

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



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

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

*For Semesters III and IV*

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

### **CORE COURSE**

<b>Paper Titles</b>	<b>Page</b>
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#### **Sem III**

1. American Literature
2. Popular Literature
3. British Poetry and Drama: 17<sup>th</sup> and 18<sup>th</sup> Centuries

#### **Sem IV**

4. British Literature: 18<sup>th</sup> Century
5. British Romantic Literature
6. British Literature: 19<sup>th</sup> Century

## **SKILL ENHANCEMENT COURSE (SEC)**

### **Paper Titles**

- SEC 1: Analytical Reading and Writing
- SEC 2: Literature in Social Spaces
- SEC 3: Literature in Cross-Cultural Encounters  
(ONLY for English Honours Students)
- SEC 4: Oral, Aural and Visual Rhetoric
- SEC 5: Introduction to Creative Writing for Media
- SEC 6: Translation Studies
- SEC 7: Introduction to Theatre and Performance
- SEC 8: Modes of Creative Writing: Poetry, Fiction and Drama
- SEC 9: English Language Teaching
- SEC 10: Film Studies
- SEC 11: Applied Gender Studies: Media Literacies

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

**Note for Visually Impaired Students**

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

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

## **I. B. A. HONOURS ENGLISH UNDER LOCF**

### **CORE COURSE**

#### **PAPER 5 AMERICAN LITERATURE Semester 3**

##### **Course Statement:**

This course offers students an opportunity to study the American literary tradition as a tradition which is distinct from, and almost a foil to, the traditions which had developed in European countries, especially in England. A selection of texts for this course therefore highlights some of the key tropes of mainstream America's self-perception, such as Virgin Land, the New World, Democracy, Manifest Destiny, the Melting-Pot, and Multiculturalism. At the same time there are specifically identified texts that draw the attention of students to cultural motifs which have been erased, brutally suppressed or marginalized (the neglected and obscured themes from the self-expression of the subaltern groups within American society) in the mainstream's pursuit of the fabled American Dream. A careful selection of writings by Native Americans, African Americans, as well as texts by women and other sexual minorities of different social denominations seek to reveal the dark underside of America's progress to modernity and its gradual emergence as the most powerful nation of the world.

##### **Course Objectives:**

The course aims to acquaint students with the wide and varied literatures of America: literature written by writers of European, particularly English, descent reflecting the complex nature of the society that emerged after the whites settled in America in the 17th century; include Utopian narrative transcendentalism and the pre- and post- Civil War literature of the 19th century introduce students to the African American experience both ante-bellum and post-bellum reflected in the diversity of literary texts, from narratives of slavery, political speeches delivered by Martin Luther King Jr. and Frederick Douglass, as well as the works of contemporary black woman writers familiarize students with native American literature which voices the angst of a people who were almost entirely wiped out by forced European settlements; and include modern and contemporary American literature of the 20th century.

##### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive	Reading material together in

		discussions in small groups in Tutorial classes	small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Content

### Unit 1

Tennessee Williams *The Glass Menagerie*

### Unit 2

Toni Morrison, *Beloved*

### Unit 3

Poetry

Walt Whitman, ‘O Captain! My Captain’, in *Walt Whitman: Poetry and Prose*, ed. Shira Wolosky (The Toby Press, 2003) pp. 360-61).

Allen Ginsberg, ‘A Supermarket in California’, in *Selected Poems 1947-1995* (Penguin Books, 2001) p. 59.

Langston Hughes, (i) ‘The Negro Speaks of Rivers’; (ii) ‘The South’; (iii) ‘Aunt Sue’s Stories’, in *The Weary Blues* (New York: Alfred A. Knopf, 2015) pp. 33; 36; 39.

Joy Harjo, (i) ‘Perhaps the World Ends Here’; (ii) ‘I Give You Back’, in *The Woman That I Am: The Literature and Culture of Contemporary Women of Color*, ed. D. Soyini Madison (New York: St Martin’s Press, 1994) pp. 37-40.

### Unit 4

Short Stories

Edgar Allan Poe ‘The Purloined Letter’

William Faulkner ‘Dry September’

Flannery O’Connor, ‘Everything that Rises Must Converge’, in *Everything that Rises Must Converge* (New York: Farrar Straus Giroux, 1965)

Leslie Marmon Silko, ‘The Man to Send Rain Clouds’, in *Nothing but the Truth: An Anthology of Native American Literature*, ed. John L. Purdy and James Ruppert (New Jersey: Prentice Hall, 2001) pp. 358-61.

## **Unit 5**

### **Readings:**

- ‘Declaration of Independence’ July 4, 1776, in *For Liberty and Equality: The Life and Times of the Declaration* (OUP, 2012) pp. 312); and ‘Abraham Lincoln Gettysburg Speech’, in *Gettysburg Speech and Other Writings* (Barnes & Noble, 2013).
- Ralph Waldo Emerson, ‘Self Reliance’ in *The Selected Writings of Ralph Waldo Emerson*. ed. with a biographical introduction by Brooks Atkinson (New York: The Modern library, 1964)
- Martin Luther King Jr, ‘I have a dream’, in *African American Literature*, ed. Kieth Gilyard, Anissa Wardi (New York: Penguin, 2014) pp. 1007-11)
- Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
- Adrienne Rich, ‘When We Dead Awaken: Writing as Re-Vision’, *College English*, Vol. 34, No. 1, Women, Writing and Teaching, pp. 18-30.

### **Essential reading**

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

## **TEACHING PLAN**

Paper 5: American Literature

Week 1 -- Introduction to Paper 1: American Literature

Week 2 – Unit 1 -- Drama: Tennessee Williams *The Glass Menagerie*

Week 3 – Unit 1 – Tennessee Williams (contd)

Week 4 – Unit 2 -- Novel: Morrison, *Beloved*

Week 5 – Unit 2 –Morrison (contd)

Week 6 – Unit 3 -- Poetry: (a) Whitman, ‘O Captain! My Captain’;

Week 7 – Unit 3 – (b) Ginsberg, ‘A Supermarket in California’

Week 8 – Unit 3 – (c) Langston Hughes, (i) ‘The Negro Speaks of Rivers’, (ii) ‘The South’, (iii) ‘Aunt Sue’s Stories; (d) Joy Harjo, (i) ‘Perhaps the World Ends Here’, (ii) ‘I Give You Back’

Week 9 – Unit 4 -- Short Stories:

(a); Edgar Allen Poe ‘ The Purloined Letter’

b) William Faulkner ‘Dry September’

Week 10 --

(c) O’Connor, ‘Everything that Rises Must Converge’;

(d) Silko, ‘The Man to Send Rain Clouds’

Week 11 – Unit 5 -- Prose Readings:

(a) Declaration of Independence’ July 4, 1776, or ‘Abraham Lincoln Gettysburg Speech’

(b) Ralph Waldo Emerson, ‘Self Reliance’

Week 12 – Prose Readings (contd):

(c) Martin Luther King Jr, ‘I have a dream’

(d) Douglass, Frederick, Selection from *A Narrative of the life of Frederick Douglass*

Week 13 – Prose Readings (contd):

(e) Adrienne Rich, ‘When We Dead Awaken: Writing as Re-Vision.’

Week 14 - Concluding lectures; exam issues, etc.

**PAPER 6**  
**POPULAR LITERATURE**  
**Semester 3**

**Course Statement**

The paper will trace the emergence of a mass printing culture from the nineteenth century onwards, and the rise of genres such as Literature for Children, Detective Fiction, Science Fiction, and Graphic Fiction. The course introduces students to the idea of ‘popular literature’ and stresses its importance within modern culture. It familiarises students with the debate between ‘high’ and ‘low’ culture, and the tension between what is studied as ‘canonical’ texts and other texts. Students will also engage with issues concerning print culture, bestsellers, and popular literature in other media.

**Course Objectives**

This course aims to

- enable students to trace the rise of print culture in England, and the emergence of genre fiction and bestsellers;
- familiarize students with debates about culture, and the delineation of high and low culture; and
- help them engage with debates about the canonical and non-canonical, and hence investigate the category of literary and non-literary fiction.

**Facilitating the Achievement of Course Learning Outcomes**

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

## **Course Contents**

### **Unit 1**

#### Literature for Children

a) Lewis Carroll, ‘Through the Looking Glass’, in *Alice’s Adventures in Wonderland and Through the Looking Glass*, ed. Hugh Haughton (Penguin Classics: London, 1998).

b) Sukumar Ray, (i) ‘The Sons of Ramgaroo’; (ii) ‘Stew Much’; both in *A Few Poems by Sukumar Ray*, trans. Satyajit Ray (Open Education Project OKFN, India) pp. 4, 12.<https://in.okfn.org/files/2013/07/A-Few-Poems-by-Sukumar-Ray.pdf>

### **Unit 2**

#### Detective Fiction

Agatha Christie, *The Murder of Roger Ackroyd* (Harper Collins :New York, 2017)

### **Unit 3**

#### Science Fiction

a) Isaac Asimov, ‘Nightfall’, in *Isaac Asimov: The Complete Short Stories*. Vol I. (New York: Broadway Books, 1990) pp. 334-62.

b) Ursula le Guin, ‘The Ones Who Walk away from Omelas’, in *The Wind’s Twelve Quarters and The Compass Rose* (London: Orion Books, 2015) pp. 254-62.

c) Philip K. Dick, ‘Minority Report’, in *The Complete Stories of Philip K. Dick*. Vol.4: The Minority Report and Other Classic Stories (Citadel Books: New York, 1987) pp. 62-90.

d) Ray Bradbury, ‘A Sound of Thunder’, in *A Sound of Thunder and Other Stories*.

(New York: William Morrow, 2005).

e) Jayant Narlikar, ‘Ice Age Cometh’ in *It Happened Tomorrow* ed Bal Phondke, National Book Trust: New Delhi, 1993. Pgs 1-20

### **Unit 4**

#### Graphic Fiction

Durgabai Vyam and Subhash Vyam, *Bhimayana: Experiences of Untouchability*. Navayana : New Delhi, 2011)/

B.R. Ambedkar, *Waiting for a Visa* (For the Visually Challenged students)

### **Unit 5**

#### Readings

- Christopher Pawling, ‘Popular Fiction: Ideology or Utopia?’, in *Popular Fiction and Social Change*, ed. Christopher Pawling (London: Macmillan, 1984).
- Felicity Hughes, ‘Children’s Literature: Theory and Practice’, *ELH* 45 (1978), pp. 542-62.
- Darko Suvin, ‘On Teaching SF Critically’, in *Positions and Presuppositions in Science Fiction* (London: Macmillan), pp. 86-96.
- Tzvetan Todorov. ‘The Typology of Detective Fiction’, trans. Richard Howard, in *The Poetics of Prose* (Ithaca: Cornell University Press, 1977).

## **Essential reading**

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

## **Teaching Plan**

### **Popular Literature**

Week 1 – Introduction to Forms of Popular Fiction; [it is suggested that the reading for each section be done as an introduction to each of the genres represented];  
 Unit 5 – (a) Pawling, ‘Popular Fiction: Ideology or Utopia?’

Week 2 – Unit 1 – Literature for Children: Introduction; Hughes, ‘Children’s Literature: Theory and Practice’;

Start Unit 1 – (a) Carroll, ‘Through the Looking Glass’;

(b) Ray, (i) ‘The Sons of Ramgaroo’; (ii) ‘Stew Much’

Week 3 – Carroll and Ray (contd)

Week 4- Unit 2 --Detective and Spy Fiction, Introduction; Todorov, ‘The Typology of Detective Fiction’;

Week 5-Unit 2 – Christie , The Murder of Roger Ackroyd

Week 6 – Unit 2 (contd):

Week 7 – Unit 3 – Science Fiction, introduction; - Suvin, ‘On Teaching SF Critically’;

Week 8-(a) Asimov ‘Nightfall’;

(b) le Guin ‘The ones who walk away from Omelas’

Week 9- (c) Dick ‘Minority Report’;

Week 10 – (d) Bradbury ‘A Sound of Thunder’;

(e) Narlikar ‘The Ice Age Cometh’

Week 11 – Unit 4 -Introduction to Graphic Fiction, Sumathi Ramaswamy essay

Week 12 – Unit 4 :Bhimayana

Week 13 – Unit 4 (contd)

Week 14 – Concluding lectures; exam issues, etc.

## **Keywords**

Popular Culture

Mass Culture

Popular Fiction

Popular Literature

Romance

Detective Fiction

Spy Fiction

Science Fiction

Children's Literature

Bestsellers

Thrillers

**PAPER 7****BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES****Semester 3****Course Statement**

The paper explores the British Literature in the 17<sup>th</sup> Century with its varied genres, the historical ruptures and the intellectual debates of the time. It begins with Shakespeare's tragedy *Macbeth*, exploring the issues of succession and individualism pertinent to the Jacobean age. Milton's significant portrayal of Satan in Book 1 of *Paradise Lost* has influenced imaginative writing on the idea of evil thereafter. AemiliaLanyer was the first secular woman poet to be published professionally. The prescribed poem offers a perspective on Eve on the fall of Man. Aphra Behn, currently one of the most popularly studied writers of the Restoration, offers an opportunity to discuss the paradox of Tory conservatism and the woman's question in Restoration stage. Pope's *The Rape of the Lock* extends the mock epic tradition to the early 18<sup>th</sup>C as a representative of the neoclassical aesthetics. The readings enable a wide philosophical and political understanding of the period.

**Course Objectives**

This course aims to

- help students explore poetry, drama and prose texts in a range of political, philosophical and cultural material from the end of the Renaissance through the English Civil War and Restoration in the seventeenth century;
- examine the turmoil about succession and questions on monarchy as they lead up to the civil war, both in drama like Shakespeare and Behn as well as in the poetry of Milton;
- show a new interweaving of the sacred and the secular subjects of poetry 17th C;
- study Bacon's essay on deformity through the lens of disability and its definitions, linked back to Montaigne in the earlier paper;
- analyse Cartesian dualism that provides a basis for reading ideas of body and mind in the period and after;
- explore Hobbes's views on materialism and the equality of men, as they are interestingly juxtaposed with his argument for a strong state and his view of man as selfish by nature;
- show how Winstanley's writing, on the other hand, brings together Christianity and communalism in an argument for equality after the civil war; and
- explore the newness of this century in Cavendish's bold exploration of natural philosophy or science as a domain for women

**Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in	Reading material together in small groups, initiating discussion topics, participation

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

## Course Content

### Unit 1.

William Shakespeare *Macbeth*

### Unit 2.

- a. *Paradise Lost* (1667) Book 1, in *John Milton: Paradise Lost*, Longman Annotated English Poets, 1998.
- b. Aemilia Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.

