



Parvatibai Chowgule College of Arts and Science
(Autonomous)

LEARNING OUTCOME-BASED EDUCATION (LOBE)

for

**Undergraduate Programme
BA ENGLISH
(LOCF)**

WITH EFFECT FROM 2019 - 2020



INTRODUCTION

In view of the drastic changes brought about by science and technology in society, outcome based learning is the mantra of pedagogical transactions in higher education today.

In the modern fast-paced world, literature is of vital importance because imagination not only permits an escape but also visibly empowers us to change perspectives. It is the crux of our lives and the centre of culture even though it might be intangible and is certainly immeasurable. Humanities or literary discourse brings about qualitative changes that remain immeasurable, but for its manifestation in human conduct that may be observed and experienced, but not quantified. Modern science and hands on technological innovations are in fact, completely copacetic with humanities as they are opposite sides of the same coin - we cannot progress materially if we do not progress for the betterment of communities that build and sustain knowledge-based societies. Businesses and Sciences have rightly recognised this complementary nature and have been more keen to engage with the humanities and social sciences in recent times.

Literature is not just words on a page, it is how one experiences the world around us. Literature therefore, teaches us not just to observe and chronicle society but also to forge and inculcate positive human values. It holds up a mirror to life and challenges the beholder to accurately represent those who are vulnerable, exploited and unheard.

Over a period of time, English Literature has moved on from its anglophile roots to branch out into the rest of the world, in the form of New Literatures in English. It has also grasped the importance of theoretical and critical discourses such as Post-modernism, Post-colonialism, Feminism and ecocriticism among others.

The present circumstances demand a compact between increasing utilitarianism and philosophical abstractions. This is possible only through an active engagement between local and global needs and the manifestation

of the resulting experiences in literary terms. The core values that are a driving force for humankind should be given their rightful place in the pursuit of a better world. English studies is therefore the apt meritorious commander to recognise, respect and transcend these binaries.

Today, being a part of the only autonomous college in Goa, the English department at Parvatibai Chowgule College of Arts and Science offers several engaging courses at the undergraduate level. The Choice Based Credit System under autonomy provides great scope to the students in not only choosing from a variety of competent courses but also in fine-tuning their options in the selection of the courses. As all the courses devised by the department are innovative and need-based, their study will not only offer the students an edge over other job-seekers but more importantly it will enable them to acquire in-depth knowledge of English language and literature.

Aim of BA ENGLISH Programme

VISION

To be a center of academic excellence where students are encouraged to develop their linguistic skills and nurture their creative literary talents, so that they have a larger vision of life and can carve a niche in society.

MISSION

As professional educators our mission is multi-fold in nature, which we achieve through our intensive three year programme. We facilitate higher order thinking skills, and critical thinking skills through experiential observations and research. We actualize in our students an analytical, interpretive, reflective, creative and collaborative temperament. We hone their inter-personal, organizational, and managerial skills through events and activities through our departmental clubs, and course work. We mould our students for careers related to linguistics, research, allied media, and education, while ensuring that they are prepared to chart their own path in which ever career they choose. We believe that our programme contributes to the overall development of an empathic, ethical, and responsible member of society.

Overview of Department

The Department of English, Parvatibai Chowgule College of Arts and Science (Autonomous), began in 1962 as one of the first and oldest running department. Having a comprehensive outlook towards the development of our students, our autonomous programme is now a robust intensive amalgam of Literature, Allied fields and skill-based courses, along with co-curricular and extracurricular activities and events, which forward our Vision and Mission.

Overall in Academics, we focus on developing an understanding of Language and Literature, Literary criticism, Linguistics and Media Studies. We create a knowledge base which helps facilitate students to choose careers related to literary criticism, linguistics and the field of Media through courses like -

Understanding Poetry and Drama, Understanding Fiction, 19th Century English literature, 20th Century English Literature, Introduction to Linguistics and Stylistics, Indian Diaspora, World Literature, Women's Writing, Latin American Literature, English Language Teaching, World Literature, Representation of Gender and Sexuality. The Department also offers elective courses in Creative Writing, Writing for the Media, Introduction to Mass Media and Film Studies.

The Department has faculty experienced in the field of Literary Criticism, Poetry, American Literature, Goan Literature, Creative Writing and Writing for the Media. The Department uses technology such as ICT and applies current trends of teaching methodology in components like DST (Digital Story-telling).

In addition to our regular academic sessions, the Department also organises programmes like the Bard by the Mandovi - The Shakespeare Festival - Goa (a one-of-a-kind one-day Inter-school/HSSC multi-event competition) , Pegasus (a one-of-a-kind two-day inter-collegiate multi-event competition), the Talking Tree Series and Creative Writing Workshop which not only provide opportunities to students to interact with writers, journalists, editors, dramatists and educators, but also hone their interpersonal, organizational and managerial skills.

Our students will gain expertise to critically analyse literary works while also imbibing skills to develop creative and quality work in imaginative writing, audiovisual or other electronic media and be eloquent speakers. They will be skilled for jobs in the fields of English Language Teaching, Literary Criticism and Linguistics and Media Studies.

Students who have completed their HSSC in any stream, well-versed in English language, have a passion for language and literature, are technologically savvy and who are inclined towards creativity are eligible to take this course.

Graduate Attributes

Disciplinary Knowledge:

- a) ability to identify, speak and write about different literary genres, forms, periods and movements
- b) ability to understand and engage with various literary and critical concepts and categories
- c) ability to read texts closely, paying attention to themes, generic conventions, historical contexts, and linguistic and stylistic variations and innovations
- d) ability to understand appreciate, analyze, and use different theoretical frameworks
- e) ability to locate in and engage with relevant scholarly works in order to develop one's own critical position and present one's views coherently and persuasively
- f) ability to situate one's own reading, to be aware of one's position in terms of society, religion, caste, region, gender, politics, and sexuality to be self-reflexive and self-questioning
- g) ability to understand the world, to think critically and clearly about the local and the global through a reading of literatures in translation and in the original, to be a located Indian citizen of the world
- h) ability to see and respect difference and to transcend binaries

Communication Skills:

- a) ability to speak and write clearly in standard, academic English
- b) ability to listen to and read carefully various viewpoints and engage with them.
- c) ability to use critical concepts and categories with clarity

Critical Thinking:

- a) ability to read and analyze extant scholarship
- b) ability to substantiate critical readings of literary texts in order to persuade others
- c) ability to place texts in historical contexts and also read them in

terms of generic conventions and literary history

Problem Solving:

- a) ability to transfer literary critical skills to read other cultural texts
- b) ability to read any unfamiliar literary texts

Analytical Reasoning:

- a) ability to evaluate the strengths and weaknesses in scholarly texts spotting flaws in their arguments
- b) ability to use critics and theorists to create a framework and to substantiate one's argument in one's reading of literary texts
- c)

Research-Related Skills:

- a) ability to problematize; to formulate hypothesis and research questions, and to identify and consult relevant sources to find answers
- b) ability to plan and write a research paper

Teamwork and Time Management:

- a) ability to participate constructively in class discussions
- b) ability to contribute to group work
- c) ability to meet a deadline Scientific

Reasoning:

- a) ability to analyze texts, evaluating ideas and literary strategies
- b) ability to formulate logical and persuasive arguments

Reflective Thinking:

ability to locate oneself and see the influence of location—regional, national, global—on critical thinking and reading

Self-Directing Learning:

- a) ability to work independently in terms of reading literary and critical texts
- b) ability to carry out personal research, postulate questions and search for answers

Digital Literacy:

- a) ability to use digital sources, and read them critically
- b) ability to use digital resources for presentations Multicultural Competence:

- a) ability to engage with and understand literature from various nations and reasons and languages
- b) ability to respect and transcend differences Moral and Ethical

Values:

- a) ability to interrogate one's own ethical values, and to be aware of ethical issues
- b) ability to read values inherited in literary texts and criticism *vis a vis*, the environment, religion and spirituality, as also structures of power

Leadership Readiness:

ability to lead group discussions, to formulate questions for the class in literary and social texts

Life-long Learning:

- a) ability to retain and build on critical reading skills
- b) ability to transfer such skills to other domains of one's life and work

Qualification Descriptors

The qualification descriptors for the BA (English) programme shall be five learning attributes such as understanding, use, communication, expansion, and application of subject knowledge with a clear understanding of one's location. This also involves an awareness on the students' part of differences pertaining to class, caste, gender, community, region, etc. in order that they can transcend these differences with transparency of purpose and thought. The key qualification descriptor for English Honours shall be clarity of communication as well as critical thinking and ethical awareness. Each Honours Graduate in English should be able to

□ *demonstrate* a coherent and systematic knowledge and understanding of the field of literary and theoretical developments in the field of English Studies and English Studies in India. This would also include the student's ability to identify, speak and write about genres, forms, periods, movements and conventions of writing as well as the ability to understand and engage with literary-critical concepts, theories and categories

□ *demonstrate* the ability to understand the role of literature in a changing world from the disciplinary perspective as well as in relation to its professional and everyday use. While the aspect of disciplinary attribute is covered by the ability of the students to read texts with close attention to themes, conventions, contexts and value systems, a key aspect of this attribute is their ability to situate their reading, their position(s) in terms of community, class, caste, religion, language, region, gender, politics, and an understanding of the global and the local

- *demonstrate* the ability to think and write critically and clearly about one's role as a located Indian citizen of the world through a reading of English literatures and literatures in translation
- *Communicate* ideas, opinions and values—both literary values and values of life in all shades and shapes—in order to expand the knowledge of the subject as it moves from the classroom to life and life-worlds
- *Demonstrate* the ability to share the results of academic and disciplinary learning through different forms of communication such as essays, dissertations, reports, findings, notes, etc, on different platforms of communication such as the classroom, the media and the internet
- *Recognize* the scope of English studies in terms of career opportunities, employment and lifelong engagement in teaching, publishing, translation, communication, media, soft skills and other allied fields
- *Apply* subject-specific skills in language and literature to foster a larger sense of ethical and moral responsibility among fellow humans in order to see and respect differences in and among various species and life-forms and learn to transcend them

The programme will strengthen the student's ability to draw on narratives that alert us to layers and levels of meaning and differences in situations and complexities of relations. Linguistic and literary competence should help the students identify, analyze and evaluate key issues in the text and around in the world—thematic, contextual, professional—and think of ways to find acceptable and sustainable solutions. Students will have the ability to understand and articulate with clarity and critical thinking one's position in the world as an Indian and as an Indian citizen of the world.

Programme Learning Outcome (PLOs)

PLO 1 - Core Concepts, evolving forms and traditions in literature

Define, recognize and appreciate major literary forms as well as understand the nature, functions and schools of literary criticism and literary theory; appreciate the impact of the major texts and traditions of literature written in English in their social, cultural and historical context.

PLO 2 - Synthetic thinking and analysis of literature & culture

Identify and explain the historical, cultural and literary connections between texts, analyze, interpret and describe the critical ideas, values and themes that appear in literary and cultural texts and understand the way these ideas, values and themes inform and impact culture and society, both now and in the past.

PLO 3 - Analytical & Ethical writing and research

Write analytically in a variety of formats , including essays, research papers, reflective writing and critical reviews of secondary sources. Ethically gather, understand, evaluate and synthesize information from a variety of written and electronic sources.

PLO 4 - Skills & Life Skills

Recognize and analyze various linguistic features of language and practice four linguistic skills, & Apply Skills developed through courses like writing for the media, creative writing and ELLT (creating basic teaching methods in ELLT).

Course Structure

DEPARTMENT OF ENGLISH COURSE STRUCTURE

THREE YEAR B.A. DEGREE COURSE IN ENGLISH

| SEMESTER | CORE COMPULSORY | CORE ELECTIVE | | | | OPTIONAL | SEC |
|----------|---|--|---|--|---|---|---|
| I | ENG-I.C-1 Understanding Poetry & Drama | ---- | ---- | ---- | ---- | FC-ENG-I Effective English Communication (Arts Stream) | ---- |
| | ENG-I.C-2 History of English Literature from Fifth Century to the Eighteenth Century | | | | | | |
| II | ENG-II.C-3 Understanding Fiction | ---- | ---- | ---- | ---- | FC-ENG-I Effective English Communication (Science Stream) | ---- |
| | ENG-II.C-4 An Introduction to Linguistics & Stylistics | | | | | | |
| III | ENG-III.C-5 Contemporary Indian English Literature | ENG-E-1 Goan Literature and Culture | ENG-E-2 American Literature of the Twentieth Century | ENG-E-4 New Literatures in English | ENG-E-12 Women's Writing in India (common elective for SY/TY) | ---- | ENG-SEC-1 Writing for the Media I ENG-SEC-2 Creative Writing I |
| IV | ENG-IV.C-6 Literary Criticism | ENG-E-5 The Literature of the Indian Diaspora | ENG-E-7 Visual Literature (offered as ID-even semester 2019-20) | ENG-E-8 Representation of Gender & Sexuality in Literature | ENG-E-16 World Literature (common elective for SY/TY) | ---- | ENG-SEC-3 Writing for the Media II ENG-SEC-4 Creative Writing II |
| V | ENG-V.C-7 Nineteenth Century English Literature | ENG-E-9 Shakespeare Today | ENG-E-10 Ancient Indian Classics in Translation | ENG-E-11 Film Studies (offered as ID-odd semester 2019-20) | ENG-E-12 Women's Writing in India (common elective for SY/TY) | ---- | ---- |
| VI | ENG-VI.C-8 Twentieth Century English Literature | ENG-E-13 English Language and Literature Teaching | ENG-E-14 Latin American Literature | ENG-E-15 Contemporary Literary Theory | ENG-E-16 World Literature (common elective for SY/TY) | ---- | ---- |

Course Description

Semester I

Core - Understanding Poetry and Drama (ENG-I.C-1)

This course aims to apprise students of the fundamentals of English poetry and drama in order to enhance their ability to read, recite and critically analyse texts. Since poetry and drama encompass a special performative element, this course facilitates the required grounding in the jargon and in the deeper understanding of the connotative and denotative meanings of literature. It maps the development of poetry and drama as literary forms and identifies various elements of their structure to gain a historical overview of literary movements and trends.

Core - History of English Literature from Fifth Century to the Eighteenth Century (ENG-I.C-2)

The study of the history of English literature provides a First Year student with a chronological map of notable events, people and works that formed the language that we know as modern English today. Moving through each of the syllabus' four units, the student shall learn about the formation of the country of England before and after the age of the vikings; understand the farflung impact of the English Renaissance; and delve into the politics, religion and literature of the 17th and 18th century. All course attendees receive a through training of the MCQ exam format as implemented in various competitive state and national examinations.

Foundation Course - Optional - Effective Use of English (FC-ENG-I)

The Effective Use of English course enables students to interact better with their peers and facilitate efficient knowledge transfer by developing listening, writing and speaking skills. These skills are essential in any modern work environment where team management and multitasking is the norm. With sound fundamentals of communication in place, students can focus on

improving technical and analytical skills which will enhance their employability.

Semester II

Core - Understanding Fiction (ENG-II.C-3)

The course introduces students to the basic concepts used in the analysis and interpretation of fiction through short stories, novella and novel. The critical tools are developed through close reading and class discussion of a series of short stories and novels, both classic and contemporary. The course promotes empathy and a greater understanding of human psyche. The students are encouraged to express creatively. The course's pedagogy inculcates critical thinking and writing.

