

**B.A. with English**  
**Undergraduate YEARLY Programme**  
**Syllabus**  
**(Effective from the Academic Session 2018-19)**



**Department of English**  
**Himachal Pradesh University**  
**NAAC Accredited 'A' Grade University**  
**Summer Hill Shimla – 171005**

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**Department of English**  
**B.A. with English**  
**Undergraduate YEARLY Programme**  
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**First Year**

Year	Paper Code	Course Name & Syllabus	Credits
I	ENG CE 101	<p style="text-align: center;"><b>English-1 Core English (Compulsory) for B.A. and B.Com.</b></p> <p><b>UNIT-I</b></p> <p>i. “Ozymandias” ii. “Blow Blow thou Winter Wind” iii. “Good Morrow” iv. “The Man he Killed” v. “Lines Written in Early Spring”</p> <p style="text-align: center;"><b>Poems</b> from <i>The Blossoming Mind</i>. Ed. V. K. Khanna and Meenakshi F. Paul. New Delhi: Macmillan.</p> <p><b>UNIT-II</b></p> <p>i. "The Parrot in the Cage" ii. "Dinner for the Boss" iii. "The Reddening Tree" iv. "At the Himalayas" v. "The Value of Silence"</p> <p style="text-align: center;"><b>Stories and Essays</b> from <i>Life Unfolded</i>. Ed. V. K. Khanna and Meenakshi F. Paul. New Delhi: Oxford University Press.</p>	6

		<p><b>UNIT-III</b></p> <p><b>Applied Grammar:</b></p> <p>The use of Articles, Prepositions, Verb Forms, Phrasal Verbs and Comprehension</p> <p>(The literary pieces incorporated in the course are to be used as tools to teach language through literature with emphasis on reading, listening, comprehension, summarizing, inference and discussion.)</p> <p><b>Classroom Activity:</b></p> <ul style="list-style-type: none"> <li>• Reading, Speaking and Listening Exercises</li> <li>• Conversation</li> <li>• Etiquettes: Personality Development</li> </ul>	
I	<p><b>ENG DSC 102/</b></p> <p><b>ENG HONS GE 101</b></p>	<p><b>DSC-1A English Literature-1 (Essays, Stories and Poems)</b></p> <p>(Core Course for students who choose English as Discipline and Generic Elective (Interdisciplinary) for Honours Students of other subjects)</p> <p><b><u>Detailed Study:</u></b></p> <p><b>UNIT-I</b></p> <ol style="list-style-type: none"> <li>i. “Deliverance” by Premchand</li> <li>ii. “Joothan” by Omprakash Valmiki</li> <li>iii. “Kallu” by Ismat Chughtai</li> <li>iv. “Bosom Friend” by Hira Bansode</li> </ol> <p><b>UNIT-II</b></p> <ol style="list-style-type: none"> <li>i. “Girl” by Jamaica Kincaid</li> <li>ii. “A Prayer for my Daughter” by W. B. Yeats</li> <li>iii. “Yellow Fish” by Ambai</li> <li>iv. “Reincarnation of Captain Cook” by Margaret Atwood</li> </ol> <p><b>UNIT-III</b></p> <ol style="list-style-type: none"> <li>i. “Blackout” by Roger Mais</li> <li>ii. “Telephone Conversation” by Wole Soyinka</li> <li>iii. “Harlem” by Langston Hughes</li> <li>iv. “Still I Rise” by Maya Angelou</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <p><b>UNIT-IV</b></p> <ol style="list-style-type: none"> <li>i. “Conscientious Objector” by Edna St. Vincent Millay</li> <li>ii. “General, Your Tank is a Powerful Vehicle” by Bertolt Brecht</li> </ol>	6

		<p>iii. "The Dog of Tetwal" by Sa'adat Hasan Manto iv. "A Chronicle of the Peacocks" by Intizar Husain</p> <p><b>UNIT-V</b></p> <p>i. "Toys" by Roland Barthes ii. "Indian Movie, New Jersey" by Chitra Banerjee Divakaruni iii. "At the Lahore Karhai" by Imtiaz Dharker iv. "The Brand Expands" by Naomi Klein</p> <p><b>Selections</b> from Vinod Sood, et al, eds. <i>The Individual and Society: Essays, Stories and Poems</i>. Delhi: Pearson, 2005.</p>	
<b>I</b>	<b>ENG DSC 103/ ENG HONS GE 102</b>	<p><b>DSC-1B English Literature-2 (Poems, Short-Stories and Essays)</b> (Core Course for students who choose English as Discipline and Generic Elective (Interdisciplinary) for Honours Students of other subjects)</p> <p><b><u>Detailed Study:</u></b></p> <p><b>UNIT-I Linguistic Plurality within Sufi and Bhakti Traditions:</b></p> <p>i. Excerpts from "The Mad Lover" by Sisir Kumar Das ii. "Kafi 7" by Bulla Shah iii. "Vachana" by Mahadeviyakka iv. "Baul Song" (Anonymous)</p> <p><b>UNIT-II Language Politics: Hindi and Urdu:</b></p> <p>i. Excerpts from "Introduction: A Conspectus" in <i>A House Divided</i> by Amrit Rai ii. "Ghazal" by Amir Khusrau iii. "Lajwanti" by Rajinder Singh Bedi iv. "Hindi" by Raghuveer Sahai</p> <p><b>UNIT-III Tribal Verse:</b></p> <p>i. Excerpts from "Introduction" to <i>Painted Words: An Anthology of Tribal Verse</i> by G. N. Devy ii. <i>Songs of Birth and Death</i> "A Munda Song" "A Kondh Song" iii. "Adi Song for the Recovery of Lost Health"</p> <p><b>UNIT-IV Dalit Voices:</b></p> <p>i. Excerpts from "Dalit Sahitya: The Historical Background" by Eleanor Zelliot</p>	<b>6</b>

		<p>ii. "Habit" by F.M. Shinde  "An Untitled Poem" by N.T. Rajkumar  "Excerpts from <i>Karukku</i>" by Bama</p> <p><b><u>Non-Detailed Study:</u></b></p> <p><b>UNIT-V Writing in English:</b></p> <p>i. "Mother Tongue" by Padma Sachdev  ii. "Excerpts from <i>Kanthapura</i>" by Raja Rao</p> <p><b>UNIT-VI Woman Speak: Examples from Kannada and Bangla:</b></p> <p>i. Excerpts from "A Flowering Tree: A Woman's Tale" by A. K. Ramanujan  ii. Excerpts from "A Woman's Retelling of the Rama Tale" by Nabaneeta Deb Sen</p> <p><b>UNIT-VII Literary Cultures: Gujarati and Sindhi:</b></p> <p>i. Excerpts from "At the Crossroads of Indic and Iranian Civilizations' " by Ali S. Asani</p> <p>Units I-VII are from <i>Cultural Diversity, Linguistic Plurality and Literary Traditions in India</i> by Sukrita Paul Kumar, et.al. Macmillan India, 2005.</p> <p><b>UNIT-VIII Nationalism:</b></p> <p>i. "Nationalism in West"  ii. "Nationalism in India"</p> <p>From <i>Nationalism</i> by Rabindranath Tagore. Macmillan, 1995.</p> <p><b>UNIT-IX Aspects of Civilization:</b></p> <p>i. "What is True Civilization" (52-54)  ii. "Civilization" (30-32)  From <i>Hind Swaraj</i> by M. K. Gandhi. Navjeevan Publishing House, 2006.</p>	
<b>I</b>	<b>ENG AECC 104</b>	<p><b>AECC-2 Writing Skills</b></p> <p>i. Diary Writing  ii. Paragraph Writing  iii. Summary/Note-making  iv. Formal and Informal Letter Writing  v. CV/ Resume Writing  vi. Report Writing  vii. Interview/Feature Article  viii. Notice Writing</p>	<b>4</b>

		<p><b>Classroom Activity:</b>  Speaking Skills, Listening Skills,  Mock Interview, Speech Making  Project Work</p> <p><b>Suggested Projects:</b>  Sports Writing, Poetry about Women/Men, Poetry in Translation, Translating a Poem, Telling a Story, Fantasy Writing, Chat Shows, The Menace of Dowry, A Success Story, Creative Writing, Theatre Groups, Interviewing a Celebrity, Writing a Newspaper Article on a Current Topic, Today's Youth and Youth Icons, Leadership and Politics, Examination System and Benefits of Reform, the Epics, Communalism, Gender Discrimination, Social Activism.</p> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>1. <i>English Communication Skills: AECC under CBCS, HPU.</i> Meenakshi F. Paul and Madhumita Chakraborty. Macmillan, 2017.</li> </ol> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>Fluency in English.</i> Part I. Macmillan, 2005.</li> <li>2. <i>Fluency in English.</i> Part II. OUP, 2006. Unit 1-15.</li> <li>3. <i>El Dorado: A Textbook of Communication Skills.</i> Orient Blackswan, 2014. Units 1-5.</li> <li>4. <i>Interchange.</i> Workbook III. Fourth Edition. Cambridge University Press, 2015. Units 1-8.</li> <li>5. <i>New Headway.</i> Intermediate Student's Book. 3rd Edition. Oxford University Press, 2012. Units 1-6.</li> <li>6. <i>Write to be Read: Reading, Reflecting &amp; Writing.</i> First South Asian edition. Cambridge University Press, 2014. Units 1-4.</li> <li>7. <i>Business English.</i> Pearson, 2008. Units 4-6.</li> </ol>	
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## Second Year

Year	Paper Code	Course Name & Syllabus	Credits
II	ENG CE 201	<p style="text-align: center;"><b>English-2 Core English (Compulsory) for B.A &amp; B.Com.</b></p> <p><b>UNIT-I Essays</b></p> <p>i. “The Power of Prayer” by A. P. J. Abdul Kalam</p> <p>ii. “Vivekananda: The Great Journey to the West” by Romain Rolland</p> <p>iii. “More Than 100 Million Women are Missing” by Amartya Sen</p> <p>iv. “On the Ignorance of the Learned” (Excerpts by William Hazlitt)</p> <p>v. “Simply Living” (Excerpts by Ruskin Bond).</p> <p>(Nos. ‘i’ to ‘v’ are from <i>Reflections from the East and the West</i> by Pankaj K. Singh and Girija Sharma. Orient Blackswan)</p> <p>vi. “Towards Creating a Poverty-Free World” by Muhammad Yunus (From <i>Gleanings from Home &amp; Abroad</i>. Orient Blackswan)</p> <p>vii. “Climatic Change and Human Strategy” by E.K. Federov. (From <i>Insights: A Course in English Literature and Language</i> by K Elango. Orient Blackswan.)</p> <p><b>UNIT-II Poetry.</b></p> <p>i. “A Psalm of Life” by Henry Wadsworth Longfellow</p> <p>ii “Animals” by Walt Whitman</p> <p>iii “When I am Dead My Dearest” by Christina Rossetti</p> <p>iv. “If” by Rudyard Kipling</p> <p>v. “The Lake Isle of Innisfree” by W.B. Yeats</p> <p>vi. “The Olive Tree” by Mark O’ Conner</p> <p>vii. “Refugee Mother and Child” by Chinua Achebe</p> <p>(From <i>Ripples on the Sands of Time</i> by Pankaj K. Singh and Girija Sharma. OUP.)</p> <p><b>UNIT-III: Applied Grammar</b></p> <p>1. One Word Substitution (5 Expressions)</p> <p>2. Words Used as Nouns and Verbs (5 words) (Students will be required to use the given words in sentences both as nouns and verbs)</p>	6



		<p>3. Transformation (i) Interchange of Degree (5 Sentences in all)</p> <p>4. Homonyms, Homographs and Homophones (5 words) (Students will be required to use the given words in sentences so as to illustrate their meaning).</p>	
<b>II</b>	<b>ENG DSC 202/ ENG HONS GE 203</b>	<p><b>DSC- 1C</b></p> <p><b>British Literature (Play and Novel)</b> (Core Course for students who choose English as Discipline and <b>Generic Elective (Interdisciplinary)</b> for Honours Students of other subjects)</p> <p><b><u>Detailed Study:</u></b></p> <p><b>Drama</b> - William Shakespeare: <i>The Merchant of Venice</i></p> <p><b><u>Non-Detailed Study:</u></b></p> <p><b>Novel</b> - Charles Dickens: <i>Oliver Twist</i></p>	<b>6</b>
<b>II</b>	<b>ENG DSC 203/ ENG HONS GE 204</b>	<p><b>DSC-1D</b></p> <p><b>Literary Cross Currents</b> (Core Course for students who choose English as Discipline and <b>Generic Elective (Interdisciplinary)</b> for Honours Students of other subjects)</p> <p><b><u>Detailed Study:</u></b></p> <p><b>1. UNIT-I</b></p> <p><b>Poems:</b></p> <ol style="list-style-type: none"> <li>1. Jibanananda Das: “Before Dying”, “Windy Night”, “I Shall Return to this Bengal”</li> <li>2. Sri Sri. “Forward March”, “From ‘Some People Laugh, Some People Cry’”</li> <li>3. G.M. Muktibodh: “ The Void”, “So Very Far”</li> <li>4. Nissim Ezekiel: “Enterprise”, “Night of the Scorpion”, “Goodbye Party for Miss Pushpa T.S.”</li> <li>5. Jayanta Mahapatra: “Hunger”, “Dhauri”, “Grandfather”, “A Country”</li> </ol> <p><b>Short-Stories:</b></p> <ol style="list-style-type: none"> <li>1 Prem Chand, “The Holy Panchayat”</li> <li>2. Vaikom Muhammad Basheer, “The Card-Sharper’s Daughter”</li> <li>3. Saadat Hasan Manto, “Toba Tek Singh”</li> <li>4. Ambai, “Squirrel”</li> <li>5. Ismat Chughtai, “The Sacred Duty”</li> </ol> <p><b>(From <i>Modern Indian Literature</i>, ed. Dept. of English, University of Delhi, OUP).</b></p>	<b>6</b>

		<p><b><u>Non-Detailed Study:</u></b></p> <p><b>UNIT II Autobiography:</b> Omprakash Balmiki: <i>Joothan</i> (Trans. By Arun Prabha Mukherjee).</p> <p><b>UNIT-III Play:</b> Vijay Tendulkar: <i>Silence, The Court is in Session</i></p>	
<b>II</b>	<b>ENG AEEC/ SEC 204</b>	<p><b>AEEC/SEC - 1: Creative Writing, Book and Media Reviews</b></p> <p><b>UNIT-I Literary Forms:</b></p> <ul style="list-style-type: none"> <li>• Poetry: Lyric, Sonnet, Epic, Ode, Ballad</li> <li>• Drama: Tragedy and Comedy</li> <li>• Fiction: Short Story and Novel</li> <li>• Prose: Essay, Periodical, Article (Newspaper Article and Blog)</li> </ul> <p><b>UNIT-II Literary Terms:</b> Plot, Characterization, Dialogue, Monologue, Soliloquy, Aside, Narrator, Persona, Irony, Metaphor, Simile, Metonymy, Alliteration, Rhyme, Onomatopoeia, Oxymoron, Point of View and Theme</p> <p><b>UNIT-III Reading Literature: Creativity and Imagination:</b></p> <ul style="list-style-type: none"> <li>• "Gift of the Magi" by O' Henry</li> <li>• "Daffodils" by William Wordsworth</li> <li>• <i>The Dark Room</i> by R. K. Narayan</li> </ul> <p><b>UNIT-IV Media Reviews: Book, Film and TV Programme Reviews</b></p> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. M. H. Abrams. <i>A Glossary of Literary Terms</i>.</li> <li>2. Anjana Neira Dev, et al. <i>Creative Writing: A Beginner's Manual</i>. Delhi: Pearson, 2009. Print.</li> </ol>	<b>4</b>
<b>II</b>	<b>ENG AEEC/ SEC 205</b>	<p><b>AEEC/SEC-2 Translation Studies and Principles of Translation (Basic Concepts and Readings)</b></p> <p><b>UNIT-I</b></p> <p><b>Introduction to Translation:</b></p> <ol style="list-style-type: none"> <li>1. Definition of Translation—Translating from source language to target language</li> </ol>	<b>4</b>

		<p>2. Purpose of Translation—Translation as a literary, cultural, and knowledge bridge, self-other interaction</p> <p><b>UNIT-II</b></p> <p><b>Approaches to Translation:</b></p> <ol style="list-style-type: none"> <li>1. Domestication: Readability in the target language</li> <li>2. Foreignisation: Faithfulness to the source language text</li> </ol> <p><b>UNIT-III</b></p> <p><b>Methods of Translation:</b></p> <ol style="list-style-type: none"> <li>1. Meta-phrase—sense translation based on difference</li> <li>2. Paraphrase—word-to-word translation based on equivalence</li> <li>3. Imitation—regulated transformation</li> <li>4. Interpretation and Adaptation</li> <li>5. Reading: "Preface to Ovid's <i>Epistles</i>" – (1680) by John Dryden</li> </ol> <p><b>UNIT-IV</b></p> <p><b>Problems of Translation:</b></p> <ol style="list-style-type: none"> <li>1. Cultural Gap</li> <li>2. Untranslatability</li> <li>3. Translation as appropriation of indigenous languages by English</li> <li>4. Reading: "Translation of Poetry" by Sri Aurobindo. <i>Letters on Poetry, Literature and Art.</i></li> </ol> <p><b>UNIT-V</b></p> <p><b>Translation in India:</b></p> <ol style="list-style-type: none"> <li>1. Definitions: <i>Anuvad, Bhashantar, Roopantar</i></li> <li>2. Key Terms: <i>Rasa, Dhvani, Auchitya</i></li> <li>3. Reading Translation: Cultural Difference, Contexts and Language <ol style="list-style-type: none"> <li>(a) Shubhangi Bhadbhade, "Garden of Spice" ("Mehakti Phulwari")</li> <li>(b) Jaiwanti Dimri, "The Inner Eye" ("Antardrishti")</li> </ol> <p>(Both the stories are from Rekha Sharma, ed. <i>Translation: Theory and Practice</i>. Authorspress, 2015.)</p> </li> </ol>	
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## Third Year

