

**DEPARTMENT OF ENGLISH  
JAMIA MILLIA ISLAMIA  
NEW DELHI – 110025**

**SYLLABUS OF B.A. Multidisciplinary Programme (2024-25)**

**Semester I**

DSC Paper – Poetry I (Credit 4)  
MDC Paper – Popular Literature (Credit 3)  
SEC Paper – Skill for Communication I (Credit 3)  
AEC Paper – General English (Credit 2)

**Semester II**

DSC Paper - - Fiction I – Short Stories (Credit 4)  
MDC Paper – Women’s Writing in India (Credit 3)  
SEC Paper – Review Writing (Credit 3)  
AEC Paper – General English (Credit 2)

**Semester III**

DSC Paper – Drama I (Credit 4)  
MDC Paper – Detective Fiction (Credit 3)  
AEC Paper – General English (Credit 2)

**Semester IV**

DSC Paper – Poetry II (Credit 4)  
AEC Paper – General English (Credit 2)

**Semester V**

DSC Paper – Fiction II – Novel (Credit 4)  
SEC Paper – Editing and Proofreading (Credit 3)

**Semester VI**

DSC Paper – Drama II (Credit 4)

**Semester VII**

DSC Paper – Short Stories from India (Credit 4)

**Semester VIII**

DSC Paper – English for Academic and Professional Purposes / Indian Writing in English (Credit 4)

- Each paper of four credits shall have 4 lectures per week over a period of one semester for teaching-learning process.

- Each paper of three credits shall have 3 lectures per week over a period of one semester for teaching-learning process.
- Each paper of two credits shall have 2 lectures per week over a period of one semester for teaching-learning process.
- Evaluation will be based on end semester examination and internal assessment. For end semester examination, each paper will carry 75/50/37 marks. Internal Assessment will be based on two mid-semester tests/ assignments for 25/19/13 marks.

## **B.A. Multidisciplinary Course**

### **SEMESTER I:**

#### **DSC Paper I: Poetry – I (4 CREDITS)**

The paper will introduce students to English poetry from the 16<sup>th</sup> century to the early 20<sup>th</sup> century. The paper will also attempt to highlight the various social, religious and cultural events that are representative of the times.

##### Unit I

John Milton: “On His Blindness”

William Blake: “Chimney Sweeper” (Songs of Experience)

##### Unit II

P.B. Shelley: “Ozymandias”

William Wordsworth: “She Dwelt among the Untrodden Ways”

##### Unit III

Alfred Lord Tennyson: “The Charge of the Light Brigade”

Robert Browning: “My Last Duchess”

##### Unit IV

W.B. Yeats: “The Lake Isle of Innisfree”

W.H. Auden: “The Unknown Citizen”

##### Recommended Readings:

Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning India Pvt Ltd, 2015.

Brooks, Cleanth. *The Well Wrought Urn*. Mariner Books, 1952.

Gardner, Dame Helen Ed. *The New Oxford Book of English Verse, 1250-1950*. United Kingdom: OUP, 1972.

Hamilton, Ian. *The Oxford Companion to Twentieth-Century Poetry in English* Clarendon Press, 1994.

Isobel Armstrong, *Victorian Poetry: Poetry, Poets and Politics*. Routledge, 1993

#### **MDC Paper: Popular Literature (3 credits)**

##### Course Outline:

This course intends to introduce to the students the importance of literature, particularly popular literature, in shaping the production of cultural and intellectual nuances in society. The course will investigate the relationship between writings, the problems of 'reception' in society, and their

cultural repercussions. It also proposes to highlight the inter-textual relationship between literature and various mediums of creative expression. The course seeks to help students understand the literary and aesthetic outputs in the realms of popular culture.

#### Unit I

Lowenthal, Leo. Introduction. *Literature, Popular Culture, and Society*. Prentice-Hall, 196 I, ppXI-XXIV

#### Unit II

Segal, Erich. *Man, Woman and Child*. Harper & Row, 1981.

#### Unit III

Balan, Judy. *Two Fates: The Story of my Divorce*. Westland Publication, 2011.

Rowling, J.K. *Harry Potter and the Philosopher's Stone*. Bloomsbury, 1997.

#### Recommended Readings

Bennett, Tony, ed. *Popular Fiction: Technology, Ideology, Production, Reading*. Routledge, 1990.

---. *Popular Culture: Themes and Issues (I)*. Open University Press, 1981.

Berberich, Christine, ed. *The Bloomsbury Introduction to Popular Fiction*. Bloomsbury, 2017.

Bigsby, C.W.E, ed. *Super culture: American Popular Culture and Europe*. Bowling Green University Popular Press, 1975.

