

Diamond Harbour Women's University, West Bengal Draft

CBCS Syllabus for UG English (Hons)

Preamble

The B.A. English (Honours) is a Three-Year, Six-Semester Course offered by the Department of English, Diamond Harbour Women's University. The Course Syllabus, under the Choice Based Credit System (CBCS) structure, largely adheres to the Learning Outcome based Curriculum Framework (LOCF) recommendations by the University Grants Commission (UGC) in 2019. The syllabus also used as a point of reference the National Education Policy (NEP) 2020. In accordance to these guidelines, the aim of this syllabus is to help learners "understand the objectives of studying BA (Honours) in English, that is, to analyze, appreciate, understand and critically engage with literary texts written in English, approaching them from various perspectives and with a clear understanding of locations" (UGC-LOCF 2019, p.3).

What are the Learning Outcomes?

Nowadays, educational experts worldwide consider outcome-based learning as the principal end of pedagogy and andragogy. Keeping in mind the exponential change the world is going through, it is imperative to bring in broader perspectives in literary studies, beginning right from the undergraduate level. Unlike science and technology, literature does not intervene in human lives in tangible and material terms; but it brings about qualitative changes. Such changes manifested in the society may be observed and experienced, but not quantified. Quantitative changes manifested by science and technology may not be realised for the advancement of humanity unless the qualitative changes propagated by literary studies complement them.

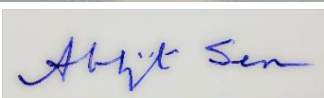

The B.A. English (Honours) syllabus is therefore designed to achieve certain results both at the macro and the micro levels of the society and the individual.

Macro-Level Outcomes

At the macro level, literary discourses are meant for:

- inculcating values,
- cultivating a faculty for understanding human psyche and interpersonal relationships, as well as the relationships between humans and nature,
- developing an understanding of how societies, nations, and cultures function,
- growing an aesthetic taste in general,
- understanding how language functions, and have functioned throughout historical epochs,
- Realising how certain rhetoric express power and hegemony, and are employed in discourses of gender, race, class, and caste, etc.

To quote from the UGC-LOCF, "The function of literature is to bring the questions of values— human and literary—in focus".



Macro-Level Outcomes

At the micro level, this syllabus is meant for: a well-recognized, structured, and specialized graduate level qualification in tertiary, collegiate education. The contents of this degree are determined in terms of knowledge, understanding, qualification, skills and values that a student intends to acquire in order to look for professional avenues or move to higher education at the postgraduate level. Accordingly, this syllabus is designed to equip students to qualify for joining a profession or to prepare them for higher academic pursuits.

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

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

Structure of the Course

At the undergraduate level, the learner should acquire a general overview of the subject concerned. The courses are therefore meant for providing her with the same. They also reflect the different aspirations of different kinds of pupils, paying attention to their skills, learning needs, and personal circumstances. Alongside academic skills, this programme shall assess other necessary skills and attributes suitable for the graduate level Honours Degree at par with national standards, and aiming for syncing with international practices.

The course has 14 Core Courses (CC), 4 Discipline Specific Elective courses (DSE), 4 General Elective courses (GE), 2 Ability Enhancement Compulsory Courses (AECC), and 2 Skill Enhancement Courses (SEC).

CC and DSE papers have 6 credits each, and all other papers (GE, AECC, and SEC) have 4 credits each, with the total being 140 credits.

All the 26 papers have 50 marks, with the total being 1300 marks.

Draft Course Structure *

SEMESTER	COURSE CODE	TITLE OF THE COURSE	TYPE OF THE COURSE **	CONTACT HOURS PER WEEK			CREDITS	MARKS
				Lecture	Tutorial/ Others	Total		
First	UGENG-CC-101	British Poetry and Drama: 14 th to 17 th Century	Core-1	4 to 6	0 to 2	6	6	50
	UGENG-CC-102	European Classical Literature	Core-2	4 to 6	0 to 2	6	6	50
	UGENG-GE-103	Academic Writing and Composition	GE-1	4 to 6	0 to 2	6	6	50
	UGENG-AECC-104	Environmental Studies	AECC-1				4	50
Second	UGENG-CC-201	British Poetry and Drama: 17 th and 18 th Centuries	Core-3	4 to 6	0 to 2	6	6	50
	UGENG-CC-202	British Literature: 18 th Century	Core-4	4 to 6	0 to 2	6	6	50
	UGENG-GE-203	Contemporary India: Women and Empowerment	GE-2	4 to 6	0 to 2	6	6	50
	UGENG-AECC-204	English	AECC-2				4	50
Third	UGENG-CC-301	British Romantic Literature	Core-5	4 to 6	0 to 2	6	6	50
	UGENG-CC-302	Indian Writing in English	Core-6	4 to 6	0 to 2	6	6	50
	UGENG-CC-303	British Literature: 19 th Century	Core-7	4 to 6	0 to 2	6	6	50
	UGENG-GE-304	Text and Performance	GE-3	4 to 6	0 to 2	6	6	50
	UGENG-SEC-305	Creative Writing	SEC-1				4	50
Fourth	UGENG-CC-401	American Literature	Core-8	4 to 6	0 to 2	6	6	50
	UGENG-CC-402	Popular Literature	Core-9	4 to 6	0 to 2	6	6	50
	UGENG-CC-403	Women's Writings	Core-10	4 to 6	0 to 2	6	6	50
	UGENG-GE-404	Language, Literature and Culture	GE-4	4 to 6	0 to 2	6	6	50

