

## Structure of B.A. ENGLISH under CBCS

### NOTE:

The papers titled English I, English II, Alternative English I, and Alternative English II **will be common** for B.A. and B.Com. under CBCS. For those who opt for M.I.L. papers, the respective language departments will provide the syllabus.

#### Semester 1

**Compulsory Core: ENG-CC-1016** English I

**DSC 1A: ENG-RC-1016** The Individual and Society

**AECC:** English Communication Skills/MIL

#### Semester 2

**Compulsory Core: ENG-CC-2016** English II

**DSC 1B: ENG-RC-2016** Modern Indian Literature

**AECC:** EVS

#### Semester 3

**Compulsory Core: ALT-CC-3016** Alternative English I

**DSC 1C: ENG-RC-3016** British Literature

**SEC -1: ENG-SE-3014** Creative Writing

#### Semester 4

**Compulsory Core: ALT-CC-4016** Alternative English II

**DSC 1D: ENG-RC-4016** Literary Cross Currents Selections from Living Literatures

**SEC-2: ENG-SE-4014** Translation: Principles and Practice

#### Semester 5

**DSE-1A: ENG-RE-5016** Soft Skills

**GE-1: ENG-RG-5016** Contemporary India: Women and Empowerment

**SEC-3: ENG-SE-5014** Technical Writing

### **Semester 6**

**DSE-1B: ENG-RE-6016** Academic Writing

**GE -2: ENG-RG-6016**Cultural Diversity

**SEC- 4: ENG-SE-6014** Business Communication

## **DETAILED SYLLABUS**

### **SEMESTER I**

**Compulsory Core:** English I

**DSC 1A:** The Individual and Society

### **ENG-CC-1016**

#### **English I**

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks: 100 (80+20)

The aim of this course (English I and II) is to provide the student an opportunity to read and respond to representations of issues in contemporary life and culture in the English language. The selection of texts is aimed to present themes and topics that are stimulating, insightful and informative. Each paper will have a grammar section of 10 marks. Students having English as their Major subject will have to answer questions on a text indicated in the syllabus, instead of the grammar section. Internal assessment in these two papers may be in the form of an objective-type test.

**Prose:**

60 Marks

Texts:

- Arthur Miller: *All my Sons*
- George Orwell (1903-1950): 'Shooting an Elephant'
- D.H. Lawrence: 'The Woman Who Rode Away'
- Manoj Das (1934-): 'The Misty Hour'
- Munin Barkotoki (1915-1995): 'Krishna Kanta Handiqui'
- Rohinton Mistry (1952-): 'Running Water'
- Michael Ondaatje (1943-): 'Angulimala'
- Salman Rushdie: 'Good Advice is Rarer than Rubies'

**Grammar:**

20 Marks

- Make sentences using common phrases and idioms
- Common Errors: To be answered as directed
- Correct use of verbs, tenses, prepositions, etc.
- Comprehension

### **Discipline Specific Core I – A**

**ENG-RC-1016**

#### **Individual and Society**

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks: 100 (80+20)

This paper examines a key aspect of literary composition – the figure of the individual in her interactions with the society in which she lives. Literary works represent these elements in different ways. The individual appears as character, narrator, writer, while the society features as milieu in which individuals function, and as that which creates the conditions for emergence of the literary text. Individuals live in harmony or in conflict with society. Texts in this paper, selected from the many literatures in English being produced today, will provide the opportunity to study all of these aspects. Students will also note the ways in which individual-society relationships and their representation change in different historical periods of literature. Each text in this paper will be studied against its social and cultural milieu.

