



**Department of English**

**Bachelor of Arts (Hons.) in English**

**OR**

**Bachelor of Arts (Hons.) with  
Research in English**

**Based on NEP-2020**

**(Effective from academic session 2022-2023)**

**DEPARTMENT OF ENGLISH SCHOOL OF LANGUAGES  
DOON UNIVERSITY,  
DEHRADUN-248001, UTTARAKHAND**

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

**LIST OF DISCIPLINARY COMPULSORY CORE**

<b>Course Type</b>	<b>Course Code</b>	<b>Title of the Course</b>	<b>Course Credits</b>
<b>DSCI</b>	<b>ENC 101</b>	<b>Introduction to English Prose</b>	<b>4</b>
<b>DSC II</b>	<b>ENC 102</b>	<b>Introduction to English Poetry</b>	<b>4</b>
<b>DSC III</b>	<b>ENC 103</b>	<b>Introduction to Drama</b>	<b>4</b>
<b>DSC IV</b>	<b>ENC 151</b>	<b>History of English Literature</b>	<b>4</b>
<b>DSCV</b>	<b>ENC 152</b>	<b>Introduction to Fiction</b>	<b>4</b>
<b>DSC VI</b>	<b>ENC 153</b>	<b>Indian Writing in English-I</b>	<b>4</b>
<b>DSC VII</b>	<b>ENC 201</b>	<b>English Poetry</b>	<b>4</b>
<b>DSCVIII</b>	<b>ENC 202</b>	<b>Literary Criticism</b>	<b>4</b>
<b>DSCIX</b>	<b>ENC 203</b>	<b>American Literature</b>	<b>4</b>
<b>DSCX</b>	<b>ENC 251</b>	<b>English Drama-II</b>	<b>4</b>
<b>DSCXI</b>	<b>ENC 252</b>	<b>English Fiction-II</b>	<b>4</b>
<b>DSCXII</b>	<b>ENC 253</b>	<b>Literature of Diaspora</b>	<b>4</b>
<b>DSCXIII</b>	<b>ENC 301</b>	<b>Introduction to Literary Theory</b>	<b>4</b>
<b>DSCXIV</b>	<b>ENC 302</b>	<b>European Modernism</b>	<b>4</b>
<b>DSCXV</b>	<b>ENC 303</b>	<b>Post-Colonial Studies</b>	<b>4</b>
<b>DSCXVI</b>	<b>ENC 351</b>	<b>Postcolonial Literature in English</b>	<b>4</b>
<b>DSCXVII</b>	<b>ENC 352</b>	<b>Understanding India through Creative Writings in English:1900-1950</b>	<b>4</b>
<b>DSCXVIII</b>	<b>ENC 353</b>	<b>Indian Classical Literature</b>	<b>4</b>
<b>DSC XIX</b>	<b>ENC401</b>	<b>Contemporary Literary Theory</b>	<b>4</b>
<b>DSC XX</b>	<b>ENC451</b>	<b>Research Methodology</b>	<b>4</b>

**FIRST SEMESTER****Total Credits: 12**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P			
DSC I	ENC 101	Introduction to English Prose	4	2	2	0	30	50	20
DSC II	ENC 102	Introduction to English Poetry	4	2	2	0	30	50	20
DSC III	ENC 103	Introduction to Drama	4	2	2	0	30	50	20

**SECOND SEMESTER****Total Credits: 12**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P			
DSC IV	ENC 151	History of English Literature	4	2	2	0	30	50	20
DSC V	ENC 152	Introduction to Fiction	4	2	2	0	30	50	20
DSC VI	ENC 153	Indian Writing in English I	4	2	2	0	30	50	20

**THIRD SEMESTER****Total Credits: 12**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P			
DSC VII	ENC 201	English Poetry	4	2	2	0	30	50	20
DSC VIII	ENC 202	Literary Criticism	4	2	2	0	30	50	20
DSC IX	ENC 203	American Literature	4	2	2	0	30	50	20

**FOURTH SEMESTER****Total Credits: 12**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		

				<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>DSCX</b>	<b>ENC 251</b>	<b>English Drama II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>DSC XI</b>	<b>ENC 252</b>	<b>English Fiction II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>DSC XII</b>	<b>ENC 253</b>	<b>Literature of Diaspora</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

**FIFTH SEMESTER****Total Credits: 12**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
				<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>DSCXIII</b>	<b>ENC301</b>	<b>Introduction to Literary Theory</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>DSCXIV</b>	<b>ENC302</b>	<b>European Modernism</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>DSCXV</b>	<b>ENC303</b>	<b>Post-Colonial Studies</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

**SIXTH SEMESTER****Total Credits: 12**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
				<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>DSCXVI</b>	<b>ENC 351</b>	<b>Postcolonial Literature in English</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>DSCXVII</b>	<b>ENC 352</b>	<b>Understanding India Through Creative Writings in English: 1900-1950</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>DSCXVIII</b>	<b>ENC 353</b>	<b>Indian Classical Literature</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

**SEVENTH SEMESTER VII****Total Credits:4**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
				<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>DSC XIX</b>	<b>ENC 401</b>	<b>Contemporary Literary Theory</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

**EIGHT SEMESTER VIII****TotalCredits:4**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
				<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>DSC XX</b>	<b>ENC451</b>	<b>Research Methodology</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

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

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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSC I	ENC 101	Introduction to English Prose	4	<ul style="list-style-type: none"> <li>● Gain introductory knowledge of English prose in literature.</li> <li>● Introductory study of genres, forms, elements</li> <li>● Critically evaluate and apprehend the style and contributions of some of the greatest short-story writers and essayists.</li> </ul>

**INTRODUCTION TO ENGLISH PROSE**  
**ENC 101**

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

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

**Techniques**

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

**Anton Chekhov: "The**

**Lament"**

**Unit III: Types of Prose & Prose Style: Autobiography, Biography, Memoir, Travelogue, Essay Literary Devices: Point of View, Imagery, Antithesis, Aphorism, Humour and Pathos**

**Unit IV: Francis Bacon; "Of Studies", Charles Lamb: "Dream Children, Oliver Goldsmith: "National Prejudices.**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	COURSE OUTCOME
DSC II	ENC 102	Introduction to English Poetry	4	<ul style="list-style-type: none"> <li>● Develop an understanding of poems from 15<sup>th</sup> to 18<sup>th</sup> century.</li> <li>● Appraisal of different types of poems.</li> <li>● Identification of the type of society through specific poems of the age.</li> <li>● Develop a critical eye for technique, structure, meter and tone of the poems.</li> </ul>

### INTRODUCTION TO ENGLISH POETRY ENC 102

**Unit I: Types of Poems: Lyric, Sonnet, Elegy, Ode, Epic, Ballad, Dramatic Monologue, Allegory Stanza Forms: The Heroic Couplet, Blank Verse, The Spenserian Stanza, Terza Rima**

**Unit II: William Shakespeare: “Let Me Not to the Marriage of True Minds” (Sonnet No.116) John Donne: “A Valediction: Forbidding Mourning”**

**Unit III: John Milton: “On his Blindness” John Dryden: “The Poet Shadwell” from *Mac Flecknoe***

**Unit IV: Samuel Johnson: London, Alexander Pope: From Essay on Criticism (Little Learning-Alps to Alps (lines-15-32))**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	COURSE OUTCOME
DSC III	ENC 103	Introduction to Drama	4	<ul style="list-style-type: none"> <li>● Identification of the shift of the worldview towards humanism, post-renaissance and reformation</li> <li>● Developing an understanding of renaissance dramatist</li> <li>● Learning about tragedy, comedy, Comedy of humors and restoration comedy</li> </ul>

## **INTRODUCTION TO DRAMA**

### **ENC 103**

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

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

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

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



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

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

<b><u>Unit No.</u></b>	<b><u>Course Learning Outcomes</u></b>	<b><u>Teaching and Learning Activity</u></b>	<b><u>Assessment Tasks</u></b>
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to Discuss material
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DSC IV	ENC 151	HISTORY OF ENGLISH LITERATURE	4	<ul style="list-style-type: none"> <li>Developing an understanding of the evolution of English Literature, the concept, causes and the impact of renaissance and reformation.</li> <li>Trace the origin and development of English drama through miracle and morality plays and the plays of University Wits.</li> <li>Developing an acquaintance with major religious, political and social movements from 15<sup>th</sup> to 20<sup>th</sup> century and their influence on English Literature.</li> <li>Comprehend the basic difference and special characteristics of the major literary tendencies of the various ages and develop familiarity with major literary Works by British writers.</li> </ul>

**HISTORY OF ENGLISH LITERATURE**  
**ENC151**

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

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

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

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

**Unit III: 1789-1832 Romantic Age: Introduction to Romantic Period and Major Romantic Writers an introductory study of Charles Lamb and Hazlitt**

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

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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCV</b>	<b>ENC 152</b>	<b>INTRODUCTION TO FICTION</b>	<b>4</b>	<ul style="list-style-type: none"><li>● Estimate of the social-cultural, religious and gendered impact on the literature of the time.</li><li>● Assessment of the impact of science and technology, industrialization, revolution and its reflection in consequent emergent cultural and political issues of the day.</li><li>● Identification of the reasons of the emergence of prose and novels; and decline of fiction in England.</li></ul>

**INTRODUCTION TO FICTION**  
**ENC152**

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

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

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

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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC VI</b>	<b>ENC153</b>	<b>INDIAN WRITING IN ENGLISH</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Introduction to major Indian writers in English.</b></li> <li>● <b>Development of the thought of Indian nationalist and regional tendencies in the novels and poems.</b></li> </ul>

### **INDIAN WRITING IN ENGLISH**

#### **ENC 153**

**Unit I: Raja Rao: Kanthapura**

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

**Unit III: Toru Dutt: “Baugmaree”**

**Nissim Ezekiel: “In India”**

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

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

**COURSE OUTCOME  
THIRD SEMESTER  
DISCIPLINARY CORE COMPULSORY**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC VII</b>	<b>ENC 201</b>	<b>ENGLISH POETRY</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Compare and contrast Romantic and Victorian tendencies through the poems while critically assessing the poetry.</b></li> <li>● <b>Develop an understanding of literary concepts like an ode, dramatic monologue, and ballad.</b></li> </ul>

**ENGLISH POETRY**  
**ENC 201**

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

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

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

**Coleridge: “Christabel”**

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

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

#### **Unit IV: Robert Browning: “Rabbi Ben Ezra” Tennyson: “Ulysses”**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCVIII</b>	<b>ENC 202</b>	<b>LITERARYCRITICISM</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Develop an overview of the critical theories since classical times.</b></li> <li>● <b>Application of the critical theories to literary texts and recognition of the relevance of the theories in the social context.</b></li> </ul>

**LITERARY CRITICISM**  
**ENC 202**

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

**Plato: “Theory of Forms”**

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

**Samuel Johnson: “Life of Milton”**

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

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

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

**Introduction to Archetypal Criticism**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC IX</b>	<b>ENC 203</b>	<b>AMERICAN LITERATURE</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Introduction of key literary figures in American literature.</b></li> <li>● <b>Learning concepts like transcendentalism, nationalism, democracy and American Dream.</b></li> <li>● <b>Development of American Literary tendencies over time.</b></li> </ul>

**AMERICAN LITERATURE**  
**ENC203**

**Unit1: Ernest Hemingway-Old Man and the Sea**

**Unit2: Walt Whitman- “I Hear America Singing;” “When Lilacs Last in the  
Dooryard Bloom”**

**Unit3: Emily Dickinson: “Because I Could Not Stop for Death”; Robert Frost: “Mending  
Wall”**

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

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

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to Discuss material
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COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	COURSE OUTCOME
DSCX	ENC 251	ENGLISH DRAMA-II	4	<ul style="list-style-type: none"> <li>Develop critical understanding of drama from 19<sup>th</sup> and 20<sup>th</sup> century.</li> <li>Learning of different sub-genres of drama like Naturalist drama, Theatre of Absurd and Rational drama.</li> <li>Identification of evolution of drama.</li> <li>Understanding the difference Between different forms of drama.</li> </ul>

**ENGLISH DRAMA-II**  
**ENC 251**

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

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

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

**Unit IV: Edward Bond: Lear**



<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCXI</b>	<b>ENC 252</b>	<b>ENGLISH FICTION-II</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• <b>Develop understanding of social realism in fiction.</b></li> <li>• <b>Understanding concepts like stream of consciousness, psychological duality through critical readings of the texts.</b></li> <li>• <b>Assessment of texts with modernistic tendencies and concepts like new historicism, dystopia and autobiographical fiction.</b></li> </ul>

### **ENGLISH FICTION-II**

#### **ENC 252**

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

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

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

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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCXII</b>	<b>ENC 253</b>	<b>LITERATURE OF DIASPORA</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• <b>Understanding of the diaspora elements and the thought process of the writers concerning the texts.</b></li> <li>• <b>Gain a sound understanding and familiarity with the notion of identity crisis, displacement, nationalism, etc.</b></li> </ul>

### **LITERATURE OF DIASPORA**

#### **ENC 253**

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

**Unit II: Bharati Mukherjee: Jasmine**

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

**Unit IV: Rohinton Mistry: Tales from Ferozshah Bagh**

**COURSE OUTCOME  
FIFTH SEMESTER  
DISCIPLINARY CORE**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSCXIII</b>	<b>ENC 301</b>	<b>INTRODUCTION TO LITERARY THEORY</b>	<b>4</b>	

**INTRODUCTION TO LITERARY  
THEORY  
ENC 301**

**Unit I: Introduction to Indian Poetics (Rasa, Dhvani)**  
**Unit II: Ferdinand de Saussure: “The Object of Study”**  
**Unit III: Roland Barthes: “The Death of the Author”**  
**Unit IV: Stephen Greenblatt: The Circulation of Social Energy”**  
**Elaine Showalter: “Feminist Criticism in the Wilderness”**

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC XIV</b>	<b>ENC302</b>	<b>EUROPEAN MODERNISM</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• <b>Develop a counter-discursive impulse of European modernistic tendencies.</b></li> <li>• <b>Inculcate an appreciation of modern European texts And understand the philosophical and political positions of the texts and Their contexts.</b></li> </ul>