	UGENG-SEC-405	English Language Teaching	SEC-2				4	50
Fifth	UGENG-CC-501	British Literature: Early 20 th Century	Core-11	4 to 6	0 to 2	6	6	50
	UGENG-CC-502	Modern European Drama	Core-12	4 to 6	0 to 2	6	6	50
	UGENG-DSE-503	TBA	DSE-1	4 to 6	0 to 2	6	6	50
	UGENG-DSE-504	TBA	DSE-2	4 to 6	0 to 2	6	6	50
Sixth	UGENG-CC-601	Indian Classical Literature	Core-13	4 to 6	0 to 2	6	6	50
	UGENG-CC-602	Postcolonial Literature	Core-14	4 to 6	0 to 2	6	6	50
	UGENG-DSE-603	TBA	DSE-3	4 to 6	0 to 2	6	6	50
	UGENG-DSE-604	TBA	DSE-4	4 to 6	0 to 2	6	6	50
Total Credits and Marks							140	1300
							Credits	Marks

*** As per DHWU First Regulations, p.33**

**** List of Abbreviations Used**

Core = Core Course

GE = General Elective Course

DSE = Discipline Specific Elective Course

AECC = Ability Enhancement Compulsory Course

SEC = Skill Enhancement Course

TBA = To be Announced (DSE Courses will be announced at the beginning of the concerned semester)

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-CC-101

British Poetry and Drama: 14th to 17th Century (Core Course)

Course-Level Learning Outcomes

- Students pursuing this course will be able to:
- Understand the formation and the tradition of the English literature from the fourteenth to the seventeenth century.
- Understand Renaissance Humanism, and locate the same in the texts prescribed.
- Engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts.
- Appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

Unit-I: Background Studies

In this unit, the students will have a broad historical overview of the period. The lectures may cover, but may not be limited to, the following:

- Renaissance Humanism
- Religious, Political, and Social Reformations of the fourteenth and fifteenth centuries
- Development of the English Stage
- Ideas of Love and Marriage
- England under the Tudor and Stuart dynasties

Unit-II: Medieval Poetry

Geoffrey Chaucer: The Wife of Bath's Prologue / The Miller's Tale / The Nun's Priest's Tale

Unit-III: Elizabethan Poetry

Edmund Spenser: Selections from *Amoretti*

LXVII – "Like as a huntsman after weary chase"

LVII – "Sweet Warrior! When shall I have peace with you"

LXXV – "One day I wrote her name upon the strand"

John Donne: "The Sunne Rising", "Batter My Heart"

William Shakespeare: "Shall I compare thee to a summer's day?", "Let me not to the marriage of true minds"

Unit-IV: Elizabethan/Jacobean Comedy (any one)

William Shakespeare: *Twelfth Night*

Ben Jonson: *Volpone*

Unit-V: Elizabethan/Jacobean Tragedy (any one)

Christopher Marlowe: *Doctor Faustus / The Jew of Malta / Edward II*

William Shakespeare: *Macbeth*

John Webster: *The Duchess of Malfi*

Suggested Readings

- Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp.476–9.
- John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp.704–11.
- Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp.324– 8, 330–5.
- Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp.13–18.
- Boitani, Piero, and Jill Man, editors. *The Cambridge Companion to Chaucer*. Cambridge UP, 2004.
- Kinney, Arthur F, editor. *The Cambridge Companion to English Literature, 1500-1600*. Cambridge UP, 1999.
- Sanders, Andrews. *The Short Oxford History of English Literature*. Oxford UP, 2005.
- Saunders, Corinne, editor. *A Companion to Medieval Poetry*. Wiley-Blackwell, 2010.
- Schoenfeldt, Michael, editor. *A Companion to Shakespeare’s Sonnets*. Wiley-Blackwell, 2010.
- Smith, Emma. *The Cambridge Introduction to Shakespeare*. Cambridge UP, 2007.
- Gay, Penny. *The Cambridge Introduction to Shakespeare’s Comedies*. Cambridge UP, 2008.
- Dillon, Janette. *The Cambridge Introduction to Shakespeare’s Tragedies*. Cambridge UP, 2007.
- Freeman, Henry. *The Renaissance: A History from Beginning to End*. Hourly History, 2016.

N.B. Reference books and study materials outside this list may be suggested by the teacher(s) concerned.