#### **Course Outcomes:**

- Understand the relationship between the individual writer and the society about/in which she writes
- Develop skill in analyzing the author's representation of society and the individual in interaction and write critiques drawing out.
- Learn to distinguish between literary representation and actual character and milieu

#### **Texts:**

- Geoffrey Chaucer: *The Prologue to the Canterbury Tales*
- Pope: Epistle 3 (from *An Essay on Man*)
- Charles Dickens: *Oliver Twist*
- T.S. Eliot: 'Preludes',
- Allen Ginsberg: *Howl*
- Vijay Tendulkar *Kamala* (Play. Translated from Marathi)
- Kamila Shamsie: *Burnt Shadows*
- E.L. Doctorow: *Ragtime*

#### **Suggested Readings:**

-*The Norton Anthology of English Literature* (All volumes - for library )(10th edition, 2018)

-Andrew Sanders: *The Short Oxford History of English Literature* (1994)

-Raymond Williams: *Culture and Society* (1958)

## **SEMESTER II**

**Compulsory Core:** English II

**DSC 1B:** Modern Indian Literature

**ENG-CC-2016**

**English II**

**Poetry:**

60 Marks

Texts:

- William Blake (1757-1827): 'The Lamb'
- Samuel Taylor Coleridge: 'Christabel'
- Matthew Arnold: 'Dover Beach'
- Langston Hughes (1902-1967): 'Harlem'
- Nissim Ezekiel (1924-2004): 'Shillong'
- Wole Soyinka (1934-): 'Telephone Conversation'
- David Constantine (1944-) 'The House'
- Federico Garcia Lorca (1898-1936): 'The Sleepwalking Ballad'
- Seamus Heaney (1939-): 'Punishment'
- Intiaz Dharkar: 'Purdah 1'

**Grammar and Composition:**

20 Marks

- Voice Change, Use of Determiners
- Dialogue Writing, Descriptive Writing
- Precis Writing/Report Writing

**Discipline Specific Core I B**

**ENG-RC-2016**

**Modern Indian Literatures**

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks:100 (80+20)

The Modern Indian Literatures comprise extensive writings in all genres in many languages. The different historical and cultural backgrounds of the various Indian languages and literatures add to the complexity of what is termed as Modern Indian Literatures. However, there are also things that hold India together, many commonalities, bondings, and shared experiences despite the varieties. The list of short stories and poems prescribed for this course give the student a taste of Indian writing

from different regions of the country. The selection has been culled from English translations of writings in Indian languages and English compositions of Indian authors.

**Short Stories:**

50 Marks

- Amrita Pritam: "The Weed"
- U. R. Anantha Murthy: "The Sky and the Cat"
- Gopinath Mohanty: "The Somersault"
- R K Narayan: "Another Community"
- Sunil Gangopadhyay: "Shah Jahan and His Private Army"
- Saurabh Kumar Chaliha: "Restless Electrons"

**Poems:**

30 Marks

- Nissim Ezekiel: "Poet, Lover, Birdwatcher"
- Jayanta Mahapatra: "The Abandoned British Cemetery at Balasore"
- Keki N. Daruwalla: "Wolf"
- Mamang Dai: "The Voice of the Mountain"
- Navakanta Barua: "Bats"
- Dilip Chitre: "The Felling of the Banyan Tree"

**Recommended Texts:**

- The Penguin Book of Modern Indian Short Stories*. Edited by Stephen Alter and Wimal Dissanayake. 2001.
- The Oxford Anthology of Twelve Indian Poets* chosen and edited by Arvind Krishna Mehrotra. Oxford University Press, 1992.
- The Oxford Anthology of Writings from North-East India: Poetry and Essays*. Edited by Tilottoma Misra. OUP, 2011.

**Suggested Reading:**

- Sarkar, Sumit. *Modern Times: India: 1880s-1950s: Environment, Economy, Culture*. Ranikhet: Permanent Black, 2014.
- Mehrotra, Arvind Krishna. *Partial Recall: Essays on Literature and literary History*. Orient Blackswan, 2012.

**SEMESTER III**

**Compulsory Core:** Alternative English I

**DSC 1C:** British Literature

**SEC -1:** Creative Writing, Book and Media Reviews

**ALT-CC-3016**

**Alternative English I**

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks: 100 (80+20)

This paper would seek to acquaint students with the major genres of English literature through texts which are landmarks of each genre. The texts have been carefully chosen to effectively represent the distinctive qualities of a particular genre. Moreover, students are encouraged to read the prescribed texts in their social and cultural contexts.