### Unit 3.

Aphra Behn, *The Rover* (1677), in *Aphra Behn: The Rover and other Plays*, ed. Jane Spencer (Oxford: OUP, 2008).

### Unit 4

Alexander Pope *The Rape of the Lock*

### Unit 5.

- Francis Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'; both in *Essays* (1597).
- René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in *Discourse on Method and Meditations on First Philosophy*, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- Thomas Hobbes, selections from *The Leviathan* (1651): title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996).
- Gerrard Winstanley, from 'A New Year's Gift Sent to the Parliament and Army' (1650), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- Margaret Cavendish, excerpts from 'The Blazing World' (1666), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

### Essential reading

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

## TEACHING PLAN

Paper 7: British Poetry and Drama : 17<sup>th</sup> and 18<sup>th</sup> Century

Week 1 -- Introduction to the Jacobean period, the Civil War, and the Restoration:

period, genres, and themes;

Week 2 – Shakespeare *Macbeth*

Week 3 -- Shakespeare (contd)

Week 4 – Shakespeare (contd)

Week 5 - Milton, *Paradise Lost*

Week 6 -- Milton (contd)

Week 7 – Milton (contd)

Lanyer, ‘Eve’s Apology in Defense of Women’, section from *Salve Deus*

*Rex Judaeorum*

Week 8 – Aphra Behn ,*The Rover*

Week 9 – Behn (contd)

Week 10 – Pope, *The Rape of the Lock*

Week 11 – Pope (Contd)

Week 12 - Readings:

(a) Bacon, (i) ‘Of Truth’; (ii) ‘Of Deformity’

(b) Descartes, excerpts from ‘Discourse on Method’

Week 13 -(a) Hobbes, selections from *The Leviathan*, title page, Introduction, Chaps 1 and 13  
from Part I, ‘Of Man’

(b) Winstanley, from ‘A New Year's Gift Sent to the Parliament and Army’

(c) Cavendish, excerpts from ‘The Blazing World’

Week 14 – Concluding Lectures on the 17<sup>th</sup> C: From the Jacobean to the Neoclassical.

**PAPER 8**  
**BRITISH LITERATURE: 18TH CENTURY**  
**Semester 4**

**Course statement**

This is a survey course covering a variety of genres in eighteenth-century England, including both canonical and new writings within a history of ideas. It is designed to represent a comprehensive study of texts both in the Augustan period and in the later eighteenth century, often called the age of sensibility. The first unit *The Way of the World* by William Congreve portrays the shift from the libertine sensibility to the culture of politeness at the turn of the century. The course includes the major canonical authors of the early eighteenth century—Swift and Johnson—with some of their representative texts, as well as writers who have received considerable recent scholarship like Daniel Defoe and Eliza Haywood. The latter half of the century is marked by the emerging genre of the novel and Fielding's first novel *Joseph Andrews* included here, is considered by many to be one of the earliest English novels. The paper includes non-fictional genres that were dominant in the age like the periodical essay and the public letter. The intellectual context includes Locke's treatise on empiricism and William Hay's observations on deformity. An excerpt from one of the earliest slave autobiographies at the end of the century helps to contextualize Britain in a global world and the debates on the abolition of the slave trade.

**Course Objectives**

The course aims to

- examine Congreve's *The Way of the World* as a Comedy of Manners.
- raise questions about satire as a mode, as well as look at questions of genre, through Swift's satiric narrative within the mode of fictional travel writing;
- show, through a critical examination of Johnson and Gray's poems a continued association with classical poetry, the continuities and contrasts from the age of satire to age of sensibility;
- study Fielding's *Joseph Andrews* providing a brilliant example of the amalgamation of previous genres which made the new genre of the novel, and to look at his indebtedness to Richardson despite the overt satire on *Pamela*;
- examine the eighteenth century as a great period for non-fictional forms of writing, drawing attention to the ways in which the periodical essay, for instance, sought to be like philosophy, just as Locke's treatise sought to be like a popular essay, thus pointing out the play with genre in these texts; and
- encourage an extended discussion on the meanings of disability in the early modern period through the Enlightenment, through William Hay's piece on deformity, a response to Bacon.

**Course Content**

**Unit 1**

William Congreve

*The Way of the World*

## Unit 2

Jonathan Swift

*Gulliver's Travels*, Books 3-4

## Unit 3

- a. Samuel Johnson
- b. Thomas Gray

'London'  
'Elegy Written in a Country Churchyard'

## Unit 4

Henry Fielding

*Joseph Andrews*

## Unit 5

- John Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8, from *An Essay concerning Human Understanding* (1689), Chap 1 Book II, ed. John Nidditch (Oxford: Clarendon Press, 1975) pp. 104-108.
- Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711; (ii) Addison, Essay No. 69, on the stock-exchange, Saturday, May 19, 1711, both from *The Spectator* (1711-12); Eliza Haywood, Selections from *The Female Spectator* (1744-46), ed. Patricia Meyer Spacks, pp.7-23.
- Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- William Hay, from *Deformity: An Essay* (1754) (London: R and J. Dodsley, 1756) pp. 1-11, 44-51.
- Olaudah Equiano, 'The Middle Passage', excerpt from Chapter Two in *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself* (1789), ed. Robert J. Allison (Boston, 1995), pp. 54-8.

## Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions

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

## Essential reading

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

### TEACHING PLAN

Paper 8: Eighteenth Century Literature

Week 1 - Introduction to the long eighteenth century;

Unit 2 -- William Congreve, *The Way of the World*

Week 3 - Congreve (contd)

Week 4 - Congreve (contd)

Week 5 - Swift, *Gulliver's Travels*

Week 6 – Swift (contd)

Week 7 - Swift (contd)

Week 8 - Samuel Johnson, *London*

Week 9 - Gray, *Elegy*

Week 10 - Fielding, *Joseph Andrews*

Week 11 -Fielding (contd)

Week 12 - Fielding (contd)

Week 13 - Readings

(a) Locke, 'Of Ideas in general, and their Original', Paragraphs 1-8

b) Addison and Steele, (i) Addison, Essay No. 10, Monday, March 12, 1711; (ii) Addison, Essay No. 69, on the stock-exchange

c) Haywood, Selections from *The Female Spectator*

Week 14 – a) Defoe, (i) Letter XXII, 'The Complete English Tradesman' (1726); (ii)

Letter IV, 'The Great Law of Subordination Considered'; 'The Complete English Gentleman'

(b) Hay, from *Deformity: An Essay*

(c) Equiano, 'The Middle Passage', excerpt from Chapter Two in *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself*



**PAPER 9**  
**BRITISH ROMANTIC LITERATURE**  
**SEMESTER 4**

**Course Statement**

This paper focuses on the Romantic period of English literature and covers a historical span of about 40 years (1789-1830). Individual units deal with both canonical and non-canonical writers of the period.

**Course Objectives**

This course aims to

- introduce students to the Romantic period in English literature, a period of lasting importance, since it serves as a critical link between the Enlightenment and Modernist literature;
- offer a selection of canonical poems and prose that constitute the core texts of the Romantic period;
- introduce marginal voices that were historically excluded from the canon of British Romantic writers; and
- provide an introduction to important French and German philosophers who influence the British Romantic writers.

**Facilitating the Achievement of Course Learning Outcomes**

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

## **Course Contents**

### **Unit 1**

- a) William Blake, from *Songs of Innocence and Experience*, (i) ‘Introduction’ (to *Songs of Innocence*); (ii) ‘Lamb’; (iii) ‘Tiger’; (iv) ‘Chimney Sweeper’ (*Songs of Innocence*); (v) ‘Chimney Sweeper’ (*Songs of Experience*); (vi) ‘The Little Black Boy’; (vii) ‘London’.
- b) Charlotte Smith, (i) ‘To Melancholy’; (ii) ‘Nightingale’

### **Unit 2**

- a) William Wordsworth, (i) ‘Lines Composed a Few Miles Above Tintern Abbey’; (ii) ‘Ode: Intimations of Immortality’.
- b) Samuel Coleridge, (i) ‘Kubla Khan’; (ii) ‘Dejection: An Ode’

### **Unit 3**

- a) Lord George Gordon Noel Byron ‘Childe Harold’: canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86 (lines 1594–674)
- b) Percy Bysshe Shelley (i) ‘Ozymandias’; (ii) ‘Ode to the West Wind’
- c) John Keats, (i) ‘Ode to a Nightingale’; (ii) ‘Ode on a Grecian Urn’; (iii) ‘Ode to Autumn’

### **Unit 4**

Mary Shelley, *Frankenstein*.

### **Unit 5**

#### **Readings**

- J. J. Rousseau, ‘Discourse on the Origin of Inequality’, Part One, in *Jean-Jacques Rousseau: Basic Political Writings* (Hackett Publishing Company, 1987) pp. 37-60.
- Immanuel Kant, ‘Analytic of the Sublime’, in *The Critique of Judgment* (Cambridge University Press, 2001) pp. 128-49.
- William Wordsworth, ‘Preface to Lyrical Ballads’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594– 611.
- William Gilpin, ‘On Picturesque Travel’, in *Three Essays: On Picturesque Beauty*.

#### **Essential reading**

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

## **TEACHING PLAN**

### Paper 9: British Romantic Literature

Week 1 -- Introduction to the Romantic period;

Blake: From *Songs of Innocence and Experience*, (i) ‘Introduction’ to *Songs of Innocence*; (ii) ‘Lamb’; (iii) ‘Tiger’; (iv) ‘Chimney Sweeper’ (*Songs of Innocence*); (v) ‘Chimney Sweeper’ (*Songs of Experience*); (viii) ‘The Little Black Boy’; (ix) ‘London’

Week 2 – Blake (contd)

Week 3 – Blake (contd);

Smith, (i) ‘To Melancholy’, (ii) ‘Nightingale’

Week 4 – Wordsworth, (i) ‘Lines Composed a Few Miles Above Tintern Abbey’; (ii) ‘Ode: Intimations of Immortality’.

Week 5 -- Wordsworth (contd)

Week 6 – Coleridge, (i) ‘Kubla Khan’, (ii) ‘Dejection: An Ode’

Week 7 – Keats, (i) ‘Ode to a Nightingale’; (ii) ‘Ode on a Grecian Urn’; (iii) ‘Ode to Autumn’

Week 8 – Keats (contd); Shelley, (i) ‘Ozymandias’; (ii) ‘Ode to the West Wind’

Week 9 -- Shelley (contd)

Week 10 – Mary Shelley, *Frankenstein*

Week 11 -- Mary Shelley (contd)

Week 12 -- Readings:

- (a) Rousseau, ‘Discourse on the Origin of Inequality’, Part One;
- (b) Kant, ‘Analytic of the Sublime’;
- (c) Wordsworth, ‘Preface to Lyrical Ballads’;
- (d) Gilpin, ‘On Picturesque Travel’

Week 13 – Readings (contd)

Week 14 –Readings (contd)

## **Keywords**

Imagination

Nature

French Revolution

Sublime

Science

**PAPER 10**  
**BRITISH LITERATURE: 19TH CENTURY**  
**SEMESTER 4**

**Course Statement**

This paper focuses on the Victorian period of English literature and covers a large historical span from 1814 to 1900. Individual units deal with important examples of the novel form, with one unit on Victorian poetry.

**Course Objectives**

This course aims to

- introduce students to the Victorian Age in English literature through a selection of novels and poems that exemplify some of the central formal and thematic concerns of the period;
- focus on three novels, a major genre of the nineteenth century, so as to show both the formal development of the genre as well as its diverse transactions with the major socio-historic developments of the period; and
- introduce the students, through the readings in Unit 5, to the main intellectual currents of the period.

**Facilitating the Achievement of Course Learning Outcomes**

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

## **Course Contents**

### **Unit 1**

Jane Austen, *Pride and Prejudice*

### **Unit 2**

Charles Dickens, *Great Expectations*.

### **Unit 3**

Charlotte Bronte, *Jane Eyre*.

### **Unit 4**

Poetry

- a) Alfred Tennyson, (i) ‘The Lady of Shalott’ (ii)‘Ulysses’ (iii) ‘The Defence of Lucknow’.
- b) Robert Browning, (i) ‘My Last Duchess’; (ii)‘Fra Lippo Lippi’.
- c) Christina Rossetti, ‘Goblin Market’.
- d) Mathew Arnold, ‘Dover Beach’

### **Unit 5**

Readings

- Thomas Carlyle, ‘Signs of the Times’.
- Oscar Wilde, ‘The Critic as Artist’
- J. S. Mill, ‘Of the Limits to the Authority of Society over the Individual, from ‘On Liberty’.
- Karl Marx, (i) ‘Mode of Production: The Basis of Social Life’; (ii) ‘The Social Nature of Consciousness’, both in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (International Publishers, 1963) pp. 186–8, 190–1; 199–201.
- Charles Darwin, excerpts from ‘On Origin of Species by Means of Natural Selection’, from Chapter 3; from Chapter 4, ed. Joseph Caroll (Broadview Press, 2003) pp. 132-34; 144-162.

### **Essential reading**

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

### **Teaching Plan**

Paper 10: British Literature: Nineteenth Century

Week 1 – Introduction to the Nineteenth Century; Unit 1 -- Austen, *Pride and Prejudice*

Week 2 -- Austen (contd)

Week 3 -- Austen (contd)

Week 4 -- Unit 2 -- Dickens, *Great Expectations*

Week 5 -- Dickens (contd)

Week 6 -- Dickens (contd)

Week 7 -- Unit 3 – Charlotte Bronte, *Jane Eyre*

Week 8 -- Charlotte Bronte (contd)

Week 9 -- Charlotte Bronte (contd)

Week 10 - Poetry:

- (a) Tennyson, (i) ‘Lady of Shalott’, (ii) ‘Ulysses’ (iii) ‘The Defence of Lucknow’;
- (b) Browning, (i) ‘My Last Duchess’, (ii) ‘Fra Lippo Lippi’;
- (c) Arnold, ‘Dover Beach’;
- (d) Rossetti, ‘Goblin Market’;

Week 11 – Poetry (contd)

Week 12 – Poetry (contd)

Week 13 -- Readings:

- (a) Carlyle, ‘Signs of the Times’;
- (b) Wilde, ‘The Critic as Artist’;
- (c) Mill, ‘Of the Limits to the Authority of Society over the Individual’, from ‘On Liberty’;
- (d) Marx, (i) ‘Mode of Production: The Basis of Social Life’, (ii) ‘The Social Nature of Consciousness’;
- (e) Darwin, excerpts from ‘On the Origin of the Species by Means of Natural Selection’

Week 14 -- Readings (contd)

## Keywords

Realism

Novel

Industrial Revolution

Liberalism

Feminism

Bourgeois

Socialism

Darwinism

## **SKILL ENHANCEMENT COURSES (SEC)**

### **PAPER S1: ANALYTICAL READING AND WRITING**

#### **Course Objectives**

This course will teach students the fundamentals of rhetorical or persuasive writing organized according to a pedagogic system of academic writing that is followed the world over. Students everywhere are expected to follow this system in universities while they write assignments and take term examinations. In this age of globalized academics, Indian students need to know both the theory and practice of academic analysis and academic writing in order for them to participate in an increasingly international academic environment. All of us who teach analysis and writing have learned and internalized this pedagogic structure usually without being consciously aware of its mechanics. In our M. Phil courses we learnt through trial and error, emulation and example, how to write research papers. Those of us who have written Ph. D. theses are aware that we had to write within strict academic norms. Likewise, when we read essays that students have written, we expect the same academic form of writing from them and penalize them or reward them for their accomplishment in this discipline of writing. But so far, nowhere across Indian universities have we seen a systematized codification of such norms in the form of courses or workshops. This course is an attempt to fill this academic gap.