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-CC-102
European Classical Literature (Core
Course)

Course Level Learning Outcomes

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

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

Course Contents

Homer: Selections from the *Illiad Bk I and IV*

Euripedes, *Medea*

Virgil, Selections from the *Aeneid*

Dante, Selections from the *Divine Comedy*

Horace, *Satires*

Plautus, Selections from *The Ghost, Pot of Gold*

Group A: Social and intellectual background

Group B: Homer, *The Iliad* (Books I and II) translated by E.V. Rieu
Sophocles, *Oedipus the King*, in *The Three Theban Plays*, translated by Robert Fagles

Group C: Ovid, Selections from *Metamorphosis*, 'Bacchus' (Book III)
Plautus, *Pot of Gold*, translated by E.F. Watling OR
Horace, *Satires*, I: IV in *Horace: Satires and Epistles and Persius*, translated Niall Rudd, Penguin, 2005.

Suggested Readings:

S.H. Butcher, *Aristotle's Theory of Poetry and Fine Art*, New Delhi: Kalyani Publishers
Aristotle/Horace/Longinus: *Classical Literary Criticism*, Translated with an Introduction by T.S. Dorsch, London: Penguin Books

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

**UGENG-GE-103
Academic Writing and Composition
(General Elective Course)**

Course Learning Outcomes

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

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

Course Contents

Unit-I: Introduction to the Writing Process

Instruments of Writing (Remedial Grammar: word order; subject-predicate; subject-verb agreement; simple, complex, compound, compound-complex sentences; structure and uses of active and passive sentences & Vocabulary)

Structuring a Text: Process Approach to Writing and its Advantages; Different Stages of the Process Approach (Pre-Writing Stage, Writing Stage, Revising and Editing Stage)

Unit-II: Introduction to Academic Writing

Academic Writing: characteristics, scope, importance and usefulness; Types of Academic Writing (science, social sciences, humanities, business etc.); Difference between academic and non-academic writing; Conventions of Academic Writing; Cohesion and Coherence

Unit-III: Skills and Techniques of Academic Writing

Writing in one's own words: Summarizing and Paraphrasing; Study Skills including note making, note taking, information transfer, reviewing etc.; Paragraph writing: topic sentence, appropriate paragraph development; expository, descriptive, narrative and argumentative paragraphs; Extended pieces of writing: process development using comparison, contrast, cause and effect, argumentation, and persuasion

Unit–IV: Academic Writing & CitingResources

Essay Writing/Report Writing/Project Writing/Abstract Writing; Editing, Book Review and Media Review

Suggested Readings

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

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

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

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

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

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

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-CC-201

British Poetry and Drama: 17th to 18th Century (Core Course)

Course Level Learning Outcomes

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

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

Course Contents

Texts suggested:

1. John Milton: *Paradise Lost: Book 1/ Lycidas/ L'Allergro and Il Penseroso*
2. John Webster: *The White Devil*
3. Aphra Behn: *The Rover/ The Dutch Lover*
4. Alexander Pope *The Rape of the Lock* (Cantos 1 to 3)
5. Ben Jonson: *The Alchemist*
6. John Dryden: *Mac Flecknoe* or William Congreve: *The old Bachelor*

Suggested Topics for Background Reading and Class Presentation

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

Suggested Readings:

The Cambridge Companion to Milton Ed. Dennis Danielson. CUP, 1999.

The Cambridge Companion to Alexander Pope. CUP, 2007.

John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton2012) pp. 1767–8.

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

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

**UGENG-CC-202
British Literature: 18th Century
(Core Course)**

Course Level Learning Outcomes

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

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

Course Contents

Unit – I: Background to 18th Century

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

Unit – II: Poetry

Samuel Johnson's 'London'
Thomas Gray 'Elegy Written in a Country Churchyard'

Unit – III: Drama

William Congreve *The Way of the World/The Double Dealer*

Unit – IV: Prose (Fiction and Non-Fiction)

Daniel Defoe's *Robinson Crusoe*/Jonathan Swift *Gulliver's Travels* (Books III and IV)
Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*
Joseph Addison, 'Sir Roger at Home'/'Sir Roger at Church'
Richard Steele: 'The Coverley Household'

Suggested Readings

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

Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

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

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-GE-203

**Contemporary India: Women and Empowerment
(General Elective Course)**

Course-Level Learning Outcomes

Students pursuing this course will be able to:

- read, understand and examine closely narratives that seek to represent women, femininities and, by extension, gendering itself
- 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
- identify how gendered practices influence and shape knowledge production and the legal, sociological, and scientific discourses attached to it.
- participate in challenging gendered practices that reinforced discrimination

Unit-I: Histories:

1. The women's question in pre-Independence era -- sati-reform, widow remarriage, debates around age of consent
2. Women in the Independence movement, Partition
3. Post-Independence campaigns -- against sexual harassment and rape, dowry, violence, debates around the Uniform Civil Code
4. Urvashi Butalia, Chapter 2 'Blood' (Part I/Part II), in *The Other Side of Silence: Voices from the Partition of India* (Delhi: Penguin Books, 1998)

Reading References:

Radha Kumar, *A History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India 1800—1990*, Chapters 2, 3, 7, 8, 11 (Delhi: Zubaan, 1993).

