

**Nagaland University**

**B.A. –English Syllabi CBCS**

**Learning Outcomes based Curriculum Framework  
(LOCF)**

**for**

**English Literature (B.A. Hons.)/  
BA(Gen/Pass) /Functional English  
Undergraduate Programme 2022**



**UNIVERSITY GRANTS COMMISSION  
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NEW DELHI – 110 002**

## Foreword

UGC has been taking several initiatives for quality improvement in higher education system in the country. Curriculum revision is one of the focus areas of these initiatives. Curriculum development is defined as planned, a purposeful, progressive, and systematic process to create positive improvements in the higher educational system. The ever evolving and fast changing educational technology have posed various challenges as far as curriculum in the Higher Educational Institutions (HEIs) is concerned. The curriculum requires to be updated more often keeping in view the latest developments in the society and to address the society's needs from time to time.

The Quality Mandate notified by UGC was discussed in the Conference of Vice-Chancellors and Directors of HEIs during 26-28<sup>th</sup> July, 2018; wherein it was inter-alia resolved to revise the curriculum based on Learning Outcome Curriculum Framework (LOCF).


Learning Outcome Curriculum Framework (LOCF) aims to equip students with knowledge, skills, values, attitudes, leadership readiness/qualities and lifelong learning. The fundamental premise of LOCF is to specify what graduates completing a particular programme of study are expected to know, understand and be able to do at the end of their programme of study. Besides this, students will attain various 21<sup>st</sup> century skills like critical thinking, problem solving, analytic reasoning, cognitive skills, self directed learning etc.. A note on LOCF for undergraduate education is available on the UGC website [www.ugc.ac.in](http://www.ugc.ac.in). It can serve as guiding documents for all Universities undertaking the task of curriculum revision and adoption of outcome based approach.

To facilitate the process of curriculum based on LOCF approach, UGC had constituted subject specific Expert Committees to develop model curriculum. I feel happy to present the model curriculum to all the HEIs. Universities may revise the curriculum as per their requirement based on this suggestive model within the overall frame work of Choice Based Credit System (CBCS) and LOCF.

I express my gratitude and appreciation for the efforts put in by the Chairperson/Member/Co-opted members/experts of the committees for developing model curriculum. I also take the opportunity to thank Prof. Bhushan Patwardhan, Vice-Chairman, UGC for providing guidance to carry forward this task. My sincere acknowledgement to Prof. Rajnish Jain, Secretary, UGC for all the Administrative support. I also acknowledge the work done by Dr. (Mrs.) Renu Batra, Additional Secretary, UGC for coordinating this important exercise.

All the esteemed Vice-Chancellors are requested to take necessary steps in consultation with the Statutory Authorities of the Universities to revise and implement the curriculum based on the learning outcome based approach to further improve the quality of higher education.

**New Delhi**  
**30<sup>th</sup> July, 2019**

  
**(Prof. D. P. Singh)**  
**Chairman**  
**University Grants Commission**

**Content**

<b>S. No.</b>	<b>Content</b>	<b>Page No.</b>
	Preamble	<b>3-4</b>
<b>Part I</b>		
<b>1.1</b>	Introduction	<b>5-6</b>
<b>1.2</b>	Learning Outcomes-based Approach to Curricular Planning	<b>7-8</b>
<b>1.2.1</b>	Nature and Extent of Bachelor's Degree Programme in English Literature (Honours)	<b>8-9</b>
<b>1.2.2</b>	Aims of Bachelor's Degree Programme in English Literature (Honours)	<b>9-11</b>
<b>1.3</b>	Graduate Attributes	<b>11-13</b>
<b>1.4</b>	Qualification Descriptors	<b>14-15</b>
<b>1.5</b>	Programme Learning Outcomes	<b>15-23</b>
<b>1.6</b>	Teaching Learning Process	<b>24-25</b>
<b>1.7</b>	Assessment Methods	<b>25-28</b>
<b>1.8</b>	Keywords	<b>29</b>
<b>Part II</b>		
<b>2.1</b>	Structure of BA Honours in English	<b>30-108</b>

**CBCS-LOCF- English (Honours) Course Structure**

<b>Semester</b>	<b>Core Course (14) 6 credits each</b>	<b>Ability Enhancement Elective Course (Compulsory) (2) 2 credits each</b>	<b>Skill Enhancement Elective Course (2) 2 credits each</b>	<b>Discipline Specific Elective (4) 6 credits each</b>	<b>Generic Elective (4) 6 credits each</b>	<b>Total No of Papers &amp; Credits</b>
<b>1<sup>st</sup></b>	<b>C1- Indian Classical Literature C2- European Classical Literature</b>	<b>English/MIL- 1 paper</b>	-	-	<b>GE-1</b>	<b>4 20 credits</b>
<b>2<sup>nd</sup></b>	<b>C3-Indian Writing in English C4-British Poetry and Drama-14<sup>th</sup>- 17<sup>th</sup> centuries</b>	<b>Environmental Study- 1 paper</b>	-	-	<b>GE-2</b>	<b>4 20 credits</b>
<b>3<sup>rd</sup></b>	<b>C5-American Literature C6-Popular Literature C7-British Poetry and Drama-17<sup>th</sup> &amp; 18<sup>th</sup> centuries</b>	-	<b>SEC-1</b>	-	<b>GE-3</b>	<b>5 26 credits</b>
<b>4<sup>th</sup></b>	<b>C8-British Literature: 18<sup>th</sup> century C9-British Romantic Literature C10-British Literature: 19<sup>th</sup> century</b>	-	<b>SEC-2</b>	-	<b>GE-4</b>	<b>5 26 credits</b>
<b>5<sup>th</sup></b>	<b>C11-Women's Writing C12-British Literature: The Early 20<sup>th</sup> century</b>	-	-	<b>DSE-1 DSE-2</b>		<b>4 24 credits</b>
<b>6<sup>th</sup></b>	<b>C13-Modern European Drama C14-Postcolonial Literatures</b>	-	-	<b>DSE-3 DSE-4</b>		<b>4 24 credits</b>
<b>GRAND TOTAL-</b>						<b>140 CREDITS 26 PAPERS</b>

**CBCS-LOCF- BA (General/Pass) Course Structure**

<b>Sem ester</b>	<b>Core Course (12) 6 credits each</b>	<b>Ability Enhancement Elective Course (Compulsory) (2) 2 credits each</b>	<b>Skill Enhancement Course (SEC) (4) 2 credits each</b>	<b>Discipline Specific Elective (4) 6 credits each</b>	<b>Generic Elective (2) 6 credits each</b>	<b>Total No of Papers &amp; Credits</b>
1 <sup>st</sup>	English-1 Discipline-1-Core-A Discipline-2-Core-A	English/MIL- 1 paper	-	-		4 20 credits
2 <sup>nd</sup>	MIL-1 Discipline-1-Core-B Discipline-2-Core-B	Environmental Study- 1 paper	-	-		4 20 credits
3 <sup>rd</sup>	English-2 Discipline-1-Core-C Discipline-2-Core-C	-	SEC-1	-		4 20 credits
4 <sup>th</sup>	MIL-2 Discipline-1-Core-D Discipline-2-Core-D	-	SEC-2	-		4 20 credits
5 <sup>th</sup>	-	-	SEC-3	DSE-1A DSE-2A	GE-1	4 20 credits
6 <sup>th</sup>	-	-	SEC-4	DSE-3B DSE-4B	GE-2	4 20 credits
<b>GRAND TOTAL-</b>						<b>120 CREDITS</b>
						<b>24 PAPERS</b>

1. Under Core- 2 papers of English, 2 papers of MIL, 4 Core papers from Discipline-1 (e.g.- History), 4 Core papers from Discipline-2 (e.g.- Political Science), each of 6 credits- total- 12 papers. 12x6=72 credits
2. Under Discipline Elective- two papers each from two different disciplines- total- 4 papers each of 6 credits. 4x6=24 credits
3. Generic Elective- total two papers, each of 6 credits. 2x6=12 credits
4. Ability Enhancement Courses, total two papers – English / MIL and EVS (Compulsory) each of 2 credits like Honours Course. 2x2=4 credits
5. Skill Enhancement Courses- 4 papers each of 2 credits. 4x2=8 credits.

**CBCS- BA (Functional English) (Vocational Studies) Course Structure**

<b>Semester</b>	<b>Core Course (12) 6 credits each</b>	<b>Ability Enhancement Elective Course (Compulsory) (2) 2 credits each</b>	<b>Skill Enhancement Course(SEC) (4) 4 credits each</b>	<b>Discipline Specific Elective (4) 6 credits each</b>	<b>Generic Elective (2) 6 credits each</b>	<b>Total No of Papers &amp; Credits</b>
<b>1<sup>st</sup></b>	<b>English-1 Discipline-1-Core-A-Core-1/FE(English Phonetics) Discipline-2-Core-A</b>	<b>English/MIL- 1 paper</b>	-	-		<b>4 20 credits</b>
<b>2<sup>nd</sup></b>	<b>MIL-1 Discipline-1-Core-B-Core-2/FE(Remedial Grammar) Discipline-2-Core-B</b>	<b>Environmental Study- 1 paper</b>	-	-		<b>4 20 credits</b>
<b>3<sup>rd</sup></b>	<b>English-2 Discipline-1-Core-C-Core-3/FE(Writing Skills) Discipline-2-Core-C</b>	-	<b>SEC-1</b>	-		<b>4 20 credits</b>
<b>4<sup>th</sup></b>	<b>MIL-2 Discipline-1-Core-D-Core-4/FE(Oral Communication) Discipline-2-Core-D</b>	-	<b>SEC-2</b>	-		<b>4 20 credits</b>
<b>5<sup>th</sup></b>		-	<b>SEC-3</b>	<b>DSE-1A( Mass Communication &amp; Broadcasting) DSE-2A- (Advertisement &amp; Media)</b>	<b>GE-1</b>	<b>4 20 credits</b>
<b>6<sup>th</sup></b>	-	-	<b>SEC-4</b>	<b>DSE-3B DSE-4B</b>	<b>GE-2</b>	<b>4 20 credits</b>
<b>GRAND TOTAL-</b>						<b>120 CREDITS 24 PAPERS</b>

6. Under Core- 4 papers of English/MIL, and 8 Core papers from the Discipline, each of 6 credits- total- 12 papers. 12x6=72 credits
7. Under Discipline Specific Elective- 4 papers - each of 6 credits. 4x6=24 credits
8. Generic Elective- total two papers, each of 6 credits. 2x6=12 credits
9. Ability Enhancement Courses, total two papers – English/ MIL (Compulsory) and Environmental Study each of 2 credits 2x2=4 credits
10. Skill Enhancement Courses- 4 papers each of 2 credits. 4x2=8 credits

### CBCS Syllabus for

**Department of ENGLISH**

**Nagaland University**

**(Honours and Pass courses)**

### COURSE STRUCTURE TEMPLATE

**Ability Enhancement Compulsory Course (AECC): Common Paper for BA/B.Sc./B.Com./BCA/BBA/BA (Vocational) (both for Hons and Pass Courses):**

Paper Code	Course Code	Title of the paper	Total Credit
AECC	AECC-1	English Communication	2

## COURSE CONTENT

### HONOURS COURSE

Core papers (14 Nos) (6 credit each)

Paper Code	Course Code	Title of the paper	Total Credit
C-1	ENGHONS-1	Indian Classical Literature	6
C-2	ENGHONS-2	European Classical Literature	6
C-3	ENGHONS-3	Indian Writing in English	6
C-4	ENGHONS-4	British Poetry and Drama: 14 <sup>th</sup> -17 <sup>th</sup> centuries	6
C-5	ENGHONS-5	American Literature	6
C-6	ENGHONS-6	Popular Literature	6
C-7	ENGHONS-7	British Poetry and Drama: 17 <sup>th</sup> and 18 <sup>th</sup>	6

		centuries	
C-8	ENGHONS-8	British Literature: 18 <sup>th</sup> century	6
C-9	ENGHONS-9	British Romantic Literature	6
C-10	ENGHONS-10	British Literature: 19 <sup>th</sup> century	6
C-11	ENGHONS-11	Women's Writing	6
C-12	ENGHONS-12	British Literature: The Early 20 <sup>th</sup> century	6
C-13	ENGHONS-13	Modern European Drama	6
C-14	ENGHONS-14	Postcolonial Literatures	6

**GENERIC ELECTIVE PAPERS (6 Credit Each)**

Paper Code	Course Code	Title of the paper	Total Credit
GE-1	ENGGE-1	Academic Writing and Composition	6
GE-2	ENGGE-2	Media and Communication Skills	6
GE-3	ENGGE-3	Text and Performance	6
GE-4	ENGGE-4	Language and Linguistics	6

**DISCIPLINE SPECIFIC ELECTIVE (6 Credit Each)**

Paper Code	Course Code	Title of the paper	Total Credit
DSE-1	ENGDSE-1	Literary Theory	6
DSE-2	ENGDSE-2	Literary Criticism	6
DSE-3	ENGDSE-3	World Literatures	6
DSE-4	ENGDSE-4	Research Methodology	6

**SKILL ENHANCEMENT COURSES (2 Credit Each)**

Paper Code	Course Code	Title of the paper	Total Credit
SEC-1	ENGSEC-1	Basic English Communication Skills	2
SEC-2	ENGSEC-2	Advanced English Communication Skills	2

**PASS COURSE**



**English as Compulsory Core in BA (Pass/General) Course:**

Paper Code	Course Code	Title of the paper	Total Credit
English-1	CC-1	Introduction to Literature	6
English-2	CC-2	British Literature	6
MIL1/ Alt.English-1	MIL-AltE-1	Modern Indian Literature	6
MIL-2/ Alt.English-2	MIL-AltE-2	New Literatures in English	6

**Core papers (4 papers for each discipline): English as a Discipline Specific Core**

Paper Code	Course Code	Title of the paper	Total Credit
DSC-1A	ENGDSC-1A	<b>Same as Eng. Hons- Core-1</b>	6
DSC -1B	ENGDSC-1B	<b>Same as Eng. Hons- Core-3</b>	6
DSC-1C	ENGDSC-1C	<b>Same as Eng. Hons- Core-5</b>	6
DSC-1D	ENGDSC-1D	<b>Same as Eng. Hons- Core-8</b>	6

**SKILL ENHANCEMENT COURSES (2 Credit Each)**

Paper Code	Course Code	Title of the paper	Total Credit
SEC-1	ENGSEC-1	Basic English Communication Skills	2
SEC-2	ENGSEC-2	Advanced English Communication Skills	2
SEC-3	ENGSEC-3	Dictionary and Study Skills	2
SEC-4	ENGSEC-4	Appreciating Literature	2

**DISCIPLINE SPECIFIC ELECTIVE (6 Credit each)**

Paper Code	Course Code	Title of the paper	Total Credit
DSE1A	DSE-G-1A	<b>Same as DSE-1 (Literary Theory) of Eng. Hons</b>	6
DSE1B	DSE-G-1B	<b>Same as DSE-3 (World Literatures) of Eng. Hons.</b>	6

**GENERIC ELECTIVE (6 Credit each): can be opted from other disciplines**

GE-1	GE-G-1	--	6
GE-2	GE-G-2	--	6

## FUNCTIONAL ENGLISH

### PASS COURSE

#### English as Compulsory Core as Pass/General Course:

Paper Code	Course Code	Title of the paper	Total Credit
English-1	CC-1	Introduction to Literature	6
English-2	CC-2	British Literature	6
MIL1/ Alt.English-1	MIL-AltE-1	Modern Indian Literature	6
MIL-2/ Alt.English-2	MIL-AltE-2	New Literatures in English	6

#### Core papers (4 papers for each discipline): **Functional English as a Discipline Specific Core**

Paper Code	Course Code	Title of the paper	Total Credit
DSC-1A	ENGDSC-1A	<b>English Phonetics</b>	6
DSC -1B	ENGDSC-1B	<b>Remedial Grammar</b>	6
DSC-1C	ENGDSC-1C	<b>Writing Skills</b>	6
DSC-1D	ENGDSC-1D	<b>Oral Communication</b>	6

### SKILL ENHANCEMENT COURSES (2 Credit Each)

Paper Code	Course Code	Title of the paper	Total Credit
SEC-1	ENGSEC-1	Basic English Communication Skills	2
SEC-2	ENGSEC-2	Advanced English Communication Skills	2
SEC-3	ENGSEC-3	Dictionary and Study Skills	2
SEC-4	ENGSEC-4	Appreciating Literature	2

**DISCIPLINE SPECIFIC ELECTIVE (6 Credit each)**

Paper Code	Course Code	Title of the paper	Total Credit
DSE1A	DSE-G-1A	<b>Communication &amp; Broadcasting</b>	6
DSE1B	DSE-G-1B	<b>Advertisement &amp; Media</b>	6

**GENERIC ELECTIVE (6 Credit each): can be opted from other disciplines**

GE-1	GE-G-1	--	6
GE-2	GE-G-2	--	6

## Preamble

The UGC Committee constituted for Learning Outcomes based Curriculum Framework for BA Literary Studies in English (Hons.) is pleased to submit its report.