Browne, Ray B. *Popular Culture and the Expanding Consciousness*. Wiley Press, 1973.

Cawelti, John. G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. University of Chicago Press, 1977. Fiske, John. *Reading the Popular*. Routledge, 2010.

Morag, Shiach. *Discourse on Popular Culture: Class, Gender and History in Cultural Analysis, 1730 to the Present*. Polity Press, 1989.

Radford, Jean, ed. *The Progress of Romance: The Politics of Popular Fiction*. Routledge & Kegan Paul, 1986.

### **SEC Paper: Skills for Communication (3 CREDIT)**

When the German Philosopher Ludwig Wittgenstein asserts “limits of my language are the limits of my world”, he simply reiterates the indisputable truth about the significance of communication. In other words, communication is at the centre of the human experience. Hence, it is necessary that we equip our young population with improved communication skills. Attention will be given to the different components of the communication process.

#### Unit I

Understanding the Communication Process: Types of Communication, Barriers of Communication

## Unit II

Approaches to Reading and Writing Skills: Types and purpose of Reading, Reading practice and Effective Writing Strategy

## Unit III

Speaking and Listening Skills: Pronunciation, Stress and Intonation, Speaking and Listening practice

Recommended Readings:

Dhama and O.P. Bhatnagar. Education and Communication for Development, Oxford University; 2008.

Kumar, Sanjay, PushpLata. Communication Skills, Oxford University Press; 2018.

Kumar, Suesh. E.P Sreehari, and J Savithri. Communication Skills and Soft Skills: An Integrated Approach. Pearson, 2010.

Mohan, Krishna, Meera Banerjee. Developing Communication Skills. Trinity Press, 2017

Stacks, Don.W, et al. An Introduction to Communication Theory, 1991 – Holt Rinehort& Winston, 1991.

**AEC Paper: General English  
(2 CREDIT)**

## SEMESTER II

**DSC Paper: Fiction I-Short Stories (4 CREDIT)**

This paper will introduce students to various issues pertaining to fiction. In this paper, attempts will be made to familiarize students with the various historical and cultural problems around the world and how writers of each culture engage with the social environment.

### Unit I

Jomo Kenyatta: “The Gentleman of the Jungle”

Chinua Achebe: “Marriage is a Private Affair”

### Unit II

Mulk Raj Anand: “The Barber’s Trade Union”

Rabindranath Tagore: “The Child’s Return”

Unit III

O Henry: “Cactus”

Katherine Mansfield: “A Birthday”

Unit IV

W. Somerset Maugham: “The Letter”

Anton Chekhov: “The Bet”

Recommended Readings:

Gunner, E. and Harold Scheub. African Literature. Encyclopaedia Britannica, Inc.2018.

Irele, Abiola, and Simon Gikandi Ed. The Cambridge History of African and Caribbean Literature Cambridge University Press; 2003

Mehrotra, Arvind Krishna, Ed. A History of Indian Literature in English. Columbia University Press, 2003.

Sadana, Rashmi. "Writing in English," in The Cambridge Companion to Modern Indian Culture.Cambridge University Press, 2012.

### **MDC Paper: Women’s Writing in India (3 CREDIT)**

#### Course Outline

This course will introduce students to the creative expression of select women/poets/writers/performers of the Indian subcontinent from the Medieval to the Modern Period. It includes works composed in different Indian languages and genres. These texts reflect the changing roles of women in India through their writings.

Unit I

Ranade, Ramabai. From Amachya Ayushyatil Kahi Athawani. Translated from Marathi by Maya Pandit. Women Writing in India, 600 B.C. to the Present, vol I, edited by Susie Tharu and K. Lalita, The Feminist Press, 1991. pp. 283-290

Sorabji, Cornelia. From India Calling. Women Writing in India, 600 B.C. to the Present, vol I, edited by Susie Tharu and K. Lalita, The Feminist Press, 1991. pp. 299-308.

Unit II

Naidu, Sarojini; Indian Women and the Franchise. Speeches and Writings of Sarojini Naidu, 3rd ed., G.A. Natesan & Company,1904. pp. 194-201.

Chughtai, Ismat; “The Quilt”;. *Lifting the Veil*. Edited and translated by M. Asaduddin, Penguin, 2001,pp.13-22.

