

**Fwd: Academic Advisory Proceedings**

Head (Department of English Studies) <hod.english@doonuniversity.ac.in>  
To: School of Language School of Language <sol@doonuniversity.ac.in>

Mon, Oct 17, 2022 at 3:11 PM

----- Forwarded message -----

From: Head (Department of English Studies) &lt;hod.english@doonuniversity.ac.in&gt;

Date: Sat, 15 Oct, 2022, 20:37

Subject: Academic Advisory Proceedings

To: &lt;11mjoshi19@gmail.com&gt;, DHRUBA KAINATURA &lt;dkaintura@yahoo.com&gt;, Mala Shikha &lt;maladoon@gmail.com&gt;, Head (Department of Spanish) &lt;hod.spanish@doonuniversity.ac.in&gt;, Gazala Khan &lt;gazzz76@gmail.com&gt;, Aditi Bisht &lt;aditibisht89@yahoo.in&gt;

Dear Sir/Madam

Please find attached the proceedings of the Academic Advisory held on October 15, 2022, at 3 pm through Zoom. I request you to kindly send your line of consent in the following format.

"I have gone through the contents of the minutes/proceedings of the Academic Advisory Meeting held virtually through Zoom Meeting on 15/10/2022 at 3:00 pm, item wise. I accord my consent and approval for the same as it is."

Thanks and Regards

Dr Chetana Pokhriyal Head Department of English, SOL Doon University Dehradun

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11K

*Chetana Pokhriyal*  
17.10.22

*Gazala Khan*  
17/10/22

*Aditi*  
17/10/22

*Aditi*

## Minutes of the Meeting

An academic Advisory Meeting was organized virtually through Zoom Meeting on 15/10/2022 at 3:00 pm. The following members were present in the meeting:

1. Prof. L.M. Joshi: Professor & Head, Department of English, Kumaun University, Nainital-Uttarakhand. (263002)
2. Prof D.S. Kaintura: Professor, Department of English, HNB Garhwal University, Badshahi Thaul Tehri Campus, Uttarakhand. (249199)
3. Dr Chetana Pokhriyal: Associate Professor, Head, Department of English, School of Languages, Doon University, Dehradun.
4. Dr Mala Shikha: Assistant Professor, Department of Spanish, School of Languages, Doon University, Dehradun.
5. Dr Gazala Khan: Guest Faculty, Department of English, Doon University, Dehradun.
6. Ms. Aditi Bist: Guest Faculty, Department of English, Doon University, Dehradun.

The following agendas were discussed in the meeting:

1. The committee approved the final draft of the syllabus of B.A. Honours in English for the academic session starting from 2022 as per the norms of National Education Policy 2020.
2. The changes suggested in the previous academic advisory committee held on 30/06/22 were incorporated and approved.

*Joshi*  
17.10.22

*Gazal Khan*  
17/10/22

*Aditi*  
17/10/22

*Chetana*

I have gone through the contents of the minutes/proceedings of the Academic Advisory Meeting held virtually through Zoom Meeting on 15/10/2022 at 3:00 pm, item wise. I accord my consent and approval for the same as it is.



Professor L.M. Joshi

Head Department of English

D.S.B. Campus

Kumaun University

*Joshi*  
17.10.22

*Guzal Khan*  
17/10/22

*Aditi*  
17/10/22

*Deen*

**Fwd: Approval of the minutes**

Head (Department of English Studies) <hod.english@doonuniversity.ac.in>  
To: School of Language School of Language <sol@doonuniversity.ac.in>

Mon, Oct 17, 2022 at 3:12 PM

----- Forwarded message -----

From: **DHRUBA KAINURA** <dkaintura@yahoo.com>  
Date: Sun, 16 Oct, 2022, 19:04  
Subject: Approval of the minutes  
To: hod.english@doonuniversity.ac.in <hod.english@doonuniversity.ac.in>

Dear Madam,

Thanks for sending the minutes of the Academic Advisory Committee. I have gone through the contents of the minutes/ proceedings of the Academic Advisory Meeting held virtually through Zoom Meeting held on 15.10.2022 at 3.0 pm, item wise. I accord my consent and approval for the same as it is.

Thanks.

With sincere regards,

Prof. D.S.Kaintura  
Head,  
Department of English  
HNBGU Campus, Badshahi Thaul  
Tehri.

*J. Singh*  
17.10.22

*Gazulathar*  
17/10/22

*Aditi*  
17/10/22

*Dceintura*



**Fwd: Academic Advisory Proceedings**

Head (Department of English Studies) <hod.english@doonuniversity.ac.in>  
To: School of Language School of Language <sol@doonuniversity.ac.in>

Mon, Oct 17, 2022 at 3:19 PM

----- Forwarded message -----

From: Head (Department of Spanish) <hod.spanish@doonuniversity.ac.in>  
Date: Mon, 17 Oct, 2022, 15:17  
Subject: Re: Academic Advisory Proceedings  
To: Head (Department of English Studies) <hod.english@doonuniversity.ac.in>

Dear Ma'am,

Thanks for your email.

I have gone through the contents of the minutes/proceedings of the Academic Advisory Meeting held virtually through Zoom Meeting on 15/10/2022 at 3:00 pm, item wise. I accord my consent and approval for the same as it is.

Best,  
Dr. Mala Shikha  
Head In-charge  
Dept of Spanish Studies  
School of Languages

On Sat, Oct 15, 2022 at 8:37 PM Head (Department of English Studies) <hod.english@doonuniversity.ac.in> wrote:

Dear Sir/Madam

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"I have gone through the contents of the minutes/proceedings of the Academic Advisory Meeting held virtually through Zoom Meeting on 15/10/2022 at 3:00 pm, item wise. I accord my consent and approval for the same as it is."

Thanks and Regards

Dr Chetana Pokhriyal Head Department of English, SOL Doon University Dehradun

*Chetana Pokhriyal*  
17.10.22

*Gazalathon*  
17/10/22

*Ashli*  
17/10/22

*Chetana*

**Fwd: Academic Advisory Proceedings**

Head (Department of English Studies) <hod.english@doonuniversity.ac.in>  
To: School of Language School of Language <sol@doonuniversity.ac.in>

Mon, Oct 17, 2022 at 3:12 PM

----- Forwarded message -----

From: **Gazala Khan** <gazzz76@gmail.com>

Date: Mon, 17 Oct, 2022, 11:05

Subject: Re: Academic Advisory Proceedings

To: Head (Department of English Studies) &lt;hod.english@doonuniversity.ac.in&gt;

Good Morning Ma'am,

I have gone through the contents of the minutes/proceedings of the Academic Advisory Meeting held virtually through Zoom Meeting on 15/10/2022 at 3:00 pm, item-wise. I accord my consent and approval for the same as it is.

[Quoted text hidden]

Regards,  
Dr Gazala Khan  
Guest Faculty  
Department of English, Doon University  
Dehradun

*J. Singh*  
17.10.22

*Gazala Khan*  
17/10/22

*Ashita*  
17/10/22

*Devi-tia*

**Fwd: Academic Advisory Proceedings**

Head (Department of English Studies) <hod.english@doonuniversity.ac.in>  
To: School of Language School of Language <sol@doonuniversity.ac.in>

Mon, Oct 17, 2022 at 3:12 PM

----- Forwarded message -----

From: **Aditi Bisht** <aditibisht89@yahoo.in>  
Date: Mon, 17 Oct, 2022, 15:04  
Subject: Fw: Academic Advisory Proceedings  
To: Head (Department of English Studies) <hod.english@doonuniversity.ac.in>

Dear Madam,

I have gone through the contents of the minutes/proceedings of the Academic Advisory Meeting held virtually through Zoom Meeting on 15/10/2022 at 3:00 pm, item wise. I accord my consent and approval for the same as it is.

Thanks and Regards

Aditi Bist

Guest Faculty

Department of English, SOL Doon University Dehradun

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*Aditi Bisht*  
17.10.22

*Aditi*  
17/10/22

*Deerina*

*Guzal Khan*  
17/10/22

**SYLLABUS  
BASED ON NEP-2020**

**for**

**B.A. (Hons.)  
English  
(FOUR-YEAR HONOURS COURSE)**



**DEPARTMENT OF ENGLISH  
SCHOOL OF LANGUAGES  
DOON UNIVERSITY, DEHRADUN-248001,  
UTTARAKHAND  
(w.e.f. ACADEMIC SESSION 2022-2023)**



**SYLLABUS/CREDITS/COURSE OUTCOMES  
DISCIPLINE CORE COMPULSORY  
COURSE STRUCTURE**

**LIST OF DISCIPLINARY COMPULSORY CORE**

<b>Course Type</b>	<b>Course Code</b>	<b>Title of the Course</b>	<b>Course Credit</b>
<b>DSC I</b>	<b>ENC101</b>	<b>Introduction to English Prose</b>	<b>4</b>
<b>DSC II</b>	<b>ENC102</b>	<b>Introduction to English Poetry</b>	<b>4</b>
<b>DSC III</b>	<b>ENC103</b>	<b>Introduction to Drama</b>	<b>4</b>
<b>DSC IV</b>	<b>ENC201</b>	<b>History of English Literature</b>	<b>4</b>
<b>DSC V</b>	<b>ENC202</b>	<b>Introduction to Fiction</b>	<b>4</b>
<b>DSC VI</b>	<b>ENC203</b>	<b>Indian Writing in English I</b>	<b>4</b>
<b>DSC VII</b>	<b>ENC301</b>	<b>English Poetry</b>	<b>4</b>
<b>DSC VIII</b>	<b>ENC302</b>	<b>Literary Criticism</b>	<b>4</b>
<b>DSCIX</b>	<b>ENC303</b>	<b>American Literature</b>	<b>4</b>
<b>DSCX</b>	<b>ENC401</b>	<b>English Drama II</b>	<b>4</b>
<b>DSCXI</b>	<b>ENC402</b>	<b>English Fiction II</b>	<b>4</b>
<b>DSCXII</b>	<b>ENC403</b>	<b>Literature of Diaspora</b>	<b>4</b>
<b>DSCXIII</b>	<b>ENC501</b>	<b>Introduction to Literary Theory</b>	<b>4</b>
<b>DSCXIV</b>	<b>ENC502</b>	<b>European Modernism</b>	<b>4</b>
<b>DSCXV</b>	<b>ENC503</b>	<b>Post-Colonial Studies</b>	<b>4</b>
<b>DSCXVI</b>	<b>ENC601</b>	<b>Postcolonial Literature in English</b>	<b>4</b>
<b>DSCXVII</b>	<b>ENC602</b>	<b>Understanding India through Creative Writings in English: 1900-1950</b>	<b>4</b>
<b>DSCXVIII</b>	<b>ENC603</b>	<b>Indian Classical Literature</b>	<b>4</b>
<b>DSC XIX</b>	<b>ENC701</b>	<b>Contemporary Literary Theory</b>	<b>4</b>
<b>DSC XX</b>	<b>EN801</b>	<b>Research Methodology</b>	<b>4</b>

**FIRST SEMESTER****Total Credits: 16**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSC I	ENC101	Introduction to English Prose	4	2	2	0	30	50	20
DSC II	ENC102	Introduction to English Poetry	4	2	2	0	30	50	20
DSC III	ENC103	Introduction to Drama	4	2	2	0	30	50	20

**SECOND SEMESTER****Total Credits: 16**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSC IV	ENC201	History of English Literature	4	2	2	0	30	50	20
DSC V	ENC202	Introduction to Fiction	4	2	2	0	30	50	20
DSC VI	ENC203	Indian Writing in English I	4	2	2	0	30	50	20

**THIRD SEMESTER****Total Credits: 16**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSC VII	ENC301	English Poetry	4	2	2	0	30	50	20
DSC VIII	ENC302	Literary Criticism	4	2	2	0	30	50	20
DSC IX	ENC303	American Literature	4	2	2	0	30	50	20

**FOURTH SEMESTER****Total Credits: 16**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A

				L	T	P	M	F	A
DSC X	ENC401	English Drama II	4	2	2	0	30	50	20
DSC XI	ENC402	English Fiction II	4	2	2	0	30	50	20
DSC XII	ENC403	Literature of Diaspora	4	2	2	0	30	50	20

**FIFTH SEMESTER**

**Total Credits: 16**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	DISTRIBUTION OF MARKS					
				L	T	P	M	F	A
DSCXIII	ENC501	Introduction to Literary Theory	4	2	2	0	30	50	20
DSCXIV	ENC502	European Modernism	4	2	2	0	30	50	20
DSCXV	ENC503	Post-Colonial Studies	4	2	2	0	30	50	20

**SIXTH SEMESTER**

**Total Credits: 16**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	DISTRIBUTION OF MARKS					
				L	T	P	M	F	A
DSCXVI	ENC601	Postcolonial Literature in English	4	2	2	0	30	50	20
DSCXVII	ENC602	Understanding India through Creative Writings in English: 1900-1950	4	2	2	0	30	50	20
DSCXVIII	ENC603	Indian Classical Literature	4	2	2	0	30	50	20

**SEVENTH SEMESTER VII**

**Total Credits: 4**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	DISTRIBUTION OF MARKS					
				L	T	P	M	F	A
DSC XIX	ENC701	Contemporary Literary Theory	4	2	2	0	30	50	20

**EIGHTH SEMESTER VIII****Total Credits: 4**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
				<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>DSC XX</b>	<b>EN801</b>	<b>Research Methodology</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

**COURSE OUTCOME**  
**FIRST SEMESTER**  
**DISCIPLINARY CORE COMPULSORY**  
**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSC I	ENC101	Introduction to English Prose	4	<ul style="list-style-type: none"> <li>● Gain introductory knowledge of English prose in literature.</li> <li>● Introductory study of genres, forms, elements</li> <li>● Critically evaluate and apprehend the style and contributions of some of the greatest short-story writers and essayists.</li> </ul>

**INTRODUCTION TO ENGLISH PROSE**

**ENC101**

**Unit I: Introduction to Genres: Poetry, Drama, Essay, Novel, Novella and Short Story**

**Unit II: Elements of Short Story: Plot, Themes, Characterization, Narrative Techniques**

**O' Henry: "The Last Leaf"**

**Anton Chekhov: "The Lament"**

**Unit III: Types of Prose & Prose Style: Autobiography, Biography, Memoir, Travelogue, Essay**

**Literary Devices: Point of View, Imagery, Antithesis, Aphorism, Humour and Pathos**

**Unit IV: Francis Bacon; "Of Studies"**

**Charles Lamb: "Dream Children"**



**Oliver Goldsmith: “National Prejudices**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSC II	ENC102	Introduction to English Poetry	4	<ul style="list-style-type: none"> <li>● Develop an understanding of poems from 15<sup>th</sup> to 18<sup>th</sup> century.</li> <li>● Appraisal of different types of poems.</li> <li>● Identification of the type of society through specific poems of the age.</li> <li>● Develop a critical eye for technique, structure, meter and tone of the poems.</li> </ul>

**INTRODUCTION TO ENGLISH POETRY**

**ENC102**

**Unit I: Types of Poems: Lyric, Sonnet, Elegy, Ode, Epic, Ballad, Dramatic Monologue, Allegory**

**Stanza Forms: The Heroic Couplet, Blank Verse, The Spenserian Stanza, Terza Rima**

**Unit II: William Shakespeare: “Let Me Not to the Marriage of True Minds” (Sonnet No.116)**

**John Donne: “A Valediction: Forbidding Mourning”**

**Unit III: John Milton: “On his Blindness”**

**John Dryden: “The Poet Shadwell” from *Mac Flecknoe***

**Unit IV: Samuel Johnson: London**

**Alexander Pope: From Essay on Criticism (Little learning-Alps to Alps (lines-15-32))**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSC III	ENC103	Introduction to Drama	4	<ul style="list-style-type: none"> <li>● Identification of the shift of the worldview towards humanism, post-renaissance and reformation</li> <li>● Developing an understanding of renaissance dramatist</li> <li>● Learning about tragedy, comedy, comedy of humours and restoration comedy</li> </ul>

**INTRODUCTION TO DRAMA**

**ENC103**

**Unit-I: Christopher Marlowe: *Edward the Second* (1592)**

**Unit-II: Ben Jonson: *Alchemist* (1610)**

**Unit-III: William Shakespeare: *Tempest* (1611)**

**Unit-IV: William Congreve: *The Way of the World* (1700)**

**COURSE OUTCOME**  
**SECOND SEMESTER**  
**DISCIPLINARY CORE COMPULSORY**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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
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DSC IV	ENC201	HISTORY OF ENGLISH LITERATURE	4	<ul style="list-style-type: none"> <li>● Developing an understanding of the evolution of English Literature, the concept, causes and the impact of renaissance and reformation.</li> <li>● Trace the origin and development of English drama through miracle and morality plays and the plays of University Wits.</li> <li>● Developing an acquaintance with major religious, political and social movements from 15<sup>th</sup> to 20<sup>th</sup> century and their influence on English Literature.</li> <li>● Comprehend the basic difference and special characteristics of the major literary tendencies of the various ages and develop familiarity with major literary works by British writers.</li> </ul>

## HISTORY OF ENGLISH LITERATURE

### ENC201

**Unit I: 1350- 1550 The Age of Chaucer: Introduction to Chaucer: The Historical Context, An introductory study of the *Prologue to Canterbury Tales***

**1558- 1603 Elizabethan Age: Introduction to major poets and Dramatists of the Age, An introductory study of Spenser *Shepherd's Calender***

**Unit II: 1603- 1625 Jacobean Age: Introduction to major poets and Dramatists of the age, An introductory study of Thomas Kyd *Spanish Tragedy***

**1625- 1649 Caroline Age: Major Schools of Poetry Metaphysical and Puritan**

**Unit III: 1789- 1832 Romantic Age: Introduction to Romantic Period and Major Romantic Writers An introductory study of**