**Poetry:**

30 Marks

- Shakespeare: Sonnet 65
- John Donne: A Valediction: Forbidding Mourning
- William Wordsworth: Tintern Abbey
- Alfred Tennyson: Tears, Idle Tears
- Matthew Arnold: Scholar Gypsy
- Robert Frost: Stopping by Woods on a Snowy Evening
- T.S Eliot: Marina
- W.B Yeats: Among School Children

**Drama:**

20 Marks

- Shakespeare: *A Midsummer Night's Dream*
- John Osborne: *Look Back in Anger*

**Fiction:**

30 Marks

- Jane Austen: *Emma*
- Ernest Hemingway: *Farewell to Arms*

**DSC 1-C:  
ENG-RC-3016  
British Literature**

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks: 100 (80+20)

This paper is designed to offer a representative sampling of the major literary traditions of British life and culture through a study of texts in different genres. The paper will comprise of 80 marks external examination and 20 marks internal evaluation.

**Section A**

**Poetry:**

30 marks

(12+12+6)

- William Shakespeare: 'Sonnet 116'
- John Milton: 'On his Blindness'
- Samuel Taylor Coleridge: 'Christabel'
- W. B. Yeats: 'The Second Coming'
- Ted Hughes: 'The Thought-Fox'
- Emily Bronte: 'Remembrance'
- Dylan Thomas: 'Poem in October'

- Vicky Feather: 'Slow Reader'

## **Section B**

### **Fiction:**

30 marks

- Elizabeth Gaskell: *Mary Barton*
- James Joyce: "The Dead"
- E. M. Forster: "The Celestial Omnibus"
- William Trevor: *The Story of Lucy Gault*

## **Section C**

### **Drama:**

20 marks

- Oscar Wilde: *The Importance of Being Earnest*
- J. B. Priestley: *An Inspector Calls*

## **Skill Enhancement Course: I**

### **ENG-SE-3014 CREATIVE WRITING**

Credits: 4

Marks: 100 (80+20)

The students in this course will focus on three creative genres, fiction, non-fiction and poetry. The emphasis will be to build proficiency in readings and writings. The course encourages active class participation and lots of writings. One of the basic objectives of the course is to allow students to explore ideas, feelings, experiences and effectively communicate these stimulus using the written word. Each lecture will be tied to reading of texts, techniques, narratology and rhetorical positions. The set of readings will be given during the course and may vary each semester, whenever the course is on offer.

The weightage of the programme will depend on:

10% --class lectures;

20% --journal writings on discussions of ideas, photographs, paintings, memories and experiences;

30%--- class participation/assignments/workshops/writings following prompts/writing with music

40%-- submission of fiction (20000 words)/non-fiction(20000 words)/poetry(15 poems of 150000 words) at the time of completion of the course.

### **Section A: Poetry**

15 Marks

Discussion/ Class participation topics:

- What is good poetry?
- Writing poetry
- Why poetry
- Reading poetry

The students will be introduced to

- History of poetry,

- Forms of poetry.
- Rhetoric and prosody.
- Images and symbols

### **Section B: Fiction**

30 Marks

Discussion/ Class participation topics:

- What is a good story?
- Writing short stories
- Writing novels
- Characterisation
- Structure
- Dialogues

The selected texts will inform of style, sentence structure, and tone and how these connect to the purpose and meaning/effect of the story. There will be specific texts highlighting

- Lyrical Prose
- Focus on group rather than individual
- Narratology
- Use of symbols
- Individual and the collective voice
- Use of time
- Repetition
- Gender roles

### **Section C Non-Fiction**

15 Marks

Discussions and assignments:

The students will be introduced to

- Forms of essays
- Memoirs
- Travelogues
- Report writing
- Literary journalism

### **Section D: Workshop(1000 --3000words)**

20 Marks

- Discussing-- why you write, how you write, and what you hope to gain from this course.
- How is your writing different /similar to others?
- Reading stories by Writers-in-residence and by participants.
- Consider how this course has changed your writing skills.
- How has this course helped you to encourage reading of various texts?
- How has this course helped you to understand of literature?

- How have you grown as a writer?
- Discussion on Publication and Market.
- Prompt writings for each section.