Tanika Sarkar, 'Rhetoric against Age of Consent: Resisting Colonial Reason and Death of a Child-Wife', *Economic and Political Weekly* 2836 (1993 April).

Urmila Pawar and Meenakshi Moon, *We also made history: Women in the Ambedkarite Movement*, Chs 1, 5, 6 (Delhi: Zubaan, 2008).

Unit II: Key Concepts:

1. Sex and Gender –social construction of gender
2. Normative gender privilege/Heteronormativity
3. Patriarchy and the history of the efforts to undo feminism
4. Rokeya Shekhawat Hossain, 'Sultana's Dream', from *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp.340-51.

Reading Reference:

Baby Kamble, 'Our Wretched Lives', from *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 307-11.

Rassundari Devi, From Amar Jiban, from *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 190-202.

V Geetha, Patriarchy, *Theorizing Gender Series* (Kolkata: Stree, 2007)

Unit-III: Intersections

1. Women and caste, religion, class, sexualities, race, disability
2. Women and environment
3. Women and the discourse of reproduction: singleness, marriage, motherhood, parenting, abortion, and other rights over own body
4. Living Smile Vidya, 'Accept me!' in *I Am Vidya: A Transgender's Journey* (New Delhi: Rupa, 2013) pp.69-79.

Reading References:

- Mary John, 'Feminism Poverty and the Emergent Social Order', in *Handbook of Gender*, ed. Raka Ray (Delhi: Oxford University Press, 2012)
- Kumkum Sangari, 'Politics of Diversity: Religious Communities and Multiple Patriarchies', *Economic and Political Weekly* 3052 (1995).
- Waharu Sonawane, 'Literature and Adivasi Culture', *Lokayana Bulletin*, Special Issue on Tribal Identity, 10: 5/6 (March-June 1994):11-20
- Vandana Shiva, *Staying Alive: Women Ecology and Development*, Chapters 2 & 4 (Delhi: Kali for Women, 1989).
- M. M. Vinodini, 'The Parable of the Lost Daughter', in *The Exercise of Freedom*, eds K. Satyanarayana and Susie Tharu (Delhi: Navayana, 2013) pp.164-77.
- Flavia Agnes, 'Conjugal Property, Morality and Maintenance', in *Handbook of Gender*, ed. Raka Ray (Delhi: OUP, 2012).

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-AECC - 204 ENGLISH (Ability Enhancement Course)

Course Level Learning Outcomes

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

- Communicate with others effectively
- Exhibit qualities of leadership
- Take responsibility to undertake a work and complete it.
- Aware of their own weaknesses
- Work in groups either as members or leaders
- Think critically or laterally and solve problems
- Be flexible to the needs of others
- Negotiate with others to solve problems (conflict resolution)
- Cope with pressure and yet produce results

Course Contents

1. Effective Communication strategies
2. Self-esteem and confidence building strategies
3. Awareness of the surroundings and using the resources to the best advantage for promoting self-learning.
4. Lateral thinking
5. Emotional Intelligence
6. Adaptability
7. Teamwork
8. Leadership
9. Problem solving

Suggested Readings

Mohanraj, Jayashree, (2015). Skill Sutras: Modern Communication and Ancient Wisdom. Bangalore, Prism Books

Raamesh, Gopaldaswamy. (2010). The ACE of Soft Skills. New Delhi, Pearson. Mitra, K

Barun. (2012). Personality Development and Soft Skills. New Delhi, OUP.

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-CC-301

British Romantic Literature (Core Course)

Course-Level Learning Outcomes

Students pursuing this course will be able to:

- study British literature from 1780 to 1830
- examine the nature of Romanticism and the term "Romantic"
- read, understand and examine closely the socio-historical discourses that led to the Romantic Movement
- understand why it was a Romantic Revival
- understand the ideas of the Sublime and the Beautiful.

Unit-I: Key Concepts:

1. Romantic Subjectivity
2. Sublime and Beauty
3. Storm and Stress

Reading References:

Wu, Duncan, ed. *Romanticism: An Anthology*. Second edition with CD. Blackwell, 1998.
Berlin, Isaiah. 1999. *The Roots of Romanticism*. London: Chatto and Windus.
Abrams, Meyer H. 1971. *The Mirror and the Lamp*. London: Oxford University Press
Abrams, Meyer H. 1973. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*.
New York: W.W. Norton.
Edmund Burke. 1757. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*

Unit II: Prose:

Charles Lamb: Dream Children, The Superannuated Man
Edmund Burke: A Philosophical Inquiry Into The Origin Of Our Ideas Of The Sublime And Beautiful:
Part I, Section VII: 'Of the Sublime'.
Mary Shelley: *The Last Man*

Unit-III: Poetry:

1. William Blake: The Little Boy Lost, The Little Boy Found,
2. William Wordsworth: Ode: Intimations of Immortality/Resolution and Independence
3. Samuel T. Coleridge: Dejection and Ode/ Kubla Khan.
4. Lord Byron: She Walks in Beauty, Prisoner of Chillon
5. P.B. Shelley: Ode to the West Wind, To a Skylark,
6. John Keats: La Belle Dame Sans Merci, Ode to a Nightingale
7. Felicia Hemans: Casabianca

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

**UGENG-CC-302
Indian Writing in English (Core
Course)**

This course will cover a variety of ideas and principles. Some of them relate to intellectuals and social activists of the nineteenth century India and political visionaries as well as literary geniuses in the twentieth century. The course aspires to locate the social, cultural and political dynamics of anti-colonial and postcolonial parameters in Indian writing in English. Themes such as nation-building, the politics of language, and the rewriting of history will be examined. The development of the novel, the short story, drama and poetry will be traced from the colonial to the postcolonial period. Contemporary writing in English is one of the thrust areas.

I Social, Historical and Cultural Contexts

Introducing Language from the position of power
Excerpts from Macaulay's *Minute*
The introduction of English in India A
view of post independence debates

II Non-fiction

Tagore, from Nationalism ('Nationalism in the West'), A.K. Ramanujan, 'Is there an Indian Way of Thinking?', Salman Rushdie, 'Imaginary Homelands' (from Imaginary Homelands)

III Fiction (1850-1947) (anyone)

Bankim Chandra Chatterji's *Rajmohan's Wife*
Raja Rao's *Kanthapura*
R.K. Narayan's *The Guide/ Waiting for Mahatma/ Painter of Signs*
Mulk Raj Anand's Untouchable/ Two Leaves and a Bud

IV Fiction (1947-) (anyone)

Ruth Praver Jhabvala, *Heat and Dust*
Anita Desai, *Clear Light of Day/ Fire on the Mountain/ Baumgartner's Bombay* Shashi
Deshpande, *The Dark Holds no Terrors/ That Long Silence/ The Binding Vine* Salman
Rushdie, *Midnight's Children/ Shame*
Amitav Ghosh, *The Hungry Tide/ The Glass Palace/ The Sea of Poppies*
Arundhati Roy, *The God of Small Things/ Kiran Desai, The Inheritance of Loss* (any one)
Shashi Tharoor, The Great Indian Novel/ An Era of Darkness

V Poetry (any three poems by any three poets)

Toru Dutt, Derozio, Jayanta Mahapatra, Keki. N. Daruwalla, A.K. Ramanujan, Nissim
Ezekiel, Kamala Das, Eunice De Souza, Arun Kolatkar, Meena Alexander

VI Drama (anyone)

Vijay Tendulkar, *Silence! The Court is in Session*

Girish Karnad, *Fire and the Rain/ Tughlaq/ Hayavadana (any one)*

Asif Currimbhoy, *Goa*

Manjula Padmanavan, *Harvest*

Mahesh Dattani, *Tara / Seven Steps Around the Fire (any one)*

Suggested Readings

Rabindranath Tagore, 'Nationalism in India,' in *Nationalism* (Delhi: Penguin Books, 2009) pp. 63- 83.

Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, No. 151 (Sept./Oct. 1992).

B.R. Ambedkar, 'Annihilation of Caste' in *Dr. Babasaheb Ambedkar: Writings and Speeches, vol. 1* (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.

Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.

G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-CC-303

**British Literature: 19th Century
(Core Course)**

Unit I: BACKGROUND

The long nineteenth century and specifically the Victorian Age: literature, society, industry, empire, affects shall be discussed in detail.

Unit II: FICTION

Two novels from among the works of Jane Austen, Dickens, Emily Bronte, Charlotte Bronte, Thomas Hardy, Lewis Carroll, George Eliot, Elizabeth Gaskell, Oscar Wilde (at least one woman novelist per semester)

Novels:

Jane Austen: *Pride and Prejudice/Emma*

Charles Dickens: *Great Expectations/ Hard Times*

Emily Bronte: *Wuthering Heights*

Charlotte Bronte: *Jane Eyre*

Thomas Hardy: *Far From the Madding Crowd/The Mayor of Casterbridge*

Lewis Carroll: *Through the Looking Glass*

George Eliot: *Silas Marner/Adam Bede*

Elizabeth Gaskell: *Ruth/Mary Barton*

Oscar Wilde: *The Picture of Dorian Gray*

Two short stories from among the works of Thomas Hardy, Mrs Elizabeth Gaskell, Arthur Conan Doyle, Mary Elizabeth Braddon

Short Stories in mind:

Thomas Hardy: *An Imaginative Woman/On the Western Circuit*

Mrs Elizabeth Gaskell: *The Poor Clare*

Arthur Conan Doyle: *The Sussex Vampire/ The Speckled Band*

ME Braddon: *Ralph the Bailiff*

Unit III: POETRY (SELECTIONS FROM)

1. Tennyson
2. Robert Browning
3. Elizabeth Barrett Browning
4. Swinburne
5. Arnold
6. Christina Rossetti
7. Emily Bronte