**Charles Lamb and Hazlitt**

**1832- 1901 Victorian Age: Introduction to Victorian Age and Major Victorian Writers, An introductory study of Pre Raphaelite writers: Christina Rossetti**

**Unit IV: Post 1901- Modern and Postmodern Age: Introduction to major writers, An introductory study of W B Yeats "Second Coming" or "Byzantium"**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	COURSE OUTCOME
DSC V	ENC202	INTRODUCTION TO FICTION	4	<ul style="list-style-type: none"><li>● Estimate of the social-cultural, religious and gendered impact on the literature of the time.</li><li>● Assessment of the impact of science and technology, industrialisation, revolution and its reflection in consequent emergent cultural and political issues of the day.</li><li>● Identification of the reasons of the emergence of prose and novels; and decline of fiction in England.</li></ul>

## INTRODUCTION TO FICTION

### ENC202

**Unit-I: Jane Austen: *Persuasion***

**Unit-II: Mary Shelley: *Frankenstein***

**Unit-III: Charles Dickens: *Great Expectations***

**Unit-IV: Thomas Hardy: *Tess of d'Urbervilles***

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC VI</b>	<b>ENC203</b>	<b>INDIAN WRITING IN ENGLISH</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Introduction to major Indian writers in English.</b></li> <li>● <b>Development of the thought of Indian nationalist and regional tendencies in the novels and poems.</b></li> </ul>

**INDIAN WRITING IN ENGLISH**

**ENC203**

**Unit I: Raja Rao: Kanthapura**

**Unit II: Ruskin Bond: Room on the Roof**

**Unit III: Toru Dutt: “Baugmaree”**

**Nissim Ezekiel: “In India”**

**Vikram Seth: “All You Who Sleep Tonight”**

**Unit IV: Allen Seally: The Everest Hotel**



**COURSE OUTCOME**  
**THIRD SEMESTER**  
**DISCIPLINARY CORE COMPULSORY**  
**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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
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<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSC VII	ENC301	ENGLISH POETRY	4	<ul style="list-style-type: none"> <li>● Compare and contrast Romantic and Victorian tendencies through the poems while critically assessing the poetry.</li> <li>● Develop understanding of literary concepts like ode, dramatic monologue and ballad.</li> </ul>

**ENGLISH POETRY**

**ENC301**

**Unit I: Thomas Gray: Elegy Written in a Country Churchyard**

**William Blake: “The Chimney Sweeper” “The Sick Rose**

**Unit II: Wordsworth: “The World is Too Much with Us” “Solitary Reaper”**

**Coleridge: “Christabel”**

**Unit III: P.B. Shelley: “Ode to the Skylark”**

**John Keats: “Ode to a Nightingale”**

**Unit IV: Robert Browning: “Rabbi Ben Ezra”**

**Tennyson: “Ulysses”**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC VIII</b>	<b>ENC302</b>	<b>LITERARY CRITICISM</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Develop an overview of the critical theories since classical times.</b></li> <li>● <b>Application of the critical theories to literary texts and recognition of the relevance of the theories in the social context.</b></li> </ul>

**LITERARY CRITICISM**

**ENC302**

**Unit 1: Aristotle: “The Poetics” (Aspects of Tragedy)**

**Plato: “Theory of Forms”**

**Unit 2: William Wordsworth: “Preface to the Lyrical Ballads”**

**Samuel Johnson: “Life of Milton”**

**Unit 3: Mathew Arnold: Excerpts from “The Study of Poetry” (Touchstone Method)**

**T. S. Eliot: Function of Criticism**

**Unit 4: New Criticism: Practical Criticism; John Crowe Ransom ‘New Critics’**

**Introduction to Archetypal Criticism**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCIX</b>	<b>ENC303</b>	<b>AMERICAN LITERATURE</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Introduction of key literary figures in American literature.</b></li> <li>● <b>Learning concepts like transcendentalism, nationalism, democracy and American Dream.</b></li> <li>● <b>Development of American literary tendencies over time.</b></li> </ul>

**AMERICAN LITERATURE**

**ENC303**

**Unit 1: Ernest Hemingway- Old Man and the Sea**

**Unit 2: Walt Whitman- “I Hear America Singing;” “When Lilacs Last in the Dooryard Bloom”**

**Unit 3: Emily Dickinson: “Because I Could Not Stop for Death”; Robert Frost: “Mending Wall”**

**Unit 4: Mark Twain- The Adventures of Huckleberry Finn**

**COURSE OUTCOME**  
**FOURTH SEMESTER**  
**DISCIPLINARY CORE COMPULSORY**  
**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSCX	ENC401	ENGLISH DRAMA-II	4	<ul style="list-style-type: none"> <li>● Develop critical understanding of drama from 19<sup>th</sup> and 20<sup>th</sup> century.</li> <li>● Learning of different sub-genres of drama like Naturalist drama, Theatre of Absurd and Rational drama.</li> <li>● Identification of evolution of drama.</li> <li>● Understanding the difference between different forms of drama,</li> </ul>

**ENGLISH DRAMA**

**ENC401**

**Unit I: G. B. Shaw: Candida**

**Unit II: Eugene O'Neill: The Hairy Ape**

**Unit III: Samuel Beckett: Waiting for Godot**

**Unit IV: Edward Bond: Lear**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCXI</b>	<b>ENC402</b>	<b>ENGLISH FICTION-II</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Develop understanding of social realism in fiction.</b></li> <li>● <b>Understanding concepts like stream of consciousness, psychological duality through critical readings of the texts.</b></li> <li>● <b>Assessment of texts with modernistic tendencies and concepts like new historicism, dystopia and autobiographical fiction.</b></li> </ul>

**ENGLISH FICTION**

**ENC402**

**Unit I: D. H. Lawrence: Sons and Lovers**

**Unit II: Virginia Woolf: Mrs Dalloway**

**Unit III: George Orwell: Animal Farm**

**Unit IV: R. L. Stevenson: Dr Jekyll and Mr Hyde**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCXII</b>	<b>ENC403</b>	<b>LITERATURE OF DIASPORA</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Understanding of the diaspora elements and the thought process of the writers with reference to the texts.</b></li> <li>● <b>Gain a sound understanding and familiarity of the notion of identity crisis, displacement, nationalism, etc.</b></li> </ul>

**LITERATURE OF DIASPORA**

**ENC403**

**Unit I: Jhumpa Lahiri: Interpreter of Maladies**

**Unit II: Bharati Mukherjee: Jasmine**

**Unit III: Bapsi Sidhwa: Ice Candy Man**



## **Unit IV: Rohinton Mistry: Tales From Ferozshah Bagh**

**COURSE OUTCOME**  
**FIFTH SEMESTER**  
**DISCIPLINARY CORE COMPULSORY**  
**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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 Skills	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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCXIII</b>	<b>ENC501</b>	<b>INTRODUCTION TO LITERARY THEORY</b>	<b>4</b>	

**ENC501**

**Unit I: Introduction to Indian Poetics (Rasa, Dhvani)**

**Unit II: Ferdinand de Saussure: “The Object of Study”**

**Unit III: Roland Barthes: “The Death of the Author”**

**Unit IV: Stephen Greenblatt: „The Circulation of Social Energy”**

**Elaine Showalter: “Feminist Criticism in the Wilderness”**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC XIV</b>	<b>ENC502</b>	<b>EUROPEAN MODERNISM</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Develop a counter discursive impulse of European modernistic tendencies.</b></li> <li>● <b>Inculcate an appreciation of modern European texts and understand the</b></li> </ul>

				<b>philosophical and political positions of the texts and their contexts.</b>
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**EUROPEAN MODERNISM**

**ENC502**

**Unit 1: Bertolt Brecht: Mother Courage and her Children**

**Unit 2: Karl Marx and**

**Friedrich Engels: “The German Ideology”**

**Unit 3: Benedetto Croce: “History as the Story of Liberty”**

**Unit 4: Sigmund Freud “An Outline of Psychoanalysis”**

**(\*From The Modern Tradition: Background of Modern Literature, ed. Richard Ellmann)**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC XV</b>	<b>ENC503</b>	<b>POST-COLONIAL STUDIES</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Understanding political implications of the national and trans-national histories, which influence the reading of the texts</b></li> <li>● <b>Assessment of new forms of domination through narratives</b></li> <li>● <b>Identification of the concept of the other through theories</b></li> </ul>

**POST-COLONIAL STUDIES**

**ENC503**

**Unit I: Edward Said: Orientalism**

**Unit II: Homi Bhabha: Location of Culture**

**K Ayyappa Paniker: “The Postcolonial Experience in Indian Literature”**

**Unit III: Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”**

**Unit IV: Chinua Achebe: Things Fall Apart**

**COURSE OUTCOME**  
**SIXTH SEMESTER**  
**DISCIPLINARY CORE COMPULSORY**  
**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSC XVI	ENC601	POSTCOLONIAL LITERATURE IN ENGLISH	4	<ul style="list-style-type: none"> <li>● Understanding of post-colonial narratives through assessment at cultural, linguistic and narrative levels.</li> <li>● Critically analyse the relationship between the coloniser and the colonised at several levels.</li> </ul> <p>Learning concepts like migration, resistance, suppression, etc.</p>

**POSTCOLONIAL LITERATURE IN ENGLISH**  
**ENC601**

**Unit I: Ngugi wa thiong'o: Decolonising The Mind**

**Unit II: W. H New: New Language, New World**

**Unit III: Jumpha Lahiri: Namesake**

**Unit IV: Amitav Ghosh: The Hungry Tide**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCXVII</b>	<b>ENC602</b>	<b>UNDERSTANDING INDIA THROUGH CREATIVE WRITINGS IN ENGLISH:1900-1950</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Understanding the impact of political upheavals in India through creative writings.</b></li> <li>● <b>Developing the understanding of concepts of regionalism, nationalism, colonialism and spiritualism.</b></li> <li>● <b>Gaining information about the histories of the nation at micro levels through texts.</b></li> <li>● <b>Exploration of the concept of identity and its evolution</b></li> </ul>

**UNDERSTANDING INDIA THROUGH CREATIVE WRITINGS IN ENGLISH: 1900-1950**

**ENC602**

**Unit I: Rudyard Kipling- *Kim***

**Rabindra Nath Tagore -*Gitanjali***

**Unit II: Ruth Praver Jhabvala- *Heat and Dust***

**EM Forster- *Passage to India***

**Unit III: Mulk Raj Anand- *Untouchable 1934***

**Raja Rao *Kanthapura***

**Unit IV: RK Narayan-Mr Sampath : *The Printer of Malgudi***

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCXVII I</b>	<b>ENC603</b>	<b>INDIAN CLASSICAL LITERATURE</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Exploration of the knowledge of the Indian classical texts.</b></li> <li>● <b>Information about rich cultural literary heritage of India.</b></li> <li>● <b>Application of human emotions and identities in the folktales of India.</b></li> </ul>

**INDIAN CLASSICAL LITERATURE**

**ENC603**

**Unit I: Kalidasa Meghaduta**

**Unit II: Vyasa ‘The Dicing’ and ‘The Sequel to Dicing, ‘The Book of the Assembly Hall’, in The Mahabharata: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69**

**Unit III: Sudraka Mrcchakatika, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962)**

**Unit IV: Ilango Adigal ‘The Book of Banci’, in Cilappatikaram: The Tale of an Anklet, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3**

**COURSE OUTCOME**  
**SEVENTH SEMESTER**  
**DISCIPLINARY CORE COMPULSORY**  
**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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
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<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSC XIX	ENC701	CONTEMPORARY LITERARY THEORY	4	<ul style="list-style-type: none"> <li>● Exploring literary theories in the post-world wars era.</li> <li>● Learning of evolution and changes in different concepts and theories.</li> <li>● Compare and contrast different views and perceptions towards critical understanding of contemporary literary theories and their applications in the texts.</li> </ul>

**CONTEMPORARY LITERARY THEORY**

**ENC701**

**Unit I: Structuralism and Post-Structuralism.**

**Post Modernism, Marxism, New Historicism.**

**Cultural Materialism**

**Unit II: Judith Butler – “Performative Acts and Gender Constitution: An Essay in**

**Phenomenology and Feminist Theory”**

**Unit III: Catherine Gallagher – “Raymond Williams and Cultural Studies”**

**Unit IV: Post Theory 1. “Introduction Post-Theory?” Stefan Herbrechter and Ivan Callu**



**COURSE OUTCOME**  
**EIGHTH SEMESTER**  
**DISCIPLINARY CORE COMPULSORY**  
**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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
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<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC XX</b>	<b>EN801</b>	<b>Research Methodology</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Application of critical ideas in research based studies.</b></li> <li>● <b>Introducing key terms and ideas in research in literature.</b></li> <li>● <b>Learning different forms, designs, methods and techniques in research based studies.</b></li> </ul>

**RESEARCH METHODOLOGY**

**ENC801**

**Unit I: Aims and Methods of Scholarship in Modern Languages and Literatures**

**Linguistics, Textual Criticism, Literary History, Literary Criticism.**

**Unit II: Introduction to Research**

**Definition and Objectives of Research- Research in Language and Literature-Types of Literary Research, Different approaches to Research- Extrinsic and Intrinsic Approaches- Identifying a research problem-criteria of good research**

**Unit III:**

**Technical Writing: Research Proposal, Research Report, Dissertation/Thesis: Citation, Notes, Reference, Bibliography, and Webliography, Common Errors in Writing Research**

## **Report**

**Unit-IV: The Mechanics of Research Writing, The use of Quotations, footnotes/endnotes-  
pagnation-documentation style-Paranthenetical Documentation-Punctuations- The Format  
ofa Thesis-From the First Draft to the Final Copy Language, Style and Types of Discourses,  
Diction-The Style suitable for a Literary Thesis-Narration-Explanation-Argumentation-  
Exposition**

**SYLLABUS/CEDITS/LIST OF OPTIONS/COURSE OUTCOME  
SKILL ENHANCEMENT COURSE  
(AS PER NEP 2020)**

**LIST OF SKILL ENHANCEMENT COURSES OFFERED**

<b>Course Code</b>	<b>Title of the Course</b>	<b>Course Credit</b>
<b>ENS100(A)</b>	<b>CREATIVE WRITING</b>	<b>2</b>
<b>ENS100 (B)</b>	<b>ACADEMICWRITING</b>	<b>2</b>
<b>ENS100(C)</b>	<b>INTRODUCTION TO LINGUISTICS</b>	<b>2</b>
<b>ENS200(A)</b>	<b>ANALYTICAL READING AND WRITING</b>	<b>2</b>
<b>ENS200(B)</b>	<b>LITERATURE IN SOCIAL SPACES</b>	<b>2</b>
<b>ENS200(C)</b>	<b>LITERATURE IN CROSS-CULTURAL ENCOUNTERS</b>	<b>2</b>
<b>ENS300(A)</b>	<b>POPULAR LITERATURE</b>	<b>2</b>
<b>ENS300(B)</b>	<b>INTRODUCTION TO CREATIVE WRITING FOR MEDIA</b>	<b>2</b>
<b>ENS300(C)</b>	<b>TRANSLATION STUDIES</b>	<b>2</b>
<b>ENS400(A)</b>	<b>MODES OF CREATIVE WRITING – POETRY, FICTION, AND DRAMA</b>	<b>2</b>
<b>ENS400(B)</b>	<b>ENGLISH LANGUAGE TEACHING</b>	<b>2</b>
<b>ENS400(C)</b>	<b>FILM STUDIES</b>	<b>2</b>

**SEMESTER I  
SKILL ENHANCEMENT COURSE**

**Total Credits: 2**

COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENS100 (A)	CREATIVE WRITING	2	1	1	0	30	50	20
ENS100 (B)	ACADEMIC WRITING	2	1	1	0	30	50	20
ENS100 (C)	INTRODUCTION TO LINGUISTICS	2	1	1	0	30	50	20

**SEMESTER II**

COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENS200 (A)	ANALYTICAL READING AND WRITING	2	1	1	0	30	50	20
ENS200 (B)	LITERATURE IN SOCIAL SPACES	2	1	1	0	30	50	20
ENS200 (C)	LITERATURE IN CROSS-CULTURAL ENCOUNTERS	2	1	1	0	30	50	20

**SEMESTER III**

COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENS300 (A)	POPULAR LITERATURE	2	1	1	0	30	50	20
ENS300 (B)	INTRODUCTION TO CREATIVE WRITING FOR MEDIA	2	1	1	0	30	50	20

<b>ENS300 (C)</b>	<b>TRANSLATION STUDIES</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
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**SEMESTER IV**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENS400 (A)</b>	<b>MODES OF CREATIVE WRITING – POETRY, FICTION, AND DRAMA</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENS400 (B)</b>	<b>ENGLISH LANGUAGE TEACHING</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENS400 (C)</b>	<b>FILM STUDIES</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

## FIRST SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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
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## COURSE OUTCOME

### SKILL ENHANCEMENT COURSE

#### FIRST SEMESTER

<u>COURSE CODE</u>	<u>TITLE OF THE COURSE</u>	<u>COURSE CREDIT</u>	<u>COURSE OUTCOME</u>
ENS100(A)	CREATIVE WRITING	2	<ol style="list-style-type: none"><li>1. Students will be provided with an introduction to the foundations of creative writing in English.</li><li>2. Imparting the key concepts of traditional and modern forms of creative writingand</li><li>3. Shaping the amateur's mind into the professional writer's mind.</li></ol>
ENS100(B)	ACADEMIC WRITING	2	<ol style="list-style-type: none"><li>1. Developing the skill and fundamental elements of academic writing.</li><li>2. HonING the students' writing</li></ol>

