CENTURY

**Course Code: ENGC-401**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. C-08**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** The aim of this paper is to acquaint the students of English Literature (Core) with the major poets, dramatists and novelists of British Literature from William Congreve to Lawrence Sterne keeping in mind the socio-cultural contexts of their production and reception.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently

**Course Outcomes:** Students will be able to recognize, analyze and appreciate the consolidation of mercantile capitalism, colonialism and imperialism in Europe through their representation in British literature. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. William Congreve *The Way of the World* [Classes: 20; Marks: 20]
2. Jonathan Swift *Gulliver's Travels* (Books III and IV) [Classes: 20; Marks: 20]
3. Samuel Johnson 'London'  
Thomas Gray 'Elegy Written in a Country Churchyard' [Classes: 20; Marks: 20]
4. Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman* [Classes: 20; Marks: 20]
5. Internal Assessment: [Marks: 20]

#### Suggested Topics and Background Prose Readings for Class Presentations

##### Topics

The Enlightenment and Neoclassicism

Restoration Comedy

The Country and the City

The Novel and the Periodical Press

##### Readings

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. 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).

3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER IV

#### COURSE TITLE: BRITISH ROMANTIC LITERATURE

**Course Code: ENGC-402**

**Course No. C-09**

**Credits: 06**

**No. of Classes: 80**

**Marks: 100**

**Tutorials: 16**

**End Semester: 80**

**Internal Assessment: 20**

**Course Objectives:** The aim of this paper is to acquaint the students of English Literature (Core) with the major writers of the Romantic period in English literature from William Blake to Mary Shelley keeping in mind the socio-cultural contexts of their production and reception including the French Revolution and the Industrial Revolution.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, analyze and appreciate the growth of and reactions to industrial capitalism, colonialism and imperialism in Europe through their representation in British literature. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. William Blake 'Introduction' to *The Songs of Innocence*)

'The Lamb'; 'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*); 'The Tyger' (*The Songs of Experience*)

Robert Burns 'A Bard's Epitaph'

'Scots Wha Hae'

[Classes: 20; Marks: 20]

2. William Wordsworth 'Tintern Abbey'

'Ode: Intimations of Immortality'

Samuel Taylor Coleridge 'Kubla Khan'; 'Dejection: An Ode' [Classes: 20; Marks: 20]

3. Lord George Gordon Noel Byron 'Childe Harold': canto III, verses 36–45

(lines 316–405); canto IV, verses 178–86; (lines 1594–674)

Percy Bysshe Shelley 'Ode to the West Wind'; 'Ozymandias';

'Hymn to Intellectual Beauty'

John Keats 'Ode to a Nightingale'

'To Autumn'; 'On First Looking into Chapman's Homer'

[Classes: 20; Marks: 20]

4. Mary Shelley *Frankenstein* [Classes: 20; Marks: 20]

5. Internal Assessment: [Marks: 20]

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

#### **Topics**

Reason and Imagination

Conceptions of Nature

Literature and Revolution

The Gothic

The Romantic Lyric

#### **Readings**

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

## **DETAILED SYLLABI FOR CORE COURSE**

### **B. A. (HONOURS) ENGLISH**

#### **SEMESTER IV**

#### **COURSE TITLE: BRITISH LITERATURE: 19TH CENTURY**

**Course Code: ENGC-403**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. C-10**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** The aim of this paper is to acquaint the students of English Literature (Core) with the major writers of the 19<sup>th</sup> Century from Jane Austen to Alfred Tennyson, keeping in mind the socio-cultural contexts of their production and reception, including the Reform Bills, utilitarian philosophy and the consolidation of British imperialism.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, analyze and appreciate the link between literary productions of the age and the contemporary socio-political consequences of capitalism, colonialism and imperialism in Europe. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment. Students will be able to recognize,

analyze and appreciate the link between literary productions of the age and the contemporary socio-political consequences of capitalism, colonialism and imperialism in Europe. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

- |   |                          |
|---|--------------------------|
| 1. Jane Austen <i>Pride and Prejudice</i> | [Classes: 20; Marks: 20] |
| 2. Charlotte Bronte <i>Jane Eyre</i>      | [Classes: 20; Marks: 20] |
| 3. Charles Dickens <i>Hard Times</i>      | Classes: 20; Marks: 20]  |
| 4. Alfred Tennyson ‘The Lady of Shalott’  |                          |
| ‘Ulysses’                                 |                          |
| ‘The Defence of Lucknow’                  |                          |
| Robert Browning ‘My Last Duchess’         |                          |
| ‘The Last Ride Together’                  |                          |
| ‘Fra Lippo Lippi’                         |                          |
| Christina Rossetti ‘The Goblin Market’    | [Classes: 20; Marks: 20] |
| 5. Internal Assessment:                   | [Marks: 20]              |

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

#### **Topics**

Utilitarianism  
 The 19th Century Novel  
 Marriage and Sexuality  
 The Writer and Society  
 Faith and Doubt  
 The Dramatic Monologue

#### **Readings**

1. Karl Marx and Friedrich Engels, ‘Mode of Production: The Basis of Social Life’, ‘The Social Nature of Consciousness’, and ‘Classes and Ideology’, in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, ‘Natural Selection and Sexual Selection’, in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

**SKILL BASED COURSE**  
**B. A. (HONOURS) ENGLISH**

**SEMESTER IV**

**COURSE TITLE: TRANSLATION STUDIES**

**Course Code: ENGS-401**

**Credits: 04**

**Marks: 50**

**End Semester (Project): 40**

**Course No. SEC-02**

**No. of Classes: 15**

**Tutorials: 15**

**Internal Assessment: 10**

**Course Objectives:** The objective of this paper is to introduce some basic concepts, skills and technicalities of translation. Students will also be equipped in using electronic tools like machine / mobile for translation.