The Committee suggests that the following global remarks may be taken into account by the faculty members, departments/schools, Boards of Studies in English, Institutes and Universities, while considering the recommendations for their use:

- i. The learning outcomes are designed to help learners understand the objectives of studying BA (Honours) in English, that is, to analyze, appreciate, understand and critically engage with literary texts written in English, approaching them from various perspectives and with a clear understanding of locations.
- ii. It is significant to mention here that the BA (Hons.) English syllabus under CBCS remains the point of reference for the LOCF recommendations. However, stakeholders (departments or universities or institutions) may make suitable alternations with justifications while selecting texts, finalizing objectives and organizing principles keeping in view global, national and regional contexts of analysis and appreciation.
- iii. To this end, the texts mentioned in the LOCF document are indicative. Similarly, the organization of divisions / themes / genres / periods / authors / areas, etc. is specific to contexts identified in the course(s) and does not pre-empt further rethinking or selection with clear justification for the choices exercised therein.
- iv. The organization of the courses/papers may be worked into semesters/years keeping in consideration the credit load in a given semester with the ultimate end of outcomes of the course/programme. However, it makes sense to include courses/papers that demand more attention in the second and third years (third to sixth semester as may be required) of the Honours course in English.
- v. Learning outcomes are modifiable with due justification in view of contexts, texts selected in the course and requirements of the stakeholders, which are as diverse as are regions in the country

- vi. The overarching concern of the LOCF committee in English is to have definite and justifiable course outcomes and their realization by the end of the course/programme.
- vii. The Department/Institute/University is expected to encourage its faculty concerned to make suitable pedagogical innovations, in addition to teaching/learning processes suggested in the LOC Recommendations, so that the Course/Programme learning outcomes can be achieved.

## **BA Literary Studies in English (Hons)**

### **Part I**

#### **1.1 Introduction**

Outcome based learning is the principal end of pedagogical transactions in higher education in today's world in the light of exponential changes brought about in science and technology, and the prevalent utilitarian world view of the society. Since humanities is among the most questioned discipline, it is imperative to perspectivise literary studies in English at the UG and PG levels.

Humanities has ever been in crisis in the West, which has impacted social perception beyond the western shores including India, though the Indian mind, before the advent of colonization, related literature to '*kavya satya*' (poetic truth), which was different from other forms of truth, and hence not comparable to others. But humanities, poetry to be precise, has found its defendants in all ages.

The present crisis of humanities emanates from the predominance of science and technology in particular because it contributes to human conditions and comfort in tangible terms and thereby changing the human condition with material inventions. The resultant utilitarian society likes to invest in science and technology because it takes care of provisions for life. Literature, on the other hand, takes care of vision. But its impact is intangible and immeasurable in terms of quantity. Humanities or literary discourse brings about qualitative changes that remain immeasurable, but for its manifestation in human conduct that may be observed and experienced, but not quantified. However, what gets obviated in the process is that both of them *i.e.*, science and technology and humanities-- are complementary, though those fascinated with tangible outcomes do tend to gloss over it. Fortunately, institutions of repute in management, also science and technology have started paying attention to humanities and social sciences, at least symbolically.

To speak of human values in an age in which humanities as a discipline itself is in a state of crisis may appear paradoxical.

The present century has increasingly realised the interconnectedness of all elements in the universe and interrelatedness of lives. Tim Cook speaks about maintaining balance between science and the humanities:

If science is a search in the darkness, then the humanities are a candle that shows where we have been and the danger that lies ahead. It is technology married with liberal arts, married with the humanities that makes our hearts sing.

The function of literature is to bring the questions of values—human and literary—in focus.

Literariness is the ability of literature to attract attention to itself that it achieves through deviant use of language. As a system of knowledge, it aims at providing pleasure first and knowledge thereafter. Therein lies its value in being pleasant. Thereafter, the important thing is to know what literature is valued for. Literature is known for what it stands or its commitment. Literature celebrates life in all forms and stands for and with values of life by representing the weak, the poor, the exploited, the vulnerable and the voiceless. In a way, literary values are values of life, particularly human life.

Accordingly, English literary curricula have evolved over a period of time in India. From its Anglo-centric core, it moved to new literatures—Third World Literature, Commonwealth Literature, American, Canadian, Australian, African Literature, and New Literatures in English, and later to Indian Literature in English and Indian Literature in translation in the light of various critical and theoretical discourses like Post-modernism, Post-colonialism, Feminism, and Black Aesthetics/Dalit Aesthetics among others.

The present phase demands its alignment to the obtaining situation and demands. Its acceptance lies in its ability to enrich engagement with local and global realities, experiences and their manifestations in literary terms without glossing over the core attributes *i.e.*, human values. To achieve this, it is necessary for English studies to recognize and respect the differences and transcend binaries.

The question of relevance and acceptance of English literary studies follows. For local acceptance, it is necessary to have space for local literature and also contiguous literatures. For instance, for a Department of English located in Tamil Nadu may spare about 15 to 20 per cent space to literatures other than English like Tamil and Malayalam, Telugu or Kannada and to skill development.

The LOCF for English is prepared on the contours and curricular structure provided by the UGC, and may be modified without sacrificing the spirit of CBCS and LOCF.

## 1.2 Learning Outcomes-based Approach to Curricular Planning

The fundamental premise underlying the learning outcomes-based approach to curriculum planning and development is that higher education qualifications such as a Bachelor's Degree (Hons) programmes are earned and awarded on the basis of (a) demonstrated achievement of outcomes (expressed in terms of knowledge, understanding, skills, attitudes and values) and (b) academic standards expected of graduates of a programme of study.

The expected learning outcomes are used as reference points that would help formulate graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes which in turn will help in curriculum planning and development, and in the design, delivery and review of academic programmes.

Learning outcomes-based frameworks in any subject must specify what graduates completing a particular programme of study are (a) expected to know, (b) understand and (c) be able to do at the end of their programme of study. To this extent, LOCF in English is committed to allowing for flexibility and innovation in (i) programme design and syllabi development by higher education institutions (HEIs), (ii) teaching-learning process, (iii) assessment of student learning levels, and (iv) periodic programme review within institutional parameters as well as LOCF guidelines, (v) generating framework(s) of agreed expected graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes.

The key outcomes that underpin curriculum planning and development at the undergraduate level include Graduate Attributes, Qualification Descriptors, Programme Learning Outcomes, and Course Learning Outcomes.

The LOCF for undergraduate education is based on specific learning outcomes and academic standards expected to be attained by graduates of a programme of study. However, an outcome-based approach identifies moves way from the emphasis on *what is to be taught* to focus on *what is actually learnt* by way of demonstrable outcomes. This approach provides greater flexibility to the teachers to develop—and the students to accept and adopt—different learning and teaching pedagogy in an interactive and participatory ecosystem. The idea is to integrate social needs and teaching practices in a manner that is responsive to the need of the community. HEIs, on their turn, shall address to the situations of their students by identifying relevant and common outcomes and by developing such outcomes that not only match the specific needs of the students but also expands their outlook and values.

Moreover, it is borne in mind that outcome based curriculum does not obviate fact that the focus is not just on domain knowledge or outcomes only but on processes and approaches to



be employed in pedagogical transactions. Processes are as important as the outcome. Else the outcomes would remain confined to the paper.

### **1.2.1 Nature and Extent of Bachelor's Degree Programme in English Literature (Honours)**

- i. Bachelor's Degree (Honours) is a well-recognized, structured, and specialized graduate level qualification in tertiary, collegiate education. The contents of this degree are determined in terms of knowledge, understanding, qualification, skills and values that a student intends to acquire in order to look for professional avenues or move to higher education at the postgraduate level.
- ii. Bachelor's Degree (Honours) programmes attract entrants from the secondary level or equivalent, often with subject knowledge that may or may not be directly relevant to the particular field of study/profession. Thus, BA (Honours) Course in English aims to equip students to qualify for joining a profession or to provide development opportunities in particular employment settings. Graduates are enabled to enter a variety of jobs or to continue academic study at a higher level.
- iii. Qualification descriptors at this level reflect in-depth and specialized knowledge and understanding of their subjects enriched by domain knowledge, student knowledge, critical thinking and effective communication skills. Knowledge at this level includes generic information about what all holders of the qualification are able to do, and the qualities and skills that they have. Courses, therefore, reflect different aspirations of types of students, and skills, learning needs and personal circumstances, needed thereof. Programmes assess not only academic skills but also other skills and attributes including what graduate level education requires, recognises and accredits in order for the Honours Degree to sync with national standards and be compatible with international practices.
- iv. The attributes and outcomes associated with specialised programmes of study such as BA Honours in English are predominantly comprised of structured learning opportunities. These programmes are devoted to classroom learning, group and individual learning and library and field research projects. The key component in the programme is developing the ability to communicate at different levels, ranging from basic to critical communication.
- v. To complete the programme of study the student needs to demonstrate knowledge of the subject, understanding of one's location, ability to critically appreciate a text or

tradition in itself or in relation to others, knowledge of the development of the discipline locally and globally through classroom study, self-study and research of existing literatures and current practices. The critical perspective, thus acquired, helps the student to link the degree to life skills including professional skills and awareness with an understanding of human and literary value.

### **1.2.2 Aims of Bachelor's Degree Programme in English Literature (Honours)**

The Honours programme in any subject is, in effect, a bridge between secondary and tertiary level education and postgraduate education. So it is important to make the courses in this programme as inclusive and broad as possible even as they also carry the imprints of specialized programmes of study. Honours courses are specialized and remain within the boundaries of accepted and current knowledge. The importance of student research is an integral part of any Honours Programme, particularly the English Honours programme.

The objectives of the LOCF in English, therefore, revisit traditional expectations of teaching and learning English by centre-staging outcomes that are demonstrable through five key attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear awareness and understanding of one's location in the immediate and global environment.

In order to maximize the advantages of LOCF, the objectives are synced to outcomes. So the LOCF document highlights (i) the basic philosophy of teaching English as an Honours subject; (ii) the core objectives of English (Literary Studies and Language through Literature) by way of imparting subject knowledge, life skills, awareness of human values, respect for different locations and life forms, and professional skills; (iii) translation of each skill into demonstrable outcomes in terms of basic and critical communication, social engagement, personal growth and ability enhancement; (iv) application and use of domain knowledge as a bridge to society and the world at large; (v) demonstration of professional awareness and problem solving skills; (vi) demonstration of basic knowledge of digital knowledge platforms; (vi) ability to recognize the professional and social utility of the subject; and (vi) in the process understand, appreciate and imbibe values of life.

The broad objectives of the Learning Outcomes-based Curriculum Framework (LOCF) in English Literature (Honours) can therefore be outlined through the following points:

- **Prospects of the Curriculum:** Formulating graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes that are

expected to be demonstrated by the holder of a degree student with Honours in English;

- **Core Values:** Enabling prospective students, parents, employers and others to understand the nature and level of learning outcomes (knowledge, skills, attitudes and human and literary values) or attributes for English Literature (Honours);
- **Bridge to the World:** Providing a framework to see the subject as a bridge to the world in such a way that while recognizing the different conditions in pluralistic society, the students also are aware of a core of shared values such as (i) a commitment to the knowledge to understand the world and how to make a contribution to it; (ii) development of each person's unique potential; (iii) respect for others and their rights; (iv) social and civic responsibility, participation in democratic processes; social justice and cultural diversity; and (v) concern for the natural and cultural environment;
- **Assimilation of Ability, Balance, harmony and Inclusiveness:** Identifying and defining such aspects or attributes of English Literature (Honours) that a graduate of the subject should be able to demonstrate on successful completion of the programme of study;
- **Frame for National Standards:** Providing a frame of reference for maintaining national standards with international compatibility of learning outcomes of English Literature (Honours) and academic standards to ensure global competitiveness, and to facilitate student/graduate mobility;
- **Pliability:** Formulating outcomes that are responsive to social and technological changes in order that the pedagogy will meet student's needs arising from the changes. LOCF encourages effective use of new technologies as tools for learning and provide a balance between what is common to the education of all students and the kind of flexibility and openness required for education;
- **Pedagogy:** Providing higher education institutions an important point of reference for designing teaching-learning strategies, assessing student learning levels, and periodic review of programmes and academic standards for English Literature (Honours) with shift from domain knowledge to processes of realising the outcomes;
- **Development:** Providing HEIs a developmental approach through LOCF that would accommodate social needs and provide students a clear direction of learning.

The specific objectives of the BA programme in English Literature (Honours) are to develop in the student the ability to demonstrate the following outcomes:

1. Disciplinary Knowledge of English Literature and Literary Studies
2. Communication Skills
3. Critical Thinking
4. Analytical Reasoning
5. Problem Solving
6. Research-Related Skills
7. Self-Directing Learning
8. Multicultural Competence
9. Values: Moral and Ethical, Literary and Human
10. Digital Literacy

The details are explained in the sections that follow.

### **1.3 Graduate Attributes**

Disciplinary Knowledge:

- a) ability to identify, speak and write about different literary genres, forms, periods and movements
- b) ability to understand and engage with various literary and critical concepts and categories
- c) ability to read texts closely, paying attention to themes, generic conventions, historical contexts, and linguistic and stylistic variations and innovations
- d) ability to understand appreciate, analyze, and use different theoretical frameworks
- e) ability to locate in and engage with relevant scholarly works in order to develop one's own critical position and present one's views coherently and persuasively
- f) ability to situate one's own reading, to be aware of one's position in terms of society, religion, caste, region, gender, politics, and sexuality to be self-reflexive and self-questioning
- g) ability to understand the world, to think critically and clearly about the local and the global through a reading of literatures in translation and in the original, to be a located Indian citizen of the world
- h) ability to see and respect difference and to transcend binaries

**Communication Skills:**

- a) ability to speak and write clearly in standard, academic English
- b) ability to listen to and read carefully various viewpoints and engage with them.
- c) ability to use critical concepts and categories with clarity

**Critical Thinking:**

- a) ability to read and analyze extant scholarship
- b) ability to substantiate critical readings of literary texts in order to persuade others
- c) ability to place texts in historical contexts and also read them in terms of generic conventions and literary history

**Problem Solving:**

- a) ability to transfer literary critical skills to read other cultural texts
- b) ability to read any unfamiliar literary texts

**Analytical Reasoning:**

- a) ability to evaluate the strengths and weaknesses in scholarly texts spotting flaws in their arguments
- b) ability to use critics and theorists to create a framework and to substantiate one's argument in one's reading of literary texts

**Research-Related Skills:**

- a) ability to problematize; to formulate hypothesis and research questions, and to identify and consult relevant sources to find answers
- b) ability to plan and write a research paper

**Teamwork and Time Management:**

- a) ability to participate constructively in class discussions
- b) ability to contribute to group work
- c) ability to meet a deadline

**Scientific Reasoning:**

- a) ability to analyze texts, evaluating ideas and literary strategies
- b) ability to formulate logical and persuasive arguments

**Reflective Thinking:**

ability to locate oneself and see the influence of location—regional, national, global—on critical thinking and reading

**Self-Directing Learning:**

- a) ability to work independently in terms of reading literary and critical texts
- b) ability to carry out personal research, postulate questions and search for answers

**Digital Literacy:**

- a) ability to use digital sources, and read them critically
- b) ability to use digital resources for presentations

**Multicultural Competence:**

- a) ability to engage with and understand literature from various nations and reasons and languages
- b) ability to respect and transcend differences

**Moral and Ethical Values:**

- a) ability to interrogate one's own ethical values, and to be aware of ethical issues
- b) ability to read values inherited in literary texts and criticism *vis a vis*, the environment, religion and spirituality, as also structures of power

**Leadership Readiness:**

ability to lead group discussions, to formulate questions for the class in literary and social texts

**Life-long Learning:**

- a) ability to retain and build on critical reading skills
- b) ability to transfer such skills to other domains of one's life and work

## 1.4 Qualification descriptors for a bachelor's degree with English Honours

The qualification descriptors for the BA (English Hons) programme in English shall be five learning attributes such as understanding, use, communication, expansion, and application of subject knowledge with a clear understanding of one's location. This also involves an awareness on the students' part of differences pertaining to class, caste, gender, community, region, etc. in order that they can transcend these differences with transparency of purpose and thought. The key qualification descriptor for English Honours shall be clarity of communication as well as critical thinking and ethical awareness. Each Honours Graduate in English should be able to

- *demonstrate* a coherent and systematic knowledge and understanding of the field of literary and theoretical developments in the field of English Studies and English Studies in India. This would also include the student's ability to identify, speak and write about genres, forms, periods, movements and conventions of writing as well as the ability to understand and engage with literary-critical concepts, theories and categories
- *demonstrate* the ability to understand the role of literature in a changing world from the disciplinary perspective as well as in relation to its professional and everyday use. While the aspect of disciplinary attribute is covered by the ability of the students to read texts with close attention to themes, conventions, contexts and value systems, a key aspect of this attribute is their ability to situate their reading, their position(s) in terms of community, class, caste, religion, language, region, gender, politics, and an understanding of the global and the local
- *demonstrate* the ability to think and write critically and clearly about one's role as a located Indian citizen of the world through a reading of English literatures and literatures in translation
- *Communicate* ideas, opinions and values—both literary values and values of life in all shades and shapes—in order to expand the knowledge of the subject as it moves from the classroom to life and life-worlds
- *Demonstrate* the ability to share the results of academic and disciplinary learning through different forms of communication such as essays, dissertations, reports, findings, notes, etc, on different platforms of communication such as the classroom, the media and the internet

- *Recognize* the scope of English studies in terms of career opportunities, employment and lifelong engagement in teaching, publishing, translation, communication, media, soft skills and other allied fields
- *Apply* subject-specific skills in language and literature to foster a larger sense of ethical and moral responsibility among fellow humans in order to see and respect differences in and among various species and life-forms and learn to transcend them

The programme will strengthen the student's ability to draw on narratives that alert us to layers and levels of meaning and differences in situations and complexities of relations. Linguistic and literary competence should help the students identify, analyze and evaluate key issues in the text and around in the world—thematic, contextual, professional, processual—and think of ways to find acceptable and sustainable solutions. Students will have the ability to understand and articulate with clarity and critical thinking one's position in the world as an Indian and as an Indian citizen of the world.