As the title of the course suggests we focus on both reading (which is comprehending and analyzing other writers' rhetorical arguments) and writing (which is producing cogent and complex rhetorical arguments of our own. We want to pass on a uniform set of writing strategies to our students. Students will learn according to the classical principles of rhetoric.

#### **Learning Outcomes**

At the end of this course we expect the students to

- consider the act of writing as a goal oriented task, oriented towards the goal of persuasion;
- examine and interpret other writers' writings (contained in the course reader) as a crucial preliminary stage to being able to produce successfully persuasive writing themselves;
- identify the writer's central purpose or thesis;
- consider how writers use personal authority and trustworthiness, argumentative logic, comparison and contrast, example, and emotional appeals to make their arguments;
- identify their own historical social and personal contexts to understand their own biases and ideologies;
- analyze an academic topic or question;
- gather information and to notionally organize material required to address that topic or to answer that question;

- design and then write a lucid thesis statement that outlines the students' central argument in the paper, essay or article.
- produce both preliminary and fleshed-out outlines which identify the structure of the proposed paper;
- finally produce a paper that follows the guidelines of their own theses and outlines; and
- use the appeals of ethos, logos and pathos throughout the paper as multiple persuasive strategies.

### **Facilitating the achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

### **Course Contents**

#### **Unit 1**

How to read/write/think: Rhetoric or the art of persuasion.

The Rhetorical Triangle: Consider each writing task as an act of rhetoric—that is, an act where someone is communicating to someone else on a subject that is known to both. Imagine a rhetorical triangle made up of a speaker (the writer) the subject (the answer/tute/presentation) and the audience (the teacher/examiner). It is the interaction of the three that makes the act of writing rhetorical in nature. The relationship between writer and audience is unequal, in the sense that the writer needs to prove something to an audience, who must be assumed to be skeptical and in need of persuasion. To be able to write articulately, it is first crucial to read and think with clarity. Each of the three components therefore need to be studied in detail.

a. Writer/Speaker – In the act of writing, the writer or the speaker is the student in this class. Therefore, the first task is to locate the students in their historical, socio-economic, cultural materiality. Antonio Gramsci's idea of creating a personal inventory of historical traces to date on the self would be one useful way to think about this.

b. Text – What is a text? From what perspective do we read a text? What is the perspective from which it is written? What is the context in which this argument was made? What is the context in which we are reading it? One of the ways of thinking about these issues is to consider everything around us as a text. We read the world around us all the time. Reading means critically analyzing through the prism of one's own ideology. As we read and analyze, we evaluate and also form value judgments about the text.

c. Audience – We only ever speak/write to persuade an audience. Who are we writing to? With what motive? What investment? Eagleton points out that we only speak if there is reason, a motive, a message. To analyze the appeals that are used in persuading the audience, one first needs to understand the character of the audience.

## **Unit 2**

How to write: Creating a rhetorical argument: What, How, Why (Definition, Evaluation, Proposal)

Writing is a goal-oriented task. It is the teaching of each specific rhetorical tool that will form the stages of this course. The syllabus is structured to teach the following: how to analyze questions; how to make thesis statements, outlines and paragraphs; how to link ideas; how to write introductions and conclusions; and how to use examples and critics. These skills are to be taught not for their own sakes or to fulfil some aesthetic desire to see a nicely written essay. These skills are inextricable from the rhetorical act of persuasion itself, and persuasive writing cannot take place until these skills are systematically learnt.

### Thesis Statement

How do we recognize a thesis statement? It answers the question – What are you going to prove? What do you want your reader to believe by the end of your answer? While planning the thesis statement it is important to spell out precisely what you're going to say. It should answer how and why the argument is being written.

## **Unit 3**

How to write: Creating a rhetorical argument: What, How, Why (Definition, Evaluation, Proposal)

### Outline

The thesis statement discussed earlier outlines the major sections of the essay. The technique of writing the thesis statement is sometimes called *blueprinting*. Based on the thesis statement, the formal outline provides a clearer blueprint of the assignment.

### Expanding the Outline

In this step the information required under each point in the rough outline needs to be sourced and noted. The evidence needed to support the thesis statement and the authority or analysis of the evidence will flesh out the outline made in the above section.

## **Unit 4**

How to write: Creating a rhetorical argument.

### Introduction and Conclusion

There is a format or structure for writing the introduction and the conclusion that is generic to all tasks of writing. These two paragraphs are to be written after the argument has been established and proven to aid the rhetorical task of persuasion.

## **Unit 5**

How to write: Creating a rhetorical argument.

### Linkages Transitions and Signposting

These elements are crucial for the writer to lead the reader through the process of following the thesis, the outline, the evidence, and the progression of the argument.

### Paragraphing and Sentence Structure

These skills are not taught for their aesthetics. They are crucial to the logical argument, as language determines order at the sentence level, and the ordering of points in paragraphs determines the structure of the argument.

### Readings

There will be a Reader with 8 – 12 texts/readings, which will be selected according to graded difficulty to be accessible to students of different abilities. Each reading will be accompanied by a series of topics of discussion to aid reading the text from the different aspects taught in the class. They will also be accompanied by a series of 6 – 10 questions from which one or two questions can be chosen to ask the class to write assignments. The texts would try to cover different issues of interest to students to generate meaningful discussion in class and analysis in the process of writing.

### **Course structure**

The course will be structured around 3 assignments. In the first assignment the student will be expected to analyze the reading and the question and to write about the issues the question asks for and then to condense that into a roughly three sentence thesis statement. The second assignment will require the student to write a thesis statement and to make an outline to match the thesis statement. The third assignment will require the student to start with the thesis statement follow with outline and finally produce an entire essay.

**Prose:**

1. Jane Tomkins, 'Indians', Textualism Morality and the Problem of History' (Difficult)
2. Paulo Friere, 'The Banking Concept of Education' (Medium Difficult)
3. Martin Luther King Jr, Letter from Birmingham Jail (Medium Medium)
4. Rebecca Solnit, 'Men Explain Things to Me' (Medium Easy)
5. Aurangzeb, Letter to his Teacher (Easy)

**Poetry**

1. Agha Shahid Ali, 'Ghazal', (Difficult)
2. Margaret Atwood, 'This is a photograph of me' (Medium Difficult)
3. Dylan Thomas, 'Do not go gentle into the night' (Medium medium)
4. Bob Dylan, 'The Times They are A-changing' (Medium easy)
5. Robert Frost, 'The Road Not Taken' (Easy)

**Short Story**

1. Heinrich Boll, 'Stranger Bear word to the Spartans we...' (Difficult)
2. Alice Munro, 'Gravel' (Medium Difficult)
3. Shirley Jackson, 'The Lottery' (Medium Medium)
4. Vaikom Basheer, 'The Card-Sharper's Daughter' (Medium Medium)
5. Om Prakash Valmiki, 'Joothan' (Easy)

## **Essential Readings**

**Note:** This is a literature-based course, and students will be examined on all the prescribed readings in Units 1 through 5. Therefore, all those texts are to be considered essential reading. The 15 texts of essential reading are listed above – 5 prose pieces, 5 poems, and 5 short stories.

## **Teaching Plan**

Paper S1 – Analytical Reading and Writing

Week 1 – Introduction to Analytical Reading and Writing

Weeks 2 – How to read

Week 3 -- Introduce and Discuss Reading 1

Week 4 -- Thesis Statement

Assignment 1 due Week 4: Three paragraphs for thesis statement, reduced to three sentences

Week 5 -- Introduce and Discuss Reading 2

Week 6 -- Thesis Statement

Week 7 & 8 -- Outline corresponding to Thesis statement

Assignment 2 due Week 8

Week 9 -- Introduce Reading 3

Week 10 --Thesis Statement  
Week 11 -- Outline/ Introduction and Conclusion  
Week 12 -- Rough draft  
Week 13 -- Assignment 3 due  
Week 14 – Concluding discussion

## **Keywords**

Reading analytically  
Reading techniques  
Audience  
Persuasive writing  
Argumentation  
The appeals  
Logical argument  
Authority  
Rhetoric  
Thesis  
Outline  
Writing introduction  
Writing conclusion  
Signposting  
Transitions

## PAPER S2: LITERATURE IN SOCIAL SPACES

### **Course Objectives**

According to Emile Durkheim, the categories of time, space, class, personality (and so on) are social in nature. Social spaces therefore have to be understood as products of the distribution of individuals/communities, kinship ties, and professional relationships. Since such spaces are crucial for the orientation and growth of individuals, ideally they should be constructed by ensuring inclusivity empathy and self-awareness.

Humanities as a field encourages us to ask pertinent questions, share different world-views, and produce alternate truths in the process. It is in this regard that we are offering a course that will use texts (literary or otherwise) to equip students with skills crucial to understand and deal with the practicalities of the everyday, be it with regard to workplace intimate networks or social media.,Recent research has inferred that the study of Humanities and Social Sciences are effective in developing soft skills considered of vital importance in the dynamic workplace of the 21<sup>st</sup> Century.

This course draws attention to the link between critical thinking skills developed by studying the Humanities, especially Literature, and other skills that are often termed, ‘soft skills’. The course focuses on the empathy building capacity of Literature and the application of critical thinking and problem solving skills employed in literary analysis to develop an understanding

of the value of literature in social and professional spaces. Literary readings will provide the foundation for developing skills such as better communication and empathy, understanding the value of teamwork, the need for adaptability, and the role of leadership and mentoring.

## Learning Outcomes

- Students will be familiarised with the link between the Humanities and, ‘soft skills’
- They will be encouraged to focus on the value of literature as an empathy-building experience.
- They will learn to apply critical thinking and problem solving skills developed by the study of literature to personal social and professional situations.
- Students will be encouraged to enhance their teamwork skills by working in groups and to understand the processes of leadership and mentoring.
- Students will work on their presentation skills and build on the idea of, ‘narratives’, to better communicate with target audiences.

## Facilitating the Achievement of Course Learning Outcomes

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

## Course Contents

### Unit 1

#### Humanities and Soft skills

- a) ‘Creative and Arts Graduates have the Soft Skills needed to make them Work-Ready’, by Mark Harman in *The Independent* 22 June 2016  
(<https://www.independent.co.uk/student/career-planning/creative-arts-graduates-soft-skills-graduate-employment-university-subjects-work-ready-a7095311.html>)
- b) ‘Leadership in Literature’, by Diane Coutu in *The Harvard Business Review* March

- 2006 (<https://hbr.org/2006/03/leadership-in-literature>)
- c) 'How Literature informs Notions of Leadership', by Gregory L. Eastwood in *Journal of Leadership, education* Vol 9 Issue 1 2010 ([http://journalofleadershiped.org/attachments/article/161/JOLE\\_9\\_1\\_Eastwood.pdf](http://journalofleadershiped.org/attachments/article/161/JOLE_9_1_Eastwood.pdf))

## **Unit 2**

Emotional Intelligence Adaptability and Mental Health

- a) Daniel Goleman., 'Don't let a bully boss affect your mental health', <http://www.danielgoleman.info/dont-let-a-bully-boss-affect-your-mental-health/>
- b) William Blake, 'The Chimney Sweeper', from *Songs of Innocence and Songs of Experience* (both versions - 2 poems)
- c) W. Somerset Maugham, 'The Verger', (short story)

## **Unit 3**

Critical Thinking and Problem Solving

- a) 'On the Writers Philosophy of Life', by Jack London in *The, editor* October 1899 (essay)
- b) Nicholas Bentley, 'The Lookout Man', (short story) in S. P. Dhanvel's *English and Soft Skills* (Delhi: Orient Blackswan 2010).
- c) J. K. Rowling., 'The Fringe Benefits of Failure and the Importance of Imagination', (extract from her speech at Harvard 2008) <https://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/>

## **Unit 4**

Teamwork and Team Management

- a) Extract from Mark Twain *Huckleberry Finn* in S.P. Dhanvel's *English and Soft Skills* (Delhi: Orient Blackswan 2010).
- b) 'The Builders', by Henry Wadsworth Longfellow (poem)

## **Unit 5**

Leadership and Mentoring

- a) 'If', by Rudyard Kipling (poem)
- b) 'Are you my Mentor?', by Sheryl Sandberg in *Lean in: Women Work and the Will to Lead* (London: Penguin Random House 2015).

## **Essential Readings**

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

## **Suggested Films**

1. 2002 Documentary -- *The Tales of the Night Fairies* (teamwork leadership and adaptability)
2. 1993 Film -- *What's Eating Gilbert Grape?* (self-awareness family and care)
3. 2000 Film -- *Erin Brockovich* (soft skills and empathy)
4. 2003 Film -- *Monalisa Smile* (leadership and mentorship)
5. 2016 Film-- *Hidden Figures* (affective leadership and teamwork)
6. 2016 TV Serial -- *Black Mirror: Season 3 Nosedive* (mental health and social media)
7. 2007 Film -- *Chak De India* (teamwork leadership mentoring)

## **Teaching Plan**

Paper S2 – Literature in Social Spaces

Week 1 – Introduction

Week 2 – Unit 1 - Humanities and Soft skills

Week 3 – Unit 1 - contd

Week 4 – Emotional Intelligence, Adaptability, and Mental Health

Week 5 – Unit 2 - contd

Week 6 – Unit 2 - contd

Week 7 –Unit 3 - Critical Thinking and Problem Solving

Week 8 – Unit 3 - contd

Week 9 – Unit 3 - contd

Week 10 – Unit 4 - Teamwork and Team Management

Week 11 – Unit 4 - contd

Week 12 – Unit 5 - Leadership and Mentoring

Week 13 – Unit 5 - contd

Week 14 – Conclusion

## **Keywords**

Soft skills

Humanities and soft skills

Literature and EQ

Leadership and Literature

Critical thought in Humanities

Mentoring and Literature

## **PAPER S3: LITERATURE IN CROSS-CULTURAL ENCOUNTERS**

### **Course Objectives**

Acknowledging literature's status as an important medium in making sense of the world we live in, this paper will enable students to critically view their location within a larger globalized context. By reading texts cross-culturally, students will engage with people's

experience of caste/class, gender, race, violence and war, and nationalities and develop the skills of cross-cultural sensitivity. The paper will give them the vocabulary to engage with experiences of people from varying cultures and backgrounds, particularly relevant in contemporary times as these issues continue to be negotiated in the workplace as well as larger society.