**EUROPEAN MODERNISM**  
**ENC302**

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

**Unit 2: Karl Marx and Friedrich Engels: “The German Ideology”**

**Unit3: Benedetto Croce: “History as the Story of Liberty”**

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

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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>DSC XV</b>	<b>ENC303</b>	<b>POST-COLONIAL STUDIES</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• <b>Understanding political implications of the national and trans-national histories, which influence the reading of the texts</b></li> <li>• <b>Assessment of new forms of domination through narratives</b></li> <li>• <b>Identification of the concept of The other through theories</b></li> </ul>

**POST-COLONIAL STUDIES**  
**ENC303**

**Unit I: Edward Said: Orientalism**

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

**Kayyappa Paniker: “The Postcolonial Experience in Indian Literature”**

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

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

**COURSE OUTCOME**  
**SIXTH SEMESTER**  
**DISCIPLINARY CORE**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

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

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	COURSE OUTCOME
DSC XVI	ENC 351	POSTCOLONIAL LITERATURE IN ENGLISH	4	<ul style="list-style-type: none"> <li>Understanding of post-colonial narratives through assessment at cultural, linguistic, and narrative levels.</li> <li>Critically analyses the relationship between the colonizer and the colonized at several levels. Learning concepts like migration, resistance, suppression, etc.</li> </ul>

**POSTCOLONIAL LITERATURE IN ENGLISH**  
**ENC 351**

Unit I: Ngugi wa thiong'o: Decolonizing The Mind  
Unit II: W. H New: New Language, New World  
Unit III: Jhumpha Lahiri: Namesake  
Unit IV: Amitav Ghosh: The Hungry Tide

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	COURSE OUTCOME
DSCXVII	ENC 352	UNDERSTANDING INDIA THROUGH CREATIVE WRITINGS IN ENGLISH:1900-1950	4	<ul style="list-style-type: none"> <li>Understanding the impact of political upheavals in India through creative writings.</li> <li>Developing the understanding of concepts of regionalism, nationalism, colonialism and spiritualism.</li> <li>Gaining information about the histories of the nation at micro levels through texts.</li> <li>Exploration of the concept of identity and its evolution</li> </ul>

**UNDERSTANDING INDIA THROUGH CREATIVE WRITINGS IN ENGLISH:1900-1950**  
**ENC 352**

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

**Rabindra Nath Tagore-*Gitanjali***

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

**EM Forster- Passage to India**

**Unit III: Mulk Raj Anand-Untouchable1934**

**Raja Rao Kanthapura**

**Unit IV: RK Narayan- Mr Sampath**

**The Prince of Malgudi**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT	COURSE OUTCOME
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<b>DSCXVII I</b>	<b>ENC 353</b>	<b>INDIAN CLASSICAL LITERATURE</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● <b>Exploration of the knowledge of the Indian classical texts.</b></li> <li>● <b>Information about the rich cultural and literary heritage of India.</b></li> <li>● <b>Application of human Emotions and identities in the folktales of India.</b></li> </ul>
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**INDIAN CLASSICAL LITERATURE**  
**ENC 353**

**Unit I: Kalidasa Meghaduta**

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

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

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

**INDIAN CLASSICAL LITERATURE ENC**

**353**

**Unit I: Kalidasa Meghaduta**

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

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

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

**COURSE OUTCOME**  
**SEVENTH SEMESTER**  
**DISCIPLINARY CORE COMPULSORY**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSC XIX	ENC401	CONTEMPORARY LITERARY THEORY	4	<ul style="list-style-type: none"> <li>• Exploring literary theories in the post-World War era.</li> <li>• Learning of evolution and changes in different concepts and theories.</li> <li>• Compare and contrast different views and perceptions towards critical understanding of contemporary literary theories and their Applications in the texts.</li> </ul>

**CONTEMPORARY LITERARY THEORY**  
**ENC 401**

**Unit I: Structuralism and Post-Structuralism.**  
**Post Modernism, Marxism, New Historicism.**  
**Cultural Materialism**

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

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

**Unit IV: Post Theory “Introduction Post-Theory?” Stefan Herbrechter and Ivan Callum**

**COURSE OUTCOME**  
**EIGHT SEMESTER**  
**DISCIPLINARY CORE**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

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

<b>COURSE TYPE</b>	<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
DSC XX	ENC451	Research Methodology	4	<ul style="list-style-type: none"> <li>● Application of critical ideas in research-based studies.</li> <li>● Introducing key terms and ideas in research in literature.</li> <li>● Learning different forms, designs, methods, and techniques in research based studies.</li> </ul>

**RESEARCH METHODOLOGY**  
**ENC 451**

**Unit I: Aims and Methods of Scholarship in Modern Languages and Literatures. Linguistics, Textual Criticism, Literary History, Literary Criticism.**

**Unit II: Introduction to Research**

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

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

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

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

**LIST OF SKILL ENHANCEMENT COURSES OFFERED**

<b>Course Code</b>	<b>Title of the Course</b>	<b>Course Credit</b>
<b>ENS 101</b>	<b>CREATIVE WRITING</b>	<b>2</b>
<b>ENS 102</b>	<b>ACADEMIC WRITING</b>	<b>2</b>
<b>ENS 103</b>	<b>INTRODUCTION TO LINGUISTICS</b>	<b>2</b>
<b>ENS 151</b>	<b>ANALYTICAL READING AND WRITING</b>	<b>2</b>
<b>ENS 152</b>	<b>LITERATURE IN SOCIAL SPACES</b>	<b>2</b>
<b>ENS 153</b>	<b>LITERATURE IN CROSS-CULTURAL ENCOUNTERS</b>	<b>2</b>
<b>ENS 201</b>	<b>POPULAR LITERATURE</b>	<b>2</b>
<b>ENS 202</b>	<b>INTRODUCTION TO CREATIVE WRITING FOR MEDIA</b>	<b>2</b>
<b>ENS 203</b>	<b>TRANSLATION STUDIES</b>	<b>2</b>
<b>ENS 251</b>	<b>MODES OF CREATIVE WRITING–POETRY, FICTION, AND DRAMA</b>	<b>2</b>
<b>ENS 252</b>	<b>ENGLISH LANGUAGE TEACHING</b>	<b>2</b>
<b>ENS 253</b>	<b>FILM STUDIES</b>	<b>2</b>

**SEMESTER I****TotalCredits:2**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENS101</b>	<b>CREATIVE WRITING</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENS 102</b>	<b>ACADEMIC WRITING</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENS103</b>	<b>INTRODUCTION TO LINGUISTICS</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

**SEMESTER II**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENS151</b>	<b>ANALYTICAL READING AND WRITING</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENS152</b>	<b>LITERATURE IN SOCIAL SPACES</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENS153</b>	<b>LITERATURE IN CROSS-CULTURAL ENCOUNTERS</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

**SEMESTER III**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENS201</b>	<b>ORAL AURAL AND VISUAL RHETORIC</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENS202</b>	<b>INTRODUCTION TO CREATIVE WRITING FOR MEDIA</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

<b>ENS203</b>	<b>TRANSLATION STUDIES</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
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**SEMESTER IV**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENS251</b>	<b>MODES OF CREATIVE WRITING – POETRY, FICTION, AND DRAMA</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENS252</b>	<b>ENGLISH LANGUAGE TEACHING</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENS253</b>	<b>FILM STUDIES</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>



**FIRST SEMESTER**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

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

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENS 101	CREATIVE WRITING	2	<ol style="list-style-type: none"><li>1. Students will be provided with an introduction to the foundations of creative writing in English.</li><li>2. Imparting the key concepts of traditional and modern forms of creative writing and</li><li>3. Shaping the amateur's mind into the professional writer's mind.</li></ol>
ENS 102	ACADEMIC WRITING	2	<ol style="list-style-type: none"><li>1. Developing the skills and fundamental elements of academic writing.</li><li>2. Honing the students 'writing</li></ol>

**COURSE OUTCOME SKILL ENHANCEMENT COURSE**

**FIRST SEMESTER**

			<p>efficiency by facilitating theoretical knowledge</p> <p>3. Offering opportunity to critical reading and writing by developing understanding in applied use of grammar and functional parts of speech</p> <p>4. Honing summarizing, analyzing, evaluating skills</p>
ENS103	INTRODUCTION TO LINGUISTICS	2	<p>1. Analyze and articulate general themes about the nature of human language, and how languages work</p> <p>2. Discuss fundamental processes common to all languages related to the domains of morphology, syntax, phonetics, phonology, semantics, pragmatics, writing systems, and language in society</p> <p>3. Describe how different human languages are, and yet how fundamentally similar they are in their structures</p> <p>4. Apply findings in previous linguistic research to address real world issues, and be able to discuss language issues in an informed way both to linguists and non-linguists</p> <p>5. Identify and analyze language patterns, draw generalizations from a set of data, and make hypotheses to explain those patterns</p>

## **CREATIVE WRITING**

### **ENS 101**

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

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

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

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

**“Daffodils” by Wordsworth**

**Unit IV: Short Story: Theme, Point of View, Character, Setting, and plot “The Barber’s Trade Union” by M.R. Anand**

## **ACADEMIC WRITING**

### **ENS 102**

#### **Unit I Autobiography**

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

#### **Unit II: Readings**

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps.1and6.
2. Elaine Showalter, ‘Introduction’ ,in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977).
3. Simone de Beauvoir, ‘Introduction’, in *The Second Sex*.
4. Rosemarie Garland-Thomson, ‘Integrating Disability, Transforming Feminist Theory’, in *The Disability Studies Reader*, ed. Lennard J. Davis, 2nd edition (London and New York: Routledge, 2006) pp. 257-73.
5. Kumkum Sangari and Sudesh Vaid, ‘Introduction’, in *Recasting Women: Essays in Colonial History*

## **INTRODUCTION TO LINGUISTICS**

### **ENS 103**

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

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

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

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

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

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

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

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

## **SECOND SEMESTER**

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

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

## **COURSE OUTCOME**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENS151	ANALYTICAL READING AND WRITING	2	<ol style="list-style-type: none"><li>1. Consider the act of writing as a goal oriented task, oriented towards the goal of persuasion;</li><li>2. Examine and interpret other writers' writings (contained in the course reader) as a crucial preliminary stage to being able to produce successfully persuasive writing themselves;</li><li>3. Identify the writer's central purpose or thesis;</li><li>4. Consider how writers use personal authority and trustworthiness, argumentative logic, comparison and contrast, example, and emotional appeals to make their arguments</li><li>5. Identify their own historical social</li></ol>

## **SKILL ENHANCEMENT COURSE**

## **SECOND SEMESTER**

			<p>and personal contexts to understand their own biases and ideologies</p> <ol style="list-style-type: none"> <li>6. Analyze an academic topic or question</li> <li>7. Gather information and to notionally organize material required to address that topic or to answer that question.</li> <li>8. Produce both preliminary and fleshed-outlines which identify The structure of the proposed paper</li> </ol>
<b>ENS152</b>	<b>LITERATURE IN SOCIAL SPACES</b>	<b>2</b>	<ol style="list-style-type: none"> <li>1. Students will be familiarized with the link between the Humanities and, 'soft skills</li> <li>2. They will be courage to focus on the value of literature as an empathy-building experience.</li> <li>3. They will learn to apply critical thinking and problem solving skills developed by the study of literature to personal social and professional situations.</li> </ol>
<b>ENS153</b>	<b>LITERATURE IN CROSS-CULTURAL ENCOUNTERS</b>	<b>2</b>	<ol style="list-style-type: none"> <li>1. Develop skills of textual and cultural analysis</li> <li>2. Develop insights into and interpretations of complex cultural positions and identities</li> <li>3. Pay specific attention to the use of language and choice of form/genre that affects the production and reception of meaning between writers and readers.</li> </ol>

## **ANALYTICAL READING AND WRITING**

### **ENS 151**

#### **UNIT I**

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

**The Rhetorical Triangle: An act of rhetoric; The relationship between writer; Writer/Speaker–In the act of writing, Antonio Gramsci's idea**

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

#### **TEXTS: FROM ANY TWO**

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

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

#### **TEXTS: ANY TWO**

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

#### **UNIT III**

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

#### **TEXTS: ANY TWO**

##### **Short Story**

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

#### **UNIT IV**

1. Link ages Transitions and Sign posting
2. Paragraphing and Sentence Structure

## **LITERATURE IN SOCIAL SPACES**

### **ENS 152**

#### **UNIT I: Humanities and Soft skills**

1. 'Creative and Arts Graduates have the Soft Skills needed to make them Work Ready', by Mark Harman in The Independent 22 June, 2016 (<https://www.independent.co.uk/student/career-planning/creative-arts-graduates-softskills-graduate-employment-university-subjects-work-ready-a7095311.html>)
2. 'Leadership in Literature', by Diane Coutu in The Harvard Business Review March 2006 (<https://hbr.org/2006/03/leadership-in-literature>)
3. 'How Literature in forms Notions of Leadership', by Gregory L. Eastwood in Journal of Leadership, education Vol 9 Issue 1 2010 ([http://journalofleadershiped.org/attachments/article/161/JOLE\\_9\\_1\\_Eastwood.pdf](http://journalofleadershiped.org/attachments/article/161/JOLE_9_1_Eastwood.pdf))

#### **UNIT II: Emotional Intelligence Adaptability and Mental Health**

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

#### **UNIT III: Critical Thinking and Problem Solving**

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

#### **UNIT IV: Teamwork and Team Management**

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

#### **Longfellow(poem) UNIT V: Leadership and Mentoring**



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

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

#### **Suggested Films**

1. 2002 Documentary -- The Tales of the Night Fairies (teamwork leadership and adaptability)
2. 1993 Film--What's Eating Gilbert Grape? (self-awareness family and care)
3. 2000 Film—Erin Brockovich (soft skills and empathy)
4. 2003 Film—Monalisa Smile (leadership and mentorship)
5. 2016 Film—Hidden Figure s(affective leadership and teamwork)
6. 2016 TV Serial—Black Mirror: Season3 Nosedive (mental health and social media)
7. 2007 Film—Chak De India (teamwork leadership mentoring)

### **LITERATURE IN CROSS-CULTURAL ENCOUNTERS** **ENS 153**

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

1. Jyotirao Phule, 'Caste Laws'
2. Munshi Premchand, 'Deliverance'
3. Ismat Chughtai, 'Kallu'
4. Hira Bansode, 'Bosom Friend'