Year	Paper Code	Course Name & Syllabus	Credits
III	ENG AEEC/ SEC 301	<p><b>AEEC/SEC-3 Technical Writing</b></p> <p><b>UNIT-I</b></p> <p><b>Language Skills:</b> Tenses, Voice, Narration and Punctuation</p> <p><b>UNIT-II</b></p> <p><b>Technical Writing:</b> Definition and Preparation of Manual, Memorandum, Agenda, Minutes of a Meeting, and Powerpoint Presentation</p> <p><b>UNIT-III</b></p> <p><b>Writing Skills:</b> Basic Research Methodology:</p> <p><b>Project Report</b></p> <p>a) Format</p> <ul style="list-style-type: none"> <li>• Margins</li> <li>• Headings</li> <li>• Indentation</li> <li>• Pagination</li> <li>• Type Face and Fonts</li> <li>• Common Abbreviations</li> </ul> <p>b) Organisation</p> <ul style="list-style-type: none"> <li>• Preparation of the Basic Plan - Ideas and Background Research</li> <li>• Outline with Headings and Sub-headings</li> <li>• Writing, Reading and Re-writing</li> </ul> <p>c) Contents</p> <ul style="list-style-type: none"> <li>• Cover and Title Page</li> <li>• Table of Contents</li> <li>• Preface/Acknowledgement</li> <li>• Abstract/Summary</li> <li>• Introduction</li> <li>• Heading and Sub-headings</li> <li>• Findings</li> <li>• Conclusion</li> <li>• Recommendations</li> <li>• Works Consulted and Cited</li> </ul>	4

		<p><b>UNIT-IV</b></p> <p><b>Data Analysis</b></p> <p>(a) (i) Qualitative Interpretation (ii) Quantitative Interpretation</p> <p>(b) Reading and Interpreting Data: (i) Bar Graphs (ii) Pie Charts</p> <p><b>Classroom Activity:</b> Writing a Project Report</p> <p><b>Recommended Style:</b> <i>MLA Handbook, 8<sup>th</sup> Edition.</i></p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>Fundamentals of Technical Communication.</i> Meenakshi Raman &amp; Sangeeta Sharma. OUP, 2014.</li> <li>2. <i>Effective Technical Communication.</i> Barun K. Mitra. OUP, 2006.</li> <li>3. <i>Technical Communication: Principles and Practice.</i> 3rd edition Meenakshi Raman &amp; Sangeeta Sharma. OUP, 2015.</li> <li>4. <i>Writing as Thinking: A Guided Process Approach.</i> Marcella Frank. Prentice Hall, 1990.</li> </ol>	
<b>III</b>	<b>ENG AEEC/ SEC 302</b>	<p><b>AEEC/SEC-4 Business Communication</b></p> <p><b>UNIT-I Introducing Business Communication:</b></p> <ul style="list-style-type: none"> <li>• Basic Forms of Communication</li> <li>• Communication Models and Processes: Linear, Transitional and Interactive</li> <li>• Effective Communication</li> <li>• Principles of Effective Communication</li> </ul> <p><b>UNIT-II Corporate Communication:</b></p> <ul style="list-style-type: none"> <li>• Formal and Informal Communication: Grapevine</li> <li>• Barriers and Gateways to Communication</li> <li>• Practices in Business Communication <ul style="list-style-type: none"> <li>- Group Discussion</li> <li>- Mock Interview</li> <li>- Seminars</li> <li>- Individual and Group Presentations</li> </ul> </li> </ul> <p><b>UNIT-III Writing Skills and Modern Communication:</b></p> <ul style="list-style-type: none"> <li>• Business Letters and Memo Format</li> </ul>	<b>4</b>

		<ul style="list-style-type: none"> <li>• Good News and Bad News Letters</li> <li>• Sales Letter</li> <li>• Selection Letter</li> <li>• Fax, E-mail - Formal and Informal</li> <li>• Video Conferencing</li> </ul> <p><b>UNIT-IV Non-Verbal Aspects of Communication:</b></p> <ul style="list-style-type: none"> <li>• Body Language</li> <li>• Kinesics</li> <li>• Proxemics</li> <li>• Para Language</li> </ul> <p><b>Classroom Activity:</b></p> <ul style="list-style-type: none"> <li>• Office Etiquette – Personal Appearance, Grooming, Professional Appearance, Manners, Pleasantness, Punctuality, Listening, Preparation, Respect/Courtesy, Work Culture</li> <li>• Business Dining – Table Manners and Conventions</li> <li>• Managing Customer Care – Customer is King, Prompt Service, Courtesy</li> <li>• Making a Powerpoint Presentation</li> </ul> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>Business Communication: Concepts, Cases and Applications.</i> P. D. Chaturvedi and Mukesh Chaturvedi. Pearson Edu.</li> <li>2. <i>Business Communication.</i> Virender Kumar and Bodhraj. Kalyani Publication.</li> </ol> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>Business Communication and Personality Development.</i> Sri Jinkushal and Budhi Singh. V.K. Publishers.</li> <li>2. <i>Business Communication.</i> K.K. Sinha. Fourth Revised and Enlarged Edition. Taxmann, 2012.</li> <li>3. <i>Business Communication.</i> Hory Sankar Mukerjee. OUP, 2016.</li> <li>4. <i>Business Communication.</i> 2nd ed. Meenakshi Raman &amp; Prakash Singh. OUP, 2012.</li> </ol>	
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III	ENG DSE 303	<p><b>DSE –1A Soft Skills</b></p> <p><b>A) Listening Skills:</b></p> <ul style="list-style-type: none"> <li>• Comprehending</li> <li>• Retaining</li> <li>• Responding</li> <li>• Barriers to Listening</li> <li>• Overcoming Barriers to Listening</li> </ul> <p><b>B) Teamwork:</b></p> <p>Teamwork involves building relationships and working with other people using a number of important skills and habits:</p> <ul style="list-style-type: none"> <li>• Working Cooperatively</li> <li>• Contributing to groups with ideas, suggestions, and effort</li> <li>• Communication (both giving and receiving)</li> <li>• Sense of Responsibility</li> <li>• Healthy respect for different opinions, customs, and individual preferences</li> <li>• Ability to participate in group decision-making</li> </ul> <p><b>C) Emotional Intelligence:</b></p> <p>Characteristics of Emotional Intelligence:</p> <ul style="list-style-type: none"> <li>• Self-Awareness</li> <li>• Self-Regulation</li> <li>• Motivation</li> <li>• Empathy</li> <li>• Social and Cultural Sensitivity</li> </ul> <p>Ways to Improve Emotional Intelligence:</p> <ul style="list-style-type: none"> <li>• Observe how you react to people</li> <li>• Look at your work environment</li> <li>• Do a self-evaluation</li> <li>• Examine how you react to stressful situations</li> <li>• Take responsibility for your actions</li> <li>• Examine how your actions affect others</li> </ul>	6
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	<p><b>D) Adaptability:</b></p> <ul style="list-style-type: none"> <li>• See the big picture</li> <li>• Don't be afraid to improvise</li> <li>• Question the status quo</li> <li>• There's no "I" in Adaptability</li> <li>• Change your Routine</li> </ul> <p><b>E) Problem Solving:</b></p> <p>Four basic steps in solving a Problem:</p> <ul style="list-style-type: none"> <li>• Defining the Problem</li> <li>• Generating Alternatives</li> <li>• Evaluating and Selecting Alternatives</li> <li>• Implementing Solutions</li> </ul> <p><b>F) Interview Skills:</b></p> <ul style="list-style-type: none"> <li>• Preparation</li> <li>• Self-evaluation-SWOT</li> <li>• Punctuality</li> <li>• First Impressions: Professional Dressing, Body Language and Non-verbal Cues</li> <li>• Listening and Speaking</li> <li>• Etiquette and Courtesy</li> </ul> <p><b>Classroom Activity:</b></p> <p>a. Reading Visual Texts</p> <ol style="list-style-type: none"> <li>1) Graphics/Caroons: Reading and Analysis (with Special Reference to India)</li> <li>2) Understanding/Interpreting Indian Films</li> </ol> <p>b. Group Discussions</p> <p><b>Recommended Reading:</b></p> <ul style="list-style-type: none"> <li>• <i>English and Soft Skills</i>. S. P. Dhanavel. Orient Blackswan, 2013.</li> </ul> <p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• <i>Soft Skill for Managers</i>. T. Kalyana Chakravarthi and T. Latha Chakravarthi. First Edition. Wiley Publishing, 2015.</li> <li>• <i>The First Book of Life Skills</i>. Larry James. First Edition. Embassy Books, 2016.</li> <li>• <i>The 5 Levels of Leadership</i>. John C. Maxwell. Centre Street, A division of Hachette Book Group Inc., 2014.</li> <li>• <i>Personality Development &amp; Soft Skills</i>. Barun K. Mitra. First Edition. Oxford Publishers, 2011.</li> </ul>	
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		<ul style="list-style-type: none"> <li>• <i>Development of Life Skills and Professional Practice.</i> Shalini Verma. First Edition. Vikas Publishing, 2014.</li> <li>• <i>Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema.</i> Rachel Dwyer. Atlantic Publishers, 2011.</li> <li>• <i>Abhi Baki Hai: Bollywood as a Guide to Modern India.</i> Rachel Dwyer. Picture Hatchette, 2014.</li> <li>• <i>Brushing up the Years: A Cartoonist's History of India, 1947.</i> R. K. Laxman. Penguin India, 2008.</li> <li>• <i>Out of Line.</i> C. R. Devadawson. Orient Blackswan, 2014.</li> </ul>	
<b>III</b>	<b>ENG DSE 304</b>	<p><b>DSE-1B Academic Writing and Composition</b></p> <ol style="list-style-type: none"> <li>1. <b>Types of Academic Writing:</b> <ul style="list-style-type: none"> <li>• Descriptive</li> <li>• Analytical</li> <li>• Persuasive</li> <li>• Critical</li> </ul> </li> <li>2. <b>Features and Conventions of Academic Writing:</b> <ol style="list-style-type: none"> <li>(a) Clear, Concise, Objective, Accurate Writing</li> <li>(b) Grammar: Subject-Verb Agreement, Punctuation, Use of Apostrophe, Common Abbreviations</li> <li>(c) Common Errors: Colloquialisms, Jargon, Clichés, Contraction, Repetition, Emotive Language, Spelling and Grammatical Errors</li> </ol> </li> <li>3. <b>Process of Academic Writing:</b> <ul style="list-style-type: none"> <li>• Pre-Drafting – Research and Brainstorm</li> <li>• Drafting – Headings, Sub-headings and Development of the Idea</li> <li>• Revising – Making Changes, Correcting and Rewriting</li> <li>• Editing – Removing Errors, Proof Readings, Polishing</li> </ul> </li> <li>4. <b>Critical Thinking:</b> <ul style="list-style-type: none"> <li>• Analysis</li> <li>• Evaluation</li> <li>• Synthesis</li> </ul> </li> <li>5. <b>Paragraph Writing:</b> <ul style="list-style-type: none"> <li>• Topic Sentence, Elaborative Sentences – Supporting/ Explaining/ Describing/ Discussing/ Concluding Sentence, Transitional Words and Phrases</li> </ul> </li> </ol>	<b>6</b>

		<p><b>Classroom Activity:</b></p> <ol style="list-style-type: none"> <li>1. Riddles and Problem Solving Exercises</li> <li>2. Brainstorming</li> <li>3. Writing an Abstract</li> <li>4. Precis Writing</li> </ol> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>1. Renu Gupta. <i>A Course in Academic Writing</i>. New Delhi: Orient Blackswan, 2010.</li> </ol> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Lin Ham-Lyons and Ben Heasley. <i>Study Writing: A Course in Writing Skills for Academic Purpose</i>. Cambridge: CUP, 2006.</li> <li>2. Iona Leki. <i>Academic Writing: Exploring Processes and Strategies</i>. 2nd Edition. CUP, 1998.</li> <li>3. Gerald Graff and Cathy Birkenstein. <i>They Say/I Say: The Moves That Matter in Academic Writing</i>. Norton, 2009.</li> </ol>	
III	ENG GE 305	<p><b>GE-1 Literature from Himachal</b></p> <p>Textbook under Preparation by the Department of English, Himachal Pradesh University.</p>	
III	ENG GE 306	<p><b>GE-2 Contemporary India: Women and Empowerment</b></p> <ol style="list-style-type: none"> <li>1. Key Concepts: Sex and Gender, Socialization, Discrimination - Gendered and Sexual, Stereotyping, Feminism, Patriarchy, Femininities and Masculinities, Transgenders.</li> <li>2. "The Creation of Patriarchy." <i>The Creation of Patriarchy</i> by Gerda Lerner.</li> <li>3. "A Wife's Letter." Rabindra Nath Tagore. Trans. Prasenjit Gupta.</li> <li>4. "To Waris Shah." Amrita Pritam. Trans. by Amrita Pritam. <i>Selected Poems of Amrita Pritam</i>. A Dialogue Calcutta Publication. Ed. Pritish Nandy.</li> <li>5. Malavika Karlekar. "Domestic Violence." <i>Women' Studies in India</i>. Ed. Mary E. John.</li> <li>6. Gogu Shyamala. "Raw Wound." <i>Father Maybe an Elephant and Mother Only a Small Basket, But...</i></li> <li>7. Rokeya Sakhawat Hossain: "Sultana's Dream" <i>Women Writing in India: 600 BC to the Present</i>. Vol. 1. New Delhi: OUP, 1995. Print.</li> <li>8. Shivani: "Dadi." ("Grandmother"). <i>Women Writing in India: 600 BC to the Present</i>. Vol. 2. New Delhi: OUP, 1995. Print.</li> </ol>	6

	<p><b>Classroom Activity:</b></p> <ol style="list-style-type: none"> <li>1. Group Discussions and Presentations on:             <ol style="list-style-type: none"> <li>(i) Kinkari Devi</li> <li>(ii) Women Farmers in India</li> <li>(iii) Chipko Movement</li> <li>(iv) Women's Role in Traditional and Organic Farming</li> </ol> </li> </ol> <p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• <i>Masculinities</i>. R.W. Connell. Polity 2005.</li> <li>• <i>The Creation of Patriarchy</i>. Gerda Lerner. OUP, 1987.</li> <li>• <i>A Field of One's Own: Gender and Land Rights in South Asia</i>. Bina Aggarwal. CUP, 1994.</li> <li>• <i>50 Key Concepts in Gender Studies</i>. Jane Pilcher and Imelda Whelehan. Sage Publications, 2004.</li> <li>• <i>Seeing Like a Feminist</i>. Nivedita Menon. Zubaan, Penguin, 2012.</li> <li>• <i>Fields of Protest: Women's Movements in India</i>. Raka Ray, ed. University of Minnesota Press.</li> <li>• <i>Transcultural Negotiations of Gender</i>. Saugata Bhaduri and Indrani Mukherjee, Springer, ed., 2015.</li> <li>• <i>Women in India- A Social and Cultural History</i>. Vols I &amp; II, ABC CLIO, LLC. Sita Anantha Raman.</li> <li>• <i>Staying Alive: Women, Ecology and Survival in India</i>. Kali for Women. Vandana Shiva, 1995.</li> <li>• <i>Women in Modern India</i>. Geraldine Forbes. CUP, 2004.</li> </ul> <p><b>Films:</b></p> <p><i>Kunku</i> (1937) (Marathi)  <i>Mahanagar</i> (1963)  <i>Pratighat</i> (1987)  <i>Mirch Masala</i> (1987)  <i>Bandit Queen</i> (1994)  <i>Hari Bhari</i> (2000)  <i>Lajja</i> (2001)  <i>Kovilpatti Veeralakshmi</i> (2003)  <i>Matrubhoomi</i> (2003)  <i>English Vinglish</i> (2012)  <i>The World before Her</i> (2012)  <i>Queen</i> (2014)  <i>Pink</i> (2016)  <i>Raazi</i> (2018)</p>	
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OPTIONAL DISSERTATION OR PROJECT WORK MAY BE UNDERTAKEN IN PLACE OF ONE ELECTIVE PAPER (6 CREDITS) IN THE THIRD YEAR.

**NOTE: GENERIC ELECTIVE COURSES ARE INTERDISCIPLINARY AND ARE TO BE OFFERED TO THE STUDENTS OF OTHER DISCIPLINES WHO OPT TO STUDY GENERIC ELECTIVE ENGLISH COURSES.**

## **Pattern of Testing**

### **B.A. with English YEARLY Programme** **(Effective from the Academic Session 2018-19)**

The marks for Regular students will be out of 70 and for ICDEOL students will be out of 100. The marks for Regular and ICDEOL students will be specified separately in the question papers for clarity in the evaluation process. The Pattern of Testing for B.A. with English from the session 2018-2019 is as follows:

## **First Year**

### **Core Compulsory Course**

[ENG CE 101]

**English-1 Core English (Compulsory)**  
**B.A. & B.Com.**

#### **For Internal Assessment**

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- |  |          |
|--|----------|
| • Attendance:                                    | 5 Marks  |
| • Class Test (After completion of 40% syllabus): | 5 Marks  |
| • House Test (After completion of 75% syllabus): | 10 Marks |
| • Assignment/Presentation etc.:                  | 10 Marks |

#### **For End Term Examination: 70 Marks [100]**

**(Three Hours)**

1. Very Short Answer Type questions based on the prescribed texts (Up to **Four** questions, each comprising of 5 sub questions, may be set out of which students are to attempt **Two** questions selecting at least one from poetry, stories and essays respectively):

5x2= 10 Marks [6.5x2=13]

2. Short Answer Type questions (To be answered in about 150-200 words). Up to **Four** questions may be set out of which students are to attempt **Two** questions selecting at least one from poetry, stories and essays respectively):

5x2= 10 Marks [6.5x2=13]

3. Long Answer Type Questions (300-350 words. Up to **Three** questions may be set out of which students will answer any **Two**):

10x2= 20 Marks [12x2= 24 Marks]

4. Fill in the blanks:

- i) Articles
- ii) Prepositions
- iii) Verb forms
- iv) Phrasal verbs

1x20= 20 Marks [1.5x20=30]

5. Comprehension question from the given unseen passage followed by **Five** questions to test the student's comprehension and analytic abilities including the ability to draw inferences.

2x5= 10 Marks [4x5=20]

## Discipline Specific Courses

**DSC -1A**  
**[ENG DSC 102/ENG HONS GE 101]**  
**English Literature -1 (Essays, Stories and Poems)**  
**And**  
**DSC -1B**  
**[ENG DSC 103/ ENG HONS GE 102]**  
**English Literature- 2 (Poems, Short Stories and Essays)**

### **For Internal Assessment**

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

### **For End Term Examination: 70 Marks [100]**

**(Three Hours)**

- 1 **Three** Reference to the Context Passages may be set with internal choice from Unit –I, II and III (Detailed Study) to test students comprehension and analytic abilities including the ability to draw inferences.  

7x3= 21 Marks [11x3=33]
2. Short Answer Type Questions (Up to **five** questions may be set out of which a student will attempt any **three** in about 200 words):  

8x3= 24 Marks [13x3=39]
3. Long Answer Type Questions (Up to **four** questions may be set out of which a student will attempt any **two** in about 350 words):  

12.5x2= 25 Marks [14x2=28]

## Ability Enhancement Compulsory Course

AECC -2

[ENG AECC 104]

Writing Skills

B.A., B.Com. B.Sc. and Hons.

