

DEPARTMENT OF ENGLISH
B.A. HONOURS ENGLISH UNDER LOCF
CORE COURSE
Learning Outcomes for all Papers

Programme Outcome

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

The attributes and outcomes associated with specialised programmes of study such as BA Honours in English are predominantly comprised of structured learning opportunities. These programmes are devoted to classroom learning, group and individual learning and library and field research projects. The key component in the programme is developing the ability to communicate at different levels, ranging from basic to critical communication.

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

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

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

standards for English Literature (Honours) with shift from domain knowledge to processes of realising the outcomes

- Development: Providing HEIs a developmental approach through LOCF that would accommodate social needs and provide students a clear direction of learning.

Programme Specific Outcome

BA programme in English Literature (Honours) is designed 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

Course Outcomes

PAPER 1

INDIAN CLASSICAL LITERATURE

Semester 1

Course Statement

The paper introduces students to a rich and diverse literature from two classical languages of India, Sanskrit and Tamil. A key feature is the study of the poetics in the epics of both languages, including their literary traditions and their representations of a pluralist society in terms of linguistic, religious, and generic diversity. The paper lays a foundation in Indian poetics, theories of representation, aesthetics, aspects of Indian theatre, and traditions of story-telling and narrative structures. Optional papers on Indian literature in subsequent semesters will reinforce the centrality of this paper in providing an understanding of key concepts related to the form and content of Indian literatures.

Course Objectives

The course aims to study significant sections of Vyasa's Mahabharata in order to determine conceptualisation and representation of class, caste, gender, and disability in the context of the epic battle over rights and righteousness; examine selections from Ilango's Cilapattikaram to understand the interplay of Tamil poetics and the lifestyle of communities, negotiating ideas related to love, justice, war, governance, and conduct in private and public domains; study Sanskrit drama, a Nataka, and a Prakarna, to appreciate its debts to Natyashastra in their formal aspects; explore the central concerns of Sanskrit drama in relation to notions of the ideal ruler, lover, friend, and spouse; the presence of Buddhist edicts, the voices of the poor and the marginalised, the position of women in different social strata, the subversive use of humour, and the performative aspects of Sanskrit theatre; introduce students to selections elucidating Tamil and Sanskrit poetics (Unit 5); a critical overview of the theorisation of Akam, Puram, and Thinaï in Tolkappiyam, juxtaposed to lyrics from Sangam poetry; the Rasa theory from Natyashastra, to help students appreciate the inter-connections between theory and practice in theatre; a representation of disability in theatre, examined through the portrayal of Vidushaka.

PAPER 2

EUROPEAN CLASSICAL LITERATURE

Semester 1

Course Statement

This course provides a humanist foundation to English studies, to be considered essential reading. It enables an exploration of classical Greek, Roman, and Hebrew literature in English translation, tracing its impact and influence on English literature from the period of the Renaissance to the Modern. The paper offers a wide-ranging perspective on the aesthetic, philosophical, and social concerns of classical literature. It introduces students to multiple genres and forms, including the epic, tragedy, comedy, the lyric, and the dialogue. Selections from the Old and New Testament of The Bible provide the context to literary styles and ideas governing Western literature's interface with the community and its spiritual needs.

Course Objectives

This course aims to explore the historical, cultural, and philosophical origins of tragedy and comedy; engage with both genres in their distinctive form, style, and characterization, including their representation of human aspirations, foibles, grandeur, and vulnerability; examine representations of disability in mythology through the reading of selections from Ovid examine the Book of Job from the Old Testament of The Bible for its literary style, including its debate over tragic fate and human suffering, and to locate its enduring influence over subsequent humanist writings; juxtapose the Old Testament to ideas of compassion and surrender to God's will as outlined in the selection from the New Testament; study the history of ideas pertaining to the human-social-divine interface in theorisations on form, narrative, social organization, and aesthetics in the writings of Plato, Aristotle, and Horace; and study gendered explorations of human relations in classical literature in multiple genres, and to examine a woman writer's standpoint on love, war and the primacy of the gendered self.

PAPER 3

INDIAN WRITING IN ENGLISH

Semester 2

Course Statement

Over the past two centuries and especially after the 1980s Indian writing in English has emerged as a major contribution to Indian—and global—literary production. A close analysis of some of the major works of Indian writing in English is crucial in any exploration of modern Indian subjectivities histories and politics.

