

B.A. (HONS.) ENGLISH SYLLABUS

CHOICE BASED CREDIT SYSTEM (CBCS)

S.C.S. (A) College, Puri



**Academic Session
2017 – 2020**

CBCS - B.A. English (Hons.) Syllabus

Website: <http://scscollege.nic.in/>

CBCS BA Honours Syllabus in English 2016-17

ABSTRACT

Credit add-up

▶ Core:	70 credits + 14 (Tutorial)
▶ Discipline Specific Elective:	15 credits + 3 (Tutorial)
▶ Generic Elective:	20 credits + 4 (Tutorial)
▶ Ability Enhancement Compulsory Course*	08 credits
▶ Skill Enhancement Course:	08 credits
▶ Dissertation (In lieu of 1 DSE paper):	06 credits

Total: 148 credits

Marks add-up

▶ Core courses:	1400 marks
▶ Discipline Specific Elective:	300 marks
▶ Generic Elective:	400 marks
▶ Ability Enhancement Compulsory Course*	200 (100X2) marks
▶ Skill Enhancement Course:	200 (100X2) marks
▶ Project:	100 marks

Total: 2600 marks

***Ability Enhancement Compulsory Course no longer contains an English component but is nevertheless a part of CBCS BA Honours syllabus in English and has been included here in order to show the total credit for the B.A Honours programme.**

Core courses

Credits: 70 credits (05 credits per core X 14 core = 70 credits) + 14 credits (tutorial)

Cores offered:

- ▶ Core 1: British Poetry and Drama 14th -17th Century
- ▶ Core 2: British Poetry and Drama 17th -18th Century
- ▶ Core 3: British Literature: 18th Century
- ▶ Core 4: Indian Writing in English
- ▶ Core 5: British Romantic Literature
- ▶ Core 6: British Literature: 19th Century
- ▶ Core 7: American Literature
- ▶ Core 8: British Literature: Early 20th Century
- ▶ Core 9: European Classical Literature
- ▶ Core 10: Women's Writing
- ▶ Core 11: Modern European Drama
- ▶ Core 12: Indian Classical Literature
- ▶ Core 13: Postcolonial Literature
- ▶ Core 14: Popular Literature

Discipline Specific Elective (DSE):

Credits: 05 credits per elective + 03 tutorial credits per elective= 18

credits Discipline Specific Electives offered:

- ▶ DSE 1: Literary Theory
- ▶ DSE 2: Reading World Literature
- ▶ DSE 3: Research Methodology

Generic Elective (GE):

Credits: 05 credits per elective+ 04 credits per tutorial= 24 credits

Generic Electives offered:

- ▶ GE 1: Academic Writing & Composition
- ▶ GE 2: Modern Indian Literature
- ▶ GE 3: Language, Literature & Culture
- ▶ GE 4: Language and Linguistics

Ability Enhancement Compulsory Course (AECC):

Credits: 04 credits per elective=08 credits

Ability Enhancement Compulsory Courses offered:

- ▶ AECC 1: MIL Communication
- ▶ AECC 2: Environmental Study

Skill Enhancement Course

(SEC): Credits: 04 credits per

Elective=08 credits Skill

Enhancement Courses offered:

- ▶ SEC 1: Soft Skills

Dissertation

Credits: 06 credits

Distribution of Courses:

- Sem I:** 2 Core Courses (Core 1& 2), 1 AECC 1 (M.I.L Oriya/Hindi), 1 GE (Academic Writing & Composition)
- Sem II:** 2 Core Courses (Core 3& 4), 1 AECC 2(Env Study), 1 GE (Modern Indian Literature)
- Sem III:** 3 Core Courses (Core 5, 6, 7), 1 SEC 1(English Comm.), 1 GE (Language, Literature & Culture)
- Sem IV:** 3 Core Courses (Core 8, 9, 10), 1 SEC 2(Soft skills OR Translation & Principles of Translation), 1 GE (Language& Linguistics)
- Sem V:** 2 Core Courses (Core 11, 12), 2 DSE (Literary Theory & Reading World literature)
- Sem VI:** 2 Core Courses (Core 13, 14), 1 DSE (Research Methodology), Project Report

SEMESTER – I
Core Course – I
BRITISH POETRY AND DRAMA: 14th AND 17th CENTURIES

The paper seeks to introduce the students to British poetry and drama from the 14th to the 17th centuries. It offers the students an exploration of certain seminal texts that set the course of British poetry and plays. British Poetry and Drama: 14th to 17th Centuries

Unit – 1

A Historical Overview: The period is remarkable in many ways: 14th century poetry evokes an unmistakable sense of “modern” and the spirit of Renaissance is marked in the Elizabethan Drama. The Reformation brings about sweeping changes in religion and politics. A period of expansion of horizons: intellectual and geographical.

Unit – 2

Chaucer: *The Nun’s Priest’s Tale*

Unit – 3 *

Thomas Campion: “*Follow Thy Fair Sun, Unhappy Shadow*”, **Sir Philip Sidney:** “*Leave, O Love, which reachest but to dust*”, **Edmund Waller:** “*Go, lovely Rose*”, **Ben Jonson:** “*Song to Celia*”, **William Shakespeare: Sonnets:** “*Shall I compare thee to a summer’s day?*”, “*When to the seasons of sweet silent thought*”,

“*Let me not to the marriage of true minds.*”

Unit – 4 *

William Shakespeare: *As You Like It.*

Unit – 5

Marlowe: *Dr Faustus.*

Suggested Readings:

- Weller Series (OBS): *King Lear*
- Chaudhury & Goswami: *A History of English Literature: Traversing Centuries.* Orient Blackswan
- Harold Bloom: *Shakespeare: The Invention of the Human*
- Sanders, Andrews: *The Short Oxford History of English Literature.* Oxford: OUP
- Dr. Faustus.

Scheme of Evaluation:

For Core English Honours Papers

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER - I
Core Course – II
BRITISH POETRY AND DRAMA: 17th AND 18th CENTURY

The objective of this paper is to acquaint students with the Jacobean and the 18th century British poetry and drama, the first a period of the acid satire and the comedy of humours; and the second a period of supreme satiric poetry and the comedy of manners.