Poetry

Tennyson: Ulysses/The Lotos Eaters/Tithonus

Browning: My Last Duchess/Porphyria's Lover/The Last Ride Together

Elizabeth Barrett Browning: Extracts from Aurora Leigh/ Sonnets from the Portugese(sections)

Arnold: Dover Beach

Christina Rossetti: The Round Tower at Jhansi/ An Apple-Gathering

Emily Bronte: No Coward Soul is Mine

Unit IV: PROSE

Extracts from among the works of Thomas Carlyle, Matthew Arnold, John S Mill, Darwin, George Eliot

Carlyle: Signs of the Times/Extracts from 'Chartism'

Arnold: Extracts from *Culture and Anarchy*

JS Mill: 'Of the Limits to the Authority of Society over the Individual (from 'On Liberty')

Darwin: 'On Origin of Species by Means of Natural Selection', from Chapter 4, ed. Joseph Carroll (Broadview Press, 2003); pp. 144-162.

George Eliot: 'Silly Novels by Lady Novelists'

Recommended reading

General

G.M. Trevelyan, *English Social History*

Asa Briggs, *A Social History of England*

Arthur Pollard, ed., *The Victorians*

Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*

G.M. Young, *Victorian England: Portrait of an Age*

J.H. Buckley, *The Victorian Temper: A Study in Literary Culture*

Gilbert & Gubar, *The Madwoman in the Attic*

Specific reading lists for writers/writings to be provided after commencement of the course every semester

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-GE-304

**Text and Performance
(General Elective Course)**

- Unit-I: Introduction
Introduction to two theories of Performance
Brief Historical overview of Western and Indian theatre
- Students' Presentation
(i). Perspectives on theatre and performance
(ii). Two Folktraditions
- Unit-II: Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.
- Unit-III: Theories of Drama
(i). Theories and demonstrations of acting: Brecht
(ii). A few aspects of production and performance; recording, archiving, interviewing performers and data collection

Suggested Readings

John Willett, The Theatre Of Bertolt Brecht, New Directions

Bertolt Brecht, The Theatre of Bertolt Brecht (Tulane Drama Review) Unknown Binding ,
Tulane Univ

A. Graham Bell, Performance Tuning in Theory and Practice: Two Strokes, Haynes Julia
Hollander, Indian Folk Theatres (Theatres of the World), Routledge

Manohar Laxman Varadpande, History of Indian Theatre, Abhinav Publications.

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

**UGENG-SEC-305
Creative Writing (Skill
Enhancement Course)**

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

- recognize creativity in writing and discern the difference between academic/non creative and creativewriting
- develop a thorough knowledge of different aspects of language such as figures of speech, language codes and language registers so that they can both, identify as well as use these; in other words, they must learn that creative writing is as much a craft as an art
- develop a comprehensive understanding of some specific genres such as fiction, poetry, drama and newspaperwriting
- distinguish between these as well as look at the sub divisions within each genre (such as in poetry, different forms like sonnets, ballads, haiku, ghazal,etc)
- process their writing for publication and so must have the ability to edit and proofread writing such that it is ready to get intoprint.

Course Contents

Unit 1: What is Creative Writing? Unit
2: The Art and Craft of Writing Unit 3:
Modes of creative Writing Unit 4:
Writing for the Media
Unit 5: Preparing for Publication

Suggested Readings

Dev, Anjana Neira (2009). Creative Writing: A Beginner's Manual. Pearson, Delhi, 2009. Morley,

David (2007). The Cambridge Introduction to Creative Writing. Cambridge, New York.

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-CC-401 American Literature (Core Course)

Course-Level Learning Outcomes

Students pursuing this course will be able to:

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

Unit-I: Background Studies

In this unit, the students will have a broad historical overview of the period. The lectures may cover, but may not be limited to, the following:

- The American Myths of Genesis/ The American Dream/ The American Adam
- American Romance and the American Novel
- Is Huck Finn the Prototypical American Novel?
- Multicultural Literature of the United States; Folklore and the American Novel
- Race and Gender in American Literature
- War and American Fiction

- Two Traditions of American Poetry; Emerson and Poe/ Typological and Tropological Traditions
- Social Realism and the American Novel
- The Questions of Form in American Poetry

Unit-II: Fiction (Any One)

Mark Twain: *Huck Finn* / Ernest Hemingway: *The Old Man and the Sea* / F Scott Fitzgerald: *The Great Gatsby* / Toni Morrison: *The Bluest Eye*

Unit-III: Drama (Any one)

Arthur Miller: *All My Sons* / August Wilson: *Fences* / Tennessee Williams: *The Glass Menagerie* / Edward Albee: *The American Dream*

Unit-IV: Short Fiction (Any one)

Edgar Allan Poe "The Purloined Letter" / Booker T. Washington: Selections from *Up from Slavery* (Chap.1 and 2) or Maya Angelou: Selections from *I Know Why the Caged Bird Sings* (chapters 15 and 16) / William Faulkner "Dry September"

Unit-V: Poetry

Anne Bradstreet 'The Prologue'

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

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

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

Langston Hughes: 'The Negro Speaks of Rivers' or Maya Angelou: 'Still I Rise' Alexie

Sherman Alexie 'Crow Testament', 'Evolution'

Suggested Readings

- Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
- Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp.47–87.
- Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap.12.
- Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
- Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp.29–39.