**Recommended Readings:**

- A Writer's Time: A guide to the creative process from vision through revision:* Kenneth Atchity
- How do you Write a Great Work of Fiction:* Jennifer Egan
- In the Palm of Your Hand: The Poet's Portable Workshop:* Steve Kowitz
- The Making of a Poem: A Norton Anthology of Poetic Forms* Eavan Boland and Mark Strand
- Rhyme's Reason: A Guide to English Verse:* John Hollander

**SEMESTER IV**

**Compulsory Core:** Alternative English II

**DSC 1D:** Literary Cross Currents Selections from Living Literatures

**SEC-2:** Translation Studies and Principles of Translation

**ALT-CC-4016**

**Alternative English II**

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks: 100 (80+20)

**Course Objectives:** The course has been designed to familiarise students with different forms of literature, texts and their contexts. The select texts would enable them to understand literary representations and a writer's engagement with the social, cultural and political milieu.

**Section A ESSAYS**

(15 marks)

- Charles Lamb: 'Two Races of Man'
- A. G. Gardiner: 'On Fear'
- George Orwell: 'The Spike'

**Section B POETRY**

(25 marks)

- George Herbert: 'The Rose'
- William Wordsworth: 'Scorn for the Sonnet'
- John Keats: 'La Belle Dame sans Merci'
- Wilfred Owen: 'The Send-off'

- Adrienne Rich: 'Power'

**Section C SHORT STORY**

(20 marks)

- R. K. Narayan: 'A Horse and Two Goats'
- Vikram Chandra: 'Dharma'

**Section D DRAMA**

(20 marks)

- George Bernard Shaw: *Candida*

**DSC I-D**

**ENG-RC-4016**

**Literary Cross Currents: Forms: Prose, Poetry, Fiction & Play**

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks: 100 (80+20)

In almost every period of literary history works of non-fictional prose, fiction, poetry and drama have co-existed. Also, literary cross-currents have helped shape these literary forms in a way that demonstrates their affinities as well as differences. It's important to study works with due attention to their 'formal' aspects so that what it is truly distinctive about the literary type, form, or genre to which they belong is not missed. At the same time it's necessary to contextualize the study so that the evolutionary or historical dimension of the literary works, their growth and transformation over the years is not lost sight of. This paper will acquaint the students with different literary forms, with one part addressing formal concerns including definitions, while the other part will involve study of actual texts which exemplify a particular literary form or genre, and which will include some consideration of the contexts of their production.

**Part A: Forms and movements**

**(20 Marks)**

- Forms:

Epic and mock-epic, ballad, ode, sonnet, lyric, elegy, tragedy, tragicomedy, absurd drama, heroic drama, problem plays, expressionist plays, Gothic fiction, the historical novel, the bildungsroman, the personal essay, the periodical essay, memoir, autobiography, biography

- Movements and trends which influence forms and genres:

Neo-classicism, Romanticism, Augustanism, Victorianism, Realism, Naturalism, Expressionism, Existentialism, Dadaism and Surrealism

**Part B: Study of individual texts**

**Epic and Poetry:**

(20)

- *The Mahabharata* (The Game of Dice)
- Ben Jonson: "Song to Celia"
- Lord Alfred Tennyson: "The Lady of Shalott"

- John Keats: "Ode on a Grecian Urn"

**Prose** (Fiction and Non-fiction) (20)

- Joseph Addison: "True and False Wit," (Spectator 62)
- Charles Lamb: "The Dream Children"
- Charlotte Bronte: *Jane Eyre*
- Edgar Allan Poe: "The Black Cat"
- Kamala Das: *My Story*

**Plays:** (20)

- Henrik Ibsen: *A Doll's House*
- Harold Pinter: *The Birthday Party*.

**Suggested Reading:**

-Pakmaja Asho. *A Companion to Literary Forms Paperback*

-Chris Baldick. *The Oxford Dictionary of Literary terms*

-*The Concise Oxford Companion to English Literature (Oxford Quick Reference)*

-Lillian Hornstein, G. D. Percy, and Calvin S. Brown, Eds. *The Reader's Companion to World Literature*

**SEC I –D:**

**ENG-SE-4014**

**Translation: Principles and Practice**

Credits: 4

Marks: 100 (80+20)

This course is designed to give students basic skills in translation. It introduces students to the field of translation studies and gives them training in practical translation.