### **1.5 Programme Learning Outcomes (BA Hons. English)**

The programme learning outcomes relating to BA (Hons) degree programme in English:

- demonstrate a set of basic skills in literary communication and explication of literary practices and process with clarity
- demonstrate a coherent and systematic knowledge of the field of English literature and Bhasha literatures in English showing an understanding of current theoretical and literary developments in relation to the specific field of English studies.
- display an ability to read and understand various literary genres and stylistic variations and write critically
- cultivate ability to look at and evaluate literary texts as a field of study and as part of the wider network of local and global culture
- demonstrate a critical aptitude and reflexive thinking to systematically analyze the existing scholarship and expand critical questions and the knowledge base in the field of English studies using digital resources.
- display knowledge to cultivate a better understanding of values – both literary values that aid us in literary judgment and also values of life at all stages; apply appropriate methodologies for the development of the creative and analytical faculties of students, their overall development of writing, including imaginative writing.



- recognize employability options in English studies programme as part of skill development and as career avenues open to graduates in today's global world such as professional writing, translation, teaching English at different levels, mass media, journalism, aviation communication and personality development
- channelize the interests of the students and analytical reasoning in a better way and make more meaningful choices regarding career after completion of graduate programme
- to enable students to develop an awareness of the linguistic-cultural richness of India as an important outcome of English literary studies in India

Programme outcomes	TABLE I : CORE COURSES (14)																
	Indian Classical Literature	European Classical Literature	Indian Writing in English	British Poetry and Drama: 14th to 17th Centuries	American Literature	Popular Literature	British Poetry and Drama: 17th and 18th Centuries	British Literature: 18th Century	British Romantic Literature	British Literature: 19th Century	Women's Writing	British Literature: The Early 20th Century	Modern European Drama	Postcolonial Literatures			
<b>The primary programme outcomes include demonstration of subject knowledge, understanding of the field, understanding of literary movements, styles and genres, location, human values, literary sensibility and location</b>																	
Values of life and literature	√	√	√	√	√	√	√	√	√	√	√	√	√	√			
Systematic knowledge of the field	√	√	√	√	√	√	√	√	√	√	√	√	√	√			
Knowledge of literary genres and stylistic variations	√	√	√	√			√		√	√		√	√				
Evaluation of literary texts	√	√	√	√	√	√	√	√	√	√	√	√	√	√			
Critical aptitude and reflexive thinking	√	√	√	√	√	√	√	√	√	√	√	√	√	√			
Understanding of location	√		√		√									√			
Creative and analytical application of subject knowledge to life	√			√	√	√	√	√	√	√	√	√	√	√	√	√	√
Career Options on completion of	√	√	√		√	√					√			√			



Programme outcomes	TABLE II: DISCIPLINE CENTRIC ELECTIVES (ANY FOUR)												
	Modern Indian Writing in English Translation	Literature of the Indian Diaspora	British Literature: Post World War II	Nineteenth Century European Realism	Literary Theory	Literary Criticism	Science fiction and Detective Literature	Literature and Cinema	World Literatures	Partition Literature	Research Methodology	Travel writing	Autobiography & Life Writing
<b>The primary programme outcomes include application of subject knowledge to knowledge of life, knowledge of one's location in the world, human values, awareness of difference in terms of nationality, language, location, geography, literary sensibility, environment, etc. The idea is that the learner will be able to connect the subject to the world.</b>													
Relating literary movements to social situations	√	√	√	√	√								
Systematic knowledge of the field	√	√	√	√	√	√	√	√	√	√	√	√	√
Literary genres and stylistic variations	√	√	√	√	√	√	√	√	√	√	√	√	√
Evaluation of literary texts	√	√	√	√		√	√		√	√		√	√
Critical aptitude and reflexive thinking	√	√	√	√	√	√	√	√	√	√	√	√	√
Respect for human and other species	√	√	√	√	√	√	√	√	√	√	√	√	√
Awareness of location	√	√	√		√	√		√	√	√		√	√



TABLE III

Programme outcomes	TABLE III: GENERIC ELECTIVES (ANY FOUR)						
	Academic Writing and Composition	Media and Communication Skills	Text and Performance	Language and Linguistics	Contemporary India: Women and Empowerment	Gender and Human Rights*	Language, Literature and Culture
<b>The primary programme outcomes include application of subject knowledge as a bridge to life in the world, where the focus is on demonstrating one's competence in professional skills. These programme outcomes are directly linked to enhancement of career options/ awareness.</b>							
Skills in communication	√	√	√	√			
Employability options	√	√	√	√			
Basic knowledge of the field	√	√		√	√	√	√
critical aptitude and reflexive thinking	√		√		√	√	√
Understanding of values and cultural difference			√		√	√	√
meaningful choices regarding career after completion of graduate programme	√	√	√	√	√	√	
an awareness of the linguistic-cultural richness of India					√	√	√
social outreach and sharing	√	√	√	√	√	√	√
digital skills and presentation of ideas	√	√	√	√	√	√	√

TABLE IV

Programme outcomes	TABLE IV: ABILITY ENHANCEMENT COURSES [ANY FOUR: 2 CORE*+ 2 ELECTIVE]						
	Environmental Study*	English Communication*	English Language Teaching	Soft Skills	Translation Studies	Creative Writing	Business Communication
<b>The primary programme outcomes of these courses include application of subject knowledge to ability enhancement and link directly to career options/ awareness.</b>							
Communication skills		√	√	√	√	√	√
Knowledge of location	√	√	√	√	√	√	√
literary genres and stylistic variations			√				
Creative use of subject knowledge in a professional field	√	√	√	√	√	√	√
critical aptitude and reflexive thinking	√				√	√	
understanding of values	√				√	√	
Professional Skill and employability options	√	√	√	√	√	√	√
Career Options on completion of graduate programme	√	√	√	√	√	√	√

### UGC Document on LOCF English

Personal growth and social awareness	√	√		√	√	√	√
digital skills and social outreach	√	√	√		√	√	√
systematic knowledge of the field			√		√		



## 1.6 The Teaching Learning Process

Learning is a challenging, engaging, and enjoyable activity. Learners should be encouraged to engage in a rigorous process of learning and self-discovery by adopting a highly focused and yet flexible approach to education as opposed to rote learning. Each day learners should be encouraged to focus on key areas of the course and spend time on learning the course fundamentals and their application in life and society. In teaching and learning pedagogy, there should be a shift from domain or conclusions based approach to the experiential or process/es based approach.

The faculty should promote learning on a proportionate scale of 20:30:50 principle, where lectures (listening/hearing) constitute 20 percent of the delivery; visuals (seeing) 30 percent of the learning methods; and experience (doing/participating) 50 percent. This ratio is subject to change as per institutional needs. In order to achieve its objective of focused process based learning and holistic development, the Institution/University may use a variety of knowledge delivery methods:

### 1.6.1 Lectures

Lectures should be designed to provide the learners with interesting and fresh perspectives on the subject matter. Lectures should be interactive in a way that students work with their teachers to get new insights in the subject area, on which they can build their own bridges to higher learning.

### 1.6.2 Discussions

Discussions are critical components of learning, and can be used as a platform for students to be creative and critical with old and new ideas. Besides developing critiquing skills, arriving at consensus on various real life issues and discussion groups lead to innovative problem solving and, ultimately to success.

### 1.6.3 Simulations

Simulations provide students opportunities to understand real life situations and scenarios, and solve challenges in a controlled environment or make use of them in simulating cultural experiences by locating/transposing them in new (local, regional, national and international) situations.

#### **1.6.4 Case Studies:**

Real case studies, wherever possible, should be encouraged in order to challenge students to find creative solutions to complex problems of individual, community, society and various aspects of knowledge domain concerned.

#### **1.6.5 Role Playing**

Assuming various roles, as in real life, is the key to understanding and learning. Students are challenged to make strategic decisions through role-plays, and to analyze the impact of these decisions. For this purpose, incidents from literary texts may also be used.

#### **1.6.6 Team Work**

Positive collaboration in the form of team work is critical in the classroom environment, for which it is necessary to transcend one's prejudices and predilections so as to achieve the desired outcomes. In the process of team work, learners will acquire the skills of managing knowledge acquisition and other collaborative learners, thereby understanding how to incorporate and balance personalities.

#### **1.6.7 Study Tours/Field Visits:**

Study Tours/ Field trips provide opportunities to the learners to test their in-class learning in real life situations as well as to understand the functional diversity in the learning spaces. These may include visits to sites of knowledge creation, preservation, dissemination and application. Institutions may devise their own methods to substitute/modify this aspect.

### **1.7 Assessment Methods**

#### **1.7.1 Alignment of Programme Learning Outcomes and Course Learning Outcomes:**

The assessment of learners' achievement in BA English (Honours) will be aligned with the following:

- programme learning outcomes (graduate descriptors)
- course learning outcomes (qualification descriptors)
- academic and professional skills suggested in the graduate learning descriptors in the LOCF recommendations (indicated and illustrated in the Learning Outcomes in respect of select courses)

**1.7.2 Assessment priorities:** Institutions will be required to prioritize formative assessments (in-semester activities including tests done at the department or instructor level) rather than giving heavy and final weightage to summative assessments (end-semester and/or mid-semester tests traditionally done centrally). Progress of learners towards achieving learning outcomes may be assessed making creative use of the following, either independently or in combination: time-constrained examinations (say 1-hour or 2-hour tests); closed-book and open-book tests (if applicable, rather than doing as a rule); problem based assignments; real life simulations; observation of practical skills (speaking, listening, problem solving within a peer group or a class); individual project reports (case-study or term papers within a given word limit); team project reports; oral presentations, including seminar presentation; viva voce, interviews; computerized adaptive testing for MCQ; peer and self-assessment etc. and any other pedagogic approaches as may be relevant keeping in view the learners' level, credit load and class size.

**1.7.3 Diversity in Assessment Methods:** Allowing for the diversity in learning and pedagogical methods adopted by different universities and institutions, stakeholders (Academic Councils, Boards of Studies or statutory bodies) are expected to ensure that the objectives of the course(s) are clearly aligned to learning outcomes. It is expected that the curricula developed by institutions will maintain a transparent roadmap of (a) pedagogical methods and priorities and (b) learning outcomes that reflect the weightage points given to different aspects of skills and achievements identified in the recommendations.

**1.7.4 Learning Outcomes Index:** While devising assessment modes and criteria, institutions may look to gridlock course learning outcomes and programme learning outcomes as indicated in the LOCF (English), and work out ways to assign credit loads and distribute weightage points for each. The following table shows one possible way to develop a Learning Outcomes index for the Programme and the courses.

Table							
Programme Learning outcomes	Courses in BA Honours (English )						
	Course 1	Course 2	Course ...	Course ...	Course ...	Course ...	Course ...
Outcome 1	x	X	x	x	x	X	X
Outcome 2	x		x	x		X	
Outcome ...		X		x	x	X	x
Outcome ...		X		x	x	X	
Outcome ...	x		x		x		x
Outcome ...	x		x		x	x	x
Outcome ...		X		x		x	

**1.7.5 Weightage Distribution:** In-semester activities may be accorded different weightage points (say for instance, 20: 10: 10: 15: 5 out of 60 percentage points), in terms of activities such as single or group level oral components (20), individual project (10), group project (10), library and research work (15), and punctuality and regularity or any other responsibility indicator (5). Similarly, end-semester or summative assessment methods may include written tests, either written or in combination with oral components, as may be necessary, keeping in view the class size and the credit load in a given semester. Questions set in the end semester examinations may be a combination of essay type questions, short notes and objective MCQ (multiple choice questions). Long questions (3)=(3x14) (42)+ short questions(3)-( 3x6) (18)+ MCQ-10 (10x1)(10)=70. The credit hour distribution (L-T-O) has to be rationalized accordingly.

**1.7.6 Innovation and Flexibility:** Within each category, institutions are expected to encourage instructors to bring in innovative and flexible methods to guarantee the fullest realization of Learning Outcomes outlined in the document. All such instructional and assessment requirements must be clearly communicated to all stakeholders at the time of course registration. Any subsequent change or minor modification necessary for fuller realization of learning outcomes must be arranged with due notice and institutional arrangement at the relevant level.

**1.7.7 Freedom and Accountability:** Freedom and accountability of the stakeholder are key attributes that determine the success of the Learning Outcomes framework. For example, in research work, learners may be asked to pay attention to library work and survey of literature, originality of ideas, formulation of arguments, and creativity. Components may be assigned weightage points accordingly (say, x:y:z for different components out of 15 points). The excellence of institutions will be increasingly determined by Learning Outcomes rather than programme or course objectives. Hence it is necessary to innovate continually in learning and assessment in order to ensure meaningful and socially relevant learning (with transparent Learning Outcomes indices) rather than rote learning.

**1.7.8 Clustering of Activities:** Each cluster of activity may be assigned weightage points in accordance with the priorities of the institution without diluting the principles given in the LOCF. So an institution may choose to have any or all of the following in its in-semester activities with clear and transparent methods of communication to learners: open viva voce, group quiz or individual, classroom simulations and problem solving activities, library or field visits, term papers, individual and group reports, poster presentations. Credit hour and L-T-O distribution shall be crucial to any such clustering.

**1.7.9 Review and Amendment:** It is important for institutions to review, periodically and without fail, the efficacy of any method adopted to meet the learning outcomes proposed in the LOCF recommendations. Institutions are also required to make statutory provisions to adapt/modify/amend rules and clauses as may be necessary without violating the spirit of the larger programme outcomes outlined by the UGC in the CBCS guidelines.

**1.7.10 Spirit Rather than Letter of the LOCF:** The guidelines for assessment given here and elsewhere in the LOCF recommendations are indicative rather than exhaustive. So institutions are expected to frame assessment modes and criteria relevant to their situation and context, in keeping with the spirit of the LOCF. The basic idea of LOCF (English Honours)—that learners at this level should understand their position(s) in the light of regional, national and global perspectives—must find a true and transparent reflection in the assessment.

## 1.8 Keywords

BA Literary Studies in English (Hons.), ELT Course at UG Level, Skills and Ability Enhancement Elective Courses, Literary and human values, critical analysis and interpretation, British Poetry and Drama, British Romantic Literature, Literature of the Indian Diaspora, Media and Communication Skills, Postcolonial Literatures, British Literature: Post World War II, Travel Writing, Indian Classical Literature, European Classical Literature, Literary Criticism, Literary Theory, Indian Writing in English, Modern Indian Writing in English Translation, Translation Studies, Modern European Drama, American Literature, Popular Literature, Women's Writing, Nineteenth Century European Realism, Science Fiction and Detective Literature, Literature and Cinema, World Literatures, Partition Literature, Academic Writing and Composition, Autobiography, Text and Performance, Language and Linguistics, Contemporary India: Women and Empowerment, Gender and Human Rights, Language, Literature and Culture, English/MIL Communication, Film Studies, English Language Teaching, Soft Skills, Creative Writing, Business Communication, Technical Writing.

## Part II

### 2.1 Structure of BA (HONS.) in English

**Note:** For the structure of BA Hons. English, the Committee has followed the number of credits per course as suggested in the CBCS document, that is, six credits per course. The Committee is of the opinion that every course should be of four credits each.

However, School/Board of Studies/University should feel free to decide the number of credits to be assigned to each course. Ultimately, what matters the most is the quantum of academic transaction assigned to each credit, not the number. The Institutions can assign and calculate the credits accordingly.