**Course Outcomes:** To apply translation skills and techniques in various modes of translation as semantic / literal, functional/ Communicative, Free/Sense/Literary, technical/ official, audio/video translation, etc.

Students are thereby provided with a foundation for appropriate career goals and further studies/placement in sectors such as teaching, media, **print and publishing industries**, public relations, government service and private sectors, besides self employment.

1. Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India. [Classes: 3; Marks: 8]
2. Exercises in different Types / modes of translation, such as:
  - a. Semantic / Literal translation
  - b. Free / sense/ literary translation
  - c. Functional / communicative translation [Classes: 3; Marks: 8]
3. a. Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.  
b. Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films. [Classes: 3; Marks: 8]
4. **Practice:** Translation in Mass Communication / Advertising, subtitling, dubbing, Exercises to comprehend ‘\_Equivalence in translation’: Structures (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.  
Practice: Tasks of Translation in Business: Advertising [Classes: 3; Marks: 8]

**Internal Assessment:**

[Marks: 10]

**Resources for Practice:**

Dictionaries

Encyclopedias

Thesauri

Glossaries

## Software of translation

### Suggested Readings

1. Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001.  
(Useful exercises for practical translation and training)
2. ---. (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge, 1996.
3. Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.
4. Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
5. House, Juliana. *A Model for Translation Quality Assessment*. Tübingen: Gunter Narr, 1977.
6. Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
7. Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
8. Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill, 1974.
9. Toury, Gideon. *Translation Across Cultures*. New Delhi : Bahri Publications Private Limited, 1987.

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER V

#### COURSE TITLE: WOMEN'S WRITING

**Course Code: ENGC-501**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. C-11**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** The aim of this paper is to acquaint the students of English Literature (Core) with the works of major women writers with the view of familiarizing them with the complexities of feminist theories and ideologies in societies and cultures across the world.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, analyze and appreciate both the development and dissemination of feminism as a transformational concept around the world and the role of literature as an instrument of transformation. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. Emily Dickinson 'I cannot live with you' [Classes: 20; Marks: 20]  
'I'm wife; I've finished that'  
Sylvia Plath 'Daddy'  
'Lady Lazarus'  
Eunice De Souza 'Advice to Women'  
'Bequest'
2. Alice Walker *The Color Purple* [Classes: 20; Marks: 20]
3. Charlotte Perkins Gilman 'The Yellow Wallpaper'  
Katherine Mansfield 'Bliss'  
Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002) [Classes: 20; Marks: 20]
4. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.  
Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.  
Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2. [Classes: 20; Marks: 20]
5. Internal Assessment: [Marks: 20]

#### Suggested Topics and Background Prose Readings for Class Presentations Topics

The Confessional Mode in Women's Writing

Sexual Politics  
Race, Caste and Gender  
Social Reform and Women's Rights

### Readings

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER V

#### COURSE TITLE: BRITISH LITERATURE: THE EARLY 20TH CENTURY

**Course Code: ENGC-502**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. C-12**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** The aim of this paper is to acquaint the students of English Literature (Core) with the major writers of the early 20<sup>th</sup> Century from Conrad to Eliot, keeping in mind the socio-cultural contexts of their production and reception, including the advent of modernity, modernism and the age of global warfare.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, analyze and appreciate the impact of urbanization, industrialization, late capitalism and competitive imperialism through their representation in British literature. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. Joseph Conrad *Heart of Darkness* [Classes: 20; Marks: 20]
2. D.H. Lawrence *Sons and Lovers* [Classes: 20; Marks: 20]
3. Virginia Woolf *Mrs Dalloway* [Classes: 20; Marks: 20]
4. W.B. Yeats 'Leda and the Swan'  
'The Second Coming'  
'No Second Troy'

‘Sailing to Byzantium’

T.S. Eliot ‘The Love Song of J. Alfred Prufrock’

‘Sweeney among the Nightingales’

‘The Hollow Men’

[Classes: 20; Marks: 20]

5. Internal Assessment:

[Marks: 20]

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

Modernism, Post-modernism and non-European Cultures

The Women’s Movement in the Early 20th Century

Psychoanalysis and the Stream of Consciousness

The Uses of Myth

The Avant Garde

### **Readings**

1. Sigmund Freud, ‘Theory of Dreams’, ‘Oedipus Complex’, and ‘The Structure of the Unconscious’, in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, ‘Tradition and the Individual Talent’, in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, ‘Introduction’, in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