			<p>efficiency by facilitating theoretical knowledge</p> <p>3. Offering opportunity to critical reading and writing by developing understanding in applied use of grammar and functional parts of speech</p> <p>4. Honing summarising, analysing, evaluating skills</p>
ENS100(C)	INTRODUCTION TO LINGUISTICS	2	<p>1. Analyze and articulate general themes about the nature of human language, and how languages work</p> <p>2. Discuss fundamental processes common to all languages related to the domains of morphology, syntax, phonetics, phonology, semantics, pragmatics, writing systems, and language in society</p> <p>3. Describe how different human languages are, and yet how fundamentally similar they are in their structures</p> <p>4. Apply findings in previous linguistic research to address real world issues, and be able to discuss language issues in an informed way both to linguists and non-linguists</p> <p>5. Identify and analyze language patterns, draw generalizations from a set of data, and make hypotheses to explain those patterns</p>

## SYLLABUS

### CREATIVE WRITING

#### ENS100(A)

**Unit-I: What is Creative Writing?**

**Types of Writing: Expository, Descriptive, Persuasive and Narrative**

**Unit-II: The Art and Craft of Writing: Characteristics of Good Writing**

**Unit III: Poetry: Figurative language, Imagery, Sensory details, Rhyme, Repetition**

**“Daffodils” by Wordsworth**

**Unit IV: Short Story: Theme, Point of view, Character, Setting, and Plot “The Barber”’s**

**Trade Union” by M.R. Anand**

### ACADEMIC WRITING

#### ENS100(B)

**Unit I Autobiography**

1. **Mary Wollstonecraft A Vindication of the Rights of Woman (New York: Norton, 1988) chap.1, pp. 11–19; chap. 2, pp. 19–38.**
2. **Pandita Ramabai ‘A Testimony of our Inexhaustible Treasures’, in Pandita Ramabai Through Her Own Words: Selected Works, tr. Meera Kosambi (New Delhi: OUP,2000) pp. 295–324.**
3. **Rassundari Debi Excerpts from Amar Jiban in Susie Tharu and K. Lalita, eds., Women’s Writing in India, vol. 1 (New Delhi: OUP, 1989) pp. 192–202**

**Unit II Readings**

1. **Virginia Woolf, A Room of One's Own (New York: Harcourt, 1957) chaps. 1 and 6.**
2. **Elaine Showalter, ‘Introduction’, in A Literature of Their Own: British Women Novelists from Bronte to Lessing (1977).**
3. **Simone de Beauvoir, ‘Introduction’, in The Second Sex.**
4. **Rosemarie Garland-Thomson, ‘Integrating Disability, Transforming Feminist Theory’, in The Disability Studies Reader, ed. Lennard J. Davis, 2nd edition (London and New York: Routledge, 2006) pp. 257-73.**
5. **Kumkum Sangari and Sudesh Vaid, ‘Introduction’, in Recasting Women: Essays in Colonial History**



## **INTRODUCTION TO LINGUISTICS**

### **ENS100(C)**

#### **UNIT I: Phonetics and Phonology**

- 1. Linguistics: An Introduction**
- 2. Morphology part from- Linguistics: An Introduction**
- 3. Sociolinguistics part from- Linguistics: An Introduction**

#### **UNIT II: Phonology: Organs of speech, speech mechanisms**

- 1. Description and classification of consonants and vowels**
- 2. Concept of syllable**
- 3. Word accent, sentence accent**
- 4. Tone groups, placement of nuclear/tonic accent**
- 5. Concept of intonation: Uses/types of tones**

#### **UNIT III: Morphology**

- 1. What is morphology?**
- 2. Concept of morpheme, allomorph, zero allomorph, types of morphemes (free and - bound), Prefixes and Suffixes (class-changing and class-maintaining)**
- 3. Inflectional and Derivational suffixes, borrowings**

#### **UNIT IV: Sociolinguistic**

- 1. National varieties of English: British, American and Indian**
- 2. Regional and social dialects, standard dialect, concept of register, formal and informal styles**
- 3. Pidgins and Creoles, code-switching and code mixing**

## SECOND SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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## COURSE OUTCOME

### SKILL ENHANCEMENT COURSE

## SECOND SEMESTER

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENS200(A)	ANALYTICAL READING AND WRITING	2	<ol style="list-style-type: none"><li>1. Consider the act of writing as a goal oriented task, oriented towards the goal of persuasion;</li><li>2. 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;</li><li>3. Identify the writer's central purpose or thesis;</li><li>4. Consider how writers use personal authority and trustworthiness, argumentative logic, comparison and contrast, example, and emotional appeals to make their arguments</li><li>5. Identify their own historical social</li></ol>

			<p>and personal contexts to understand their own biases and ideologies</p> <ol style="list-style-type: none"> <li>6. Analyse an academic topic or question</li> <li>7. Gather information and to notionally organize material required to address that topic or to answer that question.</li> <li>8. Produce both preliminary and fleshed-out outlines which identify the structure of the proposed paper</li> </ol>
ENS200(B)	LITERATURE IN SOCIAL SPACES	2	<ol style="list-style-type: none"> <li>1. Students will be familiarised with the link between the Humanities and, 'soft skills</li> <li>2. They will be encouraged to focus on the value of literature as an empathy-building experience.</li> <li>3. They will learn to apply critical thinking and problem solving skills developed by the study of literature to personal social and professional situations.</li> </ol>
ENS200(C)	LITERATURE IN CROSS-CULTURAL ENCOUNTERS	2	<ol style="list-style-type: none"> <li>1. Develop skills of textual and cultural analysis</li> <li>2. Develop insights into and interpretations of complex cultural positions and identities</li> <li>3. 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.</li> </ol>

## SYLLABUS

### ANALYTICAL READING AND WRITING

#### ENS200(A)

##### UNIT I

1. How to read/write/think: Rhetoric or the art of persuasion.
2. The Rhetorical Triangle: An act of rhetoric; The relationship between writer;

**Writer/Speaker – In the act of writing, Antonio Gramsci’s idea**

**3. What is a text? From what perspective do we read a text?**

**TEXTS: FROM ANY TWO**

- 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)**

## **UNIT II**

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

**TEXTS: ANY TWO**

- 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)**

## **UNIT III**

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

**TEXTS: ANY TWO**

**Short Story**

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

## **UNIT IV**

- 1. Linkages Transitions and Signposting**
- 2. Paragraphing and Sentence Structure**

## LITERATURE IN SOCIAL SPACES

### ENS200(B)

#### UNIT I Humanities and Soft skills

1. ‘Creative and Arts Graduates have the Soft Skills needed to make them WorkReady’, by Mark Harman in The Independent 22 June 2016 (<https://www.independent.co.uk/student/career-planning/creative-arts-graduates-softskills-graduate-employment-university-subjects-work-ready-a7095311.html>)
2. ‘Leadership in Literature’, by Diane Coutu in The Harvard Business Review March 2006 (<https://hbr.org/2006/03/leadership-in-literature>)
3. ‘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 II Emotional Intelligence Adaptability and Mental Health

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

#### UNIT III Critical Thinking and Problem Solving

1. ‘On the Writers Philosophy of Life’, by Jack London in The, editor October 1899 (essay)
2. Nicholas Bentley, ‘The Lookout Man’, (short story) in S. P. Dhanvel’s English and Soft Skills (Delhi: Orient Blackswan 2010).
3. 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 IV: Teamwork and Team Management

1. Extract from Mark Twain Huckleberry Finn in S.P. Dhanvel’s English and Soft Skills (Delhi: Orient Blackswan 2010).
2. ‘The Builders’, by Henry Wadsworth Longfellow (poem)

#### UNITV: Leadership and Mentoring

1. 'If', by Rudyard Kipling (poem)
2. '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)

## **LITERATURE IN CROSS-CULTURAL ENCOUNTERS**

### **ENS200(C)**

#### **UNIT I: Caste/Class**

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

#### **UNIT II: 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 III: Race**

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

#### **UNIT IV: 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 V: 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'**

### THIRD SEMESTER

#### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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 Skills	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 OUTCOME

#### SKILL ENHANCEMENT COURSE

### THIRD SEMESTER

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENS300(A)	ORAL AURAL AND VISUAL RHETORIC	2	<ol style="list-style-type: none"><li>1. 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</li><li>2. identify and engage with the themes of:<ol style="list-style-type: none"><li>i. Argumentation and persuasion</li><li>ii Language and writing</li><li>iii. Intention and motivation of the author/orator/painter/musician.</li><li>iv. Emotive element in speech and music</li><li>v. Performative language</li></ol></li></ol>
ENS300(B)	INTRODUCTION TO CREATIVE WRITING FOR MEDIA	2	<ol style="list-style-type: none"><li>1. Introduce students to the idea that creativity is a complex and varied</li></ol>



			<p>phenomenon that has an important relationship with social change</p> <ol style="list-style-type: none"> <li>2. Familiarize students with ideas about language varieties and the nuances of language usage</li> <li>3. Introduce students to the language and types of media writing across forms and genres</li> </ol>
ENS300(C)	TRANSLATION STUDIES	2	<ol style="list-style-type: none"> <li>1. Sensitively translate literary and non-literary texts including official and technical documents from one language to another</li> <li>2. Interpret from one language to another</li> <li>3. Discern the difference in language systems</li> <li>4. Understand the processes involved in translation in mass media, especially news reporting, advertising and films</li> <li>5. Engage with the demands of subtitling and dubbing</li> <li>6. Evaluate and assess and Edit translated texts.</li> </ol>

## SYLLABUS

### POPULAR LITERATURE

#### ENS300(A)

1. Lewis Carroll. Through the Looking Glass.
2. Agatha Christie. The Murder of Roger Ackroyd.
3. Shyam Selvadurai. Funny Boy.
4. Durgabai Vyam and Shubhash Vyam. Bhimayana: Experiences of Untouchability./

#### Suggested topics for class presentations

1. Coming of age
2. The canonical and the popular
3. Caste, gender and identity
4. Ethics and education in children's literature

5. Sense and nonsense
6. The graphic novel

### **Readings**

1. Chelva Kanaganayakam. "Dancing in the Air: Reading Contemporary Sri Lankan Literature". rpt. MalashriLal, AlamgirHashmi and Victor J Ramraj eds. Post Independence Voices in South Asian Writings. Delhi: Doaba Publications, 2001. pp.51-65.
2. Sumathi Ramaswamy. "Introduction". Beyond Appearances? VisualPractices and Ideologies in Modern India. New Delhi: Sage, 2003. pp. xii-xxix.
3. Leslie Fiedler. "Towards a Definition of Popular Literature". Super Culture: American Popular Culture and Europe. Ed. C.W.E. Bigsby. Bowling Green: Ohio UP, 1975. pp. 29-38.
4. Felicity Hughes. "Children's Literature: Theory and Practice". English Literary History. Vol.45. 1978. pp. 542-61.

## **INTRODUCTION TO CREATIVE WRITING FOR MEDIA**

### **ENS300(B)**

#### **UNIT 1 What is Creative Writing?**

1. Defining and Measuring Creativity
2. Inspiration and Agency Creativity and Resistance
3. What is Creative Writing? Can it be taught?
4. The importance of Reading

#### **UNIT II The Art and Craft of Creative Writing**

1. Styles and Registers
2. Formal and Informal Usage
3. Language Varieties Language and Gender
4. Disordered Language
5. Word order Tense and Time Grammatical differences

#### **UNIT III Writing for the Media**

1. Introduction to Writing for the Media
2. Print Media

3. **Broadcast Media**
4. **New Media**
5. **Advertising and Types of Advertisements**

#### **UNIT IV Revising Rewriting and Proof Reading (pages 205-208)**

1. **Revising**
2. **Rewriting**
3. **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**

### **TRANSLATION STUDIES**

#### **ENS300(C)**

#### **UNIT 1 Introducing Translation**

1. **Introducing a brief history and significance of translation in a multi-linguistic and multicultural society like India**
2. **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 II: Brief Theory of Linguistics**

1. **Morphology Phonology Syntax**
2. **Defining the process of translation (analysis transference restructuring) through critical examination of diverse translated texts.**

#### **UNIT III: Types and modes of translation**

1. **Semantic and Literal translation**
2. **Free Sense-to-sense and Literary translation**
3. **Functional and Communicative translation**

4. **Technical and Official translation**
5. **Transcreation**
6. **Audio-visual translation: subtitling dubbing voice-overs**
7. **Back translation h. Rank-bound and Unbounded translation i. Machine Translation**

#### **UNIT IV Practice of Translation Source Texts**

1. **Idiomatic Expressions/ Headlines/Taglines Poetry Short-story/Novella/Excerpt from a novel**
2. **Newspaper Report/Editorial/Review/Feature**
3. **Article Songs/Films**
4. **Advertisements: Print and Audio-Visual**

#### **UNIT V Issues in Translation**

1. **Translation and Gender**
2. **Translation and Caste**
3. **Translation and Culture**
4. **Translation and Technology**
5. **Translation and Mass Communication**
6. **Comparison and Evaluation of Translated texts**

#### **Essential Readings:**

1. **Baker, Mona, In Other Words: A Coursebook on Translation. London and New York: Routledge, 2011. (Useful exercises for practical translation and training)**
2. **Bassnett, Susan. Translation Studies. 4th edn. London and New York: Routledge, 2014.**
3. **Bassnett, Susan and Trivedi, Harish eds. Postcolonial Translation: Theory and Practice. London and New York: Routledge, 1999.**
4. **Routledge Encyclopedia of Translation Studies. London and New York: Routledge, 2001**

## **INTRODUCTION TO THEATRE AND PERFORMANCE**

### **ENS300(C)**

#### **UNIT 1 Introduction**

1. **What is a text?**

2. What is a performance?
3. The uniqueness of the dramatic text: Literature and/or Performance?
4. The politics of a Dramatic text: endorsement status quo vs. subversion

#### UNIT II Theories of Performance

1. Performance theory (Richard Schechner/Dwight Conquergood)
2. Radical theories (Bertolt Brecht, Augusto Boal)
3. Classical theories (Natyashastra, Aristotle)

#### UNIT III The State the Market and the History of Theatre

1. Under British rule (Viceroy Northbrook–censorship NeeldarpanNabanna– Pre-Independence Indian Theatre)
2. (Popular forms: Jatra Tamasha Nautanki BurrakathaDastangoi and others)
3. Modern Indian theatre in the post-independence period
4. (Bourgeois theatre and theatre of change Feminist theatre)
5. (Street theatre Janam)

#### UNIT IV Modern Western theatre

1. Naturalism (Realism)
2. (Stanislavsky)
3. Epic theatre: theatre as criticism o Brecht, Dario Fo, France Rame)
4. Theatre that resists the state and market

#### UNIT V The Performative Act

1. Performance space (in the round proscenium amphitheatre thrust stage etc.)
2. Space, Lights, Costumes, Sets The students must be asked to create a performance from a text (their choice/assisted by the teacher).

#### Essential Readings

1. Brecht, Bertolt. 'A Short Organum for the Theatre' (para 26 - 67) in Brecht on Theatre: The Development of an Aesthetic. Trans. and Ed. Willett, John. New York: Hill and Wang, 1957, pp. 186-201.
2. Fo, Dario. 'Breaking Down the Fourth Wall', inThe Tricks of the Trade. Trans. Joe Farrell. London: Methuen Drama, 1991, pp. 73-4.
3. Schechner, Richard. 'The Fan and the Web', inPerformance Theory. New York: Routledge, 2002,pp. xvi-xix.