### **For Internal Assessment**

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of the students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

### **For End Term Examination:70 Marks[100]**

**(Three Hours)**

1. Notice 6 Marks [09]
2. Letter Writing 10 Marks [15]
3. Resume Writing 10 Marks [15]
4. Diary Writing 6 Marks [07]
5. Paragraph Writing (80-100 words) 6 Marks [10]
6. Report Writing 10 Marks [12]
7. Summary or Note Making 10 Marks [12]
8. Feature Article or Interview (200 words) 12 Marks [20]



# Second Year

## Core Compulsory Course

[ENG CE 201]  
English-2 Core English (Compulsory)  
B.A. & B.Com.

### For Internal Assessment

(30 Marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

### For End Term Examination: 70 Marks [100]

(Three Hours)

1. **Two** Comprehension Questions will be set. **One** Question (**with internal choice**) will be from **Unit I (Essays) & the other (with internal choice)** will be from **Unit II (Poetry)**. Each Comprehension Passage will be followed by **5** questions.

5x2=10Marks [10x2=20]

2. **Six** Short Answer Questions will be set from **Units I & II (3 from each Unit)** out of which students will be required to answer **four** questions (**2 from each Unit**) in 100-150 words.

5x4=20 Marks [8x4=32]

3. **Four** Long Answer Questions will be set from **Units I & II (2 from each Unit)** out of which **two** questions (**1 from each Unit**) will have to be attempted in about 300 words.

10x2=20 Marks [14x2=28]

4. Do as directed (**Unit III-Applied Grammar**)

- (i) One Word Substitution (**Any five** out of the given **seven** expressions)
- (ii) Words used as Nouns and Verbs (**Any five** out of the given **seven** words)
- (iii) Transformation (**Any five** out the five given **seven** sentences)
- (iv) Homonyms/Homographs/Homophones (**Any five** out of the given **seven** word pairs)

5x4=20 Marks [5x4=20]

## Discipline Specific Courses

**DSC- 1C**  
**[ENG DSC 202/ENG HONS GE 203]**  
**British Literature (Play and Novel)**  
**And**  
**DSC -1D**  
**[ENG DSC 203/ENG HONS GE 204]**  
**Literary Cross Currents**

**For Internal Assessment** **(30 Marks)**

Internal Assessment to be conducted on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

**For End Term Examination: 70 Marks [100]** **(Three Hours)**

1. Reference to Context: **Four** passages be set (Detailed Study only) out of which **two** are to be attempted to test the student's comprehension and analytic abilities including the ability to draw inferences.  
2x5= 10 Marks [4x5= 20]
2. Comprehension Questions: **Two** passages be set followed by five questions to test the student's comprehension and analytic abilities including the ability to draw inferences. A student will attempt any **one** part.  
1x5= 5 Marks [2x5=10]
3. Short Answer Type Questions: Up to **five** questions may be set out of which a student will attempt any **three** in about 200 words.  
10x3=30 Marks [14x3=42]
4. Long Answer Type Questions: Up to **four** questions may be set out of which a student will attempt any **two** in about 350 words.  
12.5x2= 25 Marks [14x2=28]

**Ability Enhancement Elective Courses/Skill Enhancement Courses**

**AEEC/SEC-1**

**[ENG AEEC/SEC 204]  
Creative Writing, Book and Media Reviews**

**For Internal Assessment**

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- |  |          |
|--|----------|
| • Attendance:                                    | 5 Marks  |
| • Class Test (After completion of 40% syllabus): | 5 Marks  |
| • House Test (After completion of 75% syllabus): | 10 Marks |
| • Assignment/Presentation etc.:                  | 10 Marks |

**For End Term Examination: 70 Marks [100]**

**(Three Hours)**

1. **Five** very Short Answer Questions out of the given **eight** to be attempted.

3x5=15 Marks [3x5=15]

2. **Five** Short Answer Questions (100-150 words) out of the given **eight** to be attempted.

5x5=25 Marks [8x5=40]

3. **Three** Long Answer Questions (250-300) out of the given **five**, to be set from **Unit III & IV** only.

10x3=30 Marks [15x3=45]

## AEEC/SEC-2

### [ENG AEEC/SEC 205]

### Translation Studies and Principles of Translation

#### For Internal Assessment

(30 Marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

#### For End Term Examination: 70 Marks [100]

(Three Hours)

1. Objective Type Questions – Up to **seven** questions be set out of which students are to attempt **five** questions.  
2x5=10 Marks [3x5=15]
2. Comprehension Questions based on prescribed translated literary texts (up to **four** questions be set, out of which students are to attempt **two** questions, selecting at least one from each genre (short story and poetry).  
5x2=10 Marks [8x2=16]
3. Short Answer Type Questions (To be answered in about 150-200 words). Up to **six** questions be set out of which students are to attempt **three** questions.  
5x3=15 Marks [8x3=24]
4. Long Answer Type Questions (To be answered in about 300-350 words) Up to **three** questions be set out of which students are to attempt **two** questions.  
10x2=20 Marks [12.5x2=25]
5. Translate a short passage from Hindi to English and from English to Hindi.  
7.5x2=15Marks [10x2=20]

# Third Year

## Ability Enhancement Elective Courses /Skill Enhancement Courses

### AEEC/SEC-3

#### [ENG AEEC/SEC 301]

#### Technical Writing

#### For Internal Assessment

(30 Marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation: 10 Marks

#### For End Term Examination: 70 Marks [100]

(Three Hours)

1. **Ten** very Short Answer Questions out of the given **fifteen** to be attempted.  
1x10=10 Marks [1.5x10=15]
2. **Two** questions out of the given **four** to be attempted.  
6x2=12 Marks [8x2=16]
3. **Five** Short Answer Questions (100 – 150 words) out of the given **eight** to be attempted.  
6x5=30 Marks [9x5=45]
4. **Two** Long Answer Questions (250 words) out of the given **four** to be attempted.  
6x3=18 Marks [8x3=24]

## AEEC/SEC-4

### [ENG AEEC/SEC 302] Business Communication

#### For Internal Assessment

(30 Marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

#### For End Term Examination: 70 Marks [100]

(Three Hours)

1. **Ten** very Short Answer Questions (10-20 words) out of the given **fifteen** to be attempted.  
1x10=10 Marks [1x10=10]
2. **Four** Short Answer Questions (100-150 words) out of the given **eight (2 from each Unit)** to be attempted.  
5x4=20 Marks [7.5x4=30]
3. **Four** Long Answer Questions (300-350 words) out of the given **six (at least 1 from each Unit)** to be attempted.  
10x4=40 Marks [15x4=60]

## Discipline Specific Elective Courses

### DSE – 1A

#### [ENG DSE 303] Soft Skills

#### **For Internal Assessment (30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

#### **For End Term Examination: 70 Marks [100] (Three Hours)**

1. **Ten** very Short Answer Questions (10-20 words) out of the given **fifteen** are to be attempted.  
1x10=10 Marks [1x10=10]
  
2. **Six** Short Answer Questions (100-150 words) to be attempted out of the given **twelve** questions.  
5x6=30 Marks [8x6=48]
  
3. **Three** Long Answer Questions (300-350 words) to be attempted out of the given **six** questions.  
10x3=30 Marks [14x3=42]

### DSE-1B

#### [ENG DSE 304] Academic Writing and Composition

#### **Internal Assessment (30 marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation: 10 Marks

**For End Term Examination: 70 Marks [100]**

**(Three Hours)**

1. Objective Type Questions – Up to **fifteen** multiple choice questions.  
1x15=15 Marks [2x15=30]
2. Short Answer Type Questions: Up to **six** questions be set, out of which students will answer **three** questions in about 250 words. Each question answered should be from a different area prescribed for study.  
10x3=30 Marks [12x3=36]
3. Paragraph Writing Question: Up to **three** questions to be set, out of which students will attempt **one** question in about 200-250 words.  
10x1=10 Marks [14x1=14]
4. Essay Type Question: Up to **two** questions be set out of which students are to attempt any **one** in about 350-400 words.  
15x1=15Marks [1x20=20]



## Generic Elective Courses

### Generic Elective-1

[ENG GE 305]

Literature from Himachal

(Textbook under Preparation by Department of English, H. P U.)

### Generic Elective -2

[ENG GE 306]

Contemporary India: Women and Empowerment

#### Internal Assessment

(30 marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation: 10 Marks

#### For End Term Examination: 70 Marks [100]

(Three Hours)

1. **Ten** very Short Answer Questions (10-20 words) out of the given **fifteen** to be attempted.  
1x10=10 Marks [1x10=10]
2. **Six** Short Answer Questions (100-150 words) out of the given **twelve** to be attempted.  
5x6=30 Marks [8x6=48]
3. **Three** Long Answer Questions (300-350 words) out of the given **six** to be attempted.  
10x3=30 Marks [14x3=42]

**B.A. with English**  
**Undergraduate YEARLY Programme**

**Transcripts**

**First Year**

Year	Course	Course Code	Course Type	Course Title	Credits
I	English -1	ENG CE 101	Core	English -1 Core English (Compulsory)	6
I	Hindi – 1		Core		6
I	DSC-1A	ENG DSC 102/ ENG HONS GE 101	Core/ GE-1 for Honours	DSC-1A English Literature-1 Essays, Stories and Poems	6
I	DSC-1B	ENG DSC 103/ ENG HONS GE 102	Core/ GE-2 for Honours	DSC-1B English Literature-2 Poems, Short Stories and Essays	6
I	DSC-2A		Core		6
I	DSC-2B		Core		6
I	Ability Enhancement Compulsory Course AECC	AECC-1	Core Compulsory	AECC-1 Environment Studies	4
I	Ability Enhancement Compulsory Course AECC	ENG AECC 104	Core Compulsory	AECC-2 Writing Skills	4
				Credits	44

**Second Year**

<b>Year</b>	<b>Course</b>	<b>Course Code</b>	<b>Course Type</b>	<b>Course Title</b>	<b>Credits</b>
<b>II</b>	<b>English-2</b>	<b>ENG CE 201</b>	<b>Core</b>	<b>English-2 Core English (Compulsory)</b>	<b>6</b>
<b>II</b>	<b>Hindi-2</b>		<b>Core</b>		<b>6</b>
<b>II</b>	<b>DSC-1C</b>	<b>ENG DSC 202/ ENG HONS GE 203</b>	<b>Core/ GE-3 for Honours</b>	<b>DSC-1C British Literature: (Play and Novel)</b>	<b>6</b>
<b>II</b>	<b>DSC -1D</b>	<b>ENG DSC 203/ ENG HONS GE 204</b>	<b>Core/ GE-4 for Honours</b>	<b>DSC- 1D Literary Cross Currents</b>	<b>6</b>
<b>II</b>	<b>DSC- 2C</b>		<b>Core</b>		<b>6</b>
<b>II</b>	<b>DSC-2D</b>		<b>Core</b>		<b>6</b>
<b>II</b>	<b>AEEC/SEC-1</b>	<b>ENG AEEC/SEC 204</b>	<b>Ability Enhancement Elective Course/Skill Enhancement Course</b>	<b>AEEC/SEC- 1 Creative Writing, Book and Media Reviews</b>	<b>4</b>
<b>II</b>	<b>AEEC/SEC-2</b>	<b>ENG AEEC/SEC- 205</b>	<b>Ability Enhancement Elective Course /Skill Enhancement Course</b>	<b>AEEC/SEC-2 Translation Studies and Principles of Translation</b>	<b>4</b>
				<b>Credits</b>	<b>44</b>

### Third Year

Year	Course	Course Code	Course Type	Course Title	Credits
III	AEEC/ SEC -3	ENG AEEC/ SEC 301	Ability Enhancement Elective Course /Skill Enhancement Course	AEEC/SEC-3 Technical Writing	4
III	AEEC/ SEC -4	ENG AEEC/ SEC 302	Ability Enhancement Elective Course /Skill Enhancement Course	AEEC/SEC-4 Business Communication	4
III	DSE -1A	ENG DSE 303	Discipline Specific Elective	DSE-1A Soft Skills	6
III	DSE -1B	ENG DSE 304	Discipline Specific Elective	DSE-1B Academic Writing and Composition	6
III	DSE- 2A		Discipline Specific Elective		6
III	DSE-2B		Discipline Specific Elective		6
III	GE-1	ENG GE 305	Generic Elective	GE-1 Literature from Himachal	6
III	GE-2	ENG GE 306	Generic Elective	GE-2 Contemporary India: Women and Empowerment	6
				Credits	44

**Cumulative credits = 132**

## Annual Scheme

### B.A. with English YEARLY Programme

(Effective from the Academic Session 2018-19)

Year	Core Courses (12)	Ability Enhancement Compulsory Courses (2)	Ability Enhancement Compulsory Courses/Skill Enhancement Courses (4)	Discipline Specific Electives (4)	Generic Electives (2)	Total Credits
<b>I</b>	Eng-1 Hindi/Skt-1 DSC-1A DSC-1B DSC-2A DSC-2B  6 Credits each =36	AECC-1 Env. Studies  AECC-2 Hindi/Eng/Skt (one out of three)  4 Credits each =8	--	--	--	44
<b>II</b>	Eng-2 Hindi/Skt-2 DSC-1C DSC-1D DSC-2C DSC-2D  6 Credits each =36	--	AECC/SEC-1 AECC/SEC-2  4 Credits each =8	--	--	44
<b>III</b>		--	AECC/SEC-3 AECC/SEC-4  4 Credits each =8	DSE-1A DSE-1B DSE-2A DSE-2B  6 Credits each =24	GE-1 GE-2  6 Credits each =12	44
<b>Cumulative Total</b>						<b>132</b>



**B.A. with English**  
**Undergraduate SEMESTER Programme**  
**Syllabus**

**Semester V and VI**  
**(Revised w.e.f. the Academic Session 2018-19)**



**Department of English**  
**Himachal Pradesh University**  
**NAAC Accredited 'A' Grade University**  
**Summer Hill Shimla - 171005**

**Department of English**  
**BA with English**  
**Undergraduate SEMESTER Programme**  
**Syllabus**

**Semester V and VI**  
**(Revised w.e.f. the Academic Session 2018-19)**

<b>V</b>	<b>ENGL 501</b> <b>(Course Code for Honours Students is ENGL 305 H)</b>	<b>Contemporary India: Women and Empowerment (Generic Elective-1)</b>  <ol style="list-style-type: none"><li>1. Key Concepts: Sex and Gender, Socialization, Discrimination-Gendered and Sexual, Stereotyping, Feminism, Patriarchy, Femininities and Masculinities, Transgenders.</li><li>2. "The Creation of Patriarchy." <i>The Creation of Patriarchy</i> by Gerda Lerner</li><li>3. "A Wife's Letter" Rabindra Nath Tagore. Trans. Prasenjit Gupta.</li><li>4. "To Waris Shah" Amrita Pritam. Trans. by Amrita Pritam. <i>Selected Poems of Amrita Pritam</i>. A Dialogue Calcutta Publication. Ed. Pritish Nandy.</li><li>5. Malavika Karlekar. "Domestic Violence." <i>Women's Studies in India</i>. Ed. Mary E. John.</li><li>6. Gogu Shaymala. "Raw Wound." <i>Father Maybe an Elephant and Mother Only a Small Basket, But...</i></li><li>7. Rokeya Sakhawat Hossain: "Sultana's Dream" <i>Women Writing in India: 600 BC to the Present</i>. Vol. 1. New Delhi: OUP, 1995. Print.</li><li>8. Shivani: "Dadi." ("Grandmother"). <i>Women Writing in India: 600 BC to the Present</i>. Vol. 2. New Delhi: OUP, 1995. Print.</li></ol>	<b>6</b>
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		<p>Classroom Activity</p> <ol style="list-style-type: none"> <li>1. Group Discussions and Presentations on:             <ol style="list-style-type: none"> <li>(i) Kinkari Devi</li> <li>(ii) Women Farmers in India</li> <li>(iii) Chipko Movement</li> <li>(iv) Women's Role in Traditional and Organic Farming</li> </ol> </li> </ol> <p>Suggested Readings:</p> <ul style="list-style-type: none"> <li>• R.W. Connell. <i>Masculinities</i>.</li> <li>• Gerda Lerner. <i>The Creation of Patriarchy</i>. Oxford University Press.</li> <li>• Bina Aggarwal. <i>A Field of One's Own: Gender and Land Rights in South Asia</i>. Cambridge University Press.</li> <li>• Jane Pilcher and Imelda Whelehan. <i>50 Key Concepts in Gender Studies</i>. Sage Publications.</li> <li>• Nivedita Menon. <i>Seeing Like a Feminist</i>. Zubaan, Penguin.</li> <li>• Raka Ray, ed. <i>Fields of Protest: Women's Movements in India</i>. University of Minnesota Press.</li> <li>• Saugata Bhaduri and Indrani Mukherjee, Springer, ed. <i>Transcultural Negotiations of Gender</i>.</li> <li>• Sita Anantha Raman. <i>Women in India- A Social and Cultural History</i>. Vols I &amp;II, ABC CLIO, LLC.</li> <li>• Vandana Shiva. <i>Staying Alive: Women, Ecology and Survival in India</i>. Kali for Women.</li> <li>• Geraldine Forbes. <i>Women in Modern India</i>. Cambridge University Press.</li> </ul> <p>Films:</p> <p><i>Kunku</i> (1937) (Marathi)  <i>Mahanagar</i> (1963)  <i>Pratighat</i> (1987)  <i>Mirch Masala</i> (1987)  <i>Bandit Queen</i> (1994)  <i>Hari Bhari</i> (2000)  <i>Lajja</i> (2001)  <i>Kovilpatti Veeralakshmi</i> (2003)  <i>Matrubhoomi</i> (2003)  <i>English Vinglish</i> (2012)  <i>The World before Her</i> (2012)  <i>Queen</i> (2014)  <i>Pink</i> (2016)  <i>Raazi</i> (2018)</p>	
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V	ENGL 502	<p><b>DSE–1A Soft Skills</b></p> <p><b>A) Listening Skills:</b></p> <ul style="list-style-type: none"> <li>• Comprehending</li> <li>• Retaining</li> <li>• Responding</li> <li>• Barriers to Listening</li> <li>• Overcoming Barriers to Listening</li> </ul> <p><b>B) Teamwork:</b></p> <p>Teamwork involves building relationships and working with other people using a number of important skills and habits:</p> <ul style="list-style-type: none"> <li>• Working Cooperatively</li> <li>• Contributing to groups with ideas, suggestions, and effort</li> <li>• Communication (both giving and receiving)</li> <li>• Sense of Responsibility</li> <li>• Healthy respect for different opinions, customs, and individual preferences</li> <li>• Ability to participate in group decision-making</li> </ul> <p><b>C) Emotional Intelligence:</b></p> <p>Characteristics of Emotional Intelligence:</p> <ul style="list-style-type: none"> <li>• Self-Awareness</li> <li>• Self-Regulation</li> <li>• Motivation</li> <li>• Empathy</li> <li>• Social and Cultural Sensitivity</li> </ul> <p>Ways to Improve Emotional Intelligence</p> <ul style="list-style-type: none"> <li>• Observe how you react to people</li> <li>• Look at your work environment</li> <li>• Do a self-evaluation</li> <li>• Examine how you react to stressful situations</li> <li>• Take responsibility for your actions</li> <li>• Examine how your actions affect others</li> </ul> <p><b>D) Adaptability:</b></p> <ul style="list-style-type: none"> <li>• See the big picture.</li> <li>• Don't be afraid to improvise.</li> <li>• Question the status quo</li> </ul>	6
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		<ul style="list-style-type: none"> <li>• There's no "I" in Adaptability</li> <li>• Change your Routine</li> </ul> <p><b>E) Problem Solving:</b> Four basic steps in solving a problem:</p> <ul style="list-style-type: none"> <li>• Defining the Problem.</li> <li>• Generating Alternatives.</li> <li>• Evaluating and Selecting Alternatives.</li> <li>• Implementing Solutions.</li> </ul> <p><b>F) Interview Skills:</b></p> <ul style="list-style-type: none"> <li>• Preparation</li> <li>• Self-evaluation-SWOT</li> <li>• Punctuality</li> <li>• First Impressions: Professional Dressing, Body Language and Non-verbal Cues</li> <li>• Listening and Speaking</li> <li>• Etiquette and Courtesy</li> </ul> <p><b>Classroom Activity:</b></p> <ol style="list-style-type: none"> <li>a. Reading Visual Texts       <ol style="list-style-type: none"> <li>1) Graphics/Caroons: Reading and Analysis (with Special Reference to India)</li> <li>2) Understanding / Interpreting Indian Films</li> </ol> </li> <li>b. Group Discussions</li> </ol> <p><b>Recommended Reading:</b></p> <ul style="list-style-type: none"> <li>• Dhanavel, S. P. <i>English and Soft Skills</i>. Hyderabad: Orient Black Swan, 2013. Print.</li> </ul> <p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Chakravarthi, T. Kalyana and T. Latha Chakravarthi. <i>Soft Skill for Managers</i>. First Edition. New Delhi: Wiley Publishing Ltd., 2015. Print.</li> <li>• James, Larry. <i>The First Book of Life Skills</i>. First Edition. Mumbai: Embassy Books, 2016. Print.</li> <li>• Maxwell, John C. <i>The 5 Levels of Leadership</i>. New York: Centre Street, A division of Hachette Book Group Inc., 2014. Print.</li> <li>• Mitra, Barun K. <i>Personality Development &amp; Soft Skills</i>. First Edition. New Delhi: Oxford Publishers, 2011. Print.</li> </ul>	
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		<ul style="list-style-type: none"> <li>• Verma, Shalini. <i>Development of Life Skills and Professional Practice</i>. First Edition; Noida. Vikas Publishing, 2014. Print.</li> <li>• Dwyer, Rachel. <i>Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema</i>. New Delhi: Atlantic Publishers, 2011.</li> <li>• Dwyer, Rachel. <i>Picture Abhi Baki Hai: Bollywood as a Guide to Modern India</i>. New Delhi: Hachette, 2014.</li> <li>• Laxman, R. K. <i>Brushing up the Years: A Cartoonist's History of India, 1947</i>. New Delhi: Penguin India, 2008.</li> <li>• Devadawson, C. R. <i>Out of Line</i>. New Delhi: Orient Blackswan, 2014.</li> </ul>	
V	ENGL 503	<p><b>AEEC-3: Technical Writing</b></p> <p><b>UNIT-I</b>  <b>Language Skills:</b> Tenses, Voice, Narration and Punctuation</p> <p><b>UNIT-II</b>  <b>Technical Writing:</b> Definition and Preparation of Manual, Memorandum, Agenda, Minutes of a Meeting, and Powerpoint Presentation</p> <p><b>UNIT-III</b>  <b>Writing Skills:</b> Basic Research Methodology:</p> <p><b>Project Report</b></p> <p>a) Format</p> <ul style="list-style-type: none"> <li>• Margins</li> <li>• Headings</li> <li>• Indentation</li> <li>• Pagination</li> <li>• Type Face and Fonts</li> <li>• Common Abbreviations</li> </ul> <p>b) Organisation</p> <ul style="list-style-type: none"> <li>• Preparation of the Basic Plan - Ideas and Background Research</li> <li>• Outline with Headings and Sub-headings</li> <li>• Writing, Reading and Re-writing</li> </ul> <p>c) Contents</p> <ul style="list-style-type: none"> <li>• Cover and Title Page</li> </ul>	4