### Unit III

Das, Kamala , An Introduction;. Atlanta Review, vol. 18, no. 1, Fall-winter 2011, pp. 27.  
Deshpande, Gauri.;That's the Way It Is.Women Writing in India, 600 B.C. to the Present, Vol I., edited by Tharu, Susie, and K. Lalita, The Feminist Press, 1991. pp. 472-477

#### Recommended Readings:

Das, Sisir Kumar. A History of Indian Literature. Sahitya Akademi, 2005.  
Mahasweta Devi. Breast Stories, translated by Gayatri Chakravarti Spivak, Seagull, 2014.  
Mukherjee, Meenakshi. &quot; Recovering Lost Texts. Journal of Arts and Ideas, no. 22, April1992, pp. 7-18. Digital South Asia Library,

### **SEC Paper: Review Writing ( 3 CREDIT)**

#### Course Outline:

This course focuses on developing the skill of the students to be able to critically review either books, films, performances or food. The different units cover the broad canvas across the globe, choosing national as well as international authors, filmmakers and artists. The course equips the students with the ability to understand different genres in the areas under consideration.

#### Unit I — Reviewing Books

#### Unit II — Reviewing Films

#### Unit III — Reviewing Performances

#### Recommended Readings:

Chopra, A. First Day First Show Writings from the Bollywood Trenches. Penguin Books. 2011.  
Drewry, John.E. Writing Book Reviews. The Writer. 1966.  
Gioia, D & Kennedy, X.J. Literature: An Introduction to Fiction, Poetry, and Drama. HarperCollins NY, USA. 1995.  
Liddle, M. Dusted Off. <https://madhulikaliddle.com/>.  
O’Connor, J.E. “Images in History/History in Images: Reflections on the Importance of Film and Television Study for an Understanding of the Past”. The American Historical Review, Dec 1988, Vol 93, No 5. Pp 1200-1209  
Salam, Z. Delhi: 4 Shows: Talkies of Yesteryears. Om Books International. 2010.  
Singh, J.A. Jabberwock. <http://jaiarjun.blogspot.com/>

**AEC PAPER:**  
**General English (2 CREDIT)**

**SEMESTER III**

**DSC Paper Drama I (4CREDIT)**

Course Outline:

The course embraces various aspects of drama and offers an introduction to the genre from varied cultural and historical perspectives. It aims at developing critical and creative understanding to evaluate and engage with the theory as well as practice of drama. Its objective is to equip students with necessary critical tools to independently engage with the subject. During the course of teaching, special attention would be given to changing stage conventions and other aspects of performance and adaptation.

Unit I

William Shakespeare: *The Merchant of Venice*\*

Unit II

Richard Brinsley Sheridan: *The Rivals*

Unit III

Rabindranath Tagore: *Chandalika*

Unit IV

Mahesh Dattani: *Tara*

Note: Extracts for RTC from the starred texts.

Recommended Readings:

Bloom, Harold. Shakespeare: The Invention of the Human. Riverhead Books, 1998.  
Styan, J. L. Drama: A Guide to the Study of Plays. Peter Laang Publishing Inc, 2000.  
Styan, J. L. The Elements of Drama. Cambridge University Press, 1963.

**MDC Paper : Detective Fiction (3 CREDIT)**

This paper aims to acquaint the students with the genre of detective fiction. Students will be introduced to a variety of detective fictions written in different periods.

Unit I



Arthur Conan Doyle: "A Case of Identity" (in The Adventures of Sherlock Holmes)

Unit II

Agatha Christie: "Philomel Cottage"

Unit III

Robert Louis Stevenson: The Strange Case of Dr. Jekyll and Mr. Hyde

Recommended Readings:

Cox, Michael. Ed. Victorian Tales of Mystery and Detection: An Oxford Anthology. Oxford University Press, 1992.

Scaggs, John. Crime Fiction (The New Critical Idiom). Routledge, 2005.

Sims, Michael. The Dead Witness: A Connoisseur's Collection of Victorian Detective Stories. Walker Books, 2011.

"A History of Detective Fiction: Literary Origins | Library point". [www.librarypoint.org](http://www.librarypoint.org). Retrieved 2018-03-29

**AEC Paper: General English**

## SEMESTER IV

**DSC Paper: Poetry II**

**(4 CREDITS)**

This course wishes to introduce students to the different genres of English poetry involving different contexts. The objective is to make so as political study along with the poems, an understanding of the themes, language, styles and images through a close study of the texts.

Unit I:

Sri Aurobindo Ghosh: "Man, The Despot of Contraries"

Toru Dutt: "Our Casuarina Tree"

Unit II:

Hyllus Noel Maris: "Spiritual Song of the Aborigine"

Pablo Neruda: "Tonight I can write ..."