#### **UNIT II: Gender**

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

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

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

#### **UNIT IV: Violence and War**

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

#### **UNIT V: Living in a Globalized World**

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

### THIRD SEMESTER

#### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

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

#### COURSE OUTCOME SKILL ENHANCEMENT COURSE

##### THIRD SEMESTER

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENS 201	ORAL AURAL AND VISUAL RHETORIC	2	<b>1. Develop their oral/aural/visual senses to appreciate a cultural text, while at the same time using a theoretical framework and position to read a text; and</b> <b>2. identify and engage with the themes of:</b> <b>i. Argumentation and persuasion</b> <b>ii Language and writing</b> <b>iii. Intention and motivation of the author/orator/painter/musician.</b> <b>iv. Emotive element in speech and music</b> <b>v. Performative language</b>
ENS 202	INTRODUCTION TO CREATIVE WRITING FOR MEDIA	2	<b>1. Introduce students to the idea that creativity is a complex and varied</b>

			<p>phenomenon that has an important relationship with social change</p> <ol style="list-style-type: none"> <li>2. Familiarize students with ideas about language varieties and the nuances of language usage</li> <li>3. Introduce students to the language and types of media writing across forms and genres</li> </ol>
<b>ENS 203</b>	<b>TRANSLATION STUDIES</b>	<b>2</b>	<ol style="list-style-type: none"> <li>1. Sensitively translate literary and non-literary texts including official and technical documents from one language to another</li> <li>2. Interpret from one language to another</li> <li>3. Discern the difference in language systems</li> <li>4. Understand the processes involved in translation in mass media, especially news reporting, advertising and films</li> <li>5. Engage with the demands of subtitling and dubbing</li> <li>6. Evaluate and assess and edit translated texts.</li> </ol>

## **SYLLABUS**

### **ORAL AURAL AND VISUAL RHETORIC**

#### **ENS 201**

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

#### **Suggested topics for class presentations**

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

## **6. Graphic Novel**

### **Readings:**

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

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

### **ENS 202**

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

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

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

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

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

- 1. Introduction to Writing for the Media**
- 2. Print Media**
- 3. Broadcast Media**
- 4. New Media**
- 5. Advertising and Types of Advertisements**

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

- 1. Revising**
- 2. Rewriting**
- 3. Proof reading and proof-reading marks**

#### **Prescribed Text Creative Writing**

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

#### **Essential Reading**

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

**TRANSLATION STUDIES**  
**ENS 203**

**UNIT 1: Introducing Translation**

- 1. Introducing a brief history and significance of translation in a multi-linguistic and multicultural society like India**
- 2. Introducing basic concepts and terms used in Translation Studies through relevant tasks: Equivalence, Source Language, Target Language, Source Text, Target Text, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing and Switching, transliteration, simultaneous and consecutive interpreting.**

**UNIT II: Brief Theory of Linguistics**

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

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

- 1. Semantic and Literal translation**
- 2. Free Sense-to-sense and Literary translation**
- 3. Functional and Communicative translation**
- 4. Technical and Official translation**
- 5. Trans-creation**
- 6. Audio- visual translation: subtitling dubbing voice-overs**
- 7. Back translation h. Rank-bound and Unbounded translation i. Machine Translation**

**UNIT IV Practice of Translation Source Texts**

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

**UNIT V Issues in Translation**

- 1. Translation and Gender**
- 2. Translation and Caste**
- 3. Translation and Culture**

- 4. Translation and Technology**
- 5. Translation and Mass Communication**
- 6. Comparison and Evaluation of Translated texts**

**Essential Readings:**

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



## FOURTH SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

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

### COURSE OUTCOME

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENS 251	MODES OF CREATIVE WRITING–POETRY,FICTION, AND DRAMA	2	<ol style="list-style-type: none"><li>1. Students will be introduced to a variety of tropes and figures of speech, and sensitized to the texture of literary language</li><li>2. Students will understand the importance of reading with a view to unlocking the writers’ craft</li><li>3. Students will be introduced to various forms of poetry, fiction and drama and the wide range of possible genres within them</li><li>4. Students will be made aware of the range of career opportunities that exist within the field of creative writing as well as within the realm of theatre and performance</li><li>5. Students will be encouraged to revise their work critically and inculcate the Skills of editing and preparing their</li></ol>

### SKILL ENHANCEMENT COURSE

### FOURTH SEMESTER

			Work for publication
<b>ENS 252</b>	<b>ENGLISH LANGUAGE TEACHING</b>	<b>2</b>	<ol style="list-style-type: none"> <li>1. Students will recognize the role of affect in language learning, and account for individual differences among learners in regard to motivation and attitude, personality factors, and cognitive styles</li> <li>2. Students will identify and adapt to the needs and expectations of the learner</li> <li>3. Students will be made aware of the significant and current approaches in the fields of cognition and language pedagogy</li> <li>4. Students will understand the importance of teaching materials (in relation to the teaching-learning context and their teaching purposes)</li> <li>5. Students will recognize the importance of planning in ELT and develop lessons in the framework of a planned strategy adapted to learners' levels</li> <li>6. To strengthen concepts of the fundamentals of the English language</li> </ol>
<b>ENS 253</b>	<b>FILM STUDIES</b>	<b>2</b>	<ol style="list-style-type: none"> <li>1. This course will enable students to examine those specific features of composition that help create films: camera, sound, script, and editing will be studied, so that students learn the elements of putting a film together</li> <li>2. Study cinema as a form with history and context, tracing genres and geographies, examining legacies, And exploring potential renewals</li> </ol>

## **SYLLABUS**

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

#### **ENS 251**

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

**UNIT I: The Art and Craft of Writing Tropes and Figures of Speech (examples of figures of speech based on similarity/obliqueness/difference/extension/utterance and word buildings should be discussed and practiced in class)**

#### **UNIT II: Modes of Creative Writing—Poetry and Fiction**

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

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

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

#### **UNIT IV : Editing and Preparing for Publication(pages208-216)**

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

#### **Essential Reading:**

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

**ENGLISH LANGUAGE TEACHING**  
**ENS 252**

**UNIT I: English Language Teaching**

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

**UNITII: Structures of English Language:**

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

**UNIT III: Teaching Language: Methods Practices and Materials**

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

**UNIT IV: Assessing language skills**

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

**versus classroom**

### **Essential Readings**

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

### **FILM STUDIES**

#### **ENS 253**

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

1. Mis-en-scene
2. Cinematography
3. Editing
4. Sound

#### **Reading:**

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

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

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

#### **Genre Reading**

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

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

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

## **5. Gender Issues –The Indian Art Cinema Readings**

**Ranjani Mazumdar, Bombay Cinema: An Archive of the City (Ranikhet: Permanent Black 2007) pp. 79-109. Ravi Vasudevan, The Melodramatic Public ( Ranikhet: Permanent Black, 2010) pp. 303-33**

## **UNIT IV: Film Review**

### **Criticism and Scriptwriting**

#### **Readings:**

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

## **UNIT V: Practical Component Evaluation**

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

#### **Suggested Films**

- 1. Psycho (1960dir.AlfredHitchcock)**
- 2. Jaane Bhi Do Yaaro (1983KundanShah)**
- 3. Akam (2013dir.ShaliniUshaNair)**
- 4. Nayakan (1987dir.ManiRatnam)-Tamil**

**5. Hirak Rajar Deshe(1980dir.SatyajitRay)–Bangla**

**Suggested Screenplays**

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

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

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

<b>Course Code</b>	<b>Title of the Course</b>	<b>Course Credit</b>
<b>ENE201</b>	<b>GRAPHIC NARRATIVES</b>	<b>4</b>
<b>ENE202</b>	<b>INTRODUCTION TO CHILDREN'S LITERATURE</b>	<b>4</b>
<b>ENE251</b>	<b>CHILDREN'S LITERATURE II</b>	<b>4</b>
<b>ENE252</b>	<b>MODERN INDIAN WRITING IN ENGLISH TRANSLATION</b>	<b>4</b>
<b>ENE301</b>	<b>WOMEN'S WRITING</b>	<b>4</b>
<b>ENE302</b>	<b>CHILDREN'S LITERATURE III</b>	<b>4</b>
<b>ENE351</b>	<b>PRE-COLONIAL INDIAN LITERATURES</b>	<b>4</b>
<b>ENE352</b>	<b>CHILDREN'S LITERATURE IV</b>	<b>4</b>
<b>ENE401</b>	<b>EARLY HUMANIST LITERATURE</b>	<b>4</b>
<b>ENE402</b>	<b>CLASSICAL LITERATURE</b>	<b>4</b>
<b>ENE403</b>	<b>INDIAN WRITING IN ENGLISH-II</b>	<b>4</b>
<b>ENE404</b>	<b>REGIONAL WRITINGS FROM UTTARAKHAND</b>	<b>4</b>
<b>ENE451</b>	<b>LITERARY THEORY</b>	<b>4</b>
<b>ENE452</b>	<b>ASIAN LITERATURE</b>	<b>4</b>



**THIRD SEMESTER****TOTAL CREDITS:4**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE201	GRAPHIC NARRATIVES	4	2	2	0	30	50	20
	ENE202	INTRODUCTION TO CHILDREN'S LITERATURE	4	2	2	0	30	50	20

**FOURTH SEMESTER**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE251	CHILDREN'S LITERATURE II	4	2	2	0	30	50	20
	ENE252	MODERN INDIAN WRITING IN ENGLISH TRANSLATION	4	2	2	0	30	50	20

**FIFTH SEMESTER**

Course Type	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE301	WOMEN'S WRITING	4	2	2	0	30	50	20
	ENE302	CHILDREN'S LITERATURE III	4	2	2	0	30	50	20

**SIXTH SEMESTER**

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE351	PRE-COLONIAL INDIAN LITERATURES	4	2	2	0	30	50	20
	ENE352	CHILDREN'S LITERATURE IV	4	2	2	0	30	50	20

### SEVENTH SEMESTER

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE401	EARLY HUMANIST LITERATURE	4	2	2	0	30	50	20
	ENE402	CLASSICAL LITERATURE	4	2	2	0	30	50	20
	ENE403	INDIAN WRITING IN ENGLISH-II	4	2	2	0	30	50	20
	ENE404	REGIONAL WRITINGS FROM UTTARAKHAND	4	2	2	0	30	50	20

### EIGHT SEMESTER

COURSE TYPE	COURSE CODE	TITLE OF THE COURSE	COURSE CREDIT				DISTRIBUTION OF MARKS		
				L	T	P	M	F	A
DSE	ENE451	LITERARY THEORY	4	2	2	0	30	50	20
	ENE452	ASIAN LITERATURE	4	2	2	0	30	50	20

### **THIRD SEMESTER**

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

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

	Application of skill in tests and examinations	Answering techniques	
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#### **COURSE OUTCOME: THIRD SEMESTER** **DISCIPLINE SPECIFIC ELECTIVE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENE201	GRAPHIC NARRATIVES	4	<ol style="list-style-type: none"><li>1. Understanding concepts</li><li>2. Expressing concepts through writing</li><li>3. Demonstrating conceptual and textual understanding in tests and exams</li></ol>
ENE202	INTRODUCTION TO CHILDREN'S CHILDREN	4	<ol style="list-style-type: none"><li>1. Appreciate Children's Literature as a resource; and an area of enquiry.</li><li>2. Develop theoretical perspectives on various dimensions.</li></ol>

#### **GRAPHIC NARRATIVES**

## **ENE 201**

### **Unit I:**

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

### **Unit II:**

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

### **Unit III**

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

### **Unit IV:**

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

### **Unit V:**

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

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

## **INTRODUCTION TO CHILDREN'S LITERATURE**

### **ENE 202**

#### **UNIT 1: Children's Literature: An important area of study**

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

#### **Objectives**

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

#### **Subtopics**

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

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

- 4. Significance of children's literature in modern education and literacy Syllabus Narrative (for each subtopic)**

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

**Articles/Videos**

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

**-550797100.1683176540**

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

## **Books**

### **Assessment techniques/Assignments**

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

## **UNIT 2: Narrative Styles and Forms of Children's Literature**

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

### **Objectives:**

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

### **Subtopics:**

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

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

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

### **Articles/Videos**

**Tolkein – “on fairy stories”**

***Encyclopedia of Children's Literature* by Peter Hunt**

***Language and Ideology* by John Stephens**

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

### **Books**

- *Budhiya ki Roti* (NBT)
- *Thakurmar Jhuli* by Dakshinaranjan Mitra Majumdar
- “Hansel and Gretel”
- *A Pinch of Salt Rocks an Empire* by Sarojini Sinha
- *Girls of India* series (Puffin)

- *Alice in Wonderland*
- *The Hobbit*
- *Jwalakumar and the Gift of Fire* (Talking Cub)
- *The Water Catcher*
- *Trash!*
- *Boo! When My Sister Died*
- *Abol-Tabol* trans. By Sampurna Chatterjee
- *Jabberwocky* by Lewis Carroll
- *Legend of Ponnivala* (DVD)
- *Nadya* (middle grade graphic novel)

Assessment techniques:

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

### **UNIT 3: Diversity and Inclusion in Children's Literature**

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

**Objectives:**

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

**Subtopics:**

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

**Syllabus Narrative (for each subtopic)**

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

**Articles/Videos**

**Rudine Sims Bishop – Windows, Mirrors, Glass Doors**

***A History of Childhood* James Marden**

***Midway Station* by Lara Shankar**

***Escape from Childhood* by John Holt**

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

### **Books**

- *The Blue Umbrella* by Ruskin Bond
- *Unbroken* by Nandhika Nambi
- *Simply Nanju* by Zainab Sulaiman
- *Mahagiri*
- *Chachaji's Cup*
- *Ooru Keri*
- *Guthli Has Wings* by Kanak Shashi
- *Friends Under the Summer Sun*
- *Reva and Prisha* by Shals Mahajan
- *Dear Mrs Naidu* by Maithangi Subramaniam
- *Flyaway Boy* by Jane De Suza
- *Mukand and Riyaz* by Nina Sabnani
- *The Night Diary* by Veera Hiranandani
- *Chuskit Goes to School* by Sujata Padmanabhan
- *Wonder* by R.J. Palacio
- *Oonga* by Devashish Makhija
- *Swami and Friends* by R.K. Narayan

### **Assessment techniques:**

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

## **UNIT 4: Pathways through Children's Literature**

### **Outcome:**

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

### **Objectives:**

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

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

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

### **Subtopics:**

- ☐ Exploring libraries as spaces for children's reading
- ☐ Building a portfolio of their own reading experiences



- Engaging with organizations – publishing houses and NGOs – working in the space of children’s literature and literacy
  - Interactive sessions with children’s literature writers and illustrators which may or may not turn into an interview exercise
  - Students collaborate with theatre/design experts/other departments in small groups to make a theatrical/multi-modal (digital, etc.) presentation on some aspect of children’s texts
- Syllabus Narrative (for each subtopic)

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

#### Articles/Videos

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

#### Assessment techniques:

1. Assess CL collections at school/community/local libraries to explore and assess the range of children’s literature. This would involve collecting data about subscribers and their choices, availability of resources, the gaps, the procurement process, the selection criteria, and the outreach strategy with local community. This could involve preparing a survey sheet to collect information from the librarian and the child subscribers. (A code of conduct for approaching children for research purposes needs to be shared with students)
  - a. Assess children’s choice of reading vs. what is available to them (this is optional).
  - b. Reporting a critical analysis of the finding from the data collection.
2. Thematic study around illustrations or books; or around a particular author/illustrator.
3. Interning opportunity or a day’s exposure visit with a publishing house to get insights into the process of publishing for children. For example, a day in the working life of a publisher.
4. Collaborate with NGOs which work with children in the area of literacy or reading development.