Course Objectives

This course aims to introduce students to Indian English Literature and its major movements and figures through the selected literary texts across genres; enable the students to place these texts within the discourse of post-coloniality and understand Indian literary productions in English in relation to the hegemonic processes of colonialism, neo-colonialism, nationalism and globalization; and allow the students to situate this corpus within its various historical and ideological contexts and approach the study of Indian writing in English from the perspectives of multiple Indian subjectivities.

PAPER 4

BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

Semester 2

Course Statement

This paper is the first Core British literature paper out of a cluster of six, and initiates the student into the earliest writings in England from medieval literature through the Renaissance. The first unit of the paper on British literature begins with Chaucer's 'General Prologue', which is taught in Middle English. It introduces students to Canterbury Tales and helps them recognize its narrative complexity and structure. The second unit on the Renaissance poetry explores the form and innovation in content in the Elizabethan sonnet tradition and the metaphysical poetry underlining a critical engagement with the Petrarchan tradition. The two plays, Marlowe's *Dr. Faustus* as a tragedy on Renaissance man and *Twelfth Night* as a Shakespearean comedy enable a focus on drama as a significant genre in the Renaissance. The prose readings establish the European context for the Renaissance and offer readings crucial to understanding the sociocultural and religious aspects of the age.

Course Objectives

This course aims to introduce students to the tradition of English Literature from the Medieval till the Renaissance; explores the key writers and texts within their historical and intellectual contexts; offer a perspective on the history of ideas including that of disability and its varied meanings within this period.

PAPER 5

AMERICAN LITERATURE

Semester 3

Course Statement:

This course offers students an opportunity to study the American literary tradition as a tradition which is distinct from, and almost a foil to, the traditions which had developed in European countries, especially in England. A selection of texts for this course therefore highlights some of the key tropes of mainstream America's self-perception, such as Virgin Land, the New World, Democracy, Manifest Destiny, the Melting-Pot, and Multiculturalism. At the same time there are specifically identified texts that draw the attention of students to cultural motifs which have been erased, brutally suppressed or marginalized (the neglected and obscured themes from the self-expression of the subaltern groups within American society) in the mainstream's pursuit of the fabled American Dream. A careful selection of writings by Native Americans, African Americans, as well as texts by women and other sexual minorities of different social denominations seek to reveal the dark underside of America's progress to modernity and its gradual emergence as the most powerful nation of the world.

Course Objectives:

The course aims to acquaint students with the wide and varied literatures of America: literature written by writers of European, particularly English, descent reflecting the complex nature of the society that emerged after the whites settled in America in the 17th century; include Utopian narrative transcendentalism and the pre- and post- Civil War literature of the 19th century introduce students to the African American experience both ante-bellum and post-bellum reflected in the diversity of literary texts, from narratives of slavery, political speeches delivered by Martin Luther King Jr. and Frederick Douglass, as well as the works of contemporary black woman writers familiarize students with native American literature which voices the angst of a people who were almost entirely wiped out by forced European settlements; and include modern and contemporary American literature of the 20th century.

PAPER 6

POPULAR LITERATURE

Semester 3

Course Statement

The paper will trace the emergence of a mass printing culture from the nineteenth century onwards, and the rise of genres such as Literature for Children, Detective Fiction, Science Fiction, and Graphic Fiction. The course introduces students to the idea of ‘popular literature’ and stresses its importance within modern culture. It familiarises students with the debate between ‘high’ and ‘low’ culture, and the tension between what is studied as ‘canonical’ texts and other texts. Students will also engage with issues concerning print culture, bestsellers, and popular literature in other media.

Course Objectives

This course aims to enable students to trace the rise of print culture in England, and the emergence of genre fiction and bestsellers; familiarize students with debates about culture, and the delineation of high and low culture; and help them engage with debates about the canonical and non-canonical, and hence investigate the category of literary and non-literary fiction.

