

**BA ENGLISH HONS. UNDER CBCS SCHEME**

**Department of English & Foreign Language**

**Guru Ghasidas Vishwavidyalaya (A Central University)**

**Bilaspur (C.G) 495009**

**Structure of B. A. Honours - English under  
Choice Based Credit System (CBCS)**

w.e.f. Academic Session 2021-22

***Learning outcomes:***

- demonstrate a set of basic skills in literary communication and explication of literary practices and process with clarity
- demonstrate a coherent and systematic knowledge of the field of English literature and Bhasha literatures in English showing an understanding of current theoretical and literary developments in relation to the specific field of English studies.
- display an ability to read and understand various literary genres and stylistic variations and write critically
- cultivate ability to look at and evaluate literary texts as a field of study and as part of the wider network of local and global culture
- demonstrate a critical aptitude and reflexive thinking to systematically analyze the existing scholarship and expand critical questions and the knowledge base in the field of English studies using digital resources.
- display knowledge to cultivate a better understanding of values – both literary values that aide us in literary judgment and also values of life at all stages; apply appropriate methodologies for the development of the creative and analytical faculties of students, their overall development of writing, including imaginative writing.
- recognize employability options in English studies programme as part of skill development and as career avenues open to graduates in today's global world such as professional writing, translation, teaching English at different levels, mass media, journalism, aviation communication and personality development
- channelize the interests of the students and analytical reasoning in a better way and make more meaningful choices regarding career after completion of graduate programme.
- to enable students to develop an awareness of the linguistic-cultural richness of India as an important outcome of English literary studies in India

## B.A. English (Hons.)

### Structure of Courses

- 14 Core Courses
- 04 Generic Elective Courses (GE)
- 03 Discipline Specific Elective (DSE) Courses
- 02 Ability Enhancement Courses (AEC)
- 02 Skill Enhancement Courses (SEC)
- 01 Dissertation / Project
- 01 Seminar
- 01 Internship
- Additional Credit Courses (as notified by the University)
- Online MOOC's Courses (As per UGC/University guidelines)

Semester	Core Courses (14)	GE (4)	DSE (4*)	AEC (5)	SEC (2)	Seminar (1)	Dissertation (1)	Internship (1)	Additional Credit Courses (Optional)
I	C1 C2	GE1		AEC1	SEC1				
II	C3 C4	GE2		AEC2	SEC2				
III	C5 C6 C7	GE3		AEC3					
IV	C8 C9 C10	GE4		AEC4					
V	C11 C12		DSE1 DSE2	AEC5					
VI	C13 C14		DSE3			Seminar	Dissertation		
Summer								Internship	
MOOC's***									

- \*\*\* MOOC's courses should be offered at least one time during entire UG programme in lieu of Core Course. If the core is not available any course similar to Generic elective, Discipline specific elective, AEC course, Skill enhancement course may be offered on MOOC's platform. If any such course related to your subject is not available on MOOC's platform, department may continue with regular courses.

B.A. ENGLISH (HONS.)

**Credit Distribution**

Courses	Credits		
	Theory + Practical	Theory + Tutorial	Theory + Tutorial + Practical
Core Courses (14 courses)	$(3 + 2) \times 14 = 70$	$(4 + 1) \times 14 = 70$	$(3 + 1 + 1) \times 14 = 70$
Generic Elective (4 courses)	$(3 + 2) \times 4 = 20$	$(4 + 1) \times 4 = 20$	$(3 + 1 + 1) \times 4 = 20$
Discipline Specific Elective (3 courses)	$(3 + 2) \times 3 = 15$	$(4 + 1) \times 3 = 15$	$(3 + 1 + 1) \times 3 = 15$
Ability Enhancement Course (5 Courses)	$(1 + 1) \times 5 = 10$	$(2 + 0) \times 5 = 10$	$(0 + 0 + 2) \times 5 = 10$
Skill Enhancement Course (2 Courses)	$(1 + 1) \times 2 = 4$	$(2 + 0) \times 2 = 4$	$(0 + 0 + 2) \times 2 = 4$
Dissertation (1 Course)	6	6	6
Seminar (1 Course)	2	2	2
Internship (1 Course)	6	6	6
Additional Credit Courses (Optional)	Actual as per university notification	Actual as per university notification	Actual as per university notification
MOOC's Courses***	2-5	2-5	2-5
<b>Total</b>	<b>133</b>	<b>133</b>	<b>133</b>

**B.A. ENGLISH (HONS.)**

**Scheme of Examination and Semester wise courses**

Semester	Course	Course Code	Course Name	Credits	L/T/P	MARKS DISTRIBUTION
<b>I</b>	C1	ESUAT1	Indian Classical Literature	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)

	C2	ESUAT2	European Classical Literature	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	GE1	ESUAG1	Academic Writing and For the students from other Composition	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC1	ESUAA1	English Communication	2	2(L)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUAA12	English Language	2	2(L)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	SEC1	ESUAL1	Soft Skill Development and Power Point Presentation	2	2(L)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	Additional Credit Course		May be chosen from a pool of ACC courses, as notified by the University			
	<b>Total</b>			<b>19</b>		

<b>II</b>	C3	ESUBT3	Indian Writing in English	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	C4	ESUBT4	British Poetry and Drama: 14th to 17th Centuries	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks :

						Internal assessment)
	GE2	ESUBG2	Language, Literature and Culture	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC2	ESUBA2	English through Literature	2	2(L)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	SEC2	ESUBL2	Listening and Speaking Skill	2	2(L)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	Additional Credit Course		May be chosen from a pool of ACC courses, as notified by the University			
	<b>Total</b>			<b>19</b>		

<b>III</b>	C5	ESUCT5	American Literature	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	C6	ESUCT6	Popular Literature	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	C7	ESUCT7	British Poetry and Drama: 17th and 18th Centuries	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	GE3	ESUCG3	and Communication Skills	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC3	ESUCA3	Soft Skills	2	2(L)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	Additional		May be chosen from a pool of			

	Credit Course		C courses, as notified by the University			
	<b>Total</b>			<b>22</b>		

<b>IV</b>	C8	ESUDT8	British Literature: 18th Century	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	C9	ESUDT9	British Romantic Literature	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	C10	ESUDT10	British Literature: 19th Century	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	GE4	ESUDG4	Text and Performance	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUDG41	Language and Linguistics	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUDG42	Contemporary India: Women and Empowerment	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)

		ESUDG43	Gender and Human Rights	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC4	ESUDA4	Communication in English	2	2(L)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	Internship *		During Summer	6**		
	Additional		May be chosen from a pool of			

	Credit Course		C courses, as notified by the University			
	<b>Total</b>			<b>22 + 6</b>		
<b>V</b>	C11	ESUET11	Women's Writing	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	C12	ESUET12	sh Literature: The Early 20th Century	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)



DSE1	ESUED1	1. Modern Indian Writing in English Translation	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED11	2. Literature of the Indian Diaspora	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED12	3. Literary Criticism	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED13	4. Literary Theory	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED14	5. Literature and Cinema	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED15	6. World Literature s	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)

	DSE2	ESUED2	1. Science fiction and	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30
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			Detective Literature			Marks : Internal assessment)
		ESUED21	2. Research Methodology	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUED22	3. British Literature: Post World War II	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUED23	4. Nineteenth Century European Realism	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUED24	5. Partition Literature	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)

		ESUED25	6. Travel Writing	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUED26	7. Autobiography	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC5	ESUEA5	Technical Writing	2	2(L)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	Additional Credit Course		May be chosen from a pool of C courses, as notified by the University	2- 4		
	<b>Total</b>			<b>22</b>		
<b>VI</b>	C13	ESUFT13	Modern European Drama	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)

	C14	ESUFT14	Postcolonial Literatures	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
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	DSE3	ESUFD3	Science fiction and Detective Literature/Research Methodology / British Literature: Post World War II / Nineteenth Century European Realism/ Partition Literature /Travel writing / Autobiography	5	4(L)+1(T)	<b>100</b> (70 Marks : End Sem +30 Marks : Internal assessment)
	Seminar	ESUFS	Seminar will be conducted by the faculty members of the department in which a student has to defend/present a topic allotted to him/her by the course coordinator. Every student has to present minimum 2 presentations. The seminar classes will preferably be conducted for 2 hours during a working day in a week.	2	1(L)+1(T)	50 Marks
	Dissertation/Project	ESUFD	Topic and Supervisor/Advisor will be allotted by the Head. Dissertation submission will be followed by a presentation and Viva-voce.	6	3(L)+3(T)	<b>100</b> (70 Dissertation + 30 Viva-Voce)
	Additional Credit Course		May be chosen from a pool of C courses, as notified by the University	2-4		
	<b>Total</b>			<b>23</b>		
MOOC's				2-5		

## Structure of B. A. Honours English under Choice Based credit System CBCS Course Content

### **A. Core Course**

#### **Paper Titles**

##### **Semester-I**

1. Indian Classical Literature
2. European Classical Literature

##### **Semester-II**

3. Indian Writing in English
4. British Poetry and Drama: 14th to 17th Centuries

##### **Semester-III**

5. American Literature
6. Popular Literature
7. British Poetry and Drama: 17th and 18th Centuries

##### **Semester-IV**

8. British Literature: 18th Century
9. British Romantic Literature
10. British Literature: 19th Century

##### **Semester-V**

11. Women's Writing
12. British Literature: The Early 20th Century

##### **Semester-VI**

13. Modern European Drama
14. Postcolonial Literatures

### **B. Discipline Specific Elective (Any four)**

Papers 1-5 will be offered in the 5<sup>th</sup> semester and Papers 7-13 will be offered in the 6<sup>th</sup> semester. The students will choose 2 in each semester.