#### End-of-course assessment

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

- Analysing a children’s literature text as selected/adapted for a school textbook and the original/complete version of the same text to critically comment on the representation of childhood and how its interpretation gets impacted. A comparative study.
- Maintain a journal of reflections beginning with the student’s critical reading autobiography—personal assessment of their own reading experience or lack of it as a child—which can extend into a

**portfolio of reflective entries during the course.**

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

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

## FOURTH SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

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

	Application of skill in tests and examinations	Answering techniques	
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### COURSE OUTCOME

### FOURTH SEMESTER

### DISCIPLINE SPECIFIC ELECTIVE

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENE 251	CHILDREN'S LITERATURE II		<ol style="list-style-type: none"><li>1. Candidate to appreciate Children's Literature as a tool to enquire different perspectives.</li><li>2. Develop theoretical perspectives.</li><li>3. Ability to incorporate fieldwork into academic curriculum.</li></ol>

<b>ENE252</b>	<b>MODERN INDIAN WRITING IN ENGLISH TRANSLATION</b>	<b>4</b>	<ol style="list-style-type: none"> <li>1. Students would have learn the values of spiritual refinement in human life.</li> <li>2. Understanding of the need of wiping out social evils to dream of a healthy society.</li> <li>3. Students have understood how well the Indian culture is reflected in Literature.</li> <li>4. An understanding of the socio cultural aspect would have been reached.</li> </ol>
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## **CHILDREN'S LITERATURE II**

### **ENE 251**

#### **UNIT 1: Children's Literature: An important area of study**

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

#### **Objectives**

- 1. Gaining a critical understanding of how these texts shape our perceptions of childhood, society, and their power to challenge dominant ideologies.**
- 2. An interdisciplinary focus and introduction to the main theoretical frameworks and debates that have historically surrounded the academic study of literature for children and children's literature.**
- 3. Definitions and discourse around the notion of childhood—who is the reader of children's literature and how can we include them (ref. to Dalit literature & gender lens); evolution of Indian viewpoint for children's literature and childhood.**

#### **Subtopics**

- 1. Children's literature: what is it? Is it considered CL because the youngster identifies with it? Does the youngster have the ability to visualize the surroundings? Or is it only that the text discusses matters about children?**

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

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

##### **Articles/Videos/Books**

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

**Understanding Children's Literature – Peter Hunt**

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

#### **Assessment Techniques/Assignments**

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

## **UNIT 2**

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

**Outcome:** The genre's forms and styles will be covered in class, with an emphasis on the components that make it easier for young readers to understand. To talk about how children's literature gives children a contemporary reading experience while being imaginative.

#### **Objectives:**

- 1. To comprehend the module's two elements, forms in CL and narrative style.**
- 2. Showcase the significance of employing various styles in various CL contexts.**

#### **Subtopics:**

- 1. To define narrative with specific reference to children's literature and examine the various styles used for each form. This will also address the interchangeability of narrative styles across different forms.**
- 2. To identify different forms of CL such as Graphic Fiction, fantasy; realist fiction; non-fiction; and poetry across various mediums, including picture books, comics, and graphic fiction.**

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

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

#### **Articles/Videos**

**Encyclopedia of Children's Literature by Peter Hunt**  
**Language and Ideology by John Stephens**  
**Language and Control in Children's Literature by Murray Knowles**

#### **Books**

- Ekki-Dokki (CBT/Tulika)**
- Nyagarodha: The Ficus Chronicles**
- The Spider and The Fly – Mary Howitt**
- Tuck Everlasting**
- The Kaziranga Trail or the Blind Witness (CBT)**
- Ooru Keri trans. from Sahitya Akademi**
- Television – Roald Dahl**

#### **Assessment techniques:**

- 1. Presentations (group or individual) on a specific form of CL; students may bring the text/s that**

they think suits the chosen form.

2. Exploring picture books or graphic novels and their narrative techniques.

### **UNIT 3**

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

**Outcome:** Through problematizing the supposed homogeneity of childhood, the students will get a nuanced awareness of the variation within the childhood experience.

#### **Objectives:**

1. To explore and analyze children's literature from diverse perspectives that cover representations of childhood in India.
2. This will be done through reading children's texts that address various cultures and faiths; and intersections of these experiences.
3. To sensitize readers to the gaps in the representation of diverse childhood experiences in children's literature.

#### **Subtopics:**

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

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

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

#### **Articles/Videos**

Rudine Sims Bishop – Windows, Mirrors, Glass Doors

A History of Childhood James Marden

Midway Station by Lara Shankar

Escape from Childhood by John Holt

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

## **Books**

- Totto Chan (Eng / Hindi)
- My Name is Gulab by Sagar Golwankar
- Home (Pratham Books)
- *Kari* by Amruta Patil

## **MODERN INDIAN WRITING IN ENGLISH TRANSLATION** **ENG 252**

### **UNIT I: Novel**

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

### **UNIT II: Drama**

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

### **UNIT III: Short Stories**

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

### **UNIT IV: Poems**

- 1. Rabindranath Tagore:
  - 'Where the mind is without fear',trans. William Radice;
  - 'It hasn't rained in my heart', trans. Fakrul Alam.
  - G.M. Muktibodh,'Brahmarakshas',trans. Nikhil Govind.
- 2. Thangjam Ibopishak:
  - 'The Land of the Half-Humans';
  - 'I want to be killed by an Indian Bullet' ,trans. Robin S. Ngang



## **FIFTH SEMESTER**

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

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

	Application of skill in tests and examinations	Answering techniques	
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### **COURSE OUTCOME: FIFTH SEMESTER** **DISCIPLINE SPECIFIC ELECTIVE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENE 301	WOMEN'S WRITING	4	<p>Interpret literary works by women at an advanced undergraduate level</p> <p>Explain and participate in critical and theoretical debates surrounding women's writing at advanced undergraduate level</p> <p>Explain cultural, intercultural, and trans historical concerns relating to women's writing</p> <p>Locate and compile selections from primary and secondary sources relevant to women authors.</p>

<b>ENE 302</b>	<b>CHILDREN'S LITERATURE III</b>	<b>4</b>	<ul style="list-style-type: none"> <li>● To create a better understanding of prevailing issues in society through the prism of children's literature.</li> <li>● To have an overview of the contemporary works in children's literature</li> <li>● To examine the history and the characteristics of children's literature through social, political, and cultural issues through various texts, movies, and subgenres.</li> <li>● Enhance research and writing skills through the preparation of a term paper and demonstrating the ability to synthesize information and present findings.</li> </ul>
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## **WOMEN'S WRITING**

### **ENE 301**

#### **Unit I: Novel**

**Alice Walker: The Color Purple**

#### **Unit II: Short Stories**

**a) Charlotte Perkins Gilman 'The Yellow Wallpaper'**

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

#### **Unit III: Drama**

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

#### **Unit IV: Poetry**

**a) Emily Dickinson**

**(i) 'I cannot live with you'**

(ii) 'I'm wife; I've finished that'

b) Simin Behbahani 'It's Time to Mow the Flowers'.

c) Sylvia Plath

(i) 'Lady Lazarus' Daddy

d) Eunice De Souza,

(i) 'Advice to Women'

(ii) 'Bequest'

### **CHILDREN'S LITERATURE III** **ENE 302**

#### **Unit I Short stories and poem**

- i. 'My Cat Knows Karate' by Kenn Nesbitt
- ii. 'Please Mrs Butler' by Allan Ahlberg

#### **Unit II Novels and Graphic Narratives**

- i. The Railway Children by Edith Nesbit
- ii. When Amma Went Away by Devika Rangachari
- iii. Little Girls Are Wiser than Men by Leo Tolstoy, illustrated by Hassan Zahreddine

#### **Unit III Cinematic representation**

- i. Coco
- ii. Inside Out
- iii. Horton Hear a Who

#### **Unit IV Fieldwork/ Term paper**

- i. Term paper (10-20 pages) on a topic related to children's literature, along with the oral presentation of term paper findings.
- ii. Attendance and Participation: Regular attendance and active discussion conducted during tutorial classes will be essential.
- iii. Academic Integrity: Ensure that all work is original and properly cited according to the format prescribed by the university.
- iv. Plagiarism will not be tolerated and will lead to disqualification of the term paper.
- v. Fieldwork may include an interning opportunity, a day's exposure visit with a publishing house, and collaborating with an NGO that works in the area of children's literacy

**and exposure. The student should be able to present an exclusive report detailing their Fieldwork for the evaluation process during the oral presentation.**

**Suggested Reading:**

- i. “The Well-Read Child: A Parent’s Guide to Children’s Literature” by Dana M. Williams
- ii. “Children’s Literature: An Invitation to the World” by Nancy Roser and Patricia A. Edwards
- iii. *Aesop’s Fables* by Aesop, illustrated by Jerry Pinkney
- iv. “Encyclopedias of Children’s Literature” by Peter Hunt
- v. “Language and Control in Children’s Literature” by Murray Knowles
- vi. *Grimm’s Household Tales* by Margaret Hunt.

## SIXTH SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

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

### COURSE OUTCOME SIXTH SEMESTER DISCIPLINE-SPECIFIC ELECTIVE

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENE 351</b>	<b>PRE-COLONIAL INDIAN LITERATURES</b>	<b>4</b>	Introduce students to the culturally and evocatively rich literatures of pre-colonial early modern India Explore concepts of devotional and secular love through Bhakti and Sufi poetry, indigenous forms of narratives and story-telling through Kathas and Dastans, and the gendered reworking of myths and histories through women's narratives Introduce a bridge between classical and modern Indian literatures Engage with the continuities as well as breaks among different narrative and verse traditions of Indian literature.
<b>ENE 352</b>	<b>CHILDREN'S LITERATURE IV</b>	<b>4</b>	Explore diverse and historical cultural perspectives within children's literature. Promote reading engagement by involving various literary avenues. Understanding nature and animals through the prism of children's literature. Understanding the relevance of folktales & fairytales and their different adaptations in contemporary times. Exploring the young adult fiction.

## **PRE-COLONIAL INDIAN LITERATURES**

### **ENE 351**

#### **UNIT I**

a) Nammalvar, 'My Lord My Cannibal', trans. A. K. Ramanujan, in Hymns For the Drowning.

b) Mahadeviakka: 'Why do I need this dummy'; 'I have May a for mother-in-law', trans.

A. K. Ramanujan, in Speaking of Siva

Tukaram: 'Born a Shudra I have been a trader'; 'I am telling you'; 'I have seen my death', trans. Dilip Chitre, in Says Tuka

c) Ravidas: 'Oh well born of Benares';

d) 'The regal realm with the sorrowless name', trans. Hawley and Jurgens meyer, in Songs of the Saints of India

e) Amir Khusrau,

'Don't Be Heedless of My Sorry State';

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

#### **UNIT II:**

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

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

#### **UNIT III:**

Somadeva Kathasaritsagara, Book1–Kathapitha, trans. ArshiaSattarpp.1-49.

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

#### **UNIT IV:**

Tulsidas Sri Rāmacaritamānasa( GitaPress) pp207-211,671-681,721-724,915-931

## **CHILDREN'S LITERATURE IV**

### **ENE 352**

#### **Unit I: Short stories and poems**

- i. "Halfway Down" by A.A. Milne
- ii. "Jack and the Beanstalk" Joseph Jacobs
- iii. "The Frog King or Iron Heinrich", Jacob and Wilhelm Grimm
- iv. Do Bailon Ki Katha (The Tale of Two Oxen) by Munshi Premchand, translated by S.U. Ramesh

#### **Unit II: Novels and Graphic Narratives**

- i. Harry Potter and the Sorcerer's Stone by J.K. Rowling
- ii. The Call of the Wild by Jack London
- iii. Malgudi Days by R.K. Narayan
- iv. Girls Also Want Azadi by Kamala Bhasin, illustrated by Shrujana Shridhar

#### **Unit III: Cinematic Representation in Media**

- i. Brother Bear
- ii. Finding Nemo
- iii. Bridge to Terabithia

#### **Unit IV Fieldwork/ Term paper:**

- i. Term paper (10-20 pages) on a topic related to children's literature, along with the oral presentation of term paper findings.
- ii. Attendance and Participation: Regular attendance and active discussion conducted during tutorial classes will be essential.
- iii. Academic Integrity: Ensure that all work is original and properly cited according to the format prescribed by the university.
- iv. Plagiarism will not be tolerated and will lead to disqualification of the term paper.
- v. Fieldwork may include an interning opportunity, a day's exposure visits with a publishing house, and collaborating with an NGO that works in the area of children's literacy and exposure. The student should be able to present an exclusive report detailing their Fieldwork for the evaluation process during the oral presentation.

#### **Suggested Reading:**

- vii. "The Well-Read Child: A Parent's Guide to Children's Literature" by Dana M. Williams

- viii. “Children’s Literature: An Invitation to the World” by Nancy Roser and Patricia A. Edwards
- ix. *Aesop’s Fables* by Aesop, illustrated by Jerry Pinkney
- x. “Encyclopedias of Children’s Literature” by Peter Hunt
- xi. “Language and Control in Children’s Literature” by Murray Knowles
- xii. *Grimm’s Household Tales* by Margaret Hunt.

