

Lesson Plan

June 2020 – December 2021

**DEPARTMENT: English**

**TEACHER NAME: Khushee Chaudhary**

**YEAR: 2020**

**Date of commencement for Semester 3/5: 10 August, 2020**

**Date of commencement for Semester 1: 18 November, 2020**

**1) SEMESTER: III**

**PAPER: Paper 4:** British Poetry and Drama: 17<sup>th</sup> to 18<sup>th</sup> Century

**COURSE:** B.A. (Hons.) English

● **SYLLABUS**

**Unit 1:** William Shakespeare *Macbeth*

**Unit 2:**

a. *Paradise Lost* (1667) Book 1, in John Milton: *Paradise Lost*, Longman Annotated English Poets, 1998.

b. Aemilia Lanyer, “Eve’s Apology in Defense of Women”, section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.

**Unit 3:** Aphra Behn, *The Rover* (1677), in Aphra Behn: *The Rover and other Plays*, ed. Jane Spencer (Oxford: OUP, 2008).

**Unit 4:** Alexander Pope, *The Rape of the Lock*

**Unit 5:**

- Francis Bacon, (i) ‘Of Truth’; (ii) ‘Of Deformity’; both in *Essays* (1597).

- René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in Discourse on Method and Meditations on First Philosophy, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- Thomas Hobbes, selections from The Leviathan (1651): title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996). 22
- Gerrard Winstanley, from 'A New Year's Gift Sent to the Parliament and Army' (1650), in The Norton Anthology of English Literature, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- Margaret Cavendish, excerpts from 'The Blazing World' (1666), in The Norton Anthology of English Literature, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

## ● COURSE DESCRIPTION

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

## ● TEACHING TIME (No. Of Weeks)

12 weeks | 5 lectures in a week

## ● CLASSES

The course is organized around 5 lectures every week as per the time table. The literary texts are read aloud in class by the students accompanied with critical analysis of the same in detail.

## ● WEEK WISE BREAK UP OF SYLLABUS

### Week 1:

Introduction to literature of 16<sup>th</sup> and 17<sup>th</sup> Century Britain.

**Week 2 – 4:**

Unit 1: William Shakespeare *Macbeth*

**Week 5 – 6:**

Unit 2:

a. *Paradise Lost* (1667) Book 1, in John Milton: *Paradise Lost*, Longman Annotated English Poets, 1998.

b. Aemilia Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.

**Week 7 - 8:**

Unit 3: Aphra Behn, *The Rover* (1677), in Aphra Behn: *The Rover and other Plays*, ed. Jane Spencer (Oxford: OUP, 2008).

**Week 9 – 10:**

Unit 4: Alexander Pope, *The Rape of the Lock*

**Week 11 - 12:**

Unit 5:

- Francis Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'; both in *Essays* (1597).
- René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in *Discourse on Method and Meditations on First Philosophy*, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- Thomas Hobbes, selections from *The Leviathan* (1651): title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996). 22
- Gerrard Winstanley, from 'A New Year's Gift Sent to the Parliament and Army' (1650), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- Margaret Cavendish, excerpts from 'The Blazing World' (1666), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

**● ASSESSMENT**

Students in this course primarily had three modes of assessment to submit:

1. **Assignment** (15 marks) based on Unit 1 in Week 5
2. **Class Test** (10 marks) based on Unit 2 & 3 in Week 9

**Internal Assessment: 25 Marks**

## 2) SEMESTER: I

**PAPER: Paper 1 - Indian Classical Literature**

**COURSE: BA (Hons) English**

### ● SYLLABUS

**Unit 3:** Sudraka, *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasadass, 1962).

**Unit 4:** Ilango Atikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Delhi: Penguin, 2004).

#### **Unit 5:**

- Selections from Natyasastra, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manmohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.
- Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.
- Edwin Gerow et al, 'Indian Poetics' in *The Literatures of India: An Introduction*, ed. Edward. C. Dimock et al, Chicago: University of Chicago Press, 1974. Pp 115-143

### ● COURSE DESCRIPTION

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

### ● TEACHING TIME (No. Of Weeks)

12 weeks | 3 lectures in a week

### ● CLASSES

The course is organized around three lectures per week as per the time table. The literary texts are read aloud in class by the students accompanied with critical analysis of the same in detail.