British Poetry and Drama: 17th and 18th Century

Unit – 1

A historical overview

17th C: Period of the English Revolution (1640–60); the Jacobean period; metaphysical poetry; cavalier poetry; comedy of humours; masques and beast fables

18th C: Puritanism; Restoration; Neoclassicism; Heroic poetry; Restoration comedy; Comedy of manners, Literary Terms: Metaphor, Simile, Personification, Irony, Onomatopoeia, Alliteration, Synecdoche, Paradox, Climax, Oxymoron.

Unit – 2

John Milton: *Lycidas*

*John Donne: *Death be not proud, The Sun Rising.*

*Andrew Marvel: *To His Coy Mistress, The Garden;*

Unit – 3

Ben Jonson: *The Alchemist:*

Unit – 4

*Pope: *Ode on Solitude, Sound and Sense, The Dying Christian to his Soul;* and

Robert Burns: *A Red Red Rose, A Fond Kiss, My Heart's in the Highlands*

Unit – 5

Dryden: All for Love

Suggested readings:

- *A History of English Literature: Traversing the Centuries* - Chowdhury & Goswami, Orient Blackswan
- *Lycidas* - John Milton (Eds. Paul & Thomas), Orient Blackswan
- *The Norton Anthology of English Literature, Vol. B: The Sixteenth Century & The Early Seventeenth Century*
- *The Norton Anthology of English Literature: The Restoration and the Eighteenth Century*

Scheme of Evaluation:

For Core English Honours Papers

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – II
Core Course – III
BRITISH LITERATURE: 18th CENTURY

(100 Marks)

The objective of the paper is to acquaint the students with two remarkable forms of literature: Essay and novel. The period is also known for its shift of emphasis from reason to emotion.

Unit – 1

A historical overview: Restoration, Glorious Revolution, Neo-classicism, Enlightenment.

Unit – 2

Joseph Addison: On Giving Advice Reflections in Westminster Abbey
Defence and Happiness of Married Life

Richard Steele: Recollections
On Long-Winded People

Unit – 3

Daniel Defoe: Robinson Crusoe

Unit – 4

Oliver Goldsmith: On National Prejudices
Man in Black

***Samuel Johnson:** Domestic Greatness Unattainable
Mischiefs of Good Company

Unit – 5

***Thomas Gray:** Elegy written in a country churchyard Poetry

Suggested Readings:

- *A History of English Literature: Traversing the Centuries* - Chowdhury & Goswami, Orient Blackswan
- *The Norton Anthology of English Literature: The Restoration and the Eighteenth Century*

Scheme of Evaluation:

For Core English Honours Papers

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – II
Core Course – IV
INDIAN WRITING IN ENGLISH

Though a late developer, Indian writing in English has been the fastest growing branch of Indian literature. It has delivered a rich and vibrant body of writing spanning all genres. As a ‘twice born’ form of writing, it partakes of both the native and alien perspectives and has an inherent inclination to be postcolonial. This paper attempts to introduce the students to the field of Indian writing in English through some representative works.

Unit – 1

A historical overview of Indian writing in English the key points of which are East India Company’s arrival in India, Macaulay’s 1835 Minutes of Education, India’s first war of independence and the establishment of colleges to promote Western education. The focus in the literary setting will include Dean Mohammed’s travel writing, said to be the first work of Indian English writing, Toru Dutt and Henry Derezio in poetry and Bankim Chandra Chatterjee and Lal Behari Day in prose fiction.

Unit – 2

Mulk Raj Anand, *Untouchable*

Unit – 3 *

R. Parthasarathy (ed) *Ten Twentieth Century Indian Poets*. The following poets and their poems are to be studied.

Nissim Ezekiel, “Poet, Lover, Bird Watcher”, Arun Kolatkar, “The Boat Ride”, Kamala Das, “My Grandmother’s House”, Jayanta Mahapatra, “Indian Summer”, A. K. Ramanujan, “Small Scale Reflections on a Great House”

Unit – 4 *

Mahesh Dattani, *The Final Solution*

Unit – 5

Amitav Ghosh, *Shadow Lines*

Suggested Readings:

- Arvind Krishna Mehrotra, *An illustrated History of Indian Literature in English*. Hyderabad: Orient BlackSwan, 2003.
- R. Parthasarathy, *Ten Twentieth-Century Indian Poets*. Delhi: Oxford University Press, 1975.
- Vinay Dharwadkar, “The Historical Formation of Indian-English Literature” in Sheldon Pollock (ed.) *Literary Cultures in History*. New Delhi: Oxford University Press, 2003.

Scheme of Evaluation:

For Core English Honours Papers

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

GENERIC ELECTIVE
SEMESTER – I
GE – I
ACADEMIC WRITING AND COMPOSITION

Marks: 100

This is a generic academic preparatory course designed to develop the students' writing skills from basic to academic and research purposes. The aim of this course is to prepare students to succeed in complex academic tasks in writing along with an improvement in vocabulary and syntax.

Unit – 1 Instruments of writing I

- Vocabulary development: synonyms and antonyms; words used as different parts of speech; vocabulary typical to 'science' and 'commerce'
- Collocation; effective use of vocabulary in context

Unit – 2 Instruments of writing II

- Syntax: word order; subject-predicate; subject-verb agreement; simple, complex, compound, compound-complex sentences; structure and uses of active and passive sentences
- Common errors in Indian writing

Unit – 3 Academic writing I

- What is academic writing?
- The formal academic writing process: the 'what' and the 'how' of writing; use of cohesive and transitional devices in short and extended pieces of writing

Unit – 4 Academic writing II

- 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 – 5 Research writing: writing research papers and projects

- Mechanics of research writing; principles of citation; summarizing and paraphrasing
- Identifying a potential research topic; preparing a synopsis; literature review; data collection and analysis; deriving conclusions from analysis

Pattern of examination

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

Texts prescribed

- K Samantray, *Academic and Research Writing: A Course for Undergraduates*, Orient BlackSwan
- Leo Jones (1998) *Cambridge Advanced English: Student's Book* New Delhi: CUP
- Stanley Fish (2011) *How to Write a Sentence*

SEMESTER – II
GE – II
MODERN INDIAN LITERATURE

The paper aims at introducing students to the richness and diversity of modern Indian literature written in many languages and translated into English.