PAPER 7

BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES

Semester 3

Course Statement

The paper explores the British Literature in the 17th Century with its varied genres, the historical ruptures and the intellectual debates of the time. It begins with Shakespeare's tragedy *Macbeth*, exploring the issues of succession and individualism pertinent to the Jacobean age. Milton's significant portrayal of Satan in Book 1 of *Paradise Lost* has influenced imaginative writing on the idea of evil thereafter. Aemilia Lanyer was the first secular woman poet to be published professionally. The prescribed poem offers a perspective on Eve on the fall of Man. Aphra Behn, currently one of the most popularly studied writers of the Restoration, offers an opportunity to discuss the paradox of Tory conservatism and the woman's question in Restoration stage. Pope's *The Rape of the Lock* extends the mock epic tradition to the early 18thC as a representative of the neoclassical aesthetics. The readings enable a wide philosophical and political understanding of the period.

Course Objectives

This course aims to help students explore poetry, drama and prose texts in a range of political, philosophical and cultural material from the end of the Renaissance through the English Civil War and Restoration in the seventeenth century; examine the turmoil about succession and questions on monarchy as they lead up to the civil war, both in drama like Shakespeare and Behn as well as in the poetry of Milton; show a new interweaving of the sacred and the secular subjects of poetry 17th C; study Bacon's essay on deformity through the lens of disability and its definitions, linked back to Montaigne in the earlier paper; analyse Cartesian dualism that provides a basis for reading ideas of body and mind in the period and after; explore Hobbes's views on materialism and the equality of men, as they are interestingly juxtaposed with his argument for a strong state and his view of man as selfish by nature; show how Winstanley's writing, on the other hand, brings together Christianity and communality in a radical argument for equality after the civil war; and explore the newness of this century in Cavendish's bold exploration of natural philosophy or science as a domain for women.

PAPER 8

BRITISH LITERATURE: 18TH CENTURY

Semester 4

Course Statement

This is a survey course covering a variety of genres in eighteenth-century England, including both canonical and new writings within a history of ideas. It is designed to represent a comprehensive study of texts both in the Augustan period and in the later eighteenth century, often called the age of sensibility. The first unit *The Way of the World* by William Congreve portrays the shift from the libertine sensibility to the culture of politeness at the turn of the century. The course includes the major canonical authors of the early eighteenth century—Swift and Johnson—with some of their representative texts, as well as writers who have received considerable recent scholarship like Daniel Defoe and Eliza Haywood. The latter half of the century is marked by the emerging genre of the novel and Fielding's first novel *Joseph Andrews* included here, is considered by many to be one of the earliest English novels. The paper includes non-fictional genres that were dominant in the age like the periodical essay and the public letter. The intellectual context includes Locke's treatise on empiricism and William Hay's observations on deformity. An excerpt from one of the earliest slave autobiographies at the end of the century helps to contextualize Britain in a global world and the debates on the abolition of the slave trade.

Course Objectives

The course aims to examine Congreve's *The Way of the World* as a Comedy of Manners, raise questions about satire as a mode, as well as look at questions of genre, through Swift's satiric narrative within the mode of fictional travel writing; show, through a critical examination of Johnson and Gray's poems a continued association with classical poetry, the continuities and contrasts from the age of satire to age of sensibility; study Fielding's *Joseph Andrews* providing a brilliant example of the amalgamation of previous genres which made the new genre of the novel, and to look at his indebtedness to Richardson despite the overt satire on *Pamela*; examine the eighteenth century as a great period for non-fictional forms of writing, drawing attention to the ways in which the periodical essay, for instance, sought to be like philosophy, just as Locke's treatise sought to be like a popular essay, thus pointing out the play with genre in these texts; and encourage an extended discussion on the meanings of disability in the early modern period through the Enlightenment, through William Hay's piece on deformity, a response to Bacon.

PAPER 9

BRITISH ROMANTIC LITERATURE

Semester 4

Course Statement

This paper focuses on the Romantic period of English literature and covers a historical span of about 40 years (1789-1830). Individual units deal with both canonical and non-canonical writers of the period.

Course Objectives

This course aims to introduce students to the Romantic period in English literature, a period of lasting importance, since it serves as a critical link between the Enlightenment and Modernist literature; offer a selection of canonical poems and prose that constitute the core texts of the Romantic period; introduce marginal voices that were historically excluded from the canon of British Romantic writers; and provide an introduction to important French and German philosophers who influence the British Romantic writers.