## ● UNIT WISE BREAK UP OF SYLLABUS

### Week 1-2:

Selections from Natyasastra, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manomohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.

### Week 3-6:

Unit 3: Sudraka Mrcchakatika, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).

### Week 7-9:

Unit 4: Ilango Atikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Delhi: Penguin, 2004).

### Week 10 – 12:

- Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.

- R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.

- Edwin Gerow et al, 'Indian Poetics' in *The Literatures of India: An Introduction*, ed. Edward. C. Dimock et al, Chicago: University of Chicago Press, 1974. Pp 115-143

## ● ASSESSMENT

Students in this course primarily had two modes of assessment to submit, one of which was taken care of by the teacher sharing the paper:

1. **Assignment** (10 marks) based on Unit 3 in Week 7

**Internal Assessment: 25 Marks**

### 3) SEMESTER: I

**PAPER:** AECC English

**COURSE:** B. Com (Prog)

## ● SYLLABUS

### **Unit 1: Introduction**

Theory of communication, types and modes of communication (Introductions to all five sections)

### **Unit 2: Language of communication**

Verbal and non-verbal, spoken and written, Personal communication, social communication, business communication, barriers and strategies, Intra-personal Communication, Inter-personal communications, Group communication

### **Unit 3: Speaking skills**

Monologue, Dialogue, Group discussion, Effective communication, Mis-communication, Interview, Public speech

### **Unit 4: Reading and Understanding**

Close Reading, Comprehension, Summary, Paraphrasing, Analysis, Interpretation, Translation from Indian languages to English and vice versa, Literacy/Knowledge, Texts

### **Unit 5: Writing skills**

Documenting, Report writing, Making notes, Letter writing

## ● COURSE DESCRIPTION

Effective communication is an essential skill for success in any sphere of activity, from leadership responsibilities, teamwork, interviews, presentations, and inter-personal relations. This is a skill that needs to be taught in a systematic manner so that students imbibe the fundamentals of communication. The art of persuasive speaking and writing depends crucially of thought and contextual understanding expressed through appropriate vocabulary.

The ability to think critically is crucial for a good communicator and involves a understanding of the communicative process. Therefore, we need to study every stage of this process systemically in order to be much more effective at communicating successfully – in interviews, public speaking, letter writing, report writing, presentations, and inter-personal debates and conversations.

## ● TEACHING TIME (No. Of Weeks)

12 weeks | 4 lectures in a week

## ● CLASSES

The course is organized around 4 lectures every week as per the time table. The literary texts are read aloud in class by the students accompanied with critical analysis of the same in detail.

## ● **WEEK WISE BREAK UP OF SYLLABUS**

### **Week 1:**

Introduction

### **Week 2 – 3:**

Language of Communication

Verbal and non-verbal, spoken and written, personal communication, social communication, business communication, Barriers and Strategies, Intra-personal communication, Inter-personal Communication, Group communication

### **Week 4 – 5:**

Speaking skills

Monologue, Dialogue, Group discussion, Effective Communication, Mis-Communication, Public speech

### **Week 6 -7:**

Reading and Understanding

Close Reading, Comprehension, Summary, Paraphrasing, Analysis, Interpretation, and Translation from Indian languages to English and vice versa Literary/Knowledge, Texts

### **Week 8 – 9:**

Writing Skills

Documenting, Report writing, Making notes, Letter writing

### **Week 10 -11:**

Revision and clarifying concepts

## ● **ASSESSMENT**

Students in this course primarily had three modes of assessment to submit:

**Assignment** (10 marks) based on Unit 1 & 2 in Week 4

**Class Test** (15 marks) based on Unit 3 & 5 in Week 9

**Internal Assessment: 25 Marks**

---

**YEAR: 2021**

**Date of commencement for Semester 4/6: 2 January, 2021**

**Date of commencement for Semester 2: 1 April, 2021**

**1) SEMESTER: 4**

**PAPER:** British Romantic Literature

**COURSE:** BA (Hons) English

● **SYLLABUS**

**Unit 1:**

- a) William Blake, from Songs of Innocence and Experience, (i) 'Introduction' (to Songs of Innocence); (ii) 'Lamb'; (iii) 'Tiger'; (iv) 'Chimney Sweeper' (Songs of Innocence); (v) 'Chimney Sweeper' (Songs of Experience); (vi) 'The Little Black Boy'; (vii) 'London'.
- b) Charlotte Smith, (i) 'To Melancholy'; (ii) 'Nightingale'

**Unit 2:**

- a) William Wordsworth, (i) 'Lines Composed a Few Miles Above Tintern Abbey'; (ii) 'Ode: Intimations of Immortality'.
- b) Samuel Coleridge, (i) 'Kubla Khan'; (ii) 'Dejection: An Ode'

**Unit 3:**

- a) Lord George Gordon Noel Byron 'Childe Harold': canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86 (lines 1594–674)
- b) Percy Bysshe Shelley (i) 'Ozymandias'; (ii) 'Ode to the West Wind'
- c) John Keats, (i) 'Ode to a Nightingale'; (ii) 'Ode on a Grecian Urn'; (iii) 'Ode to Autumn'

**Unit 4:** Mary Shelley, *Frankenstein*.

**Unit 5:**

Readings

- J. J. Rousseau, 'Discourse on the Origin of Inequality', Part One, in Jean-Jacques Rousseau: Basic Political Writings (Hackett Publishing Company, 1987) pp. 37-60.



- Immanuel Kant, 'Analytic of the Sublime', in *The Critique of Judgment* (Cambridge University Press, 2001) pp. 128-49.
- William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594– 611.
- William Gilpin, 'On Picturesque Travel', in *Three Essays: On Picturesque Beauty*.

## ● COURSE DESCRIPTION

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

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

## ● TEACHING TIME (No. Of Weeks)

12 weeks | 5 lectures in a week

## ● CLASSES

The course is organized around 5 lectures every week as per the time table. The literary texts are read aloud in class by the students accompanied with critical analysis of the same in detail.

## ● WEEK WISE BREAK UP OF SYLLABUS

### Week 1:

Introduction to British Romantic Literature

### Week 2 – 3: Unit 1:

a) William Blake, from *Songs of Innocence and Experience*, (i) 'Introduction' (to *Songs of Innocence*); (ii) 'Lamb'; (iii) 'Tiger'; (iv) 'Chimney Sweeper' (*Songs of Innocence*); (v) 'Chimney Sweeper' (*Songs of Experience*); (vi) 'The Little Black Boy'; (vii) 'London'.

b) Charlotte Smith, (i) 'To Melancholy'; (ii) 'Nightingale'

#### **Week 4 – 5: Unit 2**

a) William Wordsworth, (i) 'Lines Composed a Few Miles Above Tintern Abbey'; (ii) 'Ode: Intimations of Immortality'.

b) Samuel Coleridge, (i) 'Kubla Khan'; (ii) 'Dejection: An Ode'

#### **Week 6 – 8: Unit 3:**

a) Lord George Gordon Noel Byron 'Childe Harold': canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86 (lines 1594–674)

b) Percy Bysshe Shelley (i) 'Ozymandias'; (ii) 'Ode to the West Wind'

c) John Keats, (i) 'Ode to a Nightingale'; (ii) 'Ode on a Grecian Urn'; (iii) 'Ode to Autumn'

#### **Week 9 – 11:**

Unit 4: Mary Shelley, *Frankenstein*.