### SEVENTH SEMESTER

#### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

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

#### COURSE OUTCOME: SEVENTH SEMESTER DISCIPLINE-SPECIFIC ELECTIVE

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENE 401</b>	<b>EARLY HUMANIST LITERATURE</b>	<b>4</b>	<b>Demonstrate knowledge of the historical and cultural background of Early Humanist Literature.</b> <b>Analyse key literary texts by Boccaccio, Langland, Chaucer, and Malory to identify humanist themes and moral concerns.</b> <b>Interpret literary devices, narrative techniques, and allegorical elements used in early humanist texts.</b> <b>Compare and contrast medieval and early humanist perspectives on society,</b>



			religion, and morality.
<b>ENE 402</b>	<b>CLASSICAL LITERATURE</b>	<b>4</b>	<p><b>Demonstrate an understanding of classical literary traditions across different ancient cultures, including Greek, Indian, Hebrew, and Arabic.</b></p> <p><b>Compare and contrast diverse classical worldviews and literary conventions to appreciate the universality and particularity of ancient literary expression.</b></p> <p><b>Engage critically with translations of classical texts, understanding the nuances of cross-cultural and interlingual interpretation.</b></p>
<b>ENE 403</b>	<b>INDIAN WRITING IN ENGLISH-II</b>	<b>4</b>	<p><b>Critically analyse works to understand the philosophical and cultural foundations of Indian English writing.</b></p> <p><b>Engage with postcolonial, feminist, and historical-critical approaches to Indian English texts across genres.</b></p> <p><b>Develop the ability to discuss and write analytically about Indian Writing in English with reference to literary form, language, and context.</b></p> <p><b>Recognise the diversity of voices and experiences represented in Indian English literature, and how they contribute to broader global literary discourses.</b></p>

<b>ENE 404</b>	<b>REGIONAL WRITING FROM UTTARAKHAND</b>	<b>4</b>	<p>Understand the socio-cultural and ecological landscape of Uttarakhand as represented in regional literature across various genres.</p> <p>Analyse folk narratives for their ethical, cultural, and moral dimensions rooted in oral traditions.</p> <p>Critically examine travel writings and concerns related to mountainous regions through literary texts.</p> <p>Develop a critical appreciation of regional writing as a significant part of Indian literature, highlighting its role in preserving local histories, dialects, and ecologies.</p>
<b>ENE 405</b>	Practice-Based Research-Translation Project I	<b>6</b>	<p>To introduce students to the principles and practice of literary translation.</p> <p>To familiarise students with linguistic and cultural challenges in translating from the vernacular to English.</p> <p>To develop sensitivity toward the textual, aesthetic, and ethical dimensions of translation.</p> <p>To encourage the academic study and creative adaptation of local literary forms.</p> <p>To prepare students for advanced translation work in Semester VIII.</p>

**EARLY  
HUMANIST  
LITERATURE  
ENE 401**

**Unit I: Giovanni Boccaccio, *The Decameron* (Introduction and selected tales)**

**Unit II: William Langland: *Piers Plowman* (Morality Play)**

**Unit III: Geoffrey Chaucer: *Preface to Canterbury Tales***

**Unit IV: Thomas More: *Morte d'Arthur***

**Book I: —From the Marriage of King Uther unto King Arthur that  
Reigned After Him and Did Many Battles.**

**Suggested Readings:**

- Hollander, Robert, and Courtney Cahill. *Boccaccio's Two Venuses*. Columbia UP,

1977.

- Usher, Jonathan. *Boccaccio and the Metamorphoses of Ovid*. Legenda, 2006.
- Pearsall, Derek. *The Life of Geoffrey Chaucer: A Critical Biography*. Blackwell, 1992.
- Brewer, D. S. *Malory and the Critics: Essays on the "Morte Darthur"*. Routledge, 1967.

CLASSIC  
AL  
LITERAT  
URE  
ENE 402

Unit I: Homer: *The Odyssey*

Euripides: *Medea*

Unit II: Sophocles: *Oedipus Rex*

Veda Vyasa: *The Mahabharata (Bhisma Parva- selections)*

Unit III: Kalidasa: *Abhigyanashakuntalam*

*The Old Testament (The Book of Job)*

Unit IV: Imru al Qais: 'The Muallaqa', *The Seven Odes* by AJ Arberry, Macmillan Company.

Amir Khusro: 'Come Colour Me in Your Hue', 'The Fine Lads of Delhi', 'Mother, Today There is Colour', 'When Our Eyes Met', 'I Have Become You', 'Ghazal 1', 'Ghazal 155', 'Ghazal 257', 'Ghazal 417', 'Ghazal 490', 'Ghazal 1719', *In the Bazaar of Love: The Selected Poetry of Amir Khusro* by Paul E Losensky and Sunil Sharma, Penguin India.

**Suggested Readings:**

- Knox, Bernard. *Word and Action: Essays on the Ancient Theater*. Johns Hopkins UP, 1979.
- Hiltebeitel, Alf. *Rethinking the Mahabharata: A Reader's Guide to the Education of the Dharma King*. U of Chicago P, 2001.
- Taplin, Oliver. *Greek Tragedy in Action*. Routledge, 2003.
- Iler, Robert. *The Wisdom Books: Job, Proverbs, and Ecclesiastes: A Translation with Commentary*. W. W. Norton, 2010.
- Thapar, Romila. *Shakuntala: Texts, Readings, Histories*. Columbia UP, 2011.
- Imru' al-Qais. *The Seven Odes: The First Chapter in Arabic Literature*. Translated by A. J. Arberry, Macmillan, 1957.
- Khusro, Amir. *In the Bazaar of Love: The Selected Poetry of Amir Khusro*. Translated by Paul E. Losensky and Sunil Sharma, Penguin India, 2011.

INDIAN  
WRITING IN  
ENGLISH-II  
ENE 403

Unit I: (Non-Fictional Prose)

Mahatma Gandhi: *Hind Swaraj*

Sri Aurobindo: "The Renaissance in India" from *The*

*Renaissance in India and Other Essays.*

Unit II: (Poetry) Agha Shahid Ali: "The Country without a Post Office." (from *The*

*Country without a Post Office*. Delhi: Ravi Dayal, 2001, 1st Indian Edition)

Jayanta Mahapatra: "Hunger",  
"Grandfather"

A. K. Ramanujan: "Small Scale  
Reflections on a Great House"

Unit III: (Drama) Mahesh Dattani: *Final Solutions*

Girish Karnad: *The Fire and the Rain*

Unit IV: Attia Hossain: *Sunlight on a Broken Column*

Salman Rushdie: *Midnight Children*

**Suggested Readings:**

- Chatterjee, Partha. *Nationalist Thought and the Colonial World: A Derivative Discourse?* U of Minnesota P, 1986.
- Nandy, Ashis. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. Oxford UP, 1983.
- Dharwadker, Vinay, editor. *The Oxford Anthology of Modern Indian Poetry*. New Delhi: Oxford UP, 1994.
- Mehrotra, Arvind Krishna, editor. *The Oxford India Anthology of Twelve Modern Indian Poets*. Oxford UP, 1992.
- Dharwadker, Aparna Bhargava, editor. *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*. Iowa City: U of Iowa P, 2005.
- Chaudhuri, Asha Kuthari. *Mahesh Dattani: An Introduction*. New Delhi: Foundation Books, 2005.
- Mee, Erin B. *Girish Karnad: Critical Perspectives*. Delhi: Pencraft International, 1994.
- Brennan, Timothy. *Salman Rushdie and the Third World: Myths of the Nation*. London: Macmillan, 1989.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. Delhi: Oxford UP, 1985.

**REGIONAL WRITINGS FROM  
UTTARAKHAND**

**ENE 404**

Unit I: Introduction to Regional Writing from  
Uttarakhand

*Chatak Tales: To be good or bad, The  
Buffalo Man*

Unit II: Manglesh Dabral: *Torchlight*

Leeladhar Jagudi: *The Delivery of a Bird*,

*The Inland Letter*

**Unit III: Ruskin Bond: *Rusty, The Boy from the Hills***

Stephen Alter: *Becoming a Mountain*

**Unit IV: Namita Gokhale: *Things to Leave Behind***

Bill Aitkin: *Footloose in the Himalayas*

#### **Suggested Readings:**

- Pathak, Hari Priya and Shahid Hassan. *Regional Literature with Special Reference to Literature of Uttarakhand*. 2020
- Tandan, K. C. *Folktales from the Himalayas*. New Delhi: Rupa, 2005.
- Pathak, Shekhar, editor. *Voices from the Hills: Collected Uttarakhand Stories*. Almora: PAHAR, 2012.
- Bond, Ruskin. *Our Trees Still Grow in Dehra*. New Delhi: Penguin, 1991.
- Alter, Stephen. *Wild Himalaya: A Natural History of the Greatest Mountain Range on Earth*. New Delhi: Aleph, 2019.

**Practice-Based Research-Translation Project I**  
**ENE 405**

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## **Course Introduction**

*Translation Project–I* serves as the foundation for the student’s translation endeavour. It introduces the theoretical, linguistic, and cultural dimensions of translation and enables

students to begin their translation work under faculty supervision. The project focuses on the translation of a literary or culturally significant text from any vernacular language of Uttarakhand (Garhwali, Kumaoni, Jaunsari, etc.) into English.

Students will be guided to develop translational sensitivity, maintain fidelity to the source text, and understand contextual nuances. The translation must be accompanied by a translator's note, outlining rationale, methodology, and linguistic challenges.

This course is introduced as a special elective and does not replace the dissertation or academic project component of the undergraduate programme. It stands independently as part of the Department's initiative to strengthen Translation Studies within English Studies.

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## Course Outcomes

Upon completion of the course, students will be able to:

1. Understand translation as a creative and interpretive act.
  2. Produce an initial translated draft (example- approximately 25 pages of the final 50-page project).
  3. Apply theoretical and linguistic insights to practical translation.
  4. Present and reflect critically on their translation choices through seminars and viva voce.
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## Evaluation Pattern (Total: 100 Marks)

Component	Marks	Description
Continuous Internal Assessment	30	Progress reports, attendance, draft submission, supervisor feedback.
Seminar I	10	Presentation on text selection, significance, and approach.
Seminar II	10	Mid-term progress presentation with critical reflection.

Component	Marks	Description
Partial Submission	30	Submission of approximately 25 pages (50% of total project).
Viva Voce	20	Discussion and evaluation of translation strategies and challenges.

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### **Guidelines for ENE 405: Practice-Based Research-Translation Project I**

- The translation must be from a recognised vernacular language of Uttarakhand (Garhwali, Kumaoni, Jaunsari, or equivalent) as well as Hindi.
- The target language will be English.
- The project must include a Translator's Note (approx. 3–5 pages).
- Students must complete at least 50% (25/30 pages) of the total 50/60-page translation in this semester.
- Two seminars/vivas will be conducted for evaluation and feedback.
- Students must maintain supervision logs and progress documentation as part of the internal assessment.

### **EIGHT SEMESTER**

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

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

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENE451</b>	<b>Literary Theory</b>	<b>4</b>	<p><b>Expose students to the various theories of art and representation, and critical approaches that emerged in Europe throughout centuries</b></p> <p><b>To examine the evolution of various theoretical and aesthetic concepts across space and time</b></p> <p><b>Pay close attention to the method of argument and establishment of concepts</b></p> <p><b>Enable students to discern the connections between the theoretical formulations in this paper which are seminal to the understanding of literary texts</b></p>
<b>ENE 452</b>	<b>Asian Literature</b>	<b>4</b>	<ul style="list-style-type: none"> <li>• <b>Appreciate and evaluate the literary merits of Asian and Asian American literature</b></li> <li>• <b>Recognize the universality of human experiences reflected</b></li> <li>• <b>Analyze elements of literature such as imagery, theme, motifs, style, tone, etc. and explain how these elements contribute to the overall effect of the work</b></li> <li>• <b>Demonstrate a knowledge and understanding of a range of Asian and Asian American writing in its historical and cultural contexts</b></li> <li>• <b>Develop cultural awareness</b></li> <li>• <b>Demonstrate improvement in critical writing and critical thinking skills through interpretation and comparative analysis of literary texts</b></li> </ul>



<b>ENE 453</b>	<b>Practice-Based Research-Translation Project II</b>	<b>6</b>	<ul style="list-style-type: none"> <li>• To complete and refine the translation project initiated in Semester VII.</li> <li>• To develop editorial and critical commentary skills related to translation.</li> <li>• To defend translation choices in an academic viva setting.</li> <li>•</li> <li>• To produce a polished, publishable-quality translated text.</li> <li>•</li> </ul>
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## **L I T E R A R Y T H E O R Y E N E 4 5 1**

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

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

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

**UNIT IV: Michel Foucault**

**“What is an Author?”**

**UNITV: Edward Said**

**“Introduction”: Orientalism**

**UNIT VI: Gyatri Chakraborty Spivak. “Can**

the Subaltern Speak?” UNIT VII: Elaine Showalter. “Feminist Literary Criticism in Wilderness” UNIT VIII: Helen Cixous. “The Laugh of Medusa”

**Required Readings:**

The prescribed pieces from, Lodge, David ed. *Modern Criticism and Theory: A Reader*. London and New York: Longman, 1988. Williams, Raymond. *Marxism and Literature*. Oxford: OUP, 1977.

**Recommended Reading:**

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

**ASIAN LITERATURE ENE 452**

**UNIT I: Monica Ali – *Brick Lane***

**UNIT II: Taslima Nasreen: *Shame***

**UNIT III: Haruki Murakami: *Norwegian Wood***

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

**UNIT V: Lux Un *Selected Stories***

**Recommended Readings:**

1. *Imagined Communities Revisited (Critical Essay on Asia-Pacific Literatures and Cultures)* Edited by Nor Faridah Abdul Manaf and Mohammad A. Quayum. IIUM Press
2. Mair, Victor H. *The Columbia History of Chinese Literature*, Columbia University Press, 2001. Brains, Paul.
3. *Modern South Asian Literature in English*, Greenwood Press, 2003.
4. Hunggu, Kim, Fouser, Roert, M.E. Sharpe. *Understanding Korean Literature*, 1997.

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## Course Description

*Practice-Based Research-Translation Project–II* is a continuation of *Practice-Based Research-Translation Project–I*, aimed at completing, refining, and critically presenting the translation work initiated earlier. Students will submit the final 50/60-page translated text along with an introduction and translator’s commentary discussing the process, challenges, and theoretical reflection.

The final defence will involve a presentation before an evaluation committee to assess linguistic accuracy, cultural interpretation, and overall translation quality.