PAPER 10

BRITISH LITERATURE: 19TH CENTURY

Semester 4

Course Statement

This paper focuses on the Victorian period of English literature and covers a large historical span from 1814 to 1900. Individual units deal with important examples of the novel form, with one unit on Victorian poetry.

Course Objectives

This course aims to introduce students to the Victorian Age in English literature through a selection of novels and poems that exemplify some of the central formal and thematic concerns of the period; focus on three novels, a major genre of the nineteenth century, so as to show both the formal development of the genre as well as its diverse transactions with the major socio-historic developments of the period; and introduce the students, through the readings in Unit 5, to the main intellectual currents of the period.

PAPER 11

WOMEN'S WRITING

Semester 5

Course Statement

This paper focuses on writings by women, about women. Since women are always defined in relation to men in a structurally patriarchal society, women writing about their experiences and identities are almost always writing about their community, since they do not have the privilege to write about themselves as individuals inhabiting a certain position in society. This paper focuses on those stories, poems, plays, novels, autobiographies, and theoretical writings that most clearly articulate the struggle to define experiences, and challenge patriarchal constructs. The texts in this paper focus on gender and sexuality as related to women, their bodies, their desires, and their aspirations. However, women do not form a homogenous group and their oppressions and acts of resistance need to be understood in all their complexities. Therefore, the intersectionality of the position of womanhood with caste, class, race, disability, education, slavery, etc., need to be studied with attention to the socio- economic historical location.

Course Objectives

- This course aims to help students understand the social construction of woman by patriarchy;
- Examine feminism's concerns of equality with men; highlight the structural oppression of women;
- Foreground resistance by women; discuss women's writing as an act of resistance and of grasping agency; facilitate an understanding of the body of woman and its lived experience; and help students engage with the heterogeneity of the oppression of women in different places, historically and socially.

PAPER 12

BRITISH LITERATURE: THE EARLY 20TH CENTURY

Semester 5

Course Statement

This paper provides a broad view of 20th century British literature, both in terms of time and genre. The transition from 19th century literary and artistic methods and forms to the growth of modernism in England cannot be understood without referring to similar developments on the continent. The course is also designed to include critical and radical perspectives on questions of war, the nature of art, and the relationship between individuals and the State in the 20th century. Finally, the course also addresses questions relating to peculiarly modern forms of subjectivity and selfhood without which our existence within the modern world cannot be understood or analysed.

Course objectives

This course aims to develop an understanding among students of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20th century; help students comprehend the path-breaking and avant-garde forms of literary expression and their departures from earlier forms of representations; facilitate an understanding of the impact of the two world wars on literary expression and the various political/ideological positions of the European intelligentsia vis-à-vis the phenomenon; and create an awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20th century.

PAPER 13

MODERN EUROPEAN DRAMA

Semester 6

Course Statement

This is a genre-based and performance-oriented paper. It provides an overview of formative theatrical movements in Europe. The plays included focus on innovative performance trends that began at the end of the nineteenth century and evolved into diverse forms in the twentieth century. Some of these are naturalism, expressionism, epic theatre and the theatre of the absurd. The impact of these new directions radiated across the globe and gave a new impetus to drama in the twentieth century. A deep engagement of theatre with important social issues of the time was central to these developments. The course focuses on the work of significant European playwrights from the late nineteenth century to the late twentieth century; a span of almost a century has been covered.

The lived lives of people had a direct bearing with their representation on stage. At the level of performance, the shift from the naturalistic set-up to the more flexible epic theatre can be observed through these texts. Courses on Modern European Drama have generally been marked by a lack of women's voices. The presence of Franca Rame's 'Rape' along with Dario Fo's *Can't Pay, Won't Pay* enables a gendered perspective more grounded in the realities of the time.

Course Objectives

This course aims to provide students with an overview of how modernity was introduced in the twentieth century through drama; help students understand the dynamic relationship between actors and audience, and to observe the transition from passive spectatorship to a more active and vital participatory process visible in newer forms in the 1970s; examine Ibsen's *A Doll's House* as it focuses on issues related to women in patriarchal institutions such as marriage; look at ideas of alienation in epic theatre, through a study of Brecht's *The Good Person of Szechuan*, and to link those ideas to Brecht's prose works examine Ionesco's play *Rhinoceros* in the light of his prose writings, *Present Past, Past Present*. sensitise students about feminist interventions in the European theatrical tradition, through Rame's 'Rape' and Fo's *Can't Pay, Won't Pay*.