#### **Week 11- 12: Unit 5:**

##### **Readings**

- J. J. Rousseau, 'Discourse on the Origin of Inequality', Part One, in Jean-Jacques Rousseau: Basic Political Writings (Hackett Publishing Company, 1987) pp. 37-60.
- Immanuel Kant, 'Analytic of the Sublime', in *The Critique of Judgment* (Cambridge University Press, 2001) pp. 128-49.
- William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594– 611.
- William Gilpin, 'On Picturesque Travel', in *Three Essays: On Picturesque Beauty*.

#### **ASSESSMENT**

Students in this course primarily had two modes of assessment to submit:

**Class Test** (10 marks) based on Unit 1 in Week 4

**Assignment** (15 marks) based on Unit 2 & 3 in Week 9

**Internal Assessment: 25 Marks**

## **2) SEMESTER: 2**

**PAPER:** British Poetry and Drama: 14<sup>th</sup> to 17<sup>th</sup> Century

**COURSE:** BA (Hons) English

### ● **SYLLABUS**

**Unit 1:** Geoffrey Chaucer, 'General Prologue' (in Middle English), from *The Canterbury Tales*, *The Riverside Chaucer*, ed. Larry D. Benson (Boston: Houghton Mifflin, 2000).

#### **Unit 2**

- a) Thomas Wyatt, (i) 'Whoso List to Hunt'; (ii) 'They Flee from Me'
- b) Edmund Spenser, (i) Sonnet LVII 'Sweet warrior'; (ii) Sonnet LXXV 'One day I wrote her name', both from 'Amoretti'
- c) Isabella Whitney, (i) 'I.W. To Her Unconstant Lover'
- d) John Donne, (i) 'The Sunne Rising'; (ii) 'A Valediction: Forbidding Mourning'

**Unit 3:** Christopher Marlowe *Doctor Faustus*

### ● **COURSE DESCRIPTION**

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

### ● **TEACHING TIME (No. Of Weeks)**

12 weeks | 3 lectures in a week

### ● **CLASSES**

The course is organized around 3 lectures every week as per the time table. The literary texts are read aloud in class by the students accompanied with critical analysis of the same in detail.

## ● WEEK WISE BREAK UP OF SYLLABUS

### **Week 1 – 3: Unit 1**

Geoffrey Chaucer, ‘General Prologue’ (in Middle English), from *The Canterbury Tales*, The Riverside Chaucer, ed. Larry D. Benson (Boston: Houghton Mifflin, 2000).

### **Week 4: Unit 2**

a) Thomas Wyatt, (i) ‘Whoso List to Hunt’; (ii) ‘They Flee from Me’

### **Week 5 - 6: Unit 2**

b) Edmund Spenser, (i) Sonnet LVII ‘Sweet warrior’; (ii) Sonnet LXXV ‘One day I wrote her name’, both from ‘Amoretti’

### **Week 7: Unit 2**

c) Isabella Whitney, (i) ‘I.W. To Her Unconstant Lover’

### **Week 8 – 9: Unit 2**

d) John Donne, (i) ‘The Sunne Rising’ ;(ii) ‘A Valediction: Forbidding Mourning’

### **Week 10 – 12:**

Unit 3: Christopher Marlowe *Doctor Faustus*

## **ASSESSMENT**

Students in this course primarily had two modes of assessment to submit:

**Assignment** (15 marks) based on Unit 1 in Week 4

**Class Test** (15 marks) based on Unit 2 in Week 10

**Internal Assessment: 25 Marks**

---

**Date of commencement for Sem 3/5: July, 2021**

**Date of commencement for Sem 1: 22 November, 2021**

**1) SEMESTER: V**

**PAPER: Paper 11: Women's Writing**

**COURSE: B.A. (Hons.) English**

● **SYLLABUS**

**Unit 3: Poetry**

- a) Emily Dickinson, (i) 'I cannot live with you' (ii) 'I'm wife; I've finished that'
- b) Simin Behbahani, 'It's Time to Mow the Flowers'.
- c) Sylvia Plath, (i) 'Lady Lazarus' (ii) Daddy
- d) Eunice De Souza, (i) 'Advice to Women', (ii) 'Bequest'
- e) Sukirtharani, (i) 'Debt'; (ii) 'My Body', in The Oxford Anthology of Tamil Dalit Writing, eds D. Ravikumar and R. Azhagarasan (OUP, 2012) pp. 28-30.