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## Evaluation Pattern (Total: 100 Marks)

Component	Marks	Description
Continuous Internal Assessment	20	Regular supervision, revisions, and progress evaluation.

Seminar I (Defence) 30	10	Presentation on revision and theoretical framework. Final Seminar Presentation and defence before the evaluation panel.
Final Submission	40	Submission of completed 50-page translation with translator's note and introduction.

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## Guidelines for ENE 453: Practice-Based Research-Translation Project II

- Students must complete and refine the full 50-page translation, including revisions and formatting.
  - The submission must include:
    - Translator's Note (updated)
    - Introduction and Contextual Commentary
    - Final Translated Text
  - Students will present their work in a final seminar/viva defence.
  - Assessment will follow university guidelines for academic projects, emphasising both creative and scholarly rigour.
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## Alignment with University Guidelines

As per the University Guidelines for Assessment of Research Work, Academic Projects, and Translation Work, the following will be ensured:

- Continuous evaluation through progress documentation.
  - Submission of written work demonstrating translation outcomes.
  - End-term viva voce and presentation before the evaluation committee.
  - Adherence to ethical standards of translation and originality.
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**Note:** The *Practice-Based Research-Translation Project–I* and *Practice-Based Research-Translation Project–II* courses are introduced as special electives offered by the Department of English, School of Languages, Doon University, to promote vernacular linguistic awareness and intercultural scholarship through translation. They align with Doon University's vision as a State University of Uttarakhand to preserve and reinterpret local languages and literatures through the medium of English Studies. The Translation Project–I and Translation Project–II shall function as special elective courses introduced by the Department of English, School of Languages, Doon University.

These courses will operate independently of the existing Dissertation/Academic Project component. As per the current structure, 12 credits of Dissertation (for B.A. (Hons.) with Research) and 8 credits of Academic Project plus 4 credits of Seminar (for B.A. (Hons.)) remain mandatory core components. The Translation Project electives are thus additional skill- and research-oriented courses designed to foster engagement with vernacular and regional literary traditions through English translation

- It will carry 6 credits per semester (as per the NEP framework).
- It will not replace the existing Dissertation/Academic Project component, which remains a mandatory part of the BA (Hons) and BA (Hons with Research).

- Students can *choose* it, giving academic flexibility.
- It gives legitimacy and allows other language or literature departments to replicate or collaborate later.

At Doon University, the **Undergraduate Honours/ Honours with Research** programme is structured to culminate in a total of **176 credits** upon completion of the fourth year. The proposed *Practice-Based Research- Translation Project–I* (Semester VII) and *Practice-Based Research- Translation Project–II* (Semester VIII) are hereby introduced under the category of **Discipline Specific Elective (DSE)** courses offered by the Department of English, School of Languages.

Each elective course in the DSE category generally carries **4 credits**. However, in view of the academic rigour, scope, and outcome-based learning objectives involved in the Translation Project, it will carry **6 credits per semester**. Thus, students opting for this elective sequence will earn an **additional 4 credits per year**, culminating in a total of **180 credits** upon graduation.

This provision is intended to encourage high-quality translation-oriented scholarship and to provide a distinct academic advantage to students aspiring for further studies or research opportunities in Indian and international universities.

The Translation Project electives will function independently of the existing mandatory components—namely:

- **Dissertation/Academic Project/Entrepreneurship (1×6=6 credits)** in each of the VII and VIII semesters (for B.A. (Hons.) with Research)
- **Academic Project I and II (8 credits) plus Seminar I and II (4 credits)** in the B.A. (Hons.) programme.
- Students opting for the Translation Project sequence will undertake *it* in place of one existing DSE course, with an enhanced credit weight of 6 credits. This adjustment rebalances the internal credit distribution within the DSE category while maintaining the overall semester credit load of 22.

**SYLLABUS/CEDITS/LISTOFOPTIONS/COURSE OUTCOME****GENERIC ELECTIVE COURSE  
(ASPERNEP2020)****LIST OF GENERIC SPECIFIC COURSES**

<b>COURSE CODE(S)</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT(S)</b>
<b>ENG 101</b>	<b>Ecology and Literature-1</b>	<b>4</b>
<b>ENG 102</b>	<b>Screenwriting and Documentary Filmmaking I</b>	<b>4</b>
<b>ENG 103</b>	<b>Documenting Oral Traditions of Uttarakhand</b>	<b>4</b>
<b>ENG 151</b>	<b>Ecology and Literature-II</b>	<b>4</b>
<b>ENG 152</b>	<b>Screenwriting and Documentary Filmmaking II</b>	<b>4</b>
<b>ENG 153</b>	<b>Contemporary India: Women and Empowerment</b>	<b>4</b>
<b>ENG 201</b>	<b>Ecology and Literature-III</b>	<b>4</b>
<b>ENG 202</b>	<b>Screenwriting and Documentary Filmmaking III</b>	<b>4</b>
<b>ENG 203</b>	<b>Introduction to Children's Literature</b>	<b>4</b>
<b>ENG 251</b>	<b>Films and Literature I</b>	<b>4</b>
<b>ENG 252</b>	<b>Studying Theatre I</b>	<b>4</b>
<b>ENG 253</b>	<b>Culture and Literature I</b>	<b>4</b>
<b>ENG 254</b>	<b>Children's Literature II</b>	<b>4</b>
<b>ENG 301</b>	<b>Films and Literature II</b>	<b>4</b>
<b>ENG 302</b>	<b>Studying Theatre II</b>	<b>4</b>
<b>ENG 303</b>	<b>Culture and Literature II</b>	<b>4</b>
<b>ENG 351</b>	<b>Popular Literature</b>	<b>4</b>
<b>ENG 352</b>	<b>Disability Studies</b>	<b>4</b>
<b>ENG 353</b>	<b>Digital Humanities</b>	<b>4</b>
<b>ENG 401</b>	<b>Cinematic Adaptations of Literary Texts1</b>	<b>4</b>
<b>ENG 402</b>	<b>Media and Communication Skills I</b>	<b>4</b>

<b>ENG 403</b>	<b>Indian Literatures in Translation</b>	<b>4</b>
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<b>ENG 451</b>	<b>Cinematic Adaptations of Literary Texts II</b>	<b>4</b>
<b>ENG 452</b>	<b>Media and Communication Skills II</b>	<b>4</b>
<b>ENG 453</b>	<b>Indian Literature in Translation II</b>	<b>4</b>

### **FIRST SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDITS</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENG 101</b>	<b>Ecology and Literature-1</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 102</b>	<b>Screenwriting and Documentary Filmmaking I</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 103</b>	<b>Documenting Oral Traditions of Uttarakhand</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

### **SECOND SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDITS</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENG 151</b>	<b>Ecology and Literature-II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 152</b>	<b>Screenwriting and Documentary Filmmaking II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG153</b>	<b>Contemporary India: Women and Empowerment</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

### **THIRD SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDITS</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>

<b>ENG 201</b>	<b>Ecology and Literature-III</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 202</b>	<b>Screenwriting and Documentary Filmmaking III</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 203</b>	<b>Introduction to Children's Literature</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>30</b>	<b>20</b>

<b>ENG 203</b>	<b>Introduction to Socio-Linguistics</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
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#### **FOURTH SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDITS</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENG 251</b>	<b>Films and Literature I</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 252</b>	<b>Studying Theatre I</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 253</b>	<b>Culture and Literature I</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 254</b>	<b>Children's Literature II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

#### **FIFTH SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDITS</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENG 301</b>	<b>Films and Literature II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 302</b>	<b>Studying Theatre II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 303</b>	<b>Culture and Literature II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

#### **SIXTH SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDITS</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENG 351</b>	<b>Popular Literature</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 352</b>	<b>Disability Studies</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>



<b>ENG 353</b>	<b>Digital Humanities</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
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**SEVENTH SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDITS</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENG 401</b>	<b>Cinematic Adaptations of Literary Texts 1</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 402</b>	<b>Media and Communication Skills I</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

<b>ENG 403</b>	<b>Indian Literatures in Translation</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
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**EIGHT SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDITS</b>				<b>DISTRIBUTION OF MARKS</b>		
			<b>L</b>	<b>T</b>	<b>P</b>	<b>M</b>	<b>F</b>	<b>A</b>
<b>ENG 451</b>	<b>Cinematic Adaptations of Literary Texts II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 452</b>	<b>Media and Communication Skills II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>
<b>ENG 453</b>	<b>Indian Literature in Translation II</b>	<b>4</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>30</b>	<b>50</b>	<b>20</b>

**FIRST SEMESTER**

**FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES**

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

**COURSE OUTCOME: FIRST SEMESTER**

**GENERIC ELECTIVE COURSE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>TOTAL CREDITS</b>	<b>LEARNING OUTCOME</b>
ENG 101	Ecology and Literature-1	4	<ol style="list-style-type: none"><li>1. Develop critical awareness about sustainable practices</li><li>2. Explore environmental issues through literary and historical narratives</li><li>3. Understand environmental crises</li></ol>

<b>ENG 102</b>	<b>Screenwriting and Documentary Filmmaking I</b>	<b>4</b>	<ol style="list-style-type: none"> <li><b>1. Ability to evaluate screenplays and films, studying specific aspects from a screenwriter's perspective, applying approaches to own material</b></li> <li><b>2. Ability to apply development tools to create treatments, crafting a clear narrative for your screenplay and documentary project.</b></li> <li><b>3. Skills development in applying specific creative techniques to write your screenplay, to include professional-style formatting</b></li> </ol>
<b>ENG 103</b>	<b>Documenting Oral Traditions of Uttarakhand</b>	<b>1.</b>	<ol style="list-style-type: none"> <li><b>2. Developed understanding of oral traditions of Uttarakhand</b></li> <li><b>3. Increased awareness of the political and diplomatic trends in the region</b></li> <li><b>4. Importance of the cultural traditions of the state</b></li> </ol>

## **ECOLOGY AND LITERATURE-I**

### **ENG 101**

#### **UNIT I: Introduction to Ecology, Literature & Reading Skills**

##### **A. Concepts**

- What is Ecology?
- What is Literature?
- Introduction to Ecocriticism (non-technical)

##### **B. Reading Skills (*Core Text*)**

##### **Thomas C. Foster – *How to Read Literature Like a Professor***

- Chapter 10 – “It’s More Than Just Rain or Snow”
- Chapter 19 – “Geography Matters...”

##### **C. Skills Practised**

- Annotating
- Identifying imagery
- Understanding tone & mood
- Reading nature symbolically

##### **Outcome:**

Builds foundational skills for reading poetry and prose.

#### **UNIT II: Key Terms in Eco-Literary Studies**

*(Simple explanations with examples)*

- Environment, ecosystem, ecology
- Anthropocentrism / Biocentrism
- Pastoral, Wilderness
- Conservation, Sustainability
- Imagery, Symbol, Setting
- Tone, Mood, Theme
- Nature writing

#### **UNIT III: Nature Poetry — Romantic, Indian, and Global**

##### **A. Romantic Poems**

1. S. T. Coleridge – “The Rime of the Ancient Mariner”

##### **B. Indian Nature Poem (choose one):**

Toru Dutt – “Our Casuarina Tree”

or

Leeladhar Jagoori – Instructor-selected poem on nature/landscape

C. Global Nature Poem:

Judith Wright – “Eroded Hills” (Australian eco-poetry)

**Focus Areas:**

- Nature imagery and symbolism
- Human–nature relationship
- Ecological ethics and responsibility
- Place, memory, landscape
- Colonial/ecological history (Wright, Jagoori)
- Poetic devices in simple form

**UNIT IV: Short Story with Ecological Themes**

Ruskin Bond – “*The Death of the Trees*”

**Suggested Readings**

1. Curtin, Deana (2005). *Environmental Ethics for a Postcolonial World*, Lanham, MD: Rowman & Littlefield
2. Guha, R. (2000). *The Unquiet Woods: Ecological Change and Peasant Resistance in the Himalayas*. Berkeley: University of California Press
3. Garrard, Greg. *Ecocriticism*. 2nd ed., Routledge, 2012.
4. Glotfelty, Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*. U of Georgia P, 1996.
5. Jagoori, Leeladhar. Selected poems. Translated selections from *The Flame of the Forest*. National Book Trust, 1997.
6. Wright, Judith. “Eroded Hills.” *Collected Poems 1942–1985*, Angus & Robertson, 1985, pp. 12–13.