**Unit 1** (Marks: 30)

**Translation in India:**

History; Challenges of translation in multilingual conditions; Institutions promoting and commissioning translation; Landmarks of translation in different languages.

**Types and Modes of translation:**

- Intralingual, Interlingual and Intersemiotic translation
- Free translation,
- Literal translation,
- Transcreation
- Communicative or functional translation
- Audio-visual translation

**Concepts of Translation:**

Accuracy, Equivalence, Adaptation, Dialect, Idiolect, Register, Style, subtitling, back-translation

## Unit 2

(Marks: 50)

In this section questions may be in the nature of translation tests: short passages, speeches from the plays or a poem to be analysed and different aspects pointed out; and secondly to be translated into English from the original language

### Practical translation activities:

- a. Analyse texts translated into English keeping the above concepts, and especially that of equivalence, in mind, at the lexical (word) and syntactical (sentence) levels:

**Novel** : The Story of *Felanee* by Arupa Patangiya Kalita.

**Play**: The Fortress of Fire by Arun Sarma.

**Poem**: "Silt" by Nabakanta Barua, Trans. Pradip Acharya

**Short Story**: "Golden Girl" by Lakshminath Bezbarua, in the anthology *Splendour in the Grass*. Ed. Hiren Gohain.

- b. Make a back translation into the original English

Short Story or passage from a text (Alice in Wonderland by Probina Saikia)

- c. Subtitle a film (Assamese – Village Rockstars) (to be discussed in class, a sample shown and then used for internal assessment)

### Resources for Practice:

- Dictionaries
- Encyclopedias
- Thesaurus
- Glossaries
- Translation software

### Suggested Readings:

- Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, 2001. (Useful exercises for practical translation and training)
- Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman, 2007.
- Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation, 1993.
- Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall, 1988.
- Tourey, Gideon. *Translation across Cultures*. New Delhi: Bahri Publications Private Limited, 1987.
- Palumbo, Guiseppe. *Key Terms in Translation Studies*. London and New York: Continuum, 2009.

## SEMESTER V

### DSE-1A: Soft Skills

**GE-1: Contemporary India: Women and Empowerment**

**SEC-3: Technical Writing**

### **SEC III**

**ENG-SE-5014**

**Technical Writing**

Credits: 4

Marks: 100 (80+20)

This course in Technical Writing aims at equipping the student with the skills of writing with a practical purpose. It is concerned with the techniques of good writing, of retaining and communicating information with precision, and also with specific forms of technical writing such as summaries, instructions, descriptions, formal letters and official emails.

#### **Topics to be dealt with:**

1. Writing as communication: Characteristics of bad technical writing and characteristics of good technical writing.
2. Purpose of writing and the audience/ target readers.
3. The process of writing: planning, drafting, revising.
4. Writing style: issues of readability, sentence-length, vocabulary, jargon, redundancy, circumlocution, choice of active or passive voice, etc.
5. Writing a summary: title, compactness, completeness, aid to memory, description versus informative summary, organization of a summary.
6. Writing instructions, descriptions, explanations.
7. Writing official letters and emails.

#### **Recommended Text:**

- Turk, Christopher and John Kirkman: *Effective Writing: Improving Scientific, Technical and Business Communication*. London and New York: E & F N Spon (An Imprint of Routledge), 1982.
- Taylor and Francis e-library edition 2005.

#### **Suggested Reading:**

- Wallwork, Adrian: *User Guides, Manuals, and Technical Writing: A Guide to Professional English*. New York: Springer, 2014.
- Peters, Pam: *The Cambridge Guide to English Usage*. CUP, 2004.
- Swan, Michael and David Baker: *Grammar Scan: Diagnostic Tests for Practical English Usage*. Oxford University Press, 2008.

### **Discipline Specific Elective I-A**

**ENG-RE-5016**

**Soft Skills**

Credits: 5 (Theory) + 1 (Tutorial)

Marks: 100 (80+20)

### **Course Objectives:**

The purpose of this Course is to equip students with the resources of soft skills so as to develop their overall personality. With this aim the course is designed to make the learners understand and be aware about the importance, role and contents of soft skills through instructions, knowledge acquisition, demonstration and practice. In effect this course hopes to improve the students' communication, interaction, writing and documentation skills and thereby hone their confidence level.