**DETAILED SYLLABI FOR CORE COURSE-DISCIPLINE SPECIFIC ELECTIVE  
B. A. (HONOURS) ENGLISH**

**SEMESTER V**

**COURSE TITLE: LITERARY CRITICISM**

**Course Code: ENGD-501**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. DSE-01**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** The aim of the paper is to acquaint the students of English Literature (Core) with major works of Western literary criticism from the early 19<sup>th</sup> to mid 20<sup>th</sup> centuries in order to conceptualize critical terms and frames of reference that would be useful for the understanding and analysis of literary texts.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be able to recognize, analyze and appreciate the major turns in European and American critical/aesthetic thought. They will be equipped with an objective perspective on the historical operations of ideology which in turn will enable them to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. William Wordsworth: Preface to the *Lyrical Ballads* (1802)  
S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV [Classes: 20; Marks: 20]
2. Virginia Woolf: Modern Fiction  
T.S. Eliot: "Tradition and the Individual Talent" 1919  
"The Function of Criticism" 1920 [Classes: 20; Marks: 20]
3. I.A. Richards: *Principles of Literary Criticism* Chapters 1, 2 and 34.  
London 1924 and *Practical Criticism*. London, 1929 [Classes: 20; Marks: 20]
4. Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox"  
in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947) [Classes: 20; Marks: 20]  
Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995
5. Internal Assessment: [Marks: 20]

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

**Topics**

Summarizing and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and Setting

Citing from Critics' Interpretations

### Suggested Readings

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

## DETAILED SYLLABI FOR CORE COURSE-DISCIPLINE SPECIFIC ELECTIVE

### B. A. (HONOURS) ENGLISH

#### SEMESTER V

#### COURSE TITLE: LITERARY THEORY

**Course Code: ENGD-502**

**Course No. DSE-02**

**Credits: 06**

**No. of Classes: 80**

**Marks: 100**

**Tutorials: 16**

**End Semester: 80**

**Internal Assessment: 20**

**Course Objectives:** The aim of this paper is to acquaint the students of English Literature (Core) with major western the philosophers and their critical theories in order to contextualize current trends in literary interpretation and the analysis of social issues.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be equipped with an appreciation of critical thought, which persistently seeks to link the word with the world, especially essential deliberations on the nature of meaning, knowledge, power and pedagogy. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own. Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

#### 1. Marxism

[Classes: 20; Marks:

20] a. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.

b. Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.

#### 2. Feminism

[Classes: 20; Marks: 20]

a. Elaine Showalter, 'Twenty Years on: *A Literature of Their Own* Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.

b. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New

York: Schocken Books, 1981) pp. 107–10.

3. Poststructuralism [Classes: 20; Marks: 20]

a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.

b. Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

4. Postcolonial Studies` [Classes: 20; Marks: 20]

a. Mahatma Gandhi, 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.

b. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.

c. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

5. Internal Assessment: [Marks: 20]

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

#### **Topics**

The East and the West

Questions of Alterity

Power, Language, and Representation

The State and Culture

#### **Readings**

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).

2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER VI

#### COURSE TITLE: MODERN EUROPEAN DRAMA

Course Code: ENGC-601

Credits: 06

Marks: 100

End Semester: 80

Course No. C-13

No. of Classes: 80

Tutorials: 16

Internal Assessment: 20

**Course Objectives:** The aim of this paper is to acquaint the students of English Literature (Core) with modern European drama from Ibsen to Ionesco keeping in mind the socio-cultural contexts of their production and reception, from the middle of the 19<sup>th</sup> century to the aftermath of World War II.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be equipped with the ability to recognize, analyze and appreciate the role of drama both as a medium of mass entertainment and as an instrument of social transformation, through its reflections on contemporary social issues such as women, patriarchy, pathology, war and existential ennui. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

- |   |                          |
|---|--------------------------|
| 1. Henrik Ibsen <i>Ghosts</i>                       | [Classes: 20; Marks: 20] |
| 2. Bertolt Brecht <i>The Good Woman of Szechuan</i> | [Classes: 20; Marks: 20] |
| 3. Samuel Beckett <i>Waiting for Godot</i>          | [Classes: 20; Marks: 20] |
| 4. Eugene Ionesco <i>Rhinoceros</i>                 | [Classes: 20; Marks: 20] |
| 5. Internal Assessment:                             | [Marks: 20]              |

#### Suggested Topics and Background Prose Readings for Class Presentations Topics

Politics, Social Change and the Stage

Text and Performance

European Drama: Realism and Beyond

Tragedy and Heroism in Modern European Drama

The Theatre of the Absurd

#### Readings

1. 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.
2. 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.

3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

## DETAILED SYLLABI FOR CORE COURSE

### B. A. (HONOURS) ENGLISH

#### SEMESTER VI

#### COURSE TITLE: POSTCOLONIAL LITERATURES

**Course Code: ENGC-602**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. C-14**

**No. of Classes: 80**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** The aim of this paper is to acquaint the students of English Literature (Core) with seminal postcolonial works in order to help them understand the complex negotiations between the colonizer and the colonized and the consequent social-cultural transformations in the societies of both.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be equipped with the ability to recognize, analyze and appreciate the issue of Postcolonialism both as an academic discipline and as a material process in which they happen to be historically implicated. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. Chinua Achebe *Things Fall Apart* [Classes: 20; Marks: 20]
2. Gabriel Garcia Marquez *Chronicle of a Death Foretold* [Classes: 20; Marks: 20]
3. Bessie Head 'The Collector of Treasures'  
Ama Ata Aidoo 'The Girl who can'  
Grace Ogot 'The Green Leaves' [Classes: 20; Marks: 20]
4. Pablo Neruda 'Tonight I can Write'  
'The Way Spain Was'  
Derek Walcott 'A Far Cry from Africa'  
'Names'  
David Malouf 'Revolving Days'  
'Wild Lemons'  
Mamang Dai 'Small Towns and the River'  
'The Voice of the Mountain' [Classes: 20; Marks: 20]
5. Internal Assessment: [Marks: 20]