**SCREENWRITING AND DOCUMENTARY FILMMAKING-I**  
**ENG102**

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

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

**Unit II:** What is cinema, Film theory – form and function, Film analysis,

**Auteur Theory, effect of auteur, Contributions of D W, Griffith, Alfred Hitchcock, Jean Du Godard, Digital Aesthetics, Music and choreography, film genre, Screenplay Form, Screenplay-Terms, Writing the Screenplay, Adaptation and Collaboration, After It is Written, Editing**

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

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

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

#### Suggested Readings:

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

#### DOCUMENTING ORAL TRADITIONS OF UTTARAKHAND ENG 103

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

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

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

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

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

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

## Unit V: Field Visits

### Suggested Readings:

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

## SECOND SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

<u>Unit No.</u>	<u>Course Learning Outcomes</u>	<u>Teaching and Learning Activity</u>	<u>Assessment Tasks</u>
1.	Understanding concepts of skill to be taught	Interactive discussions with students to guide them towards skill based learning	Reading theoretical material together in small groups working in peer groups to discuss material
2.	Application of Skills	Practical application of	Producing assignments

		skill performed under supervision of teacher	preparing project folders
3.	Demonstrating conceptual understanding and practical application of skill in tests and examinations	Discussing exam questions and answering techniques	Class- test

### COURSE OUTCOME: SECOND SEMESTER GENERIC ELECTIVE COURSE

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENG 151	Ecology and Literature-II	4	<ol style="list-style-type: none"><li>1. Develop critical awareness about sustainable practices</li><li>2. Explore environmental issues through literary and historical narratives</li><li>3. Understand environmental crises</li></ol>



ENG 152	Screenwriting and Documentary Filmmaking II	4	<ol style="list-style-type: none"> <li>1. Ability to evaluate screenplays and films, studying specific aspects from a screenwriter's perspective, applying approaches to own material</li> <li>2. Ability to apply development tools to create treatments, crafting a clear narrative for your screenplay and documentary project.</li> <li>3. Skills development in applying specific creative techniques to write your screenplay, to include professional-style formatting</li> <li>4. Ability to analyze voice and genre in screenwriting, applying techniques to own work</li> </ol>
ENG 153	CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT	4	<ol style="list-style-type: none"> <li>1. Read, understand and examine closely narratives that seek to represent women, femininities and, by extension, gendering itself</li> <li>2. Understand how gender norms intersect with other norms, such as those of caste, race, religion and community to create further specific forms of privilege and oppression</li> <li>3. Identify how gendered practices</li> </ol>
			<p>influence and shape knowledge production and circulation of such knowledge's, including legal, sociological, and scientific discourses</p> <ol style="list-style-type: none"> <li>4. Participate in challenging gendered practices that reinforce discrimination</li> </ol>

## **SYLLABUS**

### **ECOLOGY AND LITERATURE-II**

#### **ENG 151**

**Unit-I: Ecocritical Theories**

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

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

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

#### **SUGGESTED READINGS:**

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

## **SCREENING AND DOCUMENTARY FILMMAKING-II**

### **ENG 152**

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

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

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

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

**Recommended Reading:**

Bill Nichols, *Introduction to Documentary* (Indiana University Press, 2001). Liz Stubbs, *Documentary Filmmakers Speak* (Allworth Press, 2002), 68-2\

## **CONTEMPORARY INDIA: WOMEN AND EMPOWERMENT**

### **ENG 153**

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

### THIRD SEMESTER

#### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

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

**COURSE OUTCOME: THIRD SEMESTER**

**GENERIC ELECTIVE COURSE**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENG 201</b>	<b>Ecology and Literature-III</b>	<b>4</b>	<b>1. Develop critical awareness about sustainable practices 2. Explore environmental issues through literary and historical narratives 3. Understand environmental crises</b>
<b>ENG 202</b>	<b>Screenwriting and Documentary Filmmaking III</b>	<b>4</b>	<b>1. Knowledge of Social and Artistic movements that have shaped theatre. 2. Understanding the aesthetical context of various types of Drama. 3. Using required basic skills for creation and performance of Drama 4. Analyze and interpret texts and performances both in writing and practicing. 5. Understanding of the various technicalities involved in the process of theatre.</b>
<b>ENG 203</b>	<b>Introduction to Children's Literature</b>	<b>4</b>	<b>1. Appreciate Children's Literature as tool for enquiry. 2. As a tool for research and develop theoretical perspectives.</b>

**SYLLABUS**

**ECOLOGY AND LITERATURE III**

**ENG 201**

**Unit 1: "The Obligation to Endure" by Rachel Carson**

**Unit 2: "Literary Study in an age of Environmental Crisis" by Cheryll Glotfelty**

**Unit 3: Animals People by Indra Sinha**

**Unit 4: The Grapes of Wrath by John Steinbeck**

**Suggested Reading:**

1. Cheryll Glotfelty and Harold Fromm (Ed.) The Eco-Criticism Reader: Landmarks in literary Ecology. London: University of Georgia Press, 1996.
2. Barry, Peter. Beginning Theory: An Introduction to Literary and Critical studies, Manchester edition (5Feb 2009)

### **SCREENWRITING AND DOCUMENTARY FILMMAKING III**

#### **ENG 202**

**Unit I: Visual Communication and New Media, Introduction to Image and Imagination, Form and Content, Context, Code, Color, Images in Sequence and Sound. Types and Stereotypes**

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

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

**Unit IV: Introduction to Indian Writers – Hindi/Marathi/Urdu & other regional languages: History of Indian literature, prominent writers, important works, cultural significance. Direction - Introduction - work of director Types of directors & duties of each Break downs, Camera - Photography and Cinematography - Types of cameras, Intro to cameras & their functions Types of lenses Lighting for films Basic lighting techniques & equipment. Types of lights Light accessories Interior & Exterior lighting, creative cinematography Characterization through Camera**

## **INTRODUCTION TO CHILDREN'S LITERATURE**

### **ENG 203**

#### **UNIT 1**

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

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

#### **Objectives**

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

#### **Subtopics**

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

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

- 4. Significance of children's literature in modern education and literacy Syllabus Narrative (for each subtopic)**

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

**Articles/Videos**

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

**-550797100.1683176540**

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

#### **Books**

**Assessment techniques/Assignments**

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

## UNIT 2

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

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

#### **Objectives:**

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

#### **CL Subtopics:**

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

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

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

#### **Articles/Videos**

**Tolkein – “on fairy stories”**

***Encyclopedia of Children's Literature* by Peter Hunt**

***Language and Ideology* by John Stephens**

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

#### **Books**

- *Budhiya ki Roti* (NBT)
- *Thakurmar Jhuli* by Dakshinaranjan Mitra Majumdar
- “Hansel and Gretel”
- *A Pinch of Salt Rocks an Empire* by Sarojini Sinha
- *Girls of India* series (Puffin)
- *Alice in Wonderland*
- *The Hobbit*
- *Jwalakumar and the Gift of Fire* (Talking Cub)
- *The Water Catcher*
- *Trash!*
- *Boo! When My Sister Died*
- *Abol-Tabol* trans. By Sampurna Chatterjee
- *Jabberwocky* by Lewis Carroll
- *Legend of Ponnivala* (DVD)
- *Nadya* (middle grade graphic novel)

#### **Assessment techniques:**

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

## **UNIT 3**

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

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

#### **Objectives:**

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

#### **Subtopics:**

- 1. Discussions on class and the notion of homogeneity of childhood**
  - 2. The invisibility of gender and sexuality in mainstream discourses of childhood**
  - 3. Bringing in diverse experiences of faith and cultural practices within the country**
  - 4. Sensitizing students to the presence of different ability groups – both physical and neurodivergent**
- Syllabus Narrative (for each subtopic)**

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

#### **Articles/Videos**

**Rudine Sims Bishop – Windows, Mirrors, Glass Doors**

***A History of Childhood* James Marden**

***Midway Station* by Lara Shankar**

***Escape from Childhood* by John Holt**

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

#### **Books**

- *The Blue Umbrella* by Ruskin Bond**
- *Unbroken* by Nandhika Nambi**
- *Simply Nanju* by Zainab Sulaiman**
- *Mahagiri***
- *Chachaji's Cup***
- *Ooru Keri***
- *Guthli Has Wings* by Kanak Shashi**
- *Friends Under the Summer Sun***
- *Reva and Prisha* by Shals Mahajan**
- *Dear Mrs Naidu* by Maithangi Subramaniam**
- *Flyaway Boy* by Jane De Suza**
- *Mukand and Riyaz* by Nina Sabnani**
- *The Night Diary* by Veera Hiranandani**
- *Chuskit Goes to School* by Sujata Padmanabhan**



- *Wonder* by R.J. Palacio
- *Oonga* by Devashish Makhija
- *Swami and Friends* by R.K. Narayan

**Assessment techniques:**

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

## **UNIT 4**

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

**Outcome:**

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

**Objectives:**

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

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

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

**Subtopics:**

- ☐ Exploring libraries as spaces for children's reading
- ☐ Building a portfolio of their own reading experiences
- ☐ Engaging with organizations – publishing houses and NGOs – working in the space of children's literature and literacy
- ☐ Interactive sessions with children's literature writers and illustrators which may or may not turn into an interview exercise
- ☐ Students collaborate with theatre/design experts/other departments in small groups to make a theatrical/multi-modal (digital, etc.) presentation on some aspect of children's texts

**Syllabus Narrative (for each subtopic)**

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

**Articles/Videos**

*Children's Books in Children's Hands* – Charles Temple

([https://archive.org/details/isbn\\_9780205264391](https://archive.org/details/isbn_9780205264391) )

Eklavya text on library spaces for children

**Assessment techniques:**

1. Assess CL collections at school/community/local libraries to explore and assess the range of

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

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

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

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

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

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

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

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

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

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

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

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

## **FOURTH SEMESTER**

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

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

**COURSE OUTCOME**  
**FOURTH SEMESTER**

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
<b>ENG 251</b>	<b>Films and Literature I</b>	<b>4</b>	<ol style="list-style-type: none"> <li><b>1. Engage in a challenging, imaginative study of contemporary debates in film and literature;</b></li> <li><b>2. Create and explore balance between the set with fascinating fields of study explores critical, theoretical, and contextual approaches to film and literature</b></li> <li><b>3. Offering specializations in global political film, documentary, Shakespeare on film, adaptation and transmediality</b></li> </ol>
<b>ENG252</b>	<b>Studying Theatre I</b>	<b>4</b>	<ol style="list-style-type: none"> <li><b>1. Understanding the beginning of theatre.</b></li> <li><b>2. Understanding Greek Theatre (Plays, Playwrights, Performance Practice)</b></li> <li><b>3. Understanding Ancient Indian Theatre (Sanskrit Plays, Playwrights, Performance Practice)</b></li> </ol>
<b>ENG253</b>	<b>Culture and Literature I</b>	<b>4</b>	<p><b>Understanding cultural theory</b>  <b>Understanding popular literature and culture.</b>  <b>Understanding changing Values, Ideologies and its Relevance in the Contemporary Society through literature</b></p>
<b>ENG 254</b>	<b>Children's Literature II</b>	<b>4</b>	<ol style="list-style-type: none"> <li><b>1. Appreciate Children's Literature as a resource.</b></li> <li><b>2. As an area of research offering varied perspectives.</b></li> </ol>

**SYLLABUS**  
**FILM AND LITERATURE-I**  
**ENG 251**

**Unit 1**

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

**UNIT II**

**Major Genres of Films**

**UNIT III**

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

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

**STUDYING THEATRE-I**  
**ENG 252**

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

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

**Unit I : Understanding drama through  
One Act Plays of Today**

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

**Unit III:**

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

**Unit IV: Assignment**

**CULTURE AND LITERATURE-I**  
**ENG 253**

**UNIT I**

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

**UNIT II: Encoding, Decoding**

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

**UNIT III: Reading culture through Literature**

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

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

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

**Suggested Reference Books:**

- 1. Cultural Studies: A Critical Introduction-Simon During.Routledge,2005**

- 2. Reading the Romance. Women, Patriarchy, and Popular Literature – Janice Radway, The University of North Carolina Press, 1984.**
- 3. “Cultural Imperialism and James Bond’s Penis” – Toby Miller, in The James Bond Phenomenon: A Critical Reader -Ed. Christoph Lindner. Manchester University Press, 2003**
- 4. James Bond in World and Popular Culture – The Films are Not Enough. Ed. Robert G. Weiner, B. Lynn Whitfield, Jack Becker. Cambridge Scholars Publishing, 2011.**
- 5. Cultural Theory and Popular Culture–John Storey. Pearson.**
- 6. Delightful Murder. A Social History of the Crime Story– Ernest Mandel. University of Minnesota Press, 1984**
- 7. Pulp Fascism. Right Wing Themes in Comics, Graphic Novels and Popular Literature. Jonathan Bowden, ed. Greg Johnson, Counter-Currents Publishing Ltd. San Francisco, 2013.**
- 8. Heroines of Comic Books and Literature. Portrayals in Popular Culture. Ed. Maja Bajaccarter, Norma Jones and Bob Batchelor. Rowman and Littlefield, 2014.**

## **CHILDREN'S LITERATURE II**

### **ENG 254**

#### **UNIT 1**

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

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

#### **Objectives**

- 1. Gaining a critical understanding of how these texts shape our perceptions of childhood, society, and their power to challenge dominant ideologies.**
- 2. An interdisciplinary focus and introduction to the main theoretical frameworks and debates that have historically surrounded the academic study of literature for children and children's literature.**
- 3. Definitions and discourse around the notion of childhood—who is the reader of children's literature and how can we include them (ref. to Dalit literature & gender lens); evolution of Indian viewpoint for children's literature and childhood.**

#### **Subtopics**

- 1. Children's literature: what is it? Is it considered CL because the youngster identifies with it? Does the youngster have the ability to visualize the surroundings? Or is it only that the text discusses matters about children?**

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

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

#### **Articles/Videos/Books**

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

*Understanding Children's Literature* – Peter Hunt

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

#### **Assessment Techniques/Assignments**

- 1. Empirical study – interviewing or observing children belonging to different socio-economic groups to understand their reading behaviors/habits/selection of material.**



**2. Analyse a piece to understand whether the text is for children's reading pleasure, or whether it raises issues surrounding children and childhood for an adult audience**

## **UNIT 2**

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

**Outcome:** The genre's forms and styles will be covered in class, with an emphasis on the components that make it easier for young readers to understand. To talk about how children's literature gives children a contemporary reading experience while being imaginative.

#### **Objectives:**

- 3. To comprehend the module's two elements, forms in CL and narrative style.**
- 4. Showcase the significance of employing various styles in various CL contexts.**

#### **Subtopics:**

- 1. To define narrative with specific reference to children's literature and examine the various styles used for each form. This will also address the interchangeability of narrative styles across different forms.**
- 2. To identify different forms of CL such as Graphic Fiction, fantasy; realist fiction; non-fiction; and poetry across various mediums, including picture books, comics, and graphic fiction.**

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

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

#### **Articles/Videos**

***Encyclopedia of Children's Literature* by Peter Hunt**

***Language and Ideology* by John Stephens**

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

#### **Books**

- *Ekki-Dokki* (CBT/Tulika)**
- *Nyagarodha: The Ficus Chronicles***
- *The Spider and The Fly* – Mary Howitt**
- *Tuck Everlasting***
- *The Kaziranga Trail or the Blind Witness* (CBT)**
- *Ooru Keri* trans. from Sahitya Akademi**

**- Television – Roald Dahl**

**Assessment techniques:**

- 1. Presentations (group or individual) on a specific form of CL; students may bring the text/s that they think suits the chosen form.**
- 2. Exploring picture books or graphic novels and their narrative techniques.**

**UNIT 3**

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

**Outcome: Through problematizing the supposed homogeneity of childhood, the students will get a nuanced awareness of the variation within the childhood experience.**

**Objectives:**

- 1. To explore and analyze children's literature from diverse perspectives that cover representations of childhood in India.**
- 2. This will be done through reading children's texts that address various cultures and faiths; and intersections of these experiences.**
- 3. To sensitize readers to the gaps in the representation of diverse childhood experiences in children's literature.**

**Subtopics:**

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

**Syllabus Narrative (for each subtopic)**

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

**Articles/Videos**

**Rudine Sims Bishop – Windows, Mirrors, Glass Doors**

***A History of Childhood* James Marden**

***Midway Station* by Lara Shankar**

***Escape from Childhood* by John Holt**

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

### **Books**

- *Totto Chan* (Eng / Hindi)
- *My Name is Gulab* by Sagar Golwankar
- *Home* (Pratham Books)
- *Kari* by Amruta Patil
- *Killa* (movie)
- *When Blackbirds Fly* by Hannah Lalhlanpuui
- *The Curious Incident of the Dog in the Night-time* by Mark Haddon
- *How I Taught My Grandmother to Read* –Sudha Murty

### **Assessment techniques:**

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

## **UNIT 4**

### **Pathways through Children’s Literature**

**Outcome:** The children's literature practical routes introduce students to a genre that may pique their interest and provide them with the tools to engage with different children's literature elements outside of the classroom. This could involve the use of children's books in the classroom or library, the creation of reader and writer communities, the function of publishers and non-governmental organizations in the field of children's books, etc.