4. 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**

1. Bertolt Brecht, *Caucasian Chalk Circle*
2. Bijon Bhattacharya, *Nabanna*
3. Clifford Odet, *Waiting For Lefty*
4. Dario Fo, *Can't Pay Won't Pay*
5. Euripides, *Medea*
6. Franca Rame, *A Woman Alone*
7. Mahesh Dattani, *Dance Like A Man*

## FOURTH SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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 Skills	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 OUTCOME

### SKILL ENHANCEMENT COURSE

## FOURTH SEMESTER

<u>COURSE CODE</u>	<u>TITLE OF THE COURSE</u>	<u>COURSE CREDIT</u>	<u>COURSE OUTCOME</u>
ENS400(A)	MODES OF CREATIVE WRITING – POETRY, FICTION, AND DRAMA	2	<ol style="list-style-type: none"><li>1. Students will be introduced to a variety of tropes and figures of speech, and sensitized to the texture of literary language</li><li>2. Students will understand the importance of reading with a view to unlocking the writers' craft</li><li>3. Students will be introduced to various forms of poetry, fiction and drama and the wide range of possible genres within them</li><li>4. Students will 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</li><li>5. Students will be encouraged to revise their work critically and inculcate the skills of editing and preparing their</li></ol>

			<b>work for publication</b>
<b>ENS400(B)</b>	<b>ENGLISH LANGUAGE TEACHING</b>	<b>2</b>	<ol style="list-style-type: none"> <li>1. Students will 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</li> <li>2. Students will identify and adapt to the needs and expectations of the learner</li> <li>3. Students will be made aware of the significant and current approaches in the fields of cognition and language pedagogy</li> <li>4. Students will understand the importance of teaching materials (in relation to the teaching-learning context and their teaching purposes)</li> <li>5. Students will recognise the importance of planning in ELT and develop lessons in the framework of a planned strategy adapted to learners' levels</li> <li>6. To strengthen concepts of the fundamentals of the English language</li> </ol>
<b>ENS400(C)</b>	<b>FILM STUDIES</b>	<b>2</b>	<ol style="list-style-type: none"> <li>1. 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</li> <li>2. To study cinema as a form with history and context, tracing genres and geographies, examining legacies, and exploring potential renewals</li> </ol>



## **SYLLABUS**

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

#### **ENS400(A)**

#### **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 I**

**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 II Modes of Creative Writing -- Poetry and Fiction**

- 1. Writing to Communicate**
- 2. Writing Poetry -- Definitions of Poetry/Difference between Poetry and Prose**
- 3. Form and Technique Shapes**
- 4. Dominant Forms and Modes of Poetry**
- 5. Writing Verse for children**
- 6. Writing Fiction -- Differences between Fiction and Non Fiction**
- 7. Literary and Popular Fiction**
- 8. Creating Character, Plot, Setting, and POV i) Writing for Children**

#### **UNIT III Modes of Creative Writing-Drama and Screenplay**

- 1. What is a Drama -- Concept**
- 2. Plot and Character in Drama**
- 3. Verbal and Non-verbal Elements in Drama**
- 4. Contemporary Theatre in India – a brief overview**
- 5. Writing for Films -- Screenplay conventions**
- 6. Scripting for Children -- Theatre and Films**

#### **UNIT IV Editing and Preparing for Publication (pages 208-216)**

- 1. Editing and proof-reading your manuscript**
- 2. Preparing a manuscript for Publication**

#### **Essential Reading**

**Dev, Anjana Neira et al. Creative Writing: A Beginners' Manual. For The Department of**

**ENGLISH LANGUAGE TEACHING**

**ENS400(B)**

**UNIT I: 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 II: 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 III: 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 IV: 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**

1. **Celce-Murcia, Marianne et al. Teaching English as a Second or Foreign Language. Delhi: Cengage Learning, 4th, edn, 2014.**
2. **Ur, Penny. A Course in Language Teaching: Practice and Theory. Cambridge: CUP, 1996.**
3. **Woodward, T. Planning Lessons and Courses. Cambridge: CUP, 2012.**

## **FILM STUDIES**

### **ENS400(C)**

#### **UNIT I Language of Cinema**

1. **Mise en scene**
2. **Cinematography**
3. **Editing**
4. **Sound**

#### **Reading**

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

#### **UNIT II Genre in Hollywood Cinema**

1. **Definitions of Genre**
2. **Taxonomies of Genre**
3. **Genre as Economic Strategy**
4. **Genre as Cognition**
5. **Rethinking Genre**

#### **Reading**

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

#### **UNIT III Themes from Contemporary Indian Cinema (from the 70s to the present)**

1. **The city**
2. **Underworld**
3. **Communalism**
4. **Terrorism**

## **5. Gender Issues -The Indian Art CinemaReadings**

**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 IV Film Review: Criticism and Script writing**

**Readings Timothy Corrigan, A Short Guide to Writing About Film, 9th edn, (Pearson, 2014).**

### **UNIT V 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**

- 1. Psycho (1960 dir. Alfred Hitchcock)**
- 2. JaaneBhi Do Yaaro (1983 Kundan Shah)**
- 3. Akam (2013 dir. Shalini Usha Nair)**
- 4. Nayakan (1987 dir. Mani Ratnam) - Tamil**

**5. HirakRajarDeshe (1980 dir. Satyajit Ray) – Bangla**

**Suggested Screenplays**

- 1. Vishal Bhardwaj, Maqbool**
- 2. Callie Khouri, Thelma and Louise**

**Essential Readings Note: This is a literature-based course, and students will be examined on all the prescribed**

**SYLLABUS/CEDITS/LIST OF OPTIONS/COURSE OUTCOME  
DISCIPLINE SPECIFIC ELECTIVE COURSE  
(AS PER NEP 2020)**

Course Code	Title of the Course	Course Credit
ENE300(A)	GRAPHIC NARRATIVES	4
ENE300(B)	INTRODUCTION TO CHILDREN'S LITERATURE	4
ENE400(A)	INTERROGATING QUEERNESS	4
ENE400(B)	MODERN INDIAN WRITING IN ENGLISH TRANSLATION	4
ENE500(A)	WOMEN'S WRITING	4
ENE500(B)	NINETEENTH CENTURY EUROPEAN REALISM	4
ENE600(A)	PRE-COLONIAL INDIAN LITERATURES	4
ENE600(B)	LITERATURE FOR CHILDREN AND YOUNG ADULTS	4
ENE700(A)	LITERATURE AND MEDIALITY	4
ENE700(B)	GENDER AND LITERATURE	4
ENE800(A)	LITERARY THEORY	4
ENE800(B)	ASIAN LITERATURE	4

**THIRD SEMESTER**

**TOTAL CREDITS: 4**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE300	GRAPHIC NARRATIVES	4	2	2	0	30	50	20
	ENE300	INTRODUCTION TO CHILDREN'S LITERATURE	4	2	2	0	30	50	20

	(B)								
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**FOURTH SEMESTER**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE400(A)	INTERROGATING QUEERNESS	4	2	2	0	30	50	20
	ENE400(B)	MODERN INDIAN WRITING IN ENGLISH TRANSLATION	4	2	2	0	30	50	20

**FIFTH SEMESTER**

Course Type	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE500(A)	WOMEN'S WRITING	4	2	2	0	30	50	20
	ENE500(B)	NINETEENTH CENTURY EUROPEAN REALISM	4	2	2	0	30	50	20

**SIXTH SEMESTER**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE600(A)	PRE-COLONIAL INDIAN LITERATURES	4	2	2	0	30	50	20
	ENE600(B)	LITERATURE FOR CHILDREN AND YOUNG ADULTS	4	2	2	0	30	50	20

**SEVENTH SEMESTER**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE700(A)	LITERATURE AND MEDIALITY	4	2	2	0	30	50	20
	ENE700(B)	GENDER AND LITERATURE	4	2	2	0	30	50	20

### **EIGHTH SEMESTER**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
				<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>DSE</b>	<b>ENE800(A)</b>	<b>LITERARY THEORY</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
	<b>ENE800(B)</b>	<b>ASIAN LITERATURE</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

### **THIRD SEMESTER**

#### **FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

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



	application of skill in tests and examinations	answering techniques	
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**COURSE OUTCOME**  
**THIRD SEMESTER**  
**DISCIPLINE SPECIFIC ELECTIVE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENE300(A)</b>	<b>GRAPHIC NARRATIVES</b>	<b>4</b>	<ol style="list-style-type: none"> <li><b>1. Understanding concepts</b></li> <li><b>2. Expressing concepts through writing</b></li> <li><b>3. Demonstrating conceptual and textual understanding in tests and exams</b></li> </ol>
<b>ENE300 (B)</b>	<b>INTRODUCTION TO CHILDREN'S LITERATURE</b>	<b>4</b>	<p><b>Understanding:</b></p> <ol style="list-style-type: none"> <li>1. To learn about childhood and its representation in children's literature</li> <li>2. Build an understanding of and engage with children's literature.</li> <li><b>3.</b> In this course, literary study will run parallel to the study of childhood, society, and the role of children's literature in these domains.</li> </ol>

**GRAPHIC NARRATIVES**  
**ENG300 (A)**

**Unit I**

**Frank Miller, Batman: The Dark Knight Returns (Delhi: Random House, 1986 [2016]).**

**Unit II**

- 1. Srividya Natarajan and Aparajita Ninan, A Gardener in the Wasteland (Delhi: Navayana, 2016)**
- 2. S. S. Rege and Dilip Kadam, Babasaheb Ambedkar: He Dared to Fight, Vol. 611 (Mumbai: Amar Chitra Katha, 1979).**

**Unit III**

1. Amruta Patil, *Kari* (Delhi: Harper Collins, 2008).
2. Marjane Satrapi, *Persepolis: The Story of a Childhood* (London: Pantheon 2004).

#### Unit IV

Art Spiegelman, *The Complete Maus* (England: Penguin 2003).

#### Unit V

1. Hillary Chute, 'Comics as Literature? Reading Graphic Narrative', *PMLA* 123 (2): 452-65.
2. Karline McLain, 'Introduction', in *India's Immortal Comic Books* (USA: Indiana UP, 2009) pp. 1-23.
3. Scott McCloud, *Understanding Comics: The Invisible Art* (USA: HarperCollins, 1993) pp. 60-137.
4. Nina Mickwitz, *Documentary Comics: Graphic Truth-telling in a Skeptical Age* (UK: Palgrave Macmillan, 2016) pp. 1-28.
5. David K. Palmer, 'The Tail That Wags the Dog: The Impact of Distribution on the Development and Direction of the American Comic Book Industry', in *Cultures of Comics Work*, Casey Brienza and Paddy Johnston, eds (UK: Palgrave Macmillan, 2016) pp. 235- 49.

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

## INTRODUCTION TO CHILDREN'S LITERATURE

### ENG300(B)

#### UNIT 1

##### **Children's Literature: An important area of study**

**Outcome:** The candidates appreciate children's literature as a resource; and area of research and enquiry; and develop theoretical perspectives on various dimensions.

##### **Objectives**

1. Gaining a critical understanding of how these texts shape our perceptions of childhood, society, and their power to challenge dominant ideologies
2. An inter-disciplinary focus and introduction to the main theoretical frameworks and debates that have historically surrounded the academic study of literature for children and children's literature
3. A broadly historical and chronological approach to the history of children's literature, starting from the 18th Century and leading up to the present day [+ 1 hour on what were the ideas surrounding the child before the 18th century?]
4. Definitions and discourse around the notion of childhood—who is the reader of children's literature and how can we include them (ref. to Dalit literature & gender lens); evolution of Indian viewpoint for

children's literature and childhood

### **Subtopics**

1. What is children's literature? Is it CL because the child sees herself in it? Is it that the child can imagine a world around it? Or is it that the text talks about issues surrounding children?
2. Theoretical frameworks and debates: What is "good" or "relevant" or "appropriate" literature for children and adolescents; elements of literary studies looking at CL
3. CL is a fascinating area of human issues, it communicates issues of memory-identity, has ideas worth storing and communicating.  
Six broad areas: fiction, folklore, school children's lore, poetry, fairy tales and picture books
4. Significance of children's literature in modern education and literacy

### **Syllabus Narrative (for each subtopic)**

**Reading list(s)** – Essential and Suggestive books and articles/videos

#### **Articles/Videos**

[https://www.nobelprize.org/prizes/literature/1978/singer/speech/?\\_ga=2.252223425.971438759.1683176540-550797100.1683176540](https://www.nobelprize.org/prizes/literature/1978/singer/speech/?_ga=2.252223425.971438759.1683176540-550797100.1683176540)

*Written for Children* by John Rowe Townsend (Part 1)

*Understanding Children's Literature* – Peter Hunt

*A Very Short Introduction to Children's Literature* by Kimberley Reynolds

#### **Books**

#### **Assessment techniques/Assignments**

1. Empirical study – interviewing or observing children belonging to different socio-economic groups to understand their reading behaviours/habits/selection of material
2. Analyse a piece to understand whether the text is for children's reading pleasure, or whether it raises issues surrounding children and childhood for an adult audience

## **UNIT 2**

### **Narrative Styles and Forms of Children's Literature**

**Outcome:** Students will learn about styles and forms of CL, with highlights on elements that make the genre more readable for children. To discuss how children's literature is not only imaginative but presents contemporaneity for children.

#### **Objectives:**

1. To understand the two components of the module: narrative style and forms in CL
2. To arrive at the idea of narrative as being central with interchangeable forms
3. Illustrate the importance of different styles being used in different forms of CL

#### **Subtopics:**

1. To define narrative with specific reference to children's literature and examine the various styles used for each form. This will also address the interchangeability of narrative styles across different forms.
2. To identify different forms of CL such as fairy tales and folktales; historical fiction; fantasy; realist fiction; non-fiction; poetry across various mediums, including picture books, comics and graphic fiction.
3. Introduce multimodal narratives like oral stories, digital content, audio-visual content, and magazines for children.

### **Syllabus Narrative (for each subtopic)**

**Reading list(s)** – Essential and Suggestive books and articles/videos (one text from each form to be taught; the teacher is free to choose any other texts that may fit into the subtopics):

#### **Articles/Videos**

Tolkein – "on fairy stories"

*Encyclopedia of Children's Literature* by Peter Hunt

*Language and Ideology* by John Stephens

## *Language and Control in Children's Literature* by Murray Knowles

### **Books**

- *Ekki-Dokki* (CBT/Tulika)
- *Budhiya ki Roti* (NBT)
- *Thakurmar Jhuli* by Dakshinaranjan Mitra Majumdar
- *Nyagarodha: The Ficus Chronicles*
- "Hansel and Gretel"
- *A Pinch of Salt Rocks an Empire* by Sarojini Sinha
- *Girls of India* series (Puffin)
- *Alice in Wonderland*
- *The Hobbit*
- *Tuck Everlasting*
- *Jwalakumar and the Gift of Fire* (Talking Cub)
- *The Kaziranga Trail or the Blind Witness* (CBT)
- *The Water Catcher*
- *Trash!*
- *Boo! When My Sister Died*
- *Ooru Keri* trans. from Sahitya Akademi
- *Abol-Tabol* trans. By Sampurna Chatterjee
- *Jabberwocky* by Lewis Carroll
- *Legend of Ponnivala* (DVD)
- *Nadya* (middle grade graphic novel)

### **Assessment techniques:**

1. Analysing the child protagonist in a visual piece/movie (For e.g., *Oonga* by Devashish Makhija).
2. Presentations (group or individual) on a specific form of CL; students may bring the text/s that they think suit the chosen form.
3. Exploring picture books or graphic novels and their narrative techniques.

## **UNIT 3**

### **Diversity and Inclusion in Children's Literature**

**Outcome:** The students will learn to problematise the purported homogeneity of childhood, thereby, developing a nuanced understanding of diversity within the experience of childhood.

#### **Objectives:**

1. To explore and analyse children's literature from diverse perspectives that cover representations of childhood in India.
2. This will be done through reading children's texts that address various cultures and faiths; caste and class experiences; different ability groups; and gender and sexuality.
3. To sensitise readers to the gaps in representation of diverse childhood experiences in children's literature

#### **Subtopics:**

1. Discussions on class and the notion of homogeneity of childhood
2. The invisibility of gender and sexuality in mainstream discourses of childhood
3. Bringing in diverse experiences of faith and cultural practices within the country
4. Sensitising students to the presence of different ability groups – both physical and neurodivergent

#### **Syllabus Narrative (for each subtopic)**

**Reading list(s)** – Essential and Suggestive books and articles/videos (one text from each form to be taught; the teacher is free to choose any other texts that may fit into the subtopics):

### **Articles/Videos**

Rudine Sims Bishop – Windows, Mirrors, Glass Doors  
*A History of Childhood* James Marden  
*Midway Station* by Lara Shankar  
*Escape from Childhood* by John Holt  
“Discovery of Childhood” from *Centuries of Childhood* by Philippe Aries

### **Books**

- *The Blue Umbrella* by Ruskin Bond
- *Totto Chan* (Eng / Hindi)
- *Unbroken* by Nandhika Nambi
- *Simply Nanju* by Zainab Sulaiman
- *Mahagiri*
- *Chachaji's Cup*
- *Ooru Keri*
- *My Name is Gulab* by Sagar Golwankar
- *Home* (Pratham Books)
- *Guthli Has Wings* by Kanak Shashi
- *Kari* by Amruta Patil
- *Friends Under the Summer Sun*
- *Reva and Prisha* by Shals Mahajan
- *Dear Mrs Naidu* by Maithangi Subramaniam
- *Flyaway Boy* by Jane De Suza
- *Mukand and Riyaz* by Nina Sabnani
- *The Night Diary* by Veera Hiranandani
- *Chuskit Goes to School* by Sujata Padmanabhan
- *Wonder* by R.J. Palacio
- *Oonga* by Devashish Makhija
- *Killa* (movie)
- *When Blackbirds Fly* by Hannah Lalhlanpuii
- *Swami and Friends* by R.K. Narayan
- *The Curious Incident of the Dog in the Night-time* by Mark Haddon

### **Assessment techniques:**

1. Bring a new text or choose a text from the reading list, not taught in class, to write an assignment around one of the themes in this unit.

## **UNIT 4**

### **Pathways through Children's Literature**

#### **Outcome:**

The practical pathways of children's literature wherein the students will get exposure to an area of children's literature that may interest them and enable them to make connections with various aspects of children's literature outside the classroom. This could include using children's literature in the classroom/library, building communities of readers and writers, the role of publishers and NGOs in the space of children's literature, etc. This could also include opportunities to present some aspect of children's literature in multi-modal formats.

#### **Objectives:**

Students will get the chance to connect the theoretical modules with the community outside the classroom.

Students will reflect on their own reading experiences and the reading experiences of contemporary children in different kinds of libraries.

Students will have the chance to build a portfolio of their reflections and reading experiences in the

duration of the course.

### **Subtopics:**

Exploring libraries as spaces for children's reading

Building a portfolio of their own reading experiences

Engaging with organisations – publishing houses and NGOs – working in the space of children's literature and literacy

Interactive sessions with children's literature writers and illustrators which may or may not turn into an interview exercise

Students collaborate with theatre/design experts/other departments in small groups to make a theatrical/multi-modal (digital, etc.) presentation on some aspect of children's texts

### **Syllabus Narrative (for each subtopic)**

**Reading list: Reading list(s)** – Essential and Suggestive books and articles/videos

### **Articles/Videos**

*Children's Books in Children's Hands* – Charles Temple ( [https://archive.org/details/isbn\\_9780205264391](https://archive.org/details/isbn_9780205264391) )  
Eklavya text on library spaces for children

### **Assessment techniques:**

1. Assess CL collections at school/community/local libraries to explore and assess the range of children's literature. This would involve collecting data about subscribers and their choices, availability of resources, the gaps, the procurement process, the selection criteria, and the outreach strategy with local community. This could involve preparing a survey sheet to collect information from the librarian and the child subscribers. (A code of conduct for approaching children for research purposes needs to be shared with students)

a. Assess children's choice of reading vs. what is available to them (this is optional).

b. Reporting a critical analysis of the finding from the data collection.

2. Thematic study around illustrations or books; or around a particular author/illustrator.

3. Interning opportunity or a day's exposure visit with a publishing house to get insights into the process of publishing for children. For example, a day in the working life of a publisher.