Core - An Introduction to Linguistics and Stylistics (ENG-II.C-4)

The Linguistics and Stylistics course enables students to acquire basic knowledge of the nature of language, its origins, varieties and grammar. With an understanding of the speech mechanism, syntax and the semantics of language, linguistics offers employment in areas of language teaching-learning, translation, research, speech therapy as well as in private enterprises that require lexicographers, proof-readers and copy editors.

Course Learning Outcomes (CLOs):

Semester I

Core - Understanding Poetry & Drama (ENG-I.C-1)

CO1: Recognize and define major poetic forms such as lyric poetry, narrative poetry.

CO2: Know and identify rhyme, rhythm and meter.

CO3: Understand and appreciate the literal and symbolic/inner meaning (connotative and denotative meaning) of a poem.

CO4: Identify and analyze special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features, & imagery.

CO5: Recognize and appreciate various elements of a drama: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.

CO6: Understand and be knowledgeable about the evolution of two major forms of Drama – Tragedy and Comedy.

Core - History of English Literature from Fifth Century to the Eighteenth Century (ENG-I.C-2)

CO1: Identify and perceive the complex relationship between literature and society.

CO2: Enable the learner to explain how and why particular types of literature emerged from a particular set of historical circumstances.

CO3: Critically appreciate representative literary works written in different ages.

CO4: Inculcate ability to read independently literary texts of the Renaissance to the 18th Century

Optional - Effective Use of English (FC-ENG-I)

CO1: Speak fluently, confidently and use correct English.

CO2: Efficiently draft letters– formal & informal letters, representations, notices, agendas and minutes of meetings.

CO3: Communicate effectively through written communication.

Semester II

Core - Understanding Fiction (ENG-II.C-3)

CO1: Recognize and define elements of Short Stories, Novella and Novel such as Plot, Character, Setting, Theme.

CO2: Understand the structural difference between a short story and a novel.

CO3: Critically analyze short stories and novels.

CO4: Understand the inception of the short story, novella and novel.

Core - An Introduction to Linguistics and Stylistics (ENG-II.C-4)

CO1: Identify and classify English sounds.

CO2: Produce utterances with correct stress and rhythm.

CO3: Distinguish between different international varieties of English registers of English.

CO4: Analyse stylistic features of literary language.

CO5: Ability to analyse English syntax.

CO6: Select and use appropriate register of English language.

CO7: Ability to write grammatically correct English.

TEACHING-LEARNING PEDAGOGIES

The department of English is at the forefront of successfully utilizing novel, innovative and flexible Teaching -Learning pedagogies that focus on the needs of the digital natives that are our students. Thus, we have a rigorous process of learning and self-discovery by adopting a highly focused and yet flexible approach to education as opposed to rote learning. We adopt an experiential mode of learning for all our courses, as well as a process based learning framework using an integrated Learning management System and evaluations such as ePortfolios.

The following are some, but not inclusive of all the delivery methods used in the programme. Facilitators use a combination of the following to create an ideal learning environment:

Active Learning Lectures

Lectures if and when used are interactive where students work with us to get new insights in the subject area, on which they can build their own understanding to higher learning.

Discussions

Discussions are used often in classrooms as a platform for students to be creative and critical with old and new ideas. Besides developing critiquing skills, arriving at consensus on various real life issues and discussion groups lead to innovative problem solving and, ultimately to success. These are used as a formative evaluation.

Simulations

Simulations are another often-used method for the facilitator to provide students opportunities to understand real life situations and scenarios, and solve challenges in a controlled environment or make use of them in simulating cultural experiences by locating/transposing them in new (local, regional, national and international) situations.

Role Playing

Another often used teaching strategy in all the classrooms (especially the literature classes) is role-playing where students are challenged to make strategic decisions through role-plays, and to analyze the impact of these decisions. This is heavily- used in Drama, and fiction classes.

Collaborative and Cooperative Learning Strategies

Both Collaborative and Cooperative Learning strategies are used by our facilitators, as it creates the most positive learning environment in the classrooms. Learners acquire skills of gathering, managing, and sharing knowledge, as well as creating knowledge through a collaborative process. Learning how to manage other people in a group dynamic also hones their inter-personal skills.

Gallery Walks (Modified)

Using the concept of a gallery walk, we have created 'Celebrating Days' as a teaching-Learning and Evaluation process. This is an immersive learning experience innovated by us, where the students learn through the whole process. Here the students prepare to share their knowledge of the classroom to others (Students/Teachers/Public) through the celebration of a day, and the undertaking of an exploratory project. The whole learning experience is documented through videos, photos and newspaper articles.

Study Tours/Field Visits

The department annually organized field trips, and study tours to Mumbai, Jaipur, and within Goa itself. These provide opportunities to the learners to test their in-class learning in real life situations as well as to understand the functional diversity in learning spaces. We have visited Jaipur Literary Festival, Kala Ghoda Arts and Literary Festival, Mumbai, Goa Arts and Literary Festival, Serendipity Festival, Goa, Museum of Goa, Mumbai ComicCon, etc.

EVALUATION PEDAGOGIES

The department of English is not only at the forefront of successfully utilizing novel, innovative and flexible Teaching -Learning pedagogies but we also innovate and execute novel evaluations for both the formative as well as the summative stage. This is simply an outcome of the Teaching-Learning strategies that have evolved in the department.

Acknowledging the fact that digital natives populate our classrooms has ensured that our assessments and evaluations are not only higher-order in nature, but using Bloom's taxonomy (Digital) as a framework, they are engaging and commensurate to the needs of the current graduate. Thus, we have evolved process oriented evaluations through a majority of our courses, doing away with a written exam (locked in time period variety), and focussing on evaluations such as MCQs, Term Papers, ePortfolios, Gallery Walks (Modified), Participative Continuous assessments, Digital Projects, and submissions.

The following are some, but not inclusive of all the assessment and evaluation modes used in the programme. Facilitators use a combination of the following to create a comprehensive evaluation system:

Time Constrained Written Exam

The traditional written exam is used through the programme with care and thought, rather than as a default mode of testing students' knowledge. Using higher-order questions in the paper now allows for incisive analytical responses. The written exams are timed at one or two hours dependent on the value of the exam. This mode is used at the formative and/or the summative stage of a particular course.

Term Paper (Individual Project Report)

The department has adopted the Term-paper mode to strengthen students' writing, research and collaborative skills, which has paid rich dividends for students moving on for their post-graduation in India and especially abroad.

The use of this mode is done across semesters and skills are built as they move up from first semester to the sixth to prepare them for full length term-papers as they graduate, and their graduate thesis course in their third year at college. The student and faculty work together as a topic pertaining to the course is brain-stormed, research parameters are set and literature review and presentations begin. This is a process and skill-based evaluation mode mostly used as a summative evaluation. It aligns with our graduate outcomes as well as our Programme and course outcomes.

MCQs

Multiple Choice questions are used mostly as formative assessments and evaluations. It works well with the goal of creating students who will be opting for a career in education and therefore need to answer their NET exam.

Presentations – Individual/Group, Oral/Visual

Presentations are used as a formative assessment or evaluations. Individual presentations (short) are encouraged as a class learning strategy, as well as a means to bolster communicative skills. These presentations are individual or group based as per the requirements of the topic and the course. These are flexible in nature and may or may not require a presentation software, but they always have a submission component. Thus, the presentations maybe only *oral* in nature (*Effective use of English*), and some may be accompanied by a visual presentation. Many presentations are audio, video recorded for purposes of quality improvement and students are encouraged to submit these audios, and videos in the learning management system.

Role-Play

Role-play is used as a formative assessment in a few of the courses. The faculty devises various scenarios from the course curriculum (either Literature or communicative skills course). These are tied to the course level outcomes, as well as our programme level out comes.

Seminars

Seminars are used as formative evaluations, and a part of the summative mode. Here the faculty decides on exploratory topics that are relevant to the growth of the student and the course. These are usually shorter than Term-papers, and are meant for scaffolding writing, and communication skills that are essential for an English graduate. It includes a viva-voce at the end of the seminar.

Written Assignments

Written assignments are used as a formative evaluation mode and a part of the summative mode. Here the faculty decides on exploratory topics that are relevant to the growth of the student and the course. These are usually shorter than Term-papers, and are meant for scaffolding writing skills that are essential for an English graduate.

Group Project Reports

An off-shoot to the term-paper, a group project report differs in the number of students working on the report. The parameters remain the same, with the topic being theoretical or practical in nature. These are often used in exploratory courses to great success. Although the work is done in a group, each individual member submits their own copy of the group report. This is used as a formative as well as a summative evaluation.

Gallery Walk (Modified)

Using the concept of a gallery walk, we have created 'Celebrating Days' as a teaching-Learning and Evaluation process. This is an immersive learning experience innovated by us, where the students learn through the whole process. Here the students prepare to share their knowledge of the classroom to others (Students/Teachers/Public) through the celebration of a day, and the undertaking of an exploratory group/individual project. On the day itself students present their knowledge through Posters, dioramas, charts, models, videos, activities and events, chosen by them to achieve their learning goals.

The whole learning experience is documented through videos, photos and newspaper articles.

DIGITAL SUBMISSIONS

Infographics/Newsletters/Podcasts/Videos/Short Movies/Blogs/Websites

As part of our overall goal in addressing students adept in digital literacy, the department has adopted digital submissions as formative and summative evaluations. These digital submissions are flexible in nature and students are encouraged to attempt them, as a means of skill-building as well. They are mostly process oriented and include guidance from the faculty to achieve a certain quality in the submission. Thus, not only do students get evaluated but also build employable skills. Many of these submissions are used as e-learning resources later.

ePortfolio

ePortfolio is another innovative evaluation method pioneered at the department of English. As our Teaching-Learning process has evolved to accommodate web 2.0 tools, as well as digital submissions, along with building digital skills, it was imperative to look at a course long process evaluative method. This is now seen through the ePortfolio evaluation – a course long process oriented reflective evaluation, which not only creates a document for an evaluation, but in the long term students use it to document and share their college learning to supplement their resume, as a comprehensive e-resume. This evaluation method ticks all the boxes of the programme and course level outcomes.

Activities of the Department

The department of English has always led from the front in terms of tying in activities, and events (co-curricular and extracurricular) to the goal of creating a well-rounded graduate student. This is the prime directive behind any and all our activities, be it extension activities through competitions, co-curricular events, departmental events or the departmental club.

These are few of the events that the department organizes annually:

Talking Tree Series

These are a series of lecture series, meet and greets, discussion forums etc where students meet various eminent personalities from literary and academic fields. In the year 2019 – 2020 guests like art critic Mr Ranjit Hoskote, well-known author and translator Mr Jerry Pinto, and last but not the least comic illustrator and author Ms. Vidyun Sabhaney interacted with our students. Over the years we have had Padmashree awardee Shri. Sashi Deshande, noted Goan award winning writers join us for this event.

Creative Writing Workshop

This is an annual workshop where noted authors, and writers are invited to work with interested students to work on various facets of writing. From 2018 onwards Goan short story writer Ms Jessica Falerio, has been one of our resource people who has lead this workshop.

The Bard by the Mandovi – The Shakespeare Festival Goa

This is the most unique event for high-school and HSSC school students in a calendar year. This one-day multi event competition is an annual event conducted for the last 10 years from 2010 onwards. This event is completely organized by first year students aided by their seniors, which act as an extension event, as they apply their knowledge gained in the classroom in a real-time setting. The event is commensurate with our graduate attributes and programme level goals for an English graduate.

Pegasus – the intercollegiate literary festival

Running for the last 12 years, since 2008, this is the longest running inter-collegiate literary festival in Goa, organized by the students of the department. A two-day multi event competition extension event, students hone inter-personal skills, managerial and organizational skills, and human resource skills. Students learn to be resourceful, and how to work as a team to achieve a common goal. The event is commensurate with our graduate attributes and programme level goals for an English graduate.

Cosfest Goa – a cosplay event

For the last three years, the department has organized Cosfest Goa, an event born out of our Visual Literature course and an outcome of the Study tour taken to Mumbai Comic Con. Students organize this All-Goa event open to families and the public, as an extension activity, where they apply their knowledge and love of popular culture in an enjoyable and visually appealing event. This event has been covered extensively in Goan dailies.

Study Tours/Field Trips

The department annually organized field trips, and study tours to Mumbai, Jaipur, and within Goa itself. These provide opportunities to the learners to test their in-class learning in real life situations as well as to understand the functional diversity in learning spaces. We have visited Jaipur Literary Festival, Kala Ghoda Arts and Literary Festival, Mumbai, Goa Arts and Literary Festival, Serendipity Festival, Goa, Museum of Goa, Mumbai ComicCon, etc. During the study tour to Mumbai for Kala Ghoda , Comic Con, and field trip to the GALF festival, the students are encouraged to attend as many events as they can from a number of areas like Art, Literature, Theatre, Stand-up, Music and Film. This allows the students to be independent while on tour, developing people-skills and networking opportunities, broadening the students' perception of arts and literature. During the field trip the students are able to meet and interact with authors, poets, critics, publishers and curators from various fields from India and

abroad.