		<ul style="list-style-type: none"> <li>• Table of Contents</li> <li>• Preface/Acknowledgement</li> <li>• Abstract/Summary</li> <li>• Introduction</li> <li>• Heading and Sub-headings</li> <li>• Findings</li> <li>• Conclusion</li> <li>• Recommendations</li> <li>• Works Consulted and Cited</li> </ul> <p><b>UNIT-IV</b></p> <p><b>Data Analysis</b></p> <p>(a) (i) Qualitative Interpretation (ii) Quantitative Interpretation</p> <p>(b) Reading and Interpreting Data: (i) Bar Graphs (ii) Pie Charts</p> <p><b>Classroom Activity:</b> Writing a Project Report</p> <p><b>Recommended Style:</b> <i>MLA Handbook. 8<sup>th</sup> Edition</i></p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Raman &amp; Sharma. <i>Fundamentals of Technical Communication</i>. New Delhi: OUP.</li> <li>2. Mitra. <i>Effective Technical Communication</i>. New Delhi: OUP.</li> <li>3. Raman &amp; Sharma. <i>Technical Communication, 3rd edition</i>. New Delhi: OUP.</li> <li>4. M. Frank. <i>Writing as Thinking: A Guided Process Approach</i>. Englewood Cliffs, Prentice Hall Regents.</li> </ol>	
<b>VI</b>	<b>ENGL 601 (Course Code for Honours Students is ENGL 405H)</b>	<p><b>GE-2</b></p> <p><b>Generic Elective</b></p> <p><b>Language, Literature and Culture</b></p> <p><b>1. Understanding India</b></p> <p>(a) Modern Literature:</p> <ul style="list-style-type: none"> <li>• “Think India: A Rainbow of Contradictions” by Vinay Rai</li> </ul> <p>(b) Bhakti Literature:</p> <ul style="list-style-type: none"> <li>• “You Have Put Up A Show”</li> <li>• “How Can I Live by” Namdev</li> </ul>	<b>6</b>

		<ul style="list-style-type: none"> <li>• “Listen, You Saints” by Kabir</li> <li>• “I Know Only Krishna” by Meerabai</li> </ul> <p><b>2. Representing Partition in Literature</b></p> <p>(a) Home and The Individual:</p> <ul style="list-style-type: none"> <li>• “ Sleepwalkers “by Joginder Paul</li> </ul> <p>(b) Migration And Identity</p> <ul style="list-style-type: none"> <li>• “Proprietor” by Nabaneeta Dev Sen</li> </ul> <p><b>3. The Dalit Movement</b></p> <ul style="list-style-type: none"> <li>• “Dalit Literature: An Insight”</li> <li>• <i>Joothan</i> by Om Prakash Valmiki (Non Detailed Study)</li> </ul> <p><b>4. From Other Margins</b></p> <p>(a) North East Literature:</p> <ul style="list-style-type: none"> <li>• “An Obscure Place” by Mamang Dai</li> <li>• “There are no Shangri Las Left” by Sanjay Hazarika</li> </ul> <p>(b) Tribal Literature:</p> <p>(c) “The Tale of Lord Kobariya” (Trans.) by Nila Shah.</p> <p><b>All the literary pieces are from <i>Language Through Literature</i> (D.U.). Primus Books.</b></p>	
<b>VI</b>	<b>ENGL 602</b>	<p><b>DSE-1B</b></p> <p><b>Academic Writing and Composition</b></p> <p><b>(Already passed in the Board of Studies as Generic Elective-1) (ENGL-104 H)</b></p> <p><b>1. Types of Academic Writing:</b></p> <ul style="list-style-type: none"> <li>• Descriptive</li> <li>• Analytical</li> <li>• Persuasive</li> <li>• Critical</li> </ul> <p><b>2. Features and Conventions of Academic Writing:</b></p> <p>(a) Clear, Concise, Objective, Accurate</p> <p>(b) Grammar: Subject-Verb Agreement, Punctuation, Use of Apostrophe, Common Abbreviations</p> <p>(c) Common Errors: Colloquialisms, Jargon, Clichés, Contraction, Repetition, Emotive Language, Spelling and Grammatical Errors</p>	<b>6</b>

		<p>3. <b>Process of Academic Writing:</b></p> <ul style="list-style-type: none"> <li>• Pre-Drafting- Plan, Research and Brainstorm</li> <li>• Drafting – Headings, Sub-Headings and Development of the Idea</li> <li>• Revising – Making Changes, Correcting and Rewriting</li> <li>• Editing - Removing Errors, Proof Readings, Polishing</li> </ul> <p>4. <b>Critical Thinking:</b></p> <ul style="list-style-type: none"> <li>• Analysis</li> <li>• Evaluation</li> <li>• Synthesis</li> </ul> <p>5. <b>Paragraph Writing:</b></p> <ul style="list-style-type: none"> <li>• Topic Sentence, Elaborative Sentences – Supporting / Explaining / Describing / Discussing / Concluding Sentence, Transitional Words and Phrases</li> </ul> <p><b>Classroom Activity:</b></p> <ol style="list-style-type: none"> <li>1. Riddles and Problem Solving Exercises</li> <li>2. Brainstorming</li> <li>3. Writing an Abstract</li> </ol> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>1. Renu Gupta. <i>A Course in Academic Writing</i>. New Delhi: Orient Black Swan, 2010. Print.</li> </ol> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Lin Ham-Lyons and Ben Heasley. <i>Study Writing: A Course in Writing Skills for Academic Purpose</i>. Cambridge: CUP, 2006. Print.</li> <li>2. Iiona Leki. <i>Academic Writing: Exploring Processes and Strategies</i>. 2nd Edition. New York: CUP, 1998. Print.</li> <li>3. Gerald Graff and Cathy Birkenstein. <i>They Say/I Say: The Moves That Matter in Academic Writing</i>. New York: Norton, 2009. Print.</li> </ol>	
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VI	ENGL 603	<p><b>AEEC-4</b></p> <p><b>Business Communication</b></p> <p><b>UNIT-I Introducing Business Communication:</b></p> <ul style="list-style-type: none"> <li>• Basic Forms of Communication</li> <li>• Communication Models and Processes: Linear, Transitional and Interactive</li> <li>• Effective Communication</li> <li>• Principles of Effective Communication</li> </ul> <p><b>UNIT-II Corporate Communication:</b></p> <ul style="list-style-type: none"> <li>• Formal and Informal Communication: Grapevine</li> <li>• Barriers and Gateways to Communication</li> <li>• Practices in Business Communication <ul style="list-style-type: none"> <li>- Group Discussion</li> <li>- Mock Interview</li> <li>- Seminars</li> <li>- Individual and Group Presentations</li> </ul> </li> </ul> <p><b>UNIT-III Writing Skills and Modern Communication:</b></p> <ul style="list-style-type: none"> <li>• Business Letters and Memo Format</li> <li>• Good News and Bad News Letters</li> <li>• Sales Letter</li> <li>• Selection Letter</li> <li>• Fax, E-mail–Formal and Informal</li> <li>• Video Conferencing</li> </ul> <p><b>UNIT-IV Non-Verbal Aspects of Communication:</b></p> <ul style="list-style-type: none"> <li>• Body Language</li> <li>• Kinesics</li> <li>• Proxemics</li> <li>• Para Language</li> </ul> <p><b>Classroom Activity:</b></p> <ul style="list-style-type: none"> <li>• Office Etiquette – Personal Appearance, Grooming, Professional Appearance, Manners, Pleasantness, Punctuality, Listening, Preparation, Respect/Courtesy, Work Culture</li> <li>• Business Dining – Table Manners and Conventions</li> </ul>	4
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		<ul style="list-style-type: none"> <li>• Managing Customer Care – Customer is King, Prompt Service, Courtesy</li> <li>• Making a Powerpoint Presentation</li> </ul> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>Business Communication: Concepts, Cases and Applications</i>. P. D. Chaturvedi and Mukesh Chaturvedi. Pearson Edu.</li> <li>2. <i>Business Communication</i>. Virender Kumar and Bodhraj. Kalyani Publication.</li> <li>3. <i>Business Communication and Personality Development</i>. Sri Jinkushal and Budhi Singh. V.K. Publishers.</li> <li>4. <i>Business Communication</i>. K.K. Sinha. Fourth Revised and Enlarged Edition. March 2012 ed.</li> </ol> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>Business Communication</i>. Mukerjee, Hory Sankar. New Delhi: OUP.</li> <li>2. <i>Business Communication</i>. 2nd ed. Raman, Meenakshi &amp; Prakash Singh. New Delhi: OUP.</li> </ol>	
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**OPTIONAL DISSERTATION OR PROJECT WORK MAY BE UNDERTAKEN IN PLACE OF ONE ELECTIVE PAPER (6 CREDITS) IN THE SIXTH SEMESTER.**

**NOTE: GENERIC ELECTIVE COURSES ARE INTERDISCIPLINARY AND ARE TO BE OFFERED TO THE STUDENTS OF OTHER DISCIPLINES WHO OPT TO STUDY GENERIC ELECTIVE ENGLISH COURSES.**

## Pattern of Testing

### B.A. with English SEMESTER Programme

#### **Semester V and VI Revised w.e.f. the Academic Session 2018-19**

#### Generic Elective Courses

##### **Internal Assessment**

**(30 marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation: 10 Marks

##### **For End Term Examination: 70 Marks [100]**

**(Three Hours)**

1. **Ten** very Short Answer Questions (10-20 words) out of the given **fifteen** to be attempted.  
1x10=10 Marks [1x10=10]
2. **Six** Short Answer Questions (100-150 words) out of the given **twelve** to be attempted.  
5x6=30 Marks [8x6=48]
3. **Three** Long Answer Questions (300-350 words) out of the given **six** to be attempted.  
10x3=30 Marks  
[14x3=42]

## AEEC/SEC-3

### [ENG AEEC/SEC 301]

#### Technical Writing

#### For Internal Assessment

(30 Marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation: 10 Marks

#### For End Term Examination: 70 Marks [100]

(Three Hours)

1. **Ten** very Short Answer Questions out of the given **fifteen** to be attempted.  
1x10=10 Marks [1.5x10=15]
2. **Two** questions out of the given **four** to be attempted.  
6x2=12 Marks [8x2=16]
3. **Five** Short Answer Questions(100 – 150 words) out of the given **eight** to be attempted.  
6x5=30 Marks [9x5=45]
4. **Two** Long Answer Questions (250 words) out of the given **four** to be attempted.  
6x3=18 Marks [8x3=24]

## AEEC/SEC-4

### [ENG AEEC/SEC 302] Business Communication

#### For Internal Assessment

(30 Marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

#### For End Term Examination: 70 Marks [100]

(Three Hours)

1. **Ten** very Short Answer Questions (10-20 words) out of the given **fifteen** to be attempted.  
1x10=10 Marks [1x10=10]
2. **Four** Short Answer Questions (100-150 words) out of the given **eight (2 from each Unit)** to be attempted.  
5x4=20 Marks [7.5x4=30]
3. **Four** Long Answer Questions (300-350 words) out of the given **six (at least 1 from each Unit)** to be attempted.  
10x4=40 Marks [15x4=60]

## Discipline Specific Elective Courses

### DSE – 1A

#### [ENG DSE 303] Soft Skills

#### **For Internal Assessment (30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

#### **For End Term Examination: 70 Marks [100] (Three Hours)**

1. **Ten** very Short Answer Questions (10-20 words) out of the given **fifteen** are to be attempted.  
1x10=10 Marks [1x10=10]
2. **Six** Short Answer Questions (100-150 words) to be attempted out of the given **twelve** questions.  
5x6=30 Marks [8x6=48]
3. **Three** Long Answer Questions (300-350 words) to be attempted out of the given **six** questions.  
10x3=30 Marks [14x3=42]

## DSE-1B

[ENG DSE 304]

### Academic Writing and Composition

#### Internal Assessment

(30 marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation: 10 Marks

#### For End Term Examination: 70 Marks [100]

(Three Hours)

1. Objective Type Questions – Up to **fifteen** multiple choice questions.  
1x15=15 Marks [2x15=30]
2. Short Answer Type Questions: Up to **six** questions be set, out of which students will answer **three** questions in about 250 words. Each question answered should be from a different area prescribed for study.  
10x3=30 Marks [12x3=36]
3. Paragraph Writing Question: Up to **three** questions to be set, out of which students will attempt **one** question in about 200-250 words.  
10x1=10 Marks [14x1=14]
4. Essay Type Question: Up to **two** questions be set out of which students are to attempt any **one** in about 350-400 words.  
15x1=15Marks[1x20=20]

**B.A. English Honours**  
**Undergraduate YEARLY Programme**  
**Syllabus**  
**(Effective from the Academic Session 2018-19)**



**Department of English**  
**Himachal Pradesh University**  
**NAAC Accredited 'A' Grade University**  
**Summer Hill Shimla - 171005**

## **CONTENTS:**

- 1. Syllabus**
- 2. Pattern of Testing**
- 3. Transcript**
- 4. Annual Scheme**



**Department of English**  
**BA English Hons.**  
**Undergraduate YEARLY Programme**

**Syllabus**

**(Effective from the Academic Session 2018-2019)**

**First Year**

<b>Year</b>	<b>Paper Code</b>	<b>Paper Name &amp; Syllabus</b>	<b>Credits</b>
<b>I</b>	ENG HONS 101	<p><b>C-1 Indian Classical Literature</b></p> <p><b><u>Detailed Study:</u></b></p> <p>i. Kalidasa. <i>Abhijnana Shakuntalam</i>. Trans. Chandra Rajan. <i>Kalidasa: The Loom of Time</i>. New Delhi: Penguin, 1989.</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>i. Vyasa. <i>The Bhagwadgita</i>. Ed. and Translated. S. Radhakrishnan. With special reference to Chapter-3, Verses 1-5 (149-153).</p> <p>ii. Sudraka. <i>Mrcchakatika</i>. Trans. M.M. Ramachandra Kale. New Delhi: Motilal Banarasidass, 1962.</p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"><li>• The Indian Epic Tradition: Themes and Recensions</li><li>• Classical Indian Drama: Theory and Practice</li><li>• Alankara and Rasa</li><li>• Dharma and the Heroic</li></ul> <p><b>Suggested Readings:</b></p> <p>1. Bharata. <i>Natyashastra</i>. Trans. Manomohan Ghosh. Vol. 1. 2<sup>nd</sup> edn. Calcutta: Granthalaya, 1967. Chap. 6: 'Sentiments' (100-18).</p>	6