4. Collaborate with NGOs which work with children in the area of literacy or reading development.

### **End-of-course assessment**

Following is a list of suggested assessment techniques to check the students' overall understanding of children's literature built through this course:

Analysing a children's literature text as selected/adapted for a school textbook and the original/complete version of the same text to critically comment on the representation of childhood and how its interpretation gets impacted. A comparative study.

Maintain a journal of reflections beginning with the student's critical reading autobiography—personal assessment of their own reading experience or lack of it as a child—which can extend into a portfolio of reflective entries during the course.

Case studies on NGOs which work with children, public libraries or other reading spaces to understand the role of children's literature in literacy skill development and education.

Creation of archives/story banks to document previously undocumented literature for children from under-represented cultures and tribes and collaborate with students art/design or relevant departments or illustration/art experts to illustrate these local stories/lores as a collection for children

## FOURTH SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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 Skills	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical	Discussing exam questions and	Class tests

	application of skill in tests and examinations	answering techniques	
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**COURSE OUTCOME**  
**FOURTH SEMESTER**  
**DISCIPLINE SPECIFIC ELECTIVE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENE400(A)</b>	<b>INTERROGATING QUEERNESS</b>	<b>4</b>	<ol style="list-style-type: none"> <li>1. Ability to identify the key concepts and themes of Queer Theory</li> <li>2. Ability to describe sexual and gender identities as social constructs.</li> <li>3. Ability to differentiate between sex, gender, and sexual orientation and develop a working vocabulary of terms</li> <li>4. Ability to critically examine gender, sexuality and power intersect</li> <li>5. Ability to discuss heterosexism, homophobia, transphobia and misogyny</li> <li>6. Understand the relationship of Queer Theory and LGBT Studies to feminist theory, critical race theory, ideology and public policy.</li> </ol>
<b>ENE400(B)</b>	<b>MODERN INDIAN WRITING IN ENGLISH TRANSLATION</b>	<b>4</b>	<ol style="list-style-type: none"> <li>1. Students would have learnt the values of spiritual refinement in human life.</li> <li>2. Understanding of the need of wiping out social evils to dream of a healthy society.</li> <li>3. Students have understood how well the Indian culture is reflected in Literature.</li> <li>4. An understanding of the socio cultural aspect would have been reached.</li> </ol>

**INTERROGATING QUEERNESS**  
**ENG 400(A)**

**UNIT I**

**Sappho :**

- a. 'Hymn to Aphrodite';
- b. 'I Have Not Had One Word from Her';
- c. 'He seems an equal of the gods', in *If not Winter: Fragments of Sappho*, ed. and trans. Anne Carson (USA: Little Brown, 2003).



**Plato:**

- a. **The Speech of Phaedrus;**
- b. **The Speech of Pausanias;**
- c. **The Speech of Aristophanes;**

## **UNIT II**

**Mahabharata, Udyoga Parva CLXXXVIII-CXCV Shikhandin, trans. Kisari Mohan Ganguly (Delhi: Munshiram Manoharlal, 1883-96) pp. 358-72.**

## **UNIT III**

**James Baldwin, Giovanni's Room (Penguin, 2007 [1956]).**

## **UNIT IV**

**Suniti Namjoshi, The Mothers of Maya Diip (UK: The Women's Press, 1989).**

## **MODERN INDIAN WRITING IN ENGLISH TRANSLATION** **ENG400(B)**

### **UNIT I: Novel**

**Fakir Mohan Senapati, Six Acres and a Third, trans. Rabi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak, and Paul St-Pierre (Penguin, 2006).**

### **UNIT II: Drama**

**Girish Karnad, The Fire and the Rain translated by the author (OUP 2004).**

### **UNIT III Short Stories**

- a. **Premchand, 'Kafan', (The Shroud) trans. M. Asaduddin.**
- b. **Perumal Murugan, 'The Well', trans. N. Kalyan Raman.**
- c. **Arupa Patangia Kalita, 'Doiboki's Day', trans. Bonita Baruah.**

### **UNIT IV: Poems**

#### **1. Rabindranath Tagore:**

**'Where the mind is without fear', trans. William Radice;**

**'It hasn't rained in my heart', trans. Fakrul Alam.**

**G. M. Muktibodh, 'Brahmarakshas', trans. Nikhil Govind.**

#### **2. Thangjam Ibopishak:**

**'The Land of the Half-Humans';**

**'I want to be killed by an Indian Bullet', trans. Robin S. Ngangom.**

## **FIFTH SEMESTER**

### **FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	Practical application of skill performed under supervision of teacher	Producing assignments preparing project folders
3.	Demonstrating conceptual understanding and practical	Discussing exam questions and	Class tests

	<b>application of skill in tests and examinations</b>	<b>answering techniques</b>	
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**COURSE OUTCOME**  
**FIFTH SEMESTER**  
**DISCIPLINE SPECIFIC ELECTIVE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENE500(A)</b>	<b>WOMEN'S WRITING</b>	<b>4</b>	<p>Interpret literary works by women at an advanced undergraduate level</p> <p>Explain and participate in critical and theoretical debates surrounding women's writing at advanced undergraduate level</p> <p>Explain cultural, intercultural, and transhistorical concerns relating to women's writing</p> <p>Locate and compile selections from primary and secondary sources relevant to women authors.</p>
<b>ENE500(B)</b>	<b>NINETEENTH CENTURY EUROPEAN REALISM</b>	<b>4</b>	<p>Acquaint the student with realism as an historically and culturally specific mode of representation, obtainable from the study of novels in nineteenth-century Europe</p> <p>Allow the student an opportunity to see critical connections between nineteenth-century European aesthetics, and epistemological and political debates around reality and historical change</p> <p>Offer a wider comparatist perspective on the emergence of the novel as the dominant genre of literary expression in nineteenth-century Europe.</p>

**WOMEN'S WRITING**  
**ENG500(A)**

## **Unit I Novel**

**Alice Walker The Color Purple**

## **Unit II Short Stories**

**a) Charlotte Perkins Gilman ‘The Yellow Wallpaper’**

**b) Begum Rokeya ‘Sultana’s Dream’, Tara Publishing Ltd, India, 2005.**

## **Unit III Drama**

**Maria Irene Fornes, Fefu and Her Friends.**

## **Unit IV Poetry**

**a) Emily Dickinson**

**(i) ‘I cannot live with you’**

**(ii) ‘I’m wife; I’ve finished that’**

**b) Simin Behbahani ‘It’s Time to Mow the Flowers’.**

**c) Sylvia Plath**

**(i) ‘Lady Lazarus’**

**(ii) Daddy**

**d) Eunice De Souza,**

**(i) ‘Advice to Women’**

**(ii) ‘Bequest’**

## **NINETEENTH CENTURY EUROPEAN REALISM**

### **ENG500 (B)**

#### **UNIT I**

**Honoré de Balzac Old Man Goriot (1835) trans. Olivia Mc Cannon (UK: Penguin Classics 2011).**

#### **UNIT II**

Nikolai Gogol Dead Souls (1842) trans. Robert A. Maguire (UK: Penguin Classics 2004).

### UNIT III

Gustave Flaubert Madame Bovary (1856) trans. Geoffrey Wall (UK: Penguin Classics 2003).

### UNIT IV

Fyodor Dostoyevsky Crime and Punishment (1866) trans. Oliver Ready (UK: Penguin Classics Deluxe, edition) 2014

## SIXTH SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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 Skills	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 OUTCOME**  
**SIXTH SEMESTER**  
**DISCIPLINE SPECIFIC ELECTIVE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENE600(A)</b>	<b>PRE-COLONIAL INDIAN LITERATURES</b>	<b>4</b>	<p>Introduce students to the culturally and evocatively rich literatures of pre-colonial early modern India</p> <p>Explore concepts of devotional and secular love through Bhakti and Sufi poetry, indigenous forms of narratives and story-telling through Kathas and Dastans, and the gendered reworking of myths and histories through women's narratives</p> <p>Introduce a bridge between classical and modern Indian literatures</p> <p>Engage with the continuities as well as breaks among different narrative and verse traditions of Indian literature.</p>
<b>ENE600(B)</b>	<b>LITERATURE FOR CHILDREN AND YOUNG ADULTS</b>	<b>4</b>	<p>Help students trace the emergence of the genre termed Children's Fiction and link it to the emergence of other genres as print culture has grown</p> <p>Familiarize students with the idea of visual literacy, illustrations, etc., and their application and use in children's picture books</p> <p>Facilitate an engagement with the concept of Young Adult Literature and issues associated with it.</p>

**PRE-COLONIAL INDIAN LITERATURES**

**ENG600(A)**

**UNIT I**

- a) Nammalvar, 'My Lord My Cannibal', trans. A.K. Ramanujan, in *Hymns For the Drowning*.
- b) Mahadeviakka: 'Why do I need this dummy'; 'I have Maya for mother-in-law', trans. A. K. Ramanujan, in *Speaking of Siva*
- c) Tukaram: 'Born a Shudra I have been a trader'; 'I am telling you'; 'I have seen my

death’, trans. Dilip Chitre, in Says Tuka

d) Ravidas:

‘Oh well born of Benares’;

‘The regal realm with the sorrowless name’, trans. Hawley and Jurgensmeyer, in Songs of the Saints of India

e) Amir Khusrau,

‘Don’t Be Heedless of My Sorry State’;

‘You are the friend to sorrowful hearts’, trans. Losensky and Sharma, in In the Bazaar of Love.

## UNIT II

Jayadeva, Gitagovinda, Parts 1-5 (Krishna: joyful careless bewildered tender longing for love) trans. Barbara Stoler Miller, pp. 69-94.

Manjhan, Madhumalati, Verses 77-99 (Nymphs and Madhumalati described) Verses 401-417 (The Seasons of Madhumalati’s Separation) trans. Aditya Behl (New Delhi: OUP) pp. 33-43, 168- 75.

## UNIT III

Somadeva Kathasaritsagara, Book 1 – Kathapitha, trans. Arshia Sattar pp. 1-49.

Ghalib Lakhnavi and Abdullah Bilgrami, Dastan-e-Amir-Hamza, pp 534-560, pp 612-623 (Aasman Peri) trans. Musharraf Ali Farooqi

## UNIT IV

Tulsidas Sri Rāmacaritamānasa (Gita Press) pp 207-211, 671-681, 721-724, 915-931

## LITERATURE FOR CHILDREN AND YOUNG ADULT ENG600(B)

### UNIT I

a) Antoine de Saint-Exupéry, Little Prince (New Delhi: Pigeon Books, 2008).

b) Oliver Jeffers, Heart in a Bottle (New York: Harper Collins, 2011).

c) Bell hooks and Chris Raschka, Happy to be Nappy (New York: Jump at the Sun, 2017).

d) Mahasweta Devi, The Why Why Girl (New Delhi: Tulika Publishers, 2012).

### UNIT II

a) Upendra Kishore Roychowdhury, Goopy Gyne Bagha Byne (New Delhi: Puffin Books,

2004) pp. 3-27.

b) Sulaiman Ahmed, Amar Ayyar: King of Tricksters, Chapters 1-6, 51, 67-68 (New Delhi: Hachette India, 2012).

c) Paro Anand, No Guns at My Son's Funeral (New Delhi: India Ink, 2005).

### UNIT III

Mark Haddon, The Curious Incident of the Dog in the Night-Time (London: Vintage, 2012).

### UNIT IV

M.T. Anderson, Feed (Somerville: Candlewick Press, 2002).

## SEVENTH SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
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 Skills	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 OUTCOME SEVENTH SEMESTER DISCIPLINE SPECIFIC ELECTIVE



<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENE700(A)</b>	<b>Literature and Mediality</b>	<b>4</b>	Examine different media and explore how each medium contains a set of possibilities and limits that shape and constitute that which can be communicated Introduce debates about the idea of mediation and how the literary gets articulated, both within and at the intersection of different media Study how digital technology is altering the very nature of the literary object as well as refashioning the methodologies and function of literary criticism
<b>ENE700(B)</b>	<b>Gender and Literature</b>	<b>4</b>	<b>Understanding emerging intersections of race, class and gender</b> <b>Understanding women through the readings of women's lived experiences</b> <b>Understanding gender politics and constructions of sexuality</b>

## **LITERATURE AND MEDIALITY**

### **ENG700(A)**

#### **UNIT I**

##### **Literature and the History of the Book**

- a) Elizabeth Eisenstein, 'Some Features of Print Culture', in *The Printing Revolution in Early Modern Europe*, 2nd, edn (Cambridge University Press, 2005) pp. 46-70.
- b) Robert Darnton, 'What is the history of books?', *Daedalus* Vol. 111.3 (1982): 65- 83.
- c) Margreta De Grazia and Peter Stallybrass, 'The Materiality of the Shakespearean Text', *Shakespeare Quarterly* Vol. 44.3 (1993): 255-83.
- d) Abhijit Gupta, 'The History of the Book in the Indian Subcontinent', in *The Oxford Companion to the Book*, eds M. S. J. Suarez and H. R. Woudhuysen (Oxford: Oxford University Press, 2012)

#### **UNIT II**

### **Literature and Orality/Music**

- a) Plato, from Phaedrus trans. Robin Waterfield (New York: OUP, 2002) pp. 68-75
- b) Walter Ong, from, 'Orality and Literacy: The Technologizing of the Word', (Routledge2002) pp. 1-35. c) Theodor Adorno, 'On Popular Music', Studies in Philosophy and Social Science 9:17 (1941)
- d) George Meredith, 'The Lark Ascending', (poem)
- e) Ralph Vaughan Williams, 'The Lark Ascending', (musical composition)

### **UNIT III**

#### **Literature and the Visual Image**

- a) G. E. Lessing, from Laocoön: An Essay Upon the Limits of Painting and Poetry, Chapters 1, 2, 3, 16, 17, 18 (Dover Publications, 2005) pp. 1-19, 91-117.
- b) W. J. T. Mitchell, 'What Is an Image?', New Literary History Vol. 15 No. 3.
- c) Murray Krieger, 'The Ekphrastic Principle and the Still Movement of Poetry or Laocoön Revisited', in The Play and Place of Criticism (Baltimore: Johns Hopkins University Press, 1967).
- d) John Berger, from Ways of Seeing Chapter 7 (Penguin Classics, 2008) pp. 129-55

### **UNIT IV**

#### **Literature and the Digital**

- a) Adam Hammond, from Literature in the Digital Age.
- b) Franco Moretti, Graphs. Maps. Trees (Verso, 2005).
- c) N. Katherine Hayles, 'Intermediation from Page to Screen', in Electronic Literature: New Horizons for the Literary (University of Notre Dame Press 2008) pp. 43- 86

### **GENDER AND LITERATURE** **ENG700(B)**

**UNIT I Mary Wollstonecraft- A Vindication of the Rights of Women- Introduction and Book 1**

**UNIT II Christina Rossetti- Goblin Market**

**UNIT III Simone de Beauvoir – The Second Sex – Chapter 1**

**UNIT IV Maya Angelou – I Know Why the Cages Birds Sing**

**UNIT V Baby Kamble – The Prisons We Broke**

### **RECOMMENDED READINGS:**

- 3. Sprague, Joey. Feminist Methodologies for Critical Researchers: Bridging Differences.

Walnut Creek, CA: Altamira, 2005. Rage, Sharmila.

4. **Writing Caste/ Writing Gender: Reading Dalit Women's Writings.** Brooks, A. (2007).
5. **Feminist standpoint epistemology: Building knowledge and empowerment through women's lived experiences.** In Hesse- Biber, S.N. & Leavy, P.L. (Eds.), **Feminist Research Practice** (pp. 53-82). CA: Sage Publications. Dill, T.B & Zambrana, R. (2009)
6. **Emerging Intersections: Race, Class and Gender in Theory, Policy and Practice.** NJ: Rutgers University Press. Fausto-Sterling, Anne (2000).
7. **Sexing the Body: gender politics and the construction of sexuality.** NewYork: Basic Books. Ruth, Sheila.
8. **Issues in Feminism: An Introduction to Women's Studies, 2000.** Tierney, Helen (1989-1991).
9. **Women's Studies Encyclopedia.** NewYork, NY: Greenwood Press Rogers, Mary F. and C. D. Garrett (2002).
10. **Who's Afraid of Women's Studies?: Feminisms in Everyday Life.** Walnut Creek, CA: AltaMira Press. Rogers, Lasley. **Sexing the Brain.** Rogers, London: Wcidenfield and Nicolson, 1999.
11. **Rosenblum, Naomi. A History of Women Photographers.** Newyork: Abbeville Press, 1994.

**EIGHTH SEMESTER**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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 OUTOCME**  
**DISCIPLINE SPECIFIC ELECTIVE**  
**EIGHTH SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENE800(A)</b>	<b>Literary Theory</b>	<b>4</b>	<p>Expose students to the various theories of art and representation, and critical approaches that emerged in Europe throughout centuries</p> <p>To examine the evolution of various theoretical and aesthetic concepts across space and time</p> <p>Pay close attention to the method of argument and establishment of concepts</p> <p>Enable students to discern the connections between the theoretical formulations in this paper which are seminal to the understanding of literary texts</p>
<b>ENE800(B)</b>	<b>Asian Literatures</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• Appreciate and evaluate the literary merits of Asian and Asian American literature</li> <li>• Recognize the universality of human experiences reflected</li> <li>• Analyze elements of literature such as imagery, theme, motifs, style, tone, etc. and explain how these elements contribute to the overall effect of the work</li> <li>• Demonstrate a knowledge and understanding of a range of Asian and Asian American writing in its historical and cultural contexts</li> <li>• Develop cultural awareness</li> <li>• Demonstrate improvement in critical writing and critical thinking skills through interpretation and comparative analysis of literary texts</li> </ul>

**LITERARY THEORY**  
**ENG800(A)**

**UNIT I Catherine Gallagher . “Counter History and Anecdote”**

**UNIT II Louis Althusser “ Ideology and the Ideological State Apparatuses”**

**UNIT III Raymond Williams. “Base and Superstructure”**

**UNIT IV Michel Foucault “What is an Author?”**

**UNIT V Edward Said “Introduction”: Orientalism**

**UNIT VI Gayatri Chakravorty Spivak. “Can the Subaltern Speak?”**

**UNIT VII Elaine Showalter. “Feminist Literary Criticism in Wilderness”**

**UNIT VIII Helen Cixous. “The Laugh of Medusa”**

**Required Readings:**

The prescribed pieces from, Lodge, David ed. *Modern Criticism and Theory: A Reader*. London and New York: Longman, 1988.