#### **Paper Titles**

1. Modern Indian Writing in English Translation
2. Literature of the Indian Diaspora
3. Literary Criticism

4. Literary Theory
5. Literature and Cinema
6. World Literatures
7. Science fiction and Detective Literature
8. Research Methodology
9. British Literature: Post World War II
10. Nineteenth Century European Realism
11. Partition Literature
12. Travel writing
13. Autobiography

### **B. Generic Elective (Any four)**

For the students from other departments of School of Studies in arts and Social sciences who will choose ENGLISH as Generic Elective

#### **Paper Titles**

1. Academic Writing and Composition
2. Media and Communication Skills
3. Text and Performance
4. Language and Linguistics
5. Contemporary India: Women and Empowerment
6. Gender and Human Rights
7. Language, Literature and Culture

**Note: Students of ENGLISH Honours can opt for GE course from among courses offered by departments of School of Studies in Arts and Social Sciences.**

### **C. Ability Enhancement Course**

#### **Semester 1**

Paper 1: English Communication

Paper 2: English Language

#### **Semester 2**

Paper 3: English through Literature

**Semester 3**

Paper 4: Soft Skills

**Semester 4**

Paper 5: Business Communication in English

**Semester 5**

Paper 6: Technical Writing

**D. Skill Enhancement Elective Course**

The following Papers will be offered in the 1<sup>st</sup> semester and 2<sup>nd</sup> semester at the University level.

**Semester 1****Paper Title**

Soft Skill Development and Power Point Presentation

**Semester 2 Paper Title**

Listening and Speaking Skill

**Detailed Syllabi****I.B. A. Honours English under CBCS Core Courses****Paper 1: Indian Classical Literature****Course Outcomes:**

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- CO 1: explain the eco-socio-political-cultural context of the age that produced Indian classical literature from its early beginning till 1100 AD
- CO 2: appreciate the pluralistic and inclusive nature of Indian classical literature and its attributes
- CO 3: historically situate the classical literature and diverse literary cultures from India, mainly from Sanskrit, but also Tamil, Prakrit and Pali by focusing on major texts in the principal genres
- CO 4: trace the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures

- CO 5: understand, analyze and appreciate various texts with comparative perspectives

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO 1	3	3	2	3	2	2	2	2	3	1	3	2	3	3	2	1	2	3	2	1
CO 2	2	2	3	2	2	1	1	2	3	1	2	2	3	2	1	1	3	3	1	1
CO 3	1	3	2	2	2	2	1	1	3	1	2	2	2	2	1	1	1	3	1	2
CO 4	1	2	2	1	3	1	1	2	3	1	3	2	3	2	1	2	2	2	2	1
CO 5	1	2	2	3	3	1	2	2	2	2	2	2	3	3	2	2	2	3	1	2

Weightage: 1-Slightly,2-Moderately,3-Strongly

### Course Content

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
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.
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

### 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. VinayDharwadkar, '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.

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	1	2	1	3	2	2	1	2	1	1	2	1	3	3	2	2	1	3	2	1
<b>CO 2</b>	1	3	3	3	2	2	1	2	1	1	3	1	2	2	2	2	1	3	2	1
<b>CO 3</b>	1	2	3	3	2	2	1	3	1	1	3	2	2	2	1	3	2	3	2	2
<b>CO 4</b>	2	3	3	3	3	2	1	3	1	3	3	3	3	3	2	3	3	3	2	3
<b>CO 5</b>	2	3	3	3	1	2	1	2	1	2	3	3	3	3	2	3	2	3	2	3
<b>CO 6</b>	2	3	3	3	2	3	1	2	1	2	3	3	3	2	2	2	2	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

## **Paper 2: European Classical Literature**

### **Course Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- CO 1:historically situate classical European, i.e., Greek and Latin literary cultures and their socio-political-cultural contexts
- engage with classical literary traditions of Europe from the beginning till the 5<sup>th</sup> century AD
- CO 2:grasp the evolution of the concept of classic and classical in the European literary thinking and its reception over a period of time
- CO 3:appreciate classical literature of Europe and pursue their interests in it
- CO 4: examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives
- CO 5: develop ability to pursue research in the field of classics
- CO 6:develop academic and practical skills in terms of communication and presentation and also learn about human and literary values of classical period

### **Course Content**

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

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).

### 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.

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
<b>CO 1</b>	2	3	3	3	3	3	3	3	3	3	3	2	3	3	2	3	2	3	3	3
<b>CO 2</b>	2	3	3	3	3	2	2	3	3	3	3	2	3	3	2	3	2	3	3	3
<b>CO 3</b>	2	3	3	3	3	2	2	3	3	3	3	3	3	3	2	3	2	3	2	3
<b>CO 4</b>	1	3	3	3	3	2	3	3	3	3	2	2	3	3	2	3	2	3	3	3

Weightage: 1-Slightly,2-Moderately,3-Strongly

### Paper 3: Indian Writing in English Course Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- CO 1: appreciate the historical trajectory of various genres of IWE from colonial times till the present
- CO 2: critically engage with Indian literary texts written in English in terms of colonialism/postcolonialism, regionalism, and nationalism
- CO 3: critically appreciate the creative use of the English language in IWE
- CO 4: approach IWE from multiple positions based on historical and social locations Course Content

### Course Content

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

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

Indian English

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

### Readings

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

### Paper 4: British Poetry and Drama: 14th to 17th Centuries

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	1	3	3	3	3	2	2	3	1	3	3	2	3	3	1	2	2	3	3	3
<b>CO 2</b>	1	2	3	3	3	2	2	2	1	3	3	1	2	3	1	2	2	2	2	3
<b>CO 3</b>	1	2	3	3	3	1	1	2	1	3	3	2	2	3	1	2	2	3	3	3

<b>CO 4</b>	1	3	3	3	3	2	2	2	1	3	3	2	3	3	1	2	2	3	3	3
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**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:understand the tradition of English literature from 14th to 17th centuries.

CO 2:develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested

CO 3:engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts

CO 4:appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

### Course Content

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

1. Christopher Marlowe *Doctor Faustus*
2. William Shakespeare *Macbeth*
3. William Shakespeare *Twelfth Night*

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

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

### Readings

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.

3. Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs- Merrill, 1970) pp. 13–18.

### Paper 5: American Literature

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 0	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 0
<b>CO 1</b>	1	3	3	3	3	1	3	2	1	3	3	2	2	2	1	3	2	3	2	3
<b>CO 2</b>	1	3	3	2	2	1	3	2	1	3	3	2	3	3	1	3	2	3	2	3
<b>CO 3</b>	1	2	3	3	2	1	3	3	1	3	3	2	3	3	2	3	2	3	2	3
<b>CO 4</b>	1	3	3	3	3	1	3	3	1	3	3	2	3	3	1	3	1	3	1	3
<b>CO 5</b>	1	3	3	3	3	1	3	2	1	3	3	2	3	3	1	3	1	3	3	3
<b>CO 6</b>	2	3	3	3	3	1	1	3	1	3	3	2	3	3	1	3	1	3	3	3
<b>CO 7</b>	1	3	3	3	3	2	3	3	1	3	3	3	3	3	1	3	1	3	3	3
<b>CO 8</b>	1	3	3	3	3	3	3	3	2	3	3	2	3	3	2	3	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

#### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1: understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17<sup>th</sup> century to 21<sup>st</sup> century)

CO 2: understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.