		<p>2. Karve, Iravati. 'Draupadi', in <i>Yuganta: The End of an Epoch</i> (Hyderabad: Disha, 1991). 79-105.</p> <p>3. Buitenen, J.A.B Van. "Dharma and Moksa." Perrett, Roy W. ed. <i>Indian Philosophy. Vol. V. Theory of Value: A Collection of Readings</i>. New York: Garland, 2000. 33-40.</p> <p>4. Dharwadkar, Vinay. "Orientalism and the Study of Indian Literature." <i>Orientalism and the Postcolonial Predicament: Perspectives on South Asia</i>. Ed. Carol A. Breckenridge and Peter van der Veer. New Delhi: OUP, 1994. 158-95.</p>	
I	ENG HONS 102	<p><b>C-2 European Classical Literature</b></p> <p><b><u>Detailed Study:</u></b></p> <p>i. Plautus. <i>Pot of Gold</i>. Trans. E. F. Watling. Harmondsworth: Penguin, 1965.</p> <p>ii. Sophocles. <i>Oedipus the King</i>. Trans. Robert Fagles. <i>Sophocles: The Three Theban Plays</i>. Harmondsworth: Penguin, 1984.</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>i. Homer. <i>The Iliad</i>. Trans. E.V. Rieu. Harmondsworth: Penguin, 1985.</p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• The Epic</li> <li>• Comedy and Tragedy in Classical Drama</li> <li>• The Athenian City State</li> <li>• Catharsis and Mimesis</li> <li>• Satire</li> </ul> <p style="padding-left: 40px;">Literary Cultures in Augustan Rome</p> <p><b>Suggested Readings:</b></p> <p>1. Aristotle. <i>Poetics</i>. Translated with an introduction and note by Malcolm Heath. London: Penguin, 1996. Chaps. 6-17, 23, 24 and 26.</p> <p>2. Plato. <i>The Republic</i>. Book X. Trans. Desmond Lee. London: Penguin, 2007.</p>	6

I	ENG HONS 103	<p><b>C-3 Indian Writing in English</b></p> <p><b><u>Detailed Study:</u></b></p> <p>i R. K. Narayan. <i>The Vendor of Sweets</i>.  ii Poetry</p> <p>(a) Kamala Das. "Introduction"  (b) Nissim Ezekiel. "The Night of the Scorpion"/  "Poet, Lover and Bird Watcher."  (c) K. Satchidanandan. "Gandhi and Poetry" (10-11).  (d) Bulleh Shah. "Strange are the Times" (93).  (e) Arun Kamble. "Which Language Should I Shape" (3).</p> <p><b>Note:</b> All poems in sections C, D, E are from: Eunice de Souza and M. Silgado, ed. <i>These My Words: The Penguin Book of Indian Poetry</i>. New Delhi: Penguin, 2012.</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>i "The Thakur's Well" by Premchand.  ii <i>The Fire and Rain (Play)</i> by Girish Karnad.  <i>Collected Plays: Girish Karnad</i>. Vol 2. New Delhi: OUP, 2005.</p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Indian English</li> <li>• Indian English Literature and its Readership</li> <li>• Themes and Contexts of the Indian English Novel</li> <li>• The Aesthetics of Indian English Poetry</li> <li>• Modernism in Indian English Literature</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Raja Rao. Foreword to <i>Kanthapura</i>. New Delhi: OUP, 1989. v-vi.</li> <li>2. Salman Rushdie. "Commonwealth Literature does not exist." <i>Imaginary Homelands</i>. London: Granta, 1991. 61-70.</li> <li>3. Meenakshi Mukherjee. "Divided by a Common Language." <i>The Perishable Empire</i>. New Delhi: OUP, 2000. 198-203.</li> <li>4. Bruce King. "Introduction." <i>Modern Indian Poetry in English</i>. 2<sup>nd</sup> ed. New Delhi: OUP, 2005. 1-10.</li> </ol>	6
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I	ENG HONS 104	<p><b>C-4 British Poetry and Drama:14<sup>th</sup> to 17<sup>th</sup> Centuries</b></p> <p><b><u>Detailed Study:</u></b></p> <p>i Geoffrey Chaucer. Stanzas of The Wife of Bath/Pardoner /Doctor/Lawyer from <i>The Prologue to the Canterbury Tales</i>.</p> <p>ii William Shakespeare. <i>Twelfth Night</i> (Acts: III &amp; IV)</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>i Christopher Marlowe. <i>Doctor Faustus</i></p> <p>ii John Donne. “The Sunne Rising”/ “Batter My Heart”/ “A Valediction: Forbidding Mourning.”</p> <p>iii William Shakespeare. <i>Twelfth Night</i> (Acts: I, II V)</p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Renaissance Humanism</li> <li>• The Stage, Court and City</li> <li>• Religious and Political Thought</li> <li>• Ideas of Love and Marriage</li> <li>• The Writer in Society</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Pico Della Mirandola. Excerpts from the <i>Oration on the Dignity of Man</i>. <i>The Portable Renaissance Reader</i>. Ed. Bruce Ross and Mary Martin McLaughlin. New York: Penguin, 1953. 476-79.</li> <li>2. John Calvin. “Predestination and Free Will.” <i>The Portable Renaissance Reader</i>. Ed. James Bruce Ross and Mary Martin McLaughlin. New York: Penguin, 1953. 704-11.</li> <li>3. Baldassare Castiglione. “Longing for Beauty” and “Invocation of Love.” Book 4 of <i>The Courtier</i>. Trans. George Bull. Rpt. Harmondsworth: Penguin, 1983. 324-8, 330-5.</li> <li>4. Philip Sidney. <i>An Apology for Poetry</i>. Ed. Forrest G. Robinson. Indianapolis: Bobbs-Merrill, 1970. 13-18.</li> </ol>	
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I	AECC	AECC-1 Environment Studies	
I	ENG AECC 104	<p><b>AECC-2</b></p> <p><b>Writing Skills:</b></p> <ol style="list-style-type: none"> <li>i. Diary Writing</li> <li>ii. Paragraph Writing</li> <li>iii. Summary/ Note-making</li> <li>iv. Formal and Informal Letter Writing</li> <li>v. CV/Resume Writing</li> <li>vi. Report Writing</li> <li>vii. Interview/Feature Article</li> <li>viii. Notice Writing</li> </ol> <p><b>Classroom Activity:</b></p> <p>Speaking Skills, Listening Skills, Mock Interview, Speech Making</p> <p>Project Work</p> <p><b>Suggested Projects:</b></p> <p>Sports Writing, Poetry about Women/Men, Poetry in Translation, Translating a Poem, Telling a Story, Fantasy Writing, Chat Shows, The Menace of Dowry, A Success Story, Creative Writing, Theatre Groups, Interviewing a Celebrity, Writing a Newspaper Article on a Current Topic, Today's Youth and Youth Icons, Leadership and Politics, Examination System and Benefits of Reform, The Epics, Communalism, Gender Discrimination, Social Activism.</p> <p><b>Recommended Reading:</b></p> <p><i>English Communication Skills: AECC under CBCS, HPU.</i> Meenakshi F. Paul. and Madhumita Chakraborty. Macmillan, 2017.</p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>Fluency in English.</i> Part I. Delhi: Macmillan, 2005.</li> <li>2. <i>Fluency in English.</i> Part II. Delhi: OUP, 2006. Unit 1-15.</li> <li>3. <i>El Dorado: A Textbook of Communication Skills.</i> Hyderabad: Orient Blackswan, 2014. Units 1-5.</li> <li>4. <i>Interchange.</i> Workbook III. Fourth Edition. Delhi: Cambridge University Press, 2015. Units 1-8.</li> </ol>	4

		<p>5. <i>New Headway</i>. Intermediate Student's Book. 3rd Edition. Delhi: Oxford University Press, 2012. Units 1-6.</p> <p>6. <i>Write to be Read: Reading, Reflecting &amp; Writing</i>. First South Asian edition. Delhi: Cambridge University Press, 2014. Units 1-4.</p> <p>7. <i>Business English</i>. Delhi: Pearson, 2008. Units 4-6.</p>	
I	GE-1	DSC-1A/ GE Course of any other subject.	
I	GE-2	DSC-1B/ GE Course of any other subject.	

## Second Year

Year	Paper Code	Paper Name & Syllabus	Credits
<b>II</b>	ENG HONS 201	<p><b>C-5: American Literature</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>i. Arthur Miller: <i>All My Sons</i></li> <li>ii. Edgar Allan Poe: “The Purloined Letter”</li> <li>iii. William Faulkner: “Dry September”</li> <li>iv. Anne Bradstreet: “The Prologue”</li> <li>v. Walt Whitman: Selections from <i>Leaves of Grass</i>: “O Captain, My Captain”, “Passage to India” (Lines 1-68)</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>i. Tennessee Williams: <i>The Glass Menagerie</i></li> <li>ii. Toni Morrison: <i>Beloved</i></li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• The American Dream</li> <li>• Social Realism and the American Novel</li> <li>• Folklore and the American Novel</li> <li>• Black Women’s Writings</li> <li>• Questions of Form in American Poetry</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Hector St. John Crevecoeur. “What is an American” (Letter III). <i>Letters from an American Farmer</i>. Harmondsworth: Penguin, 1982. 66–105. Print.</li> <li>2. Frederick Douglass. <i>A Narrative of the Life of Frederick Douglass</i>. Harmondsworth: Penguin, 1982. Chapters: 1–7. Page Nos: 47–87. Print.</li> <li>3. Henry David Thoreau. “Battle of the Ants.” Excerpt from <i>Brute Neighbours</i>, by Walden. Oxford: OUP, 1997. Chapter: 12. Print.</li> <li>4. Ralph Waldo Emerson. “Self Reliance.” <i>The Selected Writings of Ralph Waldo Emerson</i>. Ed. by Brooks Atkinson with a biographical introduction. New York: The Modern Library, 1964. Print.</li> <li>5. Toni Morrison. “Romancing the Shadow.” <i>Playing in the Dark: Whiteness and Literary Imagination</i>. London: Picador, 1993. 29–39. Print.</li> </ol>	6

II	ENG HONS 202	<p><b>C-6: Popular Literature</b></p> <p><b><u>Detailed Study:</u></b></p> <p>i Lewis Carroll. <i>Through the Looking Glass</i>.</p> <p>ii Shyam Selvadurai. <i>Funny Boy</i>.</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>i Agatha Christie. <i>The Murder of Roger Ackroyd</i>.</p> <p>ii P.C. Joshi 1857 in Folk Songs, New Delhi: People Publishing House, 1994. pp. 1-50.</p> <p>iii Dharamveer Bharati. <i>Andha Yug</i>. Trans. Alok Bhalla. New Delhi: OUP, 2009. Print.</p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Coming of Age</li> <li>• The Canonical and the Popular</li> <li>• Caste, Gender and Identity</li> <li>• Ethics and Education in Children’s Literature</li> <li>• Sense and Nonsense</li> <li>• The Graphic Novel</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Chelva Kanaganayakam. “Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature.” <i>ARIEL</i> (Jan. 1998). Rpt. <i>Post Independence Voices in South Asian Writings</i>. Eds. Malashri Lal, Alamgir Hashmi and Victor J. Ramraj. Delhi: Doaba Publications, 2001. 51–65. Print.</li> <li>2. Sumathi Ramaswamy. Introduction. <i>Beyond Appearances?: Visual Practices and Ideologies in Modern India</i>. Delhi: Sage, 2003. xiii–xxix. Print.</li> <li>3. Leslie Fiedler. “Towards a Definition of Popular Literature.” <i>Super Culture: American Popular Culture and Europe</i>. Ed. C.W.E. Bigsby. Ohio: Bowling Green University Press, 1975. 29–38. Print.</li> <li>4. Felicity Hughes. “Children’s Literature: Theory and Practice.” <i>English Literary History</i>. Vol. 45. 1978. 542–61. Print.</li> </ol>	6
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II	ENG HONS 203	<p><b>C-7: British Poetry and Drama: 17th and 18th Centuries</b></p> <p><b><u>Detailed Study:</u></b></p> <p>i. John Milton: <i>Paradise Lost: Book 1</i></p> <p>ii. John Webster: <i>The Duchess of Malfi</i></p> <p><b><u>Non-Detailed Study:</u></b></p> <p>i. Aphra Behn: <i>The Rover</i></p> <p>ii. Alexander Pope: <i>The Rape of the Lock</i></p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Religious and Secular Thought in the 17th Century</li> <li>• The Stage, the State and the Market</li> <li>• The Mock-epic and Satire</li> <li>• Women in the 17th Century</li> <li>• The Comedy of Manners</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. The Holy Bible: <i>Genesis</i>. Chapters: 1–4. <i>The Gospel according to St. Luke</i>. Chapters: 1–7 and 22–4.</li> <li>2. Niccolo Machiavelli. <i>The Prince</i>. Ed. and trans. Robert M. Adams. New York: Norton, 1992. Chapters: 15, 16, 18 and 25. Print.</li> <li>3. Thomas Hobbes. Selections from <i>The Leviathan</i>. Part. I. New York: Norton, 2006. Chapters: 8, 11 and 13. Print.</li> <li>4. John Dryden. “A Discourse Concerning the Origin and Progress of Satire.” <i>The Norton Anthology of English Literature</i>. Vol. 1. 9th edition. Ed. Stephen Greenblatt. New York: Norton 2012. 1767–8. Print.</li> </ol>	6
II	ENG HONS 204	<p><b>C-8: British Literature: 18th Century</b></p> <p><b><u>Detailed Study:</u></b></p> <p>i Jonathan Swift: <i>Gulliver’s Travels</i> (Books III and IV)</p> <p>ii Richard B. Sheridan: <i>The School for Scandal</i></p> <p><b><u>Non-Detailed Study:</u></b></p> <p>i William Congreve: <i>The Way of the World</i></p> <p>ii Samuel Johnson: “London”</p>	6

		<p>iii Laurence Sterne: <i>The Life and Opinions of Tristram Shandy, Gentleman</i></p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• The Enlightenment and Neoclassicism</li> <li>• Restoration Comedy</li> <li>• The Country and the City</li> <li>• The Novel and the Periodical Press</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Jeremy Collier. <i>A Short View of the Immorality and Profaneness of the English Stage</i>. London: Routledge, 1996. Print.</li> <li>2. Daniel Defoe. “The Complete English Tradesman” (Letter XXII), “The Great Law of Subordination Considered” (Letter IV), and “The Complete English Gentleman.” <i>Literature and Social Order in Eighteenth-Century England</i>. Ed. Stephen Copley. London: Croom Helm, 1984. Print.</li> <li>3. Samuel Johnson, “Essay 156” in <i>The Rambler in Selected Writings: Samuel Johnson</i>. Ed. Peter Martin. Cambridge, Mass.: Harvard University Press, 2009. 194–7; <i>Rasselas</i> Chapter 10; “Pope’s Intellectual Character: Pope and Dryden Compared.” <i>The Life of Pope in The Norton Anthology of English Literature</i>. Vol. 1. Ed. Stephen Greenblatt. 8th edition. New York: Norton, 2006. 2693–4, 2774–7. Print.</li> </ol>	
<b>II</b>	ENG HONS 205	<p><b>C-9: British Romantic Literature</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. William Blake: <ol style="list-style-type: none"> <li>i. “The Lamb”</li> <li>ii. “The Chimney Sweeper” (from <i>The Songs of Innocence and The Songs of Experience</i>)</li> <li>iii. “The Tyger” (<i>The Songs of Experience</i>)</li> <li>iv. ‘Introduction’ to <i>The Songs of Innocence</i></li> </ol> </li> <li>2. Robert Burns: <ol style="list-style-type: none"> <li>i. “A Bard’s Epitaph”</li> <li>ii. “Scots Wha Hae”</li> </ol> </li> <li>3. William Wordsworth: <ol style="list-style-type: none"> <li>i. “Tintern Abbey”</li> </ol> </li> </ol>	6

		<p>4. Samuel Taylor Coleridge:</p> <ol style="list-style-type: none"> <li>i. “Kubla Khan”</li> <li>ii. “Dejection: An Ode”</li> </ol> <p>5. Lord George Gordon Noel Byron:</p> <ol style="list-style-type: none"> <li>i. “Childe Harold”: Canto III, Verses 36–45 (Lines 316–405); Canto IV, Verses 178–86 (Lines 1594–674).</li> </ol> <p>6. P. B. Shelley:</p> <ol style="list-style-type: none"> <li>i. “Ode to the West Wind”</li> <li>ii. “Ozymandias”</li> <li>iii. “Hymn to Intellectual Beauty”</li> </ol> <p>7. John Keats:</p> <ol style="list-style-type: none"> <li>i. “Ode to a Nightingale”</li> <li>ii. “To Autumn”</li> <li>iii. “On First Looking into Chapman’s Homer”</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Mary Shelley: <i>Frankenstein</i></li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Reason and Imagination</li> <li>• Conceptions of Nature</li> <li>• Literature and Revolution</li> <li>• The Gothic</li> <li>• The Romantic Lyric</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. William Wordsworth. “Preface to Lyrical Ballads.” <i>Romantic Prose and Poetry</i>. Ed. Harold Bloom and Lionel Trilling. New York: OUP, 1973. 594–611. Print.</li> <li>2. John Keats. “Letter to George and Thomas Keats, 21 December 1817,” and “Letter to Richard Woodhouse, 27 October, 1818.” <i>Romantic Prose and Poetry</i>. Ed. Harold Bloom and Lionel Trilling. New York: OUP, 1973. 766–68, 777–8. Print.</li> <li>3. Jean-Jacques Rousseau. ‘Preface’ to <i>Emile or Education</i>. Trans. Allan Bloom. Harmondsworth: Penguin, 1991. Print.</li> </ol>	
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		4. Samuel Taylor Coleridge. <i>Biographia Literaria</i> . Ed. George Watson. London: Everyman, 1993. Chapter: XIII. 161–66. Print.	
<b>II</b>	ENG HONS 206	<p><b>C-10: British Literature: 19th Century</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Jane Austen: <i>Pride and Prejudice</i></li> <li>2. Alfred Tennyson: <ol style="list-style-type: none"> <li>i “The Lady of Shalott”</li> <li>ii “Ulysses”</li> </ol> </li> <li>3. Robert Browning: <ol style="list-style-type: none"> <li>i “My Last Duchess”</li> <li>ii “The Last Ride Together”</li> </ol> </li> <li>4. Christina Rossetti: <ol style="list-style-type: none"> <li>i “The Goblin Market”</li> </ol> </li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>i Charlotte Bronte: <i>Jane Eyre</i></li> <li>ii Charles Dickens: <i>Hard Times</i></li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Utilitarianism</li> <li>• The 19th Century Novel</li> <li>• Marriage and Sexuality</li> <li>• The Writer and Society</li> <li>• Faith and Doubt</li> <li>• The Dramatic Monologue</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. <i>The Communist Manifesto</i>. New Delhi: Grapevine India, 2011. Print.</li> <li>2. Charles Darwin. “Natural Selection and Sexual Selection.” <i>The Descent of Man</i> in <i>The Norton Anthology of English Literature</i>. 8th edition. Vol. 2. Ed. Stephen Greenblatt. New York: Norton, 2006. 1545–9. Print.</li> <li>3. John Stuart Mill. <i>The Subjection of Women</i>. <i>Norton Anthology of English Literature</i>. 8th edition. Vol. 2. Ed. Stephen Greenblatt. New York: Norton, 2006. Chapter: 1. 1061–9. Print.</li> </ol>	6