Williams, Raymond. *Marxism and Literature*. Oxford: OUP, 1977.

**Recommended Reading:**

1. Eagleton, Terry. *Literary Theory, An Introduction*. Minneapolis, MN: University of Minnesota Press, 1996. Selden, Raman.
2. *A Reader’s Guide to Contemporary Literary Theory*. New Jersey: Prentice-Hall, 1985. Krishnaswamy et al
3. *Contemporary Literary Theory: A Student’s Companion*. New Delhi: Macmillan, 2000. Sim, Stuart. Ed. AZ:
4. *Guide to Modern Literary and Cultural Theorist*. London: Harvester Wheatsheaf, 1995. Selden, Widdowson and Brooker. Eds:
5. *A Reader’s Guide to Contemporary Literary Theory*, 5th Edition. (Indian ed. Cambridge University Press)

**ASIAN LITERATURES**

**ENG800(B)**

**UNIT I Attia Hosain Sunlight on a broken Column**

**UNIT II Taslima Nasreen Shame**

**UNIT III Haruki Murakami Norwegian Wood**

**UNIT IV Han Yong- Un The Silence of Love, Parting Creates Beauty (Poems)**

**UNIT V Lux Un Selected Stories**

**Recommended Readings:**

1. *Imagined Communities Revisited (Critical Essay on Asia- Pacific Literatures and Cultures)* Edited by Nor Faridah Abdul Manaf and Mohammad A. Quayum. IIUM Press
2. Mair, Victor H. *The Columbia History of Chinese Literature*, Columbia University

- Press, 2001. Brains, Paul.
3. **Modern South Asian Literature in English, Geenwood Press, 2003.**
  4. **Hunggu, Kim, Fouser, Roert,. M.E.Sharpe. Understanding Korean Literature, 1997**

**SYLLABUS/CEDITS/LIST OF OPTIONS/COURSE OUTCOME  
GENERIC ELECTIVE COURSE  
(AS PER NEP 2020)**

**LIST OF GENERIC SPECIFIC COURSES**

<b>COURSE CODE(S)</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT(S)</b>
ENG151(A)	Ecology and Literature-1	4
ENG151(B)	Screenwriting and Documentary Filmmaking I	4
ENG151(C)	Documenting Oral Traditions of Uttarakhand	4
ENG251(A)	Ecology and Literature-II	4
ENG251(B)	Screenwriting and Documentary Filmmaking II	4
ENG251(C)	Contemporary India: Women and Empowerment	4
ENG351(A)	Introduction to Children's Literature	4
ENG351(B)	Screenwriting and Documentary Filmmaking III	4
ENG351(C)	Introduction to Socio-Linguistics	4
ENG451(A)	Films and Literature I	4
ENG451(B)	Studying Theatre I	4
ENG451(C)	Culture and Literature I	4
ENG551(A)	Films and Literature II	4
ENG551(B)	Studying Theatre II	4
ENG551(C)	Culture and Literature II	4
ENG651(A)	Popular Literature	4
ENG651(B)	Disability Studies	4
ENG651 (C)	Digital Humanities	4
ENG751(A)	Cinematic Adaptations of Literary Texts 1	4
ENG751(B)	Media and Communication Skills I	4
ENG751(C)	Indian Literatures in Translation	4



ENG851(A)	Cinematic Adaptations of Literary Texts II	4
ENG851(B)	Media and Communication Skills II	4
ENG851(C)	Indian Literature in Translation II	4

### FIRST SEMESTER

COURSE CODE	TITLE OF THE COURSE	COURSE CREDITS				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENG151(A)	Ecology and Literature-1	4	2	2	0	30	50	20
ENG151(B)	Screenwriting and Documentary Filmmaking I	4	2	2	0	30	50	20
ENG151(C)	Documenting Oral Traditions of Uttarakhand	4	2	2	0	30	50	20

### SECOND SEMESTER

COURSE CODE	TITLE OF THE COURSE	COURSE CREDITS				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENG251(A)	Ecology and Literature-II	4	2	2	0	30	50	20
ENG251(B)	Screenwriting and Documentary Filmmaking II	4	2	2	0	30	50	20
ENG251 (C)	Contemporary India: Women and Empowerment	4	2	2	0	30	50	20

### THIRD SEMESTER

COURSE CODE	TITLE OF THE COURSE	COURSE CREDITS				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENG351(A)	Introduction to Children's Literature	4	2	2	0	30	50	20
ENG351(B)	Screenwriting and Documentary Filmmaking III	4	2	2	0	30	50	20

ENG351(C)	Introduction to Socio-Linguistics	4	2	2	0	30	50	20
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**FOURTH SEMESTER**

COURSE CODE	TITLE OF THE COURSE	COURSE CREDITS				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENG451(A)	Films and Literature I	4	2	2	0	30	50	20
ENG451(B)	Studying Theatre I	4	2	2	0	30	50	20
ENG451(C)	Culture and Literature I	4	2	2	0	30	50	20

**FIFTH SEMESTER**

COURSE CODE	TITLE OF THE COURSE	COURSE CREDITS				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENG551(A)	Films and Literature II	4	2	2	0	30	50	20
ENG551(B)	Studying Theatre II	4	2	2	0	30	50	20
ENG551(C)	Culture and Literature II	4	2	2	0	30	50	20

**SIXTH SEMESTER**

COURSE CODE	TITLE OF THE COURSE	COURSE CREDITS				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENG651(A)	Popular Literature	4	2	2	0	30	50	20
ENG651(B)	Disability Studies	4	2	2	0	30	50	20
ENG651(C)	Digital Humanities	4	2	2	0	30	50	20

**SEVENTH SEMESTER**

COURSE CODE	TITLE OF THE COURSE	COURSE CREDITS				DISTRIBUTION OF MARKS		
			L	T	P	M	F	A
ENG751(A)	Cinematic Adaptations of Literary Texts 1	4	2	2	0	30	50	20
ENG751(B)	Media and Communication Skills I	4	2	2	0	30	50	20

ENG751(C)	Indian Literatures in Translation	4	2	2	0	30	50	20
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**EIGHTH SEMESTER**

COURSE CODE	TITLE OF THE COURSE	COURSE CREDITS	DISTRIBUTION OF MARKS						
			L	T	P	M	F	A	
ENG851(A)	Cinematic Adaptations of Literary Texts II	4	2	2	0	30	50	20	
ENG851(B)	Media and Communication Skills II	4	2	2	0	30	50	20	
ENG851(C)	Indian Literature in Translation II	4	2	2	0	30	50	20	

**FIRST SEMESTER**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>

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 Skills	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 OUTCOME**  
**FIRST SEMESTER**  
**GENERIC ELECTIVE COURSE**

COURSE CODE	TITLE OF THE COURSE	TOTAL CREDITS	LEARNING OUTCOME
ENG151(A)	Ecology and Literature-1	4	<ol style="list-style-type: none"> <li>1. Develop critical awareness about sustainable practices</li> <li>2. Explore environmental issues through literary and historical narratives</li> <li>3. Understand environmental crises</li> </ol>
ENG151(B)	Screenwriting and Documentary Filmmaking I	4	<ol style="list-style-type: none"> <li>1. Ability to evaluate screenplays and films, studying specific aspects from a screenwriter's perspective, applying approaches to own material</li> <li>2. Ability to apply development tools to create treatments, crafting a clear narrative for your screenplay and documentary project.</li> <li>3. Skills development in applying specific creative techniques to write your screenplay, to include professional-style formatting</li> </ol>
ENG151(C)	Documenting Oral Traditions of Uttarakhand	1.	<ol style="list-style-type: none"> <li>2. Developed understanding of oral traditions of Uttarakhand</li> <li>3. Increased awareness of the political and diplomatic trends in the region</li> <li>4. Importance of the cultural traditions of the state</li> </ol>

**SYLLABUS**

**ECOLOGY AND LITERATURE I**  
**ENG151 (A)**

**Unit-I: Ruskin Bond's *The Lone Fox Dancing*(2017)**

**Unit-II: Ramchandra Guha: *The Unquiet Woods* (1989)**

**Unit-III: Vandana Shiva: *Staying Alive: Women, Ecology and Development* (1988)**

**Unit-IV: Amitav Ghosh: *The Great Derangement* (2016)**

**Suggested Readings**

1. Curtin, Deana (2005) *Environmental Ethics for a Postcolonial world*, Lanham MD: Rowman & Littlefield
2. Guha, R. (2000) *The Unquiet woods: Ecological Change and Peasant Resistance in the Himalayas*, Berkeley: University of California Press

**SCREENWRITING AND DOCUMENTARY FILMMAKING I**  
**ENG151(B)**

**This course aims to develop writing skills in students for screen and stage including the technicality of the vocation.**

**Unit I: Introduction to Screenwriting: What Is a Screenplay?, Basic Screenplay Structure, Direction Fundamental and Screenwriting Genre Studies: Narrative Structure, Coverage and Continuity and Adaptation from Literature and True Stories/Events) Knowing the Subject, Creation of a Character, Building a Character, Story and Character, How to Begin, Know Your Ending, Setting Up the Story, Plot Points, Scene, Sequence, Building the Story Line**

**Unit II: What is cinema, Film theory – form and function, Film analysis, Auteur Theory, effect of auteur, Contributions of D W, Griffith, Alfred Hitchcock, Jean Du Godard, Digital Aesthetics, Music and choreography, film genre Screenplay Form, Screenplay-Terms, Writing the Screenplay, Adaptation and Collaboration, After It is Written, Editing**

**Unit III: Introduction to Documentary Film Making: What is a Documentary?, Planning a Documentary, Idea and Script, Documentary Research, Documenting Behaviour, Visual Evidence, Conducting Interviews,**

Reality and Credibility and Ethics, Directing, Verisimilitude in Documentary, Location, Improvisation in Setting, Closing Thoughts on Cameras, Learning Camera Skills, Shots and Angles, Lighting and Set, Sound Effects and Sound Technicalities, Post Production Jobs, Editing

Unit IV: Screening of movies and documentaries: Study of docu-fiction and videos like “Children of the Pyre”, “Gulabi Gang”, “Seeds of Plenty Seeds of Sorrow,” “Udaan,” “Life of Pi,” “*The Mistress of Spices*,” etc.

**Suggested Readings:**

1. Field, Syd. *Screenplay: The Foundations of Screenwriting*. Newly Revised and Updated Edition. New York: Delta Trade, 2005.
2. Hampe, Barry. *Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries*. 2<sup>nd</sup> Edition. New York: Henry Holt and Company, 2007.
3. Holden, Tom. *Get Started in Filmmaking*. Teach Yourself Series. John Murray Learning, 2010.
4. Horton, Andrew and Julian Hoxter, eds. *Screenwriting*. New Brunswick and New Jersey: Rutgers University Press, 2014.
5. McKee, Robert. *Story: Style, Structure, Substance and the Principles of Screenwriting*. Methuen Publishing Ltd., 1999.

**DOCUMENTING ORAL TRADITIONS OF UTTARAKHAND  
ENG151 (C)**

This paper aims to introduce the oral traditions of Uttarakhand Himalayas to the students and organize field trips to document such oral narrative practices abundant in the region.

**THEORY - Introduction to the Oral Traditions of Uttarakhand Himalayas such as**

**Unit I:           *Ramman* (listed in UNESCO World Heritage)**

**Unit II:           *Paandav Leela* (Works of Claus Peter Zoller)**

**Unit III:          *Jaagars* (works of Padmshri Basanti Devi)**

**Unit IV:          Folk Songs, Folk Dances, *Ramleela* and Regional Festivals**

**Unit V: Field Visits**

**Suggested Readings:**

1. Chatak, Govind. *Bharatiya Lok Sanskriti Ka Sandarbha*. RK Books, 2014.
- . *Garhwali Lokgeet: Ek Sanskritik Adhyan*. Taxshila Prakashan, 2003.
2. Bhatt, Haridatta 'Shailesh'. *Garhwali Bhasha aur Uska Shahitya*. Taxshila Prakashan, 2007.
3. "UNESCO- Ramman, religious festival and ritual theatre of the Garhwal Himalayas, India". Ich.unesco.org.
4. Sharma, D.D. *Cultural History of Uttarakhand*. D.K. Print World Ltd.
5. Rawat, Ajay Singh. *Glimpses of Cultural History of Devbhumi Uttarakhand*: Stone Ageto 1949. Ankit Prakashan

**SECOND SEMESTER**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	Practical application of	Producing assignments

		skill performed under supervision of teacher	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 OUTCOME**  
**SECOND SEMESTER**  
**GENERIC ELECTIVE COURSE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENG251(A)	Ecology and Literature-II	4	<ol style="list-style-type: none"> <li>1. Develop critical awareness about sustainable practices</li> <li>2. Explore environmental issues through literary and historical narratives</li> <li>3. Understand environmental crises</li> </ol>
ENG251(B)	Screenwriting and Documentary Filmmaking II	4	<ol style="list-style-type: none"> <li>1. Ability to evaluate screenplays and films, studying specific aspects from a screenwriter's perspective, applying approaches to own material</li> <li>2. Ability to apply development tools to create treatments, crafting a clear narrative for your screenplay and documentary project.</li> <li>3. Skills development in applying specific creative techniques to write your screenplay, to include professional-style formatting</li> <li>4. Ability to analyze voice and genre in screenwriting, applying techniques to own work</li> </ol>
ENG251(C)	CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT	4	<ol style="list-style-type: none"> <li>1. Read, understand and examine closely narratives that seek to represent women, femininities and, by extension, gendering itself</li> <li>2. Understand how gender norms intersect with other norms, such as those of caste, race, religion and community to create further specific forms of privilege and oppression</li> <li>3. Identify how gendered practices</li> </ol>



			<p>influence and shape knowledge production and circulation of such knowledges, including legal, sociological, and scientific discourses</p> <p>4. Participate in challenging gendered practices that reinforce discrimination</p>
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**SYLLABUS**

**ECOLOGY AND LITERATURE-II**

**ENG251(A)**

**Unit-I: Ecocritical Theories**

**Unit-II: Vandana Shiva, “Principles of Earth Democracy” from Earth Democracy: Justice, Sustainability, and Peace\***

**Unit-III: Mahasweta Devi, “Introduction” & “Pterodactyl, Puran Sahay, and Pirtha” in Imaginary Maps**

**Unit-IV: Dipesh Chakrabarty, “The Climate of History: Four Theses”**

**SUGGESTED READINGS:**

**Curtin, Deana (2005) Environmental Ethics for a Postcolonial world, Lanham MD: Rowman & Littlefield**

**Guha, R. (2000) The Unquiet woods: Ecological Change and Peasant Resistance in the Himalayas, Berkeley: University of California Press**

**SCREENING AND DOCUMENTARY FILMMAKING II**

**ENG 251(B)**

**Unit I: identifying the Genres: Romance, Science-Fiction, Adventures, Detective Thriller, Epic, Historical Film genres & their detailing – Basic conventions of genres, Variations , Western Context , Musicals & Documentaries , Romantic Comedy , Mysteries & Film Noir, Gangster Films , Science Fiction & Fantasy**

**Unit II: Types of Screenplay: Plot-based, Character-based, Ideas-based, Place-story, analysis of strengths and weaknesses, Three Act Structure and Ends Treatment: Key Moments Components with relation to themes – Focus with theme, Focus as per the plot , Focus on Emotional aspect & the mood, Focus on ideas , Focus on style & structure , Character’s focus, Theme identification & Evaluation , Symbolism & Themes ,Metaphor**

**Unit III: Introduction to the Range of Documentary Work, Ethics and Ideology in Documentary Work, Documentary Reportage, Documentary Writing**

**Unit IV: Visual Documentary Work: Documentary Photography**

**Recommended Reading:**

**Bill Nichols, *Introduction to Documentary* (Indiana University Press, 2001).**

**Liz Stubbs, *Documentary Filmmakers Speak* (Allworth Press, 2002), 68-220.**

**CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT**  
**ENG 251 (C)**

1. **Social Construction of Gender (Masculinity and Femininity) and Patriarchy**
2. **History of Women's Movements in India (Pre-independence, post-independence)**  
**Women, Nationalism, Partition, Women and Political Participation**
3. **Women and Law, Women and the Indian Constitution, Personal Laws (Customary practices on inheritance and Marriage), (Supplemented by workshop on legal awareness)**
4. **Women and Environment: State interventions, domestic violence, female foeticide, sexual harassment**
5. **Female Voices: Rokeya Shekhawat Hossein. Sultana's Dream**
6. **Dalit Discourse: Sharmila Rege. "Dalit Feminist Standpoint". Gender and Caste. Ed. A. Rao. Kali for Women, 2003.**

**THIRD SEMESTER**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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 OUTCOME**  
**THIRD SEMESTER**  
**GENERIC ELECTIVE COURSE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENG351(A)</b>	<b>Introduction to Children's Literature</b>	<b>4</b>	1. To learn about childhood and its representation in children's literature 2. build an understanding of and engage with children's literature. 3. In this course, literary study will run parallel to the study of childhood, society, and the role of children's literature in these domains.
<b>ENG351(B)</b>	<b>Screenwriting and Documentary Filmmaking III</b>	<b>4</b>	1. Knowledge of Social and Artistic movements that have shaped theatre. 2. Understanding the aesthetical context of various types of Drama. 3. Using required basic skills for creation and performance of Drama 4. Analyze and interpret texts and performances both in writing and practicing. 5. Understanding of the various technicalities involved in the process of theatre.
<b>ENG351(C)</b>	<b>Introduction to Socio-Linguistics</b>	<b>4</b>	1. Understand the relationship between language use and society with respect to regional, social, ethnic and contextual variation. 2. Understanding Language and Social Class Language and Ethnic Group

**SYLLABUS**

**INTRODUCTION TO CHILDREN'S LITERATURE**

**ENG351(A)**

**UNIT 1**

## **Children's Literature: An important area of study**

**Outcome:** The candidates appreciate children's literature as a resource; and area of research and enquiry; and develop theoretical perspectives on various dimensions.