Unit – I: Historical Overview

Background, definition of the subject and historical perspectives will be covered.

Unit – II: The Modern Indian Novel

Fakir Mohan Senapati: *Six Acres and a Third*

U.R. Ananthamurthy: *Sanskara*

Unit – III: The Modern Indian Short Story

Selected stories by Fakir Mohan Senapati: “Rebati”, Rabindra Nath Tagore: “Post Master”
Premchand: “The Shroud”, Ishmat Chughtai: “Lihaaf”

Unit – IV: Modern Indian Life Writing

Excerpts from M.K. Gandhi’s *Story of My Experiments with Truth* (First two chapters),
Amrita Pritam’s *The Revenue Stamp* (first two chapters), *Autobiography* by Rajendra Prasad
(chapter six & seven)

Unit – V: The Modern Indian Essay

- A. K. Ramanujan “Is there an Indian Way of Thinking? An Informal Essay”
Collected Essays, OUP, 2013
- “Decolonising the Indian Mind” by Namwar Singh. Tr. Harish Trivedi *Indian Literature*, Vol. 35, No. 5 (151) (Sept.-Oct., 1992), pp. 145-156
- G. N. Devy’s introduction to *After Amnesia*, pp. 1-5, *The G. N. Devy Reader*, Orient BlackSwan, 2009.

Suggested Readings:

- Sisir Kumar Das, *History of Indian Literature 1910–1956, Triumph and Tragedy*, Sahitya Akademi, New Delhi, 2000
- Amit Chaudhuri, *The Vintage Book of Modern Indian Literature*, 2004
- M.K. Naik, *A History of Indian English Literature*, Sahitya Akademi, 2004

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

**ABILITY ENHANCEMENT COMPULSORY COURSE FOR
ARTS/ SCIENCE/ COMMERCE**

SEMESTER – I

PAPER – I

Marks: 100

Credits: 08

This course aims at enhancing the English language proficiency of undergraduate students in humanity, science and commerce streams to prepare them for the academic, social and professional expectations during and after the course. The course will help develop academic and social English competencies in speaking, listening, pronunciation, reading and writing, grammar and usage, vocabulary, syntax, and rhetorical patterns.

Students, at the end of the course, should be able to use English appropriately and effectively for further studies or for work where English is used as the language of communication.

UNIT – 1

Prose :

1. The Open Window
2. A Lesson my father taught me (Dr. APJ Abdul Kalam)
3. Of Truth
4. The Last Leaf

UNIT – 2

Poetry:

1. Daffodils
2. Go and Catch a Falling Star
3. One day I Wrote Her Name
4. The Last Sonnet.

UNIT – 3

Writing:

1. Writing a Memo
2. Writing a Business Letter
3. Letters to the Editor
4. Précis Writing
5. CV & Resume Writing
6. Dialogue Writing
7. Covering Letter
8. Writing Formal Email
9. Elements of Story Writing
10. Note Making
11. Information Transfer

UNIT – 4

Language functions in listening and conversation:

1. Discussion on a given topic in pairs
2. Speaking on a given topic individually
3. Telephone Conversation
4. Speaking Extempore

(Practice to be given using speaking activities from the prescribed textbooks)

UNIT – 5

Grammar and Usage:

1. Simple and Compound Sentences
2. Complex Sentences

3. Noun Clause
4. Adjective Clause
5. Adverb Clause
6. The Conditionals in English
7. The Second Conditional
8. The Third Conditional
9. Words and their features
10. Phrasal Verbs
11. Collocation
12. Using Modals
13. Use of Passives
14. Use of Prepositions
15. Subject-verb Agreement
16. Sentence as a system
17. Common Errors in English Usage

Examination pattern

Each reading and writing question will invite a 200 word response.

Language function questions set in context will carry 01 mark per response. There will be 15 bit questions.

Midterm Test

[20 marks]

Final Semester Examination

[80 marks]

Total:

[100 Marks]

Book Prescribed:

- *Vistas and Visions: An Anthology of Prose and Poetry.* (Ed.)Kalyani Samantray, Himansu S. Mohapatra, Jatindra K. Nayak, Gopa Ranjan Mishra, Arun Kumar Mohanty. OBS

SEMESTER – III
CORE COURSE – V
BRITISH ROMANTIC LITERATURE

The paper aims at acquainting the students with the Romantic period and some of its representative writers. At the same time one of the chief objectives of the paper is to give the students with a broad idea of the social as well as historical contexts that shaped this unique upheaval.

UNIT – I: A Historical Overview:

The period otherwise known as The Romantic Revival may also be called as The Age of Revolution as it owes its origin to the Epoch making French Revolution of 1789. The emphasis on individual liberty and unbridled desire free from the shackles of classicism made this period unique, intriguing and controversial.

UNIT – II

Robert Burns: “To a Muse” and “The Cotter’s Saturday Night”
William Blake: “The Holy Thursday” and “London”

UNIT – III *

William Wordsworth: “Tintern Abbey” and “Ode on Intimations of Immortality”
Samuel Taylor Coleridge: “Kubla Khan” and “Dejection: an Ode”

UNIT – IV *

John Keats “Ode on a Grecian Urn” and “Ode on Melancholy”
P.B. Shelley: “Ode to the West Wind” and “To a Skylark”

UNIT – V

William Wordsworth: Preface to *Lyrical Ballads* (2nd Edition)

Suggested Reading:

- *The Routledge History of Literature in English*
- *History of English Literature: Traversing the Centuries* – Chowdhury & Goswami
- *Romantic Imagination* by C. M. Bowra
- *Pelican Guide to English Literature*. Vol.5. Edited by Boris Ford

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – III
CORE COURSE – VI
19th CENTURY BRITISH LITERATURE

The paper seeks to expose students to the literature produced in Britain in the 19th century. The focus is mainly on prose (fictional and non-fictional) and criticism. The 19th century embraces three distinct periods of the Regency, Victorian and late Victorian.