CO 3: appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European ( Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European ( African, American Indian, Hispanic-American and Asian) writing traditions

CO 4: critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities

CO 5: critically appreciate the diversity of American literature in the light of regional variations in climate,

CO 6: explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres

CO 7:relate the African American experience in America (both ante-bellum and postbellum) to issues of exclusion in societies relevant to their learning experience

CO 8:analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

### **Course Content**

1. Tennessee Williams: *The Glass Menagerie*
2. Toni Morrison *Beloved*
3. Edgar Allan Poe ‘The Purloined Letter’ F. Scott Fitzgerald ‘The Crack-up’  
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’

### **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.

## Paper 6: Popular Literature

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO10
<b>CO 1</b>	1	2	2	2	2	1	1	1	1	3	2	2	2	3	1	1	1	1	1	3
<b>CO 2</b>	1	2	2	2	2	1	1	1	1	3	2	2	2	3	1	1	1	1	1	3
<b>CO 3</b>	1	2	3	3	2	1	1	2	3	3	3	2	3	3	1	2	1	3	1	3
<b>CO 4</b>	1	2	3	3	2	1	1	3	1	3	3	2	3	3	1	2	1	3	1	3
<b>CO 5</b>	2	3	3	3	1	2	3	2	2	3	3	2	3	3	1	2	1	3	1	3
<b>CO 6</b>	2	3	3	3	3	2	2	2	2	3	3	2	3	3	1	2	1	3	1	3

Weightage: 1-Slightly,2-Moderately,3-Strongly

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- CO 1:trace the early history of print culture in England and the emergence of genre fiction and best sellers
- CO 2:engage with debates on high and low culture, canonical and non-canonical literature
- CO 3:articulate the characteristics of various genres of non-literary fiction
- CO 4:investigate the role of popular fiction in the literary polysystem of various linguistic cultures
- CO 5:demonstrate how popular literature belongs to its time
- CO 6:Use various methods of literary analysis to interpret popular literature

### COURSE CONTENT

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. ShyamSelvadurai *Funny Boy*
4. DurgabaiVyam and SubhashVyam *Bhimayana: Experiences of Untouchability/* Autobiographical Notes on Ambedkar (For the Visually Challenged students)

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

Coming of Age

The Canonical and the Popular Caste, Gender and Identity

Ethics and Education in Children's Literature Sense and Nonsense

The Graphic Novel

## Readings

1. ChelvaKanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, MalashriLal, AlamgirHashmi, and Victor J. Ramraj,

eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.

2. SumathiRamaswamy, '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.

## Paper 7: British Poetry and Drama: 17th and 18th Centuries

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO10
<b>CO 1</b>	2	3	3	3	3	2	3	3	1	3	3	2	3	3	1	3	1	3	2	3
<b>CO 2</b>	2	3	3	3	3	2	1	3	1	3	3	2	3	3	1	3	1	3	2	3
<b>CO 3</b>	2	3	3	3	3	2	1	3	1	3	3	2	3	3	1	3	1	3	3	3
<b>CO 4</b>	2	3	3	3	3	2	1	3	1	3	3	3	3	3	3	3	1	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

## Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1: identify the major characteristics of the Comedy of Manners and Mock-Heroic poetry demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17<sup>th</sup> and 18<sup>th</sup> centuries

CO 2: examine critically keys themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others

CO 3: show their appreciation of texts in terms of plot-construction, socio-cultural contexts and genre of poetry and drama

CO 4: analyze literary devices forms and techniques in order to appreciate and interpret the texts

## COURSE CONTENT

1. John Milton *Paradise Lost: Book 1*



2. John Webster *The Duchess of Malfi*
3. AphraBehn*The Rover*
4. Alexander Pope *The Rape of the Lock*

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

Religious and Secular Thought in the 17th Century  
 The Stage, the State and the Market The Mock-epic and Satire Women in the 17th  
 Century The Comedy of Manners

#### Readings

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

### Paper 8: British Literature: 18th Century

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO1 0
<b>CO 1</b>	2	3	3	3	3	1	1	3	1	3	3	2	3	3	3	3	1	3	1	3
<b>CO 2</b>	2	3	3	3	3	1	1	3	1	3	3	2	3	3	3	3	1	3	1	3
<b>CO 3</b>	2	3	3	3	3	1	1	3	1	3	3	2	3	3	2	3	1	3	1	3
<b>CO 4</b>	2	3	3	3	3	1	1	3	1	3	3	2	3	3	1	3	2	3	1	3
<b>CO 5</b>	2	3	3	3	3	1	1	3	1	3	3	2	3	3	1	3	2	3	1	3

Weightage: 1-Slightly,2-Moderately,3-Strongly

#### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:explain and analyze the rise of the critical mind.

CO 2:trace the development of Restoration Comedy and anti-sentimental drama \_

CO 3:examine and analyze the form and function of satire in the eighteenth century

CO 4:appreciate and analyze the formal variations of Classicism

CO 5:map the relationship between the formal and the political in the literature of the neoclassical period..

#### COURSE CONTENT

William Congreve *The Way of the World*

Jonathan Swift *Gulliver's Travels* (Books III and IV)

Samuel Johnson 'London'

Thomas Gray 'Elegy Written in a Country Churchyard'

Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*

#### 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.

#### Paper 9: British Romantic Literature

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 2</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 3</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 4</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3

<b>CO 5</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 6</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 7</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### **Course Outcomes:**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:understand Romanticism as a concept in relation to ancillary concepts like Classicism.

CO 2:understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences.

CO 3:analyze and understand the main characteristics of Romanticism.

CO 4:appreciate the canonical and representative poems and prose of the writers of the Romantic period..

CO 5:develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody..

CO 6:appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity.

CO 7:relate Romantic literary texts to other forms of expression such as painting, for instance..

### **COURSE CONTENT**

William Blake ‘The Lamb’,

‘The Chimney Sweeper’ (from *The Songs of Innocence* and *The Songs of Experience*)

‘The Tyger’ (*The Songs of Experience*) 'Introduction' to *The Songs of Innocence* Robert Burns ‘A Bard’s Epitaph’ ‘Scots WhaHae’

William Wordsworth ‘Tintern Abbey’ ‘Ode: Intimations of Immortality’

Samuel Taylor Coleridge ‘Kubla Khan’

‘Dejection: An Ode’ 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’

Mary Shelley *Frankenstein*

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

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

**Readings**

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

**Paper 10: British Literature: 19th Century**

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	2	3	3	3	2	2	2	1	3	3	3	3	2	2	2	2	3	2	3
<b>CO 2</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 3</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 4</b>	2	3	3	3	3	2	2	2	1	2	3	3	3	3	2	3	2	3	2	3
<b>CO 5</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 6</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 7</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

**Course Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1: identify and analyze the socio-economic-political contexts that inform the literature of the period.



(CO)	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	10
<b>CO 1</b>	2	2	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO 2</b>	2	3	3	3	3	3	3	3	2	3	3	2	3	3	2	3	3	3	3	3
<b>CO 3</b>	2	3	3	3	3	3	3	3	2	3	3	2	3	3	3	3	3	3	3	3
<b>CO 4</b>	2	3	3	3	3	3	3	3	2	3	3	3	3	3	3	3	2	3	3	3
<b>CO 5</b>	2	3	3	3	3	3	3	3	2	3	3	3	3	3	3	3	3	3	3	3
<b>CO 6</b>	2	3	3	3	3	3	3	3	2	3	3	3	3	3	3	3	3	3	3	3
<b>CO 7</b>	2	3	3	3	3	3	3	3	2	3	3	3	3	3	3	3	3	3	3	3
<b>CO 8</b>	2	3	3	3	3	3	3	3	2	3	3	3	3	3	3	3	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### **Course Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:recognise the importance of gender specificity in literature.

CO 2:understand and appreciate the representation of female experience in literature .

CO 3:explain the difference between the feminine and the feminist as opposed to the female

CO 4:examine and appreciate the role played by socio-cultural-economic contexts in defining woman.

CO 5:link the status of woman to social discrimination and social change

CO 6:draw a location specific trajectory of female bonding or empowerment.

CO 7:to understand the complexity of social and biological constructions of manhood and womanhood.

CO 8:to examine the relationship of women to work and production.

### **COURSE CONTENT**

Emily Dickinson ‘I cannot live with you’ ‘I’m wife; I’ve finished that’

Sylvia Plath ‘Daddy’ ‘Lady Lazarus’

Eunice De Souza ‘Advice to Women’ ‘Bequest’

Alice Walker *The Color Purple*

Charlotte Perkins Gilman ‘The Yellow Wallpaper’ Katherine Mansfield ‘Bliss’

Mahashweta Devi ‘Draupadi’, tr. GayatriChakravortySpivak (Calcutta: Seagull, 2002)

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

RamabaiRanade ‘A Testimony of our Inexhaustible Treasures’, in *PanditaRamabaiThrough Her Own Words: Selected Works*, tr. MeeraKosambi (New Delhi: OUP, 2000) pp. 295–324.

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

## 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.

## Paper 12: British Literature: The Early 20th Century

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO10
<b>CO 1</b>	2	2	3	3	3	2	2	2	1	3	3	3	3	2	2	2	2	3	2	3
<b>CO 2</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 3</b>	1	2	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 4</b>	3	3	3	3	3	2	2	2	1	2	3	2	3	3	2	3	2	3	2	3
<b>CO 5</b>	3	3	3	3	3	2	2	2	1	2	3	2	3	2	2	3	2	3	2	3
<b>CO 6</b>	3	3	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3
<b>CO 7</b>	3	3	3	3	3	2	2	2	1	2	3	3	3	2	2	2	2	3	2	3

Weightage: 1-Slightly,2-Moderately,3-Strongly

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:trace the history of modernism in the socio-cultural and intellectual contexts of late nineteenth century and early twentieth century Europe.