N.B. Reference books and study materials outside this list may be suggested by the teacher(s) concerned.

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

**UGENG-CC-402
Popular Literature
(Core Course)**

Course Level Learning Outcomes

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

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

Course Contents

Unit-I: Children's Literature

Lewis Carroll, *Through the Looking Glass*
Louisa May Alcott, *Little Women*
Sukumar Ray, Two Poems: "The Sons of Ramgaroo", and "Khichudi"

Unit-II: Detective Fiction

Agatha Christie *The Murder of Roger Ackroyd / And Then There Were None*

Unit-III: Romance/Chick Lit

Helen Fielding *Bridget Jones's Diary* / Daphne du Maurier, *Rebecca* / Anuja Chauhan, *The Zoya Factor*

Unit-IV: Graphic Fiction

Amruta Patil, *Kari*
Vishwajyoti Ghosh, *This Side That Side: Restorying Partition*

Unit-V: Science Fiction

George Orwell, 1984
H.G. Wells, *The Time Machine*
Isaac Asimov, "Nightfall"

Suggested Topics for Background Reading and Class Presentation

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

Suggested Readings

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

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

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

Tzvetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose* DarcoSuvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction*

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

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

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

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-CC-403 Women's Writing (Core Course)

Course Level Learning Outcomes

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

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

Course Contents

1. Emily Dickinson 'I cannot live with you'
'I'm wife; I've finished that'
Sylvia Plath 'Daddy'
'Lady Lazarus'
Eunice DeSouza 'Advice to Women'
'Bequest'
2. Toni Morrison *Beloved*
3. Charlotte Perkins Gilman 'The Yellow Wallpaper'
Katherine Mansfield 'Bliss'
Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
4. Mary Wollstonecraft A Vindication of the Rights of Woman (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.
5. Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in Pandita Ramabai Through Her Own Words: Selected Works, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

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

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

6. Anita Desai *Clear Light of Day*

Suggested Topics for Background Reading and Class Presentation

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

Suggested Readings

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

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

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

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

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

**UGENG-GE-404
Language, Literature and Culture
(General Elective Course)**

Course Level Learning Outcomes

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

- see literature as a fine form of expression.
- use literature for analysis to understand the use of language
- see language as a major source of transmitting culture
- show the understanding of literature in the form of extrapolation (see the relevance of a story, poem, play etc in their own lives)
- show how cultures and languages are interrelated especially through their presentation of differences.

Course Contents

Unit – I: Language

Language and Communication: What is Language?; The Definition of Language; The Characteristics of Human language; Why Does Language Matter?

How Language Functions: Speaker – Listener – Message; Phonology, Morphology, Syntax and Semantics (only terms and definitions will be asked); Phonemes, phonetic transcription and phonology; Morphemes: free and bound morphemes; Simple complex compound words; Inflectional/derivational morphology; The process of word formation; Basic notions of syntactic constituents and phrase structure; Clauses and sentences

Language and Society: Language and Class Language; Gender Language and Ethnicity; Language and Identity; Language Variation; Dialect Idiolect Slang Pidgin Creole Jargon; Standard and Non-Standard Language; Bilingualism Multilingualism; Code-mixing Code-switching

Unit – II: Indian Literature

This section of the course will involve a study of significant themes and forms of Indian literature through the ages, with the help of following texts:

Veda Vyasa, *The Mahabharata*: The Ekalavya Episode
Sudraka, *Mrichchhakatika*: The Making of a Breach
Ilanko Atikal, *Cilappatikaram*: The Book of
Mathurai Mirabai, 'I Know Only Krsna'

Amir Abul Hasan Khusrau, 'Separation'
Asadullah Khan Ghalib, 'Desires Come by the Thousands'
Faiz Ahmad Faiz, 'Do Not Ask'
Subramania Bharati, 'The Palla Song'
Rabindranath Tagore, 'The Cabuliwallah'
Shrilal Shukla, 'Raag Darbari'
Ismat Chughtai, 'Touch-Me-Not'
Amrita Pritam, 'To Waris Shah'
Masti Venkatesha Iyengar, 'Venkateshaji's Love Affair'
Indira Goswami, 'The Journey'
Omprakash Valmiki, 'Joothan'
Shrikant Mahapatra, Folk Songs

Prescribed text: *Indian Literature: An Introduction* (Delhi: University of Delhi, 2005)

Unit – III: Culture and Society in Contemporary India

This section will primarily focus on the idea of culture, media and digital culture in India with special focus on the extracts from the followings:

- a) 'Notes on the History of the Study of the Indian Society and Culture', in *Structure and Change in Indian Society*, ed. Milton Singer and Bernard S Cohn (Chicago: Aldine Press 1968)
- b) 'Towards a Definition of Culture', in *India and World Culture* (New Delhi: Sahitya Academy, 1986).
- c) 'Culture and Ideology', in *Culture, Ideology and Hegemony: Intellectual and Social Consciousness in Colonial India* (London and New York: Longman, 1995).
- d) *Communications and Culture*, ed. M. R. Dua (Delhi: Galgotia Publishing Co, 1997).
- e) *Journalism: Changing Society Emerging Trends* (Delhi: Authorspeak, 2003).