## **Learning Outcomes**

This course aims to help students

- develop skills of textual and cultural analysis;
- develop insights into and interpretations of complex cultural positions and identities; and
- pay specific attention to the use of language and choice of form/genre that affects the production and reception of meaning between writers and readers.

## **Facilitating the achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

## **Course Contents**

The readings of all units are taken from *The Individual and Society: Essays Stories and Poems*, edited by Vinay Sood et al., for The Department of English, University of Delhi, New Delhi: Pearson, 2006.

## **Unit 1**

### Caste/Class

1. Jotirao Phule, ‘Caste Laws’
2. Munshi Premchand, ‘Deliverance’
3. IsmatChughtai, ‘Kallu’
4. Hira Bansode, ‘Bosom Friend’

## **Unit 2**

### Gender

1. Virginia Woolf, ‘Shakespeare’s Sister’
2. Rabindranath Tagore, ‘The Exercise Book’
3. W. B. Yeats, ‘A Prayer for My Daughter’
4. Eunice de Souza, ‘Marriages Are Made’
5. Margaret Atwood, ‘The Reincarnation of Captain Cook’

## **Unit 3**

### Race

1. Roger Mais, ‘Blackout’
2. Wole Soyinka, ‘Telephone Conversation’
3. Langston Hughes, ‘Harlem’
4. Maya Angelou, ‘Still I Rise’

## **Unit 4**

### Violence and War

1. Wilfred Owen, ‘Dulce et Decorum Est’
2. Edna St Vincent Millay, ‘Conscientious Objector’
3. Henry Reed, ‘Naming of Parts’
4. Bertolt Brecht, ‘General Your Tank Is a Powerful Vehicle’
5. Intizar Husain, ‘A Chronicle of the Peacocks’
6. Amitav Ghosh, ‘Ghosts of Mrs Gandhi’

## **Unit 5**

### Living in a Globalized World

1. Roland Barthes, ‘Toys’
2. Chitra Banerjee Divakaruni, ‘Indian Movie New Jersey’
3. Imtiaz Dharker, ‘At Lahore Karhai’
4. Naomi Klein, ‘The Brand Expands’

(5 sections – 12 poems 11 essays/stories – to be completed in 14 weeks 42 lectures + 14 practicals)

## **Essential Readings**

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

## **Teaching Plan**

Paper S3 -- Literature in Cross-Cultural Encounters

Week 1 -- Introduction

Week 2 -- Unit 1 -- Caste/Class

Week 3 -- Unit 1 contd

Week 4 -- Unit 2 -- Gender

Week 5 -- Unit 2 contd

Week 6 -- Unit 2 contd

Week 7 -- Unit 3 -- Race

Week 8 -- Unit 3 contd

Week 9 -- Unit 3 contd

Week 10 -- Unit 4 -- Violence and War

Week 11 -- Unit 4 contd

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

Week 13 -- Unit 5 – contd

Week 14 -- Concluding lectures; discussion on exam pattern etc.

## **Keywords**

Race

Caste

War

Class

Globalisation

Gender

Violence

Literature

Culture

Cross Cultural Encounters

Critical thinking

## **PAPER S4: ORAL AURAL AND VISUAL RHETORIC**

## **Course Description**

This paper is designed to introduce students to the theory and practice of rhetorical studies. Rhetoric has meant an art, an artifact, and a kind of discourse. The aim here is to investigate the art of expression, whether with words, with musical notes or with lens. It is to treat all cultural artifacts such as oratory, music, and photography as texts that can be read/heard/seen, and analyzed and appreciated in class. The paper initiates the students to classical and modern rhetorical theories, both in the West and in India, in the first unit. In the rest of the units, students will learn to closely read any non-literary text, become attentive listeners, and feel the tone and texture of images.

This course surveys and explores a number of rhetorical traditions from around the world, studying sample texts along two axes: firstly, *temporal* where texts are read in their original historical contexts; and secondly, *ideational* where texts are read for themes and perspectives.

## **Learning Outcomes**

In this course, students will

- develop their oral/aural/visual senses to appreciate a cultural text, while at the same time using a theoretical framework and position to read a text; and
- identify and engage with the themes of:
  - i. Argumentation and persuasion
  - ii Language and writing
  - iii. Intention and motivation of the author/orator/painter/musician.
  - iv. Emotive element in speech and music
  - v. Performative language

## **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests	Discussing exam questions and answering	Class tests

	and examinations	techniques	
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## Course Contents

### Unit 1

Theory of Rhetoric: Western and Indian

1. James A. Herrick, ‘An overview of rhetoric’, *The History and Theory of Rhetoric: An Introduction* (Routledge 2016)p 1-30
2. Aristotle *On Rhetoric: A Theory of Civic Discourse*, trans. George A Kennedy. Book 1 chapter 3 p 46-51.
3. M. Perelman, *The Idea of Justice and the Problem of Argumentation* (‘Act and Person in Argument p 196-208).
4. Bharata, *Natyasastra*, ed. and trans. Manmohan Ghosh (selections Chapter 19 p 344-352).
5. Lawrence McCrea, ““Resonance”, and its Reverberations: Two cultures in Indian epistemology of Aesthetic Meaning’, *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art.*, ed. Arindam Chakrabarti (London: Bloomsbury 2016) pp. 25-42.

### Unit 2

Oratory

1. Martin Luther King: Messianic Myth

28<sup>th</sup> August 1963, ‘I have a Dream’, address at march on Washington for Jobs and Freedom

<https://www.youtube.com/watch?v=3vDWWy4CMhE>

25<sup>th</sup> March 1965, ‘; Our God is Marching on!’

<https://www.youtube.com/watch?v=5n5WbNCEeHM>

Reading

Black Jonathan-Charteris., ‘Martin Luther King: Messianic Myth’, (chapter 3 pp 58-84) *Politicians and Rhetoric: The Persuasive Power of Metaphor* (Palgrave Macmillan 2005).

2. Susan B Anthony on Women’s Right to Vote

<https://www.youtube.com/watch?v=T57dwhJBtts>

Reading

Katheryn M. Conway, ‘Woman Suffrage and the History of Rhetoric at the Seven Sisters College 1865-1919 *Reclaiming Rhetorica: Women in the Rhetorical Tradition*, ed. Andrea A Lunsford.

3. Nehru Tryst with Destiny speech to the Indian constituent assembly on 14<sup>th</sup> August 1947.

<https://www.youtube.com/watch?v=AzdVKGdZUpQ>

## Reading

Black Jonathan-Charteris., ‘Persuasion Legitimacy and Leadership’, (chapter 1 pp 1-26) *Politicians and Rhetoric: The Persuasive Power of Metaphor* (Palgrave Macmillan 2005).

## Unit 3

### Music

1. Bob Dylan musical piece, ‘Blowin’, in the wind’.

<https://www.youtube.com/watch?v=G58XWF6B3AA>

### Readings and music

1. Brian Vickers, ‘Figures of Rhetoric/Figures of Music?’, *Rhetorica ii* (1984) 1-44  
Karl Eschman, ‘The Rhetoric of Western Music’, *The Musical Quarterly* vol 7 no 2 (April 1921) pp 157-166.
2. ‘Ol’, Man River in many versions and contexts:
  - i. ‘Ol’, Man River by Paul Robeson for the film, ‘Showboat’, in 1936.
  - ii. The version with altered and more revolutionary lyrics which he sang on stage in the 1930s.
  - iii. Bhupen Hazarika's Assamese version, ‘BistirnoParare’
  - iv. Bangla, ‘BistirnoDupare’,
  - v. Nepali, ‘Bristit Kinarako’, with subtitles
3. The chapter, ‘Ol’, Man River’, in the book *The Undiscovered Paul Robeson: An Artist's Journey 1898-1939* by Paul Robeson Jr.
4. Hemango Biswas, ‘A Glorious Heritage’, *Folkmusic and Folklore: An Anthology*.  
Pradip Kumar Sengupta *Foundations of Indian Musicology* (ch7; ‘Raga and Rasa’, p 99-124).
5. ‘Na to Karvankitalaashhai’, *BarsaatkiRaat* movie of 1950s.
6. Kumkum Sangari, ‘Viraha: A Trajectory in the Nehruvian Era’, in *Poetics and Politics of Sufism and Bhakti in South Asia: Love Loss and Liberation*, ed. Kavita Panjabi

## Unit 4

### Photography

### Lady Filmer’s Album

### Readings and visuals

1. ‘Photographs fun and flirtations’, Patrizia De Bello *Women’s Albums and Photography in Victorian England: Ladies Mothers and Flirts* (Ashgate 2007).
2. Jyotindra Jain, ‘The visual culture of the Indo-British cotton trade’, *Marg: A Magazine of the Arts The Story of Early Indian Advertising* (March-June 2017).
3. 1857 uprising photos - Memorial well at Cawnpore (Kanpur) Kashmiri Gate in Delhi the Residency at Lucknow.

4. Malavika Karlekar, ‘Sites of Past Conflict’, (pp57-62) and, ‘The, ‘Second Creature’ (pp. 15-164) *Visual History: Photography in the Popular Imagination* (OUP, 2013)
5. Dayanita Singh and Aveek Sen, ‘House of Love’(short story) *House of Love* (Peabody Museum Press 2010)

## **Essential Readings**

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

## **Teaching Plan**

Paper S4 - Oral Aural and Visual Rhetoric

- Week 1 – Unit 1 -- Theory of Rhetoric: Western and Indian
- Week 2 – Unit 1 (contd)
- Week 3 – Unit 1 (contd)
- Week 4 – Unit 1 (contd)
- Week 5 – Unit 2 -- Oratory
- Week 6 – Unit 2 (contd)
- Week 7 – Unit 2 (contd)
- Week 8 – Unit 3 -- Music
- Week 9 – Unit 3 (contd)
- Week 10 – Unit 3 (contd)
- Week 11 – Unit 4 -- Photography
- Week 12 – Unit 4 (contd)
- Week 13 – Unit 4 (contd)
- Week 14 – Concluding lectures discussion on exam pattern etc.

## **Keywords**

Rhetoric  
Close Reading  
Writing  
Oratory  
Photography  
Music

## **PAPER S5: INTRODUCTION TO CREATIVE WRITING FOR MEDIA**

### **Course Objectives**

This course introduces students to the concepts of ‘creativity’ in general and ‘creative writing’ in particular. This paper focuses especially on writing for the media, ranging from newspapers and magazines to emerging new media forms. After being given a foundation in the theoretical aspects of writing for the media, real life examples will provide practical exposure. This course will encourage students to be active readers and writers, who will engage with contemporary issues in a well informed manner. This course will be of interest to those students who wish to pursue creative writing, especially those who wish to work in the media.

## **Learning Outcomes**

This course aims to

- introduce students to the idea that creativity is a complex and varied phenomenon that has an important relationship with social change;
- familiarize students with ideas about language varieties and the nuances of language usage;
- introduce students to the language and types of media writing across forms and genres; and
- encourage students to revise their work critically and inculcate the skills of proofreading.

## **Facilitating the achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests	Discussing exam questions and answering	Class tests

	and examinations	techniques	
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## Course Contents

### Unit 1

What is Creative Writing?

- a) Defining and Measuring Creativity
- b) Inspiration and Agency Creativity and Resistance
- c) What is Creative Writing? Can it be taught?
- d) The importance of Reading

### Unit 2

The Art and Craft of Creative Writing

- a) Styles and Registers
- b) Formal and Informal Usage
- c) Language Varieties Language and Gender
- d) Disordered Language
- e) Word order Tense and Time Grammatical differences

### Unit 3

Writing for the Media

- a) Introduction to Writing for the Media
- b) Print Media
- c) Broadcast Media
- d) New Media
- e) Advertising and Types of Advertisements

### Unit 4

Revising Rewriting and Proof Reading (pages 205-208)

- a) Revising
- b) Rewriting
- c) Proof reading and proof-reading marks

## Prescribed Text

*Creative Writing: A Beginners', Manual* by Anjana Neira Dev et al. For The Department of English, University of Delhi (New Delhi: Pearson, 2008).

## Essential Reading

Dev, Anjana Neira et al. *Creative Writing: A Beginners' Manual*. For The Department of English, University of Delhi, New Delhi: Pearson, 2008

### **Suggested Methods of Internal Evaluation**

It is recommended that students be asked to prepare a portfolio of original writings, which will include any 4 from:

- a) Creativity in everyday life
- b) An advertisement
- c) A news report
- d) A review of a film/book/play/restaurant
- e) A travel review /page from a travelogue
- f) An, editorial
- g) A blog /vlog entry

### **Teaching Plan**

Paper S5 -- Introduction to Creative Writing for Media

Note: Ample time must be devoted in during practical periods to actual writing and the practice of the theory that is taught in class. Contemporary real time examples are encouraged. The student's portfolio must emerge based on classroom work and exercises

Week 1 – Introduction to Paper S5 -- Creative Writing for Media

Week 2 – Unit 1 -- What is Creative Writing?

Week 3 – Unit 1 contd

Week 4 – Unit 1 contd

Week 5 – Unit 2 -- The Art and Craft of Creative Writing

Week 6 – Unit 2 contd

Week 7 – Unit 2 contd

Week 8 – Unit 3 -- Writing for the Media

Week 9 – Unit 3 contd

Week 10 – Unit 3 contd

Week 11 – Unit 4 -- Revising, Rewriting and Proof Reading

Week 12 -- Unit 4 contd

Week 13 – Unit 4 contd

Week 14 – Concluding lectures; exam issues, etc.

### **Keywords**

Creative writing

Writing for the media

Advertisements

Proof reading

Newspaper reports

Media literacy

Blogs  
Vlogs  
Reviews  
Language for the media

## PAPER S6 -- TRANSLATION STUDIES

### Course Objectives

In a multicultural country like India, translation is necessary for better governance and for greater sensitivity to other cultural groups. As the world shrinks further due to increased communication, translation is required for smooth flow of knowledge and information. The course will sensitise students to the processes involved in translation. Students will be familiarised with various methods, strategies and theories of translation. Further they will learn to recognise a translated text as a product of its cultural, social, political and historical contexts.