The book.ish (aka Ignite) Book Chats

As an extension activity by the MA English students and faculty of the 'English Language & Literature Teaching' course, a book club was conceived. Through the period of COVID-19 pandemic induced lockdown, the club has held 15 sessions on books from various genres like Indian, American, Visual and Diasporic literature, and include authors like Gillian Flynn, Agatha Christie, Yaa Gyasi, Gene Luen Yang, Jerry Pinto and Khaled Hosseini. [05, 09, 12 Mar] [08, 13, 17, 26, 31 May] [06, 21, 27 Jun] [04, 11, 19, 26 Jul], 2020

Celebrating Days –

Goan Day, Latin American Day, Comix Day, World Literature Day

An offshoot of our evaluation method, using a modified version of a gallery walk, we have created these 'days' to celebrate the knowledge gathered and learnt in the courses. These also provide an insight to others to what goes in in the classes. Students of the department itself gain insights, which they use in their reports. This also allows for multi-disciplinary synthesis of knowledge as students from various departments interact with each other.

etc. (english tygers' club)

This is an umbrella club under our students organize and participate in various clubs of their creation including book.ish book club, carpe diem (poets and writers club), Zeitgeist movie club etc. Students take leadership roles, along with management and organizational roles in the club and its various activities

**Parvatibai Chowgule College of Arts and Science
Autonomous**

**DEPARTMENT OF ENGLISH
COURSE STRUCTURE
THREE YEAR B.A. DEGREE COURSE IN ENGLISH**

| SEMESTER | CORE COMPULSORY | CORE ELECTIVE | | | | OPTIONAL | SEC |
|----------|--|---|--|---|--|--|--|
| I | ENG-I.C-1 Understanding Poetry & Drama | ---- | ---- | ---- | ---- | FC-ENG-I Effective English Communication (Arts Stream) | ---- |
| | ENG-I.C-2 History of English Literature from Fifth Century to the Eighteenth Century | | | | | | |
| II | ENG-II.C-3 Understanding Fiction | ---- | ---- | ---- | ---- | FC-ENG-I Effective English Communication (Science Stream) | ---- |
| | ENG-II.C-4 An Introduction to Linguistics & Stylistics | | | | | | |
| III | ENG-III.C-5 Contemporary Indian English Literature | ENG-E-1 Goan Literature and Culture | ENG-E-2 American Literature of the Twentieth Century | ENG-E-4 New Literatures in English | ENG-E-12 Women's Writing in India (common elective for SY/TY) | ---- | ENG-SEC-1 Writing for the Media I |
| | | | | | | | ENG-SEC-2 Creative Writing I |
| IV | ENG-IV.C-6 Literary Criticism | ENG-E-5 The Literature of the Indian Diaspora | ENG-E-7 Visual Literature (offered as ID-even semester 2019-20) | ENG-E-8 Representation of Gender & Sexuality in Literature | ENG-E-16 World Literature (common elective for SY/TY) | ---- | ENG-SEC-3 Writing for the Media II |
| | | | | | | | ENG-SEC-4 Creative Writing II |
| V | ENG-V.C-7 Nineteenth Century English Literature | ENG-E-9 Shakespeare Today | ENG-E-10 Ancient Indian Classics in Translation | ENG-E-11 Film Studies (offered as ID-odd semester 2019-20) | ENG-E-12 Women's Writing in India (common elective for SY/TY) | ---- | ---- |
| VI | ENG-VI.C-8 Twentieth Century English Literature | ENG-E-13 English Language and Literature Teaching | ENG-E-14 Latin American Literature | ENG-E-15 Contemporary Literary Theory | ENG-E-16 World Literature (common elective for SY/TY) | ---- | ---- |

B.A. in English
PROGRAMME OUTCOMES

| Programme Outcomes (PO) | Short Title of the POs | Description of the Programme Outcomes |
|---|---|---|
| | | Graduates will be able to : |
| PO-1 | Problem Analysis and Solutions | Think critically, identify, analyze problems/ situations and further attempt to design/ develop solutions that meet the specified goals. |
| PO-2 | Use of Technology | Apply appropriate IT tools efficiently in their daily activities of communication and academics. |
| PO-3 | Environment and Sustainability | Analyze and attempt solutions to environmental issues and commit themselves to sustainable development in the local/ national and global context. |
| PO-4 | Ethics | Recognize and understand professional ethics /human values and be responsible for the same. |
| PO-5 | Individual and Team work | Function effectively at various levels, capacities and situations. |
| PO-6 | Communication | Communicate proficiently (oral and written) as a responsible member of society. |
| PO-7 | Research Aptitude | Understand general research methods and be able to analyse, interpret and derive rational conclusions. |
| PO-8 | Life Skills | Recognize the need for, and have the preparation and ability to engage in independent and life-long learning in the broadest context of domain specific change. |
| <u>PROGRAMME SPECIFIC OUTCOMES (PSO)</u> | | |
| After successful completion of a Bachelor's degree in English, the students will: | | |
| PSO-1 | Core Concepts , evolving forms and traditions in literature | Define, recognize and appreciate major literary forms as well as understand the nature, functions and schools of literary criticism and literary theory; appreciate the impact of the major texts and traditions of literature written in English in their social, cultural and historical context. |
| PSO-2 | Synthetic thinking and analysis of literature & culture | Identify and explain the historical, cultural and literary connections between texts, analyze, interpret and describe the critical ideas, values and themes that appear in literary and cultural texts and understand the way these ideas, values and themes inform and impact culture and society, both now and in the past. |
| PSO-3 | Analytical writing and research | Write analytically in a variety of formats , including essays, research papers, reflective writing and critical reviews of secondary sources. |
| PSO-4 | Ethical synthesis of source | Ethically gather, understand, evaluate and synthesize information from a variety of written and electronic sources |
| PSO-5 | Employable Skills | Apply Skills developed through courses like writing for the media, creative writing and ELLT (creating basic teaching methods in ELLT) |
| PSO-6 | Life Skills | Recognize and analyze various linguistic features of language and practice four linguistic skills. |

Course Outcomes:

| S. No. | Course Code | Course Title | Course Outcomes |
|--------|-------------|--|---|
| 1. | ENG-I.C-1 | Understanding Poetry & Drama | <ol style="list-style-type: none">1. Recognize and define major poetic forms such as lyric poetry, narrative poetry.2. Know and identify rhyme, rhythm and meter.3. Understand and appreciate the literal and symbolic/inner meaning (connotative and denotative meaning) of a poem.4. Identify and analyze special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features, imagery.5. Recognize and appreciate various elements of a drama: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.6. Understand and be knowledgeable about the evolution of two major forms of Drama – Tragedy and Comedy. |
| 2. | ENG-I.C-2 | History of English Literature from Fifth Century to the Eighteenth Century | <p>CO1: Identify and perceive the complex relationship between literature and society.</p> <p>CO2: Enable the learner to explain how and why particular types of literature emerged from particular set of historical circumstances.</p> <p>CO3: Critically appreciate representative literary works written in different ages.</p> <p>CO4: Inculcate ability to read independently literary texts of the Renaissance to the 18th Century</p> |
| 3. | ENG-II.C-3 | Understanding Fiction | <p>CO1: Recognize and define elements of Short Stories, Novella and Novel such as Plot, Character, Setting, Theme.</p> <p>CO2: Understand the structural difference between a short story and a novel.</p> <p>CO3: Critically analyze short stories and novels.</p> <p>CO4: Understand the inception of the short story, novella and novel.</p> |
| 4. | ENG-II.C-4 | An Introduction to Linguistics and Stylistics | <p>CO1: Identify and classify English sounds.</p> <p>CO2: Produce utterances with correct stress and rhythm.</p> <p>CO3: Distinguish between different international varieties of English registers of English.</p> <p>CO4: Analyse stylistic features of literary</p> |

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| | | | <p>language.</p> <p>CO5: Ability of analyse English syntax.</p> <p>CO6: Select and use appropriate register of English language.</p> <p>CO7: Ability to write grammatically correct English.</p> |
| 5. | Eng-III.C-5 | Contemporary Indian English Literature | <p>CO1: Students with literature of Contemporary Indian English Literature.</p> <p>CO2: Create awareness of the different genres employed by Contemporary Indian English Writers.</p> <p>CO3: Elevate critical reading skill.</p> <p>CO4: Familiarize students with the various themes and narrative techniques of the Contemporary Indian English writers.</p> |
| 6. | ENG-IV.C-6 | Literary Criticism | <ol style="list-style-type: none"> 1. Understand the nature and functions of literary criticism. 2. Read the writings of literary scholars and critics with understanding and judicious appreciation. 3. Recognize and define major critical schools. 4. Generate and articulate personal responses to literary and critical texts. 5. Explain the premises and assumptions underlying such personal responses. |
| 7. | ENG-V.C-7 | Nineteenth Century English Literature | <ol style="list-style-type: none"> 1. Appreciate the socio-economic facets of nineteenth century and its impact on literature written during the time. 2. Analyze the socio-economic impact on literature written during the time. 3. Understand and identify the essential features of Romanticism and Victorianism 4. Critically evaluate the literary texts written during the Nineteenth Century. |
| 8. | ENG-VI.C-8 | Twentieth Century English Literature | <ol style="list-style-type: none"> 1. Read and appreciate representative literary works of Twentieth Century English Literature. 2. Identify different modern prose styles as well as colloquial rhythms of modern poetry. 3. Critically evaluate the impact of World Wars and psychology on Literature. 4. Appreciate the socio-eco facets of |

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| | | | the Twentieth Century. |
| 9. | FC-ENG-I | Effective English Communication | <ol style="list-style-type: none"> 1. Speak fluently, confidently and use correct English. 2. Efficiently draft letters– formal & informal letters, representations, notices, agendas and minutes of meetings. 3. Communicate effectively through written communication. |
| 10. | ENG-E-1 | Goan Literature and Culture | <p>CO1: Sensitized to Goan ethos and culture.</p> <p>CO2: Appreciate the historical, psychological, religious and political realities during the pre-colonial and post colonial period.</p> <p>CO3: Identify diverse literary and cultural trends that helped form Goan Literature.</p> <p>CO4: Knowledgeable and enriched about Goan cultural heritage.</p> <p>CO5: Critically analyze the Goan literary texts.</p> |
| 11. | ENG-E-2 | American Literature of the Twentieth Century | <p>CO1: Appreciate American culture and literature of the Twentieth Century.</p> <p>CO2: Will be sensitized to American culture and literature during the Twentieth Century.</p> <p>CO3: Identify socio-political issues that took place in America during the Twentieth Century.</p> <p>CO4: Critically analyze the American literary texts of the Twentieth Century.</p> |
| 12. | ENG-III.E-3 | Writing for the Media | <ol style="list-style-type: none"> 1. Comprehend the importance of good writing in the field of Mass Media - from print to Digital Media. 2. Understand theoretical perspectives behind mass media and the jargon associated with the field. 3. Master writing skills required for various media - from journalism in print and broadcast media to advertising and creative commercial media. 4. Demonstrate competence in the technicalities of clear, concise writing through the use of accurate grammar, punctuation, spellings and writing style. |

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| 13. | ENG-E-4 | New Literatures in English | <ol style="list-style-type: none"> 1. Understand the concept of the marginalized segments in society. 2. Recognize writers, forms, and movements associated with the marginalized. 3. Analyze works of literatures critically, keeping in mind the segmented. 1. Write reflective and research essays to present their responses to New Literatures in English. |
| 14. | ENG-E-5 | The Literature of the Indian Diaspora | <ol style="list-style-type: none"> 1. Understand Diaspora. 2. Understand Indian Diaspora through Arts and literature. 3. Identify and analyze Diaspora themes through short stories and poems. |
| 15. | ENG-E-6 | Creative Writing | <ol style="list-style-type: none"> a. Demonstrate an understanding of concepts related to the creative writing genres. b. Present their ideas/opinions confidently through creative writing genres. c. Create a sample of their own creative output (individual/group). d. Develop ability to critique and edit their own work as well as others'. e. Use ICT & Digital technology in their creative endeavour. |
| 16. | ENG-E-7 | Visual Literature | <ol style="list-style-type: none"> 1. Understand core concepts in Visual Literature: how to read, and establish it as a literary form. 2. Recognize writers, forms, and ages associated with graphic novels, comics and other forms of visual literature. 3. Analyze works of visual literatures critically. 2. Write reflective and research essays to present their responses to Visual Literature. |
| 17. | ENG-E-8 | Representation of Gender and Sexuality in Literature | <ol style="list-style-type: none"> 1. Appreciate the fluid nature of gender and sexuality. 2. Recognize the literal/ symbolic meanings depicted in literature related to gender and sexuality. 3. Decipher the interplay between gender and sexuality as seen through depictions, imagery and so on. 4. Recognize various themes seen in literature pertaining to gender and sexuality. |
| 18. | ENG-E-9 | Shakespeare Today | <ol style="list-style-type: none"> 1. Understand the various themes presented in the works of Shakespeare. 2. Appreciate Shakespeare's works and its |

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| | | | <p>relevance in today's era.</p> <ol style="list-style-type: none"> Identify the various genres that Shakespeare's plays have been adapted into. Compare and contrast Shakespeare's plays and the adapted versions. |
| 19. | ENG-E-10 | Ancient Indian Classics in Translation | <ol style="list-style-type: none"> Perceive aesthetic and philosophical, social aspects of ancient Indian society and their reflection in literature. Analyze and appreciate various literary features in ancient Indian classics Comprehend Indian poetics. Make a comparative study of Indian poetics and Western |
| 20. | ENG-E-11 | Film Studies | <ol style="list-style-type: none"> Understand the literature of Films through relevant exemplars. Recognize Directors, artists, genres, and movements in Films. Identify genres in films, and critically analyze films. Write, direct and shoot their own short film, informed by Film theory and Film literature. |
| 21. | ENG-E-12 | Women's Writing in India | <ol style="list-style-type: none"> Appreciate woman's point of view regarding life. Understand the life of a woman in patriarchal society of India. Understand distinct features of women's writing. |
| 22. | ENG-E-13 | English Language and Literature Teaching | <ol style="list-style-type: none"> Understand and recognize fundamental concepts, methods, and approaches related to ELLT. Create basic modules using theories in ELLT Teach using methods, and approaches in ELLT. Write reflective, analytical and research action essays to present their responses to ELLT. |
| 23. | ENG-E-14 | Latin American Literature | <p>CO1: Understand the large landscape of Latin American Literature.</p> <p>CO2: Recognize writers, forms, and movements associated with Latin American Literature.</p> <p>CO3: Write reflective and research essays to present their responses to Latin American Literature.</p> <p>CO4: Analyze works of literatures critically,</p> |

| | | | |
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| | | | keeping in mind the context of Latin America. |
| 24. | ENG-E-15 | Contemporary Literary Theory | <ol style="list-style-type: none"> 1. Make a comparative study of the different schools of literary theory. 2. Comprehend the basic tenets of modern literary theory and the jargon associated with it. 3. Apply literary theory and critically appreciate works of literature. |
| 25. | ENG-E-16 | World Literature | <ol style="list-style-type: none"> 1. Understand and have an insight into the diverse representative works in World Literature. 2. Analyze literature critically, keeping in mind the cultural diversity. 3. Identify the various themes and narrative techniques of World Literature. 4. Critically analyze significant texts from the World Literature canon. 5. Appreciate canonical works of World Literature |

DEPARTMENT OF ENGLISH
SYLLABI OF SEMESTER I, II, III, IV, V & VI
2019-2020

F.Y.B.A. – SEMESTER I – CORE COURSE

Course Title: Understanding Poetry & Drama

Course Code: ENG-I.C-1

Marks: 100

Credits: 4

2. Course Objectives:

1. To acquaint students with major poetic forms and trends in English Poetry.
2. To enable students to read and appreciate poems.
3. To improve the literary and critical competence of the students.
4. To teach students to appreciate English Drama.
5. To instill the appreciation of Drama and the universality of its reach.
6. To train students to identify basic elements in a Drama.

3. Learning Outcomes:

Upon completion of the course the student should be able:

1. Recognize and define major poetic forms such as lyric poetry, narrative poetry.
2. Know and identify rhyme, rhythm and meter.
3. Understand and appreciate the literal and symbolic/inner meaning (connotative and denotative meaning) of a poem.
4. Identify and analyze special stylistic features of poetry such as imagery, tone, atmosphere, special linguistic and stylistic features, imagery.
5. To recognize and appreciate various elements of a drama: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.
6. To understand and be knowledgeable about the evolution of two major forms of Drama – Tragedy and Comedy.