CO 2:link and distinguish between modernity and modernism.

CO 3:explain the links between developments in science and experiments in literature

CO 4:explain the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism

CO 5:identify and analyze the use and modernist technique in different genres in early twentieth century British literature.

CO 6:trace the history of the self and subjectivity in literature in the light of colonial consciousness.

CO 7:explain and analyze the idea of form in modernist literary texts from across major Genres.

## **COURSE CONTENT**

1. Joseph Conrad *Heart of Darkness*
2. D.H. Lawrence *Sons and Lovers*
3. Virginia Woolf *Mrs Dalloway*
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’

## **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.

## **Paper 13: Modern European Drama**

Course	Programme Outcome(PO)		Programme Specific Outcome(PSO)
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Outcome (CO)	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	2	3	3	3	3	2	2	1	3	3	3	3	2	2	2	2	3	2	3
<b>CO 2</b>	2	2	3	3	3	3	2	2	1	3	3	3	3	2	2	2	2	3	2	3
<b>CO 3</b>	2	2	3	3	3	3	2	2	1	3	3	3	3	2	2	2	2	3	2	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1: understand the role of theatre and drama in the introduction and shaping of modernity.

CO 2: understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc..

CO 3: understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century.

### COURSE CONTENT

Henrik Ibsen *Ghosts*

Bertolt Brecht *The Good Woman of Szechuan*

Samuel Beckett *Waiting for Godot*

Eugene Ionesco *Rhinoceros*

### 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.

### Paper 14: Postcolonial Literatures

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	2	3	3	3	2	2	2	2	3	3	3	3	3	2	2	2	3	2	3
<b>CO 2</b>	2	2	3	3	3	2	2	2	2	3	3	3	3	3	2	2	2	3	2	3
<b>CO 3</b>	2	2	3	3	3	2	2	2	2	2	3	3	3	3	2	2	2	3	2	3
<b>CO 4</b>	2	2	3	3	3	2	2	2	2	2	3	3	3	3	2	2	2	3	2	3
<b>CO 5</b>	2	2	3	3	3	2	2	2	2	2	3	3	3	3	2	2	2	3	2	3
<b>CO 6</b>	2	2	3	3	3	2	2	2	2	2	3	3	3	2	2	2	2	3	2	3
<b>CO 7</b>	2	2	3	3	3	2	2	2	2	2	3	3	3	2	2	2	2	3	2	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### **Course Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule.

CO 2:understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation.

CO 3:see through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it.

CO 4:appreciate and analyze the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations

CO 5:critically engage with issues of racism and imperialism during and after colonial occupation.

CO 6: appreciate the changing role and status of English in postcolonial literatures-

CO 7: link colonialism to modernity

### **COURSE CONTENT**

Chinua Achebe *Things Fall Apart*

Gabriel Garcia Marquez *Chronicle of a Death Foretold*

Bessie Head 'The Collector of Treasures' Ama Ata Aidoo 'The Girl who can' Grace Ogot 'The Green Leaves'

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’

### 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

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

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

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

## II. Discipline Specific Elective (Any Four) Detailed Syllabi

### Paper 1: Modern Indian Writing in English Translation

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	3	3	3	3	3	2	2	3	1	3	2	3	3	2	3	2	3	2	2
<b>CO 2</b>	2	3	3	3	3	2	1	1	2	2	2	1	2	2	1	3	2	2	2	1
<b>CO 3</b>	3	3	3	1	2	2	1	1	3	2	3	1	3	2	1	3	2	2	1	1
<b>CO 4</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 5</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1

Weightage: 1-Slightly,2-Moderately,3-Strongly

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1: appreciate the diversity of modern Indian literatures and the similarities between them.

CO 2: understand and creatively engage with the notion of nation and nationalism.

CO 3: appreciate the impact of literary movements on various Indian literatures.

CO 4: critically engage with significant social issues like caste and gender.

CO 5: understand the historical trajectories of Indian literatures.

## COURSE CONTENT

1. Premchand 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).
2. Ismat Chughtai 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Assaduddin (New Delhi: Penguin Books, 2009).
3. Gurdial Singh 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).
4. Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).
5. Rabindra Nath Tagore 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi: Penguin India, 2011).
6. G.M. Muktibodh 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
7. Amrita Pritam 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).
8. Thangjam Ibopishak Singh 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).
9. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
10. G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient Blackswan, 2010)

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

The Aesthetics of Translation  
Linguistic Regions and Languages  
Modernity in Indian Literature  
Caste, Gender and Resistance  
Questions of Form in 20th Century Indian Literature.

## Readings:

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
2. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.

4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

## Paper 2: Literature of the Indian Diaspora

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 2</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 3</b>	3	3	3	1	2	2	1	1	3	2	3	1	3	2	1	3	2	2	1	1
<b>CO 4</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 5</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 6</b>	2	3	3	3	3	2	1	1	2	2	2	1	2	2	1	3	2	2	2	1
<b>CO 7</b>	2	3	3	3	3	3	1	1	3	1	3	1	3	3	1	3	2	3	2	2

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:understand the concept of 'diaspora' in its historical and cultural contexts.

CO 2:identify different aspects of Indian diasporic consciousness and the literary features of diasporic texts.

CO 3:develop a clear understanding of the formation of Indian diasporic movements within India and outside.

CO 4:develop a critical understanding of the writings of the Indian diaspora within the discourse of postcoloniality, postmodernity, hybridity, globalization and transnationalism.

CO 5:develop the analytical ability to read diasporic texts and analyze key diasporic issues such as displacement, nostalgia, alienation, belonging, identity, gender, racism and assimilation.

CO 6:understand the main currents of Indian diasporic narratives.

CO 7:examine how texts function as diasporic markers, broadening the understanding of Indian diasporic lives, cultural practices, experiences, religion and the new medium.

### COURSE CONTENT

1. M. G. Vassanji : *The Book of Secrets* (Penguin, India)
2. RohintonMistry : *A Fine Balance* (Alfred A Knopf)
3. MeeraSyal : *Anita and Me* (Harper Collins)
4. JhumpaLahir i: *The Namesake* (Houghton Mifflin Harcourt)

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

The Diaspora  
Nostalgia  
New Medium  
Alienation

### Suggested Reading

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

### Paper 3: British Literature: Post World War II

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 2</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 3</b>	3	3	3	1	2	2	1	1	3	2	3	1	3	2	1	3	2	2	1	1
<b>CO 4</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 5</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 6</b>	2	3	3	3	3	2	1	1	2	2	2	1	2	2	1	3	2	2	2	1
<b>CO 7</b>	2	3	3	3	3	3	1	1	3	1	3	1	3	3	1	3	2	3	2	2
<b>CO 8</b>	2	3	3	3	3	3	2	2	3	1	3	2	3	3	2	3	2	3	2	2

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

#### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:understand the social-historical-political-economic contexts of Post-World War II British Literature.

CO 2:understand the relationship between World war II and the end of colonialism.

CO 3:identify the social-historical-political changes in England after World War II.

CO 4:see through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories.

CO 5:grasp the changing role of English in the new world order.

CO 6:critically analyze and link changes in social norms to new literary forms.

CO 7:engage with the idea of the postmodern and the rise of the postmodernist aesthetics -

CO 8:appreciate the importance of location in understanding the self and the other

### COURSE CONTENT

1. John Fowles *The French Lieutenant's Woman*
2. Jeanette Winterson *Sexing the Cherry*
3. Hanif Kureishi *My Beautiful Launderette*
4. Phillip Larkin 'Whitsun Weddings' 'Church Going'  
Ted Hughes 'Hawk Roosting' 'Crow's Fall'  
Seamus Heaney 'Digging' 'Casualty'  
Carol Anne Duffy 'Text' 'Stealing'

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

Postmodernism in British Literature Britishness after 1960s

Intertextuality and Experimentation Literature and

Counterculture

### Readings

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23– 38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1–16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997).

### Paper 4: Nineteenth Century European Realism

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	3	2	3	3	3	2	2	3	2	3	2	3	3	2	3	2	3	2	2
<b>CO 2</b>	2	3	3	3	3	2	1	1	2	3	2	1	2	2	2	3	3	2	2	1
<b>CO 3</b>	3	3	3	1	2	2	1	1	2	2	3	1	3	2	1	3	2	2	1	1
<b>CO 4</b>	3	3	2	3	2	2	1	1	3	1	2	2	3	3	2	2	2	3	1	1
<b>CO 5</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	2	1

## Weightage: 1-Slightly,2-Moderately,3-Strongly

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:demonstrate an awareness of the emergence of Realism and literary movements in Europe in the Nineteenth Century by engaging with key texts of European Realism..

CO 2:gain a deeper understanding of the social, economic and political conditions which

gave rise to this movement.

CO 3:recognize the diversity within this broad literary movement while discerning the underlying affinities and patterns..