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

De-colonization, Globalization and Literature

Literature and Identity Politics  
Writing for the New World Audience  
Region, Race, and Gender  
Postcolonial Literatures and Questions of Form

**Readings**

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

## DETAILED SYLLABI FOR CORE COURSE-DISCIPLINE SPECIFIC ELECTIVES

### B. A. (HONOURS) ENGLISH

#### SEMESTER VI

#### COURSE TITLE: PARTITION LITERATURE

Course Code: ENGD-601

Credits: 06

Marks: 100

End Semester: 80

Course No. DSE-03

No. of Classes: 80

Tutorials: 16

Internal Assessment: 20

**Course Objectives:** The objective of this paper is to acquaint students of English Literature (Core) with literary texts that deal with the trauma of the Indian Partition and its historic as well as psychic consequences for people and populations now spread across the world.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be equipped with the ability to recognize, analyze and appreciate the historic event of Partition, as well as its artistic representation, from a wide range of perspectives such as trauma theory, migration and Diaspora, Postcolonialism, feminism, nationalism and secularism. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).  
[Classes: 20; Marks: 20]
2. Amitav Ghosh, *The Shadow Lines*.  
[Classes: 20; Marks: 20]
3. a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.  
b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.  
c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.  
d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.  
[Classes: 20; Marks: 20]
4. a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.  
b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.  
c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x. [Classes: 20; Marks: 20]
5. Internal Assessment: [Marks: 20]

### **Suggested Topics and Readings for Class Presentation Topics**

Colonialism, Nationalism, and the Partition

Communalism and Violence

Homelessness and Exile

Women in the Partition

### **Background Readings and Screenings**

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

### **Films**

*Garam Hawa* (dir. M.S. Sathyu, 1974).

*Khamosh Paani: Silent Waters* (dir. Sabiha Sumar, 2003).

*Subarnarekha* (dir. Ritwik Ghatak, 1965)

## **DETAILED SYLLABI FOR CORE COURSE-DISCIPLINE SPECIFIC ELECTIVES**

### **B. A. (HONOURS) ENGLISH**

#### **SEMESTER VI**

#### **COURSE TITLE: LITERATURE AND CINEMA**

**Course Code: ENGD-602**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. DSE-04**

**No. of Classes: 30**

**Tutorials: 16**

**Internal Assessment: 20**

**Course Objectives:** The aim of this paper is to acquaint the students of English Literature (Core) with the interface between literature and cinema. Students will be required to familiarize themselves with adaptations of literary classics as well as theories of cinematic appreciation and adaptation. Students will acquire the skills of reviewing cinema as well as knowledge of technicalities of film making.

Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.

**Course Outcomes:** Students will be equipped with the ability to recognize, analyze and appreciate the role of cinema, both as a medium of mass entertainment and as an instrument of social transformation, through its reflections on contemporary social issues such as women, patriarchy, ideology, violence and war. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.

Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, mass media, creative writing, law, public relations, government and private sector service, besides self employment.

1. 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. [Classes: 20; Marks: 20]
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox). [Classes: 20; Marks: 20]
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment). [Classes: 20; Marks: 20]
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions). [Classes: 20; Marks: 20]
5. Internal Assessment: [Marks: 20]

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

#### **Topics**

Theories of Adaptation

Transformation and Transposition

Hollywood and 'Bollywood'

The 'Two Ways of Seeing'

Adaptation as Interpretation

#### **Readings**

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

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

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkaara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

#### **Note:**

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
  2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
  3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
  4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
  5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

\*\*\*\*\*

## GENERIC ELECTIVES

### SUB: ENGLISH

#### SEMESTER I

##### COURSE TITLE: ACADEMIC WRITING AND COMPOSITION

**Course Code: ENGG-101**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. GE-01**

**No. of Classes: 80**

**Internal Assessment: 20**

1. Introduction to the Writing Process [Marks: 10]
2. Introduction to the Conventions of Academic Writing [Marks: 10]
3. Writing in one's own words: Summarizing and Paraphrasing [Marks :15]
4. Critical Thinking: Syntheses, Analyses, and Evaluation [Marks: 15]
5. Structuring an Argument: Introduction, Interjection, and Conclusion [Marks: 15]
6. Citing Resources; Editing, Book and Media Review [Marks: 15]
7. Internal Assessment: [Marks: 20]

#### Suggested Readings

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

## GENERIC ELECTIVES

### SUB: ENGLISH

#### SEMESTER II

##### COURSE TITLE: MEDIA AND COMMUNICATION SKILLS

**Course Code: ENGG-201**

**Credits: 06**

**Marks: 100**

**End Semester: 80**

**Course No. GE-02**

**No. of Classes: 80**

**Internal Assessment: 20**

#### **I. Introduction to Mass Communication**

- i. Mass Communication and Globalization
- ii. Forms of Mass Communication

Topics for Student Presentations:

[Classes: 20; Marks: 20]

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

**2. Advertisement**

[Classes: 20; Marks: 20]

- i. Types of advertisements
- ii. Advertising ethics
- iii. 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

**3. Media Writing**

[Classes: 20; Marks: 20]

- i. Scriptwriting for TV and Radio
- ii. Writing News Reports and Editorials
- iii. 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

**4. Introduction to Cyber Media and Social Media**

[Classes: 20; Marks: 20]