**Unit 4 Autobiography**

- a) Mary Wollstonecraft A Vindication of the Rights of Woman (New York: Norton, 1988) chap.1, pp. 11–19; chap. 2, pp. 19–38.
- b) Bama, Sangati, Events, Chapter 2-4, trans. Lakshmi Holmstrom (Delhi, OUP: 2005).
- c) Rassundari Debi Excerpts from Amar Jiban in Susie Tharu and K. Lalita, eds., Women's Writing in India, vol. 1 (New Delhi: OUP, 1989) pp. 192–202

● **COURSE DESCRIPTION**

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

● **TEACHING TIME (No. Of Weeks)**

12 Weeks | 2 lectures in a week

## ● CLASSES

The course is organized around two lectures per week as per the time table. The literary texts are read aloud in class by the students accompanied with critical analysis of the same in detail.

## ● UNIT WISE BREAK UP OF SYLLABUS

### **Week 1:**

Unit 3: a) Emily Dickinson, (i) 'I cannot live with you' (ii) 'I'm wife; I've finished that'

### **Week 2:**

Unit 3: b) Simin Behbahani, 'It's Time to Mow the Flowers'.

### **Week 3:**

Unit 3: c) Sylvia Plath, (i) 'Lady Lazarus' (ii) Daddy

### **Week 4:**

Unit 3: d) Eunice De Souza, (i) 'Advice to Women', (ii) 'Bequest'

### **Week 5:**

Unit 3: e) Sukirtharani, (i) 'Debt'; (ii) 'My Body', in The Oxford Anthology of Tamil Dalit Writing, eds D. Ravikumar and R. Azhagarasan (OUP, 2012) pp. 28-30.

### **Week 6 – 7:**

Unit 4: a) Mary Wollstonecraft A Vindication of the Rights of Woman (New York: Norton, 1988) chap.1, pp. 11–19; chap. 2, pp. 19–38.

### **Week 8 – 9:**

Unit 4: b) Bama, Sangati, Events, Chapter 2-4, trans. Lakshmi Holmstrom (Delhi, OUP: 2005).

### **Week 10 - 12:**

Unit 4: c) Rassundari Debi Excerpts from Amar Jiban in Susie Tharu and K. Lalita, eds., Women's Writing in India, vol. 1 (New Delhi: OUP, 1989) pp. 192–202

## ● ASSESSMENT

Students in this course primarily had two modes of assessment to submit, one of which was taken care of by the teacher sharing the paper:

2. **Assignment** (10 marks) based on Unit 3 in Week 7

## **Internal Assessment: 25 Marks**

### **2) SEMESTER: III**

**PAPER: Paper 7:** British Poetry and Drama: 17<sup>th</sup> to 18<sup>th</sup> Century

**COURSE:** B.A. (Hons.) English

### **● SYLLABUS**

**Unit 1:** William Shakespeare *Macbeth*

#### **Unit 2:**

- a. *Paradise Lost* (1667) Book 1, in John Milton: *Paradise Lost*, Longman Annotated English Poets, 1998.
- b. Aemilia Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.

**Unit 3:** Aphra Behn, *The Rover* (1677), in Aphra Behn: *The Rover and other Plays*, ed. Jane Spencer (Oxford: OUP, 2008).