<b>A. Core Courses: 14 papers (14x6= 84 credits)</b>			
<b>B. Discipline Specific Electives: 4 papers (4x6= 24 credits)</b>			
<b>C. Generic Electives: 4 papers (4x6= 24 credits)</b>			
<b>D. Ability Enhancement Compulsory Courses: 2 papers (2x4=8 credits)</b>			
<b>E. Skill Enhancement Courses: 2 papers (2x4=8 credits)</b>			
GRAND TOTAL (A+B+C+D): 148 (84+24+24+8+8) credits			
<b>A. CORE COURSES (14)</b>			
Serial No	Title of the Course	Credits: 6 credits each Total 84 (credit distribution to be decided by institutions as per UGC/CBCS guidelines). [Note: While some courses may require L (5) T (2) O(0), some other courses may require L (4), T (1), and O (1)]	Credit Hours Distribution L T O L Lectures : 4 /5/[4] T Tutorials: 1 /[1]/(0) O Others: 1 /0]/[2]2 [Note: There can be different options depending on the pedagogical and assessment weightage distribution]
1.	Indian Classical Literature	6	
2	European Classical Literature	6	
3	Indian Writing in English	6	
4	British Poetry and Drama: 14th to 17th Centuries	6	
5	American Literature	6	
6	Popular Literature	6	
7.	British Poetry and Drama: 17th and 18th Centuries	6	
8.	British Literature: 18th Century	6	
9	British Romantic Literature	6	

10.	British Literature: 19th Century	6	
11.	Women's Writing	6	
12.	British Literature: The Early 20th Century	6	
13.	Modern European Drama	6	
14.	Postcolonial Literatures	6	
<b>B. DISCIPLINE SPECIFIC ELECTIVES (ANY FOUR)</b>			
	Course title	Credits 24 (4x6) 6 credits each (credit distribution to be decided by institutions as per CBCS guidelines). [Note: While some courses may require L (5) T (2) O(0), some other courses may require L (4), T (1), and O (1)]	Credit Hours Distribution L T O L Lectures : 4 /[5]/[4] T Tutorials: 1 /[1]/(0) O Others: 1 / [0]/[2] [Note: There can be different options depending on the pedagogical and assessment weightage distribution]
1	Modern Indian Writing in English Translation	6	
2	Literature of the Indian Diaspora	6	
3	British Literature: Post World War II	6	
4	Nineteenth Century European Realism	6	
5	Literary Theory	6	
6	Literary Criticism	6	
7	Science fiction and Detective Literature	6	
8	Literature and Cinema	6	
9	World Literatures	6	
10	Partition Literature	6	
11	Research Methodology	6	
12	Travel writing	6	
13	Autobiography	6	
<b>C. GENERIC ELECTIVES (ANY FOUR)</b>			
	Course Title	Credits 24 (4x6) 6 credits each (credit distribution to be decided by institutions as per	Credit Hours Distribution L T O L Lectures : 4 /[5]/[4]



		CBCS guidelines). [Note: While some courses may require L (5) T (2) O(0), some other courses may require L (4), T (1), and O (1)]	T Tutorials: 1 / [1]/(0) O Others: 1 / [0]/[2]2 [Note: There can be different options depending on the pedagogical and assessment weightage distribution]
1	Academic Writing and Composition	6	
2	Media and Communication Skills	6	
3	Text and Performance	6	
4	Language and Linguistics	6	
5	Contemporary India: Women and Empowerment	6	
6	Gender and Human Rights*	6	
7	Language, Literature and Culture	6	
<b>D. ABILITY ENHANCEMENT COURSES (COMPULSORY) TWO COURSES</b>			
	<b>PAPER TITLES</b>	Credits 4 (2x2)	Credit Hours L T O [To be devised by institutions]
1	Environmental Study	2	
2	English/MIL Communication	2	
<b>E. SKILL ENHANCEMENT COURSES (ANY TWO)</b>			
	Course Titles	Credits 4 (2x2)	Credit Hours L T O [To be devised by institutions]
1	Basic English Communication Skills	2	
2	Advanced English Communication Skills	2	
3	Dictionary and Study Skills	2	
4	Appreciating Literature	2	

**Note:**

- 1. Universities/Institutions/Departments may wish to add more courses against categories marked C, D and E, depending on the availability of specialists and other required resources.*
- 2. Any major deviation from category A is likely to impact the very philosophy of LOCF in English.*
- 3. Departments/Board of Studies/ Universities should have freedom to arrange papers in the order they deem fit with justification.*
- 4. Whenever stakeholders seek to introduce modifications or alterations in the LOCF or CBCS guidelines, they are (a) expected to have adequate and transparent justifications to do so and (b) to notify the UGC regarding the changes and the justifications thereof.*

## BA English (Honours) Courses

### A. Core Courses

#### PAPER 1: INDIAN CLASSICAL LITERATURE

#### Course Level Learning Outcomes:

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

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

#### Course Content

##### Unit-I:

- a) The Indian Epic Tradition: Themes and Recensions
- b) Classical Drama: Theory and Practice
- c) Alankara and Rasa
- d) Dharma and the Heroic

##### Unit-II:

Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).

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

**Unit-IV:** Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasiidass, 1962)/ Banabhatta- *Kadambari*

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

**Suggested Readings:**

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
5. A.V. Kieth, *History of Sanskrit Literature*. Oxford: OUP, 1920.
6. A.K. Warder, *Indian Kavya Literature*, 8 Volumes. Delhi: Motilal Banarsidas, 2011

## PAPER 2: EUROPEAN CLASSICAL LITERATURE

### Course Level Learning Outcomes

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

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

### Course Content

#### Unit-I:

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

#### Unit-II:

Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).

#### Unit-III:

Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).

#### Unit-IV:

Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).

#### Unit-V:

Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975). Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

### Suggested Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.
4. Homer, *The Iliad*. Tr. E.V. Rieu. Harmondsworth: Penguin, 1985.
5. Sophocles, *Oedipus the King*. Tr. Robert Fagles in *Sophocles: The Three Theban Plays*. Harmondsworth: Penguin, 1984.
6. Richard Rutherford, *Classical Literature: A Concise History*. Oxford: Blackwell Publishing, 2005.

## PAPER 3: INDIAN WRITING IN ENGLISH

### Course Level Learning Outcomes

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

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

### Course Content

#### Unit-I:

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

#### Unit-II:

##### POETRY

- H.L.V. Derozio ‘Freedom to the Slave’, ‘The Orphan Girl’, ‘To India – My Native Land’  
Kamala Das, ‘Introduction’, ‘My Grandmother’s House’
- Nissim Ezekiel, ‘Enterprise’/ ‘Goodbye Party to Miss Pushpa TS’, ‘The Night of the Scorpion’
- Robin S. Ngangom, ‘The Strange Affair of Robin S. Ngangom’, ‘A Poem for Mother’
- Eunice de Souza, ‘De Souza Prabhu’

#### Unit-III:

##### NOVELS

- R.K. Narayan, *Swami and Friends*
- Amitav Ghosh, *Shadow Lines*

#### Unit-IV:

## SHORT FICTION

- Mulk Raj Anand ‘Two Lady Rams’
- Rohinton Mistry ‘Swimming Lesson’
- Shashi Deshpande ‘The Intrusion’

**Unit-V:**

## DRAMA

- Mahesh Dattani: *Tara*

**Suggested Readings**

Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.

Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.

Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.

Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2<sup>nd</sup> edn, 2005) pp. 1–10.



## PAPER 4: BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

### Course Level Learning Outcomes

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

- understand the tradition of English literature from 14th to 17th centuries.
- develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

### Course Content

The texts suggested here are in addition to those in the CBCS syllabus. Some texts/portions have been changed keeping in view the Course Level Learning Outcomes (CLLO) as well as global guidelines in the LOCF documents. Stakeholders, as already suggested, may make amendments in the finalization of the corpus as well as the points raised in the CLLO.

### Unit-I:

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

### Unit-II:

- (i) Geoffrey Chaucer *The Wife of Bath's Prologue*
- (ii) Edmund Spenser Selections from *Amoretti*:  
Sonnet LXVII 'Like as a huntsman...'  
Sonnet LVII 'Sweet warrior...'  
Sonnet LXXV 'One day I wrote her name...'
- (iii) John Donne 'The Sunne Rising',

‘Batter My Heart’

‘Valediction: Forbidding Mourning’

**Unit-III:**

Christopher Marlowe *Doctor Faustus*

**Unit-IV:**

William Shakespeare- *Macbeth*

**Unit-V:**

William Shakespeare -*Twelfth Night*

**Suggested Readings**

Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.

John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.

Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.

Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

## PAPER 5: AMERICAN LITERATURE

### Course Level Learning Outcomes

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

- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17<sup>th</sup> century to 21<sup>st</sup> century)
- understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European ( Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European ( African, American Indian, Hispanic-American and Asian) writing traditions
- critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- relate the African American experience in America (both ante-bellum and post-bellum) to issues of exclusion in societies relevant to their learning experience
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

## Course Content

The texts suggested here are in addition to those in the CBCS syllabus. Some texts/portions have been changed keeping in view the Course Level Learning Outcomes (CLLO) as well as global guidelines in the LOCF documents. Stakeholders, as already suggested, may make amendments in the finalization of the corpus as well as the points raised in the CLLO.

### Unit-I:

- The American Myths of Genesis/ The American Dream/ The American Adam
- American Romance and the American Novel
- Is *Huck Finn* the Prototypical American Novel?
- Multicultural Literature of the United States; Folklore and the American Novel
- Race and Gender in American Literature
- War and American Fiction
- Two Traditions of American Poetry; Emerson and Poe/ Typological and Tropological Traditions
- Social Realism and the American Novel
- The Questions of Form in American Poetry

### Unit-II:

#### Drama

Arthur Miller: *All My Sons*

Tennessee Williams: *The Glass Menagerie*

### Unit-III:

#### Fiction:

Toni Morrison: *The Bluest Eye*

### Unit-IV:

**Short Fiction and personal narrative**

Edgar Allan Poe 'The Purloined Letter'

Maya Angelou: Selections from *I Know Why the Caged Bird Sings* (chaps 15 and 16)

William Faulkner 'Dry September'

**Unit-V:****Poetry:**

Anne Bradstreet: 'The Prologue'

Walt Whitman: Selections from Song of Myself (Sections 1 to 5) 'O Captain,

My Captain'

Emily Dickinson: Any two poems ['Because I could not stop for Death' / 'This was a poet' / 'I heard a fly buzz']

Robert Frost: Two Poems: 'Once by the Pacific' and 'Mending Wall'

Langston Hughes: 'The Negro Speaks of Rivers'

Alexie Sherman Alexie: 'Crow Testament' and 'Evolution'

**Suggested Reading:**

Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.

Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.

Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.

Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).

Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

## PAPER 6: POPULAR LITERATURE

### Course Level Learning Outcomes

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

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

### Course Content

#### Unit-I:

- Coming of Age
- The Canonical and the Popular
- Ethics and Education in Children's Literature
- Sense and Nonsense
- The Graphic Novel
- The Popular and the Market

#### Unit-II:

#### Children's Literature

Lewis Carroll, *Through the Looking Glass*

Sukumar Ray, Two Poems: "The Sons of Ramgaroo", and "Khichudi"

#### Unit-III:

#### Detective Fiction

Agatha Christie: *The Murder of Roger Ackroyd*

#### Romance/Chick Lit

Daphne du Maurier, *Rebecca*

Or

Anuja Chauhan, *The Zoya Factor*

#### Unit-IV:

**Graphic Fiction**

Vishwajyoti Ghosh, *This Side That Side: Restorying Partition*

**Unit-V:****Science Fiction**

Isaac Asimov: "Nightfall"

**Suggested Readings**

Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby

Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978,

Christopher Pawling, 'Popular Fiction: Ideology or Utopia?' in *Popular Fiction and Social Change*, ed. Christopher Pawling

Tzevetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose*

Darco Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction*

Janice Radway. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*

Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.

Hilllary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

## PAPER 7: BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES

### Course Level Learning Outcomes

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

- identify the major characteristics of the Comedy of Manners and Mock-Heroic poetry
- demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17<sup>th</sup> and 18<sup>th</sup> centuries
- examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others
- show their appreciation of texts in terms of plot-construction, socio-cultural contexts and genre of poetry and drama
- analyze literary devices forms and techniques in order to appreciate and interpret the texts

### Course Content:

#### Unit-I:

- Religious and Secular Thought in the 17th Century
- Changing Images of the Human Being in the Literature of the Period
- The Stage, the State and the Market
- The Mock-epic and Satire
- Women in the 17th Century
- The Comedy of Manners

#### Unit-II:

John Milton: *Paradise Lost: Book I*

#### Unit-III:

John Webster: *The Duchess of Malfi*

#### Unit-IV:

Aphra Behn: *The Rover*

#### Unit-V:

Alexander Pope: *The Rape of the Lock*



**Suggested Readings**

The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.

Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.

Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.

John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

## PAPER 8: BRITISH LITERATURE 18<sup>TH</sup> CENTURY

### Course Level Learning Outcomes

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

- explain and analyze the rise of the critical mind
- trace the development of Restoration Comedy and anti-sentimental drama
- examine and analyze the form and function of satire in the eighteenth century
- appreciate and analyze the formal variations of Classicism
- map the relationship between the formal and the political in the literature of the neo-classical period

### Course Content

#### Unit-I:

- The Enlightenment and Neoclassicism
- Restoration Comedy
- The Country and the City
- The Novel and the Periodical Press
- The Self-Conscious Art Form

#### Unit-II:

William Congreve: *The Way of the World*

#### Unit-III:

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

#### Unit-IV:

Samuel Johnson: 'London'

Thomas Gray 'Elegy Written in a Country Churchyard'

#### Unit-V:

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

### Suggested Reading:

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

Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature*

*and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

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

## PAPER 9: BRITISH ROMANTIC LITERATURE

### Course Level Learning Outcomes

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

- understand Romanticism as a concept in relation to ancillary concepts like Classicism
- understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- analyze and understand the main characteristics of Romanticism
- appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
- appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity
- relate Romantic literary texts to other forms of expression such as painting, for instance.

### Course Content

#### Unit-I:

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

#### Unit-II:

William Blake 'The Lamb',  
 'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*)  
 'The Tyger' (*The Songs of Experience*)  
 'Introduction' to *The Songs of Innocence*  
 Robert Burns 'A Bard's Epitaph'

‘Scots Wha Hae’

**Unit-III:**

William Wordsworth ‘Tintern Abbey’

‘Ode: Intimations of Immortality’

Samuel Taylor Coleridge ‘Kubla Khan’

‘Dejection: An Ode’

**Unit-IV:**

Lord George Gordon

Noel Byron ‘Childe Harold’: canto III, verses 36–45

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

(lines 1594–674)

Percy Bysshe Shelley ‘Ode to the West Wind’

‘Ozymandias’

‘Hymn to Intellectual Beauty’

John Keats ‘Ode to a Nightingale’

‘To Autumn’

‘On First Looking into Chapman’s Homer’

**Unit-V:**

Mary Shelley: *Frankenstein*

**Suggested Readings**

William Wordsworth, ‘Preface to Lyrical Ballads’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.

John Keats, ‘Letter to George and Thomas Keats, 21 December 1817’, and ‘Letter to Richard Woodhouse, 27 October, 1818’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.

Jean-Jacques Rousseau, ‘Preface’ to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).

Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

## PAPER 10: BRITISH LITERATURE: 19TH CENTURY

### Course Level Learning Outcomes

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

- identify and analyze the socio-economic-political contexts that inform the literature of the period
- comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres
- understand the conflict between self and society in different literary genres of the period
- link the rise of the novel to the expansion of Colonialism and Capitalism
- understand the transition from Romantic to Victorian in literature and culture
- link the Victorian temper to political contexts in English colonies
- link the changes in the English countryside to changes brought about in similar settings in India

### Course Content

#### Unit-I:

- Utilitarianism
- Colonialism and nineteenth century literature
- The Death of the Village
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue

#### Unit-II:

Jane Austen : *Pride and Prejudice*

**Unit-III:**

Charlotte Bronte: *Jane Eyre*

**Unit-IV:**

Charles Dickens: *Hard Times*

**Unit-V:**

Alfred Tennyson :‘The Lady of Shalott’ ‘Ulysses’

‘The Defence of Lucknow’

Robert Browning ‘My Last Duchess’ ‘The

Last Ride Together’

‘Fra Lippo Lippi’

Christina Rossetti: ‘The Goblin Market’

**Selected Readings:**

Karl Marx and Friedrich Engels, ‘Mode of Production: The Basis of Social Life’, ‘The Social Nature of Consciousness’, and ‘Classes and Ideology’, in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.

Charles Darwin, ‘Natural Selection and Sexual Selection’, in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

## PAPER 11: WOMEN'S WRITING

### Course Level Learning Outcomes

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

- recognise the importance of gender specificity in literature
- understand and appreciate the representation of female experience in literature
- explain the difference between the feminine and the feminist as opposed to the female
- examine and appreciate the role played by socio-cultural-economic contexts in defining woman
- link the status of woman to social discrimination and social change
- draw a location specific trajectory of female bonding or empowerment
- to understand the complexity of social and biological constructions of manhood and womanhood
- to examine the relationship of women to work and production

### Course Content:

#### Unit-I:

- The Confessional Mode in Women's Writing
- Sexual/Textual Politics
- Body, Beauty and Discrimination
- Race, Caste and Gender
- Social Reform and Women's Rights
- Women under Colonialism
- Women in and out of Slavery
- Is there a Woman's Language?