Unit – 1: A Historical Overview

The 19th century British literature though mainly famous for the Romantic Movement, was also a witness to major socio-political developments like industrialization, technological advancements and large scale mobilization of people from the rural to the urban centers. Much of these prosaic activities/developments needed the medium of prose for its articulation. Politically known as the Victorian period 19th century also witnessed what is known as the culture and society debate.

Unit – 2: Essays *

Charles Lamb:	“Old China”
William Hazlitt:	“On Going Journey”
Leigh Hunt:	“A Few Thoughts on sleep”
R L Stevenson:	“Walking Tours”

Unit – 3: Novels

Mary Shelly: *Frankenstein*

Unit – 4: Novel *

Jane Austen: *Pride and Prejudice*

Unit - 5: Criticism

Mathew Arnold: *Culture and Anarchy* (Chapter 1)

Suggested Reading:

- Chapter 4, 5 from a *Short Introduction to English Literature* by Jonathan Bate
- *The English Novel* by Terry Eagleton
- *The Cultural Critics* by Leslie Johnson

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – IV
CORE COURSE – VIII
BRITISH LITERATURE: EARLY 20th CENTURY

This paper aims to familiarize the students with the new literature of Britain in the early decades of the 20th century. The course will mainly focus on the modernist canon, founded on Ezra Pound's idea of 'make it new', but will cover war poetry, social poetry of the 1930s and literary criticism.

Unit – 1 (A historical overview): Highlights will include developments in society and economy, leading to a crisis in western society known as the First World War and the resultant change in the ways of knowing and perceiving. Such triggers for the modern consciousness as Marx's concept of class struggle, Freud's theory of the unconscious, Bergson's *duree*, Nietzsche's will to power and Einstein's theory of relativity are to be discussed.

***Unit - 2**

T. S. Eliot	“The Love Song of J. Alfred Prufrock”
W. B. Yeats	“Sailing to Byzantium”
Ezra Pound	“In a Station of the Metro”
T. E. Hulme	“Autumn”
Hilda Doolittle	“The Mysteries Remain”

***Unit - 3**

War Poetry: Wilfred Owen	“Dulce Et Decorumest”
Siegfried Sassoon	“Suicide in the Trenches”
Social Poetry: W. H Auden	“The Unknown Citizen”
Stephen Spender	“An Elementary Classroom in a Slum”
Louis MacNeice	“Prayer before Birth”

Unit - 4 James Joyce: Stories from *Dubliners* (“The Sisters”, “Evelyn”, “An Encounter”, “Clay”, “Two Gallants”)

Unit - 5 Literary Criticism: T. S. Eliot, “Tradition and Individual Talent”

Suggested Readings:

1. *Pelican Guide to English Literature: The Modern Age*(ed.) Boris Ford
2. Jonathan Bate, *English Literature: A Very short Introduction*, Oxford Paperback
3. Peter Faulkner, *Modernism*. London: Methuen
4. Peter Childs, *Modernism, New Accents*. Routledge

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – IV
CORE COURSE – IX
EUROPEAN CLASSICAL LITERATURE

The objective of this paper is to introduce the students to European Classical literature, commonly considered to have begun in the 8th century BC in ancient Greece and continued until the decline of the Roman Empire in the 5th century AD. The paper seeks to acquaint the students with the origins of the European canon.

Unit – 1: A historical overview: Classical Antiquity: ancient Greece, the rise and decline of the Roman Empire
Geographical space: cultural history of the Greco-Roman world centered on the Mediterranean Sea

***Unit – 2:** Epic poetry:
Homer *Odyssey* (Book I)

***Unit – 3:** Tragedy:
Sophocles *Oedipus the King*

Unit – 4: Comedy:
Aristophanes *Frogs*

Unit – 5: Criticism:
Longinus *On the Sublime*, Chapter 7, 39

Suggested Readings:

- Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. USA: Princeton University Press. 2013.
- Beye, Charles Rowan. *Ancient Greek Literature and Society*. Ithaca, New York: Cornell University Press. 1987

*All the texts are available for access on Project Gutenberg <https://www.gutenberg.org/>

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – IV
CORE COURSE – X
WOMEN’S WRITING

The course aims to acquaint the students with the complex and multifaceted literature by women of the world, reflecting the diversity of women’s experiences and their varied cultural moorings. It embraces different forms of literature: poetry, fiction, short fiction, and critical writings. In certain respects, it interlocks concerns of women’s literary history, women’s studies and feminist criticism.

Unit - 1: In Defence of A Literature of Their Own

Sarala Devi: “Narira Dabi” (The Claim of the Woman) Trans. S.Mohanty, Chapters 13 & 17 from the collective novel *Basanti* (The first two in *Lost Tradition: Early Women’s Writing from Orissa* and the third in *Indian Literature* No.)

***Unit - 2: Desiring Self: Fiction by Women from the Centre**

Emily Bronte: *Wuthering Heights*

Unit - 3: Desiring and Dissenting Self: Fiction by Women from the Periphery

Prativa Ray: *Yajnaseni*

***Unit - 4: Tongues of Flame: Poetry by Women from Across the World**

1. Kamala Das “An Introduction” & “The Sunshine Cat”
2. Shanta Acharya “Homecoming”, “Shringara”
3. Sylvia Plath “Mirror” & “Barren Woman”
4. Margaret Atwood “This is a Photograph of me” & “The Landlady”

Unit 5: Discoursing at Par: Literary Criticism by Women

Virginia Woolf: “Chapter 1” from *A Room of One’s Own*

OR

Simone de Beauvoir: “Introduction” from *The Second Sex*

Web Resources:

- Sylvia Plath’s Collected Poems
https://monoskop.org/images/2/27/Plath_Sylvia_The_Collected_Poems_1981.pdf
- Margaret Atwood’s Poems
<http://www.poemhunter.com/margaret-atwood/poems/>
- Simone de Beauvoir *The Second Sex*
<http://burawoy.berkeley.edu/Reader.102/Beauvoir.I.pdf>

Suggested Reading:

- Toril Moi, *Sexual Textual Criticism*
- Elaine Showalter, *A Literature of Their Own*
- Sandra Gilbert and Susan Gubar, *The Mad Woman in the Attic*
- Gill Plain and Susan Sellers, *A History of Feminist Literary Criticism*. Cambridge University Press. 2007. Essays to be read: Helen Carr, “A History of Women’s Writing” and Mary Eagleton, “Literary Representations of Women”
https://mthoyibi.files.wordpress.com/2011/09/05-history-of-feminist-literary-criticism_gill-plain-and-sus.pdf