**Unit 4:** Alexander Pope *The Rape of the Lock*

#### **Unit 5:**

- Francis Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'; both in *Essays* (1597).
- René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in *Discourse on Method and Meditations on First Philosophy*, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- Thomas Hobbes, selections from *The Leviathan* (1651): title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996). 22
- Gerrard Winstanley, from 'A New Year's Gift Sent to the Parliament and Army' (1650), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- Margaret Cavendish, excerpts from 'The Blazing World' (1666), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

## ● COURSE DESCRIPTION

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

## ● TEACHING TIME (No. Of Weeks)

12 weeks | 5 lectures in a week

## ● CLASSES

The course is organized around 5 lectures every week as per the time table. The literary texts are read aloud in class by the students accompanied with critical analysis of the same in detail.

## ● WEEK WISE BREAK UP OF SYLLABUS

### Week 1:

Introduction to literature of 16<sup>th</sup> and 17<sup>th</sup> Century Britain.

### Week 2 – 4:

Unit 1: William Shakespeare *Macbeth*

### Week 5 – 6:

Unit 2:

a. *Paradise Lost* (1667) Book 1, in John Milton: *Paradise Lost*, Longman Annotated English Poets, 1998.

b. Aemilia Lanyer, 'Eve's Apology in Defense of Women', section from *Salve Deus Rex Judaeorum* (1611), in *The Norton Anthology of English Literature*, 8th edition, ed. Greenblatt et al., Vol. 1, pp. 1317-19.

### Week 7 - 8:



Unit 3: Aphra Behn, *The Rover* (1677), in Aphra Behn: The Rover and other Plays, ed. Jane Spencer (Oxford: OUP, 2008).

**Week 9 – 10:**

Unit 4: Alexander Pope, *The Rape of the Lock*

**Week 11 - 12:**

Unit 5:

- Francis Bacon, (i) 'Of Truth'; (ii) 'Of Deformity'; both in *Essays* (1597).
- René Descartes, excerpts from 'Discourse on Method' (1637) Part 4, in *Discourse on Method and Meditations on First Philosophy*, trans. Donald A. Cress, (Indianapolis: Hackett, 1998) pp. 18-19.
- Thomas Hobbes, selections from *The Leviathan* (1651): title page, Introduction, Chaps 1 and 13 from Part I, 'Of Man', ed. Richard Tuck (Cambridge University Press, 1996). 22
- Gerrard Winstanley, from 'A New Year's Gift Sent to the Parliament and Army (1650)', in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1752-57.
- Margaret Cavendish, excerpts from 'The Blazing World' (1666), in *The Norton Anthology of English Literature*, Vol. 1, 8th edition, ed. Greenblatt et al., pp. 1780-85.

● **ASSESSMENT**

Students in this course primarily had two modes of assessment to submit:

**Assignment** (15 marks) based on Unit 1 in Week 5

**Class Test** (10 marks) based on Unit 2 & 3 in Week 9

**Internal Assessment: 25 Marks**

**3) SEMESTER: I**

**PAPER: Paper 1 - Indian Classical Literature**

**COURSE: BA (Hons) English**

● **SYLLABUS**

**Unit 3:** Sudraka, *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasadass, 1962).

**Unit 4:** Ilango Atikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Delhi: Penguin, 2004).

**Unit 5:**

- Selections from Natyasastra, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manmohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.
- Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.
- Edwin Gerow et al, 'Indian Poetics' in *The Literatures of India: An Introduction*, ed. Edward. C. Dimock et al, Chicago: University of Chicago Press, 1974. Pp 115-143

● **COURSE DESCRIPTION**

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

● **TEACHING TIME (No. Of Weeks)**

13 weeks | 3 lectures in a week

● **CLASSES**

The course is organized around three lectures per week as per the time table. The literary texts are read aloud in class by the students accompanied with critical analysis of the same in detail.

● **UNIT WISE BREAK UP OF SYLLABUS**

**Week 1-2:**

Selections from Natyasastra, (i) Chapter 6, 'The Sentiments'; (ii) Chapter 20, 'Ten Kinds of Play'; (iii) Chapter 35, 'Characteristics of the Jester', trans. Manomohan Ghosh (Calcutta: Asiatic Society of Bengal, 1951) pp.105-17; 355-74; 548-50.