### **Objectives**

1. Gaining a critical understanding of how these texts shape our perceptions of childhood, society, and their power to challenge dominant ideologies
2. An inter-disciplinary focus and introduction to the main theoretical frameworks and debates that have historically surrounded the academic study of literature for children and children's literature
3. A broadly historical and chronological approach to the history of children's literature, starting from the 18th Century and leading up to the present day [+ 1 hour on what were the ideas surrounding the child before the 18th century?]
4. Definitions and discourse around the notion of childhood—who is the reader of children's literature and how can we include them (ref. to Dalit literature & gender lens); evolution of Indian viewpoint for children's literature and childhood

### **Subtopics**

1. What is children's literature? Is it CL because the child sees herself in it? Is it that the child can imagine a world around it? Or is it that the text talks about issues surrounding children?
2. Theoretical frameworks and debates: What is "good" or "relevant" or "appropriate" literature for children and adolescents; elements of literary studies looking at CL
3. CL is a fascinating area of human issues, it communicates issues of memory-identity, has ideas worth storing and communicating.

Six broad areas: fiction, folklore, school children's lore, poetry, fairy tales and picture books

4. Significance of children's literature in modern education and literacy

### **Syllabus Narrative (for each subtopic)**

**Reading list(s)** – Essential and Suggestive books and articles/videos

#### **Articles/Videos**

[https://www.nobelprize.org/prizes/literature/1978/singer/speech/?\\_ga=2.252223425.971438759.1683176540-550797100.1683176540](https://www.nobelprize.org/prizes/literature/1978/singer/speech/?_ga=2.252223425.971438759.1683176540-550797100.1683176540)

*Written for Children* by John Rowe Townsend (Part 1)

*Understanding Children's Literature* – Peter Hunt

*A Very Short Introduction to Children's Literature* by Kimberley Reynolds

#### **Books**

#### **Assessment techniques/Assignments**

1. Empirical study – interviewing or observing children belonging to different socio-economic groups to understand their reading behaviours/habits/selection of material
2. Analyse a piece to understand whether the text is for children's reading pleasure, or whether it raises issues surrounding children and childhood for an adult audience

## **UNIT 2**

### **Narrative Styles and Forms of Children's Literature**

**Outcome:** Students will learn about styles and forms of CL, with highlights on elements that make the genre more readable for children. To discuss how children's literature is not only imaginative but presents contemporaneity for children.

#### **Objectives:**

1. To understand the two components of the module: narrative style and forms in CL
2. To arrive at the idea of narrative as being central with interchangeable forms

3. Illustrate the importance of different styles being used in different forms of CL

**Subtopics:**

1. To define narrative with specific reference to children’s literature and examine the various styles used for each form. This will also address the interchangeability of narrative styles across different forms.
2. To identify different forms of CL such as fairy tales and folktales; historical fiction; fantasy; realist fiction; non-fiction; poetry across various mediums, including picture books, comics and graphic fiction.
3. Introduce multimodal narratives like oral stories, digital content, audio-visual content, and magazines for children.

**Syllabus Narrative (for each subtopic)**

**Reading list(s)** – Essential and Suggestive books and articles/videos (one text from each form to be taught; the teacher is free to choose any other texts that may fit into the subtopics):

**Articles/Videos**

Tolkein – “on fairy stories”

*Encyclopedia of Children’s Literature* by Peter Hunt

*Language and Ideology* by John Stephens

*Language and Control in Children’s Literature* by Murray Knowles

**Books**

- *Ekki-Dokki* (CBT/Tulika)
- *Budhiya ki Roti* (NBT)
- *Thakurmar Jhuli* by Dakshinaranjan Mitra Majumdar
- *Nyagarodha: The Ficus Chronicles*
- “Hansel and Gretel”
- *A Pinch of Salt Rocks an Empire* by Sarojini Sinha
- *Girls of India* series (Puffin)
- *Alice in Wonderland*
- *The Hobbit*
- *Tuck Everlasting*
- *Jwalakumar and the Gift of Fire* (Talking Cub)
- *The Kaziranga Trail or the Blind Witness* (CBT)
- *The Water Catcher*
- *Trash!*
- *Boo! When My Sister Died*
- *Ooru Keri* trans. from Sahitya Akademi
- *Abol-Tabol* trans. By Sampurna Chatterjee
- *Jabberwocky* by Lewis Caroll
- *Legend of Ponnivala* (DVD)
- *Nadya* (middle grade graphic novel)

**Assessment techniques:**

1. Analysing the child protagonist in a visual piece/movie (For e.g., *Oonga* by Devashish Makhija).
2. Presentations (group or individual) on a specific form of CL; students may bring the text/s that they think suit the chosen form.
3. Exploring picture books or graphic novels and their narrative techniques.

**UNIT 3**

## **Diversity and Inclusion in Children's Literature**

**Outcome:** The students will learn to problematise the purported homogeneity of childhood, thereby, developing a nuanced understanding of diversity within the experience of childhood.

### **Objectives:**

1. To explore and analyse children's literature from diverse perspectives that cover representations of childhood in India.
2. This will be done through reading children's texts that address various cultures and faiths; caste and class experiences; different ability groups; and gender and sexuality.
3. To sensitise readers to the gaps in representation of diverse childhood experiences in children's literature

### **Subtopics:**

1. Discussions on class and the notion of homogeneity of childhood
2. The invisibility of gender and sexuality in mainstream discourses of childhood
3. Bringing in diverse experiences of faith and cultural practices within the country
4. Sensitising students to the presence of different ability groups – both physical and neurodivergent

### **Syllabus Narrative (for each subtopic)**

**Reading list(s)** – Essential and Suggestive books and articles/videos (one text from each form to be taught; the teacher is free to choose any other texts that may fit into the subtopics):

#### **Articles/Videos**

Rudine Sims Bishop – Windows, Mirrors, Glass Doors

*A History of Childhood* James Marden

*Midway Station* by Lara Shankar

*Escape from Childhood* by John Holt

“Discovery of Childhood” from *Centuries of Childhood* by Philippe Aries

#### **Books**

- *The Blue Umbrella* by Ruskin Bond
- *Totto Chan* (Eng / Hindi)
- *Unbroken* by Nandhika Nambi
- *Simply Nanju* by Zainab Sulaiman
- *Mahagiri*
- *Chachaji's Cup*
- *Ooru Keri*
- *My Name is Gulab* by Sagar Golwankar
- *Home* (Pratham Books)
- *Guthli Has Wings* by Kanak Shashi
- *Kari* by Amruta Patil
- *Friends Under the Summer Sun*
- *Reva and Prisha* by Shals Mahajan
- *Dear Mrs Naidu* by Maithangi Subramaniam
- *Flyaway Boy* by Jane De Suza
- *Mukand and Riyaz* by Nina Sabnani
- *The Night Diary* by Veera Hiranandani
- *Chuskit Goes to School* by Sujata Padmanabhan
- *Wonder* by R.J. Palacio
- *Oonga* by Devashish Makhija
- *Killa* (movie)
- *When Blackbirds Fly* by Hannah Lalhlanpuii
- *Swami and Friends* by R.K. Narayan

- *The Curious Incident of the Dog in the Night-time* by Mark Haddon

**Assessment techniques:**

1. Bring a new text or choose a text from the reading list, not taught in class, to write an assignment around one of the themes in this unit.

**UNIT 4**

**Pathways through Children's Literature**

**Outcome:**

The practical pathways of children's literature wherein the students will get exposure to an area of children's literature that may interest them and enable them to make connections with various aspects of children's literature outside the classroom. This could include using children's literature in the classroom/library, building communities of readers and writers, the role of publishers and NGOs in the space of children's literature, etc. This could also include opportunities to present some aspect of children's literature in multi-modal formats.

**Objectives:**

Students will get the chance to connect the theoretical modules with the community outside the classroom.

Students will reflect on their own reading experiences and the reading experiences of contemporary children in different kinds of libraries.

Students will have the chance to build a portfolio of their reflections and reading experiences in the duration of the course.

**Subtopics:**

Exploring libraries as spaces for children's reading

Building a portfolio of their own reading experiences

Engaging with organisations – publishing houses and NGOs – working in the space of children's literature and literacy

Interactive sessions with children's literature writers and illustrators which may or may not turn into an interview exercise

Students collaborate with theatre/design experts/other departments in small groups to make a theatrical/multi-modal (digital, etc.) presentation on some aspect of children's texts

**Syllabus Narrative (for each subtopic)**

**Reading list: Reading list(s)** – Essential and Suggestive books and articles/videos

**Articles/Videos**

*Children's Books in Children's Hands* – Charles Temple ( [https://archive.org/details/isbn\\_9780205264391](https://archive.org/details/isbn_9780205264391) )  
Eklavya text on library spaces for children

**Assessment techniques:**

1. Assess CL collections at school/community/local libraries to explore and assess the range of children's literature. This would involve collecting data about subscribers and their choices, availability of resources, the gaps, the procurement process, the selection criteria, and the outreach strategy with local community. This could involve preparing a survey sheet to collect information from the librarian and the child subscribers. (A code of conduct for approaching children for research purposes needs to be shared with students)

a. Assess children's choice of reading vs. what is available to them (this is optional).

b. Reporting a critical analysis of the finding from the data collection.

2. Thematic study around illustrations or books; or around a particular author/illustrator.

3. Interning opportunity or a day's exposure visit with a publishing house to get insights into the process of publishing for children. For example, a day in the working life of a publisher.

4. Collaborate with NGOs which work with children in the area of literacy or reading development.

### **End-of-course assessment**

Following is a list of suggested assessment techniques to check the students' overall understanding of children's literature built through this course:

Analysing a children's literature text as selected/adapted for a school textbook and the original/complete version of the same text to critically comment on the representation of childhood and how its interpretation gets impacted. A comparative study.

Maintain a journal of reflections beginning with the student's critical reading autobiography—personal assessment of their own reading experience or lack of it as a child—which can extend into a portfolio of reflective entries during the course.

Case studies on NGOs which work with children, public libraries or other reading spaces to understand the role of children's literature in literacy skill development and education.

Creation of archives/story banks to document previously undocumented literature for children from under-represented cultures and tribes and collaborate with students art/design or relevant departments or illustration/art experts to Illustrate these local stories/lores as a collection for children

## **SCREENWRITING AND DOCUMENTARY FILMMAKING III**

### **ENG 351 (B)**

#### **Unit I: Visual Communication and New Media, Introduction to Image and Imagination,**



Form and Content, Context, Code, Colour, Images in Sequence and Sound. Types and Stereotypes

Unit II: Elements and Structures of Visual Design - Construction of Visual Image - Structure of our Visual Field - Figure organization - Attraction and Attention Value - The Organization of Fig, Linear and Lateral thinking - Holistic Visual thinking, Creativity and Creative Process, Techniques of Imagination, Media Forms and Techniques, Understanding various Media Forms - Theatre, Dance, Sculpture, Print, Audio-Visual

Unit III: New Media Theory and Practice Understanding Indian Contemporary Cinema, trends and Technology in Film & Television

Unit IV: Introduction to Indian Writers – Hindi/Marathi/Urdu & other regional languages: History of Indian literature, prominent writers, important works, cultural significance.

Direction - Introduction - work of director Types of directors & duties of each Break downs, Camera - Photography And Cinematography - Types of cameras, Intro to cameras & their functions Types of lenses Lighting for films Basic lighting techniques & equipments Types of lights Light accessories Interior & Exterior lighting , creative cinematography Characterization through Camera

### **INTRODUCTION TO SOCIO-LINGUISTICS**

#### **ENG351 (C)**

Unit I: Language and Society, Language and Social Class Language and Ethnic Group

Unit II: Language and Gender, Language and Context

Unit III: Language and Nation, Language and Contact, Language and Geography

Unit IV: Language and Humanity

Unit V: World English (es)

Suggested Readings –

1. Mesthrie, Rajend, et al. *Introducing Sociolinguistics*. John Benjamins Publishing Company, 2000.
2. Mesthrie, Rajend. *Concise Encyclopedia of Sociolinguistics*. 1st ed., Pergamon, 2002.
3. Crystal, David. *The Cambridge Encyclopedia of the English Language*. 3rd

ed.,Cambridge University Press, 2019.

4. Pinker, Steven. *The Language Instinct: How the Mind Creates Language (P.S.)*.

Reprint,Harper Perennial Modern Classics, 2007.

#### **FOURTH SEMESTER**

#### **FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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

#### **COURSEOUTCOME** **FOURTH SEMESTER** **GENERIC ELECTIVE COURSE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENG451(A)	Films and Literature I	4	<ol style="list-style-type: none"> <li>1. Engage in a challenging, imaginative study of contemporary debates in film and literature;</li> <li>2. Create and explore balance between these two fascinating fields of study explores critical, theoretical, and contextual approaches to film and literature</li> <li>3. Offering specializations in global political film, documentary, Shakespeare on film, adaptation and transmediality</li> </ol>
ENG451(B)	Studying Theatre I	4	<p>Understanding the beginning of theatre</p> <p>Understanding Greek Theatre (Plays, Playwrights, Performance Practice)</p> <p>Understanding Ancient Indian Theatre (Sanskrit Plays, Playwrights, Performance Practice)</p>
ENG451(C)	Culture and Literature I	4	<p>Understanding cultural theory</p> <p>Understanding popular literature and culture</p> <p>Understanding changing Values, Ideologies and its Relevance in the Contemporary Society through literature</p>

**SYLLABUS**  
**FILM AND LITERATURE I**  
**ENG451 (A)**  
**Unit 1**

**Introduction to Basic Concepts in Film-Making: Mise-én-scene, Long Takes, Deep Focus, Types of Shots, Colour and Sound**

**UNIT II**

**Major Genres of Films**

**UNIT III**

**Films and literature: Any two films to be screened and reviewed from among the following:**

- a. Shakespeare: Macbeth; Hamlet**
- b. The Novel in English: Oliver Twist, Pride and Prejudice, Gone with the Wind**
- c. Indian English Fiction: Guide; English, August; The Namesake**
- d. Popular Fiction: Three Idiots; Slumdog Millionaire**
- e. Bhasha Classics: Pather Panchali; Ghare Baire; Tamas**
- f. Animation: Pocahontas; The Jungle Book**

## **STUDYING THEATRE I**

### **ENG 451 (B)**

#### **Unit I: Drama and History of Theatre**

**The beginning of theatre Introduction to Greek Theatre (Plays, Playwrights, Performance Practice) Introduction to Ancient Indian Theatre (Sanskrit Plays, Playwrights, Performance Practice)**

#### **Unit II: Understanding drama through**

##### **One Act Plays of Today—**

- i. Mahesh Dattani's play Tara**
- ii. Henrik Ibsen's A Doll's House**
- iii. Mohan Rakesh's Ashadh Ka Ek Din**

#### **Unit III:**

**Performing Arts: Concepts Theatre: Characteristics of Performing Art Elements of Theatre (Sets, Lights, Costumes, Properties, Make Up)**

#### **Unit IV: Assignment**

## **CULTURE AND LITERATURE I**

### **ENG 451 (C)**

#### **UNIT I**

- 1. Popular Literature and Culture - Theories**
- 2. The Work of Art in the Age of Mechanical Reproduction – Walter Benjamin**
- 3. The Culture Industry. Enlightenment as Mass Deception – Theodore Adorno and Max Horkheimer**

## **UNIT II: Encoding, Decoding**

- 1. The Institutional Matrix of Romance – Janice A. Radway**
- 2. The Readers and their Romances (from Reading the Romance: Women, Patriarchy and Popular Literature)– Janice A. Radway**
- 3. The Ideology of the Detective Story (from Delightful Murder. A Social History of the Crime Story) – Ernest Mandel**
- 4. Madhava Prasad – Ideology of Hindi Cinema**

## **UNIT III: Reading culture through Literature**

- 1. John Green – The Fault in Our Stars**
- 2. Raymond Chandler – Farewell, my Lovely**
- 3. Ian Fleming - Casino Royale**
- 4. Chetan Bhagat - Five Point Someone**
- 5. Comics – Captain America, Ms. Marvel, Walt Disney**

## **UNIT IV: Films and Popular Culture Through selections from:**

- 1. The Godfather**
- 2. Skyfall**
- 3. The Da Vinci Code**
- 4. Harry Potter and the Philosopher's Stone**
- 5. Deewar**
- 6. Dilwale Dulhania Le Jayenge**

## **Suggested Reference Books:**

- 1. Cultural Studies: A Critical Introduction-Simon During. Routledge, 2005**
- 2. Reading the Romance. Women, Patriarchy, and Popular Literature – Janice Radway, The University of North Carolina Press, 1984.**
- 3. “Cultural Imperialism and James Bond’s Penis” – Toby Miller, in The James Bond Phenomenon: A Critical Reader -Ed. Christoph Lindner. Manchester University Press, 2003**
- 4. James Bond in World and Popular Culture – The Films are Not Enough. Ed. Robert G. Weiner, B. Lynn Whitfield, Jack Becker. Cambridge Scholars Publishing, 2011.**
- 5. Cultural Theory and Popular Culture – John Storey. Pearson.**
- 6. Delightful Murder. A Social History of the Crime Story – Ernest Mandel. University of**

Minnesota Press, 1984

7. **Pulp Fascism. Right Wing Themes in Comics, Graphic Novels and Popular Literature.** Jonathan Bowden, ed. Greg Johnson, Counter-Currents Publishing Ltd. San Francisco, 2013.
8. **Heroines of Comic Books and Literature. Portrayals in Popular Culture.** Ed. Maja Bajaccarter, Norma Jones and Bob Batchelor. Rowman and Littlefield, 2014.