Suggested Readings

Roger Fowler, ed., *Essay on Style and Language* (London: Routledge and Kegan Paul Ltd, 1966).

Roger Fowler, *The Linguistics of Literature* (London: Routledge and Kegan Paul Ltd, 1971)

H. G. Widdowson, *Stylistics and the Teaching of Literature* (London: Longman, 1979).

R. W. Bailey and J. L. Robinson, eds, *Varieties of present-day English* (New York: Macmillan 1973).

J. A. Fishman, *Sociolinguistics: A Brief Introduction* (Mass: Newbury House Rowley, 1971).

R. S. Gupta and K. S. Agarwal, *Studies in Indian Sociolinguistics* (New Delhi: Creative Books, 1996).

R. A. Hudson, *Sociolinguistics* (Cambridge: Cambridge University Press, 1980).

Geoffrey Leech and Michael Short, *Style in Fiction* (London: Longman, 1981).

Sisir Kumar Das, ed., *A History of Indian Literature* (New Delhi: Sahitya Akademi, 1995).

Sadana, Rashmi. "Writing in English," in *The Cambridge Companion to Modern Indian Culture*.
Cambridge: Cambridge University Press, 2012.

Diamond Harbour Women's University B.A. English (Honours) - Draft Syllabus

UGENG-SEC-405 English Language Teaching (Skill Enhancement Course)

Course Level Learning Outcomes

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

- identify and classify strategies used by a teacher to teach language
- demonstrate clear understanding of the syllabus, its structure and development
- understand the structure of a textbook and its use
- articulate the reasons for different types of tests the teacher administers
- demonstrate the ways in which technology can be used for learning language.

Course Contents

- Unit-I: English Language Teaching: An Overview; Language Perspectives: First Language, Second Language and Foreign Language – Acquisition and Learning; ELT in India: English in pre-independence and post-independence period; Global spread of English
- Unit-II: Syllabus, Methods, Materials: Approaches to syllabus design; structural, situational, communicative; Approaches to teaching Methodology: Grammar translation, audio-lingual, communicative forms; Materials for language teaching: functions of teaching materials; Materials for accuracy and fluency; Effective use of Materials: using Authentic texts; Adaptation of Materials for different stakeholders
- Unit-III: Teaching of literature and using literature in language classroom. Rhetorical Devices, figurative language, Basic concepts of stylistic analysis. Classification, Understanding and interpretation of literary texts or extracts; language-focused activity using literature; Using Technology in language learning (ICT and language learning including Web 2.0 Tools)
- Unit-IV: Assessing language skills (tests and their purposes); Educational objectives, Teaching/Learning Testing and Evaluation; Types of Tests: Modes and Methods of Testing; Characteristics of a Good Test: Reliability, Validity, Practicality, Washback effect; Techniques of Testing: Multiple Choice; Matching; Gap Filling; True False; Cloze; Short Answer; Dictation; Composition; Construction of Testing Items: Listening; Speaking; Reading & writing

Suggested Reading

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

Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).

Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).

Business English (New Delhi: Pearson, 2008).

R.K.Bansal and J.B.Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient Black Swan, 4th edn, 2013).

Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009). Geoffrey N.

Leech, *A Linguistic Guide to English Poetry*. (London, Longman, 1969).

Novotny, W. *The language Poets Use* (Continuum International Publishing Group Ltd.; 2nd ed. edition (1 December 2000)

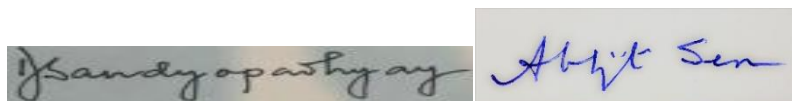
Alan Maley and Alan Duff, *Drama Techniques: A Resource Book of Communication Activities for Language Teachers*. (Cambridge: Cambridge University Press, 2005).

Alan Maley and Alan Duff, Gillian Lazar. *Literature and Language Teaching*. (Cambridge: Cambridge University Press, 1993).

Harrison, D. P. : *Testing English as a Second Language*. (New York : McGraw - Hill , 1969). Arthur

Hughes, *Testing for Language Teachers* (Cambridge: Cambridge University Press, 1989).

Mamta Agarwal, *A Handbook of Evaluation for Language Teachers* (New Delhi: National Council of Educational Research and Training, 1988).



The image shows two handwritten signatures in blue ink. The signature on the left is 'Sandya Pasari' and the signature on the right is 'Abhijit Sen'.