### Learning Outcomes

Through the study of this course the student will develop the ability to

- sensitively translate literary and non-literary texts including official and technical documents from one language to another;
- interpret from one language to another;
- examine what is translated and why;
- discern the difference in language systems through the practice of translation;
- understand the processes involved in translation in mass media, especially news reporting, advertising and films;
- engage with the demands of subtitling and dubbing;
- compare translations;
- evaluate and assess translated texts; and
- edit translated texts.

### Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups initiating discussion topics participation in discussions
2.	Expressing concepts through writing	How to think critically and write	Writing essay length assignments

		with clarity	
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### Introducing Translation

Introducing a brief history and significance of translation in a multi-linguistic and multicultural society like India.

Introducing basic concepts and terms used in Translation Studies through relevant tasks:

Equivalence, Source Language, Target Language, Source Text, Target Text, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing and Switching, transliteration, simultaneous and consecutive interpreting.

### Unit 2

- a. Brief Theory of Linguistics – morphology phonology syntax
- b. Defining the process of translation (analysis transference restructuring) through critical examination of diverse translated texts.

### Unit 3

#### Types and modes of translation

- a. Semantic and Literal translation
- b. Free Sense-to-sense and Literary translation
- c. Functional and Communicative translation
- d. Technical and Official translation
- e. Transcreation
- f. Audio-visual translation: subtitling dubbing voice-overs
- g. Back translation
- h. Rank-bound and Unbounded translation
- i. Machine Translation

### Unit 4

#### Practice of Translation

Source Texts

Idiomatic Expressions/ Headlines/Taglines

Poetry

Short-story/Novella/Excerpt from a novel

Newspaper Report/Editorial/Review/Feature Article

Songs/Films

## **Unit 5**

### Issues in Translation

- Translation and Gender
- Translation and Caste
- Translation and Culture
- Translation and Technology
- Translation and Mass Communication
- Comparison and Evaluation of Translated texts

### **Essential Readings**

Baker, Mona, *In Other Words: A Coursebook on Translation*. London and New York: Routledge, 2011. (Useful exercises for practical translation and training)

Bassnett, Susan. *Translation Studies*. 4th edn. London and New York: Routledge, 2014.

Bassnett, Susan and Trivedi, Harish eds. *Postcolonial Translation: Theory and Practice*. London and New York: Routledge, 1999.

*Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001.

### **Teaching Plan**

#### Paper S6 – Translation Studies

Week 1 – Unit 1 (a) -- Introduction to Translation Studies; A brief history of translation in India; significance of translation in a multilingual and multicultural society like India

Week 2 – Unit 1 (b) Introduction to basic terms and concepts used in translation studies through relevant tasks -- Source Language, Target Language, Source Text, Target Text.

Week 3 -- Unit 1 (b) contd -- Language Variety, Dialect, Idiolect, Register, Style, Equivalence, Mode, Code Mixing and Switching, Transliteration, Simultaneous and Consecutive Interpreting.

Week 4 -- Unit 2 (a) Brief theory of Linguistics – Morphology, Phonology, Syntax

Week 5 -- Unit 2 (b) Defining the process of translation (analysis, transference, restructuring) through critical examination of diverse translated texts.

Week 6 -- Unit 3: Discussing types and modes of translation with examples

- a. Semantic and Literal translation
- b. Free, Sense-to-sense and Literary translation
- c. Functional and Communicative translation

Week 7 -- Unit 3 contd.

- d. Technical and Official translation
- e. Transcreation

f. Audio-visual translation: subtitling, dubbing, voice-overs

## Week 8 -- Unit 3 contd. g. Back translation

#### h. Rank-bound and Unbounded translation

### i. Machine Translation

## Week 9 -- Unit 4: Practice of translation with examples

## Idiomatic Expressions/ Headlines/Taglines

# Newspaper Report/Editorial/Review/Feature Article

## Week 10 -- Unit 4 contd.

## Poetry

## Songs/Films

## Advertisements: Print and Audio-Visual

## Week 11 -- Unit 5: Discussing Issues in Translation

## Translation and Gender

## Translation and Caste

## Week 12 – Unit 5 contd -- Translation and Technology

Translation and Mass Communication

## Translation and

## Week 13 – Unit 5 contd -- Comparison and Evaluation of Translated Texts

## Week 14 -- Discussion of individual portfolios

## Keywords

## Translation

## Interpreting

### Source text

## Target text

### Source language

Target language

## Equivalence

## Machine translation

Adaptation

Transcreation

PAPER S7 -- INTRODUCTION TO THEATRE AND PERFORMANCE

## **Course Objectives**

The course is intended for students who specialise in English Literature. The idea is to acquaint them with historical processes at work, to understand the way in which techniques/methodology of drama have evolved over a period of time. There are two aspects to this course. One is the development of aesthetics in the Indian context, from the pre-Independence to post-Independence period. The course also looks at censorship acts, the

politics of the market and other factors, to locate the socio-political context of drama. There will also be a discussion of the popular forms of performance in India. The second aspect is the development of theories and practice of drama in Europe and their impact on the Indian context.

## **Learning Outcomes**

Through this course, students will be able to

- understand the different theories of drama in Europe and India, both from the point of view of theory and performance;
- make connections between socio-economic processes at work and the emergence of a certain kind of dynamic within theatre; and
- put up a performance at the end of the course, making use of the different kinds of aesthetics they have studied (since this is a Skill Enhancement Course)

## **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

## **Course Contents**

### **Unit 1**

#### Introduction

- What is a text?
- What is a performance?
- The uniqueness of the dramatic text: Literature and/or Performance?

- The politics of a Dramatic text: endorsement status quo vs. subversion

## **Unit 2**

Theories of Performance

- Performance theory  
(Richard Schechner/Dwight Conquergood)
- Radical theories  
(Bertolt Brecht, Augusto Boal)
- Classical theories  
(Natyashastra, Aristotle)

## **Unit 3**

The State the Market and the History of Theatre

- Under British rule  
(Viceroy Northbrook—censorship NeldarpanNabanna— Pre-Independence Indian Theatre)
- (Popular forms: Jatra Tamasha Nautanki BurrakathaDastangoi and others)
- Modern Indian theatre in the post-independence period
  - (Bourgeois theatre and theatre of change Feminist theatre)
  - (Street theatre Janam)

## **Unit 4**

Modern Western theatre

- Naturalism (Realism)
- (Stanislavsky)
- Epic theatre: theatre as criticism
- Brecht, Dario Fo, France Rame)
- Theatre that resists the state and market

## **Unit 5**

The Performative Act

- Performance space
  - (in the round proscenium amphitheatre thrust stage etc.)
- Space, Lights, Costumes, Sets

The students must be asked to create a performance from a text (their choice/assisted by the teacher).

## **Essential Readings**

Brecht, Bertolt. ‘A Short Organum for the Theatre’ (para 26 - 67) inBrecht on Theatre: The Development of an Aesthetic. Trans. and Ed. Willett, John. New York: Hill and Wang, 1957, pp. 186-201.

Fo, Dario. ‘Breaking Down the Fourth Wall’, inThe Tricks of the Trade. Trans. Joe Farrell. London: Methuen Drama, 1991, pp. 73-4.

Schechner, Richard. ‘The Fan and the Web’, inPerformance Theory. New York:

Routledge, 2002, pp. xvi-xix.

Stanislavski, Constantin. 'Faith and the Sense of Truth', Chapter 8, Section I, in *An Actor Prepares* [1936]. London: Methuen, 1988, pp. 121-23.

### **Suggested Plays for Performance**

Bertolt Brecht, Caucasian Chalk Circle

Bijon Bhattacharya, Nabanna

Clifford Odets, Waiting For Lefty

Dario Fo, Can't Pay Won't Pay

Euripides, Medea

Franca Rame, A Woman Alone

Mahesh Dattani, Dance Like A Man

### **Teaching Plan**

Paper S7 -- Introduction to Theatre and Performance

Week 1 – Introduction to Paper 10: Introduction to Text and Performance

Week 2 – Unit 2 – Theories of Performance

Week 3 – Unit 2 contd

Week 4 – Unit 3 -- The State, the Market and the History of Theatre

Week 5 – Unit 3 contd

Week 6 – Unit 3 contd

Week 7 – Unit 4 -- Modern Western theatre

Week 8 – Unit 4 contd

Week 9 – Unit 4 contd

Week 10 – Unit 5 -- The Performative Act

Week 11 -- Unit 5 contd

Week 12 – Discussion of plays and rehearsals for performance

Week 13 – Discussion of plays and rehearsals for performance

Week 14 – Concluding lectures; exam issues, etc.

### **Keywords**

Performance theory

Natyashastra<sup>[L1]</sup>

Classical theory

Bertolt Brecht

Augusto Boal

Neeldarpan

Nabanna

Jatra

Tamasha

Nautanki

Burrakatha  
Dastangoi  
Street theatre  
Janam in the round  
Proscenium  
Amphitheatre  
Thrust stage

## **PAPER S8: MODES OF CREATIVE WRITING – POETRY, FICTION, AND DRAMA**

### **Course Objectives**

This course introduces students to Creative Writing in the three fundamental modes – poetry, fiction (short story and novel), and drama (including scripts and screenplays). The students will be introduced to the main tropes and figures of speech that distinguish the creative from other forms of writing. The students will be able to see language as not just a means of communication but as something that can be played with and used for the expression of the whole range of human emotion and experiences. Within each literary mode, the students will study conventional as well as contemporary expressions. This course will interest those who wish to engage with the discipline of creative writing in its varied manifestations.

### **Learning Outcomes**

Through this course, students will

- be introduced to a variety of tropes and figures of speech, and sensitised to the texture of literary language;
- understand the importance of reading with a view to unlocking the writers' craft;
- be introduced to various forms of poetry, fiction and drama and the wide range of possible genres within them;
- be made aware of the range of career opportunities that exist within the field of creative writing as well as within the realm of theatre and performance; and
- be encouraged to revise their work critically and inculcate the skills of editing and preparing their work for publication.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide	Reading theoretical material together in small groups working in peer groups to discuss

		them towards skill based learning	material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Prescribed Text

*Creative Writing: A Beginners' Manual* by Anjana Neira Dev et al. for The Department of English, University of Delhi (New Delhi: Pearson, 2008).

### Unit 1

#### The Art and Craft of Writing

##### Tropes and Figures of Speech

(examples of figures of speech based on similarity/obliqueness/difference/extension/utterance and word building should be discussed and practiced in class)

### Unit 2

#### Modes of Creative Writing -- Poetry and Fiction

- a) Writing to Communicate
- b) Writing Poetry -- Definitions of Poetry/Difference between Poetry and Prose
- c) Form and Technique Shapes
- d) Dominant Forms and Modes of Poetry
- e) Writing Verse for children
- f) Writing Fiction -- Differences between Fiction and Non Fiction
- g) Literary and Popular Fiction
- h) Creating Character, Plot, Setting, and POV
- i) Writing for Children

### Unit 3

#### Modes of Creative Writing-Drama and Screenplay

- a) What is a Drama -- Concept
- b) Plot and Character in Drama
- c) Verbal and Non-verbal Elements in Drama
- d) Contemporary Theatre in India – a brief overview

- e) Writing for Films -- Screenplay conventions
- f) Scripting for Children -- Theatre and Films

#### **Unit 4**

Editing and Preparing for Publication (pages 208-216)

- a) Editing and proof-reading your manuscript
- b) Preparing a manuscript for Publication

#### **Essential Reading**

Dev, Anjana Neira et al. *Creative Writing: A Beginners' Manual*. For The Department of English, University of Delhi, New Delhi, Pearson, 2008.

#### **Suggested Methods of Internal Evaluation**

It is recommended that students be asked to prepare a portfolio of original writings which will include any 4 from:

- a) Illustrated examples using tropes and figures of speech in writing
- b) A Poem
- c) A Short Story
- d) A Dramatic Sequence
- e) Writing for Children -- a poem/short story/dramatic sequence
- f) A Dummy Manuscript
- g) A poem/short story/dramatic sequence in a different form from the one used in  
a)/b)/c)

#### **Teaching Plan**

Paper S8: Modes of Creative Writing -- Poetry Fiction and Drama

Note: Ample time must be devoted, during practical periods, to actual writing and the practice of the theory that is taught in class. Students should be encouraged to engage with texts and can suggest texts in which they are interested. The students' portfolio must emerge based on classroom work and exercises.

Week 1 -- Introduction

Week 2 – Unit 1 -- The Art and Craft of Writing

Week 3 – Unit 1 contd

Week 4 – Unit 2 -- Modes of Creative Writing- Poetry and Fiction

Week 5 –Unit 2 contd

Week 6 – Unit 2 contd

Week 7 – Unit 2 contd

Week 8 – Unit 3 -- Modes of Creative Writing-Drama and Screenplay

Week 9 – Unit 3 contd

Week 10 – Unit 3 contd

Week 11 – Unit 4 -- editing and Preparing for Publication

Week 12 – Unit 4 contd

Week 13 – Unit 4 contd

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

## **Keywords**

Creative writing

Writing fiction

Writing poetry

Writing for children

Writing for the stage

Script writing

Writing for theatre

## **PAPER S9: ENGLISH LANGUAGE TEACHING**

This course is designed to help students of the undergraduate program develop pedagogical and theoretical skills required for teaching the English language. Other than basic theories in ELT, the course will examine a variety of aspects related to learner needs, including multiple intelligences, learning styles and strategies, communication strategies, classroom management issues, the use of technology, and concepts of learner autonomy and learner training. The course will also explore important aspects of learning, teaching, and assessment for the English language.

## **Course Objectives**

The course intends to enable students to

- recognize the role of affect in language learning, and account for individual differences among learners in regard to motivation and attitude, personality factors, and cognitive styles;
- identify and adapt to the needs and expectations of the learner;
- be aware of the significant and current approaches in the fields of cognition and language pedagogy;
- understand the importance of teaching materials (in relation to the teaching-learning context and their teaching purposes);
- recognise the importance of planning in ELT and develop lessons in the framework of a planned strategy adapted to learners' levels;
- strengthen concepts of the fundamentals of the English language; and
- understand the need for assessment and devise techniques for an evaluation plan that is integrated into the learning process.

## **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

#### English Language Teaching

1. Knowing the Learner
2. Learner Variables – age, gender, learning and participation styles, learning disabilities, multiple intelligences, socioeconomic & cultural background, motivation, levels of proficiency
3. Theories of Learning – Bloom’s taxonomy, Krashen’s concept of Comprehensible Input, Vygotsky’s Zone of Proximal Development (Vygotsky could be deleted)
4. Modern Approaches to teaching -- Communicative Language, Teaching Task based Approach, Cooperative Learning, Dogme approach (materials-light teaching) and Bring your own device (Mobile learning).