- i. Types of Social Media
- ii. The Impact of Social Media
- iii. Introduction to Cyber Media

**5. Internal Assessment:**

[Marks: 20]

**GENERIC ELECTIVES**

**SUB: ENGLISH**

**SEMESTER III**

**COURSE TITLE: CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT**

**Course Code: ENGG-301**

**Course No. GE-03**

**Credits: 06**

**No. of Classes: 80**

**Marks: 100**

**End Semester: 80**

**Internal Assessment: 20**

- 1. Social Construction of Gender (Masculinity and Feminity)  
Patriarchy

[Classes: 20; Marks: 20]

- 2. History of Women's Movements in India (Pre-independence, post independence)

Women, Nationalism, Partition

Women and Political Participation

[Classes: 20; Marks: 20]

### 3. Women and Law

Women and the Indian Constitution

Personal Laws (Customary practices on inheritance and Marriage)

(Supplemented by workshop on legal awareness)

[Classes: 20; Marks: 20]

### 4. Women and Environment

State interventions, Domestic violence, Female foeticide, sexual harassment

Female Voices: *Sultana's Dream*

[Classes: 20; Marks: 20]

### 5. Internal Assessment:

[Marks: 20]

**Kumar, Radha . *A History of Doing*. Sen, Sujata. *Gender Studies*. Pearson.**

## GENERIC ELECTIVES

### SUB: ENGLISH

#### SEMESTER IV

#### COURSE TITLE: LANGUAGE AND LINGUISTICS

**Course Code: ENGG-401**

**Course No. GE-04**

**Credits: 06**

**No. of Classes: 80**

**Marks: 100**

**End Semester: 80**

**Internal Assessment: 20**

1. Language: language and communication; language varieties: standard and non- standard language; language change.

Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press. [Classes: 20; Marks: 20]

2. Structuralism: De Saussure, Ferdinand. 1966. *Course in general linguistics*.

New York: McGraw Hill **Introduction: Chapter 3** [Classes: 20; Marks: 20]

3. Phonology and Morphology: Akmajian, A., R. A. Demers and R, M. Harnish,

*Linguistics: An Introduction to Language and Communication*, 2nd ed.

Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7 [Classes: 20; Marks: 20]

4. Syntax and semantics: categories and constituents phrase structure; maxims of conversation.

[Classes: 20; Marks: 20]

### 5. Internal Assessment:

[Marks: 20]

#### Readings:

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

**Thakur, Damodar. *Linguistics Simplified: Morphology, Semantics, Syntax*.**

**Course Objectives and Outcomes**  
**BA ENGLISH (CORE) CBCS**  
**J B College (Autonomous)**

CORE Course	Name of the Course	Course Objectives	Course Outcomes
ENGC-101	<b>Indian Classical Literature</b>	<p>To acquaint the students of English Literature (Core) with the Indian Classical literary tradition including epic writing and Indian dramaturgy. Students are expected to become acquainted with classical Indian mythology as well as the aesthetic and ethical issues embedded therein.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be able to recognize consistency and contrasts between literary, cultural and ideological assumptions in ancient and modern India. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to the Indian context. Besides, they will be able to appreciate and engage themselves in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector services, besides self employment.</p>
ENGC-102	<b>European Classical Literature</b>	<p>To acquaint the students of English Literature (Core) with European Classical Literature including the Western Classical Epics as well as the concepts of Tragedy and Comedy in Classical Drama. Students will be required to acquaint themselves with the historical-cultural contexts and the ideological underpinnings of the texts under scrutiny.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and</p>	<p>Students will be able to recognize, analyze and synthesize both continuity and disjuncture in the history of European literature and culture. They will be equipped with a philosophical outlook to compare and contrast between cultural assumptions of East and West, and engage both creatively and open-mindedly with multicultural issues. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further</p>

		intelligently.	studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.
ENGC-201	<b>Indian Writing in English</b>	<p>To acquaint the students of English Literature (Core) with seminal texts of Indian Writing in English in order to help them understand the complexities of Indian life and culture as well as the relevance of Indian Writing in the contemporary world. Students will be required to acquaint themselves with the historical-cultural contexts and the ideological underpinnings of the texts under scrutiny.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be able to recognize, analyze and synthesize recurrent threads in the continuum of Indian literature and culture. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to the Indian context. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGC-202	<b>British Poetry and Drama: 14th to 17th Centuries</b>	<p>To acquaint the students of English Literature (Core) with the major poets and dramatists of British Literature from the 14<sup>th</sup> century to the 17<sup>th</sup> centuries keeping in mind the socio-cultural contexts of the Reformation and the Renaissance and the attendant rise of Humanism as well as Puritanism in Europe.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be able to recognize, analyze and appreciate the persistent dialectic between the forces of liberalism and conservatism through its representation in European literature and culture. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors</p>

			such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.
ENGC-301	<b>American Literature</b>	<p>To acquaint the students of English Literature (Core) with seminal texts from the literature of the United States of America in order to help them understand the complexities of American culture and society. Each unit will require the students to relate the texts prescribed with the historical, cultural and political contexts of their production and reception from the colonial times to the 20<sup>th</sup> century.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be able to recognize consistency and contrasts between literary, aesthetic and ideological assumptions and practices in European and American literature. They will be acquainted with the historical negotiations of American society with the principles of republicanism and capitalism. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own. Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGC-302	<b>Popular Literature</b>	<p>To acquaint the students of English Literature (Core) with the concept of popular literature as an emerging field of study, its many genres such as Children's Literature, Detective Fiction, the Graphic Novel, as well as the historical, cultural and ideological contexts of its production and reception..</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate</p>	<p>Students will be able to recognize, assimilate and appreciate both the democratizing tendencies and the commercial impulses underlying the emergence of much popular literature. Besides being encouraged to identify individual areas of interest for possible careers in creative writing, they will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues specific to a multicultural context. Students will be thereby</p>