<p><b>II</b></p>	<p><b>ENG AEEC/ SEC 204</b></p>	<p><b>AEEC/SEC - 1: Creative Writing: Book and Media Reviews</b></p> <p><b>UNIT-I Literary Forms:</b></p> <ul style="list-style-type: none"> <li>• Poetry: Lyric, Sonnet, Epic, Ode, Ballad</li> <li>• Drama: Tragedy and Comedy</li> <li>• Fiction: Short Story and Novel</li> <li>• Prose: Essay, Periodical, Article (Newspaper Article and Blog)</li> </ul> <p><b>UNIT-II Literary Terms:</b> Plot, Characterization, Dialogue, Monologue, Soliloquy, Aside, Narrator, Persona, Irony, Metaphor, Simile, Metonymy, Alliteration, Rhyme, Onomatopoeia, Oxymoron, Point of View and Theme</p> <p><b>UNIT-III Reading Literature: Creativity and Imagination:</b></p> <ul style="list-style-type: none"> <li>• "Gift of the Magi" by O' Henry</li> <li>• "Daffodils" by William Wordsworth</li> <li>• <i>The Dark Room</i> by R. K. Narayan</li> </ul> <p><b>UNIT-IV Media Reviews:</b> Book, Film and T.V. Programme Reviews</p> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. M. H. Abrams. <i>A Glossary of Literary Terms</i>.</li> <li>2. Anjana Neira Dev, et al. <i>Creative Writing: A Beginner's Manual</i>. Delhi: Pearson, 2009. Print.</li> </ol>	<p>4</p>
<p><b>II</b></p>	<p><b>ENG AEEC/ SEC 205</b></p>	<p><b>AEEC/SEC-2 Translation Studies and Principles of Translation (Basic Concepts and Readings)</b></p> <p><b>UNIT-I</b></p> <p><b>Introduction to Translation:</b></p> <ol style="list-style-type: none"> <li>i. Definition of Translation—Translating from source language to target language</li> <li>ii. Purpose of Translation—Translation as a literary, cultural, and knowledge bridge, self-other interaction</li> </ol> <p><b>UNIT-II</b></p> <p><b>Approaches to Translation:</b></p> <ol style="list-style-type: none"> <li>i. Domestication: Readability in the target language</li> <li>ii. Foreignisation: Faithfulness to the source language text</li> </ol>	<p>4</p>

		<p><b>UNIT-III</b></p> <p><b>Methods of Translation:</b></p> <ol style="list-style-type: none"> <li>i. Meta-phrase—sense translation based on difference</li> <li>ii. Paraphrase—word-to-word translation based on equivalence</li> <li>iii. Imitation—regulated transformation</li> <li>iv. Interpretation and Adaptation</li> <li>v. Reading: "Preface to Ovid's <i>Epistles</i>" – (1680) by John Dryden</li> </ol> <p><b>UNIT-IV</b></p> <p><b>Problems of Translation:</b></p> <ol style="list-style-type: none"> <li>i. Cultural Gap</li> <li>ii. Untranslatability</li> <li>iii. Translation as appropriation of indigenous languages by English</li> <li>iv. Reading: "Translation of Poetry" by Sri Aurobindo. <i>Letters on Poetry, Literature and Art.</i></li> </ol> <p><b>UNIT-V</b></p> <p><b>Translation in India:</b></p> <ol style="list-style-type: none"> <li>i. Definitions: <i>Anuvad, Bhashantar, Roopantar</i></li> <li>ii. Key Terms: <i>Rasa, Dhvani, Auchitya</i></li> <li>iii. Reading Translation: Cultural Difference, Contexts and Language       <ol style="list-style-type: none"> <li>(a) Shubhangi Bhadbhade, “Garden of Spice” (“Mehakti Phulwari”)</li> <li>(b) Jaiwanti Dimri, “The Inner Eye” (“Antardrishti”)</li> </ol> </li> </ol> <p>(Both the stories are from Rekha Sharma, ed. <i>Translation: Theory and Practice</i>. Delhi: Authorspress, 2015)</p> <p><b>UNIT-VI</b></p> <p><b>Translation:</b></p> <ul style="list-style-type: none"> <li>• Translating a literary/non-literary passage from Hindi into English and English into Hindi (about 100 words)</li> </ul> <p><b>Classroom Activity:</b></p> <p>Inter-medial Translation: Word-Film-Painting</p> <ul style="list-style-type: none"> <li>• Film: <i>The Blue Umbrella</i> based on Ruskin Bond’s eponymous story</li> </ul>	
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II	GE-3	DSC-1C/ GE Course of any other subject.	
II	GE-4	DSC-1D/ GE Course of any other subject.	

### Third Year

	Paper Code	Paper Name & Syllabus	Credits
<b>III</b>	ENG HONS 301	<p><b>C-11: Women’s Writing</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Emily Dickinson:               <ol style="list-style-type: none"> <li>i “I Cannot Live with You”</li> <li>ii “I’m Wife; I’ve finished That”</li> </ol> </li> <li>2. Sylvia Plath:               <ol style="list-style-type: none"> <li>i “Daddy”</li> <li>ii “Lady Lazarus”</li> </ol> </li> <li>3. Eunice De Souza:               <ol style="list-style-type: none"> <li>i “Advice to Women”</li> <li>ii “Bequest”</li> </ol> </li> <li>4. Katherine Mansfield:               <ol style="list-style-type: none"> <li>i “Bliss”</li> </ol> </li> <li>5. Mahashweta Devi:               <p>"The Hunt" in <i>Imaginary Maps</i>. Trans. and Introduced by G.C. Spivak. New York: Routledge, 1995. 1-18. Print.</p> </li> <li>6. Rassundari Debi:               <p>Excerpts from <i>Amar Jiban. Women’s Writing in India</i>. Vol. 1. , Eds. Susie Tharu and K. Lalita. New Delhi: OUP, 1989. 191–2. Print.</p> </li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Alice Walker: <i>The Color Purple</i></li> <li>2. Charlotte Perkins Gilman:               <ol style="list-style-type: none"> <li>i “The Yellow Wallpaper”</li> </ol> </li> <li>3. Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i>. New York: Norton, 1988. Chapter: 1. 11–19; Chapter: 2. 19–38. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• The Confessional Mode in Women's Writing</li> <li>• Sexual Politics</li> </ul>	6



		<ul style="list-style-type: none"> <li>• Race, Caste and Gender</li> <li>• Social Reform and Women’s Rights</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Virginia Woolf. <i>A Room of One's Own</i>. New York: Harcourt, 1957. Chapters: 1 and 6. Print.</li> <li>2. Simone de Beauvoir. Introduction. <i>The Second Sex</i>. Trans. Constance Borde and Shiela Malovany-Chevallier. London: Vintage, 2010. 3–18. Print.</li> <li>3. Kumkum Sangari and Sudesh Vaid, eds. Introduction. <i>Recasting Women: Essays in Colonial History</i>. New Delhi: Kali for Women, 1989. 1–25. Print.</li> <li>4. Chandra Talapade Mohanty. “Under Western Eyes: Feminist Scholarship and Colonial Discourses.” <i>Contemporary Postcolonial Theory: A Reader</i>. Ed. Padmini Mongia. New York: Arnold, 1996. 172–97. Print.</li> </ol>	
III	ENG HONS 302	<p><b>C-12: British Literature: The Early 20th Century</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Joseph Conrad: <i>Heart of Darkness</i></li> <li>2. W.B. Yeats: <ol style="list-style-type: none"> <li>i “Leda and the Swan”</li> <li>ii “The Second Coming”</li> <li>iii “No Second Troy”</li> <li>iv “Sailing to Byzantium”</li> </ol> </li> <li>3. T.S. Eliot: "Four Quartets" (Sec. - I: “Burnt Norton” and Sec.-IV: “Little Gidding”)) in <i>Collected Poems</i>. London: Faber and Faber, 1974. 189-223. Print.</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. D.H. Lawrence: <i>Sons and Lovers</i></li> <li>2. Virginia Woolf: <i>Mrs. Dalloway</i></li> <li>3. T.S. Eliot: "Four Quartets" (Sec.-II and Sec.-III) in <i>Collected Poems</i>. London: Faber and Faber, 1974. 189-223. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Modernism, Post-modernism and Non-European Cultures</li> </ul>	6

		<ul style="list-style-type: none"> <li>• The Women’s Movement in the Early 20th Century</li> <li>• Psychoanalysis and the Stream of Consciousness</li> <li>• The Uses of Myth</li> <li>• The Avant Garde</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Sigmund Freud. “Theory of Dreams”, “Oedipus Complex” and “The Structure of the Unconscious” in <i>The Modern Tradition</i>. Ed. Richard Ellman et. al. Oxford: OUP, 1965. 571, 578–80, 559–63. Print.</li> <li>2. T.S. Eliot. “Tradition and the Individual Talent.” <i>Norton Anthology of English Literature</i>. 8th edition. Vol. 2. Ed. Stephen Greenblatt. New York: Norton, 2006. 2319–25. Print.</li> <li>3. Raymond Williams. Introduction. <i>The English Novel from Dickens to Lawrence</i>. London: Hogarth Press, 1984. 9–27. Print.</li> </ol>	
III	ENG HONS 303	<p><b>C-13: Modern European Drama</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Bertolt Brecht: <i>Mother Courage</i></li> <li>2. G.B. Shaw: <i>Arms and the Man</i></li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Samuel Beckett: <i>Waiting for Godot</i></li> <li>2. Eugene Ionesco: <i>Rhinoceros</i></li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Politics, Social Change and the Stage</li> <li>• Text and Performance</li> <li>• European Drama: Realism and Beyond</li> <li>• Tragedy and Heroism in Modern European Drama</li> <li>• The Theatre of the Absurd</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Constantin Stanislavski, <i>An Actor Prepares</i>. Chapter: 8. “Faith and the Sense of Truth.” Trans. Elizabeth Reynolds Hapgood. Harmondsworth: Penguin, 1967. Sections: 1, 2, 7, 8, 9. Page Nos. 121–5, 137–46. Print.</li> </ol>	6

		<p>2. Bertolt Brecht. "The Street Scene", "Theatre for Pleasure or Theatre for Instruction", and "Dramatic Theatre vs Epic Theatre." <i>Brecht on Theatre: The Development of an Aesthetic</i>. Ed. and trans. John Willet. London: Methuen, 1992. 68–76, 121–8. Print.</p> <p>3. George Steiner. "On Modern Tragedy." <i>The Death of Tragedy</i>. London: Faber, 1995. 303–24. Print.</p>	
<b>III</b>	ENG HONS 304	<p><b>C-14: Postcolonial Literatures</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Srilal Shukla: <i>Raag Darbari</i>. Trans. Gillian Wright. New Delhi: Penguin India, 2000. Print.</li> <li>2. Ama Ata Aidoo: "The Girl Who Can"</li> <li>3. Grace Ogot: "The Green Leaves"</li> <li>4. Pablo Neruda: "Tonight I Can Write", "The Way Spain Was"</li> <li>5. Mamang Dai: "Small Towns and the River", "The Voice of the Mountain"</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Chinua Achebe: <i>Things Fall Apart</i></li> <li>2. Gabriel Garcia Marquez: <i>No One Writes to the Colonel</i></li> <li>3. Derek Walcott:       <ol style="list-style-type: none"> <li>i "A Far Cry from Africa"</li> <li>ii "Names"</li> </ol> </li> <li>4. Sarveshowar Dayal Saxena:       <ol style="list-style-type: none"> <li>i "Dust"</li> <li>ii "Now I Will Not Let the Sun Set" (160-163).</li> </ol> <p><i>One Hundred Indian Poets: Signatures</i>. Ed. K. Satchidanandan. Delhi: National Book Trust, 2006. Print.</p> </li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• De-colonization, Globalization and Literature</li> <li>• Literature and Identity Politics</li> <li>• Writing for the New World Audience</li> <li>• Region, Race, and Gender</li> <li>• Postcolonial Literatures and Questions of Form</li> </ul>	6

		<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. M.K. Gandhi. <i>Hind Swaraj</i> or <i>Indian Home Rule</i>. Ahmedabad: Navjivan, 2006. Chapters: IV, VI, XIII, XIX. Print.</li> <li>2. Franz Fanon. ‘The Negro and Language.’ <i>Black Skin, White Masks</i>. Trans. Charles Lam Markmann. London: Pluto Press, 2008. 8–27. Print.</li> <li>3. Ngugi wa Thiong’o. ‘The Language of African Literature.’ <i>Decolonising the Mind</i> London: James Curry, 1986. Chapter. 1. Sections: 4–6. Print.</li> <li>4. Gabriel Garcia Marquez. “The Nobel Prize Acceptance Speech.” <i>Gabriel Garcia Marquez: New Readings</i>. Ed. Bernard McGuirk and Richard Cardwell. Cambridge: Cambridge University Press, 1987. Print.</li> <li>5. Rabindranath Tagore. "The Philosophy of Literature" (293-309). <i>Selected Writings in Literature and Language</i>. Eds. S.K. Das and S. Chaudhary. New Delhi: OUP, 2012. Print.</li> <li>6. Nirmal Verma. "India and Europe: Some Reflections on the Self and the Other" (27-52). <i>India and Europe: Selected Essays</i>. Ed. Nirmal Verma. Shimla: IAS, 2000. Print.</li> <li>7. Ra Ga Jadhav. "Dalit Feelings and Aesthetic Detachment" (283-290). <i>The Writer as Critic</i>. By Jasbir Jain. Jaipur: Rawat, 2011. Print.</li> </ol>	
III	ENG HONS 305	<p><b>DSE-1 Modern Indian Writing in English</b></p> <p><b><u>Detailed Study:</u></b></p> <p><b>Translation:</b></p> <ol style="list-style-type: none"> <li>1. Premchand: “The Shroud.” <i>Penguin Book of Classic Urdu Stories</i>. Ed. M. Assaduddin. New Delhi: Penguin/Viking, 2006. Print.</li> <li>2. Razia Sajjad Zaheer. "Neech (Lowborn)" (145-153). <i>Women Writing in India: 600 BC to the Present</i>. Eds. S. Tharu and K. Lalita. Vol. 2. New Delhi: OUP, 1995. Print.</li> <li>3. Gurdial Singh. “A Season of No Return.” <i>Earthy Tones</i>. Trans. Rana Nayar. Delhi: Fiction House, 2002. Print.</li> <li>4. G.M. Muktibodh. “The Void.” (Trans. Vinay Dharwadker) and “So Very Far” (Trans. Vishnu Khare and Adil Jussawala). <i>The Oxford Anthology of Modern Indian Poetry</i>. Ed. Vinay Dharwadker and A.K. Ramanujam. New Delhi: OUP, 2000. Print.</li> <li>5. Amrita Pritam. “I Say Unto Waris Shah” (Tranr. N.S. Tasneem). <i>Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems</i>. Vol. 3. Ed. K.M. George. Delhi: Sahitya Akademi, 1992. Print.</li> </ol>	6

		<p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Fakir Mohan Senapati. "Rebati." <i>Oriya Stories</i>. Ed. Vidya Das. Trans. Kishori Charan Das. Delhi: Srishti Publishers, 2000. Print.</li> <li>2. Thangjam Ibopishak Singh. "Dali, Hussain, or "Odour of Dream, Colour of Wind" and "The Land of the Half-Humans" (Trans. Robin S. Ngangom). <i>The Anthology of Contemporary Poetry from the Northeast</i>. NEHU: Shillong, 2003. Print.</li> <li>3. G. Kalyan Rao. <i>Untouchable Spring</i>. Trans. Alladi Uma and M. Sridhar. Delhi: Orient Blackswan, 2010. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• "The Aesthetics of Translation", "Linguistic Regions and Languages." <i>Translation: Theory and Practice</i>. Ed. Rekha Sharma. New Delhi: Authorspress, 2015. Print.</li> <li>• Rabindranath Tagore. <i>Selected Writings on Literature and Language</i>. Ed. S.K. Dass and Sukarita Chaudhary. New Delhi: OUP, 2001. Print.</li> <li>• Sri Aurobindo. <i>The Foundations of Indian Culture</i>. Pondicherry: Sri Aurobindo Ashram, 1992. Print.</li> <li>• Modernity in Indian Literature</li> <li>• Caste, Gender and Resistance</li> <li>• Questions of Form in 20th Century Indian Literature.</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Raja Rao. <i>The Meaning of India</i>. New Delhi: Vision Books, 2007. 11-28. Print.</li> <li>2. Namwar Singh. "Decolonising the Indian Mind." Trans. Harish Trivedi. <i>Indian Literature</i> 151 (Sept./Oct. 1992). Print.</li> <li>3. B.R. Ambedkar. "Annihilation of Caste." <i>Dr. Babasaheb Ambedkar: Writings and Speeches</i>. Vol. 1. Maharashtra: Education Department, Government of Maharashtra, 1979. Chapters: 4, 6, and 14. Print.</li> <li>4. Sujit Mukherjee. "A Link Literature for India." <i>Translation as Discovery</i>. Hyderabad: Orient Longman, 1994. 34-45. Print.</li> <li>5. G.N. Devy. Introduction. <i>After Amnesia in The G.N. Devy Reader</i>. New Delhi: Orient Blackswan, 2009. 1-5. Print.</li> </ol>	
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<b>III</b>	ENG HONS 306	<p><b>DSE-2 Literature of the Indian Diaspora</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Meera Syal. <i>Anita and Me</i>. Harper Collins.</li> <li>2. Jhumpa Lahiri. <i>The Namesake</i>. Houghton Mifflin Harcourt.</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. M. G. Vassanji. <i>The Book of Secrets</i>. Penguin, India.</li> <li>2. Rohinton Mistry. <i>A Fine Balance</i>. Alfred A Knopf.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• The Diaspora: Hybridity, Muculturalism, Identity, Nostalgia, Alienation</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. "Introduction: The Diasporic Imaginary." <i>Literature of the Indian Diaspora</i>. By V. Mishra London: Routledge, 2008. Print.</li> <li>2. "Cultural Configurations of Diaspora." <i>Diaspora &amp; Hybridity</i>. V. Kalra, R. Kaur and J. Hutynuk. London: Sage Publications, 2005. Print.</li> <li>3. "The New Empire within Britain." <i>Imaginary Homelands</i>. By Salman Rushdie. London: Granta Books, 1991. Print.</li> <li>4. Makarand Pranjape. Introduction. <i>Indian Diaspora: Theories, Histories, Texts</i>. New Delhi: Samvad India, 2011. Print.</li> </ol>	6
<b>III</b>	ENG HONS 307	<p><b>DSE-3 Partition Literature</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Manik Bandhopadhyaya. "The Final Solution." Trans. Rani Ray. <i>Mapmaking: Partition Stories from Two Bengals</i>. Ed. Debjani Sengupta. New Delhi: Srishti, 2003. 23–39. Print.</li> </ol>	6