CO 4:examine modern reassessments of European Realism.

CO 5:show an awareness of rich and complex legacy of Nineteenth Century European Realism, identify the challenges it faced and explore the causes of its decline in the Twentieth Century..

### COURSE CONTENT

1. Ivan Turgenev *Fathers and Sons*, tr. Peter Carson (London: Penguin, 2009).
2. Fyodor Dostoyvesky *Crime and Punishment*, tr. Jessie Coulson London: Norton, 1989).
3. Honore de Balzac *Old Goriot*, tr. M.A. Crawford (London: Penguin, 2003).
4. Gustave Flaubert *Madame Bovary*, tr. Geoffrey Wall (London: Penguin, 2002).

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

History, Realism and the Novel Form Ethics and the Novel

The Novel and its Readership in the 19th Century

Politics and the Russian Novel: Slavophiles and Westernizers

### Readings

Leo Tolstoy, 'Man as a creature of history in *War and Peace*', ed. Richard Ellmannet. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.

Honore de Balzac, 'Society as Historical Organism', from Preface to *The Human Comedy*, in *The Modern Tradition*, ed. Ellmannet. al (Oxford: OUP, 1965) pp. 265– 67.

Gustav Flaubert, 'Heroic honesty', Letter on *Madame Bovary*, in *The Modern Tradition*, ed. Richard Ellmannet. al. (Oxford: OUP, 1965) pp. 242–3.

George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.



## Paper 5: Literary Theory

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
CO 1	3	3	3	3	3	2	1	2	3	2	2	1	3	3	2	3	2	3	1	1
CO 2	2	3	3	3	2	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
CO 3	2	2	3	2	2	3	1	1	3	2	3	2	3	2	1	3	2	2	1	1
CO 4	2	3	3	3	3	2	2	1	3	1	2	1	3	3	2	3	2	3	1	1
CO 5	2	3	3	3	3	2	1	1	3	2	2	1	3	3	2	3	2	3	1	1
CO 6	3	2	3	3	3	2	1	2	3	2	2	1	3	2	1	3	2	2	2	1
CO 7	2	3	3	3	3	2	1	1	3	1	3	2	3	3	1	3	2	3	2	2
CO 8	3	3	3	3	3	3	2	2	3	1	3	2	3	3	2	3	2	3	2	2

Weightage: 1-Slightly,2-Moderately,3-Strongly

### Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods.

CO 2:learners will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)

CO 3:learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory.

CO 4:learners will have knowledge about major, critical movements and critics in various.

critical traditions – Indian(schools of *Rasa*, *Alamkar*, *Riti*, *Dhwani*, *Vakroti*, *Auchitya*) and Western (Greek, Roman, English, German, Russian and French)

CO 5:learners will be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts

CO 6:learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts.

CO 7:learners will be able to evaluate and analyze strengths and limitations of critical/theoretical frameworks and arguments.

CO 8:learners will be able to strengthen and deepen their interpretative skills.

### COURSE CONTENT

1. Marxism

- 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
- 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
- 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
- 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.

### **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).

### **Paper 6: Literary Criticism**

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
CO 1	3	3	3	3	3	2	1	2	3	2	2	1	3	3	2	3	2	3	1	1
CO 2	2	3	3	3	2	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
CO 3	2	2	3	2	2	3	1	1	3	2	3	2	3	2	1	3	2	2	1	1
CO 4	2	3	3	3	3	2	2	1	3	1	2	1	3	3	2	3	2	3	1	1
CO 5	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
CO 6	2	3	3	3	3	2	1	1	2	2	2	1	2	2	1	3	2	2	2	1
CO 7	2	3	3	3	3	3	1	1	3	1	3	1	3	3	1	3	2	3	2	2
CO 8	2	3	3	3	3	3	2	2	3	1	3	2	3	3	2	3	2	3	2	2

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

CO 1: have a historical overview of major literary theorists, particularly of the 20<sup>th</sup> century.

CO 2:show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices.

CO 3:develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society.

CO4:historically situate literary theorists whose works had informed and shaped various literary theoretical discourses.

CO 5:identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts.

CO 6:apply various theoretical frameworks and concepts to literary and cultural texts.

CO 7:evaluate and analyze strengths and limitations of theoretical frameworks and arguments.

CO 8:sharpen interpretative skills in the light of various theoretical frameworks.

### COURSE CONTENT

William Wordsworth: Preface to the *Lyrical Ballads* (1802)

S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

Virginia Woolf: Modern Fiction

T.S. Eliot: “Tradition and the Individual Talent” 1919 “The Function of Criticism” 1920

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

Cleanth Brooks: “The Heresy of Paraphrase”, and “The Language of Paradox” in

*The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)

Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995

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

Summarising 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

### Paper 7: Science Fiction and Detective Literature

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	3	3	3	3	3	2	2	3	1	3	2	3	3	2	3	2	3	2	2
<b>CO 2</b>	3	3	3	2	3	2	1	1	2	2	2	1	2	2	1	3	2	2	2	1
<b>CO 3</b>	3	3	3	1	2	2	1	2	3	2	3	1	3	3	1	3	2	2	2	1
<b>CO 4</b>	2	3	3	3	3	2	2	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 5</b>	2	3	3	3	3	2	1	1	3	2	2	2	3	3	2	2	2	3	1	1

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:write critically about the two genres: Science Fiction, and Detective Literature.

CO 2:engage with the philosophical and psychological and social issues that are an intrinsic part to the two genres.

CO 3:think through the concept of progress, and the role of technology in our life and the interaction between technology and human behaviour.

CO 4:engage with the social and historical construction of crime.

CO 5:analyze individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context

### COURSE CONTENT

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

### Suggested Topics and Readings for Class Presentation Topics

Crime across the Media Constructions of Criminal Identity  
 Cultural Stereotypes in Crime Fiction Crime Fiction and  
 Cultural Nostalgia Crime Fiction and Ethics  
 Crime and Censorship

### Readings

1. J. Edmund Wilson, ‘Who Cares Who Killed Roger Ackroyd?’, *The New Yorker*, 20 June 1945.
2. George Orwell, *Raffles and Miss Blandish*, available at: <[www.george-orwell.org/Raffles\\_and\\_Miss\\_Blandish/0.html](http://www.george-orwell.org/Raffles_and_Miss_Blandish/0.html)>
3. W.H. Auden, *The Guilty Vicarage*, available at: <[harpers.org/archive/1948/05/the-guilty-vicarage/](http://harpers.org/archive/1948/05/the-guilty-vicarage/)>
4. Raymond Chandler, ‘The Simple Art of Murder’, *Atlantic Monthly*, Dec. 1944, available at: <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>

### Paper 8: Literature and Cinema

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 2</b>	3	3	3	1	2	2	1	1	3	2	3	1	3	2	1	3	2	2	1	1
<b>CO 3</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	1	1
<b>CO 4</b>	3	3	3	1	2	2	1	1	2	2	3	1	3	2	1	3	2	2	1	1
<b>CO 5</b>	3	3	2	3	2	2	1	1	3	1	2	2	3	3	2	2	2	3	1	1
<b>CO 6</b>	2	3	3	3	3	2	1	1	3	1	2	1	3	3	2	3	2	3	2	1

Weightage: 1-Slightly,2-Moderately,3-Strongly

## Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- CO 1:demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts.
- CO 2:identify and illustrate the distinction between literary and cinematic arts of storytelling.
- CO 3:identify and describe the difference between cinematic and literary images.
- CO 4:examine different theories of adaptation and link them to contexts of expression and reception.
- CO 5:organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature.
- CO 6:present a coherent view of the relationship between written and cinematic texts communicate the role of location in adaptation-

## COURSE CONTENT

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.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. BazLuhmann, 20th Century Fox).
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).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

## 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. PoonamTrivedi, '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: *Angeor*(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 GurinderChadha's *Bride and Prejudice* (2004).
3. *Rudaali*(dir. KalpanaLajmi, 1993) and *Gangoror* 'Behind the Bodice' (dir. ItaloSpinelli, 2010).
4. Ruskin Bond, *Junoon*(dir. ShyamBenegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *SaatKhoonMaaf*(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).

**Paper 9: World Literatures**

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	2	3	2	2	2	2	3	1	3	2	3	3	2	1	2	3	2	1
<b>CO 2</b>	2	2	3	2	2	1	1	2	3	1	2	2	3	2	1	1	3	3	1	1
<b>CO 3</b>	1	3	2	2	2	2	1	1	3	1	2	2	2	2	1	1	1	3	1	2
<b>CO 4</b>	2	2	2	2	1	1	1	3	1	2	1	3	2	2	2	2	1	1	3	1

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

## Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

CO 1: explain the concept of World Literature and its evolution in relation to other, related concepts e.g. national literature, general literature, comparative literature and *VishwaSahitya*.

CO 2: appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world..

CO 3: analyze and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions..

CO 4: analyze and interpret literary texts in their contexts and locate them..