PAPER 14

POSTCOLONIAL LITERATURES

Semester 6

Course Statement

This paper critically engages with postcolonial studies and its surrounding debates and seeks to uncover silenced voices, while moving the majoritarian viewpoint to the margins. It therefore puts into question the ideas of centres and margins of cultural spaces, and definitions of mainstream and 'vernacular' discourses. Literatures from Africa, the Caribbean, Latin America, and the Indian sub-continent are included to address the relationship between history and literature through multiple points of enquiry.

Course Objective

The paper aims to introduce the students to postcolonial theorisations and texts from hitherto colonized regions; demonstrate an awareness of the postcolonial situation through the reading of a wide variety of texts; familiarize students with of the variety of postcolonial literatures from Africa, Latin America and South Asia and to counter the stereotypes usually associated with assumptions regarding these literatures; inculcate adequate knowledge of the importance of gender, class, and caste issues in postcolonial literatures; and expose students to various genres of writing: the novel, drama, short stories, prose writings, critical essays and poetry.

COURSE STATEMENT AND COURSE OBJECTIVE FOR GENERAL ELECTIVE COURSES, SKILL ENHANCEMENT COURSES, ENGLISH AECC, CORE ENGLISH LANGUAGE

General Elective (GE) Courses

Semester 1

Academic Writing and Composition (Hons.)

Course Objective - This course is designed to help undergraduate students develop and research composition, argument, and writing skills that will enable them to improve their written abilities for higher studies and academic endeavours.

Semester 2

Media and Communication Skills (Hons.)

Course Objective - This is an introductory course in the role of media today – India and globally. It will equip students with the basic theories on various aspects of media and impart training in basic writing skills required in the profession.

Semester 3

Contemporary India: Women and Empowerment (Hons.)

Course Objective - This course engages with contemporary representations of women femininities, gender-parity and power. The course aims to help students from non-English literature backgrounds to develop a robust understanding of how discourses of gender underlie and shape our very lives, experiences, emotions and choices. The course exposes students to a broad range of literary and textual materials from various historical periods and contexts, so that they are able to examine the socially constructed nature of gendering. Through the analysis of literary texts humanities and social sciences scholarship students will develop a nuanced understanding of how to perceive, read, understand, interpret and intervene ethically in debates on the subject.

The course will help students:

- 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 circulation of such knowledges, including legal, sociological, and scientific discourses;
- participate in challenging gendered practices that reinforce discrimination; and
- create a portfolio of analytical work (interpretations and readings of literary and social-

sciences texts) and analyses of fictional and nonfictional narratives that students encounter in their lived worlds.

Semester 4

Language, Literature and Culture (Hons.)

Course Objective - This course is designed to introduce the students to the basic concepts of language, its characteristics, its structure and how it functions. The course further aims to familiarise the students with how language is influenced by the socio-political-economic-cultural realities of society. It also acquaints students with the relation between language and literature.

Semester 5

Media and Communication Skills (BAP/BCP)

Course Objective - This is an introductory course in the role of media today – India and globally. It will equip students with the basic theories on various aspects of media and impart training in basic writing skills required in the profession.

Semester 6

Academic Writing and Composition (BAP/BCP)

Course Objective - This course is designed to help undergraduate students develop and research composition, argument, and writing skills that will enable them to improve their written abilities for higher studies and academic endeavours.

SKILL ENHANCEMENT COURSES (SEC)

Semester 3

Film Studies (BAP)

Course Objective - This paper enables students to gain skills in the language of film via the appreciation of its specific features as a medium. The course is practically oriented so as to encourage students to acquire the competence necessary to become engaged viewers critics/reviewers and creators/producers in the medium. The course will attempt to make film a democratic and accessible medium for students as creative and analytical persons, and may further enable students to take up work in different arenas of digital humanities

English Language Teaching (Hons.)

Course Statement: This course is designed to help students of the undergraduate program develop pedagogical and theoretical skills required for teaching the English language. Other than basic theories in ELT, the course will examine a variety of aspects related to learner needs, including multiple intelligences, learning styles and strategies, communication strategies, classroom management issues, the use of technology, and concepts of learner autonomy and learner training. The course will also explore important aspects of learning, teaching, and assessment for the English language.