3. Number of hours: 04 hours per week

5. Course Content:

Total Number of hours: 60

Unit I: Background to Poetry & Drama

12 hours

1. Poetry as a Literary form
2. Nature and types of lyric poetry
3. Evolution of lyric as a literary form
4. Nature and forms of narrative poetry
5. Evolution of the English Drama
6. Nature of Tragedy & Comedy in Drama

Unit II: Lyric Poetry: Songs, Sonnets, Odes, Elegies and Dramatic Monologues

12 hours

- | | |
|-------------------------|---------------------------|
| 1. Edmund Spenser | a) Whilst in Prime |
| 2. William Shakespeare | a) Marriage of True Minds |
| 3. John Donne | a) Batter my Heart |
| 4. Robert Herrick | a) To Daffodils |
| 5. William Blake | a) Lamb b) Tyger |
| 6. William Wordsworth | a) The Daffodils |
| 7. Percy Bysshe Shelley | a) Mutability |
| 9. John Keats | a) Ode on a Grecian Urn |
| 10. Robert Browning | a) My Last Duchess |

Unit III: Narrative Poetry: Ballads, Mock Epic

12 hours

1. The Rime of the Ancient Mariner (Section 1) - Samuel Taylor Coleridge
2. Rape of the Lock (Canto I) - Alexander Pope

Unit IV: Drama: Tragedy & Comedy

24 hours

1. An Enemy of the People - Henrik Ibsen
2. The Admirable Crichton - James Matthew Barrie

5. Reference Books :

Primary References:

1. Barrie. J. M. *The Admirable Crichton*.
2. Ibsen, Henrik. *An Enemy of the People*.

Secondary References:

1. Abrams, M. H. *A Glossary of Literary Terms*. 11th Cengage Learning, 2014.
2. Bowra C.M. *Heroic Poetry*. Macmillan, 1966.
3. Ed. Bloom Harold. *William Shakespeare's Sonnets*. Viva Books, 2007.
4. Ed. Bottrall Margaret. *William Blake: Songs & Innocence & Experiences*. Macmillan, 1970.
5. Bradley. A.C. *Oxford Lectures on Poetry*. Atlantic, 2009.
6. Broadbent J.B. *Poetic Love*. Chatto & Windus London, 1964.
7. Chandra NDR, Sebastian A.J. *Literary Terms in English Poetry*. Authors Press, Delhi, 2001.
8. Cuddon J A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin Books, 1999.
9. Dobson, Michael and Wells, Stanley. *The Oxford Companion to Shakespeare*. Oxford, 2001.
10. Gardner Stanley. *Blake*. P. Evans Brothers Ltd, 1968.
11. Jump, John D.(Ed.) *Critical Idiom Series*. Law Book Co of Australasia, 1974.
12. Gridley Roy E. *Browning*. Routledge & Kegan Paul, 1972.
13. Ed. Grose Kenneth H. *Keats*. Evans Brother Ltd, 1969.
14. Hudson, W. H. *An Introduction to the Study of Literature*. B.I. Publications, 1972.
15. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2004.

16. Lever J.W. *The Elizabethan Love Sonnets*. Methuen & Co. Ltd, 1966.
17. Ed. O'Neill Judith. *Critics on Keats*. George Allen & Unwin Ltd, 1967.
18. O'Neill Judith. *Critics of Pope*. George Allen & Unwin Ltd., London, 1968.
19. Prasad, B. *Background to the Study of English Literature for Indian Students*. Trinity Press, 2014.
20. Read Herbert. *Wordsworth*. Faber & Faber Ltd, 1957.
21. Sarker Sunil Kumar. *Shakespeare's Sonnets*. Atlantic Publisher, 2006.
22. Rees, R. J. *Introduction to English Literature*. New Delhi: Macmillan India, 1973.
23. Smith Hallett. *Elizabethan Poetry*. Ann Arbor Paperbacks, 1968.
24. Ed. Ward Sir W. & Walter A.R. *The Cambridge History of English Literature*. Cambridge University Press, 1914.
25. Westland Peter. *Literary Appreciation*. The English University Press Ltd, 1964.

F.Y.B.A – SEMESTER I – CORE COURSE

Course Title: History of English Literature from Fifth Century to the Eighteenth Century

Course Code: ENG-I.C-2

Marks: 100

Credits: 4

1. Course Objectives:

1. To provide a comprehensive overview of major periods in the History of English literature.
2. To introduce to the students the historical and cultural contexts in which English Literature has developed through the ages.
3. To provide a view of major writers and their works in different ages.
4. To explore the complex relationship between literature and its context through discussion of particular literary trends, texts and issues within each period.

2. Learning Outcomes:

1. Students should be able to perceive the complex relationship between literature and society.
2. The learner should be able to explain how and why particular types of literature emerged from particular set of historical circumstances.
3. The students should be able to critically appreciate representative literary works written in different ages.
4. They should be able to read independently literary texts of different periods.

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Anglo Saxon Age

12 hours

1. The dark ages and the Norman conquest^
2. Development of English Language (Old English and Middle English)^
3. The age of Chaucer/From Chaucer to Renaissance (1350- 1516)^
4. Age of unrest and transition, Religious movements, ^
5. New learning of classical antiquity Petrarch, Giovanni Boccaccio ^
6. Anglo Saxon Literature- Beowulf ^*
7. Works of Major prose writers- John Wyclif, Sir John Mandeville ^*
8. Works of Major Poets- Geoffrey Chaucer, William Langland, John Gower ^*

Unit II: The English Renaissance/ The age of Shakespeare (1578-1625)

18 hours

1. Renaissance and Reformation
2. Development of drama from Miracle and Morality Plays#
3. War of the Roses, Anglican Clergy, Elizabethan age and Geographical discoveries
4. Interludes to University Wits^
5. Shakespeare# and Humanism
6. Poetry- Songs and sonnets of the 16th century, Bacon's Essays
7. Prose- Translations (Wyclif, Tyndale, Coverdale, Authorized Version of 1611),
Historical and biographical works, Literary Criticism, Religious writings, Humanistic
writings, Elizabethan satirical writings (Nash, Lodge, etc.)#

Unit III: The Seventeenth Century

18 hours

1. Political Background:
England under James I (Jacobean Period) and Charles I (Cavaliers)^
Commonwealth, the triumph of Puritanism^
Restoration: Charles II^
2. Literary Movements:
The age of John Milton and John Dryden 1625- 1700)^
3. Religious Movement: Puritanism^
Prose- Sir Thomas Browne, ^(#)
The Puritan writers^(#)
Restoration prose: (Hobbes, Newton)^(#)
Diary of the Age: Samuel Pepys, John Evelyn, ^(#)
Moral Essays (Cowley, Temple)^, John Bunyan, ^ George Fox, Thomas Ellwood,*
Establishment of Royal Society and the development of modern prose Poetry – The
Cavalier Poets^*(#)

The Metaphysical Poet: John Donne^(#), John Milton, Dryden *(#)
 Restoration Drama: William Congreve^(#), John Vanburgh, George Farquhar, William Wycherley, George Etherege *(#)
 Literary Criticism: Dryden ^(#)

Unit IV: The Eighteenth Century

12 hours

1. Political Background:
 Reign of Queen Anne ^
2. Literary Movements:
 The Age of Alexander Pope and Dr. Samuel Johnson (1700-1789)^
 Periodical Essays ^
 The Age of Prose and Reason^
 Satires of the age^
 The rise of the novel Sentimental Comedy^
3. Society:
 The Coffee House Culture^(#)
 Periodical Essays: Thomas Addison*(#) and Dr. Samuel Johnson^(#)
 Satires of the age – Johnathan Swift^(#)
 Neoclassicism Augustan Reflective poetry - Alexander Pope^(#), Lady Anne Finch of Winchelsea*(#)
 Precursors of Romantic Poetry: Thomas Collins^(#), Thomas Gray*(#) and Oliver Goldsmith*(#) Robert Burns*(#) and William Cowper *(#)

NOTE: There shall be further changes made to the syllabus wherein certain topics shall be assigned for self-study.

Key: * -Self-study, ^ -Discussed in class by the Instructor, # -shall be given as Assignments and Presentations

5. Reference Books:

Primary References:

1. Daiches David. *A Critical History of English Literature*. Allied Publishers Ltd. New Delhi, 1999.
2. Ford Boris Ed. *The Pelican Guide to English Literature*. Penguin Books UK, 1964.

3. Hudson William. *An Outline History of English Literature*. B I Publications, Bombay, 1972.
4. Poplawski Paul ed. *English Literature in Context*. New Delhi: Cambridge University Press, 2008.

Secondary References:

1. Compton-Rickett Arthur. *A History of English Literature*. Universal Book Stall, Delhi, 1969.
2. Evans I for. *A Short History of English Literature*. The English Language Book Society & Penguin Books, 1970.
3. Legouis Emile, and Cazamian Louis, Vergnas Raymond. *A History of English Literature*. London: J.M. Dent and Sons LTD, 1964.

F.Y.B.A. / F.Y.B.Sc. – SEMESTER I/II – OPTIONAL ENGLISH

Course Title: Effective English Communication

Course Code: FC-ENG-I

Marks: 100

Credits: 4

Duration: 60 hours

2. Course Objectives:

1. To help students develop proficiency in oral communication in English.
2. To help students understand the importance of developing good listening skills.
3. To help students become proficient in listening , writing and speaking skills

3. Learning Outcomes:

Upon completion of the course the student should be able:

1. To speak fluently, confidently and use correct English.
2. To draft letters– formal & informal letters, representations, notices, agendas and minutes of meetings.
3. To communicate effectively through written communication.

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Fun with Grammar

15 hours

Students need to have a basic proficiency in Grammar to complete this course.

Pre-requisite to the course: Knowledge of Basic Grammar – Articles, Adjectives, adverbs, Conjunctions, Sentence Structures – SVO etc

The above can be revised briefly. Grammar component will be taught incidentally and in conjunction with Unit II.

1. Parts of Speech
2. Reported Speech
3. Punctuation
4. Phrases and Clauses
5. Active and Passive
6. Basic Errors in English Language
7. Spotting Errors and correcting them
8. Revising and Editing

Note: The teacher concern can make use of the following, to teach Grammar.

1. Reading a picture
2. Quiz
3. Word play
4. Dialogues

Unit II: Spoken English

15 hours

1. Individual Presentation Skills

5 hours

Students are to be taught public speaking using Presentation skills through application based teaching; public speaking is to be taught and application of these skills in formal and informal settings.

a) Concepts:

- i. Importance of Body Language and Eye Contact in Spoken Communication
- ii. Ways to Overcome Fear of Speaking
- iii. Pace, Tone and Intonation

- iv. Listening as an Essential Part of Communication. How to be a an Effective Listener

b) Applied:

Students will be given topics to present before the class. They can use a host of methods to do so

1. Presentation with material - Formal
2. Oral presentation
3. Formal/Informal Speeches – Welcome, Introduction to a dignitary, Raising a toast, Farewell Speech, celebratory speeches

2. Pair Based Activities 5 hours

- a) Telephone Etiquette
- b) Speaking and Listening Classroom Practice Exercises in Pairs and Groups.

3. Group Based Activities 5 hours

Minutes of the meeting can be used as a group based activity.

Group Discussions of Formal and Informal nature.

Unit III: Written English

15 hours

1. Letters

a) Formal Letters

- i. Job Application Letters
- ii. Enquiry Letters
- iii. Orders and Complaints letters
- iv. RTI
- v. Representations
- vi. Writing a resume

b) Social Letters

- i. Invitation &Reply
- ii. Condolence & Reply
- iii. Congratulations & Reply
- iv. Thank you & Reply

Unit IV: Digital Story Telling (DST)

15 hours

Descriptive Writing – (Open to the Teacher to explore this writing in various areas Fiction and Non-Fiction and creative expression of personal writing)

5. Reference Books:

Primary References:

1. Azar, Betty Schramper. *Basic English Grammar*. New York: Pearson Education, 1996.
2. Biber, Douglas, Susan Conrad and Geoffrey Leech. *Longman Student Grammar of Spoken and Written English*. Edinburgh: Pearson Education Limited, 2002.
3. Bullock, Richard. *The Norton Field Guide to Writing*. New York: W.W. Norton & Company, 2009.
4. Jain, A.K. and Dr. Pravin S.R. Bhatia. *Professional Communication Skills*. New Delhi: S.Chand & Company Ltd, 2000.
5. Mohan, Krishna and Singh, N. P. *Speaking English Effectively* Macmillan India Ltd.
6. Sadanand, Kamelesh and Susheela Punitha. *Spoken English: A Foundation Course- Part I*. Hyderabad: Orient Blackswan Private Limited, 2009.
7. Stanek, William. *Effective Writing for Business, College and Life*. Reagent Press, 2005.

Secondary References:

1. Bullock, Richard. *The Norton Field Guide to Writing*. New York: W.W. Norton & Company, 2009.
2. Chakravarty, Auditi and Bonnie Boehme. *Grammar & Usage for Better Writing*. New York: Amsco School Publications, 2004.
3. Downing, Angela and Philip Locke. *English Grammar A University Course*. London and New York: Routledge, 2006.

4. Hewings, Martin. *Advanced Grammar in Use*. 2nd. Great Britain: Cambridge University Press, 2005.
8. Naylor, Helen and Raymond Murphy. *Grammar in Use Supplementary Exercises*. Edinburgh: Cambridge University Press, 2001.

F.Y.B.A. – SEMESTER II – CORE COURSE

Course Title: Understanding Fiction

Course Code: ENG-II.C-3

Marks: 100

Credits: 4

1. Course Objectives:

1. To help students understand the evolution of the Novel and Short Story as distinct Literary Forms.
2. To help students understand the contribution of various other literary forms like Medieval Romances, Character Sketch etc. to the evolution of the novel.
3. To help students understand how the socio-economic conditions prevalent in the 18th century contributed to the rise of the Novel, and how the conditions prevalent in the 19th century contributed to the rise of the Short Story.
4. To help students understand the contribution of various other literary forms like Parables, Fables etc. to the evolution of the Short Story.
5. To help students understand the characteristics of the short story through the study of few popular short stories.
6. To teach students to appreciate English Fiction.
7. To instill the ability of recognizing the various elements of Fiction.

2. Learning Outcomes: But the end of the course the student will be able:

1. To understand the various elements of the Novel and the Short Story.
2. To recognize the characteristics of the Novel and the Short Story.
3. To have the ability to analyze Short Stories and Novels critically.

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Background

10 hours

1. Contribution Of Medieval Prose Romances to evolution of English Novel
2. Other Literary Forms That Contributed to the Novel (diaries and journals, biographies/autobiographies, letters, character sketch)
3. Reasons for Emergence and Growth of the Novel as a Distinct Literary Genre In the 18th Century
4. Characteristics of the contemporary novel
5. Elements of the Novel
6. Contribution of writers of Asian, African, Latin American origin to the Contemporary English Novel.
7. **Ancient Roots/origins of the short story** (Stories of the Old Testament, Parables Of the New Testament, Fables, Panchatantra Stories, Boccaccio's Decameron etc.)
8. Reasons for the emergence of the short story in the 19th century
9. Characteristics Of the short Story
10. Difference between Novella and Short Story.