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

GENERIC ELECTIVE
SEMESTER – III
GE – III
LANGUAGE, LITERATURE AND CULTURE

This is a broad-based course that aims to encourage students to be knowledgeable and inquiring into the nature of language, nature of literature and the role of culture in both. The course introduces students to how language is special for humans, and how literature and culture make human beings caring. There is a strong emphasis here on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

Unit 1 Language

- Nature of language
- Functions of language : transactional, informative, interactional

(Use these terms under each category above: Instrumental language, Regulatory Language, Interactional Language, Personal Language, imaginative Language, Heuristic Language, Informative Language)

Unit 2 Language and Literature 1

- Literature and its language
- Literary terms, Figures of speech used in literature: simile, metaphor, metonymy, irony, paradox, synecdoche, oxymoron

Unit 3 Language and Literature 2

- Language used in poetry, fiction and non-fiction
- Text analysis

Unit 4 Language and culture 1

- Culture, its implications and interpretations
- Transmission of culture through language: Culture and society

Unit 5 Language and Culture 2

- Intercultural and cross-cultural communications
- Analysis and applications

Suggested Reading

- Kalyani Samantray, *Pragmatics* (E-Pathsala)
- Bibhudendra Narayan Patnaik & Kalyani Samantray, *Cross-Cultural and Inter-cultural Communications* ((E-Pathsala)
- Brpwn, G & Yule, G. *Discourse Analysis*. CUP
- **Scaglia, B (ed.)** *Language, Understood: Examining the Linguistics of Discourse Analysis and Studies*. Webster's Digital Service.

Culture and language:

<http://www2.lib.nifs-k.ac.jp/HPBU/annals/an46/46-11.pdf>

<http://barthimeous.blogspot.in/2011/03/relationship-between-culture-and.html>

Companion to Literary Forms by Padmaja Ashok, Orient BlackSwan.2015

Literature and Language (ed.) Loveleen Mohan, Randep Rana, Jaibir S. Hooda. Orient BlackSwan.

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – IV
GE – IV
LANGUAGE AND LINGUISTICS

Unit – 1

Language and Human Language

- Nature and features of Human language ; language and human communication; differences from other forms of communications
- Artificial intelligence and human language

Unit – 2

Linguistics and Language 1

- What is linguistics; development in the history of linguistic studies; contribution of linguistics to other areas of human inquiry
- Linguistics for jobs

Unit – 3

Linguistics and Language 2

- Phonetics and accuracy in pronunciation
- Fluency and contextual speaking

Unit – 4

Linguistics and Language 3

Morphology

- Morphology and Nature of words
- Word formation processes

Unit – 5

Linguistics and Language 4

- Nature of sentences and connected texts; syntax and discourse
- Language and meaning: semantics

Recommended reading:

- *A Course in Linguistics*. Tarni Prasad. PHI
- *Linguistics: A very short introduction*. P H Mathews. OUP

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – V
CORE COURSE – XI
MODERN EUROPEAN DRAMA

The aim of this paper is to introduce the students to the best of experimental and innovative dramatic literature of modern Europe.

Unit - 1: Politics, social change and the stage; text and performance; European Drama: Realism and Beyond; Tragedy and Heroism in Modern European Drama; The Theatre of the Absurd

Unit - 2: Henrik Ibsen: *Ghosts*

Unit - 3: Luigi Pirandello: *Six Characters in Search of an Author*

Unit - 4: Eugene Ionesco: *Chairs*

Unit - 5: Samuel Beckett: *Waiting for Godot*

Web Resources:

- Pirandello: <http://www.eldritchpress.org/lp/six.htm>
- Ionesco: <http://www.kkoworld.com/kitablar/ejen-ionesko-kergedan-eng.pdf>
- Ibsen: <http://www.gutenberg.org/files/8121/8121-h/8121-h.htm>

Suggested Reading:

- Constantin Stanislavski, *An Actor Prepares*, Chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1,2, 7,8,9, pp. 121-5, 137-46.
- Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. And tr. John Willet (London: Methuen, 1992) pp.68-76, 121-8.
- George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303-24.
- Raymond Williams, "Tragedy and Revolution" in *Modern Tragedy*, Rvsd Ed (London: Vorso, 1979) pp. 61-84.

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – V
CORE COURSE - XII
INDIAN CLASSICAL LITERATURE

This paper aims at creating awareness among the students of the rich and diverse literary culture of ancient India.

Unit 1: Vedic Literature

1. *Samjnana Sukta* Rig Veda X.19
2. *Sivasankalpa Sukta* Yajur Veda XXX.I.6
3. *Purusha Sukta* Yajur Veda XV.XXXI. 1-16

References: The New Vedic Selection Vol 1, Telang and Chaubey, Bharatiya Vidya Prakashan, New Delhi

Unit 2: Selections from Epic Lit.

‘Ayodhya Kanda’ (Book II), 1st Canto—The Ramayana of Valmiki. Gita Press Edition.

Unit 3: Sanskrit Drama

Kalidasa, *Abhijnanasakuntalam*, Act IV, tr. M.R Kale, Motilal Banarasi Dass, New Delhi

Unit 4: Sanskrit Drama

Mrcchakatika by Sudraka, 1st Act, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasi Dass, 1962)

Unit 5: Aesthetics and Maxims

- Bharata's *Natyasastra*, Chapter VI on Rasa theory
References- English Translation by M.M. Ghosh, Asiatic Society, Kolkata, 1950
- Nitisataka of Bhartrhari 20 verses from the beginning
References- The Sataktraya edited by D.D. Kosambi, Published in Anandashrama Series, 127, Poona, 1945. Also English Translation published from Ramakrishna Mission, Kolkata

Suggested Reading:

