

# **B.A (CBCS) ENGLISH (HONOURS) 2020**

## **SECOND SEMESTER (CORE 3)**

**COURSE CODE: 20100**

### **C 3: INDIAN WRITING IN ENGLISH (CORE) CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** Indian Writing in English refers to the body of work by writers in India who write English and whose native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian Diaspora. As a category, this production comes under the broader realm of postcolonial literature- the production from previously colonized countries such as India. Indian English Literature is an honest enterprise to demonstrate the ever rare gems of Indian Writing in English. From being singular and exceptional, rather gradual native flare - up of geniuses, Indian Writing in English has turned out to be a new form of Indian culture and voice in which India converses regularly. Indian Writers - poets, novelists, essayists, and dramatists have been making momentous and considerable contributions to world literature since pre - Independence era, the past few years have witnessed a gigantic prospering and thriving of Indian English Writing in the global market. Indian English Literature has attained an independent status in the realm of world Literature. Wide ranges of themes are dealt within Indian Writing in English. While this literature continues to reflect Indian culture, tradition, social values and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English fiction has been trying to give expression to the Indian experience of the modern predicaments. The aim of this course is to introduce learners to Indian Writing in English from the colonial to the postcolonial period. Issues such as identity politics, gendered differences, home, dislocation, language among others shall be underscored with the intention to understand the diversity of Indian culture and tradition across spatiality.

#### **UNIT I: PRE-INDEPENDENCE INDIAN ENGLISH NOVEL**

R.K. Narayan *The English Teacher*

#### **UNIT II: POST-INDEPENDENCE INDIAN ENGLISH NOVEL**

Anita Desai *In Custody* OR, Mitra Phukan *The Collector's Wife*

#### **UNIT III: INDIAN ENGLISH POETRY**

H.L.V. Derozio 'Freedom to the Slave', 'The Orphan Girl'

Kamala Das 'Introduction', 'My Grandmother's House'

Nissim Ezekiel 'Enterprise', 'The Night of the Scorpion'

Robin S. Ngangom 'The Strange Affair of Robin S. Ngangom', 'A Poem for Mother'

## **UNIT IV: INDIAN ENGLISH SHORT STORIES**

Mulk Raj Anand 'Two Lady Rams'

Salman Rushdie 'The Free Radio'

Shashi Deshpande 'The Intrusion'

## **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

### **TOPICS**

Indian English

Indian English Literature and its Readership

Themes and Contexts of the Indian English Novel

The Aesthetics of Indian English Poetry

Modernism in Indian English Literature

### **MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks

Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

## **EXPECTED LEARNER OUTCOME**

It is believed that learners, after the culmination of this course, shall be in a better position to appreciate the diversity of customs and traditions in India, would be able to map the intellectual trajectory from the pre- to post -independence period, and get the feel of the advancement that Indian writers in English are making, for which they are receiving plaudits, both at home as well as abroad.

## **RECOMMENDED READINGS**

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

# **B.A (CBCS) ENGLISH (HONOURS) 2020(**

## **SECOND SEMESTER (CORE 4)**

### **C 4: BRITISH POETRY AND DRAMA: 14<sup>TH</sup> TO 17<sup>TH</sup> CENTURIES (CORE)**

#### **CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The objective of this course is to acquaint the learners with British poetry and drama from Chaucer to Shakespeare. The texts prescribed relate to the Age of Chaucer, Pre-Elizabethan and Elizabethan periods. Shakespeare figures predominantly in this course, with a tragedy, comedy and two sonnets prescribed. Marlowe's play encapsulates the spirit of the Renaissance, thereby placing the Elizabethan period in a proper perspective.

#### **UNIT I: POETRY**

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

Spenser, Selections from *Amoretti*:

Sonnet LVII: 'Sweet warrior...'

Sonnet LXXV: 'One day I wrote her name...'

William Shakespeare, Sonnet 30, 116

John Donne 'The Sunne Rising', 'Death be Not Proud'

#### **UNIT II: ELIZABETHAN/RENAISSANCE DRAMA**

Christopher Marlowe, *Doctor Faustus*

#### **UNIT III: SHAKESPEARE'S TRAGEDY**

William Shakespeare, *Macbeth*

#### **UNIT IV: SHAKESPEARE'S COMEDY**

William Shakespeare, *Twelfth Night*

#### **SUGGESTED TOPICS AND BACKGROUND PROSE READINGS FOR CLASS PRESENTATIONS**

#### **TOPICS**

Renaissance Humanism

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

### **MODE OF ASSESSMENT:**

#### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

#### **Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

### **EXPECTED LEARNER OUTCOME**

After completing this course, the learners would be in a position to determine the influence of the European Renaissance on the works of the Elizabethan authors, including Shakespeare.

### **RECOMMENDED READINGS**

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

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

## **SECOND SEMESTER**

### **GENERIC ELECTIVE (GE 2)**

**COURSE CODE: 20210**

### **GE 2: MEDIA AND COMMUNICATION SKILLS**

**CREDITS ASSIGNED: 6 CREDITS**

**COURSE OBJECTIVES:** The objective of this course is to introduce learners to media and communication skills. In this digital-visual landscape, it is necessary to be equipped with knowledge and technical expertise of new media. This course will enable learners with skills pertaining to mass communication in all its manifestations.