Opportunities to provide a portion of children's literature in multimodal formats may also fall under this unit.

### **Objectives:**

1. Students will get the chance to connect the theoretical modules with the community outside the classroom.
2. Students will reflect on their own reading experiences and the reading experiences of contemporary children in different Schools and thus involve themselves in fieldwork.

### **Subtopics:**

1. Engaging with organizations – publishing houses and NGOs – working in the space of children's literature and literacy.
2. Interactive sessions with children's literature writers and illustrators which may or may not turn into an interview exercise.
3. Students collaborate with theatre/design experts/other departments in small groups to make a theatrical/multi-modal (digital, etc.) presentation on some aspect of children's texts.

#### Syllabus Narrative (for each subtopic)

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

#### Articles/Videos

*Children's Books in Children's Hands* – Charles Temple  
([https://archive.org/details/isbn\\_9780205264391](https://archive.org/details/isbn_9780205264391) )

#### Assessment techniques:

1. Assess CL collections at school/community/local libraries to explore and assess the range of children's literature. This would involve collecting data about subscribers and their choices, the availability of resources, the gaps, the procurement process, the selection criteria, and the outreach strategy with the local community. This could involve preparing a survey sheet to collect information from the librarian and the child subscribers. (A code of conduct for approaching children for research purposes needs to be shared with students).
  - a. Assess children's choice of reading vs. what is available to them (this is optional).
  - b. Reporting a critical analysis of the findings from the data collection.
2. Thematic study around illustrations or books; or a particular author/illustrator.
3. Interning opportunity or a day's exposure visit with a publishing house to get insights into the process of publishing for children. For example, a day in the working life of a publisher.
4. Collaborate with NGOs that work with children in the area of literacy or reading development.

#### End-of-course assessment

The list of preferred evaluation methods that may be used to gauge how well students have understood children's literature generally after taking this course is as follows:

1. Comparing and contrasting a children's literature text chosen or modified for a school

textbook with the original/complete version of the same work to offer critical commentary on how childhood is portrayed and how interpretation is influenced.

2. Encourage students to keep a diary of thoughts, starting with their critical reading autobiography, which is a personal evaluation of their own early reading experiences or lack thereof. This notebook may grow into a portfolio of thoughtful comments throughout the semester.
3. Establishing story banks and archives to record previously unrecorded literature for kids from marginalized cultures and tribes; working with students in appropriate fields of art and design or illustration to illustrate these local narratives.

### **FIFTH SEMESTER**

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

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

#### **COURSE OUTCOME FIFTH SEMESTER** **GENERIC ELECTIVE COURSE**

<b>Course Code</b>	<b>Title of the Course</b>	<b>Course Credit</b>	<b>COURSE OUTCOME</b>
ENG 301	Films and Literature II	4	Engage in a challenging, imaginative study of contemporary debates in film and literature; Create and explore balance between these two fascinating fields of study explores critical, theoretical, and contextual approaches to film and literature Offering specializations in global political film, documentary,

			<b>Shakespeare on film, adaptation and Transmediality</b>
<b>ENG 302</b>	<b>Studying Theatre II</b>	<b>4</b>	<b>Understanding Indian playwrights Grasping the influence of western modern play writing and presentation Understanding history of drama Compare and contrast Indian and Western theatre</b>
<b>ENG 303</b>	<b>Culture and Literature II</b>	<b>4</b>	<b>Understanding key concepts in cultural studies and cultural trends Understanding commodification of Culture and its Impact on Life Style Understanding changing Values, Ideologies and its Relevance in the Contemporary Society through literature</b>

## **SYLLABUS**

### **FILM AND LITERATURE II**

#### **ENG 301**

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

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

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

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

- 1. Perception**
- 2. Representation**
- 3. Visual Rhetoric**

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

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

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

### **STUDYING THEATRE II** **ENG 302**

#### **UNIT I**

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

#### **UNIT II**

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

#### **UNIT III**

**Drama and History of Theatre**

#### **UNIT IV**

1. Western Theatre
2. Mystery Plays
3. Miracle Plays
4. Morality Plays
5. Comedia del Arte
6. Elizabethan Theatre





## **CULTURE AND LITERATURE II**

### **ENG 303**

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

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

#### **UNIT II**

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

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

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

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

- 1. Technology and speed globaliztion**
- 2. Homogenization**
- 3. Globalized marketspace and media**

## SIXTH SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

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

### COURSE OUTCOME

#### SIXTH SEMESTER

#### GENERIC ELECTIVEC OURSE

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENG 351	Popular Literature	4	Engage in a challenging, imaginative study of contemporary debates in popular literature Create and explore balance between these two fascinating fields of study explores critical, theoretical, and contextual approaches to popular literature Offering specializations in global and national sci-fi

ENG 352	Disability Studies	4	<ul style="list-style-type: none"> <li>● Develop an awareness of disability as a sociocultural context</li> <li>● Develop an analytic framework for evaluating representatives of disability in literature and culture</li> <li>● Examine and critique ableism and disabelism as an ideological concept that shapes social institutions, professions, government and other narratives</li> <li>● Understanding social valorization</li> <li>● Develop insights into key concepts of disability</li> <li>● Develop an understanding of the Indian perception of disability</li> </ul>
ENG 353	Digital Humanities	4	<p>Study the changing concepts, methodologies and pedagogic Humanities and explore perspectives emerging from the interaction between humanities and digital technology.</p> <p>Enabling students to learn Digital Humanities methods and tools to facilitate their core studies and evaluate the tools.</p>

## **SYLLABUS**

### **POPULAR LITERATURE**

#### **ENG 351**

##### **UNIT I**

Lewis Carroll: *Through the Looking Glass*

##### **UNIT II**

Agatha Christie: *The Murder of Roger Ackroyd*

##### **UNIT III**

Arthur C Clarke: *2001: A Space Odyssey*

##### **UNIT IV**

**Satyajit Ray: Professor Shonkuand UFO**

**Suggested topics and background proserreadings:**

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

**Censorship Suggested**

**Readings:**

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

## **DISABILITY STUDIES**

### **ENG352**

**UNIT I: Understanding Disability**

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

**UNIT II: Models of Disability**

**Medical Model of Disability and Social Model of Disability**

**UNIT III: Key Concepts:**

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

**UNIT IV: Literature and Disability:**

**Mahesh Dattani's *Tara***

**Pramila Balasundaram's *Sunny's Story***

**Rabindranath Tagore's "Subha"**

## **DIGITAL HUMANITIES**

### **ENG 353**

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

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

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

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

**Suggested Readings:**

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

## SEVENTH SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

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

### COURSE OUTCOME

### SEVENTH SEMESTER

### GENERIC ELECTIVE COURSE

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENG401	Cinematic Adaptations of Literary Texts-1	4	Understanding film theories Understanding film adaptations

ENG402	Media and Communication Skills –I	4	Understanding communication skills Understanding interpersonal, intrapersonal, group, public, mass com levels of communication
ENG403	Indian Literatures in Translation-I	4	Attain accessibility to regional and international literary forms. Ability to contextualize the texts. Develop a comparative perspective to study the texts.

### SYLLABUS

### CINEMATIC ADAPTATION OF THE LITERARY TEXTS I

### ENG 401

## **UNIT I**

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

### **UNITII: Shakespearean Drama and Films**

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

### **Essential Readings and Films Note:**

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

## **UNIT III: Reading Films**

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

## **MEDIA AND COMMUNICATION STUDIES I** **ENG 402**

### **Unit I: Introduction to Communication Skills**

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

**subterfuge) Unit II: Determinants and Shifting Paradigms**

1. **Culture and Communication**
2. **Semiotics and Communication**
3. **Ideology and Communication**
4. **Digital Communication (SMS, Email, Facebook, WhatsApp)**

### **Unit III**

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



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

- 1. Audio Visual Tools**
- 2. Function of Audio Visual narrative**
- 3. Development of Film narration**
- 4. Audio Visual Format in digital age**

## **INDIAN LITERATURE IN TRANSLATION-I** **ENG403**

### **UNIT I: Caste**

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

### **UNIT II**

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

### **UNIT III**

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

### **UNIT IV**

1. Raghuvir Sahay, 'The Handicapped Caught in a Camera', trans. Harish Trivedi, *Chicago Review* 38: 1/2 (1992) pp. 146-7.  
Girish Karnad, *Broken Images. Collected Plays: Volume II* (New Delhi: Oxford University Press, 2005) pp.261-84.

## EIGHT SEMESTER

### FACILITATING THE ACHIEVEMENT OF COURSE LEARNING OUTCOMES

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

### COURSE OUTCOME

#### EIGHT SEMESTER

#### GENERIC ELECTIVE COURSE

<b>COURSE CODE</b>	<b>TITLE OF THE COURSE</b>	<b>COURSE CREDIT</b>	<b>COURSE OUTCOME</b>
ENG 451	Cinematic Adaptations of Literary Texts II	4	Understanding the basic reading of the film Understanding basic history of film Understanding critical approaches of cinema
ENG 452	Media and Communication Skills II	4	Understanding media as a fourth state Understanding social

			responsibility and ethics of journalism Learning specific reporting of business, agriculture/rural, parliament and international news
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<b>ENG 453</b>	<b>Indian Literature in Translation II</b>	<b>4</b>	<b>Attain accessibility to regional and international literary forms Ability to contextualize the texts Develop a comparative perspective to study the texts</b>
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## **SYLLABUS**

### **CINEMATIC ADAPTATIONS AND LITERARY TEXTS II**

#### **ENG 451**

#### **UNIT I**

1. Satyajit Ray–Charulata (1964)

2. Vijay Anand–The Guide

(1965) **UNIT II**

1. Pier Paolo Pasolini– EdipoRe (1967)

2. Francis Ford Coppola–The Godfather Part I (1972)

**UNIT III**

1. David Lean–A Passage to India (1984)

2. Vishal Bharadwaj–Maqbool (2003)

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

**Suggested Further Reading:**

1. Monaco, James. How to Read a Film. London: OUP, 1977. Print. Corrigan, Timothy.

2. Film and Literature. New York: Routledge, 2011. Print. Nowell-Smith, Geoffrey. Ed.

3. The Oxford History of World Cinema. Oxford: OUP, 1996. Print. Ellwood, David. Ed.

4. The Movies as History: Visions of the Twentieth Century. Gloucestershire: Sutton Publishing, 2000. Print. Hill, John and Gibson, Pamela Church. Eds. World

Cinema: Critical Approaches. Oxford: OUP, 2000. Print. Hill, John and Gibson, Pamela Church. Eds. Film Studies: Critical Approaches. Oxford: OUP, 2000. Print. Roberge, Gaston.

5. The Subject of Cinema. New Delhi: Seagull, 2005. Print. Aycock, Wendell and Schoenecke, Michael. Eds.

6. Film and Literature: A Comparative Approach to Adaptation. Lubbock: Texas Tech University Press, 1988. Print. Rothwell, Kenneth S.

7. A History of Shakespeare on Screen: A Century of Film and Television. Cambridge: CUP, 1999. Print.

## **MEDIA AND COMMUNICATION SKILLS II**

### **ENG 452**

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

- 1. Media and Democracy: The Fourth Estate, Freedom of Expression, Article 19 of the Constitution of India**
- 2. Media Consumption and News Production; Audience, Readerships, Markets**
- 3. Forms of Journalism: news, features, opinions, yellow, tabloid, penny press , page3.**
- 4. Changing Practices: new/alternative media, speed, circulation**

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

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

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

- 1. Constructing the story: Selecting for news, quoting in context, positioning denials, transitions, credit line, byline, and dateline.**
- 2. Styles for print, electronic and online journalism**

#### **UNIT IV: Specialized Reporting**

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

## **INDIAN LITERATURE IN TRANSLATION II**

### **ENG 453**

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

1. Waharu Sonawane, 'Literature and Adivasi Culture', Lokayana Bulletin, Special Issue on Tribal Identity, 10: 5/6 (March-June 1994): 11-20

#### **UNIT II:**

1. Janil Kumar Brahma, 'Orge', Modern Bodo Short Stories, trans. Joykanta Sarma (Delhi: Sahitya Akademi, 2003) pp. 1-9. D. K.

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

1. Living Smile Vidya, 'Accept me!' in I Am Vidya: A Transgender's Journey (New Delhi: Rupa, 2013) pp. 69-79.
2. Rashid Jahan, 'Woh', trans. M. T. Khan, in Women Writing in India 600 BC to the Present Vol 2 Susie Tharu and K Lalita. eds (New York: The Feminist Press, 1993) pp. 119- 22.

#### **Unit IV:**

1. Ismat Chughtai, 'Lihaf', trans. M. Assadudin, Manushi, Vol. 110, pp. 36-40. Hoshang Merchant, 'Poems for Vivan', in Same Sex Love in India: Readings from Literature and History, Ruth Vanita and Saleem Kidwai, eds (New York: Palgrave, 2001) pp. 349-51.

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

1. Cherrie L Chhangte, 'What Does an Indian Look Like', ed, Tilottoma Misra, The 45 Oxford Anthology of Writings from North-East India: Poetry and Essays (New Delhi: Oxford UP, 2011) p. 49.
2. Indira Goswami, 'The Offspring', trans. Indira Goswami, Inner Line: The Zubaan Book of Stories by Indian Women, ed. Urvashi Butalia (New Delhi: Zubaan, 2006) pp. 104- 20.
3. Shahnaz Bashir, 'The Transistor', Scattered Souls (New Delhi: HarperCollins, 2017).
4. Stanzin Lhaskyabs, 'Mumbai to Ladakh', Himalayan Melodies: A Poetic Expression of Love, Faith and Spirituality (Amazon Kindle, 2016. Web. Kindle Location 1239-1297)