		<p>2. Sa'adat Hasan Manto. "Toba Tek Singh." <i>Black Margins: Manto</i>. Trans. M. Asaduddin. New Delhi: Katha, 2003). 212–20. Print.</p> <p>3. Lalithambika Antharajanam. "A Leaf in the Storm." Trans. K. Narayana Chandran. <i>Stories about the Partition of India</i>. Ed. Alok Bhalla. New Delhi: Manohar, 2012. 137–45. Print.</p> <p>4. Faiz Ahmad Faiz. "For Your Lanes, My Country." <i>In English: Faiz Ahmad Faiz, A Renowned Urdu Poet</i>. Trans. and ed. Riz Rahim. California: Xlibris, 2008. 138. Print.</p> <p>5. Jibananda Das. "I Shall Return to This Bengal." Trans. Sukanta Chaudhuri. <i>Modern Indian Literature</i>. New Delhi: OUP, 2004. 8–13. Print.</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>1. Intizar Husain. <i>Basti</i>. Trans. Frances W. Pritchett. New Delhi: Rupa, 1995. Print.</p> <p><b>Suggested Topics and Readings for Class Presentation:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Colonialism, Nationalism, and the Partition</li> <li>• Communalism and Violence</li> <li>• Homelessness and Exile</li> <li>• Women in the Partition</li> </ul> <p><b>Background Readings:</b></p> <p>1. Ritu Menon and Kamla Bhasin. Introduction. <i>Borders and Boundaries</i>. New Delhi: Kali for Women, 1998. Print.</p> <p>2. Sukrita P. Kumar. <i>Narrating Partition</i>. Delhi: Indialog, 2004. Print.</p>	
<b>III</b>	ENG HONS 308	<p><b>DSE-4 Autobiography</b></p> <p><b><u>Detailed Study:</u></b></p> <p>1. Jean-Jacques Rousseau. <i>Confessions</i>. Part One. Book One. Page Nos: 5-43. Trans. Angela Scholar. New York: OUP, 2000. Print.</p> <p>2. M. K. Gandhi. <i>Autobiography or the Story of My Experiments with Truth</i>. Part I. Chapters: II to IX 5-26. Ahmedabad: Navajivan Trust, 1993. Print.</p> <p>3. Annie Besant. <i>Autobiography</i>. Chapter VII. "Atheism As I Knew and Taught It." 141-175. London: T. Fisher Unwin, 1917. Print.</p>	6

		<p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Binodini Dasi. <i>My Story and Life as an Actress</i>. Page Nos. 61-83. New Delhi: Kali for Women, 1998. Print.</li> <li>2. A. Revathi. <i>Truth About Me: A Hijra Life Story</i>. Chapters I-IV. 1-37. New Delhi: Penguin, 2010. Print.</li> <li>3. Sharankumar Limbale. <i>The Outcaste</i>. Trans. Santosh Bhoomkar. 1-39. New Delhi: OUP, 2003. Print.</li> <li>4. Ramabai Ranade: “A Testimony of our Inexhaustible Treasures.” <i>Pandita Ramabai Through Her Own Words: Selected Works</i>. Trans. Meera Kosambi. New Delhi: OUP, 2000. 295–324. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Self and Society</li> <li>• Role of Memory in Writing Autobiography</li> <li>• Autobiography as Resistance</li> <li>• Autobiography as Rewriting History</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. James Olney. “A Theory of Autobiography.” <i>Metaphors of Self: The Meaning of Autobiography</i>. Princeton: Princeton University Press, 1972. 3-50. Print.</li> <li>2. Laura Marcus. “The Law of Genre.” <i>Auto/biographical Discourses</i>. Manchester: Manchester University Press, 1994. 229-72. Print.</li> <li>3. Linda Anderson. Introduction. <i>Autobiography</i>. London: Routledge, 2001.1-17. Print.</li> <li>4. Mary G. Mason. “The Other Voice: Autobiographies of Women Writers.” <i>Life/Lines: Theorizing Women’s Autobiography</i>. Ed. Bella Brodzki and Celeste Schenck. Ithaca: Cornell University Press, 1988. 19-44. Print.</li> </ol>	
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**OPTIONAL DISSERTATION OR PROJECT WORK MAY BE UNDERTAKEN IN PLACE OF ONE ELECTIVE PAPER (6 CREDITS) IN THE THIRD YEAR.**



**NOTE:**

- 1 The students of B.A. English Hons. will study DSC-1A; DSC-1B; DSC-1C; DSC-1D of any other subject in lieu of GE-1; GE-2; GE-3; and GE-4.**
- 2 The students of B.A. Honours (other than English) will study the following courses (of B.A. with English) as Generic Elective (GE) Courses:**
  - i. ENG HONS GE 101 English Literature -1 (Essays, Stories and Poems)**
  - ii. ENG HONS GE 102 English Literature -2 (Poems, Short-Stories and Essays)**
  - iii. ENG HONS GE 203 British Literature (Play and Novel)**
  - iv. ENG HONS GE 204 Literary Cross Currents**

**(These four courses are common with B.A. English (DSC) Discipline Specific Courses)**

## Pattern of Testing

### B.A. English Hons. YEARLY Programme **(Effective from the Academic Session 2018-19)**

#### For Core Courses

#### **For Internal Assessment**

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations of the students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

#### **For End Semester Examinations: 70 Marks**

**Three Hours**

#### **All questions are compulsory:**

1. Reference to the context: **Two** references to be attempted out of the given **six** taken from the **Detailed Section**.

2x10= 20 Marks

2. Short answers: **Four** short answers to be attempted out of the given **eight** questions taken from the **Detailed** and **Non-Detailed Sections**.

4x5=20 Marks

3. Long answers: **Two** long answers to be attempted out of the given **four** questions taken from **Detailed** and **Non-Detailed Sections**.

2x15=30 Marks

**Ability Enhancement Compulsory Course**

**AECC -2**

**[ENG AECC 104]**

**Writing Skills**

**B.A., B.Com. B.Sc. and Hons.**

**For Internal Assessment**

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of the students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- |  |          |
|--|----------|
| • Attendance:                                    | 5 Marks  |
| • Class Test (After completion of 40% syllabus): | 5 Marks  |
| • House Test (After completion of 75% syllabus): | 10 Marks |
| • Assignment/Presentation etc.:                  | 10 Marks |

**For End Term Examination: 70 Marks[100]**

**(Three Hours)**

- |   |               |
|---|---------------|
| 1. Notice                                   | 6 Marks [09]  |
| 2. Letter Writing                           | 10 Marks [15] |
| 3. Resume Writing                           | 10 Marks [15] |
| 4. Diary Writing                            | 6 Marks [07]  |
| 5. Paragraph Writing (80-100 words)         | 6 Marks [10]  |
| 6. Report Writing                           | 10 Marks [12] |
| 7. Summary or Note Making                   | 10 Marks [12] |
| 8. Feature Article or Interview (200 words) | 12 Marks [20] |

## Ability Enhancement Elective Courses/ Skill Enhancement Courses

### Ability Enhancement Elective Courses/Skill Enhancement Courses

#### AEEC/SEC-1

#### [ENG AEEC/SEC 204]

#### Creative Writing, Book and Media Reviews

#### For Internal Assessment

(30 Marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

#### For End Term Examination: 70 Marks [100 Hours]

(Three Hours)

1. **Five** very Short Answer Questions out of the given **eight** to be attempted.

3x5=15 Marks [3x5=15]

2. **Five** Short Answer Questions (100-150 words) out of the given **eight** to be attempted.

5x5=25 Marks [8x5=40]

3. **Three** Long Answer Questions (250-300) out of the given **five**, to be set from **Unit III & IV** only.

10x3=30 Marks [15x3=45]

## AEEC/SEC-2

### [ENG AEEC/SEC 205]

### Translation Studies and Principles of Translation

#### For Internal Assessment

(30 Marks)

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

#### For End Term Examination: 70 Marks [100 Hours)

(Three

1. Objective Type Questions – Up to **seven** questions be set out of which students are to attempt **five** questions.  
2x5=10 Marks [3x5=15]
2. Comprehension Questions based on prescribed translated literary texts (up to **four** questions be set, out of which students are to attempt **two** questions, selecting at least one from each genre (short story and poetry).  
5x2=10 Marks [8x2=16]
3. Short Answer Type Questions (To be answered in about 150-200 words). Up to **six** questions be set out of which students are to attempt **three** questions.  
5x3=15 Marks [8x3=24]
4. Long Answer Type Questions (To be answered in about 300-350 words) Up to **three** questions be set out of which students are to attempt **two** questions.  
10x2=20 Marks [12.5x2=25]
5. Translate a short passage from Hindi to English and from English to Hindi.  
7.5x2=15Marks [10x2=20]

## Discipline Specific Courses

**DSC -1A**  
**[ENG DSC 102/ENG HONS GE 101]**  
**English Literature -1 (Essays, Stories and Poems)**  
**And**  
**DSC -1B**  
**[ENG DSC 103/ ENG HONS GE 102]**  
**English Literature- 2 (Poems, Short Stories and Essays)**

### **For Internal Assessment**

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

### **For End Term Examination: 70 Marks [100]**

**(Three Hours)**

- 1 **Three** Reference to the Context Passages may be set with internal choice from Unit –I, II and III (Detailed Study) to test students comprehension and analytic abilities including the ability to draw inferences.  

7x3= 21 Marks [11x3=33]
2. Short Answer Type Questions (Up to **five** questions may be set out of which a student will attempt any **three** in about 200 words):  

8x3= 24 Marks [13x3=39]
3. Long Answer Type Questions (Up to **four** questions may be set out of which a student will attempt any **two** in about 350 words):  

12.5x2= 25 Marks [14x2=28]

## Discipline Specific Courses

**DSC- 1C**  
**[ENG DSC 202/ENG HONS GE 203]**  
**British Literature (Play and Novel)**  
**And**  
**DSC -1D**  
**[ENG DSC 203/ENG HONS GE 204]**  
**Literary Cross Currents**

### **For Internal Assessment**

**(30 Marks)**

Internal Assessment to be conducted on the basis of classroom attendance, unit/class tests, assignments and presentations based on comprehension and speaking skills of students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

### **For End Term Examination: 70 Marks [100]**

**(Three Hours)**

1. Reference to Context: **Four** passages be set (Detailed Study only) out of which **two** are to be attempted to test the student's comprehension and analytic abilities including the ability to draw inferences.  

2x5= 10 Marks [4x5= 20]
2. Comprehension Questions: **Two** passages be set followed by five questions to test the student's comprehension and analytic abilities including the ability to draw inferences. A student will attempt any **one** part.  

1x5= 5 Marks [2x5=10]
3. Short Answer Type Questions: Up to **five** questions may be set out of which a student will attempt any **three** in about 200 words.  

10x3=30 Marks [14x3=42]
4. Long Answer Type Questions: Up to **four** questions may be set out of which a student will attempt any **two** in about 350 words.  

12.5x2= 25 Marks [14x2=28]

**B.A. English Hons**  
**Undergraduate YEARLY Programme**  
**Transcripts**

**First Year**

<b>Year</b>	<b>Course Code</b>	<b>Course</b>	<b>Course Type</b>	<b>Course Title</b>	<b>Credits</b>
I	ENG HONS 101	C-1	Core Course	Indian Classical Literature	6
I	ENG HONS 102	C-2	Core Course	European Classical Literature	6
I	ENG HONS 103	C-3	Core Course	Indian Writing in English	6
I	ENG HONS 104	C-4	Core Course	British Poetry and Drama: 14 <sup>th</sup> to 17 <sup>th</sup> Centuries	6
I	AECC	AECC-1	Ability Enhancement Compulsory Course	Environment Studies	4
I	ENG AECC 104	AECC-2	Ability Enhancement Compulsory Course	Writing Skills	4
I		GE 1	Generic Elective		6
I		GE 2	Generic Elective		6
				<b>Total Credits</b>	<b>44</b>



## Second Year

Year	Course Code	Course	Course Type	Course Title	Credits
II	ENG HONS 201	C-5	Core Course	American Literature	6
II	ENG HONS 202	C-6	Core Course	Popular Literature	6
II	ENG HONS 203	C-7	Core Course	British Poetry and Drama: 17th and 18th Centuries	6
II	ENG HONS 204	C-8	Core Course	British Literature: 18th Century	6
II	ENG HONS 205	C-9	Core Course	British Romantic Literature	6
II	ENG HONS 206	C-10	Core Course	British Literature: 19th Century	6
II	ENG AEEC/ SEC 204	AEEC/ SEC	AEEC/SEC - 1	AEEC/SEC - 1 Creative Writing: Book and Media Reviews	4
II	ENG AEEC/ SEC 205	AEEC/ SEC	AEEC/SEC – 2	AEEC/SEC-2 Translation Studies and Principles of Translation	4
II		GE	Generic Elective 3		6
II		GE	Generic Elective 4		6
				Total Credits	56

### Third Year

Year	Course Code	Course	Course Type	Course Title	Credits
III	ENG HONS 301	C-11	Core Course	Women's Writing	6
III	ENG HONS 302	C-12	Core Course	British Literature: The Early 20th Century	6
III	ENG HONS 303	C-13	Core Course	Modern European Drama	6
III	ENG HONS 304	C-14	Core Course	Postcolonial Literatures	6
III	ENG HONS 305	DSE -1	DSE	Modern Indian Writing in English	6
III	ENG HONS 306	DSE-2	DSE	Literature of the Indian Diaspora	6
III	ENG HONS 307	DSE-3	DSE	Partition Literature	6
III	ENG HONS 308	DSE-4	DSE	Autobiography	6
				Total Credits	48
Cumulative Credits					148

**Annual Scheme**  
**B.A. English Hons. YEARLY Programme**

**(Effective from the Academic Session 2018-19)**

<b>Year</b>	<b>Core Courses (14)</b>	<b>Ability Enhancement Compulsory Courses (2)</b>	<b>Ability Enhancement Compulsory Courses/Skill Enhancement Courses (2)</b>	<b>Discipline Specific Electives (4)</b>	<b>Generic Electives (4)</b>	<b>Total Credits</b>
<b>I</b>	C-1 C-2 C-3 C-4  6 Credits each =24	AECC-1 Env. Studies  AECC-2 Hindi/Eng/Skt (one out of three)  4 Credits each =8	--	--	GE-1 GE-2  6 Credits each=12	44
<b>II</b>	C-5 C-6 C-7 C-8 C-9 C-10  6 Credits each =36	--	AECC/SEC-1 AECC/SEC-2  4 Credits each =8	--	GE-3 GE-4  6 Credits each=12	56
<b>III</b>	C-11 C-12 C-13 C-14  6 Credits each =24	--	--	DSE-1 DSE-2 DSE-3 DSE-4  6 Credits each =24	--	48
<b>Cumulative Total</b>						<b>148</b>



**B.A. English Honours**  
**Undergraduate SEMESTER Programme**  
**Syllabus**

**Semester V and VI Revised w.e.f. the Academic Session 2018-19**



**Department of English**  
**Himachal Pradesh University**  
**NAAC Accredited 'A' Grade University**  
**Summer Hill Shimla - 171005**

**B.A. English Honours**

**Undergraduate SEMESTER Programme**

**Syllabus**

**Semester V and VI Revised w.e.f. the Academic Session 2018-19**

<b>Sem ester</b>	<b>Paper Code</b>	<b>Paper Name and Syllabus</b>	<b>Credits</b>
<b>V</b>	<b>ENGL 501 H</b>	<b>C-11: Women’s Writing</b> <b><u>Detailed Study:</u></b>  1. Emily Dickinson: i “I Cannot Live with You” ii “I’m Wife; I’ve finished That”  2. Sylvia Plath: i “Daddy” ii “Lady Lazarus”  3. Eunice De Souza: i “Advice to Women” ii “Bequest”  4. Katherine Mansfield: i “Bliss”  5. Mahashweta Devi: “The Hunt” in <i>Imaginary Maps</i> . Trans. and Introduced by G.C. Spivak. New York: Routledge, 1995. 1-18. Print.  6. Rassundari Debi: Excerpts from <i>Amar Jiban. Women’s Writing in India</i> . Vol. 1. , Eds. Susie Tharu and K. Lalita. New Delhi: OUP, 1989. 191–2. Print.	<b>6</b>

		<p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Alice Walker: <i>The Color Purple</i></li> <li>2. Charlotte Perkins Gilman:       <ol style="list-style-type: none"> <li>i “The Yellow Wallpaper”</li> </ol> </li> <li>3. Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i>. New York: Norton, 1988. Chapter: 1. 11–19; Chapter: 2. 19–38. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• The Confessional Mode in Women's Writing</li> <li>• Sexual Politics</li> <li>• Race, Caste and Gender</li> <li>• Social Reform and Women’s Rights</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Virginia Woolf. <i>A Room of One's Own</i>. New York: Harcourt, 1957. Chapters: 1 and 6. Print.</li> <li>2. Simone de Beauvoir. Introduction. <i>The Second Sex</i>. Trans. Constance Borde and Shiela Malovany-Chevallier. London: Vintage, 2010. 3–18. Print.</li> <li>3. Kumkum Sangari and Sudesh Vaid, eds. Introduction. <i>Recasting Women: Essays in Colonial History</i>. New Delhi: Kali for Women, 1989. 1–25. Print.</li> <li>4. Chandra Talapade Mohanty. “Under Western Eyes: Feminist Scholarship and Colonial Discourses.” <i>Contemporary Postcolonial Theory: A Reader</i>. Ed. Padmini Mongia. New York: Arnold, 1996. 172–97. Print.</li> </ol>	
V	ENGL 502 H	<p><b>C-12: British Literature: The Early 20th Century</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Joseph Conrad: <i>Heart of Darkness</i></li> <li>2. W.B. Yeats:       <ol style="list-style-type: none"> <li>i “Leda and the Swan”</li> <li>ii “The Second Coming”</li> <li>iii “No Second Troy”</li> <li>iv “Sailing to Byzantium”</li> </ol> </li> <li>3. T.S. Eliot: "Four Quartets" (Sec. - I: “Burnt Norton” and Sec.–IV: “Little Gidding”)) in <i>Collected Poems</i>. London: Faber and Faber, 1974. 189-223. Print.</li> </ol>	