Unit III

Wole Soyinka: "Conversations at Night with a Cockroach"

Langston Hughes: "Dreams"

Unit IV

Quli Qutub Shah: "I can't drink my drink without my love"

Sukumar Ray: "Wordygurdyboom"

**Recommended Readings:**

Diop, David. "Africa" [<https://allpoetry.com>]

Dulai, Surjit S. "Nissim Ezekiel: The Father of Contemporary Indian English Poetry". *Journal of South Asian Literature*. 35(1/2) (2000): 123–177. JSTOR. Web.

Dutt, Toru. [<https://allpoetry.com>]

Ghosh, Sri Aurobindo. *Selected Poems of Sri Aurobindo*. [<https://motherandsriaurobindo.in/>], [<https://allpoetry.com>]

Helbling, Mark. *The Harlem Renaissance: The One and the Many*. Greenwood Press, 1999.

Maris, Hyllus Noris. [<https://allpoetry.com>]

Mohanram, Radhika, Gita Rajan. *English Postcoloniality: Literatures from around the World*. Greenwood Press, 1996.

Nair, K.R.R. *Three Indo-Anglian poets: Henry Derozio, Toru Dutt, and Sarojini Naidu*. New Delhi: Sterling Publishers, 1987.

Rahman, Anisur. *HazaronKhawaishenAisi: The Wonderful World of Urdu Ghazals*. Harper Collins India, 2018. [[archive.org › details › hazaron-khawaishen-aisi-the-wonderful-world-of-urdu-ghazals ...](https://archive.org/details/hazaron-khawaishen-aisi-the-wonderful-world-of-urdu-ghazals-...)]

Ray, Sukumar. *Wordygurdyboom! The Nonsense World of Sukumar Ray*. Translated by SampurnaChatterji (ebook) New Delhi: Puffin Books, 2004

.....The Select Nonsense of Sukumar Ray. Translated by Sukanta Chaudhuri, New Delhi: Oxford University Press, 1998.

Soyinka, Wole. *A Shuttle in the Crypt*. New York: Hill and Wang, 1972.

[<https://archive.org/details/shuttleincrypt00wole/page/n7/mode/2up>]

..... <https://nigerianpoetry.com/2024/06/28/conversations-at-night-with-a-cockroach/>  
Yannella, Philip R. *American Literature in Context after 1929*. Wiley-Blackwell, 2011.

**AEC Paper: General English**

**Semester V**

**DSC Paper: Fiction II (4 Credits)**

This course introduces students to the genre of the novel from various literary and cultural perspectives. A comparative and historical methodology will encourage a critical appreciation of the genre.

**Unit I:** Charlotte Brontë, *Jane Eyre*

**Unit II:** Ernest Hemingway, *The Old Man and the Sea*

**Unit III:** Chinua Achebe, *Things Fall Apart*

**Unit IV:** R.K. Narayan, *The Guide*

**Recommended Readings:**

Mehrotra, Arvind Krishna, editor. *A History of Indian Literature in English*. Columbia University Press, 2003.

Irele, F. Abiola, editor. *The Cambridge Companion to the African Novel*. Cambridge University Press, 2009.

Sadana, Rashmi. "Writing in English." *The Cambridge Companion to Modern Indian Culture*, edited by Vasudha Dalmia and Rashmi Sadana, Cambridge University Press, 2012.

Allen, Walter. *The English Novel*. Penguin Books, 1958.

### **SEC Paper: Editing and Proof Reading (3 CREDIT)**

#### Course Outline

The course equips the students to be develop the skill of the editing and proofreading, making them eligible to work in the publishing industry – both in print as well as the electronic medium. Content developing, also being a key component of the course, the students would be trained in writing skills for newspapers, magazines, corporate and other publications.

#### **Unit I**

Introduction to Publishing

Introduction of Editing and Proofreading

Introduction to Content Developing

Kinds of Errors - Pagel, L & Norstorm, B. Proofreading and Editing Precision. Southwest Cengage Learning. 2010. Pp 1-8.

#### **Unit II**

Types and levels of Copy Editing

Editing a hard copy vs a soft copy – Andre, J & Richy, H. “Paper-less editing and proofreading of electronic documents”. Euro T EX99 Proceedings, 1999.

### **Unit III**

Editing books for children

Editing poetry

Editing prose

Editing scientific and medical books

### **Recommended Readings:**

Butcher, J. Copy Editing: The Cambridge Handbook. Cambridge University Press, 1975.

Bodian, Nat C. Copywriter’s Handbook. ISI Press, 1984.

Pagel, L & Norstorm, B. Proofreading and Editing Precision. Southwest Cengage Learning, 2010.

Gilad, S. Copyediting and Proofreading for Dummies. Wiley Publishing Inc, 2007.

Lima, P. Fundamentals of Writing. Ingram, 2013.