**FIFTH SEMESTER**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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 OUTCOME**

**FIFTH SEMESTER**

**GENERIC ELECTIVE COURSE**

<b>Course Code</b>	<b>Title of the Course</b>	<b>Course Credit</b>	<b>Course Outcome</b>
ENG551(A)	Films and Literature II	4	Engage in a challenging, imaginative study of contemporary debates in film and literature; Create and explore balance between these two fascinating fields of study explores critical, theoretical, and contextual approaches to film and literature Offering specializations in global political film, documentary,

			Shakespeare on film, adaptation and transmediality
ENG551(B)	Studying Theatre II	4	Understanding Indian playwrights Grasping the influence of western modern play writing and presentation Understanding history of drama Compare and contrast Indian and western theatre
ENG551(C)	Culture and Literature II	4	Understanding key concepts in cultural studies and cultural trends Understanding commodification of Culture and its Impact on Life Style Understanding changing Values, Ideologies and its Relevance in the Contemporary Society through literature

## **SYLLABUS**

### **FILM AND LITERATURE II**

#### **ENG551 (A)**

##### **UNIT I Film Theory**

1. What is cinema?
2. Film theory – form and function, Film analysis
3. Auteur Theory, role of Cahiers du cinema, effect of auteur, the auteur concept in Britain, Contributions of D W Griffith, Alfred Hitchcock, Francois Truffaut, Jean Du Godard,
4. Apparatus theory
5. Feminist theory
6. Marxist theory
7. Psychoanalytical theory of film
8. Reception Theory

##### **UNIT II: Digital Aesthetics, Music and choreography, film genre**

##### **UNIT III: Visual Communication and New Media Aesthetics**

1. Perception

2. Representation
3. Visual Rhetoric
4. Cognition
5. Semiotics
6. Narrative
7. Media Aesthetics
8. Ethics
9. Visual Literacy
10. Cultural Studies

#### **UNIT IV: Media Criticism**

1. What is Criticism, The Essence of Criticism, Critical Functions, Criticism and the Communication Process, Knowledge Processing, Tonal and Talent Ingredients, Stage Molding Ingredients, Business Gratifications, Audience Gratifications
2. Reality Programming, Depiction Analysis, Structural Analysis, Probing Ethics and Values, Aesthetics and Art, The Logic of Aesthetic Form, Composite Criticism

### **STUDYING THEATRE II**

#### **ENG551(B)**

##### **UNIT I**

**Study of Indian Playwrights e.g. Bharatendu Harishchandra, Ravindranath Tagore, Mohan Rakesh, Badal Sarkar, Vijay Tendulkar, Girish Karnad, Pundalik Nayak, Satish Alekar, Mahesh Elkunchwar, G. P. Deshpande, etc. Dramatic Criticism**

##### **UNIT II**

**Influence of western modern play writing and presentation, Box Set Introduction to Dalit Theatre and Theatre of the oppressed**

##### **UNIT III**

**Drama and History of Theatre**

##### **UNIT IV**

1. Western Theatre
2. Mystery Plays
3. Miracle Plays



4. **Morality Plays**
5. **Comedia del Arte**
6. **Elizabethan Theatre**

## **CULTURE AND LITERATURE II**

### **ENG551(C)**

#### **UNIT I: Introduction to Cultural Studies:**

1. **Evolution, Need and Significance of Cultural studies**
2. **Key Concepts in Cultural Studies–Representation, materialism, Non-reductionism, Articulation, Power, Popular Culture, Texts and Readers, subjectivity and Identity**

#### **UNIT II**

1. **Popular Culture – Trends, Transformation and its Impact on Society**
2. **The Commodification of Culture and its Impact on Life Style**

#### **UNIT III: Changing Values, Ideologies and its Relevance in the Contemporary Society**

1. **Global economic Flow**
2. **Global Cultural Flows,**
3. **Homogenization and Fragmentation,**
4. **Glocalization, creolization,**

#### **UNIT IV: Globalization and Power and Digital Media Culture**

**SIXTH SEMESTER****FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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 OUTCOME****SIXTH SEMESTER****GENERIC ELECTIVE COURSE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENG651(A)	Popular Literature	4	Engage in a challenging, imaginative study of contemporary debates in popular literature Create and explore balance between these two fascinating fields of study explores critical, theoretical, and contextual approaches to popular literature Offering specializations in global and national sci-fi

ENG651(B)	Disability Studies	4	<ul style="list-style-type: none"> <li>● Develop an awareness of disability as a sociocultural context</li> <li>● Develop an analytic framework for evaluating representatives of disability in literature and culture</li> <li>● Examine and critique ableism and disabelism as an ideological concept that shapes social institutions, professions, government and other narratives</li> <li>● Understanding social valorization</li> <li>● Develop insights into key concepts of disability</li> <li>● Develop an understanding of the Indian perception of disability</li> </ul>
ENG651(C)	Digital Humanities	4	<p>Study the changing concepts, methodologies and pedagogic Humanities and explore perspectives emerging from the interaction between humanities and digital technology.</p> <p>Enabling students to learn DH methods and tools to facilitate their core studies and evaluate the tools.</p>

## SYLLABUS

### POPULAR LITERATURE

#### ENG651(A)

##### UNIT I

Lewis Carroll: *Through the Looking Glass*

##### UNIT II

Agatha Christie: *The Murder of Roger Ackroyd*

##### UNIT III

Arthur C Clarke: *2001: A Space Odyssey*

##### UNIT IV

Satyajit Ray: *Professor Shonku and UFO*

**Suggested topics and background prose readings:**

- 1. Crime across Media**
- 2. Construction of criminal identity.**
- 3. Cultural stereotypes in Crime Fiction,**
- 4. Crime Fiction and Cultural Nostalgia**
- 5. Crime Fiction and Ethics**
- 6. Crime and Censorship**

**Suggested Readings:**

- 1. WHO CARES, WHO KILLED ROGER ACKROYD?** by Edmund Wilson
- 2. The Guilty Vicarage** by W. H. Auden
- 3. "Simple Art of Murder," Atlantic Monthly**

**DISABILITY STUDIES**

**ENG651 (B)**

**UNIT I: Understanding Disability**

Definition- An Evolving Phenomenon, History of Disability with special reference to India

**UNIT II: Models of Disability**

Medical Model of Disability and Social Model of Disability

**UNIT III: Key Concepts:**

Ableism, Disablism, Disability Activism, Dependency, Interdependency, Ostracization, Eugenics, Disability Pride, Social Role Valorization: Definition, Devaluation, Role Perceptions, Stigmatization

**UNIT IV: Literature and Disability:**

Mahesh Dattani's *Tara*

Pramila Balasundaram's *Sunny's Story*

Rabindranath Tagore's "Subha"

**DIGITAL HUMANITIES**

**ENG651(C)**

**Unit I:** Introduction: Major Concern and Concepts of Humanities; Oral and the Text Humanities, Digital Transition

**Unit II:** Digital Humanities: Development, Interaction between Humanities and digital technology, Meaning, Nature and Scope of DH, Chief Principles of DH

**Unit III:** Digital Humanities in Academics: Basic Computer Skill, Editing tools, Networking Tools, Blogs, Websites, Digital Libraries and Archives

**Unit IV:** Data Mining, Preparation and Presentation Result, Text Encoding, New Media Studies

**Suggested Readings:**

1. Defining Digital Humanities: A Reader, Melissa Terras, Julianne Nyhan, Edward Vanhoutte, Routledge; 1st edition, 2013
2. Understanding Digital Humanities, David M. Berry, Palgrave Macmillan; 2012th edition (7 February 2012).
3. Digital Humanities, Jeffrey Schnapp et all, MIT Press 2012
4. A Companion to Digital Humanities, Eds. Schreibman, Siemens, and Unsworth, Blackwell, 2004
5. Debates in the Digital Humanities, Ed. Matthew Gold, University of Minnesota Press, 2012
6. Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web, Dan Cohen and Roy Rosenzweig, University of Pennsylvania Press, 2005

**SEVENTH SEMESTER**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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 OUTCOME**

**SEVENTH SEMESTER**

**GENERIC ELECTIVE COURSE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENG751(A)	Cinematic Adaptations of Literary Texts 1	4	Understanding film theories Understanding film adaptations

ENG751(B)	Media and Communication Skills I	4	Understanding communication skills Understanding interpersonal, intrapersonal, group, public, mass com levels of communication
ENG751(C)	Indian Literatures in Translation I	4	Attain accessibility to regional and international literary forms Ability to contextualize the texts Develop a comparative perspective to study the texts

## SYLLABUS

### CINEMATIC ADAPTATION OF THE LITERARY TEXTS I

#### ENG751(A)

##### UNIT I

1. The Language of Cinema James Monaco, 'The Language of Film: Signs and Syntax', in How to Read a Film: The World of Movies, Media & Multimedia (New York: OUP, 2009) Chap. 3, pp. 170–249.
2. Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation', in James Naremore, ed., Film Adaptation (New Brunswick, NJ: Rutgers University Press, 2000) pp. 54-76. 35

##### UNIT II:Shakespearean Drama and Films

1. Othello (movie, dir. Stuart Burge, 1965)
2. Othello (movie, dir. Oliver Parker, 1995)
3. Omkara (movie, dir. Vishal Bhardwaj, 2006)

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

##### UNIT III: Reading Films

1. Pinjar (dir. Chandra Prakash Dwivedi, 2003) - Hindi
2. Ghare Baire (dir. Satyajit Ray, 1984) - Bangla
3. Kaliyattam (dir. Jayaraaj, 1997) - Malayalam

### MEDIA AND COMMUNICATION STUDIES I

#### ENG751(B)

##### Unit I Introduction to Communication Skills

1. Definition and Processes
2. Forms of Communication (verbal, non-verbal, paralanguage, iconic, semiotic etc.)
3. Levels of Communication (interpersonal, intrapersonal, group, public, mass com)
4. Communication as Subversion (silence, satire, subterfuge)

#### Unit II Determinants and Shifting Paradigms

1. Culture and Communication
2. Semiotics and Communication
3. Ideology and Communication
4. Digital Communication (SMS, E mail, Facebook, Whats App)

#### Unit III

1. Basics of Visual Communication
2. Social Issues and Ideas

#### Unit IV: Introduction to Audio- Visual Narrative (Genre)

### INDIAN LITERATURE IN TRANSLATION I ENG751(C)

#### UNIT I: Caste

1. B. R. Ambedkar, *Annihilation of Caste: The Annotated Critical Edition*, Chaps 4 (233-236) 6 (241-244) and 14 (259-263) (New Delhi: Navayana Publications, 2015).
2. Bama, Sangati, 'Chapter 1', trans. Lakshmi Holmstrom (New Delhi: Oxford University Press, 2005) pp. 3-14.

#### UNIT II

1. Ajay Navaria, 'Yes Sir', *Unclaimed Terrain*, trans. Laura Brueck (New Delhi: Navayana, 2013) pp. 45-64.
2. Aruna Gogulamanda, 'A Dalit Woman in the Land of Goddesses', in *First Post*, 13 August 2017.

#### UNIT III

1. Rabindranath Tagore, 'Subha', *Rabindranath Tagore: The Ruined Nest and Other Stories*, trans. Mohammad A Quayum (Kuala Lumpur: Silverfish, 2014) pp. 43-50.
2. Malini Chib, 'Why Do You Want to Do BA', *One Little Finger* (New Delhi: Sage, 2011) pp. 49-82.

#### UNIT IV

1. Raghuvir Sahay, 'The Handicapped Caught in a Camera', trans. Harish Trivedi, *Chicago Review* 38: 1/2 (1992) pp. 146-7.
2. Girish Karnad, *Broken Images. Collected Plays: Volume II* (New Delhi: Oxford

University Press, 2005) pp. 261-84.

**EIGHTH SEMESTER**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
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 Skills	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 OUTCOME**

**EIGHTH SEMESTER**

**GENERIC ELECTIVE COURSE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSEOUTCOME</b>
ENG851(A)	Cinematic Adaptations of Literary Texts II	4	Understanding the basic reading of the film Understanding basic history of film Understanding critical approaches of cinema
ENG851(B)	Media and Communication Skills II	4	Understanding media as a fourth state Understanding social



			responsibility and ethics of journalism Learning specific reporting of business, agriculture/rural, parliament and international news
ENG851(B)	Indian Literature in Translation II	4	Attain accessibility to regional and international literary forms Ability to contextualize the texts Develop a comparative perspective to study the texts

## SYLLABUS

### CINEMATIC ADAPTATIONS AND LITERARY TEXTS II

#### ENG851(A)

##### UNIT I

1. Satyajit Ray – Charulata (1964)
2. Vijay Anand – The Guide (1965)

##### UNIT II

1. Pier Paolo Pasolini – Edipo Re (1967)
2. Francis Ford Coppola – The Godfather Part I (1972)

##### UNIT III

1. David Lean – A Passage to India (1984)
2. Vishal Bharadwaj – Maqbool (2003)

##### UNIT IV: Review of Films based on Adaptation

###### Suggested Further Reading:

1. Monaco, James. How to Read a Film. London: OUP, 1977. Print. Corrigan, Timothy.
2. Film and Literature. New York: Routledge, 2011. Print. Nowell-Smith, Geoffrey. Ed.
3. The Oxford History of World Cinema. Oxford: OUP, 1996. Print. Ellwood, David. Ed.
4. The Movies as History: Visions of the Twentieth Century. Gloucestershire: Sutton Publishing, 2000. Print. Hill, John and Gibson, Pamela Church. Eds. World
5. Cinema: Critical Approaches. Oxford: OUP, 2000. Print. Hill, John and Gibson,

**Pamela Church. Eds. Film Studies: Critical Approaches. Oxford: OUP, 2000. Print.  
Roberge, Gaston.**

- 6. The Subject of Cinema. New Delhi: Seagull, 2005. Print. Aycock, Wendell and Schoenecke, Michael. Eds.**
- 7. Film and Literature: A Comparative Approach to Adaptation. Lubbock: Texas Tech University Press, 1988. Print. Rothwell, Kenneth S.**
- 8. A History of Shakespeare on Screen: A Century of Film and Television. Cambridge: CUP, 1999. Print.**

## **MEDIA AND COMMUNICATION SKILLS II**

### **ENG851 (B)**

#### **UNIT I: Journalism and Society**

- 1. Media and Democracy : the Fourth Estate, Freedom of Expression, Article 19 of the Constitution of India**
- 2. Media Consumption and News Production; Audience, Readerships, Markets**
- 3. Forms of Journalism: news, features, opinions, yellow, tabloid, penny press, page 3.**
- 4. Changing Practices: new/alternative media, speed, circulation**

#### **UNIT II: Principles of Journalism**

- 1. Social Responsibility and Ethics**
- 2. Positioning, Accuracy, Objectivity, Verification, Balance and Fairness**
- 3. Defining Spot/Action, Statement/Opinion, Identification/Attribution**
- 4. News vs Opinion, Hoaxes**

#### **UNIT III: Language and Narrative of News**

- 1. Constructing the story: selecting for news, quoting in context, positioning denials, transitions, credit line, byline, and dateline.**

## **2. Styles for print, electronic and online journalism**

### **UNIT IV: Specialised Reporting**

- 1. Business**
- 2. Parliamentary**
- 3. Agriculture /Rural**
- 4. International Affairs**
- 5. Entertainment**

### **INDIAN LITERATURE IN TRANSLATION II**

#### **ENG851(C )**

##### **UNIT I Tribe**

- 1. Waharu Sonawane, 'Literature and Adivasi Culture', Lokayana Bulletin, Special Issue on Tribal Identity, 10: 5/6 (March-June 1994): 11-20**
- 2. Janil Kumar Brahma, 'Orge', Modern Bodo Short Stories, trans. Joykanta Sarma (Delhi: Sahitya Akademi, 2003) pp. 1-9. D. K.**

##### **UNIT III Gender**

- 1. Living Smile Vidya, 'Accept me!' in I Am Vidya: A Transgender's Journey (New Delhi: Rupa, 2013) pp. 69-79.**
- 2. Rashid Jahan, 'Woh', trans. M. T. Khan, in Women Writing in India 600 BC to the Present Vol 2 SusieTharu and K Lalita. eds (New York: The Feminist Press, 1993) pp. 119- 22.**
- 3. Ismat Chughtai, 'Lihaf', trans. M. Assadudin, Manushi, Vol. 110, pp. 36-40. Hoshang Merchant, 'Poems for Vivan', in Same Sex Love in India: Readings from Literature and History, Ruth Vanita and Saleem Kidwai, eds (New York: Palgrave, 2001) pp. 349-51.**

##### **UNIT V: Region**

- 1. Cherrie L Chhangte, 'What Does an Indian Look Like', ed, Tilottoma Misra, The 45 Oxford Anthology of Writings from North-East India: Poetry and Essays(New Delhi: Oxford UP, 2011) p. 49.**

2. Indira Goswami, 'The Offspring', trans. Indira Goswami, Inner Line: The Zubaan Book of Stories by Indian Women, ed. Urvashi Butalia (New Delhi: Zubaan, 2006) pp. 104- 20.
3. Shahnaz Bashir, 'The Transistor', Scattered Souls(New Delhi: Harper Collins, 2017).
4. Stanzin Lhaskyabs, 'Mumbai to Ladakh', Himalayan Melodies: A Poetic Expression of Love, Faith and Spirituality (Amazon Kindle, 2016. Web. Kindle Location 1239-1297)