#### Unit-II:

Emily Dickinson: 'I cannot live with you'

'I'm wife; I've finished that'

Sylvia Plath:

'Daddy' 'Lady

Lazarus'



Eunice De Souza: 'Advice to

Women' 'Bequest'

### Unit-III:

Alice Walker: *The Color Purple*

### Unit-IV:

Charlotte Perkins Gilman: 'The Yellow Wallpaper'

Katherine Mansfield : 'Bliss'

Mahashweta Devi : 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta:

Seagull, 2002)

### Unit-V:

Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988)

chap. 1, pp. 11–19; chap. 2, pp. 19–38.

Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds.,

*Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

### Suggested Readings

Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.

Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.

Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.

Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

## **PAPER 12: BRITISH LITERATURE: THE EARLY 20TH CENTURY**

### **Course Level Learning Outcomes**

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

- trace the history of modernism in the socio-cultural and intellectual contexts of late nineteenth century and early twentieth century Europe
- link and distinguish between modernity and modernism
- explain the links between developments in science and experiments in literature
- explain the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism
- identify and analyze the use and modernist technique in different genres in early twentieth century British literature
- trace the history of the self and subjectivity in literature in the light of colonial consciousness
- explain and analyze the idea of form in modernist literary texts from across major genres

### **Course Content:**

#### **Unit-I:**

- Modernism, Post-modernism and non-European Cultures
- The Women's Movement in the Early 20th Century
- Psychoanalysis and the Stream of Consciousness
- Literature and the Fear of Disintegration
- The Uses of Myth
- Nation and Narration in Early Twentieth Century Novel
- The Avant Garde

**Unit-II:**

Joseph Conrad: *Heart of Darkness*

**Unit-III:**

D.H. Lawrence: *Sons and Lovers*

**Unit-IV:**

Virginia Woolf: *Mrs Dalloway*

**Unit-V:**

W.B. Yeats: 'Leda and the Swan' 'The  
Second Coming' 'No Second Troy' 'Sailing  
to Byzantium'

T.S. Eliot : 'The Love Song of J. Alfred Prufrock'

'Sweeney among the Nightingales'

'The Hollow Men'

**Suggested Readings**

Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.

T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.

Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

## PAPER 13: MODERN EUROPEAN DRAMA

### Course Level Learning Outcomes

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

- understand the role of theatre and drama in the introduction and shaping of modernity
- understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc.
- understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century

### Course Content

#### Unit-I:

- Politics, Social Change and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd
- The Role of the Director
- The Role of the free theatres

#### Unit-II:

Henrik Ibsen: *Ghosts/ A Doll's House*

#### Unit-III:

Bertolt Brecht: *The Good Woman of Szechuan*

#### Unit-IV:

Samuel Beckett: *Waiting for Godot*

#### Unit-V:

Eugene Ionesco: *Rhinoceros/ Jean Genet: The Balcony*

**Suggested Readings**

Constantin Stanislavski, chap. 8, 'Faith and the Sense of Truth', In *An Actor Prepares*, tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.

Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.

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

## PAPER 14: POSTCOLONIAL LITERATURES

### Course Level Learning Outcomes

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

- understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation
- see through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it
- appreciate and analyze the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations
- critically engage with issues of racism and imperialism during and after colonial occupation
- appreciate the changing role and status of English in postcolonial literatures
- link colonialism to modernity

### Course Contents

#### Unit-I:

- Nationalism and Nationality
- De-colonization, Globalization and Literature
- Race, Region, Religion
- Women and Postcolonialism/Gender and Identity
- English and Bhasha: The Languages of Postcolonialism
- Postcolonial Literatures and Questions of Ethics
- Postcolonialism and Resistance
- Literature and Identity Politics
- Writing for the New World Audience

#### Unit-II:

##### Fiction

Chinua Achebe: *Things Fall Apart*

#### Unit-III:

Gabriel Garcia Marquez: *Chronicle of a Death Foretold*

## Unit-IV:

### Short Fiction

Bessie Head: 'The Collector of Treasures'

Ama Ata Aidoo: 'The Girl who can'

Grace Ogot: 'The Green Leaves'

### Poetry:

Derek Walcott : 'A Far Cry from Africa'

Okot p'Bitek: 'My Husband'

David Malouf: 'Revolving Days', 'Wild Lemons'

Mamang Dai: 'Small Towns and the River' / 'The Voice of the Mountain'

Pablo Neruda: 'Tonight I can Write'

## Unit-V:

Easterine Kire: *A Terrible Matriarchy*

### Suggested Readings

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

Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.

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

**B. Discipline Centric Electives (Any Four)**



## ENG DSE-1/ PAPER 6: LITERARY THEORY

### Course Level Learning Outcomes

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

- have a historical overview of major literary theorists, particularly of the 20<sup>th</sup> century
- show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices
- develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society
- historically situate literary theorists whose works had informed and shaped various literary theoretical discourses
- identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts
- apply various theoretical frameworks and concepts to literary and cultural texts
- evaluate and analyze strengths and limitations of theoretical frameworks and arguments
- sharpen interpretative skills in the light of various theoretical frameworks

### Course Content

#### Unit-I:

#### Background Study:

The East and the West

Questions of Alterity

Power, Language and Representation

The State and Culture

#### *Module I*

Literary Theory: An Introduction

#### *Module II*

New Criticism and Russian Formalism

#### Unit-II:

*Module*

II

Reader Response

*Module IV*

Marxism

*Module V*

Psychoanalytic theory

**Unit-III:**

*Module VI*

Structuralism

*Module VII*

Poststructuralism

*Module VIII*

New Historicism

**Unit-IV:**

*Module IX*

Postcolonialism

*Module X*

Feminism

**Unit-V**

*Module XI*

Black and Dalit Aesthetics/ Subaltern Studies

*Module XII*

Theory Now

**Suggested Readings**

David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*: London & New York: Routledge, 2000.

Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*.

Manchester: Manchester University Press, 1984.

Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky:

University Press of Kentucky, 1993.

Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009

## ENG DSE-2/PAPER 5: LITERARY CRITICISM

### Course Level Learning Outcomes

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

- understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- learners will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory
- learners will have knowledge about major, critical movements and critics in various critical traditions – Indian (schools of *Rasa*, *Alamkar*, *Riti*, *Dhwani*, *Vakroti*, *Auchitya*) and Western (Greek, Roman, English, German, Russian and French)
- learners will be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts
- learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- learners will be able to evaluate and analyze strengths and limitations of critical/theoretical frameworks and arguments
- learners will be able to strengthen and deepen their interpretative skills

### Course Content

### Background Study:

Summarizing and Critiquing  
 Point of View  
 Reading and Interpreting  
 Media Criticism  
 Plot and setting  
 Citing from Critics' Interpretations

**Unit-I:** Schools of Indian Literary Theory: *Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya*

**Unit-II:** Aristotle (from *Poetics*)

**Unit-III:**

Longinus: Excerpts from 'On the Sublime'

Christopher Caudwell Excerpts (from *Illusion and Reality*)

**Unit-IV:** I.A. Richards: Excerpts from *Practical Criticism*

**Unit-V:**

Victor Shklovsky (from 'Art as Technique')

T.S. Eliot from 'The Use of Poetry and the Use of Criticism'

Northrop Frye (from *The Anatomy of Criticism*)

### **Suggested Readings**

A.H. Gilbert, *Literary Criticism: Plato to Dryden*. Detroit: Wayne University Press, 1962.

David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*: London & New York: Routledge, 2000.

Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.

Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.

S.K. Dey, *History of Poetics*. New Delhi: MLBS, 1960.

Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009



**ENG DSE-3/PAPER 9: WORLD LITERATURES****Course Level Learning Outcomes**

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

- explain the concept of World Literature and its evolution in relation to other related concepts e.g. national literature, general literature, comparative literature and *Vishwa Sahitya*.
- appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world.
- analyze and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions.
- analyze and interpret literary texts in their contexts and locate them.

**Course Content:****Unit-I:**

The Idea of World Literature  
Memory, Displacement and Diaspora  
Hybridity, Race and Culture  
Adult Reception of Children's Literature  
Literary Translation and the Circulation of Literary Texts  
Aesthetics and Politics in Poetry

**Unit-II:**

Albert Camus: *The Stranger*  
Anton Chekov: *The Cherry Orchard*

**Unit-III:**

Pablo Neruda: Select Poems

**Unit-IV:**

Rainer M Rilke: *Duino Elegies*,

**Unit-V:**

Gabriel Garcia Marquez: *The General in the Labyrinth*

Naguib Mafouz: *Palace Walk* or *Palace of Desire* (from the Cairo trilogy)

**Background Reading:**

Rabindranath Tagore, *Vishwa Sahitya*, Sarkar & Sons, 1993.

David Damrosch, *How to Read World Literature*, Wiley Blackwell, 2002.

Lillian Herlands Hornhtin, *The Reader's Companion to World Literature*, Penguin, 2002.

Frank Magil, *Masterpieces of World Literature*, Collins Reference, 1991.

## ENGDSE-4/ PAPER 11: RESEARCH METHODOLOGY

### Course Level Learning Outcomes

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

- Develop a simple questionnaire to elicit specific information.
- Collect data based on a survey and arrive at inferences using a small sample
- Discuss and draft a plan for carrying out a piece of work systematically
- Refer to authentic sources of information and document the same properly.
- Provide proper explanation for technical terms in simple language.

### Course Content

#### Unit-I:

- a. Basic concept of research and the terminology involved
- b. Basic types of research
- c. Basic tools of research

#### Unit-II:

- d. Reference skills including skills to use dictionaries, encyclopedias, library catalogues, and net resources.
- e. Stating and defending a research proposal

#### Unit-III:

- f. conceptualizing and drafting a research proposal
- g. parts of research proposal

#### Unit-IV:

- h. writing a research paper

#### Unit-V:

- i. Style manuals
- j. Notes, references and bibliography
- k. research and ethics: documentation and plagiarism

### Suggested Readings

APA Handbook, 7<sup>th</sup> Edition, 2020

Kumar, Ranjit. (2012) *Research Methodology: A Step-by-Step Guide for Beginners*. New Delhi, Vikas.

MLA Handbook, 9<sup>th</sup> Edition, 2021

Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)



Wallace, Michael. (2004). *Study Skills*. Cambridge: CUP.



## C. Generic Elective (any four)

### PAPER 1: ACADEMIC WRITING AND COMPOSITION

#### Course Learning Outcomes

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

- convey their ideas in English using simple and acceptable English in writing
- understand to recognize and draft different types of writing – e.g. classroom notes, summaries, reports, exploratory and descriptive paragraphs, substantiating etc
- describe a diagram or elaborate information contained in a graph, chart, table etc
- write a review of a book or a movie
- write a report on an academic or cultural event that takes place in a college or university for a journal or a newspaper

#### Course Contents

##### Unit-I:

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing

##### Unit-II:

3. Writing in one's own words: Summarizing and Paraphrasing

##### Unit-III:

4. Study Skills including note making, note taking, information transfer, reviewing etc.
5. Structuring an Argument: Introduction, Interjection, and Conclusion

##### Unit-IV:

6. Critical Thinking: Syntheses, Analyses, and Evaluation
7. Remedial Grammar

##### Unit-V:

8. Citing Resources; Editing, Book and Media Review

#### Suggested Readings

Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).

Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).

Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).

Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

Eastwood, John. (2005) *Oxford Practice Grammar*. Oxford, OUP

Wallace, Michael. (2004). *Study Skills*. Cambridge, CUP

## PAPER 2: MEDIA AND COMMUNICATION SKILLS

### Course Level Learning Outcomes

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

- develop the professional ability to communicate information clearly and effectively in all kinds of environment and contexts.
- demonstrate practical skills of various types of media writing, reviews, reports, programmes and discussions.
- demonstrate their familiarity with the new media, its techniques, practices of social media and hypermedia.
- critically analyze the ways in which the media reflects, represents and influences the contemporary world.
- identify avenues for a career in print and electronic media.

### Course Content

#### Unit-I

##### Introduction to Mass Communication

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

##### Topics for Student Presentations:

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

#### Unit-II:

##### Advertisement

3. Types of advertisements
4. Advertising ethics

5. How to create advertisements/storyboards

**Topics for Student Presentations:**

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

**Unit-III:**

**Media Writing**

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

**Topics for Student Presentations:**

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

**Unit-IV:**

**Introduction to Cyber Media and Social Media**

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

**Unit-V:**

**Project Work**

**Suggested Readings**

Bel, B. et al. *Media and Mediation*. New Delhi: Sage, 2005.

Bernet, John R, *Mass Communication, an Introduction*. New Jersey: Prantice Hall, 1989.

Stanley J. Baran and Davis, *Mass Communication Theory: Foundations, Ferment and Future*. Boston: Wadsworth Cengage Learning, 2012.

John Fiske, *Introduction to Communication Studies*. London: Routledge, 1982.

Katherine Miller, *Communication theories: Perspectives, Processes and Contexts*. New York: McGraw Hill, 2004.

Michael Ruffner and Michael Burgoon, *Interpersonal Communication*. New York & London: Holt, Rinehart and Winston 1981.

Kevin Williams, *Understanding Media Theory*. London & New York: Bloomsbury, 2015.

V.S. Gupta, *Communication and Development*. New Delhi: Concept Publication, 2000.

### **PAPER 3: TEXT AND PERFORMANCE**

#### **Course Level Learning Outcomes**

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

- distinguish between a dramatic text and a performance text
- appreciate the evolution of drama in the West and in India in terms of both, form and content, from tradition to modernity, as well as have a thorough knowledge of different theatre styles in India and the West
- to appreciate the difference between drama and other genres
- develop a comprehensive understanding of the process of performance and the entire paraphernalia involved from theatrical space and lights/sound/costume to the use of voice and body
- learn a wide variety of skills from acting and directing to script writing, costume designing, prop making and technical skills like sound and light as well as production.
- display their knowledge of different aspects of text and performance through their production and not just through theoretical knowledge.

#### **Course Content**

##### **Unit-I:**

##### **1. Introduction**

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

**Topics for Student Presentations:**

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

**Unit-II:****Theatrical Forms and Practices**

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

**Topics for Student Presentations:**

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

**Unit-III:****Theories of Drama**

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

**Topics for Student Presentations:**

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

**Unit-IV:****Theatrical Production**

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

**Topics for Student Presentations:**

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



**Unit-V:**  
**Project Work/ Specific Presentation**

**Suggested Readings:**

Marco de Marinis, *The Semiotics of Performance*, Bloomington: Indiana University Press, 1993.

Elaine Aston, *Theatre of Sign System*, Psychology Press, 1991.

## PAPER 4: LANGUAGE AND LINGUISTICS

### Course Level Learning Outcomes

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

- recognize/understand the structure and various parts of the language
- understand the existence of language in the form of different dialects based on a set of established factors
- identify the various functions a language performs and the roles assigned to it
- understand that all languages behave alike and develop a tolerance for other languages
- understand that making errors is a process of learning and not hesitate to use language for the fear of making errors

### Course Content

#### Unit-I:

Language: language and communication; language varieties: standard and non- standard language; language change. (From Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.)

#### Unit-II:

Structuralism:

- a. Distinctive features of human language. (Here we discuss how language used for human communication though unique, shares several features with animal communication.)
- b. Language learning and acquisition: (Here we discuss how a child learns language in an atmosphere of love and leisure in contrast to what happens in school. The implications this understanding will have on both learning and teaching language can be explored in brief.)

(Saussure, Ferdinand de. 1966. *Course in general linguistics*.

New York: McGraw Hill 'Introduction' Chapter 3)

#### Unit-III:

Phonology and Morphology (Akmajian, A., R. A. Demers and R, M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed.; Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7.

**Unit-IV:**

**Phonetics:**

Vowel and Consonant sounds, IPA symbols, Place and manner of articulation, phonetic Transcription-

**Unit-V:**

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

**Suggested Reading**

Selinker, L (1975) *An Introduction to Linguistics*, London, Longman

Fromkin and Rodman. (1975) *Human and Animal Communication*. London, Pergamon.

Syal, Puspinder et.al. (2009). *An Introduction to Linguistics: Language, Grammar and Semantics*, New Delhi, PHI

Mohanraj, Jayashree. (2014) *Let's Hear them Speak*, New Delhi, Sage

## **ABILITY ENHANCEMENT COMPULSORY COURSE:**

### **English Communication (Compulsory)**

**Unit-I:** Types and modes of Communication.

**Unit-II:** Language of Communication:

- Verbal and Non-Verbal (Spoken and Written)
- Personal, Social and Business
- Barriers and Strategies
- Intra Personal, Inter Personal and Group Communication.

**Unit-III:** Speaking Skills:

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

**Unit-IV:** Reading and Understanding

- Close Reading
- Comprehension
- Summary Paraphrasing
- Analysis and Interpretation
- Translation ( from Indian Language to English and Vice Versa)
- Literary/Knowledge Texts.