Unit II: Novel

25 hours

1. Lord of the Flies - William Golding

Unit III: Short stories

10 hours

1. The Gift Of the Magi - O Henry
2. The Cask Of Amontillado - Edger Alan Poe
3. Darling - Chekov
4. A Wrong Man in Worker's Paradise - Rabindranath Tagore
5. The Tiger In the Tunnel - Ruskin Bond
6. The Doctor's word - Rasipuram Krishnaswami Iyer Narayanaswami
7. Vengeful Creditor - Chinua Achebe
8. Good Advice Is Rarer then Rubies - Salman Rushdie
9. The Monkey's Paw - William Wymark Jacobs

Unit IV: Novella

15 hours

1. Animal Farm - George Orwell

(NOTE: Some short stories as well as background topics will be given for self study)

5. Reference Books:

Primary References:

1. Achebe, Chinua. *Girls At War*. Johannesburg, South Africa: Penguin Books, 2009. Print.
2. Cross, Wilbur. *The Development of the English Novel*. New York: Atlantic Publishers and Distributors, 2001. Print.
3. Desai, Anita. *Fasting, Feasting*. New York: Mariner Original, 1999. Print.
4. Golding William- *Lord of the Flies*. Penguin; Deluxe edition, 2017. Print.
5. Hunter, Adrian. *The Cambridge Introduction To The Short Story In English*. New Delhi: Cambridge University Press, 2007. Print
6. Hoppenstand, Gary , W.W. Jacobs. *The Monkey's Paw and Other Tales of Mystery and the Macabre*. Chicago Review Press; Revised ed. Edition. 2005. Print.
7. Kohli. Suresh (ed). *Modern Indian Short Stories: An Anthology*. New Delhi: Arnold Heinemann Publishers, 1974. Print.
8. Orwell, George. *Animal Farm*. Penguin India; Fourth edition, 2011. Print.

Secondary References:

1. Abrams M. H. *A Glossary of Literary Terms*. Bangalore. Prism Books. 1999.
2. Daiches, David. *A Critical History Of English Literature Vol 1. 2nd ed*. New Delhi: Allied Publishers Pvt. Ltd., 2004. Print.
3. Reid, Ian. *The Short Story*. New York: Barnes and Nobel, 1977. Print

F.Y.B.A. – SEMESTER II – CORE COURSE

Course Title: An Introduction to Linguistics and Stylistics

Course Code: ENG-II.C-4

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint the students with the basic concepts in linguistics.
2. To introduce the students to various sub disciplines of linguistics.
3. To know the connection between linguistics and stylistics.
4. To understand the concept of style in literature.
5. To provide hands on experience in analysing texts, fiction and poetry.

2. Learning Outcomes:

1. The Students should be able to identify and classify English sounds.
2. Produce utterances with correct stress and rhythm.
3. Ability to distinguish between different registers of English, international varieties of English.
4. Ability to analyse stylistic features of prose and poetry.
5. Ability to analyse English syntax

3. Number of hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Nature of Language

05 hours

1. Language and communication
2. Origin of language
3. Characteristics of human language
4. Language varieties: standard and non-standard language, dialect, register, slang, pidgin, Creole; International varieties of English
5. Language change

Unit II: English Phonetics and Phonology**10 hours**

1. The Speech mechanism
2. Phonemes of English: Description and Classification
3. Syllable : Structure and Types
4. Word Stress, Degrees of Stress, Stress Shift, Grammatical Stress
5. Sentence Stress: Use of Weak and Strong Forms,
6. Intonation Patterns/Uses of Tones

Unit III: English Morphology**10 hours**

1. Morphemes: Free and bound morphemes; Morphs and allomorphs
2. Word Formation in English: Simple, complex, compound, and compound-complex words; affixes, stems, roots; inflectional vs. derivational morphology
3. The process of word formation: Backformation, reduplication, blends, clippings, acronyms
4. Meaning change: Generalization, specialization, change in connotations

Unit IV: Syntax and Grammar**10 hours**

1. Different approaches to syntax
2. Parts of speech, Basic sentence structures, Types of sentences, clauses, phrases

Unit V: Semantics**10 hours**

1. Words as signs, transparent and opaque words
2. Conceptual vs. associative meaning
3. Lexical relations: synonymy, antonymy, hyponymy, homophony, homonymy, polysemy

Unit VI: Applied Linguistics**15 hours**

1. Linguistic approach to literature: Difference between ordinary language and language of literature
Use of linguistics in the study of literature (stylistics): Figurative language; linguistic deviations; Phonological patterns of rhyme metre, alliteration, assonance, clustering of vowel and consonant sounds

2. Linguistics and language teaching: First language acquisition; Second language

learning, barriers in learning second language, Methods of teaching second language: Grammar-translation method, Direct method, audio-lingual method, the communicative approach

5. Reference Books:

Primary References:

1. Akmajian, Demers, Farmer, Harnish. Linguistics. *An Introduction to Language and Communication*. PHI Learning Private Limited, New Delhi, 2009.
2. Leech Geoffrey. *Linguistic Guide to Poetry*. Routledge London, 1969.
3. Jones Daniel. *An Outline of English Phonetics*. Cambridge Uni. Press, 1972.
4. Lyons John. *Language and Linguistics an Introduction*. Cambridge University Press, 2003.
5. Quirk Randolph, Greenbaum Sidney. *A university Grammar of English*. Pearson Education Ltd. 2012.
6. Wallwork J F. *Language and Linguistics: An Introduction to the study of Language*. Heinemann Educational Books London, 1969.
7. Yule George. *The Study of Language: An Introduction*. Cambridge University Press, 1985.

Secondary References:

1. Aarts, Bas and April McMahon. *The Handbook of English Linguistics*. Malden: Blackwell Publishing, 2006.
2. Broderick, John P. *Modern English Linguistics - A Structural and Transformational Grammar*. Thomas Y. Crowell Company, 1975.

3. Copley, Paul, ed. *Semiotics and Linguistics*. London: Routledge, 2001.
4. Dixon, R. M. W. *A Semantic Approach to English Grammar*. 2nd. Oxford University Press, 2005.
5. Hyland, Ken, ed. *English for Academic Purposes - An advanced resource book*. New York: Routledge, 2006.
6. Kretzschmar Jr, William A. *The Linguistic of Speech*. New York: Cambridge University Press, 2009.
7. Meyer, Charles. *Introducing English Linguistics*. Edinburgh: Cambridge University Press, 2009.
8. Radden, Gunter and Rene Dirven. *Cognitive English Grammar*. John Benjamins Publishing Company, 2007.
9. Trask, R. L. *Language & Linguistics - The Key Concepts*. Ed. Peter Stockwell. New York: Routledge, 2007.
10. Trousdale, Graeme and Nikolas Gisborne. *Constructional Approaches to English Grammar*. Berlin: Mouton de Gruyter, 2008.

S.Y. B.A. – SEMESTER III – CORE COURSE

Course Title: Contemporary Indian English Literature

Course Code: Eng-III.C-5

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to different genres of contemporary Indian writing in English.
2. To acquaint the students with the narrative of India's struggle for independence.
3. To familiarize the students with various themes and cultural contexts of Contemporary Indian English Writing.

2. Learning Objectives:

By the end of this course students:

1. Will be acquainted with literature of Contemporary Indian English Literature.
2. Will be aware of the different genres employed by Contemporary Indian English Writers.
3. Will sharpen their critical reading skill.
4. Will be familiar with the various themes and narrative techniques of the Contemporary Indian English writers.

3. Number of hours: 04 Hours per week.

4. Course Content:

Total Number of hours: 60

Unit I: Poetry

15 hours

1. Keki Daruwala a) Boat-ride Along The Ganga
b) Draupadi

Secondary Reading - Hawk

2. Adil Jussawala a) On First Approaching Santacruz Airport, Bombay
b) Bars
3. Nissim Ezekiel a) Goodbye Party for Miss Pushpa T.S.
b) Background casually
4. Arun Kolatkar a) The Bus

- b) An Old Woman
- c) Ajamil and the Tigers

5. Jayanta Mahapatra a) Hunger

6. Attipate Krishnaswami Ramanujan a) Love Poem for a Wife
b) A River

7. Kamala Das a) Introduction
b) My grandmother's House
c) Summer in Calcutta

Unit II: Drama

18 hours

1. Final Solutions - Mahesh Dattani

2. Yayati - Girish Karnad

Unit III: Prose

12 hours

1. Short Stories

- a) A Horse and Two Goats - Rasipuram Krishnaswami Iyer Narayanaswami
- b) The Blue Umbrella - Ruskin Bond
- c) Portrait of a Lady - Khushwant Singh
- d) Vilas Sarang – (one short story to be selected from either *Fair Tree of the Void* or *The Women In Cages: Collected Stories*.)

2. Novel

15 hours

- a) Train to Pakistan- Khushwant Singh

5. Reference Books:

Primary References:

1. David Davidar. *A Clutch of Indian Masterpieces*. New Delhi: Aleph Book Company, 2014.
2. Girish Karnad. *Yayati*. New Delhi: Oxford University Press, 2007.
3. Singh Khushwant. *Train to Pakistan*. Penguin, 2016.
4. Vilas Sarang. *Fair Tree of the Void*. Penguin Books Ltd.

Secondary References:

1. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd., fourth edition, 1984.
2. Joshi, Dr. Rakesh. *Girish Karnad's Plays*. Jaipur: Mark Publishers, 2011.
3. Khair Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. UP: Oxford UP, 2001.
4. King, Bruce. *Modern Indian Poetry in English*. USA: Oxford University Press, 2005.
5. Mehrotra Arvind Krishna. *Twelve Modern Indian Poets*. New Delhi: Oxford India Paperback, 1993.
6. Naik, M. K, S. K. Desai and G. S. Amur. *Critical Essays on Indian Writing in English*. New Delhi: MacMillan, 1968.
7. Paranjape, Makarand R. *Indian poetry in English*. New Delhi: Macmillan, 1993.
8. Parthasarathy, R.(ed.). *Ten Twentieth - Century Indian Poets* (New Poetry in India). New Delhi: Oxford University Press, 1976.
9. Shama, Ram. *Recent Indian English Literature*. Delhi: Manglam Publications, 2012.
10. Vilas Sarang. *The Women In Cages: Collected Stories*. Penguin India, 2006.
11. Warma, Monica. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 2010.

Course Title: Women's Writing in India

Course Code: ENG-E-12

Marks: 100

Credits: 4

2. Course Objectives:

1. To offer students women's perspective of life and womanhood.
2. To acquaint the students with the distinct stylistic features of Indian women writers.
3. To evaluate the position of woman in the Indian patriarchal society and as reflected in literature written by women writers.

3. Learning Outcomes:

1. To appreciate woman's point of view regarding life.
2. To understand the life of a woman in patriarchal society of India.
3. To understand distinct features of women's writing.

4. Number of hours: 04 hours per week

4.Course Content: Total number of hours: 60

Unit I: Poetry

20 hours

1. Kamala Das a) The Descendants
 b) The Maggots
2. Mamta Kalia a) Positive Thinking
 b) After eight years of marriage

3. Melanie Silgado a) For Father on the Shelf
b) Doris
4. Imtiaz Dharker a) Puradah I
b) Minority
5. Hira Bansode a) Slave
b) O Great Man
6. Mina Gaybiye a) The Weeping Wound of Centuries
b) Both are Useless
7. Anuradha Gaurav a) Request
8. Jyoti Lanje a) Mother
b) The Nameless One

Unit II: Drama

15 hours

1. Rudali - Usha Ganguli

Unit III: Short Fiction

10 hours

1. The Day of the Golden Deer - Deshpande Shashi
2. Childless one - Nimbkar Jai
3. The Quilt - Ismat Chughtai

Unit IV: Non - Fiction

15 hours

1. It's always Possible: Transforming one of the Largest Prisons in the World
— Women in Tihar!- Bedi Kiran.
2. Writing from the Margins -Shashi Deshpande

5.Reference Books:

Primary References:

1. Bedi Kiran. *It's always Possible: Transforming One of the Largest Prisons in the World*. Sterling Publishers Pvt.Ltd ,India; 6th edition , 2005.
2. Chughtai, Ismat. *The Quilt and other stories*. Sheep. Meadow Press,U.S. 1994.
3. Deshpande, Shashi. *Writing From the Margin & Other Essays*. Penguin Books, 2003
4. Deshpande Shashi. *Collected Stories*. Penguin Books, London, 2003.
5. Dhar Sheila. *Here's Someone I'd Like you to Meet*. Oxford University Press, 1996.
6. Eunice De Souza. *Nine Indian Women Poets*. Oxford University Press, New Delhi, 1997.
7. Ganguli Usha. *Rudali*. Radhakrishan Prakashan, 1st edition, 2004.
8. Mehta Gita. *Karma cola*. Penguin, 2015.
9. Mulk Raj Anand and Zelliot Eleanor (Ed). *An Anthology of Dalit Literature*. Gyan Publishing House, New Delhi, 1992.
10. Prasad Madhusudan. *Contemporary Indian English Stories*. Sterling P. 1988.

Secondary References:

1. Amga H.L. *Indo - English Poetry*. Surabhi P. Jaipur, 2000.
2. Bande Usha. *Gita Mehta: Writing Home / Creating Homeland (Writers of the Indian Diaspora)* . Rawat Publications , India, 2008.
3. Bedi Kiran. *I Dare*. Hay House, India, 2009.
4. Naik M.K. , Narayan Shyamala. *Indian English Literature 1980-2000 : A Critical Survey*. Pencraft International, Delhi, 2016.
5. Pawar M.S. *New Women Novelists with New Horizons*. Shruti P. Jaipur, 2011.
6. Ray Mohit. *Indian Writing in English*. Atlantic Publishers, New Delhi, 2008.

Course Title: American Literature of the Twentieth Century

Course Code: ENG-E-2

Marks: 100

Credits: 4

1. Course Objectives:

- A. To study the American Experience as captured in the seminal works of masters of American Literature of the twentieth century.
- B. To expose the students through prose and poetry and drama to the various main trends, ideas and forces that shaped the writing of those times.
- C. To acquaint students with the following literary movements in America – Realism, Modernism and Harlem Renaissance.

2. Learning Outcomes:

By the end of the course the students:

- A. Will learn to appreciate American culture and literature
- B. Will be sensitized to the American literature and culture during the twentieth century.
- C. Will be aware of the experimental nature of American literature like meta fiction, magical realism and confessional literature.
- D. Will be knowledgeable about the various socio-political issues that took place in America during the period.
- E. Will develop critical thinking and improve communication capabilities.

3. Number of hours: 04 hours per week

4. Course Content

Total Number of hours: 60

Unit I: Novel

15 hours

1. The Colour Purple - Alice Walker

Unit II: Drama

15 hours

1. Death of a Salesman -Arthur Miller

Unit III: Poetry

15 hours

1. Robert Frost
 - a) Mending Wall
 - b) Stopping by the Woods
 - c) The Road not taken
2. Theodore Roethke
 - a) My Papa's Waltz
 - b) The Waking
3. Wallace Stevens
 - a) The Emperor of Ice Cream
4. John Crowe Ransom
 - a) Bells for John Whiteside's Daughter
5. Allen Ginsberg
 - a) America
 - b) Ode to Failure
6. Robert Lowell
 - a) To Speak of Woe that is Marriage
7. Sylvia Path
 - a) Crossing the water
 - b) Lady Lazarus
8. Langston Hughes
 - a) Dreams
 - b) I Too

Unit IV: Background

15 hours

(Some topics could be assigned for self study and presentations in class)

1. The American Dream
2. The Great Depression
3. Social Realism and the American Novel
4. Beat Poets
5. Confessional Poets

5. Reference Books:

Primary References:

1. Miller, Arthur. *Death of a Salesman*. Penguin UK, 2011.
2. Poulin. A. Jr & Michael Waters, ed. *Contemporary American Poetry*. 8th Edition. Houghton Mifflin Company, 2006.
3. Thomas. C.T. *Twentieth Century Verse- American Anthology*. Delhi: Macmillan India Ltd, 1999.
4. Walker, Alice. *The Colour Purple*. US: Mariner, 2006.