### **Course Contents**

Some important core competencies to be developed are:

- Listening Skills
- Oral presentation skills/Speaking Skills
- Communication skills
- Self management
- Resume preparation
- GD participation
- Interview facing techniques
- Creative thinking, problem solving and decision-making
- Leadership

### **Methodology**

The methodology to be adopted should be appropriate to the development of the above mentioned competencies. The focus of the course is on "performing" and not on just "knowing". Lecturing should therefore be restricted to the minimum necessary and emphasis ought to be given for learning through active participation and involvement. The training methods will be individual centred to make each person a competent one. Opportunities for individual work have to be provided by the respective teachers. Demonstrations using different models, audio visual aids and equipment will be used intensively.

### **Suggested Readings**

- English and Soft Skills*. S.P. Dhanavel, Orient BlackSwan 2013
- Basics Of Communication In English*: Francis Sounderaj, MacMillan India Ltd.2011
- English for Business Communication*: Simon Sweeney , Cambridge University Press 1997
- An Introduction to Professional English and Soft Skills*: Das , Cambridge University Press,

2009

*-The Rise of the Creative Class: And how it's Transforming Work, Leisure, Community and Everyday life:* Florida, R., Basic Books, 2002

**GE I (Generic Elective):**

**ENG-RG-5016**

**Contemporary India: Women and Empowerment**

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks: 100 (80+20)

**Course Objectives/Course Description:** This course will look at Women's Issues in India in the light of the various historical and social contexts. It will trace the evolution of Women's Empowerment both in terms of policy and discourse in postcolonial, contemporary India and at the same time try to locate the women's position in earlier times.

The course aims to:

- Study the position of women in pre-colonial times
- Show how colonial modernity impacts women
- Study the impact of nationalism on women
- Track the Women's movement and Empowerment issues in contemporary India

**Course Outcome:**

The learner will be equipped with:

- A historical understanding of the space accorded to women in India through history
- An understanding of the manner in which the social construction of gender comes about.
- The ability to critique the given and stereotypical notions of such constructions.

**UNIT 1: Social Construction of Gender**

(15)

- Masculinity and Femininity
- Patriarchy

- Women in Community

**UNIT 2: History of Women's Movements in India (Pre & Post Independence) (20)**

- Women and Nation
- Women and the Partition
- Women, Education and Self-fashioning
- Women in the Public and Private Spaces

**UNIT 3: Women and Law (15)**

- Women and the Indian Constitution
- Personal Laws (Customary practices on inheritance and Marriage)
- Workshop on legal awareness

**UNIT 4: Women's Body and the Environment (15)**

- State interventions, Khap Panchayats
- Female foeticide, Domestic violence, Sexual harassment
- Eco-feminism and the Chipko Movement

**UNIT 5: Female Voices (15)**

- Kamala Das: "The Old Playhouse"
- Mahashweta Devi: *Mother of 1084*
- Krishna Sobti: *Zindaginama*

**Recommended Reading:**

- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India*
- Kumkum Sanagari, *Recasting Women: Essays in Colonial History*
- Judith Walsh, *Domesticity in Colonial India: What Women Learned When Men Gave Them Advice*
- Tanika and Sumit Sarkar, *Women and Social Reform in Modern India- Vol 1 & Vol 2*
- Nivedita Menon, *Gender and Politics in India: Themes in Politics*
- Vandana Shiva & Maria Mies, *Ecofeminism*

## **SEMESTER VI**

**DSE-1B:** Academic Writing

**GE -2:** Cultural Diversity

**SEC- 4:** Business Communication

### **DSE I-B**

#### **ENG-RE-6016 Academic Writing**

Credits: 5 (Theory) + 1 (Tutorial) =6

Marks: 100 (80+20)

The English language is the language of higher education as well as the language used in a variety of formal settings. Hence students are expected to develop the requisite proficiency in academic writing which involves the ability to write summaries, abstracts, reviews, reports, conference /seminar presentations etc. This paper is aimed at developing academic writing skills by acquainting students with the different kinds of academic writing and the skills to be acquired to write academic English for various purposes;it will also give them practice in the processes involved in producing pieces of good academic writing. The paper consists of two modules –module 1 and module 2.