		<p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. D.H. Lawrence: <i>Sons and Lovers</i></li> <li>2. Virginia Woolf: <i>Mrs. Dalloway</i></li> <li>3. T.S. Eliot: "Four Quartets" (Sec.-II and Sec.-III) in <i>Collected Poems</i>. London: Faber and Faber, 1974. 189-223. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Modernism, Post-modernism and Non-European Cultures</li> <li>• The Women's Movement in the Early 20th Century</li> <li>• Psychoanalysis and the Stream of Consciousness</li> <li>• The Uses of Myth</li> <li>• The Avant Garde</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Sigmund Freud. "Theory of Dreams", "Oedipus Complex" and "The Structure of the Unconscious" in <i>The Modern Tradition</i>. Ed. Richard Ellman et. al. Oxford: OUP, 1965. 571, 578–80, 559–63. Print.</li> <li>2. T.S. Eliot. "Tradition and the Individual Talent." <i>Norton Anthology of English Literature</i>. 8th edition. Vol. 2. Ed. Stephen Greenblatt. New York: Norton, 2006. 2319–25. Print.</li> <li>3. Raymond Williams. Introduction. <i>The English Novel from Dickens to Lawrence</i>. London: Hogarth Press, 1984. 9–27. Print.</li> </ol>	
V	ENGL 503 H	<p><b>DSE-1 Modern Indian Writing in English</b></p> <p><b><u>Detailed Study:</u></b></p> <p><b>Translation:</b></p> <ol style="list-style-type: none"> <li>1. Premchand: "The Shroud." <i>Penguin Book of Classic Urdu Stories</i>. Ed. M. Assaduddin. New Delhi: Penguin/Viking, 2006. Print.</li> <li>2. Razia Sajjad Zaheer. "Neech (Lowborn)" (145-153). <i>Women Writing in India: 600 BC to the Present</i>. Eds. S. Tharu and K. Lalita. Vol. 2. New Delhi: OUP, 1995. Print.</li> <li>3. Gurdial Singh. "A Season of No Return." <i>Earthy Tones</i>. Trans. Rana Nayar. Delhi: Fiction House, 2002. Print.</li> </ol>	



		<p>4. G.M. Muktibodh. "The Void." (Trans. Vinay Dharwadker) and "So Very Far" (Trans. Vishnu Khare and Adil Jussawala). <i>The Oxford Anthology of Modern Indian Poetry</i>. Ed. Vinay Dharwadker and A.K. Ramanujam. New Delhi: OUP, 2000. Print.</p> <p>5. Amrita Pritam. "I Say Unto Waris Shah" (Tranr. N.S. Tasneem). <i>Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems</i>. Vol. 3. Ed. K.M. George. Delhi: Sahitya Akademi, 1992. Print.</p> <p><b><u>Non-Detailed Study:</u></b></p> <p>1. Fakir Mohan Senapati. "Rebati." <i>Oriya Stories</i>. Ed. Vidya Das. Trans. Kishori Charan Das. Delhi: Srishti Publishers, 2000. Print.</p> <p>2. Thangjam Ibopishak Singh. "Dali, Hussain, or "Odour of Dream, Colour of Wind" and "The Land of the Half-Humans" (Trans. Robin S. Ngangom). <i>The Anthology of Contemporary Poetry from the Northeast</i>. NEHU: Shillong, 2003. Print.</p> <p>3. G. Kalyan Rao. <i>Untouchable Spring</i>. Trans. Alladi Uma and M. Sridhar. Delhi: Orient BlackSwan, 2010. Print.</p> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• "The Aesthetics of Translation", "Linguistic Regions and Languages." <i>Translation: Theory and Practice</i>. Ed. Rekha Sharma. New Delhi: Authorspress, 2015. Print.</li> <li>• Rabindranath Tagore. <i>Selected Writings on Literature and Language</i>. Ed. S.K. Dass and Sukarita Chaudhary. New Delhi: OUP, 2001. Print.</li> <li>• Sri Aurbindo. <i>The Foundations of Indian Culture</i>. Pondicherry: Sri Aurobindo Ashram, 1992. Print.</li> <li>• Modernity in Indian Literature</li> <li>• Caste, Gender and Resistance</li> <li>• Questions of Form in 20th Century Indian Literature.</li> </ul> <p><b>Suggested Readings:</b></p> <p>1. Raja Rao. <i>The Meaning of India</i>. New Delhi: Vision Books, 2007. 11-28. Print.</p>	
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		<ol style="list-style-type: none"> <li>2. Namwar Singh. "Decolonising the Indian Mind." Trans. Harish Trivedi. <i>Indian Literature</i> 151 (Sept./Oct. 1992). Print.</li> <li>3. B.R. Ambedkar. "Annihilation of Caste." <i>Dr. Babasaheb Ambedkar: Writings and Speeches</i>. Vol. 1. Maharashtra: Education Department, Government of Maharashtra, 1979. Chapters: 4, 6, and 14. Print.</li> <li>4. Sujit Mukherjee. "A Link Literature for India." <i>Translation as Discovery</i>. Hyderabad: Orient Longman, 1994. 34-45. Print.</li> <li>5. G.N. Devy. Introduction. <i>After Amnesia</i> in <i>The G.N. Devy Reader</i>. New Delhi: Orient BlackSwan, 2009. 1-5. Print.</li> <li>6. Makarand R. Paranjape. <i>Towards A Poetics of the Indian English Novel</i>. Shimla: IAS, . 21-50, 77-130. Print.</li> <li>7. Kapil Kapoor. <i>Text and Interpretation: The Indian Tradition</i>. New Delhi: D.K. Printworld, 2005. 39-96. Print.</li> </ol>	
V	ENGL 504 H	<p><b>DSE-II Literature of the Indian Diaspora</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Meera Syal. <i>Anita and Me</i>. Harper Collins.</li> <li>2. Jhumpa Lahiri. <i>The Namesake</i>. Houghton Mifflin Harcourt.</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. M. G. Vassanji. <i>The Book of Secrets</i>. Penguin, India.</li> <li>2. Rohinton Mistry. <i>A Fine Balance</i>. Alfred A Knopf.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• The Diaspora: Hybridity, Mutculturalism, Identity, Nostalgia, Alienation</li> </ul> <p><b>Suggested Reading:</b></p> <ol style="list-style-type: none"> <li>1. "Introduction: The Diasporic Imaginary." <i>Literature of the Indian Diaspora</i>. By V. Mishra London: Routledge, 2008. Print.</li> <li>2. "Cultural Configurations of Diaspora." <i>Diaspora &amp; Hybridity</i>. V. Kalra, R. Kaur and J. Hutynuk. London: Sage Publications, 2005. Print.</li> <li>3. "The New Empire within Britain." <i>Imaginary Homelands</i>. By Salman Rushdie. London: Granta Books, 1991. Print.</li> </ol>	

		4. Makarand Pranjape. Introduction. <i>Indian Diaspora: Theories, Histories, Texts</i> . New Delhi: Samvad India, 2011. Print.	
Semester	Paper Code	Paper Name and Syllabus	Credits
VI	ENGL 601 H	<p><b>C-13: Modern European Drama</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Bertolt Brecht: <i>Mother Courage</i></li> <li>2. G.B. Shaw: <i>Arms and the Man</i></li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Samuel Beckett: <i>Waiting for Godot</i></li> <li>2. Eugene Ionesco: <i>Rhinoceros</i></li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Politics, Social Change and the Stage</li> <li>• Text and Performance</li> <li>• European Drama: Realism and Beyond</li> <li>• Tragedy and Heroism in Modern European Drama</li> <li>• The Theatre of the Absurd</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Constantin Stanislavski, <i>An Actor Prepares</i>. Chapter: 8. "Faith and the Sense of Truth." Trans. Elizabeth Reynolds Hapgood. Harmondsworth: Penguin, 1967. Sections: 1, 2, 7, 8, 9. Page Nos. 121–5, 137–46. Print.</li> <li>2. Bertolt Brecht. "The Street Scene", "Theatre for Pleasure or Theatre for Instruction", and "Dramatic Theatre vs Epic Theatre." <i>Brecht on Theatre: The Development of an Aesthetic</i>. Ed. and trans. John Willet. London: Methuen, 1992. 68–76, 121–8. Print.</li> <li>3. George Steiner. "On Modern Tragedy." <i>The Death of Tragedy</i>. London: Faber, 1995. 303–24. Print.</li> </ol>	
	ENGL 602 H	<p><b>C-14: Postcolonial Literatures</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Srilal Shukla: <i>Raag Darbari</i>. Trans. Gillian Wright. New Delhi: Penguin India, 2000. Print.</li> <li>2. Ama Ata Aidoo: "The Girl Who Can"</li> <li>3. Grace Ogot: "The Green Leaves"</li> </ol>	

		<p>4. Pablo Neruda: “Tonight I Can Write”, “The Way Spain Was”</p> <p>5. Mamang Dai: “Small Towns and the River”, “The Voice of the Mountain”</p> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Chinua Achebe: <i>Things Fall Apart</i></li> <li>2. Gabriel Garcia Marquez: <i>No One Writes to the Colonel</i></li> <li>3. Derek Walcott:       <ol style="list-style-type: none"> <li>i “A Far Cry from Africa”</li> <li>ii “Names”</li> </ol> </li> <li>4. Sarveshowar Dayal Saxena:       <ol style="list-style-type: none"> <li>i "Dust"</li> <li>ii "Now I Will Not Let the Sun Set" (160-163).</li> </ol> <p><i>One Hundred Indian Poets: Signatures.</i> Ed. K. Satchidanandan. Delhi: National Book Trust, 2006. Print.</p> </li> </ol> <p><b>Suggested Topics and Background Prose Readings for Class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• De-colonization, Globalization and Literature</li> <li>• Literature and Identity Politics</li> <li>• Writing for the New World Audience</li> <li>• Region, Race, and Gender</li> <li>• Postcolonial Literatures and Questions of Form</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. M.K. Gandhi. <i>Hind Swaraj or Indian Home Rule.</i> Ahmedabad: Navjivan, 2006. Chapters: IV, VI, XIII, XIX. Print.</li> <li>2. Franz Fanon. ‘The Negro and Language.’ <i>Black Skin, White Masks.</i> Trans. Charles Lam Markmann. London: Pluto Press, 2008. 8–27. Print.</li> <li>3. Ngugi wa Thiong’o. ‘The Language of African Literature.’ <i>Decolonising the Mind</i> London: James Curry, 1986. Chapter. 1. Sections: 4–6. Print.</li> <li>4. Gabriel Garcia Marquez. “The Nobel Prize Acceptance Speech.” <i>Gabriel Garcia Marquez: New Readings.</i> Ed. Bernard McGuirk and Richard Cardwell. Cambridge: Cambridge University Press, 1987. Print.</li> </ol>	
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		<p>5. Rabindranath Tagore. "The Philosophy of Literature" (293-309). <i>Selected Writings in Literature and Language</i>. Eds. S.K. Das and S. Chaudhary. New Delhi: OUP, 2012. Print.</p> <p>6. Nirmal Verma. "India and Europe: Some Reflections on the Self and the Other" (27-52). <i>India and Europe: Selected Essays</i>. Ed. Nirmal Verma. Shimla: IAS, 2000. Print.</p> <p>7. Ra Ga Jadhav. "Dalit Feelings and Aesthetic Detachment" (283-290). <i>The Writer as Critic</i>. By Jasbir Jain. Jaipur: Rawat, 2011. Print.</p>	
	ENGL 603 H	<p><b>DSE-III Partition Literature</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Manik Bandhopadhyaya. "The Final Solution." Trans. Rani Ray. <i>Mapmaking: Partition Stories from Two Bengals</i>. Ed. Debjani Sengupta. New Delhi: Srishti, 2003. 23–39. Print.</li> <li>2. Sa'adat Hasan Manto. "Toba Tek Singh." <i>Black Margins: Manto</i>. Trans. M. Asaduddin. New Delhi: Katha, 2003). 212–20. Print.</li> <li>3. Lalithambika Antharajanam. "A Leaf in the Storm." Trans. K. Narayana Chandran. <i>Stories about the Partition of India</i>. Ed. Alok Bhalla. New Delhi: Manohar, 2012. 137–45. Print.</li> <li>4. Faiz Ahmad Faiz. "For Your Lanes, My Country." <i>In English: Faiz Ahmad Faiz, A Renowned Urdu Poet</i>. Trans. and ed. Riz Rahim. California: Xlibris, 2008. 138. Print.</li> <li>5. Jibananda Das. "I Shall Return to This Bengal." Trans. Sukanta Chaudhuri. <i>Modern Indian Literature</i>. New Delhi: OUP, 2004. 8–13. Print.</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Intizar Husain. <i>Basti</i>. Trans. Frances W. Pritchett. New Delhi: Rupa, 1995. Print.</li> </ol> <p><b>Suggested Topics and Readings for Class Presentation:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Colonialism, Nationalism, and the Partition</li> <li>• Communalism and Violence</li> <li>• Homelessness and Exile</li> <li>• Women in the Partition</li> </ul>	

		<p><b>Background Readings and Screenings:</b></p> <ol style="list-style-type: none"> <li>1. Ritu Menon and Kamla Bhasin. Introduction. <i>Borders and Boundaries</i>. New Delhi: Kali for Women, 1998. Print.</li> <li>2. Sukrita P. Kumar. <i>Narrating Partition</i>. Delhi: Indialog, 2004. Print.</li> </ol>	
	ENGL 604 H	<p><b>DSE-IV Autobiography</b></p> <p><b><u>Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Jean-Jacques Rousseau. <i>Confessions</i>. Part One. Book One. Page Nos: 5-43. Trans. Angela Scholar. New York: OUP, 2000. Print.</li> <li>2. M. K. Gandhi. <i>Autobiography or the Story of My Experiments with Truth</i>. Part I. Chapters: II to IX 5-26. Ahmedabad: Navajivan Trust, 1993. Print.</li> <li>3. Annie Besant. <i>Autobiography</i>. Chapter VII. "Atheism As I Knew and Taught It." 141-175. London: T. Fisher Unwin, 1917. Print.</li> </ol> <p><b><u>Non-Detailed Study:</u></b></p> <ol style="list-style-type: none"> <li>1. Binodini Dasi. <i>My Story and Life as an Actress</i>. Page Nos. 61-83. New Delhi: Kali for Women, 1998. Print.</li> <li>2. A. Revathi. <i>Truth About Me: A Hijra Life Story</i>. Chapters I-IV. 1-37. New Delhi: Penguin, 2010. Print.</li> <li>3. Sharankumar Limbale. <i>The Outcaste</i>. Trans. Santosh Bhoomkar. 1-39. New Delhi: OUP, 2003. Print.</li> <li>4. Ramabai Ranade: "A Testimony of our Inexhaustible Treasures." <i>Pandita Ramabai Through Her Own Words: Selected Works</i>. Trans. Meera Kosambi. New Delhi: OUP, 2000. 295–324. Print.</li> </ol> <p><b>Suggested Topics and Background Prose Readings for class Presentations:</b></p> <p><b>Topics:</b></p> <ul style="list-style-type: none"> <li>• Self and Society</li> <li>• Role of Memory in Writing Autobiography</li> <li>• Autobiography as Resistance</li> <li>• Autobiography as Rewriting History</li> </ul> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. James Olney. "A Theory of Autobiography." <i>Metaphors of Self: The Meaning of Autobiography</i>. Princeton: Princeton University Press, 1972. 3-50. Print.</li> </ol>	

		<p>2. Laura Marcus. "The Law of Genre." <i>Auto/biographical Discourses</i>. Manchester: Manchester University Press, 1994. 229-72. Print.</p> <p>3. Linda Anderson. Introduction. <i>Autobiography</i>. London: Routledge, 2001. 1-17. Print.</p> <p>4. Mary G. Mason. "The Other Voice: Autobiographies of Women Writers." <i>Life/Lines: Theorizing Women's Autobiography</i>. Ed. Bella Brodzki and Celeste Schenck. Ithaca: Cornell University Press, 1988. 19-44. Print.</p>	
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**NOTE: OPTIONAL DISSERTATION OR PROJECT WORK MAY BE UNDERTAKEN IN PLACE OF ONE DISCIPLINE SPECIFIC ELECTIVE PAPER (6 CREDITS) IN 6TH SEMESTER.**

## Pattern of Testing

### V & VI Semester

#### B.A. English Hons. SEMESTER Programme (Effective from the Academic Session 2018-19)

#### For Core Courses

##### **For Internal Assessment**

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations of the students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Class Test (After completion of 40% syllabus): 5 Marks
- House Test (After completion of 75% syllabus): 10 Marks
- Assignment/Presentation etc.: 10 Marks

##### **For End Semester Examinations: 70 Marks**

**Three Hours**

##### **All questions are compulsory:**

1. Reference to the context: **Two** references to be attempted out of the given **six** taken from the **Detailed Section**.

2x10= 20 Marks

2. Short answers: **Four** short answers to be attempted out of the given **eight** questions taken from the **Detailed** and **Non-Detailed Sections**.

4x5=20 Marks

3. Long answers: **Two** long answers to be attempted out of the given **four** questions taken from **Detailed** and **Non-Detailed Sections**.

2x15=30 Marks



## For Discipline Specific Electives (Hons.)

### For Internal Assessment

**(30 Marks)**

Internal Assessment is to be awarded on the basis of classroom attendance, unit/class tests, assignments and presentations of the students. Students may be asked to read short passages, make extempore speeches and participate in group discussions (wherever possible).

- Attendance: 5 Marks
- Assignment/Presentation etc.: 10 Marks (5+5)
- Mid Term Test: 15 Marks

### For End Semester Examinations: 70 Marks

**Three Hours**

1. **Four** Comprehension Questions will be set, out of which **two** questions will have to be attempted. Each Comprehension Passage will be followed by **5** questions.

$5 \times 2 = 10$  Marks [ $7.5 \times 2 = 15$ ]

2. **Eight** Short Answer Questions will be set from the four **Units ( 2 from each Unit)** out of which students will be required to answer **five** questions ( **at least 1 from each Unit**) in 100-150 words.

$6 \times 5 = 30$  Marks [ $8 \times 5 = 40$ ]

3. **Five** Long Answer Questions will be set from the five **Units (at least 1 from each Unit)** out of which **three** questions will have to be attempted in about 300 words each.

$10 \times 3 = 30$  Marks [ $15 \times 3 = 45$ ]