Secondary References:

1. Brown, John Russell, ed. *American Theatre*. London, Edward Arnold, 1967.
2. Cullum, E. Linda, ed. *Contemporary American Ethnic Poets: Lives, works,sources*. Greenwood Publication group Inc, 2004.
3. Daniel Hoffman (ed.) Harward. *Guide to Contemporary American Writing*. New Delhi: Oxford University Press, 1979.
4. Gould, Jean. *Modern American Playwrights*. Bombay: Popular Prakashan, 1969.
5. Horto Rod, ed. *Background of American Literary Thought*. New Jersey: Prentice Hall, 1974.
6. Matthiessen F. O. *American Renaissance*. New York: Oxford University Press, 1941.

7. Pearce, Roy H. *The continuity of American Poetry*. Princeton University Press, 1979.
8. Shaw, R.B, ed. *American Poetry since 1960: Some Critical Perspectives*. 1974.

Course Title: Writing for the Media

Course Code: ENG-III.E-3

Marks :100

Credits :4

Course Objectives

1. To give students an overview of Media in today's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical language skills to be applied in the field of Mass Media.
4. To train students to be self sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real-life situations.
5. To prepare the foundation for careers in Media as an option for students.

Learning Outcomes

Upon completion of the course the student should be able:

5. To comprehend the importance of good writing in the field of Mass Media - from print to Digital Media
6. To understand theoretical perspectives behind mass media and the jargon associated with the field.
7. To Master writing skills required for various media - from journalism in print and broadcast media to advertising and creative commercial media
8. To demonstrate competence in the technicalities of clear, concise writing through the use of accurate grammar, punctuation, spellings and writing style.

3. Total number of hours:

60 (1 hour Lectures) considering a term/semester runs over 15

weeks PER WEEK 4 HOURS

4. Topics to be covered

Note: To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

Unit I – PRINT MEDIA : Newspapers and Magazines Theory

(12 lectures)

Introduction : The Media and the Message - Message depends on Medium Introduction

to Print Media: Audience for the News

Story Ideation as basis of commercial Radio, T.V. and Cinematic production

Difference in writing styles between Print, Electronic and Digital Media

Newspaper Writing:

Concepts: **News Reporting-** (datelines/Credit-line/Bylines/Nut-graph/Headlines) **News Writing** – Appropriate angle for a news story – Structuring news (Lead/Climax form - Inverted Pyramid Form; Chronological form) – Qualities of effective leads –Using significant details – Effective revision Basic principles of AP Style (Associated Press Style Book) for Writing – Use of the Style Book – Style as a Manner of Writing – Clarity in Writing – Readability – Five _W’s and _H’ of Writing.

Other Writing- Features/Articles - Editorials – Letters to the Editor – Book and Film reviews – Interviews– Oped Pieces

Basic Layout and Composition - Balanced/Unbalanced/Circus Layout - column setups- photograph additions - final look

Applied: Reporting - Climax form - Inverted Pyramid Form; Chronological form
Editorials- Letters to the Editor -Book and Film Reviews - Headlines
- Oped Pieces - Layout & Composition

Writing for Magazines:

Concepts: Demographics (Target Audience); Types of Magazines and How writing differs in them; Differences/Similarities in writing Between Newspaper writing and Magazine writing; Editorials; Layout and Composition **Article writing** – Structuring for greatest effect – Preparation and organization of article – Specific angle – specific audience.

Feature writing – structure – organisation – feature angles – simplicity in Style. *Applied:* Feature and Article Writing- Creation of a Magazine - Layout/Composition - Photographs to enhance written word

Editing:

Concepts & Applied: Copy editing process – Guiding principles of editing Grammar – Punctuation – Subbing – Proof-reading (Proof-reading notations) – [The AP style book can be a great guide here.]

Note: *The Editing component is to be taught simultaneously along with the applied component of the paper. The teaching should be graded - Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component 1 should be taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.*

Unit 2 - ELECTRONIC MEDIA : Radio, T.V. and Cinema RADIO (18 lectures)

Concepts: Radio as a Mass Medium – Radio Skills – Broadcast Writing – Broadcast Terms – Scripting for Radio – Story Structure – Lead, Body, Ending – Writing Radio News and Features - Programmes for Radio (Features, News, Interviews, Skits, Music Programmes, etc.)

Applied: Planning a Newscast – Radio Jockeying - Scripting for the Radio - Recording

TELEVISION

Concepts: Television as a Mass Medium – Television Skills – Scripting for TV -
Programmes for TV (Features, News, Interviews, Music Programmes, etc.)

Applied – Scripting for a show; Anchoring; Interviewing;

FILM

Concepts: Fundamentals of Film Story Writing (The Three Act Story Structure), Scripting,
Screenplay and Production, Documentary Film.

Writing for the screen – Writing effective film reviews

Applied– The Three Act Story Structure, Writing Short Screenplays, Film Reviews.

UNIT 3 – DIGITAL MEDIA - Internet and New Media

(18 lectures)

Concepts: Kinds of Digital Media & New Media

E-book/E-magazine – E-journal – E-newspaper – Internet – World Wide
Web Mobile Media - Video Games

Concepts: Writing for Digital Media: An Interactive Media

Web Writing - Technical Writing – Blogging.- Introduction to
Profile Writing – Broadcast News Analysis – Caption Writing –
Copy Writing/Content Writing – Story Structure and Planning -
Inverted Pyramid - Headline, Blurb, Lead - Digital Correspondence
– Digital Editing

Applied: Web Writing - Technical Writing – Blogging; Caption Writing; Content Writing

UNIT 4 – ADVERTISING

(12 lectures)

Concepts: Advertisements in Different Media (Print; TV; Radio; Digital) – An
Overview Promotional Literature: Copywriting for Leaflets, Pamphlets,
Brochures, Classifieds – Text, Captions, Logo – Story-board.

T.V. Advertisements - Story Idea to story board to screenplay to
shoot. writing for advertising –

Applied: copywriting for Print Advertisements; The 3 shot ad movie; PSA's; Parody ads

5. List of Books/CDs/Websites for reference

1. Writing for Television, Radio and New Media (Seventh Ed.). Hilliard, Robert - Wadsworth 2006
2. Writing for the Mass Media (Sixth edition). James Glen Stovall Pearson Education, 2006
3. Basic News Writing Melvin Menchar William. C.Brown Co., 1983
4. Writing and Reporting News: A Coaching Method Carole Rich Wadsworth/ Thomson Learning, 2003
5. News Writing & Reporting James A Neal & Suzane S Brown Surjeeth Publications, 2003
6. Broadcast News Writing, Reporting & Production Ted White Macmillan
7. An Introduction to Digital Media Tony Feldman (Blueprint Series) 1996
8. Advertising Ahuja & Chhabra Sujeeth Publications, 1989
9. The Screenwriter's Workbook Syd Field Dell Publishing, 1984
10. E-Writing Dianna Boother Macmillan, 2008
11. Mass Communication Theory Denis Mcquail Vistaar Publications, 2007
12. The Associated Press Style Book and Libel Manuel Norm The A.P, 1994
13. Handbook of Magazine Article Writing, Michelle Ruberg, Writer's Digest, 2009

Secondary Reading:

1. Writing and Producing News Eric Gormly Surjeet Publications, 2005
2. A Crash Course in Screenwriting David Griffith Scottish Screen, 2004
3. Digital Media: An Richard L Lewis Prentice Hall Introduction
4. The Art of Editing the News Robert.C McGiffort Chilton Book Co., 1978
5. Digital Media Tools Dr.Chapman Nigel (Paperback - 26 Oct 2007)
6. News reporting and Editing K.M Srivastava Sterling Publications
7. The News Writer's Handbook: an Introduction to Journalism M.L Stein, , Paterno, Susan.F Surjeeth Publications, 2003
8. The TV Writer's Workbook : A Creative Approach to Television Ellen Sandler Delta, 2007
9. Understanding Journalism Lynette Sheridan Burns Vistaar Publications, 2004
10. Media and Society in the Digital Age Kevin Kawamoto Pearson Education, 2002
Media in the Digital Age J.V Pavlik (Paperback - 1 May 2008)

Course Title: New Literatures in English

Course Code: ENG-E-4

Marks: 100

Credits: 4

2. Course Objectives:

1. To introduce students to the marginalized voices in society through their literatures.
2. To help students understand the contribution of the marginalized to mainstream literature.
3. To establish the voices of the marginalized through their representative texts, authors and movements.
4. To inculcate an atmosphere of cultural acceptance through the texts
5. To introduce students to the marginalization of the female gender through their works in literature

3. Learning Outcomes: But the end of the course the student will be able:

1. To understand the concept of the marginalized segments in society.
2. To recognize writers, forms, and movements associated with the marginalized.
3. To have the ability to analyze works of literatures critically, keeping in mind the segmented.

4. Number of hours: 04 hours per week

Total number of hours: 60

8 hours

1. American Civil War and its consequences
2. The Harlem Renaissance - the rise and fall of the Black cultural movement with reference to the Black Panthers
3. Feminism - the waves and the main proponents of Feminism
4. Introduction to post-colonial themes

20 hours

- 18 hours**

4. Edward Braithwaite a) Bread
Secondary poems a) Prelude

5. Claude McKay a) America,
b) Tormented
- Secondary poems a) If we must die
b) The Barrier
6. Imamu Amiri Baraka a) Incident
b) In memory of Radio
c) Notes for a Speech
- Secondary Poems a) At the National Black Assembly
7. Hilarie Lindsay a) Barren Harvest
b) Monuments of Men
8. Maya Angelou a) Caged bird
b) Women Work
- Secondary poems a) Phenomenal Woman
b) Still I Rise
9. Alec Derwent Hope a) Australia
b) The Death of a Bird
10. Derek Walcott a) A Far Cry from Africa
b) Ruins of a great House
11. Judith Wright a) Nigger's Leap
12. Louise Bennet a) Colonization in Reverse
13. David Dabydeen a) Coolie Mother
b) Coolie Son
c) Slave Song

Unit IV: Short Stories

14 hours

1. *Miguel Street* -V.S. Naipaul
 - a) Bogart
 - b) His Chosen Calling
 - c) The Thing Without a Name
 - d) Man-Man
 - e) George and the Pink House
 - f) B. Wordsworth
2. *The Tomorrow-Tamer* - Margaret Laurence
 - a) The Tomorrow-Tamer
 - b) The Merchant of Heaven
3. *Lives of Girls and Women* - Alice Munro
 - a) The Flats-Land
 - b) Lives of Girls and Women

5. Reference Books:

Primary References:

1. Bajaj, Nirmal. *Search for Identity in Black Poetry*. Atlantic Publications
2. Chavan, Sunanda. *The Fair Voice-A Study of Women Poets in English*. Sterling.
3. Kulkarni, Harihar. *Black Feminist Fiction*. Creative Books
4. Loomba, Ania. *Colonialism/Postcolonialism -The New Critical Idiom*. Routledge.
5. Naipaul V.S. *Miguel Street*. New York Vintage International Edition, 1984.
6. Pushpa, M. *The plays of Wole Soyinka*. Prestige.
7. Rehman, Anisur. *New literatures in English*. Creative.
8. Sumana, K. *The Novels of Toni Morrison- A study in Race, Gender & Class*. New Delhi: Prestige Books
9. V.S. Naipaul. *Miguel Street*. New York: Vintage International Edition, 1984.

Secondary References:

1. Bhelande, Anjali; Pandurang, Mala (ed). *Articulating Gender*. Delhi: Pencraft International
2. Kearns, Francis. *Black Identity*. N.Y.: Holt, Rinehart & Winston.

3. Ray, Mohit; Kundu, Rama, Kundu. *Studies in Women Writers in English*. Atlantic.
4. Wright, Derek. *Wole Soyinka revisited*. N.Y. Twayne Pubs.

SEC Courses

Course Title: Writing for the Media - I

Course Code: ENG-SEC-1

Marks: 50

Credits: 2

1. Course Objectives:

1. To give students an over view of Media into day's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical languages skills to be applied in the field of Mass Media.
4. To train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real- life situations.
5. To prepare the foundation for careers in Media as an option for students.

2. Learning Outcomes:

Upon completion of the course the student should be able:

1. To comprehend the importance of good writing in the field of Mass Media- from print to Digital Media
2. To understand theoretical perspectives behind mass media and the jargon associated with the field.
3. To Master writing skills required for various media-from journalism in print and broad cast media to advertising and creative commercial media
4. To demonstrate competence in the technicalities of clear, concise writing through the use of accurate grammar, punctuation, spellings and writing style.

3. Total number of lectures:

30 (1hour Lectures) considering a term/semester runs over 15 weeks PERWEEK 2 HOURS

4. Topics to be covered

Note: To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course , while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written

aspect.

Unit I: PRINTMEDIA: Newspapers

10 hours

Introduction: The Media and the Message-Message depends on Medium Introduction to Print Media: Audience for the News

Advertising in Print Media: Promotional Literature: Copywriting for Leaflets, Pamphlets ,Brochures, Classifieds– Text ,Captions

Newspaper Writing:

Concepts: News Reporting-(datelines/Credit-line/Bylines/Nut-graph/Headlines)**News**

Writing–Appropriate angle for a new story– Structuring news(Lead/Climax form-Inverted Pyramid Form; Chronological form)– Qualities of effective leads–Using significant details–Effective revision Basic principles of AP Style (Associated Press Style Book) for Writing–Use of the Style Book– Style as a Manner of Writing– Clarity in Writing– Readability–Five ‘W’s and ‘H’ of Writing.

Other Writing- Features/Articles-Editorials– Letters to the Editor– Book and Film reviews– Interviews–Oped Pieces

Basic Layout and Composition-Balanced/Unbalanced/Circular Layout- column setups- photograph additions-final look

Applied: Reporting -Climax form -Inverted Pyramid Form;Chronological form Editorials- Letters to the Editor -Book and Film Reviews- Headlines- Oped Pieces -Layout & Composition; copywriting for Print Advertisements

Editing:

Concepts & Applied: Copy editing process–Guiding principles of editing Grammar–Punctuation–Subbing–Proof-reading(Proof-reading notations)– [The A P style book can be a great guide here.]