Course Objective: The course intends to enable students to

- 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;
- identify and adapt to the needs and expectations of the learner;
- be aware of the significant and current approaches in the fields of cognition and language pedagogy;
- understand the importance of teaching materials (in relation to the teaching-learning context and their teaching purposes);
- recognise the importance of planning in ELT and develop lessons in the framework of a planned strategy adapted to learners' levels;
- strengthen concepts of the fundamentals of the English language; and
- understand the need for assessment and devise techniques for an evaluation plan that is integrated into the learning process

Semester 4

Translation Studies (BAP)

Course Objective - In a multicultural country like India, translation is necessary for better governance and for greater sensitivity to other cultural groups. As the world shrinks further due to increased communication, translation is required for smooth flow of knowledge and information. The course will sensitise students to the processes involved in translation. Students will be familiarised with various methods, strategies and theories of translation. Further they will learn to recognise a translated text as a product of its cultural, social, political and historical contexts.

ENGLISH AECC - THE METHODOLOGY OF COMMUNICATION

Semester 1 – All Prog.; Semester 2 – All Hons.

Course Objective: Effective communication is an essential skill for success in any sphere of activity, from leadership responsibilities, teamwork, interviews, presentations, and

interpersonal relations. This is a skill that needs to be taught in a systematic manner so that students imbibe the fundamentals of communication. The art of persuasive speaking and writing depends crucially on clarity of thought and contextual understanding expressed through appropriate vocabulary. The ability to think critically is crucial for a good communicator and involves an understanding of the communicative process. Therefore, we need to study every stage of this process systematically in order to be much more effective at communicating successfully -- in interviews, public speaking, letter writing, report writing, presentations, and inter-personal debates and conversations.

CORE ENGLISH LANGUAGE (BAP/BCP)

General Course Statement - 1. The course will retain streaming. The structure of three graded levels of English language learning is required in a diverse central university like Delhi University to address the differential learning levels of students and achieve the desired competence.

2. The existing English A, B, and C will be renamed as English Language through Literature, English Fluency and English Proficiency respectively. This will remove any discriminatory, hierarchical attributes in the existing nomenclature and refocus the pedagogic exercise on the respective objectives of the three streams in an academically thorough and non-hierarchical way.

3. The existing criteria for streaming was discussed thoroughly in the context of the almost complete collapse of English B and English C classes across colleges. This structural collapse has led to severely compromised language acquisition opportunities for BA & BCom students. At present 98% of BA& BCom programme applicants are from boards where English is offered as a subject in class XII. Currently in Delhi University, a student with minimum pass marks in English in Class XII will do the same English course as a student scoring above 90%. Such guaranteed variance in competences and standards in the classroom is a huge pedagogic challenge that stalls the aim of achieving any tangible proficiency in the language over two semesters.

ENGLISH A - ENGLISH LANGUAGE THROUGH LITERATURE

Semester 1 and 2; semester 3 and 4

Course	Objective	-	This	course	aims	to

- develop in students the ability and confidence to process understand and examine different kinds of texts - verbal and written - that they encounter in everyday life
- enable students to identify and understand social contexts and ethical frameworks in the texts they encounter
- encourage suitable research; to recognize sources; to distinguish fact from opinion/editorialization; produce objective versus subjective pieces
- teach skilled comprehension; listening/reading; skimming; summarising; précis writing; paraphrasing; note making

- identify key topics/arguments/ideas
- accomplish writing goals: creating an essay; writing a thesis statement; producing topic sentences; developing organised paragraphs; evolving the skill of producing suitable transitions between paragraphs.
- enable students to write in expository argumentative and descriptive modes
- help students identify and use the characteristic features of various writing forms: letters programmes reports/press-releases; newspaper hard news; feature articles; fiction and nonfiction.
- enable students to choose between expository argumentative descriptive and narrative writing styles to assemble their own writing
- inculcate confident expression: to enable students to articulate their own views confidently because their language skills sufficiently empower them to converse research and collate information from various textual sources be these verbal or written.