## COURSE CONTENT

1. V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
2. Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)
3. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)  
Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985)
  4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.  
Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.  
KishwarNaheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.  
Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).  
Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade*(New Delhi: Indialog, 2003) pp. 89–90.

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

The Idea of World Literature Memory, Displacement and

Diaspora Hybridity, Race and Culture

Adult Reception of Children's Literature

Literary Translation and the Circulation of Literary Texts Aesthetics and Politics in Poetry

## Readings

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix– xviii, 1–64.



2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
  3. Franco Moretti, ‘Conjectures on World Literature’, *New Left Review*, vol.1 (2000), pp. 54– 68.
4. Theo D’haen et al., eds., ‘Introduction’, in *World Literature: A Reader* (London: Routledge, 2012).

### Paper 10: Partition Literature

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	2	3	2	2	2	2	3	1	3	2	3	3	2	1	2	3	2	1
<b>CO 2</b>	2	2	3	2	2	1	1	2	3	1	2	2	3	2	1	1	3	3	1	1
<b>CO 3</b>	1	3	2	2	2	2	1	1	3	1	2	2	2	2	1	1	1	3	1	2
<b>CO 4</b>	2	2	2	2	1	1	1	3	1	2	1	3	2	2	2	2	1	1	3	1

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

#### Course Outcomes

Some of the learning outcomes that learners of this course are required to demonstrate are mentioned below:

CO 1: explain historical and socio-cultural factors responsible for the Partition of Indian Sub-continent..

CO 2:demonstrate critical understanding of manifestations of the experience of the partition in various art forms..

CO 3:link and analyze the eco-socio-historical-cultural contexts and dimensions related.

to the Partition of India e.g. nation, nationalism, communication, violence, exile, homelessness, refugee, rehabilitation, resettlement, border and border lands (colonialism and post colonialism), literary responses to the partition in different parts of Indian continent and interpret them.

CO 4:interpret texts and experience and relate it to their contexts and experiences.

#### COURSE CONTENT

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*.
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.

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. SukantaChaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
- c. Gulzar, 'Toba Tek Singh', tr. AnisurRahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

### 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. RituMenon and KamlaBhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. UrvashiButalia, *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

*GaramHawa*(dir. M.S. Sathyu, 1974).  
*KhamoshPaani: Silent Waters* (dir. SabihaSumar, 2003).  
*Subarnarekha* (dir. RitwikGhatak, 1965)

### Paper 11: Research Methodology

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	2	3	2	2	1	1	2	3	1	2	2	3	2	1	1	3	3	1	1
<b>CO 2</b>	1	3	2	2	2	2	1	1	3	1	2	2	2	2	1	1	1	3	1	2
<b>CO 3</b>	3	3	2	3	2	2	2	2	3	1	3	2	3	3	2	1	2	3	2	1
<b>CO 4</b>	2	2	3	2	2	1	1	2	3	1	2	2	3	2	1	1	3	3	1	1
<b>CO 5</b>	1	3	2	2	2	2	1	1	3	1	2	2	2	2	1	1	1	3	1	2

Weightage: 1-Slightly,2-Moderately,3-Strongly

## Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

CO 1:Develop a simple questionnaire to elicit specific information..

CO 2:Collect data based on a survey and arrive at inferences using a small sample Discuss and

CO 3:draft a plan for carrying out a piece of work systematically

CO 4:Refer to authentic sources of information and document the same properly.

CO 5:Provide proper explanation for technical terms in simple language.

## COURSE CONTENT

1. Practical Criticism and Writing a Term paper
2. Conceptualizing and Drafting Research Proposals
3. On Style Manuals
4. Notes, References, and Bibliography

## Paper 12: Travel Writing

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
CO 1	3	3	2	3	2	2	2	2	3	1	3	2	3	3	2	1	2	3	2	1
CO 2	2	2	3	2	2	1	1	2	3	1	2	2	3	2	1	1	3	3	1	1
CO 3	1	3	2	2	2	2	1	1	3	1	2	2	2	2	1	1	1	3	1	2
CO 4	1	2	2	1	3	1	1	2	3	1	3	2	3	2	1	2	2	2	2	1
CO 5	1	2	2	3	3	1	2	2	2	2	2	2	3	3	2	2	2	3	1	2
CO 6	2	2	3	2	2	1	1	2	3	1	2	2	3	2	1	1	3	3	1	1
CO 7	1	3	2	2	2	2	1	1	3	1	2	2	2	2	1	1	1	3	1	2

Weightage: 1-Slightly,2-Moderately,3-Strongly

## Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:map the social-historical-political-economic contexts of Travel Writing from regional, national and global perspectives.

CO 2:explain the origin and reception of Travel Writing in chosen locations CO 1:appreciate and analyze the relationship of Travel Writing to colonialism.

CO 3:see the link between Travel Writing and history writing: Travel Writing as an alternative history or supplement to historical writing.

CO 4:see the link between travel writing and translation.

CO 5:analyze travel writing in relation to colonial and postcolonial positions.

CO 6:appreciate the role of travel in shaping selfhood and otherness and relate the growth of Travel Writing to regional national and global identities.

CO 7:critically engage with the accounts of places visited by foreigners and how their impressions change local perspectives of the places.

## **COURSE CONTENT**

### **1. IbnBatuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City***

*Improbable: Writings on Delhi*, Penguin Publisher

Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India

2. Mark Twain: *The Innocent Abroad* (Chapter VII , VIII and IX) (Wordsworth Classic Edition)

Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper Perennial

3. William Dalrymple: *City of Djinns*(Prologue, Chapters I and II) Penguin Books

Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing

4. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013

Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey*

*among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

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

Travel Writing and Ethnography Gender and Travel

Globalization and Travel

Travel and Religion Orientalism and Travel

## **Readings**

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241

2. TabishKhair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184

3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29

4. SachidanandaMohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

### Paper 13: Autobiography

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	2	3	2	2	2	2	3	1	3	2	3	3	2	1	2	3	2	1
<b>CO 2</b>	2	2	3	2	2	1	1	2	3	1	2	2	3	2	1	1	3	3	1	1
<b>CO 3</b>	1	3	2	2	2	2	1	1	3	1	2	2	2	2	1	1	1	3	1	2
<b>CO 4</b>	1	2	2	1	3	1	1	2	3	1	3	2	3	2	1	2	2	2	2	1
<b>CO 5</b>	1	2	2	3	3	1	2	2	2	2	2	2	3	3	2	2	2	3	1	2

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

#### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

CO 1:demonstrate a familiarity with kinds of writing which seek to represent and make sense of the experiences of the individual..

CO 2:understand the relationship between self and history, truth, claims and fiction in private and public spheres..

CO 3:explain the working of memory, politics of memory and its role in constructing identity..

CO 4:explain and analyze how life writing provides alternatives to existing ways of writing history..

CO 5:examine the status of life writing as a literary form and the history of its reception appreciate the emergence of life writing non-western context.-

#### COURSE CONTENT

- Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000). Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald (London: J.M. Dent and Sons, 1960).
- M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993). Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141- 175 (London: T. Fisher Unwin, 1917).
- BinodiniDasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women,1998). A.Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 (New Delhi: Penguin Books, 2010.)

4. Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968).  
 SharankumarLimbale's *The Outcaste*, Translated by SantoshBhoomkar, pp. 1-39 (New Delhi: Oxford University Press, 2003)

**Suggested Topics and Background Prose Readings for class Presentations Topics:**

Self and society  
 Role of memory in writing autobiography  
 Autobiography as resistance  
 Autobiography as rewriting history

**Readings:**

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

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

**III. Generic Elective (Any Four)**

**Paper 1: Academic Writing and Composition (Any four)**

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO10
<b>CO 1</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 2</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 3</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 4</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

**Course Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:convey their ideas in English using simple and acceptable English in writing.

CO 2: understand to recognize and draft different types of writing – e.g. classroom notes, summaries, reports, exploratory and descriptive paragraphs, substantiating etc

CO 3: describe a diagram or elaborate information contained in a graph, chart, table etc write a review of a book or a movie.

CO 4: write a report on an academic or cultural event that takes place in a college or university for a journal or a newspaper.

### COURSE CONTENT

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one’s own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources; Editing, Book and Media Review

### 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. IonaLeki, *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).

### Paper 2: Media and Communication Skills

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 2</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 3</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 4</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 5</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:develop the professional ability to communicate information clearly and effectively in all kinds of environment and contexts.-

CO 2:demonstrate practical skills of various types of media writing, reviews, reports, programmes and discussions..

CO 3:demonstrate their familiarity with the new media, its techniques, practices of social media and hypermedia..

CO 4:critically analyze the ways in which the media reflects, represents and influences the contemporary world..

CO 5:identify avenues for a career in print and electronic media..