## **Semester VI**

### **DSC Paper: Drama II (4 Credits)**

This course fosters an understanding of drama as both a literary and performative art form, examining its foundational principles and cultural connections.

**Unit I:** G. B. Shaw, *Arms and the Man*

**Unit II:** Henrik Ibsen, *A Doll’s House*

**Unit III:** Arthur Miller, *Death of a Salesman*

**Unit IV:** Anton Chekhov, *The Proposal*

**Recommended Readings:**

Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*. Vol. 2, Cambridge University Press, 1985.

Chamberlain, Fran C. *Michael Chekhov*. Routledge, 2018.

Fischer-Lichte, Erika. *History of European Drama and Theatre*. Routledge, 1860.

**Semester VII**  
**DSC Paper: Short Stories from India (4 Credits)**

This course provides an understanding of the short story as a literary craft and a medium for socio-cultural discussions.

**Unit I:**

Saadat Hasan Manto, "Toba Tek Singh"

Ismat Chughtai, "Tiny's Granny"

**Unit II:**

Mahasweta Devi, "Breast Giver"

Amrita Pritam, "The Shah's Harlot"

**Unit III:**

Ambai, "Squirrel"

M. Mukundan, "Office"

#### **Unit IV:**

Temsula Ao, "Laburnum for My Head"

Vilas Sarang, "A Revolt of the Gods"

#### **Recommended Readings:**

Joseph, Margaret Paul. *Jasmine on a String: A Survey of Women Writing English Fiction in India*. Oxford University Press, 2014.

Memon, Muhammad Umar, editor. *Black Margins: Saadat Hasan Manto Stories*. Oxford University Press, 2001.

Allen, Richard, and Harish Trivedi, editors. *Literature and Nation: Britain and India 1800-1990*. Routledge, 2000.

Spivak, Gayatri Chakravorty. *Breast Stories: The Selected Works of Mahasweta Devi*. Seagull Books, 1997.

Hina Nandrajog and Prem Kumari Srivastava. *Amrita Pritam*. Taylor & Francis, 2022.

Mukundan, M. *The Train That Had Wings*. University of Michigan Press, 2020.

### **Semester VIII**

#### **DSC Paper: English for Academic & Professional Purposes (4 Credits)**

This course is designed to train students in the basic principles of academic writing, as well as different genres of creative and professional writing. It also aims at developing critical literacies among students in the reading of texts in the English language. Simple exercises in presentation and textual analysis will further enable students to become efficient communicators in both academic and professional fields. Besides the conventional classroom lecture, the course will employ other teaching methods such as demonstrations, student presentations, extempore speeches, and creative writing exercises, during which student participation will be mandatory.

#### **Unit I: Academic Writing**

- Definition of academic writing

- Types of academic writing
- Principles of academic writing
- Writing thesis statements
- Structuring an argument
- Methods of logical argumentation
- Developing basic reference skills
- Use of sources in libraries: books, journals, internet, etc.
- Collating information and organising it
- Basic citation protocols

## **Unit II: Creative Writing**

- Definition of creative writing
- Types/genres of creative writing
- Theories of creativity
- Storytelling: characters, conflict, and setting
- Role of ideas and influences in creative writing
- Role of vocabulary
- Rhetorical and literary devices
- Short creative writing exercises

## **Unit III: Professional Writing**

- Difference between academic and professional writing
- Importance of effective communication
- Presentation skills
- Writing project proposals

- Preparing resumes
- Writing newspaper reports
- Building grant applications
- Formulating project reports

#### **Unit IV: Critical Thinking and Analysis**

- Function of criticism
- Developing critical literacies
- Practices of critical reading
- Note-making
- Textual analysis
- Use of critical frameworks
- Critical appreciation of passages
- Conventions of citing critics and critical works
- Short exercises in critical thinking

#### **Recommended Readings**

Deane, Mary. *Academic Research, Writing and Referencing*. Pearson Education, 2010.

Hacker, Diana, and Barbara Fister. *Research and Documentation in the Electronic Age*. 5th ed., Bedford/St. Martin's, 2010.

Harvey, Gordon. *Writing with Sources: A Guide for Students*. 2nd ed., Hackett Publishing, 2008.

Thorpe, Ryan. *Teaching Creative Writing to Second Language Learners: A Guidebook*. Routledge, 2022.

Elufiede, Oladokun, Thomas Murray, and C.J. Boden McGill, editors. *Enhancing Writing Skills*. Information Age Publishing, 2016.



Hakes, Brian. *When Critical Thinking Met English Literature: A Resource Book for Teachers and Their Students*. How To Books Ltd, 2008.