- Kalidasa. Critical Edition, Sahitya Akademi
- B.B Choubey, New Vedic Selection, Vol 1, Bharatiya Vidya Prakashan, New Delhi
- H. H. Wilson (Tr.)- *Rig Veda*
- Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: ‘Sentiments’, pp. 100–18.
- J.A.B. Van Buitenen, ‘Dharma and Moksa’, in Roy W. Perrett, ed., Indian Philosophy, vol. V, Theory of Value: A Collection of Readings (New York: Garland, 2000) pp.33–40.
- Vinay Dharwadkar, ‘Orientalism and the Study of Indian Literature’, in Orientalism and the Postcolonial Predicament: Perspectives on South Asia, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp.158–95
- Universals of Poetics by Haldhar Panda

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – VI
CORE COURSE – XIII
POSTCOLONIAL LITERATURE

This paper seeks to introduce the students to postcolonial literature—a body of literature that responds to the discourses of European colonialism and empire in Asia, Africa, Middle East, the Pacific and elsewhere. By focusing on representative texts situated in a variety of locations, the paper aims to provide the students with the opportunity to think through and understand the layered response – compliance, resistance, mimicry and subversion - that colonial power has provoked from the nations in their search for a literature of their own.

Unit 1: Concept

- Definition and characteristics: Resistant descriptions, appropriation of the colonizer's language, reworking colonial art forms & etc.
- Scope and Concerns: Reclaiming spaces and places, asserting cultural integrity, revising history

Prescribed Reading:

Achebe, Chinua "An image of Africa: Racism in Joseph Conrad's *Heart of Darkness*," *Research in African Literatures*, Vol. 9, No.1, Special Issue on Literary Criticism. (Spring, 1978), pp. 1-15.

Unit 2: Indian

Raja Rao *Kanthapura*

Unit 3: Caribbean and African

V S Naipaul *The Mimic Men*

Unit 4: South African

Nadine Gordimer: *July's People*

Unit 5: Criticism

- Chinua Achebe "English and the African Writer" and Ngugi wa Thiong'o "The Quest for Relevance" from *Decolonising the Mind: The Politics of Language in African Literature*

Web Resources:

- Achebe, Chinua "An image of Africa: Racism in Joseph Conrad's *Heart of Darkness*," *Research in African Literatures*, Vol. 9, No.1, Special Issue on Literary Criticism. (Spring, 1978), pp. 1-15.
<http://english.gradstudies.yorku.ca/files/2013/06/achebe-chinua.pdf>
- Thiong'o, Ngugi Wa. "The Quest for Relevance" from *Decolonising the Mind: The Politics of Language in African Literature*
https://www.humanities.uci.edu/critical/pdf/Wellek_Readings_Ngugi_Quest_for_Rellevance.pdf
- Ashcroft, Bill, Gareth Griffiths, Helen Tiffin. *Post-Colonial Studies: The Key Concepts*. New York: Routledge. 2007.
<http://staff.uny.ac.id/sites/default/files/pendidikan/else-liliani-ssmhum/postcolonialstudiesthekeyconceptsrouledgekeyguides.pdf>

Suggested Reading:

- Ashcroft, Bill, Gareth Griffiths, Helen Tiffin. "Introduction", *The Empire Writes Back: Theory and Practice in Post-Colonial Literature*. London, New York: Routledge, 2nd edition, 2002.
- Bhabha, Homi K. *The Location of Culture*. Noida: Atlantic Books. 2012.

- Gandhi, Leela. *Postcolonial Theory: An Introduction*. OUP. 1998.
- Said, Edward. *Orientalism*. India: Penguin. 2001.
- Spivak, Gayatri Chakraborty. *Can the Subaltern Speak?*. UK: Macmillan.1998
<http://planetarities.web.unc.edu/files/2015/01/spivak-subaltern-speak.pdf>

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – VI
CORE COURSE – XIV
POPULAR LITERATURE

This paper seeks to introduce the students to genres such as romance, detective fiction, campus fiction, fantasy/mythology, which have a “mass” appeal, and can help us gain a better understanding of the popular roots of literature.

Unit 1: Introduction to the concept

- What is popular literature?
- Debate between popular and high cultures (‘high brow’ v/s ‘low brow’)
- What is Genre fiction?
- Debate between genre fiction and literary fiction

Essays for discussion:

- Lev Grossman: “Literary Revolution in the Supermarket Aisle: Genre Fiction is Disruptive Technology”
<http://entertainment.time.com/2012/05/23/genre-fiction-is-disruptive-technology/>
- Arthur Krystal: “Easy Writers: Guilty pleasures without guilt”
<http://www.newyorker.com/magazine/2012/05/28/easy-writers>
- Joshua Rothman: “A Better Way to Think About the Genre Debate”
<http://www.newyorker.com/books/joshua-rothman/better-way-think-genre-debate>
- Stephen Marche: “How Genre Fiction Became More Important than Literary Fiction”
<http://www.esquire.com/entertainment/books/a33599/genre-fiction-vs-literary-fiction/>

Unit 2: Detective Fiction

Sherlock Holmes: *The Hound of the Baskervilles*

Unit 3: Diaspora

Jhumpa Lahiri: *The Namesake*

Unit 4: Campus Fiction

Chetan Bhagat: *Five Point Someone*

Unit 5: Rewriting Mythology

Amish Tripathi: *The Immortals of Meluha*

Suggested Reading

- Leslie Fiedler, *What was Literature? Class, Culture and Mass Society*
- Leo Lowenthal, *Literature, Popular Culture and Society*
- *Popular Fiction: Essays in Literature and History* by Peter Humm, Paul Stigant, Peter Widdowson

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

DISCIPLINE SPECIFIC ELECTIVE
SEMESTER – V
DSE – I
LITERARY THEORY

Objective

The development of theory in the last half-century or more is a fact of critical importance in the academic study of literature. Far from being seen as a parasite on the text, theory has been seen as a discourse that provides the conceptual framework for literature. This paper aims to give the students a firm grounding in a major methodological aspect of literary studies known as theory.

Starred texts are to be taught. Questions with alternatives are also to be set from these texts.

Unit 1: Overview

- Crisis in literary criticism and the search for a method
- Rise of theory
- What does it mean to theorise?

