

**BHARATI COLLEGE**

**Lesson Plan**

**June 2021 – December 2022**

**DEPARTMENT: English**

**TEACHER NAME: Khushee Chaudhary**

**YEAR: 2021**

**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:

1. **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:

2. **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**

**Year 2022**

**Semester 2: 7<sup>th</sup> April to 26<sup>th</sup> July, 2022.**

**Semester 5: 20<sup>th</sup> July to 16<sup>th</sup> November, 2022.**

**Semester 3: 26<sup>th</sup> August to 13<sup>th</sup> December, 2022.**

**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**

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

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

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

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

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

### **Week 8 – 9: Unit 2**

e) 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**

**SEMESTER: V - Section A + B**

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

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

● **SYLLABUS**

**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) Pandita Ramabai 'A Testimony of Our exhaustible Treasures.' In Pandita Ramabai *Through her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295 – 324.
- 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

**Unit 5**

**Readings**

- Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps, 1 and 6.
- Elaine Showalter, 'Introduction,' in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977).
- Simone de Beauvoir, 'Introduction,' in *The Second Sex*.
- Rosemarie Garland-Thomson, 'Integrating Disability, Transforming Feminist Theory,' in *The Disability Studies Reader*, ed. Lennard J. Davis, 2<sup>nd</sup> edition (London and New York: Routledge, 2006) pp. 257-73.
- Kumkum Sangari and Sudesh Vaid, 'Introduction,' in *Recasting Women: Essays in Colonial History*

● **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 - 3:

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 4 - 6:

Unit 4: b) Pandita Ramabai 'A Testimony of Our exhaustible Treasures.' In Pandita Ramabai *Through her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295 – 324.

### Week 7 – 9:

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.

### Week 10 - 12:

#### Unit 5

- Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps, 1 and 6.
- Elaine Showalter, 'Introduction,' in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977).
- Simone de Beauvoir, 'Introduction,' in *The Second Sex*.
- Rosemarie Garland-Thomson, 'Integrating Disability, Transforming Feminist Theory,' in *The Disability Studies Reader*, ed. Lennard J. Davis, 2<sup>nd</sup> edition (London and New York: Routledge, 2006) pp. 257-73.
- Kumkum Sangari and Sudesh Vaid, 'Introduction,' in *Recasting Women: Essays in Colonial History*

## ● 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:

**Assignment** (10 marks) based on Unit 4 in Week 7

**Internal Assessment: 25 Marks**

**SEMESTER: III**

**PAPER: English Language Through Literature**

**COURSE: BA Programme**

- **SYLLABUS**

**COURSE CONTENT FOR SEMESTERS III / IV**

**Unit 6 Understanding Life Narratives**

Giving students the skills to document their own lives meaningfully; journals, memoirs, and autobiographical writings can be excellent tools for personal reflection and growth, therapeutic as well as a method for organising one's own thoughts in a fashion that helps one live meaningfully

**Reading** sections from life narratives, biographies, autobiographies and diary entries

**Writing** a statement of purpose for university applications; CV/resume; daily/weekly journal

**Speaking** to your class to persuade them to do something public speech

**Listening** to public speeches like convocation addresses, political speeches, TED Talks to trace structure of argument and worldview; to observe the use of description, persuasion, and argument

**Grammar/Vocabulary:** Action Verbs Active and Passive voice 172

**Suggested Readings:**

Das, Kamala. 'The Park Street Home' My Story Kottayam: DC Books, 2009.

Singh, Mayank 'Mayank Austen Soofi'. Selected extracts from 'I Had Come Too Far' Nobody Can Love You More Delhi: Penguin Books, 2014.

Bhattacharjee, Kishalay. 'Back To Where I Never Belonged' First Proof: The Penguin Book of New Writing From India Delhi: Penguin Books India, 2005.

Issacson, Walter. Selected extracts from Steve Jobs New York: Simon and Schuster, 2011.

**Unit 7 Exploring Poetry**

Here, students are trained to use the techniques of poetry to write in poetic form; they understand how the concept of beauty works through access to aesthetic forms; they learn how to express the same thought in different ways and observe how form impacts meaning; these skills can become tools for personal confidence in linguistic use

**Reading:** Using context to read effectively; identifying elements of poetics in different forms of poetry prose poems / slam poetry

**Writing** slam poetry; writing a critical response to a poem

**Listening:** Reciting/performing poetry; listening to audio/video clips of poets reading their poetry to appreciate the significance of pauses, rhythm etc



## **Grammar/Vocabulary:** Denotation/Connotation

### **Suggested Readings:**

Nair, Rukmini Bhaya. 'Gargi's Silence' Yellow Hibiscus: New and Selected Poems Delhi: Penguin, 2004.

Nongkynrih, Kynpham Sing. 'Light-In-The-Night (For Amanda)'

Seth, Vikram. 'Part One' The Golden Gate London: Faber and Faber, 1999.

Charara, Hayan. 'Usage' Something Sinister Pittsburgh: Carnegie Mellon University Press, 2016.