**Unit-V:** Writing Skills

- Documenting
- Report Writing
- Making Notes
- Letter Writing

### **Suggested Reading:**

1. Editorial Board. *Prosaic Musings-Nagaland University Anthology of Prose, Short Stories and Writing Skills*. Trinity, 2012
2. *Language through Literature*. Gauri Mishra, et al.

3. *Fluency in English*, Part-II, Oxford University Press, 2006
4. *Business English*, Pearson, 2008.

## **F. Skill Enhancement Electives**

### **1. SEC 1: Basic English Communication Skills**

- a. Grammar
- b. Listening and Speaking
- c. Basics of Reading
- d. Basics of Writing

### **2. SEC 2: Advanced English Communication Skills**

- a. Advanced Reading**
- b. Advanced Writing
- c. Principles of communication and communicative competence
- d. Cross Cultural Communication

### **SE Electives**

1. Creativity Through Language
2. Dictionary and Reference Skills
3. Appreciating Literature

## **SEC Course 1: Basic English Communication Skills Course**

### **Statement**

The aim of this course is to help students become familiar with nuances of grammar, and build confidence in them that grammar is 'learnable'. The course also helps the learners become aware of language, its dependence on grammar and the variety it exhibits. This course will be offered under four headings as given below:

- a. Grammar
- b. Listening and Speaking
- c. Basics of Reading
- d. Basics of Writing

### **Course Level Learning Outcomes**

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

- ✓ Identify deviant use of English both in written and spoken forms
- ✓ Recognize the errors of usage and correct them
- ✓ Recognize their own ability to improve their own competence in using the language
- ✓ Understand and appreciate English spoken by people from different regions
- ✓ Use language for speaking with confidence in an intelligible and acceptable manner
- ✓ Understand the importance of reading for life
- ✓ Develop an interest for reading
- ✓ Read independently unfamiliar texts with comprehension
- ✓ Understand the importance of writing in academic life
- ✓ Write simple sentences without committing errors of spelling and grammar

### **Course Content**

#### **Unit-I:**

- ii. Major basic grammatical categories
- iii. Notion of correctness and attitude to error correction

#### **Unit-II:**

- iv. Importance of listening skills
- v. Problems of listening to unfamiliar dialects

#### **Unit-III:**

- vi. Aspects of pronunciation and fluency in speaking
- vii. Intelligibility in speaking
- viii. Introduction to reading skills

- ix. Introducing different types of texts – narrative, descriptive, extrapolative

**Unit-IV:**

- x. Introduction to writing skills
- xi. Aspects of cohesion and coherence

**Unit-V:**

- xii. Expanding a given sentence without affecting the structure
- xiii. Reorganizing jumbled sentences into a coherent paragraph
- xiv. Drafting different types of letters (personal notes, notices, complaints, appreciation, conveying sympathies etc.)

**Suggested Reading**

1. Acevedo and Gower M (1999) *Reading and Writing Skills*. London, Longman
2. Deuter, M et.al. (2015). *Oxford Advanced Learner's Dictionary of English (Ninth Edition)*. New Delhi, OUP
3. Eastwood, John (2008). *Oxford Practice Grammar*. Oxford, OUP.
4. Editorial Board. (2012) *Prosaic Musings-Nagaland University Anthology of Prose, Short Stories and Writing Skills*. New Delhi: Trinity.
5. Editorial Board. (2012). *Wings of Poesy: Nagaland University Anthology of Poetry*. Macmillan/Trinity.
6. Hadeffield, Chris and J Hadeffield (2008). *Reading Games*. London, Longman
7. Hedge, T (2005). *Writing*. Oxford, OUP
8. Jolly, David (1984). *Writing Tasks: Students' Book*. Cambridge, CUP
9. Klippel and Swan (1984). *Keep Talking*. Oxford, OUP
10. Saraswati, V (2005). *Organized Writing 1*. Hyderabad, Orient Blackswan
11. Swan, Michael. (1980). *Practical English Usage*. Oxford, OUP
12. Walter and Swan (1997). *How English Works*. Oxford, OUP



## SEC COURSE 2: ADVANCED ENGLISH COMMUNICATION SKILLS

### Course Statement

The course has a focus on helping learners develop their skills of Reading, Writing and communication skills. It builds their competence further in Reading and Writing to facilitate their academic pursuits. Further, it also builds their ability to communicate effectively with a wider range of people especially for professional purposes. The learner is made aware of all aspects of effective communication and skills required for acquiring as well as conveying information. The course will be offered under four headings as given below:

- a. Advanced Reading
- b. Advanced Writing
- c. Principles of communication and communicative competence
- d. Cross Cultural Communication

### Course Level Learning Outcomes

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

- ✓ Read and understand longer pieces of discourse independently
- ✓ Read and compare two texts for evaluating them
- ✓ Summarise a text for the benefit of peers orally or in writing
- ✓ Read and re-narrate a piece of text either orally or in writing
- ✓ Plan a piece of writing before drafting – brainstorming and developing web-charts/flow-diagrams/outlines
- ✓ Edit a piece of self and peer writing
- ✓ Writing and revising the drafts
- ✓ Write a review of a text read for academic purpose or pleasure
- ✓ Understand the purpose and process of communication
- ✓ Identify and overcome barriers of communication
- ✓ Understand and appreciate the social norms of communication
- ✓ Understand and appreciate the principle of politeness in relation to the speaker/listener

**Course Content****Unit-I:**

- i. Reading texts of different genres and of varying length
- ii. Different strategies of comprehension
- iii. Reading and interpreting non-linguistic texts
- iv. Reading and understanding incomplete texts (Cloze of varying lengths and gaps; distorted texts.)

**Unit-II:**

- v. Analyzing a topic for an essay or a report
- vi. Editing the drafts arrived at and preparing the final draft
- vii. Re-draft a piece of text with a different perspective (Manipulation exercise)

**Unit-III:**

- viii. Summarize a piece of prose or poetry
- ix. Using phrases, idioms and punctuation appropriately

**Unit-IV:**

- x. Introduction to communication – principles and process
- xi. Types of communication – verbal and non-verbal
- xii. Identifying and overcoming problems of communication

**Unit-V:**

- xiii. Communicative competence
- xiv. Cross-cultural communication

**Suggested Readings:**

- 1) Bailey, Stephen (2003). *Academic Writing*. London and New York, Routledge.
- 2) Department of English, Delhi University (2006). *Fluency in English Part II*. New Delhi, OUP.
- 3) Editorial Board. (2012) *Prosaic Musings-Nagaland University Anthology of Prose, Short Stories and Writing Skills*. New Delhi: Trinity.
- 4) Editorial Board. (2012). *Wings of Poesy: Nagaland University Anthology of Poetry*. Macmillan/Trinity.
- 5) Grellet, F (1981). *Developing Reading Skills: A Practical Guide to Reading Skills*. New York, CUP
- 6) Hedge, T. (2005). *Writing*. London, OUP
- 7) Kumar, S and Pushp Lata (2015). *Communication Skills*. New Delhi, OUP
- 8) Lazar, G. (2010). *Literature and Language Teaching*. Cambridge, CUP

- 9) Nuttall, C (1996). *Teaching Reading Skills in a Foreign Language*. London, Macmillan
- 10) Raman, Meenakshi and Sangeeta Sharma (2011). *Technical Communication: Principles and Practice*. New Delhi, OUP.

## English as Core for BA (GENERAL)

### ENGLISH-1: CC-1: INTRODUCTION TO LITERATURE

#### Course Level Learning Outcomes

Some of the learning outcomes of the course ‘Introduction to Literature’ that learners of the course are required to demonstrate run thus:

- ✓ Understanding of issues like literature, literariness, literary values and basic literary concepts
- ✓ have a basic understanding of development of English literature in terms of various movements
- ✓ engage with the genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- ✓ appreciate and analyse the select literary poems and plays in the larger socio-cultural contexts of the time
- ✓ develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, tone and style, and elements of prosody

#### Course content

**Unit -I:** Essay or excerpts on Reading Literature on topics like ‘why read literature’, ‘the meaning of literature’, ‘literariness’, literary values’, ‘function of literature’, pleasure of reading, introduction to major literary concepts

**Unit -II:** Brief Outline of English literature and its main Movements (Classicism, Romanticism, Realism, Naturalism, Expressionism, Symbolism and Modernism)

**Unit-III:** Tales and stories (selections from different traditions of storytelling such as *Panchatantra*, Aesop’s Fables, selections from *Tales from Shakespeare*, S Maugham and any others)

**Unit -IV:** Epic (excerpts from The *Mahabharata*, *Iliad*, *Odyssey*, or *Paradise Lost*) or Drama (Shakespeare/Shaw/Checkov)

**Unit V:** Novel (Bach: *Jonathan Livingstone Seagull*) or collection of short stories

Unit F: Nonfiction: Essays (examples) or Autobiography/Biography/Travel Writing

**NB:** The texts mentioned here are indicative. Universities, Board of Studies can choose a text or a excerpts with justification.

Suggested Topics:

- ✓ Individual and Society
- ✓ Relationship between Religious, philosophical and political thought
- ✓ Themes of war, love, death, and homelessness
- ✓ Literature, culture and society
- ✓ Literature and other forms of art/media (Inter-mediality)
- ✓ Literature and films

Suggested Activities:

Workshops on Appreciating literature, poetry, drama, short stories, novels and comparison between literary works and their filmed or adapted versions

**Suggested Readings**

W H Hudson, *An Introduction to the Study of English Literature*, Maple Press, 2003 ed.

P. Varghese, *Introduction to English Literature*, Alfa Publications, 2011.

Martin Gray, *A Dictionary of Literary Terms*, Blackwell, 1998.

Terry Eagleton, *How to Read a Poem*, John Wiley & Sons, 2011 ed.

Stephen Greenblatt, et al. eds. *The Norton Anthology of English Literature*, Norton & Co. 2012 ed.

**COURSE 2 : ENGLISH-2-CC-2****BRITISH LITERATURE****Course Level Learning Outcomes**

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

- ✓ understand English literary cultures from the Renaissance to the present
- ✓ develop an understanding of different forms and types of British Literature through exposure to texts that highlight both compliance and contest to tradition
- ✓ appreciate and analyze the texts in the larger socio-political and religious contexts of the time
- ✓ demonstrate an awareness of nuances of the English language and its varieties
- ✓ extend the knowledge of life in literature (say of animals, environment, gender, politics, nationalities, personal and ideological differences) to life and living situations

**Suggested Course Content.**

Stakeholders may make amendments in the finalization of the corpus as well as the points raised in the CLLO.

**Unit-I: Background Study**

- ✓ Forms of English Popular Culture
- ✓ The English Countryside
- ✓ The Rise of Colonialism
- ✓ Different Forms of Storytelling
- ✓ Role-Playing in Life and Literature
- ✓ Literature and Social Conventions
- ✓ Environmental Consciousness in Literature

**Unit-II: Poetry**

1. William Shakespeare (a sonnet or a short poem), or John Donne “The Sun Rising” or “A Valediction Forbidding Mourning” or John Milton, “On His Blindness”
2. William Wordsworth, “The Solitary Reaper” or John Keats “La Belle Dame sans Merci” or Christina Rossetti, “After Death”
3. W B Yeats, “Sailing to Byzantium” or T S Eliot, “To the Indians who Died in Africa” or A Love Song of J Alfred Prufrock”, or Seamus Heaney, “Digging” or “Blackberry-Picking”

**Unit-III: Drama**

G B Shaw: *Arms and the Man* or J M Synge: *Riders to the City*

**Unit-IV: Fiction** (any one text)

Virginia Woolf, *To the Lighthouse* or George Orwell, *Animal Farm*

or Kazuo Ishiguro, *The Remains of the Day* or Hanif Kureishi: *The Buddha of Suburbia*

Or

Three stories, preferably from different periods (Charles Dickens, “A Christmas Tree” or

Wilde, “The Selfish Giant” or Rudyard Kipling, “The Miracle of Purun Bhagat” or

“Lispeth”)

**Unit-V: Non-Fictional Prose and Essays**

Essays from different periods (at least three Orwell, “Shooting an Elephant” or Virginia

Woolf, “Shakespeare’s sister” or Terry Eagleton, “The Slow Death of the University”)

or short autobiographical texts (Excerpts from Frank Kermode, *Not Entitled, A Memoir*

or travelogues (Excerpts from Mark Shand: *River Dog*)

**Suggested Readings**

Peter Alexander, *A History of English Literature*, 3<sup>rd</sup> ed. Palgrave Macmillan, 2017.

M. H. Abrams, *A Glossary of Literary Terms*, 11<sup>th</sup> ed. Cengage, 2015. [Entries on drama, fiction, specific types of poetry]

Robert Scholes, et al, eds. *Elements of Literature*, rpt. OUP, New Delhi, 2010. [Sections on Poetry, Fiction, Essays and Drama].

**COURSE 3 : MIL-1: MIL-AltE-1:  
MODERN INDIAN LITERATURE**

**Course Level Learning Outcomes**

Some of the course learning outcomes that learners of this course, Modern Indian Literature, are required to demonstrate runs thus:

- ✓ Demonstrate the ability to read literary texts in terms of genre and contexts.
- ✓ engage with and write cogently on issues specific to modern India and to local realities
- ✓ critically appreciate the use of English in India

**Suggested Course Content:**

**Unit-I: Background Study**

- ✓ Role of English in India
- ✓ The construction and politics of Gender in India
- ✓ The role of community, religion and caste
- ✓ Representing conflict and resistance

**Unit-II: Poetry:**

- i. Kamala Das, “An Introduction”
- ii. Nisssim Ezekiel, “Background, Casually”
- iii Agha Shahid Ali, “The Dacca Gauzes”
- iv. Arundhati Subramaniam, “ Where I Live”
- v. Anamika, “Women”
- vi. Tamsila A., “The Old Story Teller”

**Unit-III: Novel:**

Bama *Karukku*/Arup Kumar Datta, *Kaziranga Trails*

Unit-IV: Short Fiction

Shashi Deshpande, “The Inner Rooms”  
R.K. Narayan, “Engine  
Trouble” Ambai, “Squirrel”

Unit-V:  
Drama

Girish Karnad, *Tughlaq*/  
Mahesh Dattani, *Final Solutions*/  
Manjula Padmanabhan, *Lights Out*



**Suggested Readings**

BR Ambedkar, *Annihilation of Caste*

Kamla Bhasin, *Understanding Gender*, Kali for Women, 2000

Amit Chaudhuri, Introduction to *The Picador Book of Modern Indian Literature*, 2001

Meenakshi Mukherjee, "Divided by a Common Language", in *The Perishable Empire*, New Delhi: OUP, 2000. pp. 187--203

**COURSE 4: MIL-2: MIL-AltE-2  
NEW LITERATURES IN ENGLISH**

**Course Level Learning Outcomes**

Some of the course learning outcomes that learners of this course, New Literatures in English, are required to demonstrate runs thus:

- ✓ show familiarity with the emergent body of literature being produced by writers from South Africa, Caribbean, South Asia, Australia and Canada and its socio-political-cultural contexts
- ✓ demonstrate ability to show an understanding of cultural exchange processes as represented through literature will have knowledge about the prominent concepts in this body of literature.
- ✓ appreciate new works in literature and pursue their interests in it
- ✓ examine different ways of reading and using literary texts across wide range of classical authors, genres and periods with comparative perspectives
- ✓ develop ability to pursue research in the field of new literatures in English

**Course Contents**

**Unit-I:**

**Novel**

Amitav Ghosh, *Shadow Lines*

Chimamanda Ngozi Adichie, *Half of a Yellow Sun*

Unit-II:

Margaret Atwood, *The Blind Assassin* / Tahmima Anand, *A Golden Age* /

Margaret Atwood, *The Blind Assassin* /

Mohsin Hamid, *The Reluctant Fundamentalist*

Unit-III:

Poetry

Derek Walcott, "A Far Cry from Africa"

Yasmine Gunaratne, "Big Match"

Oodgeroo Noonuccal, "The Dawn is At Hand" /

Gwen Harwood, "In the Park"

## Unit-IV:

## Short Fiction

Patrick White, “The Age of a Wart”

Sally Morgan, “Daisy Corunna’s  
Story”

## Unit-V:

Ngugi Wa Thiango, “The Upright Revolution:  
or Why Human Walk Upright”

Nadine Gordimer, “Six Feet of the Country”

**Suggested Readings**

Ulka Anjaria, ed. *A History of the Indian Novel in English*, Cambridge UP, 2015.

Elleke Boehmer and Rosinka Chaudhuri, eds. *The Indian Postcolonial: A Critical Reader*, London; New York: Routledge, 2011

Neil Lazarus *Resistance in Postcolonial African Fiction*, New Haven: Yale University Press, 1990.

Sheila Collingwood-Whittick, ed. *The Pain of Unbelonging: Alienation and Identity in Australian Literature*, Amsterdam & New York: Rodopi, 2007.

Robert D Hammer, *Critical Perspectives on Derek Walcott*. Colorado: Lynne Rienner Publishers, 1997.