Unit 2: New Criticism and Formalism: with an emphasis on the main critical concepts of NC such as paradox, irony, tension, intentional and affective fallacy, heresy of paraphrase and of Formalism such as ostranenie, literariness, foregrounding, dominant and deviant

- *Cleanth Brooks, “The Language of Paradox” Or W.K. Wimsatt Jr. and Monroe Beardsley, “The Intentional Fallacy”
- *Viktor Shklovsky, “Art as Device” Or Roman Jakobson, “Linguistics and Poetics”

Unit 3: Structuralism and Poststructuralism: with an emphasis on the main critical concepts of Structuralism such as binary opposition, synchrony and diachrony, syntagm and paradigm and of Poststructuralism such as collapse of the binary, difference, mise-en-abym, erasure

- *Gerard Genette, “Introduction” to *Narrative Discourse* (https://archive.org/stream/NarrativeDiscourseAnEssayInMethod/NarrativeDiscourse-AnEssayInMethod_djvu.txt) Or Roland Barthes, “Face of Garbo” and “French Fries” (from *Mythologies*)
- Jacques Derrida, “On the Idea of the Supplement” (from *Of Grammatology*) Or Michel Foucault, “What is an Author?” (<http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/foucault.author.pdf>) (Either of the two essays can be taught depending on availability)

Unit 4: Marxism and New Historicism: with an emphasis on main critical concepts of Marxism such as base, superstructure, ideology, commodification, determination and of New Historicism such as power, resistance, high-low dialectic

- *Louis Althusser, “Letters on Art” (from *Lenin and Philosophy and Other Essays*) Or Georg Lukacs, “On Reification” (from *History and Class Consciousness*)
- Raymond Williams, “In Memory of Lucien Goldmann” Or Stephen Greenblatt, “Learning to Curse” (Either of the two essays can be taught depending on availability)

Unit 5: Eco-criticism and Eco-feminism: with an emphasis on main critical concepts of Ecology as environment, balance, food chain and of Eco-feminism as body and its colonisation, patriarchy, woman as a creative principle in harmony with nature

- Rachel Carson, “A Fable for Tomorrow” and “The Obligation to Endure” (from *Silent Spring* (http://library.uniteddiversity.coop/More_Books_and_Reports/Silent_Spring_Rachel_Carson-1962.pdf))

- Mack-Canty, Colleen, “Third-Wave Feminism and the Need to Reweave the Nature/Culture Duality.” *NWSA Journal* 16, no. 3 (2004): 154-179 (from [JSTOR Arts & Sciences VI](#))

Suggested Reading:

- Terry Eagleton, *Literary Theory: An Introduction for Foreign Students*
- David Robey and Anne Jefferson, *Modern Literary Theory*
- Jonathan Culler, *Literary Theory: A Very Short Introduction*
- Richard Barry, *Beginning Theory*
- Tony Bennett, *Formalism and Marxism*
- Terence Hawkes, *Structuralism and Semiotics*
- Christopher Norris, *Deconstruction: Theory and Practice*
- Veenser H. Aram (ed), *The New Historicism Reader*
- Greg Gerrard, *Eco-Criticism*
- Raman Seldan – Modern Literary Theory

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – V
DSE – II
READING WORLD LITERATURE

This paper proposes to introduce the students to the study of world literature through a representative selection of texts from around the world. The idea is to read beyond the classic European canon by including defining literary texts from other major regions/countries—except the United States of America—written in languages other than English, but made available to the readers in English translation.

Unit 1: Concept

- The idea of world literature: Scope and definition
- Uses of reading world literature

Unit 2: European

Albert Camus: *The Outsider*

Unit 3: Caribbean and African

V S Naipaul: *In a Free State*

Unit 4: Canadian Short Fiction

Margaret Atwood: *Stone Mattress*

Unit 5: Latin American Poetry

Pablo Neruda “Death Alone”, “Furies and Suffering”, “There’s no Forgetting”, “Memory”

Web Resources:

- The Complete Stories by Franz Kafka http://www.vanderbilt.edu/olli/class-materials/Franz_Kafka.pdf
- What is world Literature? (Introduction) David Damrosch <http://press.princeton.edu/chapters/i7545.html>

- Tagore’s comparative world literature
https://www.academia.edu/4630860/Rabindranath_Tagores_Comparative_World_Literature
- Dostoevsky’s *Notes from Underground* <http://www.gutenberg.org/files/600/600-h/600-h.htm>
- Margaret Atwood’s Stone Mattress
<http://www.newyorker.com/magazine/2011/12/19/stone-mattress>
- Margaret Atwood’s Pretend Blood <http://www.independent.co.uk/arts-entertainment/books/features/first-lives-club-pretend-blood-a-short-story-by-margaret-atwood-1779529.html>
- Alice Munro’s short Stories <http://www.newyorker.com/magazine/2013/10/21/the-bear-came-over-the-mountain-2>,
<http://www.newyorker.com/magazine/2008/09/08/face>
- Poems of Octavio Paz http://www.poetrysoup.com/famous/poems/best/octavio_paz

Suggested Reading:

- *Weltliteratur*: John Wolfgang von Goethe in *Essays on Art and Literature* Goethe : The Collected Works Vol.3
- Rabindranath Tagore “World Literature”: *Selected Writings On Literature and Language: Rabindranath Tagore* Ed. Sisir Kumar Das and Sukanta Chaudhuri Damrosch
- Goethe’s “World Literature Paradigm and Contemporary Cultural Globalization” by John Pizer “Something Will Happen to You Who Read”: Adrienne Rich, Eavan Boland’ by Victor Luftig .JSTOR iv. *Comparative Literature* University of Oregon.
- David Damrosch, *What is World Literature?* Princeton University Press
- “WLT and the Essay” *World Literature Today* Vol. 74, No. 3, 2000. JSTOR Irish University Review, Vol.23 Spring 1, Spring-Summer.

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

SEMESTER – VI
DSE – III
RESEARCH METHODOLOGY

Research methodology is a discipline specific course pitched at a higher level than the generic academic preparatory courses. Research is at the core of every university course starting from the UG to the Ph.D. level. This course is designed to develop the fundamentals of research from creating a questioning mechanism in the students' minds leading up to writing research papers and dissertations. Students learn the methodological issues imperative for conducting research and for research documentation. The course also aims to train students in the essentials of academic and research writing skills.