ENGLISH B – ENGLISH FLUENCY

Semester 1 and 2; semester 3 and 4

Course Objective - This course is intended for students who possess basic grammatical and vocabulary skills in English but may not be able to effectively communicate in their everyday contexts. The course aims to equip them with skills that will help them interact with people around their personal institutional and social spaces. The course will help students to:

- describe or express their opinions on topics of personal interest such as their experiences of events, their hopes and ambitions
- read and understand information on topical matters and explain the advantages and disadvantages of a situation
- write formal letters, personal notes, blogs, reports, and texts on familiar matters
- comprehend and analyse texts in English
- organise and write paragraphs and a short essays in a variety of rhetorical styles

ENGLISH C – ENGLISH PROFICIENCY

Semester 1 and 2; semester 3 and 4

Course Objective: The English Proficiency course is intended for students who have had inadequate exposure to English and hence exhibit a very low level of proficiency in the language – difficulty in comprehending simple texts, limited vocabulary, a poor grasp of basic syntactical structures, and an inability to speak or write the language with confidence. The course that is spread over two semesters aims to redress these issues and aims to

- enhance comprehension skills and enrich vocabulary through the reading of short and simple passages with suitable tasks built around these
- introduce simple syntactical structures and basic grammar to students through contextualized settings and ample practice exercises so that they can engage in short independent compositions
- introduce the sounds of the language and the essentials of English pronunciation to students in order to remove the inhibitions experienced by them while speaking English

- acquaint students with social formulae used to perform various everyday functions so that they can converse in English in simple situations.

DISCIPLINE ENGLISH (BA PROGRAMME)

Course Objective

- The course offers the BA Programme student an opportunity to study three years of English Discipline papers that enable them to go for further studies in English if they so desire.
- The course attributes to the students a working knowledge of how to read literary texts and enables them to use such knowledge to enhance and augment their professional job opportunities
- The course introduces students to contemporary literary ideas and issues in an increasingly complex world. The course allows the student a familiarity with literary texts through different genres and time periods

Semester 1

Selections from Individual and Society: Essays, Stories and Poems

Course Objective: It introduces students to the various issues that face society today – caste, class, race, gender violence, and globalization. It serves as an effective entry point to an understanding of these areas that students will encounter in their higher studies and daily lives, and aims to provide them with a holistic understanding of these issues and their complexities.

Semester 2

Selections from Modern Indian Literature

Course Objectives: The course aims to:

- Introduce students to Indian English Literature and its major movements and figures through the selected literary texts.
- Allow the students to understand historical and ideological contexts and approach of the study of Indian writing in English from the perspectives of multiple Indian subjectivities.
- Develop study over the varied contributions of modern Indian writing in initiating the discussion over identity, nation, gender etc.

Semester 3

British Literature: Poetry and a Play

Course Objective: This course aims to

- introduce students to the tradition of English Literature from Renaissance to Romanticism
- explores the key writers and texts within their historical and intellectual contexts
- explore the poetic tradition of the period

Semester 4

Literary Crosscurrents: Selections from *Living Literatures: An Anthology of Prose and Poetry*

Course Objective: This course aims to

- develop an understanding of the artistic methods and forms in Victorian and Modern period.
- explore the critical and radical perspectives on questions of the nature of art, and the relationship between individuals and the State in the 19th and 20th century
- create an awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 19th and 20th century.

Semester 5

Detective Literature

Course Objective: This course aims to:

- Investigate the category of crime and foregrounded the use of science and rationality in the decoding of crime
- Familiarize students with both genres and explore the changing nature of crime and detection
- Understand the category of literature termed Detective Literature

Modern Drama

Course Objective: This course aims to:

- Develop an overview of formative theatrical movements
- Encourage focus on innovative performance trends
- Motivate a deep engagement of theatre with important social issues of the time

Semester 6

Children's Literature

Course Objective: This course aims to:

- explore the many forms and genres found in writing for children
- explore the construction of childhood as well as the emergence of children's literature as a genre.
- familiarize students with the idea of visual literacy, illustrations, etc., and their application and use in children's picture books.

World Literatures

Course Objective: This course aims to:

- Study the histories and literatures of developing worlds
- Introduce students to various genres of contemporary literature

- Explore marginal voices that were historically excluded from the canon of English Literature.