## **Unit 8 Exploring Drama**

To highlight the rhetorical possibilities of drama through an understanding of its form and mechanics; students learn how to handle conflict, how to have meaningful conversations, and, above all, learn how one's words and gestures impact others. 173

**Reading** a one-act/ longer play to understand the interaction of dramatic forms/elements and social context

**Writing** a critical response to the dramatic text; writing the script for a skit/short play, keeping in mind formal features like characterisation, plot development, stage directions, etc **Speaking:** Students learn to use their voices and bodies to perform/enact skits in groups **Listening** to a radio play to appreciate the aural elements of drama

## **Grammar/Vocabulary:** Direct/ Indirect Speech Phrases and Idioms Tone and Register

### **Suggested Readings:**

Sarkar, Badal. 'Beyond the Land of Hattamala' Beyond the Land of Hattamala and Scandal in Fairyland Calcutta: Seagull Books, 1992.

## **Unit 9 Exploring Fiction – Novella**

Narrative texts can be seen as a tool for exploring reality including contests of what should be accepted as real. Students will learn how to write narrative and through narrative to examine their own responses to issues confronting them

**Read** a longer piece of fiction to discern narrative voice, narrative structure, character development, while locating the text in its socio-historical context

**Write** your own short story/novella; speculative fiction can be particularly useful as young people are often in positions of contest with the social reality afforded to them; read and review short stories/novellas/novels

**Speak:** Initiate discussion about a novella, drawing upon the critical reading skills developed by students in the previous semester; focus will be on broadening their repertoire of reading: texts chosen and responded to for personal pleasure

**Listen** to audio clips/ videos of writers talking about what writing means to them; audio clips of books being read aloud to enable discussion of reading styles pauses punctuation etc

**Grammar/Vocabulary:** Punctuation pauses manner of reading/speaking/crafting complex sentences

### **Suggested Reading:**

Cisneros, Sandra. *The House on Mango Street* New York: Knopf Doubleday Publishing Group, 2013.

### **Unit 10 Writing your own academic essay / paper for the classroom 174**

Using language skills learned over the course, students are to create academic documents such as term papers, reports and assignments. They should examine and revisit earlier such submissions to learn how to improve and edit these better; to learn to identify and consult and cite the right sources to avoid plagiarism; to recognise and rectify bias in their own writing: biases such as those of class/caste/race/gender/sexuality/religion can be discussed in class.

**Writing**, revising and formatting drafts of essays analysing the coherence of arguments; perspectives on a topic; balance of presentation; students can test their ability to choose between various forms of information/fact/opinion; they can create questionnaires, conducting surveys; edit and create bibliographies and checklists

**Speaking**: Students should be able to tell the class what their core idea is in the essay / paper, and why they have chosen a particular topic or idea; they should be able to debate various points of view on the same topic

**Listening** to others' views and being able to figure out which arguments are key and why; examining ideology and location of speakers

**Grammar/Vocabulary**: Paragraphs Topic sentences and transitions

### **Suggested Readings:**

Patel, Raj and Moore, Jason W. 'How the chicken nugget became the true symbol of our era' *The Guardian*, 8 May 2018 <https://www.theguardian.com/news/2018/may/08/how-the-chicken-nugget-became-the-true-symbol-of-our-era> Accessed 4 June 2018 Latest editions of the MLA and APA style sheets.

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

12 Weeks | 5 lectures in a week

- **CLASSES**

The course is organized around five 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 – 3:**

Unit 8: Exploring Drama: Sarkar, Badal. 'Beyond the Land of Hattamala' Beyond the Land of Hattamala and Scandal in Fairyland Calcutta: Seagull Books, 1992.

**Week 4:**

Unit 10: Writing your own academic essay / paper for the classroom

**Week 5 – 7:**

Unit 6: Understanding Life Narratives

Das, Kamala. 'The Park Street Home' My Story Kottayam: DC Books, 2009.

Singh, Mayank 'Mayank Austen Soofi'. Selected extracts from 'I Had Come Too Far' Nobody Can Love You More Delhi: Penguin Books, 2014.

Bhattacharjee, Kishalay. 'Back To Where I Never Belonged' First Proof: The Penguin Book of New Writing From India Delhi: Penguin Books India, 2005.

Issacson, Walter. Selected extracts from Steve Jobs New York: Simon and Schuster, 2011.

**Week 8 – 9:**

Unit 7 Exploring Poetry

Nair, Rukmini Bhaya. 'Gargi's Silence' Yellow Hibiscus: New and Selected Poems Delhi: Penguin, 2004.

Nongkynrih, Kynpham Sing. 'Light-In-The-Night (For Amanda)'

Seth, Vikram. 'Part One' The Golden Gate London: Faber and Faber, 1999.

Charara, Hayan. 'Usage' Something Sinister Pittsburgh: Carnegie Mellon University Press, 2016.

**Week 10:**

Unit 9: Exploring Fiction - Novella

Cisneros, Sandra. The House on Mango Street New York: Knopf Doubleday Publishing Group, 2013.

**Week 10 – 12:**

Conduct of Group Discussion in class for Internal Assessment.

**TESTING AND EVALUATION**

**Internal Assessment:**

Students in this course primarily had two modes of assessment to submit, one written, one oral:

**Assignment** (10 marks) based on Unit 8 in Week 4

**Speaking Test** (10 marks) based on Group Discussion in Week 10-12

**Internal Assessment: 20 Marks**