Note :*The Editing component Is to be taught simultaneously along with the applied component of the paper . The teaching should be graded- Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component I should be taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.*

Unit II: ELECTRONIC MEDIA: Radio and TV

10 hours

Concepts: Radio as a Mass Medium–Radio Skills–Broad cast Writing–Broadcast Terms–Scripting for Radio– Story Structure–Lead ,Body, Ending– Writing Radio News and Features-Programmes for Radio (Features, News, Interviews, Skits ,Music Programmes, etc.), Advertising in Radio

Applied: Planning a Newscast– Radio Jockeying- Scripting for the Radio–Recording, Radio Ads, Radio PSA

TELEVISION

Concepts: Television as a Mass Medium–Television Skills–Scripting for TV- Programmes for TV(Features ,News, Interviews, Music Programmes, etc.), TV Advertising - Story Idea to story board to screen play to shoot

Applied– Anchoring; Interviewing, TV PSA, Parody Ads, The 3 shot ad movie

UNIT III: DIGITAL MEDIA-Internet and New Media

10 hours

Concepts: Kinds of Digital Media & New Media

E-book/E-magazine–E-journal–E-newspaper–Internet–World Wide Web Mobile Media-Video Games

Concepts : Writing for Digital Media: An Interactive Media

Web Writing–Blogging.-Introduction to Profile Writing–Broadcast News Analysis–Caption Writing–Headline, Blurb, Lead-Digital Correspondence–Digital Editing

Applied: Web Writing-Blogging; Caption writing

5. Reference Books/CDs/Websites

Primary References:

1. *Writing for Television, Radio and New Media (Seventh Ed.)*. Hilliard, Robert-Wadsworth 2006
2. *Writing for the Mass Media* (Sixth edition). James Glen Stovall Pearson Education, 2006
3. *Basic News Writing* Melvin Menchar William. C. Brown Co., 1983
4. *Writing and Reporting News: A Coaching Method* Carol e Rich Wadsworth/Thomson Learning, 2003
5. *News Writing & reporting* James A Neal & Suzane S Brown Surjeeth Publications, 2003
6. *Broadcast News Writing, Reporting & Production* Ted White Macmillan
7. *An Introduction to Digital Media* Tony Feldman (Blueprint Series) 1996
8. *Advertising* Ahuja & Chhabra Sujeeth Publications, 1989
9. *The Screenwriter's Workbook* Syd Field Dell Publishing, 1984
10. *E-Writing* Dianna Boother Macmillan, 2008
11. *Mass Communication Theory* Denis Mcquail Vistaar Publications, 2007
12. *The Associated Press Style Book and Libel Manual* norm The A.P, 1994
13. *Hand book of Magazine Article Writing*, Michelle Ruberg, Writer's Digest, 2009

Secondary Reading:

1. *Writing and Producing News* Eric Gormly Surjeet Publications, 2005
2. *A Crash Course in Screenwriting* David Griffith Scottish Screen, 2004
3. *Digital Media: An Introduction* Richard L Lewis Prentice Hall
4. *The Art of Editing the News* Robert. C McGiffort Chilton Book Co., 1978
5. *Digital Media Tools* Dr. Chapman Nigel (Paperback-26 Oct 2007)
6. *News reporting and Editing* K.M Srivastava Sterling Publications
7. *The News Writer's Handbook: an Introduction to Journalism* M. L Stein,, Paterno, Susan .F Surjeeth Publications, 2003
8. *The TV Writer's Workbook :A Creative Approach to Television* Ellen Sandler Delta, 2007
9. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications, 2004
10. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education, 2002
11. *Media in the Digital Age* J.V Pavlik (Paperback-1 May 2008)

Course Title: Creative Writing - I

Course Code: ENG-SEC-2

Marks: 50

Credits: 2

1. Course Objectives:

1. To explore creative writing genres (Poetry, Drama, Fiction) through practical writing classes
2. To build on the foundation of basic knowledge of students' interest in creative writing
3. To develop ones' own style of writing through reading, discussion and experimenting in writing
4. To encourage students' to get their works published using traditional means and modern media
5. To encourage students' to use modern media in their creative effort
6. To create a writing portfolio for each student

2. Learning Outcomes: By the end of the course the student will :

1. Have a sample of their own creative output (individual/group)
2. Demonstrate an understanding of concepts related to the creative writing genres
3. Be confident to put forward their ideas/opinions through creative writing genres
4. Have the knowledge to be constructively critical of their own work as well as others'
5. Have the ability to use technology/social media/internet to showcase their works

3. Number of hours: 02 hours per week

4. Course Content:
30

Total number of hours:

Note: This course will focus on the creative *writing* process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learnings, and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a finale portfolio of their creative output. The editing aspect of the writing process (revision, editing and proof reading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

Unit I: Poetry

10 hours

Concepts: Metre and rhyme ;form(and subverting form);free verse; syllabics,⁷⁸

figures of speech and its use

Reading techniques—charm set, space, cold open, silence, blending music

Use of technology in performance, exposing our work to others

Applied: Students will apply some strategies of contemporary poetry in the writing of

several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

Portfolio: Rhyming poems (with various rhyme scheme and forms), free verse

Unit II: Drama

10 hours

Concepts: Structures of a stage plays (physical/written) ;Acts/scenes; Scripting a stage play; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition -Using monologues; subtext; dramatic irony; status

Applied: Students will apply strategies of story- telling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

Portfolio: One act play

Unit III: Fiction

10 hours

Concepts: Short Fiction— Flash Fiction, Short Fiction (not more than 1000 words)

Descriptive Writing in Plot/Scenes; Character; point of view/ narrative voice; conflict/crises; Setting/time

Micro-tales/Nano -tales—analysis of social media and innovative story- telling techniques

Applied: Students will apply strategies of story telling in the writing of at least five short story/flash fiction; and the analysis of published fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of story- telling: plot, characterization, setting, point of view, symbolism, and style. They will identify the narrative techniques and elements of storytelling used in published works of

fiction and stories written by classmates.

Portfolio :Short-story, Flash Fiction

N.B: the number of hours for each unit includes time for continuous assessment, portfolio building(with instructor feedback and review) as well as writing classes.

Additional note: As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desktop publishing software to format their manuscripts as to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given opportunities for publication. These can be achieved using a portfolio method of assessing the students work.(Desk-top publishing software such as Adobe In design/Publisher/Illustrator)

Instructors should use pre editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, thereby taking care of the spoken word aspect of creative writing, as and when it may apply.

5. Reference

Books:

Primary References:

1. Burroway, Janet. *Writing Fiction: A Guide To Narrative Craft*. New York : Longman Publishers, 2000.
2. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. ebook.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook-Developing Dramatic Technique, Individual Style and Voice*. Ed . Derek Neale. London : A & C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant- Writing and Shaping Creative Nonfiction*. Mcgraw- Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge, 2006. ebook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.

8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic- The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Source books Media Fusion, 2009. ebook.
9. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Secondary References:

1. Boden, Margaret. *The creative mind - myths and mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself-Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing For Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
5. Kaufman, Scott Barry and James Kaufman. *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
6. May, Steve. *Doing creative writing*. Oxon: Routledge, 2007.
7. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam*. Illinois: Sourcebooks Media Fusion, 2009, Publishers, 2008.

S.Y.B.A. – SEMESTER IV – CORE COURSE

Course Title: Literary Criticism

Course Code: ENG-IV.C-6

Marks: 100

Credits: 4

1. Course Objectives:

1. To enable the students understand nature of literary criticism.
2. To acquaint them with the terminology of literary criticism.
3. To provide them the knowledge of the important schools of literary criticism with the help of representative texts.
4. To help the students grasp methods and techniques of interpreting literature.
5. To be able to apply literary theory to text.

2. Learning outcomes:

Upon completion of the course the student will be able to:

6. To understand the nature and functions of literary criticism.
7. To read the writings of literary scholars and critics with understanding and judicious appreciation.
8. To recognize and define major critical schools.
9. To generate and articulate personal responses to literary and critical texts.
10. To explain the premises and assumptions underlying such personal responses.

3. Number of hours:

04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Introduction to literary Criticism

05 hours

1. What is literature?
2. Difference between Literary Theory and Literary Criticism.
3. Functions of literary Criticism
4. Types of literary Criticism.
5. A brief survey of major critical schools

Unit II: Classical Criticism

14 hours

1. Features of Classical Criticism
2. Plato on Imitation and Art
3. Aristotle's *Poetics*
4. Longinus' *On the Sublime*

Unit III: Neo-Classical Criticism

13 hours

1. Features of Neo-Classical Criticism
2. John Dryden- *Essay of Dramatick Poesie*
3. Alexander Pope - *Essay on Criticism*
4. Dr. Samuel Johnson- *Preface to Shakespeare*

Unit IV: Romantic Criticism

14 hours

1. Features of Romantic Criticism
2. William Wordsworth- *Preface to Lyrical Ballads*.
3. Samuel Taylor Coleridge - *Biographia Literaria* –His concept of fancy and imagination, language of poetry.

Unit V: New Criticism

14 hours

1. Features of New Criticism
2. Thomas Stearns Eliot - *Tradition and the Individual Talent*
3. Ivor Armstrong Richards - *Four Kinds of Meaning*

5. Reference Books:

Primary References:

1. Aristotle. *The Poetics of Aristotle*. Emereo Publishing, Australia, 2012.
2. Aivanhov, Omraam Mikhael. *T. S. Eliot: Tradition and the Individual Talent*. Prakash Book Deport Bareilly, U.P., 2012.
3. Arnold, Thomas. *Dryden: An Essay of Dramatic Poesy*. Atlantic Publisher, New Delhi, 2006.
4. Daiches, David. *Critical Approaches to Literature*. Orient Longman, Mumbai, 1967.
5. Giles, Herbert Allen. *Longinus on the Sublime*. Kessinger Publishing, U.S., 2010.

6. Habib M. A. R. *A History of Literary Criticism and Theory*. Blackwell Publishing, U.S.A., 2008.
7. Leavis F.R. *Revaluation: Tradition and Development in English Poetry*. Ivan R. Dee Publisher, Chicago, 1998
8. Nandwani Aditya. *S.T. Coleridge-Biographia Literaria*. Anmol Publications Pvt. Ltd., New Delhi, 2009
9. Narasimhaiah C. D (ed). *Indian response to American literature*. UEFI, New Delhi, 1967.
10. Plato. *The Republic*. Rupa Publications, India, 2013
11. Ransom J. C. - *The New Criticism Essay*. New Directions, New York, 1941.
12. Richards I. A. *Four Kinds of Meaning*. Transaction Publishers, 2004.
13. Samuel Johnson. *Preface to Shakespeare*. Hardpress Publishing, U.S.A., 2010
14. Scott James R.A. *The Making of Literature*. Nabu Press, South Carolina, 2011.
15. Wareen Robert Penn. *A Poem of Pure Imagination: An Experiment in Reading*. Renal & Hitchcock, New York, 1946.
16. Wellek Rene. *A History of Modern Criticism*. Yale University Press, U.S., 1986

Secondary References:

1. Brooks Cleanth. *The Well Wrought Urn*. Mariner Books, 1956.
2. Butcher S.H. *Aristotle's Theory of Poetry and Fine Art*. Dover P, USA, 1951.
3. Lodge David, Nigel Wood. *Modern Criticism and Theory*. Pearson Publishing, UP India, 2007.
4. Richards I. A. *Practical Criticism*. London, 1929.
5. Shawcross, John(ed). *Shelley's Literary and Philosophical Criticism*. Oxford, U.K. 1909.
6. Wimsat W. K. and Cleanth Brooks. *Literary Criticism: A Short History*. Routledge Kegan Paul, London, 1957.

Course Title: The Literature of the Indian Diaspora

Course Code: ENG-E-5

Marks: 100

Credits: 4

2. Course Objectives:

1. To introduce to the students the types of Diaspora theories and writings
2. To enable students to read and appreciate Diaspora themes, identity and culture
3. To teach students to appreciate cross-cultural and multicultural studies
4. To understand multiple consciousness in Diaspora writings.

3. Learning Outcomes:

Upon completion of the course the student should be able:

1. Understand Diaspora
2. Understand Indian Diaspora through Arts and literature
3. Identify and analyze Diaspora themes through short stories and poems

3. Number of Hours: **04 Hours per week**

4. Course Content: **Total Number of hours: 60**

| | |
|---------------------------|-----------------|
| Unit I: Background | 07 hours |
|---------------------------|-----------------|

1. Nature and themes of Diasporic writings
 - a) Exile literature
 - b) Displacement and the Diasporic identity
 - c) Culture and hybridity
2. Gender and Diaspora politics
3. Major Diaspora writers of India

Unit II: Poetry **15 hours**

1. Sujata Bhatt
 - a) The Voices
 - b) The Dream
 - c) Search for my tongue

2. Meena Alexander
- a) On Indian Road
 - b) Birthplace with Buried Stones

3. Chitra Banerjee Divakaruni

- a) Indigo
- b) Tiger Mask Ritual

4. Saleem Peeradina

- a) To whom it may concern
- b) Song of the makeover

5. Ratin Bhattacharjee

- a) The Indian Diaspora

Unit III: Novel

15 hours

1. A River Sutra - Geeta Mehta

Bye Bye blackbird - Anita Dessai (**Non –evaluative Secondary text**)

Unit IV: Short stories

15 hours

- 1. A Temporary Matter
- 2. When Mr. Pirzada Came To Dine
- 3. Interpreter Of Maladies
- 4. The Third And Final Continent
- 5. A Real Durwan

Unit V: Essays

08 hours

- 1. Salman Rushdie
 - a) Imaginary Homelands
 - b) New empire within Britain

Unit VI: Films (Non Evaluative)

- 1. Anita and Me (film) - Meera Syal. Directed by Metin Hüseyin and Produced by Paul Raphael (UK) 2002
- 2. Namesake (film) - Jhumpa Lahiri. Produced and Directed by Meera Nair (India) 2007

5. Reference Books:

Primary References:

- 1. Bhatt Sujatha. *Collected Poems*. Carcanet Press Limited, 2013.
- 2. Bhatt Sujatha. *Point No Point: Selected Poems*. Carcanet Press Limited, 1997. **86**

3. Dessai Anita. *Bye Bye Black Bird*. Orient Paperbacks, New Delhi, 2005.
4. Lahiri Jhumpa. *Interpreter of Maladies*. Harper Collins Publishers, 2008.
5. Mehta Gita. *A River Sutra*. Penguin, 2000.
6. Peeradina Saleem. *Contemporary Indian English Poetry*. Macmillan, Chennai, 2010.
7. Rushdie Salman. *Imaginary Homelands: Essays and Criticism* RHUK, 2004.

Secondary References:

1. Agarwal Beena. *Women Writers and Indian Diaspora*. Authors press, 2011.
2. Agarwal Malti. *English Literature: Voices of Indian Diaspora*. Atlantic Publisher, 2009.
3. Bande Usha and Jasbir Jain (series ed). *Gita Mehta- Writing Home/Creating Homeland*. New Delhi: Rawat Publication, 2008.
4. Chakrabarti A. S. A. P. T Kavita. *Contextualizing Nationalism, Transnationalism and Indian Diaspora*. Creative Publisher, 2010.
5. Das Nigamananda. *Jhumpa Lahiri: Critical Perspectives*. Pencraft International, 2008.
6. Deb Kushal. *Mapping Multiculturalism (1st Edition)*. Rawat Publications , 2002.
7. Gupta K. Surendra. *Specifications of Indian Diaspora Study of Emerging Sandwich Cultures*. Atlantic Publisher, 2012.
8. Jain Jasbir. *Dislocations and Multiculturalisms: (1st Edition)*. Rawat Publications, 2004.
9. Jain Jasbir. *Writers of the Indian Diaspora*. Rawat Publications, 1998.
10. Kadekar Narayan Laxmi and Sahoo Kumar Ajaya .*Global Indian Diaspora: History, Culture and Identity*. Rawat Publications, 2012.
11. Knott Kim. *Diasporas: Concepts, Intersections, Identities*. Rawat Publications, 2011.
12. Tiffin Griffiths Ashcroft Menin. *The Empire Writes Back*. Taylor & Francis Ltd, 2002.