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## **SKILL ENHANCEMENT COURSES- 2 credits each**

### **SEC- 1: Basic English Communication Skills Course**

#### **Statement**

The aim of this course is to help students become familiar with nuances of grammar, and build confidence in them that grammar is 'learnable'. The course also helps the learners become aware of language, its dependence on grammar and the variety it exhibits. This course will be offered under four headings as given below:

- e. Grammar
- f. Listening and Speaking
- g. Basics of Reading
- h. Basics of Writing

#### **Course Level Learning Outcomes**

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

- ✓ Identify deviant use of English both in written and spoken forms
- ✓ Recognize the errors of usage and correct them
- ✓ Recognize their own ability to improve their own competence in using the language
- ✓ Understand and appreciate English spoken by people from different regions
- ✓ Use language for speaking with confidence in an intelligible and acceptable manner
- ✓ Understand the importance of reading for life
- ✓ Develop an interest for reading
- ✓ Read independently unfamiliar texts with comprehension
- ✓ Understand the importance of writing in academic life
- ✓ Write simple sentences without committing errors of spelling and grammar

#### **Course Content**

##### **Unit-I:**

- xv. Major basic grammatical categories
- xvi. Notion of correctness and attitude to error correction

##### **Unit-II:**

- xvii. Importance of listening skills
- xviii. Problems of listening to unfamiliar dialects

##### **Unit-III:**

- xix. Aspects of pronunciation and fluency in speaking

- xx. Intelligibility in speaking
- xxi. Introduction to reading skills

- xxii. Introducing different types of texts – narrative, descriptive, extrapolative

**Unit-IV:**

- xxiii. Introduction to writing skills  
xxiv. Aspects of cohesion and coherence

**Unit-V:**

- xxv. Expanding a given sentence without affecting the structure  
xxvi. Reorganizing jumbled sentences into a coherent paragraph  
xxvii. Drafting different types of letters (personal notes, notices, complaints, appreciation, conveying sympathies etc.)

**Suggested Reading**

1. Editorial Board. (2012 )*Prosaic Musings-Nagaland University Anthology of Prose, Short Stories and Writing Skills*. New Delhi: Trinity
2. Acevedo and Gower M (1999) *Reading and Writing Skills*. London, Longman
3. Deuter, M et.al. (2015). *Oxford Advanced Learner's Dictionary of English (Ninth Edition)*. New Delhi, OUP
4. Eastwood, John (2008). *Oxford Practice Grammar*. Oxford, OUP
5. Hadeffield, Chris and J Hadeffield (2008). *Reading Games*. London, Longman
6. Hedge, T (2005). *Writing*. Oxford, OUP
7. Jolly, David (1984). *Writing Tasks: Students' Book*. Cambridge, CUP
8. Klippel and Swan (1984). *Keep Talking*. Oxford, OUP
9. Saraswati, V (2005). *Organized Writing 1*. Hyderabad, Orient Blackswan
10. Swan, Michael. (1980). *Practical English Usage*. Oxford, OUP
11. Walter and Swan (1997). *How English Works*. Oxford, OUP

## **SEC - 2: ADVANCED ENGLISH COMMUNICATION SKILLS**

### **Course Statement**

The course has a focus on helping learners develop their skills of Reading, Writing and communication skills. It builds their competence further in Reading and Writing to facilitate their academic pursuits. Further, it also builds their ability to communicate effectively with a wider range of people especially for professional purposes. The learner is made aware of all aspects of effective communication and skills required for acquiring as well as conveying information. The course will be offered under four headings as given below:

- a. Advanced Reading
- b. Advanced Writing
- c. Principles of communication and communicative competence
- d. Cross Cultural Communication

### **Course Level Learning Outcomes**

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

- ✓ Read and understand longer pieces of discourse independently
- ✓ Read and compare two texts for evaluating them
- ✓ Summarise a text for the benefit of peers orally or in writing
- ✓ Read and re-narrate a piece of text either orally or in writing
- ✓ Plan a piece of writing before drafting – brainstorming and developing web-charts/flow-diagrams/outlines
- ✓ Edit a piece of self and peer writing
- ✓ Writing and revising the drafts
- ✓ Write a review of a text read for academic purpose or pleasure
- ✓ Understand the purpose and process of communication
- ✓ Identify and overcome barriers of communication
- ✓ Understand and appreciate the social norms of communication
- ✓ Understand and appreciate the principle of politeness in relation to the speaker/listener

**Course Content****Unit-I:**

- xv. Reading texts of different genres and of varying length
- xvi. Different strategies of comprehension
- xvii. Reading and interpreting non-linguistic texts
- xviii. Reading and understanding incomplete texts (Cloze of varying lengths and gaps; distorted texts.)

**Unit-II:**

- xix. Analyzing a topic for an essay or a report
- xx. Editing the drafts arrived at and preparing the final draft
- xxi. Re-draft a piece of text with a different perspective (Manipulation exercise)

**Unit-III:**

- xxii. Summarize a piece of prose or poetry
- xxiii. Using phrases, idioms and punctuation appropriately

**Unit-IV:**

- xxiv. Introduction to communication – principles and process
- xxv. Types of communication – verbal and non-verbal
- xxvi. Identifying and overcoming problems of communication

**Unit-V:**

- xxvii. Communicative competence
- xxviii. Cross-cultural communication

**Suggested Readings:**

- 1) Editorial Board. (2012 )*Prosaic Musings-Nagaland University Anthology of Prose, Short Stories and Writing Skills*. New Delhi: Trinity.
- 2) Bailey, Stephen (2003). *Academic Writing*. London and New York, Routledge.
- 3) Department of English, Delhi University (2006). *Fluency in English Part II*. New Delhi, OUP
- 4) Grellet, F (1981). *Developing Reading Skills: A Practical Guide to Reading Skills*. New York, CUP
- 5) Hedge, T. (2005). *Writing*. London, OUP
- 6) Kumar, S and Pushp Lata (2015). *Communication Skills*. New Delhi, OUP
- 7) Lazar, G. (2010). *Literature and Language Teaching*. Cambridge, CUP
- 8) Nuttall, C (1996). *Teaching Reading Skills in a Foreign Language*. London, Macmillan



- 9) Raman, Meenakshi and Sangeeta Sharma (2011). *Technical Communication: Principles and Practice*. New Delhi, OUP.

### **SEC -3: DICTIONARY AND STUDY SKILLS**

#### **Course Statement**

This paper provides to the students a perspective on usefulness of Dictionaries in language learning and also highlights the importance of reference skills in academic pursuits. The course that is offered in two parts will first focus on using dictionary for different purposes. It begins with tasks on familiarizing the learners with the structure of a dictionary and gradually takes them to various aspects of its use. The second part deals with reference or study skills which emphasises the need to become independent learners. The course helps the learners realise that accessing knowledge is better than receiving it from a secondary source.

#### **Course Level Learning Outcomes**

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

- ✓ Demonstrate their ability to use a dictionary easily
- ✓ Understand the multiple uses of a dictionary
- ✓ Identify different parts of a dictionary and their uses
- ✓ Use different types of dictionary for different purposes
- ✓ Appreciate the need for reference/study skills
- ✓ Make/take notes systematically in an organized manner
- ✓ Develop graphs, charts, grids and other visual support to understand a text
- ✓ Use catalogues, indices and other reference materials in library or at home
- ✓ Cite books referred to in a systematic and acceptable manner

#### **Course Content**

##### **Unit-I:**

- i. Introduction to a dictionary and its types
- ii. Mapping a dictionary to locate words easily

##### **Unit-II:**

- iii. Multiple uses of dictionary/ies
- iv. Introduction to Thesaurus/Lexicon/Activator/Encyclopedia and their uses

##### **Unit-III:**

- v. Importance of study skills in academic life
- vi. Principles of Note making/taking

**Unit-IV:**

- vii. Information transfer exercises
- viii. Classification tasks and their importance in language learning

**Unit-V:**

- ix. Using library resources properly
- x. Citing references or developing a bibliography

**Suggested Reading**

1. Cortell, Stella. (2008). *The Study Skills Handbook*. London, Palgrave Macmillan
2. Deuter, M et.al.(Ed) (2015). *Oxford Advanced Learner's Dictionary of English. (Ninth Edition)*. New Delhi, OUP
3. Kahn, John E (Ed) (1990) *Illustrated Reverse Dictionary*. London, New York, The Reader's Digest Association Ltd.
4. Summers, Della (Ed) (2008). *Longman Essential Activator*. Harlow, Longman
5. Wallace, M J. (2004). *Study Skills in English*. Cambridge, CUP

## SEC-4: APPRECIATING LITERATURE

### Course Statement:

The focus of this course is to expose the students to varied nuances of literary texts in terms of genre. The skills needed for a valid interpretation of a literary text involves a close reading of the text accompanied by a clear understanding of form, contexts and linguistic devices. The aim is to sensitise the students to the fact that different literary texts need to be interpreted through specific sets of tools.

### Course Level Learning Outcomes

At the end of the course, the learners will be able to:

- ✓ Show how imagery and figures of speech work in poetry and use the analysis of these to arrive at an interpretation of the poem.
- ✓ Identify rhyme, beats, sound pattern in a poem and analyse the rhythm of heroic couplets, blank verse and free verse.
- ✓ Demonstrate how a dramatic text interacts with a reader in the reading process for meaning and interpretation.
- ✓ Identify the performative aspects of a dramatic text
- ✓ Demonstrate the ability to identify various aspects of story telling in terms of plot, character, linguistic devices and form in a short story
- ✓ Demonstrate the ability for critical thinking and close reading of literary texts from the larger perspectives of culture, society, history and gender.
- ✓ Show their useful interpretative skill.

### Course Contents

#### Unit-I: Poetry:

Major categories of Poetry: lyric, narrative, dramatic  
 Verse form: rhymed verse, blank verse, free verse  
 Imagery, diction, syntax, Rhythm and its functions

Interplay of sense, feeling, tone and intonation in poetic communication

#### Unit-II: Drama:

Major categories of Drama: comedy, tragedy, tragi-comedy

Elements of drama: Plot, character, language (dialogue and soliloquy), setting (stage directions and props)

**Unit-III: Short Story:**

Types of short stories

Aspects of story telling

**Unit-IV: Contexts of Literature:** author, reader, intertextuality, history, society, culture, gender

**Unit-V: Creative Writing Practice of the varieties mentioned above**

**Suggested Reading**

1. Baldick, Chris (2008) *Oxford Dictionary of Literary Terms*, OUP.
2. Cuddon, J.A. (2014) *Penguin Dictionary of Literary Terms and Literary Theory*, Penguin Books.
3. Green, David (1974) *The Winged Word: An Anthology of Poems for Degree Course*, Macmillan.
4. Scholes, Robert E (1991) *Elements of Literature*(Section on short story in particular), OUP
5. Styan, J.L.(1965) *The Dramatic Experience: A Guide to the Reading of Plays*, CUP  
Wainwright, Jeffrey (2004) *Poetry: The Basics*, Taylor & Francis

**UGC DOCUMENT ON LOCF ENGLISH (GENERIC ELECTIVE)  
FUNCTIONAL ENGLISH (VOCATIONAL STUDIES) (CBCS)**

**SEMESTER ONE**

**Core-I**

**English Phonetics**

- Objective: To enable the learners to be correct and fluent in English pronunciation and to acquire a sound knowledge of major style and global varieties of English
- Mark allotment : Full Marks : 100  
Theory : 50 (70% for External and 30% for Internal Assessment)  
Practical : 50 (Entirely Internal)  
Pass mark : 45 % in every category of Assessment (i.e. Theory, Practical, External, Internal)
- 6 credits
- Duration of External Examination ( i.e. 70% of theory) : 3 Hours
- To obtain the Degree/Diploma Students will have to secure the pass marks in all the categories of assessment

**Unit –I**

(20 Marks = Theory 10 + Practical 10) Theory: *10 Marks (7 for external + 3 for internal)*

**Organs of Speech and Speech mechanism**

Practical: 10 Marks (to conduct internally)

Students must learn identifying the air-stream mechanism, the place and manner of articulate of all the 44 sounds

**Unit – II**

Theory: *10 Marks (7 for external + 3 for internal)*

Sounds and symbols of Vowels, Consonants and Diphthongs

Practical;

- a) Intensive drilling for production of individual sounds, words and sentences in English.
- b) They also should learn writing the latest IPA symbols for all sounds
- c) They must learn the Phonetic transcription (of simple and individual words/characters)
- d) They must have English Pronouncing Dictionary/ a copy of latest Oxford Advanced Learners Dictionary of Current English.

**Unit – III**

- a) Assimilation, elision, stress
- b) The Syllable
- c) Description and analysis of Sounds in English

Practical: 10 Marks (to conduct internally)

- a) Proper Application and use of Assimilation, Elision, Stress, the Syllable and the Sounds of English in speaking.
- b) Phonetic transcription (of Sentences and paragraphs)

**Unit – IV**

Theory: 10 Marks (7 for external + 3 for internal)

- a) Intonation
- b) Rhythm in connected sentences
- c) Common errors

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Practical: 10 Marks (to conduct internally)

- a) Proper Application and use of Intonation, Rhythm in connected sentences.
- b) Explanation and correction of Common errors in pronouncing English words

### Unit – V

Style and Varieties of English-1

Theory: 10 Marks (7 for external + 3 for internal)

- a) Varieties of English: British, American and Indian English
- b) Standard English (as opposed to non standard variety e.g. slang, cockney, etc.)

Practical: 10 Marks (to conduct internally)

Differentiating and applying varieties of English discussed in theory section

Suggested Reading:

1. Adams, Royce. *Reading Skills: A Guide for Better Reading*.
2. Balasubramaniam, T. *A Textbook of English Phonetics for India Students*.
3. Balasubramaniam, T. *English Phonetics for Indian Students: A Work Book*.
4. Bansal, R. K & Harrison, J. B *Spoken English: A Manual of Speech & Phonetics*.
5. Jones, Daniel. *The Pronunciation of English*.
6. O'Connor, J. D. *Better English Pronunciation*.
7. Roach, Peter. *English Phonetics and Phonology*.
8. Warner, Alan. *A Short Guide to English Style*.
9. Fowler, H. W. *The King's English, 3<sup>rd</sup> ed.*
10. Gimson, A. C. *An Introduction to the Pronunciation of English, 2<sup>nd</sup> ed.*
11. Nicholson, Margaret. *A Dictionary of American-English Usage: Based on Fowlers' Modern English Usage*.
12. Wood, Frederick T. *Current English Usage: A Concise Dictionary*.

## Semester-TWO

### CORE-II

#### Remedial Grammar

1. Objective: To enable learners to use English language grammatically and confidently especially in those areas where non native users of English face problems

#### Unit-I:

Theory: 10 Marks (7 for external + 3 for internal)

- a) Verb – Main verb, auxiliary verb, modal auxiliary, finite, non finite, anomalous finite, transitive, intransitive

Practical: 10 Marks (to conduct internally)

Analysis and application of Verb – its kinds and varieties as discussed in the theory section

#### Unit-II:

Theory: 10 Marks (7 for external + 3 for internal)

- a) Tenses – their forms & different functions
- b) Concord/ Agreement of Verb and Subject in Number and Person

Practical: 10 Marks (to conduct internally)

Intensive training for correct application of knowledge gained in theory class.

#### Unit –III

Theory: 10 Marks (7 for external + 3 for internal)

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- a) Articles
- b) Question tags
- c) Confusion between Adjective & Adverb

Practical: 10 Marks (to conduct internally)  
Intensive training for correct application of items done in theory class.

### Unit-IV

Theory: 10 Marks (7 for external + 3 for internal)

- a) Case
- b) Active & passive voice
- c) Preposition (of positions, Place relations and other relations)

Practical: 10 Marks (to conduct internally)  
Intensive training for correct application of items done in theory class.

### Unit –V

Theory: 10 Marks (7 for external + 3 for internal)

- a) Simple, compound and Complex Sentence
- b) Punctuation
- c) Common errors
- d) Anglicisation of loan words in English (current and common items only)

Practical: 10 Marks (to conduct internally)  
Intensive training for correct application of knowledge gained in theory class.

### Suggested Reading:

1. Carey, G. V. *Punctuation*.
2. Christopheren, Paul and Arthur O. Sandved. *An Advanced English Grammar*.
3. Fries, Charles Carpenter. *The Structure of English: An Introduction to the Construction of English Sentences*.
4. Green, David. *Contemporary English Grammar*.
5. Krishnaswamy, N. *Modern English: A book of Grammar, Usage & Composition*.
6. Kumar, A. K. *Golden English Guide (A Guide with a Difference.)*
7. Leech, Geoffrey and Svartvik, Jan. *A Communicative Grammar of English*.
8. Morenberg, Max. *Doing Grammar*.
9. Strang, Barbara M. H. *Modern English Structure*.
10. Thomson, A. J. and Martinet, A. V. *A practical English Grammar*.
11. Tregidgo, P. S. *Practical English Usage: for Overseas Students*.
12. Wood, Frederick T. *English Prepositional Idioms*
13. Wood, Frederick T. *A Remedial English Grammar for Foreign Students*.