### Unit 2

#### Structures of English Language:

1. Phonetics – speech mechanisms (vowels and consonants) features of connected speech – word stress rhythm intonation
2. Morphology – word formation processes (coining borrowing etc.)
3. Syntax – parts of speech clauses & phrases punctuation

## **Unit 3**

Teaching Language: Methods Practices and Materials

1. Lesson Planning: lesson aim and objectives context for practice skill focus board work.
2. Teaching listening skills
3. Teaching speaking skills
4. Teaching reading skills
5. Teaching vocabulary
6. Teaching writing skills
7. Teaching grammar

## **Unit 4**

Assessing language skills

1. Addressing errors and language expectations (desired level of proficiency)
2. Qualities of a good test – transparency validity reliability wash back effect
3. Types of assessment – formal versus informal summative versus formative large scale versus classroom

## **Essential Readings**

Celce-Murcia, Marianne et al. *Teaching English as a Second or Foreign Language*. Delhi: Cengage Learning, 4th, edn, 2014.

Ur, Penny. *A Course in Language Teaching: Practice and Theory*. Cambridge: CUP, 1996.

Woodward, T. *Planning Lessons and Courses*. Cambridge: CUP, 2012.

## **Teaching Plan**

Paper S9 -- English Language Teaching

- Week 1 -- Introduction to ELT, Knowing the variables regarding the learner
- Week 2 -- Learning Theories
- Week 3 – Learning Theories contd
- Week 4 -- Modern Approaches to teaching
- Week 5 -- Phonetics, morphology and Syntax
- Week 6 -- Lesson Plan
- Week 7 & 8 --Teaching Listening, Speaking, Reading, Writing Skills
- Week 9 --Teaching Vocabulary and Grammar
- Week 10 -- Assessing proficiency
- Week 11 -- Knowing the Qualities of a good test
- Week 12 -- Knowing the different kinds of test
- Week 13 -- Preparing a lesson plan and a test of proficiency

Week 14 – Concluding discussion, questions, etc.

## **Keywords**

Pedagogical skills

Learner needs

Learner autonomy

Assessment

## **Teaching Plan**

Phonetics

Listening

Good test

## **Teaching Plan**

Communicative skills

Reading skills

Writing skills

Speaking and listening

## **PAPER S10: FILM STUDIES**

### **Course Objectives**

This paper enables students to gain skills in the language of film via the appreciation of its specific features as a medium. The course is practically oriented so as to encourage students to acquire the competence necessary to become engaged viewers critics/reviewers and creators/producers in the medium. The course will attempt to make film a democratic and accessible medium for students as creative and analytical persons, and may further enable students to take up work in different arenas of digital humanities.

### **Learning Outcomes**

This course will enable students to

- examine those specific features of composition that help create films: camera, sound, script, and editing will be studied, so that students learn the elements of putting a film together
- study cinema as a form with history and context, tracing genres and geographies, examining legacies, and exploring potential renewals;
- take up work in the medium, to write and review films so as to generate a repertoire of analyses and interpretations;
- engage in projects and/or practical work to supplement units 1&4; and
- build up a portfolio of work through practice of the discipline.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests

## Course Contents

### Unit 1

Language of Cinema

Mise en scene -- cinematography -- editing -- sound

Reading

Andrew Dix, *Beginning Film Studies* (New Delhi: Viva, 2010) pp. 9-100.

### Unit 2

Genre in Hollywood Cinema

Definitions of genre -- taxonomies of genre -- genre as economic strategy -- genre as cognition -- rethinking genre

Reading

Jill Nelmes, ed. *An Introduction to Film Studies* (London and New York: Routledge, 2003) pp. 152-69.

### Unit 3

Themes from Contemporary Indian Cinema (from the 70s to the present)

The city -- underworld -- communalism -- terrorism -- gender issues -- the Indian Art Cinema

Readings

Ranjani Mazumdar, *Bombay Cinema: An Archive of the City* (Ranikhet: Permanent Black 2007) pp. 79-109.

Ravi Vasudevan, *The Melodramatic Public* (Ranikhet: Permanent Black, 2010) pp. 303-33.

#### **Unit 4**

Film Review Criticism and Script writing

Readings

Timothy Corrigan, *A Short Guide to Writing About Film*, 9<sup>th</sup>edn, (Pearson, 2014).

#### **Unit 5**

Practical Component Evaluation

1. Students may turn in a portfolio of 4 film reviews/one academic paper/one short film/one film script (fiction or nonfiction)
2. For reviews: criteria for choice of films must be explicitly stated in the form of a position paper. Films must be from a wide time-arc and must include old and just-released films. Total word count of 4 reviews+position paper must not exceed 3000 words.
3. Academic paper can be on any aspect of film and follow all the usual considerations thereon. 3000 words including bibliography and notes.
4. Film script including shots camera position sound/background notes and cuts. Script may be for a film of max 20 minutes length.
5. Film Length: 5-7 minutes of moving image not stills. Films can be evaluated as creative output on the following counts and teachers may decide what gets weightage for the entries they receive: Creativity Originality Screenplay/ Storytelling Technical Execution Narrative/ Performance/Props costumes sets locations ( production design) Cinematography (camera angles movement lighting frames etc.) Use of background music/enhancement w credit - Use of visual enhancements like transitions titles credits subtitles or even special effects etc...if any

#### **Suggested Films**

- a) *Psycho* (1960 dir. Alfred Hitchcock)
- b) *JaaneBhi Do Yaaro* (1983 Kundan Shah)
- c) *Akam* (2013 dir. Shalini Usha Nair)
- d) *Nayakan* (1987 dir. Mani Ratnam) - Tamil
- e) *HirakRajarDeshe* (1980 dir. Satyajit Ray) – Bangla

#### **Suggested Screenplays**

- a) Vishal Bhardwaj, *Maqbool*
- b) Callie Khouri, *Thelma and Louise*

#### **Essential Readings**

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

## Teaching Plan

### Paper S10 – Film Studies

Week 1 – Introduction to Film Studies

Week 2 – Unit 1 -- Language of Cinema

Mise en scene - cinematography - editing - sound

Readings: Dix, *Beginning Film Studies*

Week 3 – Unit 1 contd

Week 4 – Unit 1 contd

Week 5 -- Unit 2 -- Genre in Hollywood Cinema; definitions of genre - taxonomies of genre – genre as economic strategy - genre as cognition – rethinking genre

Readings: Nelmes, *An Introduction to Film Studies*. Pp. 152-169. London and New York: Routledge, 2003.

Week 6 – Unit 2 contd

Week 7 – Unit 2 contd

Week 8 – Unit 3 -- Themes from Contemporary Indian Cinema. From the 70s to the present, city

--underworld - communalism - terrorism - gender issues - the Indian Art

Cinema

Readings: (a) Mazumdar, *Bombay Cinema: An Archive of the City*; Vasudevan, *The Melodramatic Public*

Week 9 – Unit 3 – contd

Week 10 -- Unit 3 – contd

Week 11 – Unit 4 -- Film Review, Criticism and Script writing

Readings: *How to write about film* by Timothy Corrigan.

Week 12 – Unit 4 contd

Week 13 – Unit 5

Week 14 – Unit 5 contd; conclusion

## Keywords

Language of Cinema

Genre

Hollywood Cinema

Contemporary Indian Cinema

Indian Art Cinema

Film Review

Criticism

Script Writing



## **PAPER S11: APPLIED GENDER STUDIES: MEDIA LITERACIES**

### **Course Objectives**

- This course will help students perceive, understand and interpret issues of gender in various cultural texts in India, particularly in mass media representations, including advertising, cinema and journalism. The course aims to mainstream ideas from gender theory, so as to equip the common student to intervene in these issues in an informed way and to become both an informed consumer as well as a confident and ethical participant. The course will focus on enhancing students' textual skills via the use of Indian primary, conceptual, critical and applied texts to create media literacy. The course may be taught to Honours and Program course students. Teachers may evolve more advanced practical work methodologies for advanced students.

### **Learning Outcomes**

This course will enable students to

- identify, read closely, and rewrite narratives of gendered privilege in contemporary Indian popular representation;
- examine the intersections of gender with other categories like caste, race, etc., to understand how different forms of privilege/oppression and resistance/subversion interact in heterogeneous and variable formations; and
- focused on practical application, creating, over the duration of the course, a portfolio of interpretative work that analyses fictional and non-fictional mass medium narratives and that can serve as foundations/sourcebooks for intervention to reduce gender discrimination through media literacy.

### **Facilitating the Achievement of Course Learning Outcomes**

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of skill	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders

3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class tests
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## Course Content

### Unit 1

Gender/s: concepts and frameworks

Femininities/Masculinities Cis/Trans bodies Heterosexuality/ Homosexuality/  
Heteronormativity/ Heteropatriarchy/Sexism/Privilege/Biology/Reproduction

### Unit 2

Analysing gender in advertising

The use of gendered stereotypes and privilege in advertising; hegemonic and normative ideas of gender and sexuality in selling and buying products; consumption of goods/bodies; commodification and objectification; the reach and memorability of advertising; matrimonial and personal ads; and reinforcement of caste/class/gender binaries.

### Unit 3

Analysing representations of gender in reporting and journalism

Vocabulary of news media coverage in relation to gender representation of masculine/feminine/non-dimorphic bodies re-narrativizing this vocabulary productively; difference in coverage of stories of obviously ‘gendered’ subjects such as rape, heroism, war, domestic violence, sexual harassment, and supposedly ‘neutral’ subjects, like labour rights, or work and wages, or health, or politics; advocacy networks for various minority subjects; persistence of sexism in new media

### Unit 4

Gender as represented in film (fiction and nonfiction/documentary);

Narrative time available to male/female/trans subjects; use of normative heterosexuality and gender privilege in plots, casting, narrative development, and marketing of films; the Bechdeltest: the importance of clearing it and the implications for mainstream narrativization; consistently failing the test; documentary films for presentation of alternative narratives.

## Readings

1. Kandasamy, Meena. “Screwtiny,” “Pride goes before a full-length mirror,” “Joiissance,” and “Backstreet Girls” in Ms Militancy. Delhi: Navayana, 2014.

2. Dasgupta R.K and Gokulsing K. M., Introduction: Perceptions of Masculinity and Challenges to the Indian Male from Rohit K. Dasgupta & K. Moti Gokulsing (eds). *Masculinity and its Challenges in India: Essays on Changing Perceptions*. Jefferson, NC: McFarland, 2014. pp 5-26
3. Revathi, A. *A Life in Trans Activism*. Delhi: Zubaan, 2016. Pp. 158—168
4. Nadimpally, S., and V. Marwah.. “Shake Her, She is Like the Tree That Grows Money! In *Of Mothers and Others: Stories, Essays, Poems.*” Edited by J. Mishra. New Delhi: Zubaan, 2013.
5. Chaudhuri, Maitrayee. “Gender and Advertisements: The Rhetoric of Globalisation”, *Women's Studies International Forum* 2001 24.3/4 pp. 373-385.
6. Jha, Sonora, and Mara Adelman. "Looking for love in all the white places: a study of skin color preferences on Indian matrimonial and mate-seeking websites." *Studies in South Asian Film & Media* 1.1 (2009): 65-83.
7. View and discuss *any one* of the feature films: *Dangal* (Dir. Nitish Tiwari. 2016. UTV and Walt Disney Pictures) or *Chak De* (Dir. Shimit Amin. Yash Raj Films, 2007). *Pink* (Dir. Aniruddha Roy Chowdhury. Rashmi Sharma Telefilms, 2016).
8. View and discuss the documentary films *Unlimited Girls* (Dir. Paromita Vohra. Sakshi, 2002); and, *Newborns* (Dir. Megha Ramaswamy. Recyclewala Labs, 2014).
9. Khabar Lahariya FAQ (<http://khabarlahariya.org/faqs/>, accessed on 05.05.2018) and “Open letter to our Male Colleagues of the Media World, from Khabar Lahariya Editors” (<http://khabarlahariya.org/an-open-letter-to-our-male-colleagues-of-the-media-world-from-khabar-lahariya-editors/> May 03. 2018. Accessed on 05.05.2018).
10. Rege, Sharmila, ‘Dalit Women Talk Differently: A Critique of 'Difference' and Towards a Dalit Feminist Standpoint Position’ in *Economic and Political Weekly*, Vol. 33, No. 44, 1998, pp. WS39-WS46.
11. “Sarpanch, Woodcutter, Handpump Mechanic: Dalit Women in UP tell Women@WorkStories”. (<http://theladiesfinger.com/woodcutter-sarpanch-handpump-mechanic-dalit-women-work-stories>. May 02, 2018. Accessed on 05.05.2018).
12. Siddiqui, Gohar. "Behind her Laughter is Fear: Domestic violence and transnational feminism". *Jump Cut* 55 (2013 Fall) (<https://www.ejmpcut.org/archive/jc55.2013/SiddiquiDomesAbuseIndia/index.html>, accessed on 05.05.2018)

### **For Visually Disabled Students**

**(i) Reading no. 7 (*Dangal* and *Pink* movies) replaced with**

Phadke, Shilpa, Sameera Khan, and Shilpa Ranade. Why Loiter? Women and Risk on Mumbai Streets. New Delhi: Penguin, 2011. Pp. 65—106.

**(ii) Reading no. 8 (documentaries Unlimited Girls and Newborns ) replaced with**

Agnihotri, Anita. "The Peacock." Seventeen. New Delhi: Zubaan, 2011.69-79 and Paromita Vohra's "Interview with Veena Mazumdar, part 1" and "Interview with Veena Mazumdar, part 2". Unlimited Girls footage. Point of View.

<https://pad.ma/MH/info> and (<https://pad.ma/NC/info>. Accessed on 05.05.2018).

### **Essential Readings**

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

### **Suggested Reading**

Poyntz, Stuart R. *Media Literacies: A Critical Introduction*. Wiley Blackwell, 2012.

### **Evaluation**

Emphasis will be on student's ability to apply concepts generatively rather than to test memory and to encourage intersectional thinking. Therefore all the readings may be treated as applying to all units in terms of concepts and techniques therein.