		<p>their opinions both intelligibly and intelligently.</p>	<p>provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGC-303	<p><b>British Poetry and Drama: 17<sup>th</sup> and 18<sup>th</sup> Centuries</b></p>	<p>To acquaint the students of English Literature (Core) with the major poets, dramatists and novelists of British Literature of the 17<sup>th</sup> and 18<sup>th</sup> Centuries from John Milton to Alexander Pope keeping in mind the socio-cultural contexts of their production and reception, including the English Civil War and the 'Glorious Revolution'.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be able to recognize, analyze and appreciate the rise of urbanism, mercantile capitalism, colonialism and imperialism in Europe through their representation in British literature. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGC-401	<p><b>British Literature: 18<sup>th</sup> Century</b></p>	<p>The aim of this paper is to acquaint the students of English Literature (Core) with the major poets, dramatists and novelists of British Literature from William Congreve to Lawrence Sterne keeping in mind the socio-cultural contexts of their production and reception.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and</p>	<p>Students will be able to recognize, analyze and appreciate the consolidation of mercantile capitalism, colonialism and imperialism in Europe through their representation in British literature. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for</p>

		intelligently.	appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.
ENGC-402	<b>British Romantic Literature</b>	<p>The aim of this paper is to acquaint the students of English Literature (Core) with the major writers of the Romantic period in English literature from William Blake to Mary Shelley keeping in mind the socio-cultural contexts of their production and reception including the French Revolution and the Industrial Revolution.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be able to recognize, analyze and appreciate the growth of and reactions to industrial capitalism, colonialism and imperialism in Europe through their representation in British literature. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGC-403	<b>British Literature: 19<sup>th</sup> Century</b>	<p>The aim of this paper is to acquaint the students of English Literature (Core) with the major writers of the 19<sup>th</sup> Century from Jane Austen to Alfred Tennyson, keeping in mind the socio-cultural contexts of their production and reception, including the Reform Bills, utilitarian philosophy and the consolidation of British imperialism.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize</p>	<p>Students will be able to recognize, analyze and appreciate the link between literary productions of the age and the contemporary socio-political consequences of capitalism, colonialism and imperialism in Europe. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits</p>

		arguments coherently and articulate their opinions both intelligibly and intelligently.	on their own. Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.
ENGC-501	<b>Women's Writing</b>	<p>The aim of this paper is to acquaint the students of English Literature (Core) with the works of major women writers with the view of familiarising them with the complexities of feminist theories and ideologies in societies and cultures across the world.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be able to recognize, analyze and appreciate both the development and dissemination of feminism as a transformational concept around the world and the role of literature as an instrument of transformation. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGC-502	<b>British Literature: Early 20<sup>th</sup> Century</b>	<p>The aim of this paper is to acquaint the students of English Literature (Core) with the major writers of the early 20<sup>th</sup> Century from Conrad to Eliot, keeping in mind the socio-cultural contexts of their production and reception, including the advent of modernity, modernism and the age of global warfare.</p> <p>Through mentoring on the course</p>	<p>Students will be able to recognize, analyze and appreciate the impact of urbanization, industrialization, late capitalism and competitive imperialism through their representation in British literature. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides,</p>

		<p>content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>they will be able to appreciate and engage in literary pursuits on their own. Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGD-501	<b>Literary Criticism</b>	<p>The aim of the paper is to acquaint the students of English Literature (Core) with major works of Western literary criticism from the early 19<sup>th</sup> to mid 20<sup>th</sup> centuries in order to conceptualize critical terms and frames of reference that would be useful for the understanding and analysis of literary texts.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be able to recognize, analyze and appreciate the major turns in European and American critical/aesthetic thought. They will be equipped with an objective perspective on the historical operations of ideology which in turn will enable them to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own. Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGD-502	<b>Literary Theory</b>	<p>The aim of this paper is to acquaint the students of English Literature (Core) with major western the philosophers and their critical theories in order to contextualize current trends in literary interpretation and the analysis of social issues.</p> <p>Through mentoring on the course content, to encourage students to</p>	<p>Students will be equipped with an appreciation of critical thought, which persistently seeks to link the word with the world, especially essential deliberations on the nature of meaning, knowledge, power and pedagogy. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a</p>

		<p>study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own. Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGC-601.	<b>Modern European Drama</b>	<p>The aim of this paper is to acquaint the students of English Literature (Core) with modern European drama from Ibsen to Ionesco keeping in mind the socio-cultural contexts of their production and reception, from the middle of the 19<sup>th</sup> century to the aftermath of World War II.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be equipped with the ability to recognize, analyze and appreciate the role of drama both as a medium of mass entertainment and as an instrument of social transformation, through its reflections on contemporary social issues such as women, patriarchy, pathology, war and existential ennui. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own. Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>