### **Week 3-6:**

Unit 3: Sudraka Mrcchakatika, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).

### **Week 7-9:**

Unit 4: Ilango Atikal, *The Cilappatikaram*, Cantos 1, 2, 7, 18, 19, 20, 21, 22, 24, 26, 30, trans. R. Parthasarathy (Delhi: Penguin, 2004).

### **Week 10 – 12:**

- Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- R. Venkatachalapathy, 'Introduction', in *Love Stands Alone: Selections from Tamil Sangam Poetry* (Delhi: Penguin Classics, 2013) pp. XIII-XLI, 25, 45, 70, 186.
- Edwin Gerow et al, 'Indian Poetics' in *The Literatures of India: An Introduction*, ed. Edward. C. Dimock et al, Chicago: University of Chicago Press, 1974. Pp 115-143

### **● ASSESSMENT**

Students in this course primarily had two modes of assessment to submit, one of which was taken care of by the teacher sharing the paper:

3. **Assignment** (10 marks) based on Unit 3 in Week 7

**Internal Assessment: 25 Marks**

### **4) SEMESTER: I**

**PAPER:** AECC English

**COURSE:** BA (Hons.) History

### **● SYLLABUS**

#### **Unit 1: Introduction**

Theory of communication, types and modes of communication (Introductions to all five sections)

#### **Unit 2: Language of communication**

Verbal and non-verbal, spoken and written, Personal communication, social communication, business communication, barriers and strategies, Intra-personal Communication, Inter-personal communications, Group communication

**Unit 3: Speaking skills**

Monologue, Dialogue, Group discussion, Effective communication, Mis-communication, Interview, Public speech

**Unit 4: Reading and Understanding**

Close Reading, Comprehension, Summary, Paraphrasing, Analysis, Interpretation, Translation from Indian languages to English and vice versa, Literacy/Knowledge, Texts

**Unit 5: Writing skills**

Documenting, Report writing, Making notes, Letter writing

**● COURSE DESCRIPTION**

Effective communication is an essential skill for success in any sphere of activity, from leadership responsibilities, teamwork, interviews, presentations, and inter-personal relations. This is a skill that needs to be taught in a systematic manner so that students imbibe the fundamentals of communication. The art of persuasive speaking and writing depends crucially of thought and contextual understanding expressed through appropriate vocabulary.

The ability to think critically is crucial for a good communicator and involves a understanding of the communicative process. Therefore, we need to study every stage of this process systemically in order to be much more effective at communicating successfully – in interviews, public speaking, letter writing, report writing, presentations, and inter-personal debates and conversations.

**● TEACHING TIME (No. Of Weeks)**

12 weeks | 4 lectures in a week

**● CLASSES**

The course is organized around 4 lectures every week as per the time table. The literary texts are read aloud in class by the students accompanied with critical analysis of the same in detail.

**● WEEK WISE BREAK UP OF SYLLABUS****Week 1:**

Introduction

**Week 2 – 3:**

Language of Communication

Verbal and non-verbal, spoken and written, personal communication, social communication, business communication, Barriers and Strategies, Intra-personal communication, Inter-personal Communication, Group communication

**Week 4 – 5:**

Speaking skills

Monologue, Dialogue, Group discussion, Effective Communication, Mis-Communication, Public speech

**Week 6 -7:**

Reading and Understanding

Close Reading, Comprehension, Summary, Paraphrasing, Analysis, Interpretation, and Translation from Indian languages to English and vice versa Literary/Knowledge, Texts

**Week 8 – 9:**

Writing Skills

Documenting, Report writing, Making notes, Letter writing

**Week 10 -11:**

Revision and clarifying concepts

● **ASSESSMENT**

Students in this course primarily had three modes of assessment to submit:

**Assignment** (10 marks) based on Unit 1 & 2 in Week 4

**Class Test** (15 marks) based on Unit 3 & 5 in Week 9

**Internal Assessment: 25 Marks**

---