### **Practicals (14 hours)**

1. Students may submit for evaluation either one full-length academic essay or produce a portfolio that re-writes or re-scripts or reviews texts they select (with the assistance of the teacher) from contemporary Indian media such that units 2 3 and 4 each are represented in the portfolio. Alternatively students may choose to focus on any one of units 2/3/4 should they have special aptitude for or interest in any area.
2. The objective of the course is to enable the student to intervene as an informed gender-ethical respondent to media narratives so any mode of media that permits this analysis such as blog-posts television programming new media including social media documentary and other short films news coverage may also be admitted such that they are equivalent in total effort to a full-length academic essay.
3. Students may also be encouraged to create samplers and portfolios of contemporary coverage thematically.
4. Students are to be encouraged to find and bring supplementary texts to classroom discussion for all units.

### **Teaching Plan**

Paper S11: Applied Gender Studies: Media Literacies

Week 1 – Introduction to Paper S11

Week 2 -- Unit 1 -- Gender/s: concepts and frameworks

Topics: Femininities/Masculinities; Cis/Trans bodies; Heterosexuality/ Homosexuality/  
Heteronormativity/ Heteropatriarchy; Sexism/Privilege/Biology/Reproduction

Texts:

- a. Kandasamy, Meena. "Screwtiny," "Pride goes before a full-length mirror," "Joiissance," and "Backstreet Girls".
- b. Dasgupta R.K and Gokulsing K. M., Introduction: Perceptions of Masculinity and Challenges to the Indian Male.
- c. Revathi, A. *A Life in Trans Activism*. Pp. 158—168.
- d. Nadimpally, S., and V. Marwah. "Shake Her, She is Like the Tree That Grows Money!"
- e. Rege, Sharmila, 'Dalit Women Talk Differently: A Critique of, 'Difference', and Towards a Dalit Feminist Standpoint Position'.

(Practicals as applicable to unit)

Week 3 -- Unit 1 contd

Week 4 -- Unit 1 contd

Week 5 -- Unit 2 -- Analysing gender in advertising

Topics: The use of gendered stereotypes and privilege in advertising; hegemonic and normative ideas of gender and sexuality in selling and buying products; consumption of goods, bodies; commodification and objectification; the reach and memorability of advertising; matrimonial and personal ads and reinforcement of caste/class/gender binaries.

Readings

a. Chaudhuri, Maitrayee. "Gender and Advertisements: The Rhetoric of Globalisation".

b. Jha, Sonora, and Mara Adelman. "Looking for love in all the white places: a study of skin colour preferences on Indian matrimonial and mate-seeking websites."

(Practicals as applicable to unit)

Week 6 -- Unit 2 contd

Week 7 -- Unit 2 contd

Week 8 -- Unit 3 -- Analysing representations of gender in reporting and journalism

Topics: Vocabulary of news media coverage in relation to gender; representation of masculine/feminine/non-dimorphic bodies; Re-narrativizing this vocabulary productively; difference in coverage of stories of obviously "gendered" subjects such as rape; heroism; war; domestic violence; sexual harassment, and supposedly "neutral" subjects like labour rights or work and wages, or health or politics; advocacy networks for various minority subjects; persistence of sexism in new media

Readings

- a. *Khabar Lahariya* FAQ (<http://khabarlalhariya.org/faqs/>) and “Open letter to our Male Colleagues of the Media World, from Khabar Lahariya, editors”.
- b. “Sarpanch, Woodcutter, Handpump Mechanic:Dalit Women in UP tell Women@Work Stories”. (<http://theladiesfinger.com/woodcutter-sarpanch-handpump-mechanic-dalit-women-work-stories>. May 02, 2018. Accessed on 05.05.2018).

(Practicals as applicable to unit)

Week 9 -- Unit 3 contd

Week 10 -- Unit 3 contd

Week 11 -- Unit 4 -- Gender as represented in film (fiction and nonfiction/documentary)

Topics:

- Narrative time available to male/female/trans subjects; use of normative heterosexuality and gender privilege in plots, casting, narrative development and marketing of films; the Bechdel test: the importance of clearing it and the implications for mainstream narrativization consistently failing the test; documentary films for presentation of alternative narratives.

Readings and viewings

a. View and discuss *any one* of the feature films: *Dangal* or *Chak De* or *Pink*.

b. View and discuss the documentary films *Unlimited Girls* and *Newborns*.

c. Siddiqui, Gohar. "Behind her Laughter is Fear: Domestic violence and transnational feminism".

*For visually challenged students:*

a. (*Dangal* and *Pink* movies) **replaced with** Phadke, Shilpa, Sameera Khan, and Shilpa Ranade. Why Loiter? Women and Risk on Mumbai Streets. Pp. 65—106.

b. (documentaries *Unlimited Girls* and *Newborns*) **replaced with**

Agnihotri, Anita. "The Peacock." Seventeen. New Delhi: Zubaan, 2011.69-79 and Paromita Vohra's "Interview with Veena Mazumdar, part 1" and "Interview with Veena Mazumdar, part 2". Unlimited Girls footage. Point of View. <https://pad.ma/MH/info> and (<https://pad.ma/NC/info>. Accessed on 05.05.2018).

Week 12 -- Unit 4 contd

Week 13 -- Unit 4 contd

Week 14 -- Conclusions

For entire course: Practical work done by students is to be shared in class to enable dissemination of knowledge produced.

## **Keywords**

Femininities  
Masculinities  
Heteronormativity  
Heteropatriarchy  
Social Reproduction  
Intersections  
Resistance

## **Examination Scheme for all SEC Papers**

Internal Assessment	25 marks
Portfolio	25 marks
Examination	50 marks

For the examination paper:

Question 1 – 10 marks x 2  
Question 2 – 15 marks x 2

The questions should be application based, and NOT based on definitions.

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

### **CORE ENGLISH LANGUAGE**

#### **General Course Statement**

1. The course will retain streaming. The structure of three graded levels of English language learning is required in a diverse central university like Delhi University to address the differential learning levels of students and achieve the desired competence.
2. The existing English A, B, and C will be renamed as English Language through Literature, English Fluency and English Proficiency respectively. This will remove any discriminatory, hierarchical attributes in the existing nomenclature and refocus the pedagogic exercise on the respective objectives of the three streams in an academically thorough and non-hierarchical way.
3. The existing criteria for streaming was discussed thoroughly in the context of the almost complete collapse of English B and English C classes across colleges. This structural collapse has led to severely compromised language acquisition opportunities for BA & BCom students. At present 98% of BA& BCom programme applicants are from boards where English is offered as a subject in class XII. Currently in Delhi University, a student with minimum pass marks in English in Class XII will do the same English course as a student scoring above 90%. Such guaranteed variance in competences and standards in the classroom is a huge pedagogic challenge that stalls the aim of achieving any tangible proficiency in the language over two semesters.

In order to address this reality, which was further aggravated by the reduction in the language teaching span in CBCS to two semesters, the committee concluded that it is imperative to have additional streaming criteria (NOT eligibility or admission criteria) to benefit the students in the classroom and in their careers. A hugely participative student feedback survey was conducted online. Thousands of BA & BCom Delhi University students responded to the detailed questionnaire and helped us to our conclusions.

Based on these findings and the consensus in our meetings the BA/BCom Programme Cluster Subcommittee proposes the following:

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

1. 80% and above: **ENGLISH LANGUAGE THROUGH LITERATURE**
2. 60% and above up to 80%: **ENGLISH FLUENCY**
3. Less than 60%: **ENGLISH PROFICIENCY**

- We have retained the present Delhi University Rule of streaming students who have done English up to Class X and Class VIII to ENGLISH FLUENCY and ENGLISH PROFICIENCY respectively to take care of the 2% who may not have done English up to Class XII
  - We have provided a 10% relaxation in Class XII English marks while streaming for students who have studied English Elective in class XII

This proposal is the most academically sound non-hierarchical and inclusive one we could arrive at that successfully addresses the pedagogical and learning imperatives in English language teaching.

The revised syllabus proposed here is in sync with the CBCS outline. Additionally, this syllabus works out the specifics of language learning required to enable the students of Delhi University in the process of language acquisition and proficiency, as it integrates critical thinking, reading, writing, and speaking capabilities, without compartmentalising any one or two as the expected focus or outcome of language study. For this purpose, a compiled list of suggested readings collated by the Department of English Delhi University can be finalised .

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

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

ENGLISH FLUENCY I & II

## **ENGLISH PROFICIENCY I & II**

## **COURSE CONTENT FOR SEMESTERS III / IV**

## Unit 1

## **Understanding Life Narratives**

Giving students the skills to document their own lives meaningfully; journals, memoirs, and autobiographical writings can be excellent tools for personal reflection and growth, therapeutic as well as a method for organising one's own thoughts in a fashion that helps one live meaningfully

**Reading** sections from life narratives, biographies, autobiographies and diary entries

**Writing** a statement of purpose for university applications; CV/resume; daily/weekly journal

**Speaking** to your class to persuade them to do something public speech

**Listening** to public speeches like convocation addresses, political speeches, TED Talks to trace structure of argument and worldview; to observe the use of description, persuasion, and argument

## **Grammar/Vocabulary:** Action Verbs Active and Passive voice

### **Suggested Readings:**

Das, Kamala. 'The Park Street Home' *My Story* Kottayam: DC Books, 2009.

Singh, Mayank 'Mayank Austen Soofi'. Selected extracts from 'I Had Come Too Far' *Nobody Can Love You More* Delhi: Penguin Books, 2014.

Bhattacharjee, Kishalay. 'Back To Where I Never Belonged' *First Proof: The Penguin Book of New Writing From India* Delhi: Penguin Books India, 2005.

Issacson, Walter. Selected extracts from *Steve Jobs* New York: Simon and Schuster, 2011.

### **Unit 2**

#### **Exploring Poetry**

Here, students are trained to use the techniques of poetry to write in poetic form; they understand how the concept of beauty works through access to aesthetic forms; they learn how to express the same thought in different ways and observe how form impacts meaning; these skills can become tools for personal confidence in linguistic use

**Reading:** Using context to read effectively; identifying elements of poetics in different forms of poetry prose poems / slam poetry

**Writing** slam poetry; writing a critical response to a poem

**Listening:** Reciting/performing poetry; listening to audio/video clips of poets reading their poetry to appreciate the significance of pauses, rhythm etc

#### **Grammar/Vocabulary:** Denotation/Connotation

### **Suggested Readings:**

Nair, Rukmini Bhaya. 'Gargi's Silence' *Yellow Hibiscus: New and Selected Poems* Delhi: Penguin, 2004.

Nongkynrih, Kynpham Sing. 'Light-In-The-Night (For Amanda)'

Seth, Vikram. 'Part One' *The Golden Gate* London: Faber and Faber, 1999.

Charara, Hayan. 'Usage' *Something Sinister* Pittsburgh: Carnegie Mellon University Press, 2016.

### **Unit 3**

#### **Exploring Drama**

To highlight the rhetorical possibilities of drama through an understanding of its form and mechanics; students learn how to handle conflict, how to have meaningful conversations, and, above all, learn how one's words and gestures impact others.

**Reading** a one-act/ longer play to understand the interaction of dramatic forms/elements and social context

**Writing** a critical response to the dramatic text; writing the script for a skit/short play, keeping in mind formal features like characterisation, plot development, stage directions, etc

**Speaking:** Students learn to use their voices and bodies to perform/enact skits in groups

**Listening** to a radio play to appreciate the aural elements of drama

**Grammar/Vocabulary:** Direct/ Indirect Speech  
Phrases and Idioms  
Tone and Register

### **Suggested Readings:**

Sarkar, Badal. ‘Beyond the Land of Hattamala’ *Beyond the Land of Hattamala and Scandal in Fairyland* Calcutta: Seagull Books, 1992.

## **Unit 4**

### **Exploring Fiction - Novella**

Narrative texts can be seen as a tool for exploring reality including contests of what should be accepted as real Students will learn how to write narrative and through narrative to examine their own responses to issues confronting them

**Read** a longer piece of fiction to discern narrative voice, narrative structure, character development, while locating the text in its socio-historical context

**Write** your own short story/novella; speculative fiction can be particularly useful as young people are often in positions of contest with the social reality afforded to them; read and review short stories/novellas/novels

**Speak:** Initiate discussion about a novella, drawing upon the critical reading skills developed by students in the previous semester; focus will be on broadening their repertoire of reading: texts chosen and responded to for personal pleasure

**Listen** to audio clips/ videos of writers talking about what writing means to them; audio clips of books being read aloud to enable discussion of reading styles pauses punctuation etc

**Grammar/Vocabulary:** Punctuation pauses manner of reading/speaking/crafting complex sentences

### **Suggested Reading:**

Cisneros, Sandra. *The House on Mango Street* New York: Knopf Doubleday Publishing Group, 2013.

## **Unit 5**

### **Writing your own academic essay / paper for the classroom**

Using language skills learned over the course, students are to create academic documents such as term papers, reports and assignments. They should examine and revisit earlier such submissions to learn how to improve and edit these better; to learn to identify, consult and cite the right sources to avoid plagiarism; to recognise and rectify bias in their own writing: biases such as those of class/caste/race/gender/sexuality/religion can be discussed in class.

**Writing**, revising and formatting drafts of essays analysing the coherence of arguments; perspectives on a topic; balance of presentation; students can test their ability to choose between various forms of information/fact/opinion; they can create questionnaires, conducting surveys; edit and create bibliographies and checklists.

**Speaking:** Students should be able to tell the class what their core idea is in the essay / paper, and why they have chosen a particular topic or idea; they should be able to debate various points of view on the same topic.

**Listening** to others' views and being able to figure out which arguments are key and why; examining ideology and location of speakers.

**Grammar/Vocabulary:** Paragraphs  
Topic sentences and transitions

### **Suggested Readings:**

Patel, Raj and Moore, Jason W. 'How the chicken nugget became the true symbol of our era' *The Guardian*, 8 May 2018

<https://www.theguardian.com/news/2018/may/08/how-the-chicken-nugget-became-the-true-symbol-of-our-era> Accessed 4 June 2018

Latest editions of the MLA and APA style sheets

## **TESTING AND EVALUATION**

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

### **Semester III/ IV Final Examination 75 marks**

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

- Unseen comprehension passage 750 words to test reading comprehension critical thinking and vocabulary skills 15 marks
- Questions related to suggested literary texts: to test awareness of literary form and context through comprehension testing  $2 \times 15 = 30$  marks
- Questions testing composition skills: essay statement-of-purpose essay / argumentative / personal / descriptive ; diary/journal; questionnaire; dramatise story/write short scene etc  $2 \times 10 = 20$  marks
- Question testing academic writing formats via exercise of correcting citation or bibliographical entry 5 marks

**Grammar:** Different grammar topics to be tested via exercise of editing/rewriting a given passage 5 marks

## **Teaching Plan**

Week 1 – Introduction & Unit 6 -- Understanding Life Narratives  
Week 2 – Unit 6 contd  
Week 3 – Unit 6 contd  
Week 4 – Unit 7 -- Exploring Poetry  
Week 5 – Unit 7 contd  
Week 6 – Unit 8 -- Exploring Drama  
Week 7 – Unit 8 contd  
Week 8 – Unit 8 contd  
Week 9 – Unit 9 -- Exploring Fiction - Novella  
Week 10 – Unit 9 contd  
Week 11 – Unit contd  
Week 12 – Unit 10 --Writing your own academic essay / paper for the classroom  
Week 13 – Unit 10 contd  
Week 14 – Unit 10 contd& Summing Up

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

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

## **Keywords**

Language through literature  
Verbal and written texts  
Social and ethical frameworks  
Listening  
Reading  
Comprehension

Argumentation  
Descriptive writing  
Narrative writing

## **BA/ B COM PROGRAMME CORE ENGLISH LANGUAGE:**

### **B -- ENGLISH FLUENCY**

#### **Course Objectives**

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

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

## **COURSE CONTENTS FOR SEMESTER III / IV**

### **Unit 1** **In the University II**

Elements of debate/ Academic writing  
Argument and Textual evidence

- Prepare a presentation on a topic you have seen debated on television; delineate the arguments and textual evidence used by both sides
- Write a paragraph on any topic you are studying in any of your courses at present; cite all sources of information you use

### **Suggested Readings:**

Peeradina, Saleem. ‘Sisters’, *Group Portrait*. Madras: OUP. pp. 21-22.