## **COURSE CONTENT**

### **1. Introduction to Mass Communication**

1. Mass Communication and Globalization
2. Forms of Mass Communication

Topics for Student Presentations:

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

### **2. Advertisement**

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements/storyboards

Topics for Student Presentations:

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

### **3. Media Writing**

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media

Topics for Student Presentations:

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles



d. Writing an editorial on a topical subject

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

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

**Paper 3: Text and Performance**

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO10
<b>CO 1</b>	3	3	2	2	3	2	2	2	3	3	2	3	3	3	2	2	3	3	3	3
<b>CO 2</b>	3	3	2	2	2	2	2	2	3	3	2	3	3	3	2	2	3	3	3	3
<b>CO 3</b>	3	3	2	2	2	2	3	3	3	3	2	3	3	3	2	2	3	3	3	3
<b>CO 4</b>	3	3	2	2	2	2	3	3	3	3	2	3	3	3	2	2	3	3	3	3
<b>CO 5</b>	3	3	2	2	2	2	3	3	3	3	2	3	3	3	2	2	3	3	3	3
<b>CO 6</b>	3	3	2	2	2	2	3	3	3	3	2	3	3	3	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

**Course Level Learning Outcomes**

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

CO 1:distinguish between a dramatic text and a performance text.

CO 2:appreciate the evolution of drama in the West and in India in terms of both, form and content, from tradition to modernity, as well as have a thorough knowledge of different theatre styles in India and the West

CO 3:to appreciate the difference between drama and other genres.

CO 4:develop a comprehensive understanding of the process of performance and the entire paraphernalia involved from theatrical space and lights/sound/costume to the use of voice and body

CO 5:learn a wide variety of skills from acting and directing to script writing, costume, designing, prop making and technical skills like sound and light as well as production.

CO 6:display their knowledge of different aspects of text and performance through their production and not just through theoretical knowledge.

## **COURSE CONTENT**

### **1. Introduction**

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

### **2. Theatrical Forms and Practices**

1. Types of theatre, semiotics of performative spaces, e.g. proscenium ‘in the round’, amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

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

### **3. Theories of Drama**

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata

Topics for Student Presentations:

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

### **4. Theatrical Production**

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

#### Paper 4: Language and Linguistics

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
CO 1	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	2	3	3
CO 2	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	2	3	3
CO 3	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	2	3	3
CO 4	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	2	3	3
CO 5	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	2	3	3

Weightage: 1-Slightly,2-Moderately,3-Strongly

#### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:recognize/understand the structure and various parts of the language.

CO 2:understand the existence of language in the form of different dialects based on a set of established factors.

CO 3:identify the various functions a language performs and the roles assigned to it.

CO 4:understand that all languages behave alike and develop a tolerance for other languages.

CO 5:understand that making errors is a process of learning and not hesitate to use language for the fear of making errors.

#### COURSE CONTENT

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.
2. Structuralism: De Saussure, Ferdinand. 1966. *Course in general linguistics*.
3. Phonology and Morphology: Akmajian, A., R. A. Demers and R, M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2<sup>nd</sup>ed.

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

4. Syntax and semantics: categories and constituents phrase structure; maxims of conversation.  
 Akmajian, A., R. A. Demers and R. M Harnish, *Linguistics: An Introduction to Language and Communication*, 2<sup>nd</sup> ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

### Paper 5: Contemporary India: Women and Empowerment

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO10
<b>CO 1</b>	3	3	3	2	3	2	3	3	2	3	3	2	3	3	3	3	3	3	3	3
<b>CO 2</b>	3	3	3	2	3	2	3	3	2	3	3	2	3	3	3	3	3	3	3	3
<b>CO 3</b>	3	3	3	2	3	2	3	3	2	3	3	2	3	3	3	3	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

#### Course Objectives:

CO 1: to explain the concepts of gender and sexuality with special reference to the ideas of masculinity, femininity and patriarchy.

CO 2: to trace and discuss the history of women's contribution to the Pre-independence and the post-independence movements in India

CO 3: to describe various contemporary issues such as Women and Environment, State interventions, Domestic violence, Female foeticide, sexual harassment

#### COURSE CONTENT

1. Social Construction of Gender (Masculinity and Feminity) Patriarchy
2. History of Women's Movements in India (Pre-independence, post independence) Women, Nationalism, Partition  
 Women and Political Participation
3. Women and Law  
 Women and the Indian Constitution  
 Personal Laws (Customary practices on inheritance and Marriage) (Supplemented by workshop on legal awareness)
4. Women and Environment

State interventions, Domestic violence, Female foeticide, sexual harassment Female Voices: *Sultana's Dream*  
Dalit Discourse: \* Details awaited

### Paper 6: Gender and Human Rights

Syllabi not received

### Paper 7: Language, Literature and Culture

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 2</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 3</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 4</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 5</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

#### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

CO 1:see literature as a fine form of expression..

CO 2:use literature for analysis to understand the use of language.

CO 3:see language as a major source of transmitting culture.

CO 4:show the understanding of literature in the form of extrapolation (see the relevance of a story, poem, play etc in their own lives).

CO 5:show how cultures and languages are interrelated especially through their presentation of differences ..

#### COURSE CONTENT

Unit I – BrajKachru.“The Alchemy of English”.*The Post-Colonial Studies Reader*.Eds. Ashcroft, Griffiths and Tiffin. Pp. 291-295.

Unit II – GauriViswanathan.“The Beginnings of English Literary Study in British India”.*The Post-Colonial Studies Reader*. Pp. 431-437.

Unit III – Raja Rao.Foreword.*Kanthapura*(“Language and Spirit” in *The Post- Colonial Studies Reader*, pp. 296-7.

Unit IV – NgugiWaThiongo. “The Language of African Literature”.  
*The Post-Colonial Studies Reader*. Pp. 285-290.

Unit V – Lawrence Lipking. “Aristotle’s Sister: A Poetics of Abandonment”.  
*Critical Inquiry* Vol. 10, No. 1, Canons (Sep., 1983), pp. 61-81.Accessed on *JSTOR*.

## IV. Ability Enhancement Course

### Semester 1

#### Paper 1: English Language

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 2</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 3</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

#### COURSE OUTCOMES:

CO 1 : to explain the theory, fundamentals and tools of communication

CO 2: to develop vital communication i.e. integral to personal, social and professional interactions to share thoughts, emotions and ideas through various means of communication

CO 3: to enhance the ability of communication in English through various language skills such as listening, speaking, reading, and writing skills,

#### COURSE CONTENT

- Introduction:** Theory of Communication, Types and modes of Communication

2. **Language of Communication:** Verbal and Non-verbal

(Spoken and Written) Personal, Social and Business Barriers and Strategies  
Intra-personal, Inter-personal and Group communication

3. **Speaking Skills:**

Monologue  
Dialogue  
Group Discussion  
Effective Communication/ Mis-Communication Interview  
Public Speech

4. **Reading and Understanding**

Close Reading Comprehension  
Summary Paraphrasing Analysis and Interpretation  
Translation (from Indian language to English and vice-versa) Literary/Knowledge Texts

5. **Writing Skills** Documenting Report

Writing Making Notes Letter writing

**Recommended Readings:**

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

**Paper 2: English Communication**

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO10
<b>CO 1</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 2</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 3</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

<b>CO 4</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 5</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

**Course Outcomes:**

CO 1:To develop a deep understanding of the fundamentals of communication in business world.

CO 2:To explain basic rules of business etiquette and how to follow them, both in person and online.

CO 3:To improve communication skills by appreciating the importance of speaking, and learning essential techniques to improve the same.

CO 4:To develop good presentation and interview skills by learning the essential steps for its planning and preparation.

CO 5:To enhance writing skills of the learners by enabling them to write effective resume and other forms of business correspondence.

**Content:**

**Unit-I Communication in Business**

- i.Role of communication in the business world
- ii.Patterns of business communication

**UNIT- II Business Correspondence-**

- i.Business letters
- ii.Writing memos
- iii.Writing minutes
- iv.Writing agenda
- v.Writing circulars
- vi.Writing notices
- vii.Writing CV
- viii.E-communication

**UNIT-3 Etiquettes of Communication**

- i.Etiquette of Telephonic Communication.
- ii.Office Etiquettes
- iii.E-mail Etiquettes
- iv.Meeting and Social Etiquettes

**UNIT-4 Oral Communication**



- i.Placement interview
- ii.Presentation skills

**Suggested Readings:**

1. Bhatia, R.C., Business Communication, New Delhi: Ane Books Pvt Ltd
2. Scot, Q. Contemporary Business Communication, New Delhi: Biztnatra
3. Parikh, JP et al, Business Communication: Basic Concepts and Skills Hyderabad: Orient Blackswan
4. Ramon &Prakash, Business Communication, Oxford.
5. Sydney Greenbaum Oxford English Grammar, Oxford
6. Successful Communications, MalraTreece (Allyn and Bacon)
7. Effective Technical Communication, M. Ashraf Rizvi.
8. Anjaneesethi&BhavanaAdhikari, Business Communication, Tata McGraw Hill
9. Creative English for Communication, Krishnaswamy N, Macmillan
10. Communication skills, Sanjay Kumar, Pushpalata, 1stEdition, Oxford Press, 2011
11. Organizational Behaviour, Stephen .P. Robbins, 1stEdition, Pearson, 2013
12. The Ace of Soft Skills: Attitude, Communication and Etiquette for success, GopalaSwamy Ramesh, 5thEdition, Pearson, 2013

**Paper 3: Language through Literature**

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO10
<b>CO 1</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 2</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 3</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 4</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 5</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

**Learning Objectives**

- CO 1: to develop an understanding of the relationships between studies in language and literature.
- CO 2: to foster a lifelong interest in and enjoyment of language and literature.
- CO 3: to enhance students basic knowledge of various figure of speeches

CO 4: to develop skills in interpretation, analysis and evaluation.