## SEMESTER THREE

### Core-III

#### Writing Skills

Objective: To enable learners to write in English effectively for various specific purposes

#### Unit –I

Theory: 10 Marks (7 for external + 3 for internal)

- a) Planning and writing paragraphs
- b) Art and Style of Writing : Cohesion, Coherence, Idioms and phrases,
- c) Creative Writing ( Short story writing, and Expansion of ideas)

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Practical: 10 Marks (to conduct internally)

- a) Intensive practice of various forms of writing on the basis of theoretical inputs.

### Unit –II

#### Writing for Media

Theory: 10 Marks (7 for external + 3 for internal)

- a) Writing for News : Elements of news, Characteristics of news, Types of news, Difference between Newspaper and Radio & TV with reference to language
- b) Feature Writing
- c) Advertisement: Banners, Posters, pamphlets, Hoardings, Captions, invitations & Titles etc.

Practical: 10 Marks (to conduct internally)

- a) Intensive training in and practice of writing the items taught in the theory section; writing the same in real life situations and maintaining copies and clippings.

### Unit –III

#### Academic and Review Writing

Theory: 10 Marks (7 for external + 3 for internal)

- a) English for specific purposes (Introduction and a general overview) and Register
- b) Report writing
- c) Academic writing (Types and structure)

Practical: 10 Marks (to conduct internally)

Intensive training and practice of various types of writing as taught in theory section and also maintain copies/clippings of actual writings in real life situations i.e. in Journals, newspapers etc.

### Unit –IV

#### Writing Letters and taking Minutes

Theory: 10 Marks (7 for external + 3 for internal)

- a) Letter writing : Business, Official, Personal (their nature, structure, features and format)
- b) Letters to Editors : Importance and Structure of the letters
- c) Taking minutes and recording meeting proceedings

Practical: 10 Marks (to conduct internally)

- d) Intensive training and practice write out as taught in the theory section and also write them in real life situations and maintain copies/clippings of published items.

### Unit –V

#### Publication and Reviewing

Theory: 10 Marks (7 for external + 3 for internal)

- a) Types of book and Parts of a book
- b) Book reviews: (Nature of Book review, Characteristics and purpose of book review, critical analysis of book contents)
- c) Critical analysis of various writings

Practical: 10 Marks (to conduct internally)

Training and practice writing reviews and critical analysis of various written texts.

#### Suggested Reading:



## UGC DOCUMENT ON LOCF ENGLISH (GENERIC ELECTIVE)

1. Ahuja, B. N. *Theory & Practice of Journalism: Set to Indian Context.*
2. Ahuja, B. N. *A Concise Course in Reporting for Newspapers, Magazines, Radio and the T.V.*
3. Chander, Jagdish (ed.). *Creative English.*
4. Collins, V. H. *A Book of English Idioms.*
5. Collins, V. H. *Right Word, Wrong Word.*
6. Gowers, Ernest. *The Complete Plain Words.*
7. Hakemulder, Jan R & Jonge, Fay Ac de. *News Reporting & Editing.*
8. Hicks, Wynford & Holmes, Tim. *Subediting for Journalists.*
9. Hill, L. A & May, D. J. *Advanced Comprehension & Appreciation Pieces for Overseas Students.*
10. Kamath, M. V. *Professional Journalism.*
11. Kumar, A. K. *Golden English Guide (A Guide with a Difference).*
12. McNair, Brian. *News & Journalism in U.K: A Textbook.*
13. Neal, James M & Brown, Suzanne S *News writing & reporting*
14. Rau, M. Chalapathi. *Journalism & Politics.*
15. Shrivastava, K. M . *New reporting & Editing*
16. Vandana R Singh. *The Written Word.*
17. A Ashley. *The Oxford Handbook of Commercial Correspondence.*
18. Raman M & Sharma S. *Technical Communication.*
19. Jane Dorner. *Writing for the Internet.*
20. Judith Leigh. *CVs and Applications.*
21. MAK Halliday. *Spoken and Written Language.*
22. MAK Halliday, Ruqaiya Hasan. *Cohesion in English.* (English Language Series 9).

### SEMESTER FOUR

#### CORE-IV

##### Oral Communication

Objective: To enable learners to use English fluently in oral communications

##### Unit –I

##### Conversational English

Theory: 10 Marks (7 for external + 3 for internal)

- a) Conversation (on formal & informal occasions - Nature, role, characteristics, techniques, procedures and decorum)
- b) Oral Communication in various situations (Nature, role, characteristics, techniques, procedures and decorum)– In the Post Office, at the bank, at the worship place, receiving and seeing off a guest, at the travel agency, at the customs, at the international port, asking to pay, catching a train, booking a room at a hotel, making a telephone call, asking the time –time expression, buying & selling, at the air port, at the police station, making an apology, taking a taxi, at the clinics, making an appointment, at the chemists, at a dinner party, In the beauty parlour, at the restaurant, etc.

Practical: 10 Marks (to conduct internally)

- a) Practice the items taught in theory class through Role Play, Simulation, Mock Programmes and apply them in Real Life Situations

##### Unit –II

## UGC DOCUMENT ON LOCF ENGLISH (GENERIC ELECTIVE)

### Public Speaking 1: Group Dynamics and Meetings

Theory: *Mark: 10 (7 for external + 3 for internal)*

- a) Group discussion (Nature, role, characteristic, techniques, procedures, elements and decorum)
- b) Debate (Nature, role, characteristic, techniques, procedures, elements and decorum)
- c) Chairing and moderating meetings, group discussion etc. (Nature, role, characteristic, techniques, procedures, elements and decorum)

Practical: 10 Marks (to conduct internally)

Practice and perform activities in theory class through Role Play, Simulation, Mock Programmes and apply them in Real Life Situations

### Unit –III

#### Public Speaking 2: Seminars and Symposia

Theory Mark: 10 (7 for external + 3 for internal)

- a) Seminars : *Importance, nature, role, characteristic, techniques, procedures, elements and decorum*
- b) Symposia: *Importance, nature, role, characteristic, techniques, procedures, elements and decorum*

Practical: 10Marks (to conduct internally)

- a) Practice and perform activities in theory class through Role Play, Simulation, Mock Programmes and apply them in Real Life Situations

### Unit –IV

#### Public Speaking 3: Teaching and Speech presentation

Theory: 10 Marks (7 for external + 3 for internal)

- a) Teaching: Importance, role, techniques, procedures & essential elements
- b) Speech presentation ( Prepared & extempore, of various types) : Importance, role, techniques, procedures & essential elements

Practical: 10 Marks (to conduct internally)

- a) Practice and perform activities in theory class through Role Play, Simulation, Mock Programmes and apply them in Real Life Situations

### Unit –V

#### Public Speaking-4: Hosting and attending

Theory: 10 Marks (7 for external + 3 for internal)

- a) Programme/function hosting : Importance, role, techniques, procedures & essential elements
- b) Performing as receptionist in firms: Importance, role, techniques, procedures and essential elements .

Practical: 10 Marks (to conduct internally)

- a) Practice and perform activities in theory class through Role Play, Simulation, Mock Programmes and apply them in Real Life Situations

#### Suggested Reading:

1. Ahuja, B. N. *Theory & Practice of Journalism: Set to Indian Context.*
2. Ahuja, B. N. *A Concise Course in Reporting for Newspapers, Magazines, Radio and the T.V.*
3. Chander, Jagdish (ed.). *Creative English.*
4. Collins, V. H. *A Book of English Idioms.*

## UGC DOCUMENT ON LOCF ENGLISH (GENERIC ELECTIVE)

5. Collins, V. H. *Right Word, Wrong Word*.
6. Gowers, Ernest. *The Complete Plain Words*.
7. Hakemulder, Jan R and Jonge, Fay Ac de. *News Reporting & Editing*.
8. Hicks, Wynford and Holmes, Tim. *Subediting for Journalists*.
9. Hill, L. A and May, D. J. *Advanced Comprehension and Appreciation Pieces for Overseas Students*.
10. Kamath, M. V. *Professional Journalism*.
11. Kumar, A. K. *Golden English Guide (A Guide with a Difference)*.
12. McNair, Brian. *News and Journalism in U.K: A Textbook*.
13. Neal, James M and Brown, Suzanne S. *News writing and reporting*
14. Rau, M. Chalapathi. *Journalism and Politics*.
15. Shrivastava, K. M . *New reporting and Editing*
16. Vandana R Singh. *The Written Word*.
17. A Ashley. *The Oxford Handbook of Commercial Correspondence*.
18. Raman M. and S. Sharma *Technical Communication*.
19. Jane Dorner. *Writing for the Internet*.
20. Judith Leigh. *CVs and Applications*.
21. MAK Halliday. *Spoken and Written Language*.
22. MAK Halliday, Ruqaiya Hasan. *Cohesion in English*. (English Language Series 9).

### SEMESTER-V

#### DISCIPLINE SPECIFIC ELECTIVE

##### DSE-1A-

##### **Mass Communication and Broadcasting**

Objective: To provide the learners with an intensified training in the English language applying career avenues of Mass Communication and Broadcasting.

##### **Unit –I**

##### **Radio and TV Broadcasting**

Theory Mark: 10 (7 for external + 3 for internal)

- a) Introduction to Mass Communication
- b) TV Broadcasting : Introduction, Importance, Role, nature & essential elements
- c) Radio broadcasting : Introduction, Importance, Role, nature & essential elements

Practical: 10 Marks (to conduct internally)

- a) Visit to TV Studios and Radio stations to familiarise the students with the functioning of studios with special reference to the role of Programme Presenters and write Reports thereof.

##### **Unit –II**

##### **News casting**

Theory: 10 Marks (7 for external + 3 for internal)

News casting on TV: Importance, role, requisite traits and qualities of a Newscaster

Practical: 10 Marks (to conduct internally)

- b) Practice of TV News casting

##### **Unit –III**

##### **TV Programme Presentation**

Theory: 10 Marks (7 for external + 3 for internal)

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- a) TV Programme presentation: Anchoring, Interviews & Interviewing, Talk Show - Role, importance, techniques, procedure and requisite traits, personality

Practical: 10 Marks (to conduct internally)

Practice Anchoring, Interviews & Interviewing, Talk Show for TV shows subsequently perform in real life situations

### Unit –IV

#### Radio Programme Presentation

Theory: 10 Marks (7 for external + 3 for internal)

- a) Radio programme Presentation-1 : News Reading, Radio talk

Practical: 10 Marks (to conduct internally)

- a) Practice and act out *Radio News Reading, Radio talk*

### Unit –V

#### Radio Programme Presentation

Theory: 10 Marks (7 for external + 3 for internal)

Radio programme Presentation-2 : Radio drama, Disc Jockey (Role, Importance and requisite traits and elements.

Practical: 10 Marks (to conduct internally)

Practice performing Radio drama, and as Disc Jockey

#### Suggested Reading:

1. Joshua Meyrowitz. *No Sense of Place-The Impact of Electronic Media on Social Behaviour.*
2. Wilpy, P & Conroy, A . *The Radio Handbook.*
3. S P Dhanavel. *English and Soft Skills.*
4. Fast Julius. *Body Language.*
5. Bleak M. *Journalistic Work and Television.*
6. Hagerman W L. *Broadcast Announcing.*
7. Hyde Stuart. *Television and Radio Announcing.*
8. Amal Datta. *Effects of Television and Viewers.*
9. Neeru Kapoor. *Television Advertising and Consumer Response.*
10. Sharda Kaushik. *Script to Screen: An Introduction to TV Journalism*
11. H.R Luthra. *Indian Broadcasting , New Delhi : Publications Division, 1986.*
12. Baruah, U.L. *This is All India Radio, Publications Division, New Delhi, 1983.*
13. Benson, W.A. *The Impact of Television.*
14. Halloran' J.D (Ed). *The Effects of Television.*
15. Masani, Mehra, *Broadcasting and People*
16. Ewbank Henry, Lawton Sherman P. *Broadcasting: Radio and Television.*

#### DSE-1B-

#### Advertisement and Media

Unit-I:

Role of Advertisement and Media

Unit-II:

Advertisement

6. Types of advertisements
7. Advertising ethics
8. How to create advertisements/storyboards

**UGC DOCUMENT ON LOCF ENGLISH (GENERIC ELECTIVE)**

**Topics for Student Presentations:**

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

**Unit-III:**

**Media Writing**

4. Scriptwriting for TV and Radio
5. Writing News Reports and Editorials
6. Editing for Print and Online Media

**Topics for Student Presentations:**

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

**Unit-IV:**

**Introduction to Cyber Media and Social Media**

4. Types of Social Media
5. The Impact of Social Media
6. Introduction to Cyber Media

**Unit-V:**

**Media Ethics, Employment and Ways of Promoting Employability**

Cyber crimes, How to control cyber crimes,

Avenues of employment

How to promote employability

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**Additional Papers as Core/DSE/GE/SEC: (Can be opted in case of approved syllabus change only)**

**Paper-I: Mother- Tongue and Other Tongue**

The centuries-long usage of English has made us forget many valuable aspects of our mother-tongues. The paper seeks to look back to traditions in our mother-tongue speaking and writing. Hence the students need to be exposed to translating the literatures in mother-tongue to English, for its preservation, promotion and dissemination. The learning of skills must be applied here for creativity. The teacher should expose the students profusely to all types of literatures both oral and written and enthrust their participation by provoking them to performance and translation. The teacher has to arrange the lectures on importance of different units and give sufficient assignments to the students (a minimum of 30 assignments on each unit)

**Unit-I:**

Translating Poetry:

**Unit-II:**

Translating Prose:

**Unit-III:**

Translating Proverbs, Idioms, important terms in popular parlances, etc.

**Unit-IV:**

Collecting folk literature and translating to English

**Unit-V:**

Appreciating and Recording Folk Performance

**Paper-II: Language, Figures of Speech and Literary Terms**

**Unit-I:**

Style and Varieties of English-2

Theory: 10 Marks (7 for external + 3 for internal)

- a) Written and Spoken English
- b) Formal and Informal English

Practical: 10 Marks (to conduct internally)

Practice and Application of the style and varieties provided in theory section

**Unit-II**

**Figures of Speech and Literary Terms:**

Anticlimax, Antithesis, climax, Euphemism, pun, paradox, simile, synecdoche, irony, metaphor, metonymy, oxymoron, allegory, archaism, hyperbole, alliteration, rhyme, rhetorical question, anaphora, epiphora, tautology, enallage, ellipsis, syllepsis, inversion, hysteron, proteron

Practical: To learn the meaning and usage with examples from literature/ literary texts and recurrent internal examinations should be conducted.

**Unit-III:**

**Appreciating Literature:**

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The students should be profusely exposed to different types of Literature like poetry, drama, novel, short story and be given paragraphs, stanzas, dialogues, etc. ex tempore and asked to write critical appreciation.

### **Unit-IV:**

#### **Reading Literature:**

The Reading skills of the students should be evaluated to test their inhering of the correct pronunciation by use of Phonetics. All the students be asked by the teacher to read paragraphs loudly one by one. While one student will be reading, the others listening must point out the wrong pronunciation each after the reading by one is over.

Silent reading should be applied for examining comprehension tests on spot by giving them questionnaire to answer. Other reading skills must be imparted and practised by the students.

### **Unit-V:**

#### **Speaking:**

The Students must be exposed to different kinds of speaking skills and each must practise speaking. They must be given large varieties of topics to prepare and each student must speak by rotation on different topics

### Paper-III:

#### Project work:

- a) **Objective:** To prepare the students for entering job markets according to their aptitude and interest
- a) In Unit I, II, III, and IV each student will be placed to work in one occupational job area under an established firm/ business establishment where English language is used/applied.
- b) The specific job may be to perform as one of the following: Tourist guide, Receptionist, Telephone attendant, Teacher, Programme/function Host/ Anchoring, Radio Announcer, Organising and presenting Talk Shows, Sports Commentator, Reporting etc.)
- c) This on the job training project will be carried out under the supervision of a teacher assigned by the Authority of concerned Institution.
- d) Each student is to submit a Report of the on the Job training so performed.
- e) The Project Report should be supported by authentication certificate from the concerned firm.
- f) If an appropriate firm cannot be found for a student to work in, the teacher-supervisor concerned will assign a suitable work for the student in question where the allotted credit hours will be wholly used.
- g) Under each unit a differed job should be assigned to each student.
- h) In Unit V each student will be required to write a Project Report in not less than 2000 words on a proposed occupation he/she would like/ plan to carry out after graduation. This report should contain, among other things, a proper discussion of rationale of the project, procedure for implementation, how the learning and training obtained in Vocational subject of Functional English is to be applied and how he/ she is to make an earning out of it.
- i) The Teacher-supervisor of each student will maintain a log book where the progress, participation and other comments on the performance of the student will be recorded.
- j) Examination/Evaluation : 70% of the marks is reserved for internal assessment and 30% for the Project Reports sent to University for external evaluation. The Pass mark for both the evaluations (internal and external will be 40% i.e. 28 for internal and 12 for the external
- k) Students will have to obtain pass marks in both internal and external assessment to pass the course.

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