<https://kafila.online/2016/09/20/the-radical-significance-of-the-du-photocopy-case-for-global-copyright/> Accessed on 19 September 2019

## **Unit 2**

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

Informal/ Epistolary writing  
Descriptive & Expository writing

- Write a letter to your daughter -- in your own mother's voice; use a text you have read in class as a sample
- Prepare a presentation on a fictional place as though you have visited it

#### **Suggested Readings:**

"To Jyotiba, From Savitribai Phule: These Aren't Love Letters, But Tell You What Love Is All About". 2016. *Scroll.In*.

<https://scroll.in/article/801848/to-jyotiba-from-savitribai-phule-these-arent-love-letters-but-tell-you-what-love-is-all-about> Accessed on 19 September 2019

Payne, Karen. *Between Ourselves: Letters Between Mothers and Daughters* 1750-1982, Virago 1994.

## **Unit 3**

### **In public places II**

Dialogue: Conversation/ Interview between fictional characters  
Narrative logic; connectives & transitions

- Group exercise: Prepare an interview between a refugee and her prospective landlord
- Write a conversation you have overheard in a public place recently

#### **Suggested Readings:**

<https://www.businessinsider.com/a-12-year-old-syrian-refugee-wrote-this-heartbreaking-letter-to-the-king-of-sweden-2016-2?IR=T> Accessed on 19 September 2019

'We Sinful Women' by KishwarNaheed from *We Sinful Women:Contemporary Urdu Feminist Poetry*. Translated and edited by Rukhsana Ahmed. The Women's Press, 1991.

## **Unit 4**

### **In the State II**

Paragraph writing  
Brainstorming planning/outline rough drafts editing

- Work in groups to brainstorm ideas for a paragraph on any social topic

- Prepare individual outlines and rough drafts
- Peer review and edit each others' writing

### **Suggested Readings:**

Sharma, Natasha. *Squiggle Takes a Walk: All About Punctuation*. Penguin/Young Zubaan and Puffin: 2014.

Lorde, Audre. 'The Transformation of Silence into Language and Action'. *Sister Outsider*. Random House: New York, 1984. pp. 40-44

### **Unit 5**

#### **Interface with technology II**

Creative writing/ Social media presence  
Affective & Poetic expression; rhetoric

- Write a Facebook post announcing a cultural event
- Write a poem of 140 characters to post on twitter
- Evaluate your favourite WhatsApp group's last 10 posts

### **Suggested Readings:**

Extract from *Haroun and the Sea of Stories*: Salman Rushdie. Penguin Books, New Delhi, 1991. pp. 15-23.

#### **Evaluation:**

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

FINAL EXAM 75 marks

#### **Semester III/IV**

Literature review(15 marks)  
Comprehension passage(15 marks)  
Debate(15 marks)  
Job application(10 marks)  
Informal letter(10 marks)  
Proofreading/Punctuation passage(5 marks)  
Paragraph writing(5 marks)

## **Teaching Plan**

Week 1 – Introduction & Unit 1 - In the University

Week 2 – Unit 1contd

Week 3 – Unit 2 - In the domestic sphere

Week 4 – Unit 2contd

Week 5 – Unit 2contd

Week 6 – Unit 3: In public places

Week 7 – Unit 3 contd

Week 8 – Unit 3 contd

Week 9 – Unit 4: In the State

Week 10 – Unit 4 contd

Week 11 – Unit 4 contd

Week 12 – Unit 5: Interface with Technology

Week 13 – Unit 5 contd

Week 14 – Unit 5 contd& Summing Up

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

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

## **Keywords**

Effective communication

Listening

Speaking

Reading

Writing

Communicative tasks and activities

Familiar context  
Personal communication  
Professional communication  
Social communication

## **BA/ B COM PROGRAMME CORE ENGLISH LANGUAGE:**

### **C ENGLISH PROFICIENCY**

#### **Course Objectives**

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

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

### **COURSE CONTENT FOR SEMESTER III / IV**

Building on the contents of the introductory semester, the focus in this semester is to further develop the language skills of the learners in all the core areas. The approach is to develop these skills in an integrated way through an intense engagement with the prescribed texts. In each unit, teachers are to eschew a narrow focus and ensure that all the activities in the prescribed sections are attempted by the learners

#### **UNIT 1** **Reading & Comprehending - II**

This section involves reading and comprehending passages of greater length and complexity, using the prescribed texts that develop and test these skills through a variety of tasks: re-ordering, true / false sentence completion, fill in the blanks, short comprehension questions, etc.

Learners are to be encouraged to explore the texts listed below beyond the prescribed sections. The comprehension of an unseen passage will be a part of the end-semester written examination.

### **Suggested Readings:**

*A Foundation English Course for Undergraduates: Book II*, Delhi: University of Delhi, 1992. pp. 1 - 7 Units 1 & 2; pp. 19 - 21 Unit 6; pp. 47 - 49 Unit 13; pp. 61 - 63 Unit 16 & pp. 75 - 79 Unit 19

*Everyday English 2*, Delhi: Foundation Books, 2006. pp. 14 - 29 Units 3 - 5; pp. 91 - 101 Units 16 - 17 & pp. 121 - 128 Unit 21

### **UNIT 2**

#### **Basic Grammar Rules - II**

Questions, negatives, and question tags; conditionals; more on articles, prepositions, tenses, simple present, present continuous, present perfect, simple past, past continuous, past perfect, modals and linking words.

Relevant sections from all the recommended books are to be used in addition to the specific reading prescribed for this unit

### **Suggested Readings:**

*Developing Language Skills I* Delhi: Manohar, 1997. pp. 183 - 186 & pp. 209 - 216 Units 1, 6 & 7 of 'Grammar'

### **UNIT 3**

#### **Conversing - II**

Understanding word stress and features of connected speech; conversational formulae for getting and giving permission agreeing and disagreeing warning and persuading inviting suggesting accepting and refusing expressing likes and dislikes regulating speech and ending a conversation.

### **Suggested Readings:**

*English at the Workplace II*, Delhi: Oxford University Press, 2007. pp. 10 - 13 Unit 3 & pp. 38 – 45 Unit 9

*Developing Language Skills I*, Delhi: Manohar, 1997. pp. 26 - 45 Units 6 - 10 of 'Oral Communication: Speech Patterns'

### **UNIT 4**

#### **Writing Skills - II**

Writing short paragraphs of up to 150 words independently including describing people places events; giving directions; short application letters

### **Suggested Readings:**

*A Foundation English Course for Undergraduates: Workbook I*, Delhi: Oxford University Press, 1991. pp. 32 - 63 Units VI - X

## **UNIT 5**

### **Applying for a Job**

Learning to present oneself at job interviews; writing simple job applications

### **Suggested Readings:**

*English at the Workplace*, Delhi: Macmillan, 2006. pp. 67 - 75 Unit 11

*Everyday English 2*, Delhi: Foundation Books, 2006. pp. 121 - 128 Unit 21

## **References**

*A Foundation English Course for Undergraduates: Book II*, Delhi: University of Delhi, 1992. pp. 1 – 7 Units 1 & 2; pp. 19 – 21 Unit 6; pp. 47 – 49 Unit 13; pp. 61 – 63 Unit 16 & pp. 75 – 79 Unit 19

*Everyday English 2*, Delhi: Foundation Books, 2006. pp.14 – 29 Units 3 – 5; pp. 91 – 101 Units 16 – 17 & pp.121 – 128 Unit 21

*A Foundation English Course for Undergraduates: Workbook I* Delhi: Oxford University Press, 1991. pp. 32 – 63 Units VI – X

*Developing Language Skills I* Delhi: Manohar, 1997. pp 26 – 45 Units 6 – 10 of ‘Oral Communication: Speech Patterns’; pp.183 – 186 & pp. 209 – 216 Units 1, 6 & 7 of ‘Grammar’

### **Internal Assessment:**

Simple conversations in pairs; short oral presentations

### **End-semester evaluation pattern:**

Reading comprehension	20 marks
Vocabulary	10 marks
Grammar	15 marks
Written composition	20 marks
Oral communication	10 marks

## **Teaching Plan**

### **Teaching Learning Process**

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

### **Teaching Plan for Semester III / IV**

Week 1 – Introduction; *A Foundation English Course for Undergraduates: Book II*, pp. 1 – 7 Units 1 & 2

Week 2 – *Everyday English 2*, pp 14 – 29 Units 3 – 5

Week 3 – *A Foundation English Course for Undergraduates: Workbook I*, pp 32 – 36 Unit VI; *A Foundation English Course for Undergraduates: Book II*, pp 19 – 21 Unit 6

Week 4 – *A Foundation English Course for Undergraduates: Book II*, pp 47 – 49 Unit 13; *Developing Language Skills I*, pp 183 – 186 Unit 1 of ‘Grammar’

Week 5 – *A Foundation English Course for Undergraduates: Book II*, pp 61 – 63 Unit 16 75 – 79 Unit 19

Week 6 – *Developing Language Skills I*, pp 209 – 216 Units 6 & 7 of ‘Grammar’; *Everyday English 2*, pp 91 – 94 Unit 16

Week 7 – *A Foundation English Course for Undergraduates: Workbook I*, pp 37 – 42 Unit VII; *Everyday English 2*, pp 95 – 101 Unit 17

Week 8 – *A Foundation English Course for Undergraduates: Workbook I*, pp 43 – 47 Unit VIII; *Developing Language Skills I*, pp 26 – 31 Unit 6 of ‘Oral Communication: Speech Patterns’

Week 9 – *A Foundation English Course for Undergraduates: Workbook I*, pp 48 – 51 Unit IX; *Developing Language Skills I*, pp 31 – 34 Unit 7 of ‘Oral Communication: Speech Patterns’

Week 10 – *A Foundation English Course for Undergraduates: Workbook I*, pp 52 – 57 Unit X; *Developing Language Skills I*, pp 35 – 37 Unit 8 of ‘Oral Communication: Speech Patterns’

Week 11 – *Developing Language Skills I*, pp 37 - 45 Units 9 – 10 of ‘Oral Communication: Speech Patterns’

Week 12 – *English at the Workplace II*, pp 38 - 45 Unit 9

Week 13 – *English at the Workplace*, pp 67 - 75 Unit 11

Week 14 – *Everyday English 2*, pp 121 - 128 Unit 21

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

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

### Practical

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

### References

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

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

*Everyday English* Delhi: Pearson, 2005

*Developing Language Skills I* Delhi: Manohar, 1997

### Additional Resources:

*English at the Workplace* Delhi: Macmillan, 2006

### Assessment Methods

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

Reading Comprehension - 25 marks

- Vocabulary - 15 marks
- Grammar - 15 marks
- Written composition - 10 marks
- Oral communication - 10 marks

## **Keywords**

English proficiency

Reading

Writing

Speaking

Listening

Pronunciation

Comprehension

Vocabulary

Syntax

Grammar

Composition

Conversational formulae

## **General Note**

No part of 'Fluency in English II' is proposed as suggested reading in this syllabus.

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

### **Course Statement**

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

### **Course Objectives**

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

### **Course Contents**

#### **Semester 3**

##### **DSC 1C**

##### **British Literature: Poetry and a Play, selections from *Living Literatures: An Anthology of Prose and Poetry***

###### **1. Renaissance Poetry (sonnets and love lyrics): 6 poems**

Wyatt, ‘Whoso List to Hunt’  
Spenser, ‘Amoretti LXXV’  
Shakespeare, (i) ‘Sonnet LX’, (ii) 'Sonnet CXXX'  
Donne, ‘The Sunne Rising’  
Milton, ‘On His Blindness’

###### **2. Poetry of the Eighteenth Century and the Romantic Age: 7 poems**

Swift, ‘A Beautiful Young Nymph Going to Bed’  
Blake, (i) ‘The Garden of Love’, (ii) ‘London’  
Wordsworth, (i) ‘Composed Upon Westminster Bridge’, (ii) ‘It Is a Beauteous Evening’  
Coleridge, ‘Frost at Midnight’  
Keats, ‘To Autumn’

### 3. Play

William Shakespeare, *Othello*

**Keywords:** Renaissance, Humanism, The Sonnet Tradition, the Poet and Society, Courtly Love tradition, Race, Class, Gender, The Globe Theatre

### Teaching Plan:

Weeks 1- 4: Renaissance Poetry

Weeks 5-8: 18<sup>th</sup> Century and Romantic poetry

Weeks 9-14: Shakespeare

## Semester 4

### DSC 1D

**Literary Crosscurrents: Selections from *Living Literatures: An Anthology of Prose and Poetry***

#### 1. Victorian and Modern Poetry: 8 poems

Browning: 'My Last Duchess'

Tennyson: 'The Lady of Shalott'

Emily Dickinson: 341 'After Great Pain', 754 'My Life Had Stood'

Thomas Hardy: 'Neutral Tones'

W. H. Auden: 'Musee des Beaux Arts'

T. S. Eliot: 'Preludes'

Sylvia Plath: 'The Moon and the Yew Tree'

#### 2. Story

Mahasweta Devi: 'The Hunt'

#### 3. Novel

Charlotte Bronte, *Jane Eyre*

**Keywords:** Faith and Doubt, Dramatic Monologue, Modernism, Gender, The Subaltern, Race, Colonialism

### Teaching Plan:

Weeks 1-4: Poetry

Week 5: Short Story

Weeks 6-14: Novel