ENGC-602	<b>Postcolonial Literatures</b>	<p>The aim of this paper is to acquaint the students of English Literature (Core) with seminal postcolonial works in order to help them understand the complex negotiations between the colonizer and the colonized and the consequent social-cultural transformations in the societies of both.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be equipped with the ability to recognize, analyze and appreciate the issue of Postcolonialism both as an academic discipline and as a material process in which they happen to be historically implicated. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public relations, government and private sector service, besides self employment.</p>
ENGD-601	<b>Partition Literature</b>	<p>The objective of this paper is to acquaint students of English Literature (Core) with literary texts that deal with the trauma of the Indian Partition and its historic as well as psychic consequences for people and populations now spread across the world.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be equipped with the ability to recognize, analyze and appreciate the historic event of Partition, as well as its artistic representation, from a wide range of perspectives such as trauma theory, migration and Diaspora, Postcolonialism, feminism, nationalism and secularism. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, media, creative writing, law, public</p>

			relations, government and private sector service, besides self employment.
ENGD-602	<b>Literature and Cinema</b>	<p>The aim of this paper is to acquaint the students of English Literature (Core) with the interface between literature and cinema. Students will be required to familiarize themselves with adaptations of literary classics as well as theories of cinematic appreciation and adaptation. Students will acquire the skills of reviewing cinema as well as knowledge of technicalities of film making.</p> <p>Through mentoring on the course content, to encourage students to study independently, think ethically, write systematically, organize arguments coherently and articulate their opinions both intelligibly and intelligently.</p>	<p>Students will be equipped with the ability to recognize, analyze and appreciate the role of cinema, both as a medium of mass entertainment and as an instrument of social transformation, through its reflections on contemporary social issues such as women, patriarchy, ideology, violence and war. They will be equipped with a philosophical outlook to engage creatively and conscientiously with social issues arising in a multicultural context. Besides, they will be able to appreciate and engage in literary pursuits on their own.</p> <p>Students will be thereby provided with a foundation for appropriate attitudes and career goals, and further studies/ placement in sectors such as teaching, mass media, creative writing, law, public relations, government and private sector service, besides self employment.</p>

**Course Objectives and Outcomes: CBCS**  
**Department of English**  
**Ability Enhancement Elective Course (AEEC)**

AEC Course	Name of the Course	Course Objectives	Course Outcomes
AEC 101	English Communication	To introduce students of <b>B.A. (Honours)</b> and <b>B.Sc. (Honours)</b> courses to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions.	Learners will acquire skills relating to the language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc.

**BA ENGLISH (GENERIC ELECTIVE) CBCS**

GE Course	Name of the Course	Course Objectives	Course Outcomes
GE 101	Academic Writing and Composition	The objective of this paper is to impart some of the basic skills in writing for academic purpose.	Students acquire advanced academic writing skills such as summarizing, analysis, argument structures, citing, editing and reviewing.  Students are thereby provided with a foundation for appropriate career goals and further studies/ placement in sectors such as teaching, media, law, public relations, government service and private sectors, besides self employment.
GE 201	Media and communication skills	The aim of this paper is to acquaint students with some of the basic ideas of media and communication.	Students acquire the skills of scriptwriting for TV and radio, creating advertisements/ story boards, editing for print and online media. Will be effective for

			learners interested in pursuing a career in mass communication
GE 301	Contemporary India: Women and Empowerment	The objective of this paper is to acquaint students with women empowerment issues in contemporary India, thereby sensitizing them to changing perspectives on crucial issues of gender and justice.	Students gain enhanced understanding of the complexities of gender issues, become aware of the operations of patriarchy in Indian society and become more responsive to gender sensitivities..  Students are thereby provided with a foundation for appropriate attitudes, career goals and further studies/placement in sectors such as teaching, media, law, public relations, government service and private sectors, besides self employment.
GE 401	Language and Linguistics	The aim of this paper is to introduce some of the basic concepts of language and linguistics.  Homonymy synonymy Ambiguity	To enhance understanding of English syntax and semantics, phonology and morphology, to stimulate better understanding of English language and Grammar.  Students are thereby provided with a foundation for studies/placement in sectors such as teaching, media, <b>print and publishing industries</b> , public relations, government service and private sectors, besides self employment.

### BA ENGLISH (Skill Enhancement Course) CBCS

SEC Course	Name of the Course	Course Objectives	Course Outcomes
SEC 301	Creative Writing	The aim of this paper is to impart skills and techniques of Creative Writing in English.	To apply the skills of creative writing with reference to the different genres (poetry, story, article, report, play, caption etc). Students will be equipped to write for the media as well as prepare for publication.  Students are thereby provided with a foundation for appropriate career goals and further studies/placement in sectors such as teaching, media, law, public

			relations, government service and private sectors, besides self employment.
SEC 401	Translation Studies	The objective of this paper is to introduce some basic concepts, skills and technicalities of translation. Students will also be equipped in using electronic tools like machine / mobile for translation.	<p>To apply translation skills and techniques in various modes of translation as semantic / literal, functional/ Communicative, Free/Sense/Literary, technical/ official, audio/video translation, etc.</p> <p>Students are thereby provided with a foundation for appropriate career goals and further studies/placement in sectors such as teaching, media, <b>print and publishing industries</b>, public relations, government service and private sectors, besides self employment.</p>