CO 5: to make students how to use literature in English communication skills

**Unit 1:** Understanding the Relationship between Language and Literature through Vocabulary, Literal versus Metaphorical Meaning etc.

**Unit 2:** Literary Devices

Figures of Speeches: Metaphor, Simile, Alliteration, Metonymy etc.

**Unit 3:** Rhetorical Devices

Introduction to Rhetoric, Structure and Style etc.

**Unit 4:** Study of Literary Texts: Dramas, Poetry, Fictions, Short Stories etc.

### Suggested Readings

Hill, McGraw. *Language Through Literature*. McGraw, 2001.

Simpson, Paul. *Language Through Literature: An Introduction*. Routledge, 1996. Martino, Emilia Di.

Studying Language Through Literature. Cambridge, 2014.

Kaul, Ranjana. *Language Through Literature*. Delhi Publication House, 2019.

Howie, H. S. (1993). Critical thinking: A critical skill for students. *Reading TODAY*, 24.

### Paper 4: Soft Skills

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 2</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 3</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 4</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 5</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 6</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 7</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

CO 1: to communicate with others effectively

CO 2:to develop qualities of leadership.

CO 3: to take responsibility to undertake a work and complete it.

- CO 4: to work in groups either as members or leaders  
 CO 5: to think critically or laterally and solve problems  
 CO 6: to negotiate with others to solve problems (conflict resolution)  
 CO 7: to cope with pressure and problems

## COURSE CONTENT

Teamwork  
 Emotional Intelligence Adaptability Leadership  
 Problem solving

### *Suggested Readings*

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

## Paper 5: Business Communication in English

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 2</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 3</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 4</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### Course Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

CO 1: to develop a comprehensive understanding of the theoretical and practical aspects of business communication.

CO 2: to build up both basic and advanced skills in business communication

CO 3: to demonstrate their speech and writing

CO 4: to communicate at different levels of social and receptive domains

## COURSE CONTENT

1. Introduction to the essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication (Viva for internal assessment)
9. Making oral presentations (Viva for internal assessment)

### Suggested Readings:

1. Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
3. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
4. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi

### Paper 6: Technical Writing

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 2</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3
<b>CO 3</b>	3	3	1	1	2	1	3	3	1	3	1	3	2	2	2	2	3	3	3	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### Course Outcomes

CO 1: to explain various features of the exalted art of Technical Writing.

CO 2: to acquaint with the basics of communication and with the contrasting elements of speech and writing.

CO 3: to develop writing skills, focusing especially on Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, etc. Finally, we turn to various examples of technical writing and the conventions of each type.

**Course Content**

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

**SUGGESTED READINGS**

1. M. Frank. Writing as thinking: *A guided process approach, Englewood Cliffs*, Prentice Hall Reagents.
2. L. Hamp-Lyons and B. Heasley: Study Writing; *A course in written English*. For academic and professional purposes, Cambridge Univ. Press.
3. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman, London.
4. Daniel G. Riordan & Steven A. Panley: *“Technical Report Writing Today”* - Biztaantra.

**Additional Reference Books**

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

**V. Skill Enhancement Course**

**Semester 1**

**Paper 1: Soft Skill Development and Power Point Presentation**

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P10	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	2	1	1	2	1	3	3	1	3	1	3	2	2	2	3	3	1	2	3
<b>CO 2</b>	3	2	1	1	2	1	2	2	1	3	1	3	1	1	3	3	3	1	2	3
<b>CO 3</b>	3	1	1	1	2	1	3	2	1	3	1	3	2	2	2	2	3	1	2	2
<b>CO 4</b>	3	1	1	1	2	1	3	2	1	3	1	3	1	2	3	3	1	1	2	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

### **Course Outcomes:**

CO 1:to develop basic soft skills

CO 2: to develop communication skills

CO 3: to develop interview and group discussion skills

CO 4: to enhance presentation skills with the help of PPT

### **Content:**

- Soft Skills: Communication: Verbal and Non-Verbal, Teamwork, Problem Solving, Decision-Making, Ability, Time Management, Negotiation and Conflict Resolution, Persuasion
- Mock interview
- Emotional Intelligence
- Group discussion
- PowerPoint Presentation: techniques and application
- Digital Literacy: Using web for development of individuals.

### **Suggested Readings:**

- *Keep Talking*, Friederike Klippel ,CUP
- *Speaking power Point: The New Language of Business* by Bruce k Gabriella.
- *Presentation Zen* by Garr Reynolds.
- *The Art and Science of Creating Great Presentations.* Nancy Duarte
- *Bridging the Soft Skills Gap* by Bruce Tuglan.
- *Personality Development and Soft Skills.* BY Braun Mitra
- *Communication skills* by Sanjay kumar
- *Professional speaking Skills:*ArunaKoneru,OUP

### **Semester 2**

#### **Paper 2: Listening and Speaking Skills**

Course Outcome (CO)	Programme Outcome(PO)										Programme Specific Outcome(PSO)									
	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	P1 0	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	1	1	1	2	2	3	3	2	1	1	2	2	2	1	2	2	1	1	1
<b>CO 2</b>	3	1	1	1	1	1	3	3	2	3	1	3	1	1	1	1	3	1	1	3
<b>CO 3</b>	3	1	1	1	1	2	3	3	2	3	1	3	1	1	1	1	3	1	1	3

**Weightage: 1-Slightly,2-Moderately,3-Strongly**

**About the Course/Objective of the Course:** Learning any Language involves the growth and development of two major language skills, popularly known as Listening and Speaking. Without these skills the language acquisition process remains incomplete and unsuccessful. This course will focus on the first two skills and make the learners aware of their importance. Listening as a skill surprisingly is often neglected. But it is the first major skill through which everyone learns to utter his/her first sounds. This course will— attempt to explain the significance of Listening as a skill, strategies of listening, and types of listening, as well as it will highlight on the various barriers to Listening. This course will also elaborate on the second language skill, i.e. Speaking. Everyone nourishes a dream of speaking fluently and speaking with confidence. In order to focus on fluency and confidence, often we forget that Speaking is a skill and that needs proper understanding and training. This course will highlight how developing one language skill is dependent on the development of another language skill—e.g. Speaking depends on the development of Listening skills. This course will attempt to reflect on the various stages of Speaking, Sub-skills of Speaking.

**Course outcome:**

- CO 1: to explain a holistic view of English Language skills
- CO 2: to develop various strategies of Listening skill
- CO 3: to develop various stages of Speaking skill and its purposes

**Course Credit: 2**

**Content**

**Unit-1.**

- i. General Introduction to Language Skills— LSRW
- ii. General concepts of Oracy, Literacy and Linguacy
- iii. What are Receptive Skills and Productive Skills?
- iv. How are the four skills interdependent on each other?

**Unit-2.**

- i. What is listening?
- ii. Why Listening is a skill?
- iii. Strategies of Listening
- iv. Types of Listening
- v. Importance of Listening and idea of Active Listening?

**Unit-3.**

- i. What is Speaking?
- ii. Speaking as a skill

- iii. Various Stages of Speaking
- iv. Purpose of Speaking
- v. Sub-skills of Speaking

#### **Unit-4.**

- i. Practicing Listening
- ii. Practicing Speaking

#### **Suggested Readings:**

1. *Listening*. Anne Anderson & Tony Lynch. Oxford University Press, 2003.
2. *Listening in Everyday life: A Personal and Professional Approach*. Eds. Michael Purdy and Deborah Borisoff. University Press of America, 1997.
3. *Reasons for Listening*. David Scarborough. Cambridge University Press, 1984.
4. *Listening Effectively: Achieving High Standards in Communication*. John A. Kline. Prentice Hall, 2003.
5. *The Power of Listening*. Mary Hartley. Jaico Publishing House, 2016.
6. *Listening Skills Training*. Lisa J. Downs. ASTD Press, 2008.
7. *Essential Speaking Skills*. Joanna Baker and Heather Westrup. Continuum, 2008.
8. *Little Red Book of Effective Speaking Skills*. Terry O' Brien. Rupa Publications, 2011.
9. *Speaking*. James Schofield and Anna Osborn. Collins, 2011.
10. *Handbook of Communicative Competence*. Eds. Gert Rickheit and Hans Strohner. Mouton de Gruyter, 2008.