#### **Module 1: Essentials of Academic Writing**

This module will familiarize students with samples of different kinds of academic writing and concentrate on developing the basic skills required for such writing as building up vocabulary for formal use, gathering ideas or data for purposes of description or building up an argument or thesis statement, organizing the ideas so that there is coherence and clarity of thinking, making paragraphs and writing without grammatical and spelling errors.

#### **Module 2: Practice in Academic Writing**

This module will focus on giving students practice in different kinds of academic writing-taking them through the processes of making drafts, revising, editing, and writing the final version. They are also to be taught to prepare bibliographies, citations and references for writing intended for publication in academic journals.

#### **Suggested Reading:**

Bailey, S.(2011).*Academic Writing-A Handbook for International Students* (3<sup>rd</sup> edition).  
New York: Routledge

Hartley,J.(2008). *Academic Writing and Publishing- a practical Handbook*. New York:  
Open University Press.

Swales, J.M & Peak, C.B (2001) *Academic Writing for Graduate Students-Essential Tasks and Skills*. Michigan: The University of Michigan Press.

## GE II:

### ENG-RG-6016 Cultural Diversity

Credits: 5 (Theory) + 1 (Tutorial)=6

Marks: 100 (80+20)

This paper is designed to facilitate the student's engagement with and understanding of cultural contexts, situations and the rich variety of practices through a sampling of such texts that represent the widely textured tapestry emanating from different locations of the world. There will be 80 marks for the end-semester external examination and 20 marks will be allotted for internal evaluation.

#### Texts:

- V.S. Naipaul: *House for Mr. Biswas*
- Margaret Atwood: *Handmaid's Tale*
- Kishwar Naheed, 'The Grass is Really like me'
- Shu Ting, 'Assembly Line'
- Gabriel Okara, 'The Mystic Drum'
- Kersy Katrak: "Colaba Causeway"
- Seamus Heaney: "Maighdean Mara"
- Forster: "Does Culture Matter?"
- Jan Morris: "La Paz"
- Pauline Kael: "Movies on Television"
- George Bernard Shaw: *Pygmalion*

#### Suggested Reading:

- Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix-xviii, 1-64.
- David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1-64, 65-85.
- The D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).
- C.D. Narasimhaiah, eds. *An Anthology of Commonwealth Poetry*, ed. (Delhi: Macmillan, 1990)
- Kishwar Naheed, *We the Sinful Women* (New Delhi: Rupa, 1994)
- Shu Ting, *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991)

## SEC- 4

### ENG-SE-6014 Business Communication

Credits: 4

Marks: 100 (80+20)

This paper is designed to familiarize students with a comprehensive idea of effective communication and its importance in the business and professional world. Students will be introduced to the various kinds of communication as well as to the many theories of communication. The components in this paper will be both written and oral, and students will be required to participate in diverse group activities. Activities (individual and/or group) on the spoken components of the paper will be considered for internal assessment in this paper, while the end-semester examination will focus on the theoretical and written elements of the paper. The end-semester examination for this paper will be of 80 marks and internal assessment will be of 20 marks.

This paper will focus on the following key topics:

- Introduction to the essentials of Business Communication: Theory and practice
- Citing references, and using bibliographical and research tools
- Structure, vocabulary, pronunciation, and comprehension skills
- Writing résumés and facing interviews
- Report writing
- Writing memos and circulars
- Summarizing annual report of companies
- Précis writing
- Writing minutes of meetings
- E-correspondence
- Group discussion
- Spoken English for business communication
- Making oral presentations

### **Suggested Readings:**

- Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
- Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
- Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
- R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi
- Bovee, Courtland, John Thill & Mukesh Chaturvedi. *Business Communication Today*. Dorling Kindersley, Delhi
- Booher, Dianna. *E-Writing: 21st Century Tools for Effective Communication*. New York: Pocket Books, a division of Simon & Schuster, Inc.,
- Guffey, Mary Ellen. *Business Communication: Process and Product*. 5th ed. Cincinnati, Ohio: South-Western College Publishing
- Guffey, Mary Ellen. *Essentials of Business Communication, Sixth Edition*. South-Western College Publishing.