# **B.A. ENGLISH (AECC) SYLLABUS**

**[CBCS]**

## **DEPARTMENT OF ENGLISH**

**JAGANNATH BAROOAH COLLEGE (AUTONOMOUS)**

**JORHAT**

**ABILITY ENHANCEMENT COMPULSORY COURSE (AECC):**

### **PROGRAMME OBJECTIVES:**

To promote:

- **Effective Communication:** Speak, read, write and listen clearly in person and through electronic media in English and in one Indian language, and make meaning of the world by connecting people, ideas, books, media and technology.
- **Social Interaction:** Elicit views of others, mediate disagreements and help reach conclusions in group settings.
- **Effective Citizenship:** Demonstrate empathetic social concern and equity centered national development, and the ability to act with an informed awareness of issues and participate in civic life through volunteering.
- **Ethics:** Recognize different value systems including our own, understand the moral dimensions of our decisions, and accept responsibility for them.
- **Environment and Sustainability:** Understand the issues of environmental contexts and sustainable development.
- **Self-directed and Life-long Learning:** Acquire the ability to engage in independent and life-long learning in the broadest context socio technological changes:

### **PROGRAMME SPECIFIC OUTCOMES:**

- Understanding the basic conceptual aspects of language, culture, and engagement.
- Application of knowledge of different aspects of language, society, values and ethics in solving / analyzing /exploring a real life situations / difficult problems of life.
- Acquiring Cognitive, Critical and Communicative Skills for fruitful engagement with the environment.
- Acquiring value-based and skill-based knowledge.
- Equipping students with intensive knowledge and skills to enhance their status as suitable candidates for potential self employment or higher studies

### COURSE STRUCTURE: AECC

Semester	Course No	Course Code	Course Title	Course Type	Marks Distribution					Remarks
					TH	TH-IA	PR	PR-IA	Total	
1st	Art/Sc-01	AECC-101	English Communication	Theory	40	10			50	
	Com.-01	BCH-01	Business Communication	Theory	40	10			50	

#### SEMESTER I

#### COURSE TITLE: ENGLISH COMMUNICATION

**Course Code: AECC-101**

**Credits: 02**

**Marks: 50**

**End Semester: 40**

**Course No. Arts/ Sc. -01**

**No. of Classes: 30**

**Internal Assessment: 10**

**Course Objectives:** To introduce students of **B.A. (Honours)** and **B.Sc. (Honours)** courses to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions.

**Course Outcomes:** Learners will acquire skills relating to the language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc.

**1. Introduction:** Theory of Communication,

Types and modes of Communication

[Classes: 5; Marks: 5]

**2. Language of Communication:**

Verbal and Non-verbal

(Spoken and Written)

Personal, Social and Business

Barriers and Strategies

[Classes: 6; Marks: 5]

**3. Speaking Skills:**

Monologue

Dialogue

Group Discussion

Interview

Public Speech

[Classes: 6; Marks: 10]

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

Comprehension

Summary Paraphrasing

Analysis and Interpretation

[Classes: 6; Marks: 10]

#### **5. Writing Skills**

Documenting

Report Writing

Making notes

Letter writing

[Classes: 7; Marks: 10]

#### **6. Internal Assessment**

[10 marks]

#### **Recommended Readings:**

1. *Business English*, Pearson, 2008.
2. *Business Communication* . Varinder Kumar. Kalyani:2012
3. *Business Communication*. Jain and Biyani.

## **SEMESTER I**

### **COURSE TITLE: BUSINESS COMMUNICATION**

**Course Code: BCH-01**

**Course No. Com.-01**

**Credits: 02**

**No. of Classes: 30**

**Marks: 50**

**End Semester: 40**

**Internal Assessment: 10**

**Course Objective:** To equip students of the **B.Com. (Honours)** course effectively to acquire the skills of reading, writing, comprehension and communication, as also to use electronic media for business communication.

#### **Contents:**

##### **Unit 1: Introduction**

[Classes: 7, Marks: 10]

Nature of Communication, Process of Communication, Types of Communication (Verbal and Non-verbal), Importance of Communication, Different forms of Communication, Barriers to Communication, Linguistic Barriers, Psychological Barriers, Interpersonal Barriers, Cultural Barriers, Physical Barriers , Organizational Barriers.

##### **Unit 2: Business Correspondence**

[Classes: 7, Marks: 10]

Letter Writing, Presentations, Inviting Quotations, Sending Quotations, Placing Orders, Inviting Tenders, Sales Letters, Claims & Adjustment Letters and Social correspondence, Memorandum, Inter-office Memo, Notices, Agenda, Minutes, Job Application Letter, Preparing the Resume.

**Unit 3: Report Writing**

[Classes: 6, Marks: 10]

Business Reports, Types, Characteristics, Importance, Elements of Structure, Process of Writing, Order of Writing, the Final Draft, Check List for Reports.

**Unit 4: Vocabulary**

[Classes: 5, Marks: 5]

Words often Confused, Words often Misspelt, Common Errors in English.

**Unit 5: Oral Presentation**

[Classes: 5, Marks: 5]

Importance, Characteristics, Presentation plan, Power point presentation, Visual aids.

**Suggested Readings**

Panja, Sharmistha, Gautam Chakravarty *et al.* (Department of English, Delhi University). *Business English*. New Delhi: Pearson, 2009.

Jain, V.K., and Omprakash Biyani. *Business Communication*. New Delhi: S. Chand & Co., 2007

Kumar, Varinder. *Business Communication*. New Delhi: Kalyani Publishers, 2007