#### **UNIT I: INTRODUCTION TO MASS COMMUNICATION**

- i). Mass Communication and Globalization
- ii). 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**

- i). Types of advertisements
- ii). Advertising ethics
- iii). How to create advertisements/storyboards

**Topics for Student Presentations:**

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

#### **UNIT III: MEDIA WRITING**

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

iii). Editing for Print and Online Media

**Topics for Student Presentations:**

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

**UNIT IV: INTRODUCTION TO CYBER MEDIA AND SOCIAL MEDIA**

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

**MODE OF ASSESSMENT: Internal Assessment: 20 marks** (Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks, Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 1 short note/analysis (15+05) =20 marks Unit 2: 1 long answer question+ 1 short note /analysis (15+05) =20 marks Unit 3: 1 long answer question+ 1 short note/analysis (15+05) =20 marks Unit 4: 1 long answer question+ 1 short note/analysis (15+05) =20 marks

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Total: =80 marks

**EXPECTED LEARNER’S OUTCOME** It is expected that this course will act as a beginner’s guide to media communication. It will enable them to opt for a career in journalism, television or digital media by continuing their study in this field in more rigorous terms in their postgraduate level.

**RECOMMENDED READINGS**

1. Em Griffin. *Communication – A First Look at Communication Theory*, Ed. VIII, McGraw Hill, 2008.
2. M.V. Kamath. *Professional Journalism*. New Delhi. Vikash Publishing House,1980.
3. Harold Evans. *Essential English for Journalists, Editors and Writers*. London: Random House, 2000.
4. Denis Mqnail. *Mass Communication*. New Delhi: Om Books, 2000.
5. Jan Sarvaes, ed. *Communication for Development and Social Change*. New Delhi: Sage, 2007.
6. Andrew Boyd. *Broadcast Journalism: Techniques of Radio and Television News*.

Hastings House, 1978.

7. Mark W. Hall. *Broadcast Journalism: An Introduction to News Writing*. Hastings House, 1978.

8. Tony Feldman. *An Introduction to Digital Media*. London, Routledge, 2004.

9. Brian Carroll. *Writing for Digital Media*. London: Routledge, 2010.

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

### **SEMESTER II**

#### **ENGLISH: WRITING SKILLS II (5+1 CREDITS)**

**(Compulsory Course for students of B.A & B.Com (Non Honours) Programmes)**

1. Interview
2. Feature article
3. Questionnaire/ Survey
4. Essay/Speech writing
5. Report writing
6. Dialogue writing

#### **Internal assessment (20 marks)**

Speaking skills, Listening/ comprehension

Project work

#### **Suggested projects**

Creative writing, Theatre Action Group (TAG)/ other theatre groups, *Billy Elliot*, Translating a poem, Arranged marriages, Interviewing a celebrity, Writing a newspaper article on a current topic, Today's youth and youth icons, Leadership and politics, Examination system and benefits of reform, The *Mahabharata*, Communalism, Gender discrimination, Social activism.

#### **MODE OF ASSESSMENT:**

##### **Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion/projects: 5 marks, Attendance: 5 marks)

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Total: 20 marks

##### **Final Examination: 80 marks**

Unit 1 to 6: 6 long answer questions (one from each unit) x 10 marks each = 60 marks

Unit 1 to 6: 4 short answer questions (out of six) + 5 marks each = 20 marks

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Total: =80 marks

**Recommended Readings**

*Fluency in English Part II*, Delhi: Oxford University Press, 2015.

*El Dorado: A Textbook of Communication Skills*, Orient Blackswan Private Limited, Hyderabad, 2014, Units 6-10.

*Interchange, Workbook III*, Fourth Edition, Cambridge University Press, Delhi, 2015, Units 9 -16.

*New Headway, Intermediate Student's Book*, 3rd Edition, Oxford University Press, 2012, Units 6-12.

*Write to be Read: Reading, Reflecting & Writing*, Cambridge University Press, Delhi, First South Asian edition 2014, Units 5-7

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**SEMESTER II (5+1 CREDITS)**

**DSC 1B: MODERN INDIAN LITERATURE**

**[For those students of B.A & B.Com (Non Honours) opting English as a DSC2 or DSC 3 subject]**

**Course Description:** The objective of this course is to introduce learners to the most outstanding works produced in Modern Indian literature (from Premchand to Mahasweta Devi). Contemporary concerns find ample space texts ranging from short stories to poems.

**Unit I: Short Stories**

Premchand, 'The Holy Panchayat'

R.K. Narayan, 'The M.C.C.'

Vaikom Muhammad Basheer, 'The Card-Sharpers Daughter'

Saadat Hasan Manto, 'Toba Tek Singh'

Ambai, 'Squirrel'

Ismat Chughtai, 'Lihaaf'

**Unit II: Poems**

The Victorian Age to the Twentieth Century: (twelve poems)

**Unit III: Story:**

Mahasweta Devi, 'The Hunt'

**MODE OF ASSESSMENT:**

**Internal Assessment: 20 marks**

(Sessional test 1: 5marks, Sessional test 2: 5 marks, Presentation/viva voce/Group discussion: 5 marks,  
Attendance: 5 marks)

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Total: 20 marks

**Final Examination: 80 marks**

Unit 1: 1 long answer question+ 3 short note/analysis (15+05+05+05) =30 marks

Unit 2: 1 long answer question+ 2 short note /analysis (15+05+05) =25 marks

Unit 3: 1 long answer question+ 2 short note/analysis (15+05+05) =25 marks

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Total: =80 marks

**Prescribed Texts:**

1. Selections from *Modern Indian Literature: Poems and Short Stories*. OUP, 1999.

2. Selections from *Living Literatures: An Anthology of Prose and P*