Unit 1 Research and the Initial Issues

- Research as systematic investigation
- Searching for and locating research questions; Finding the general background about research problem/question: review of existing literature and applicable theories
- Refining the research problem/question; formulating its rationale and objectives
- Writing a research synopsis

Unit 2 Literature review

- Selecting review areas based on the research objectives
- Primary, secondary and tertiary sources, and related theory/s (sources: library, databases, online sources, previous research, archives, media, social/psychological/political/educational contexts, and such others)
- Gathering, reading and analysing literature and related theory
- Writing the review with implications for the research question selected

Unit 3 Hypotheses and formulation of research design

- Formulating hypotheses based on research objectives
- Formulation of research design: qualitative, quantitative, combinatory; steps in research design
Theory application
- Data collection tools: surveys, questionnaires, interviews, observation checklists, review checklists, comparison tools, text analysis tools
- Data analysis and interpretation

Unit 4 Results and documentation

- Preparing tables, charts, and graphs to present data; Collating the findings
- Testing hypotheses; Generalisation of results
- Writing a dissertation; MLA/APA citation: in-text and works cited pages
- Plagiarism and related problems

Unit 5 Practical (for Internal Assessment)

Students will write i) literature review of 1000 words on a research question and ii) A book review of 500 words.

Pattern of examination

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

Texts prescribed:

- K Samantray, *Academic and Research Writing*. Orient Blackswan (2015)
- Kothari & Garg, *Research Methodology*. New Age Publishers
- Deepak Chawla & Neena Sondhi. *Research methodology: Concepts & Cases*. Vikas Publishing
- MLA Handbook for writers of Research Papers.

SEMESTER – VI
DSE – IV

PROJECT

A Project work is to be undertaken by the student in consultation with the teachers of the department. The student has to prepare the project under the supervision of a teacher of the department. Further, he/she has to submit one Seminar Paper in the department.

Project Work/ Seminar	- 100 Marks
A) Dissertation/ Viva-voce	- 70 (40 + 30) Marks
B) Seminar	- 30 Marks

The project work is to be evaluated by both the Internal & External Examiners and an External Examiner is to be invited to conduct the Project Evaluation and Viva-Voce.

**SKILL ENHANCEMENT COURSE FOR
ARTS/ SCIENCE/ COMMERCE
SEMESTER – III
SEC – I
COMMUNICATIVE ENGLISH**

Paper: 1 Marks: 100 Credits: 04

The purpose of this course is twofold: to train students in communication skills and to help develop in them a facility for communicative English.

Since language is which binds society together and serves as a crucial medium of interaction as well as interchange of ideas and thoughts, it is important that students develop a capacity for clear and effective communication, spoken and written, at a relatively young age. The need has become even more urgent in an era of globalization and the increasing social and cultural diversity that comes with it.

English, being a global language par excellence, it is important that any course in communication is tied to an English proficiency programme. The present course will seek to create academic and social English competencies in speaking, listening, arguing, enunciation, reading, writing and interpreting, grammar and usage, vocabulary, syntax, and rhetorical patterns.

Students, at the end of the course, should be able to unlock the communicator in them by using English appropriately and with confidence for further studies or in professional spheres where English is the indispensable tool of communication.

UNIT – 1 : Introduction

1. What is communication?
2. Types of communication
 - Horizontal
 - Vertical
 - Interpersonal
 - Grapevine
3. Uses of Communication

Prescribed Reading: Chapter - 1 *Applying Communication Theory for Professional Life: A Practical Introduction* by Dainton and Zellely

<http://tsime.uz.ac.zw/claroline/backends/download.php?url=L0ludHJvX3RvX2NvbW11bmljYXRpb25fVGh1b3J5LnBkZg%3D%3D&cidReset=true&cidReq=MBA563>

UNIT – 2: Language of Communication

1. Verbal: spoken and written
2. Non-verbal
 - Proxemics
 - Kinesics
 - Haptics
 - Chronemics
 - Paralinguistics
3. Barriers to communication
4. Communicative English

UNIT – 3: Prose & Poetry

Prose:

1. Decoding Newspaper
2. Pleasures of Ignorance
3. Life style English
4. A Cup of Tea

Poetry:

1. Sonnet – 46 (Shakespeare)
2. Last Sonnet
3. Pigeons
4. Miracles

UNIT – 4: WRITING

- Expanding an Idea
- Information Transfer
- Writing Formal Email
- Writing a Business Letter
- Letters to the Editor
- CV & Resume Writing
- Covering Letter
- Report Writing

(The above-mentioned writing activities are covered in the prescribed textbook Vistas and Visions)

UNIT – 5: Language functions in listening and conversation

- Speaking on a given topic individually
- Group Discussion
- Interview
- Dialogue

(Practice to be given using the set pieces from the prescribed textbook Vistas and Visions)

Grammar and Usage

1. Phrasal Verbs
2. Collocation
3. Using Modals
4. Use of Prepositions
5. Common Errors in English Usage

(The above-mentioned grammar items are covered in the textbook Vistas and Visions)

Suggested Reading:

1. F. T. Wood: Remedial English Grammar
2. Shiv K. Kumar & Margaret M. Maison: Examine Your English.

Pattern of examination

Midterm Test: [20 marks]

Final Examination: [80 marks]

Total: [100 marks]

Book Prescribed:

1. Soft Skills for your career by Kalyani Samantray
2. Vistas and Visions: An Anthology of Prose and Poetry. (Ed.) Kalyani Samantray, Himansu S. Mohapatra, Jatindra K. Nayak, Gopa Ranjan Mishra, Arun Kumar Mohanty. OBS

Recommended Reading:

- Fluency in English – Part II, OUP, 2006
- Business English, Pearson, 2008
- Communicative English. E. Suresh Kumar and P. Sreehari
- Break Free: Unlock the Powerful Communicator in You. Rajesh, V. Rupa, 2015
- Soft Skills Shalini Verma, 2009.
- Language, Literature and Creativity, Orient BlackSwan, 2013
- Language through Literature. (forthcoming) ed. Gauri Mishra, Dr. Ranajan Kaul, Dr. Brati Biswas