9. Course Objectives:

- a. To explore creative writing genres (Poetry, Drama, Fiction) through practical writing classes
- b. To build on the foundation of basic knowledge and interest of students in creative writing
- c. To develop ones' own style of writing through reading, discussion and experimenting in writing culminating in a student's work portfolio
- d. To encourage students' to get their works published using traditional means and modern media
- e. To write with the aid of the senses

10. Learning Outcomes: By the end of the course the student will:

- a. Have a sample of their own creative output (individual/group)
- b. Demonstrate an understanding of concepts related to the creative writing genres
- c. Be confident to put forward their ideas/opinions through creative writing genres
- d. Develop ability to critique and edit their own work as well as others'
- e. Have the ability to use technology in their creative endeavour

11. Number of Hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Note: This course will focus on the creative *writing* process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learnings, and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a final portfolio of their creative output. The journal should mandatorily contain *all* the drafts of their works. The editing aspect of the writing process (revision, editing and proofreading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

Unit I: *Poetry*

20 hours

Concepts: Metre and rhyme; Meaning and being of language- power of reference/pop culture/allusions; form (and subverting form); free verse; syllabics; shaping a sequence and collection; figures of speech and its use

Spoken Word -writing, speaking, and performing; Reading techniques – charm, set, space, cold open, silence, blending music

Use of technology in performance, exposing your work to others; *transaesthetics*

Applied: Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

Portfolio: Rhyming poems (with various rhyme scheme and forms), free verse, Slam poetry, Spoken word

Note: Instructor may use a selection of poetry (established poets) to illustrate the range and variety of poetry. Focus should be on cultivating the student's poetry writing skills.

Unit II: Drama

20 hours

Concepts: Structures of a stage plays (physical/written); Acts/scenes; Scripting a stage play; Original v/s adapted; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition - Using monologues; subtext; dramatic irony; status

Staging - Action; Sets; stage directions and visual narrative; Using offstage effectively; Dramatic action; Staging scenes

Radio Drama: creating pictures with sound; constraints of the medium; Radio drama script; Adaptation; using voices

Applied: Students will apply strategies of storytelling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play (one act/two act/three act) an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

Portfolio: One act play, three act play, Radio play

Note: Instructor may use a selection of drama (established playwrights) to illustrate the range and variety of drama. Focus should be on cultivating the student's writing skills.

Unit III: Fiction

20 hours

Concepts: Short Fiction – Short Stories, Flash Fiction, Novella, and Novel

Form/Structure; Plot/Scenes; Character; point of view/narrative voice; conflict/crises;
Setting/time

Micro-tales/Nano-tales – analysis of social media and innovative storytelling
techniques

Novella/Novel: literary novel v/s genre novels exploring storylines, multiple/parallel
plots; reality /s imagination; research and its importance; structuring your chapters vis-à-vis
your novel

Creative Non – Fiction –Devices; Basic structure; Speaking with the reader – Your
spoken voice; Passion involvement; Writing about yourself – You as a story; Memoir and
memory; Writing about people and the world; finding a topic; fieldwork and interviews;
literature of hope

Applied: Students will apply strategies of storytelling in the writing of atleast one
short

story/flash fiction; novella/novel (or works of creative non-fiction, or graphic novels) and the
analysis of published fiction. They will demonstrate, through the writing of an original work, an
understanding of some of the following elements of storytelling: plot, characterization,
setting,
point of view, symbolism, and style. They will identify the narrative techniques and elements of
storytelling used in published works of fiction and stories written by classmates.

Portfolio: Short-story, Flash Fiction, Novel/Novella (Structuring/idea conception and
writing of at least 3 chapters)

Note: Instructor may use a selection of fiction (established writers) to illustrate the range and
variety of fiction. Focus should be on cultivating the student's writing skills.

N.B: the number of lectures for each unit includes time for continuous assessment,
portfolio building (with instructor feedback and review) as well as writing classes.

Additional note: As a supplementary skill, the students should be taught how to
prepare and submit a piece of work for publication. They should display the ability of using a
word-processor, and desk-top publishing software to format their manuscript so as to be print
ready and ready for submission to an editor, or publisher. They should also be taught, if not
given, opportunities for publication. These can be achieved using the students' works,
collected in a portfolio, to assess their growth and competency. (Desk-top publishing
software such as Adobe Indesign/Publisher/Illustrator)

Instructors should use peer editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, thereby taking care of the spoken word aspect of creative writing, as and when it may apply.

5. Reference Books:

Primary References:

1. Cheney, Theodore A. Rees. *Writing Creative Nonfiction - Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. ebook.
2. Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. New York: Longman Publishers, 2000.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook - Developing Dramatic Technique, Individual Style and Voice*. Ed. Derek Neale. London: A & C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant - Writing and Shaping Creative Nonfiction*. McGraw-Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge, 2006. ebook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic - The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Sourcebooks Media Fusion, 2009. ebook.
9. Strunk, William and E. B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Secondary References:

1. Boden, Margaret. *The Creative Mind - Myths and Mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself - Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing For Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.

14. Kaufman, Scott Barry and James Kaufman. *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.

15. May, Steve. *Doing Creative Writing*. Oxon: Routledge, 2007.

16. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam*. Illinois: Sourcebooks Media Fusion, 2009.

Course Title: Visual Literature

Course Code: ENG-E-7

Marks: 100

Credits: 4

2. Course Objectives:

1. To introduce students to visual literature – in the form of graphic novels, comics and digital comics
2. To understand core concepts in the field of visual literature.
3. To understand how to read graphic novels, comics, and other forms of visual literature.
4. To establish the contribution of visual literature to literature on the whole.

3. Learning Outcomes: By the end of the course the student will be able:

1. To understand visual literature - core concepts, how to read, and critically analyze it as well as establish it as no longer a para-literary form
2. To recognize writers, forms, and ages associated with graphic novels, comics and other forms of visual literature.
3. To have the ability to analyze works of visual literatures critically.

4. Number of Hours: 04 hours per week

4. Course Content:

Total Number of hours: 60

Unit I: The Comics Genre – History, Formats to Key terms:

12 hours

A History of comics (from paper to digital), Graphic novels and other visual literature

B The major comics-creating nations and introduction to comics traditions

- a) America - Titles from DC Comics, Marvel, Vertigo, Dark Horse and others
- b) Europe - *Tintin*; *Asterix*, French and British Comics
- c) Japan (Manga) - *Akira*
- d) Indian Comics tradition - *Tinkle*, *Amar Chitra Katha*, *Jataka* & *Panchatantra tales*


I The single panel comic to syndication

- a) R.K. Laxman's collection
- b) *Calvin & Hobbes* - William Patterson

T Adapted Comics - *The League of Extraordinary Gentlemen* - Alan Moore

D Advent of Digital Comics/web comics -

- a) Gavin Aung Than - www.zenpencils.com
- b) Rob Denbleyker - www.explosm.net

 Key terms - Sequential Art, panel, gutter, tier, splash, spread, speech balloon, caption, sound effects, narration, formats, canon

[**Please Note:** Noted graphic novelists and comics creators will be introduced to students as they cover the history of the genre.]

Unit II: The Modern Classic

16 hours

1. The Complete Maus - Art Spiegelman

Recommended Secondary Reading -Persepolis - Marjane Satrapi

Unit III: A Realistic look at the 'Superhero'

16 hours

1. Watchmen - Alan Moore
2. V for Vendetta - Alan Moore

Recommended Secondary Reading

- a) Batman Year One - Frank Miller
- b) The Dark Knight Returns- Frank Miller
- c) Superman: Man of Steel - John Byrne

Unit IV: Alternative Comics/Graphic Novels

16 hours

1. Fun Home - Alison Bechdel
2. A Contract with God - Will Eisner

Recommended Secondary Reading -Underwater Welder - Jeff Lemire

N.B: The number of lectures for each unit includes time for continuous assessment.

Secondary Reading will not be evaluated in the Semester End Exam, but may be used for Continuous assessment if it is used as an extension of the scope of the course.

It is recommended for the students to read the suggested secondary readings in order to fully comprehend the material to be discussed in class.

5. Reference Books:

Primary References:

1. Bechdel, Alison. *Fun Home: A Family Tragicomic*. Boston: Houghton Mifflin, 2006.

2. Chaney, Michael A., ed. *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin: University of Wisconsin Press, 2011.
3. Eisner, Will. *A Contract with God and Other Tenement Stories*. New York: DC Comics, 1996.
4. —. *Comics & Sequential Art*. Florida: PoorHouse Press, 1985.
5. Heer, Jeet and Kent Worcester. *Arguing Comics: Literary Masters on a Popular Medium*. Jackson: University Press of Mississippi, 2004.
6. Liddo, Annalisa di. *Alan Moore: Comics as Performance, Fiction as Scalpel*. Mississippi: University Press of Mississippi, 2009.
7. McCloud, Scott. *Making Comics- Story Telling Secrets of Comics, Manga and Graphic Novels*. New York: Harper Collins, 2006.
8. —. *Understanding Comics: The Invisible Art*. New York: HarperCollins, 1993.
9. McLaughlin, Jef, ed. *Comics as Philosophy*. Jackson: University Press of Mississippi, 2005.
10. Miller, Frank. *Batman: Year One*. New York: DC Comics, 2005.
11. Mills, Anthony R. *American Theology, Superhero Comics, and Cinema: The Marvel of Stan Lee and the Revolution of a Genre*. New York: Routledge, 2014.
12. Moore, Alan (w) and David (a) Lloyd. *V for Vendetta*. DC Comics, 2008.
13. Moore, Alan. *The League of Extraordinary Gentlemen*. La Jolla: CA: America's Best Comics, 2000.
14. Moore, Alan and Dave Gibbons. *Watchmen*. New York: Warner Books, 1987.
15. Morris, Tom and Matt Morris. *Superheroes and Philosophy: Truth, Justice and the Socratic Way*. Illinois: Open Court, 2005.
16. Peterson, Robert S. *Comics, and Manga, Graphic Novels: A History of Graphic Narratives*. California: Praeger, 2011.
17. Robb, Brian J. *Superheroes: From Superman to the Avengers, The Evolution of Comic*

Book Legends. London: Robinson, 2014.

18. Satrapi, Marjane. *Persopolis*. London: Vintage Books, 2008.
19. Spiegelman, Art. *MetaMaus*. New York: Pantheon Books, 2011.
20. —. *The Complete Maus*. USA: Pantheon Books, 1996.
21. White, Mark D. *Watchmen and Philosophy: A Rorschach Test*. New Jersey: John Wiley & Sons, Inc, 2009.

Secondary References:

1. Berninger, Mark, John Ecke and Gideon Haberkon. *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives*. London: McFarland & Company, Inc. Publishers, 2010.
2. Dalton, Russell. *Marvelous Myths: Marvel Superheroes and Everyday Faith*. Missouri: Chalice Press, 2011.
3. Daniels, Les. *DC Comics: A Celebration of the World's Favorite Comic Book Heroes*. New York: Bulfinch Press, 1995.
4. Hahn, Joel. "A Librarian's Guide to DC Comics." *Serials Review* (1998): 64-78.
5. Hatfield, Charles. *Alternative Comics: An Emerging Literature*. Jackson: University Press of Mississippi, 2005.
6. Lavin, Michael. "A Librarian's Guide to Dark Horse Comics." *Serials Review* (1998): 76-93.
7. —. "A Librarian's Guide to Marvel Comics." *Serials Review* (1998): 41-63.
8. Lopes, Paul. *Demanding Respect: The Evolution of the American Comic Book*. Philadelphia: Temple University Press, 2009.
9. MacWilliams, Mark W., ed. *Japanese Visual Culture-Explorations in the World of Manga and Anime*. New York: East Gate, 2008.
10. Than, Gavin Aung. *Zen Pencils: Cartoon Quotes from Inspirational Folks*. Missouri: Andrew McMeel Publishing, 2014.

11. —. *Zen Pencils-Volume Two - Dream the Impossible Dream*. Missouri: Andrew Mcmeel Publishing, 2015.
12. Weiner, Robert G. *Marvel: Graphic Novels and Related Publications- An Annotated Guide-Comics, Prose Novels, Children's books, Articles, Criticism and Reference Works, 1965 -2005*. London: McFarland & Company, Inc., Publishers, 2008.

Course Title: World Literature
Course Code: ENG-E-16
Marks: 100
Credits: 4

1. Course Objectives:

1. To expose students to representative works of world literature to develop their sensitivity to cultural diversity.
2. To promote intellectual growth by strengthening student's abilities to read analytically and critically.
3. To promote an understanding of the works in their cultural/historical contexts.

3. Learning outcomes: By the end of the course the student will be able to:

1. Understand and have an insight into the diverse representative works of World Literature.
2. Have the ability to analyze works of literatures critically, keeping in mind the cultural diversity.
3. Will be familiar with the various themes and narrative techniques of World Literature.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Novel

15 hours

1. Things Fall Apart - Chinua Achebe

Unit II: Drama

15 hours

1. Riders to the Sea- John Millington Synge

Unit III: Poetry

15 hours

1. Abraham Moses Klein a) Indian Reservation: Caughnawaga
2. Margaret Atwood a) Journey to the Interior

4. David Rubadiri a) A Negro Labourer In Liverpool
5. Arthur Nortje a) Letter From Pretoria Central Prison
6. Wole Soyinka a) Telephonic Conversation
7. Kath Walker a) A Song of Hope
b) Dawn is at Hand
8. Les Murrays a) The Widower in the Country

Unit IV: Short Stories

15 hours

1. Child's play - Alice Munro
2. The Bet - Anton Chekhov
3. The Drover's Wife - Henry Lawson

5. Reference Books:

Primary References:

1. Achebe, Chinua. *Things Fall Apart*. Penguin Books, New Delhi, 2001.
2. Chekhov Anton. *Masterpieces of World Fiction: Selected Stories*. Rupa Publications, New Delhi, 2014.
3. Henry, Lawson. *The Penguin Henry Lawson Short Stories*. Penguin Books, New Delhi, 1998.
4. Klein. A.M. *The Rocking Chair and other Poems*. Toronto, McGraw-Hill, Ryerson, 1948.
5. Munro, Alice. *Too Much Happiness*. Penguin, Canada, 2012.
6. Page, P. K. *The Glass Air: Selected Poems*. Oxford University Press, 1986.

Secondary References:

1. Bloom, Harold, ed. *Modern Critical Views Anton Chekhov*. Chelsea House, Philadelphia, 1999.
2. Bloom, Harold. *Alice Munro*. Bloom's Literary Criticism, New York, 2009.

3. Eekman, Thomas A., and Virginia L. Smith. *Critical Essays on Anton Chekhov*. ed. Robert Lecker. G.K. Hall and Co, Boston, 1989.
4. Fisher, J. & Silber, E. (eds). *Women in Literature: Reading through the Lens of Gender*. Connecticut, Greenwood Press, 2003.
5. Matlaw, Ralph E., and Freedman, comps. *Anton Chekhov's Short Stories*. W.W. Norton and Company, New York, 1979. Print.
6. Pollock, Zailig, Seymour Mayne, Usher Caplan ed. *Selected Poems: A.M. Klein*. University of Toronto Press, Toronto, 1997.
7. Thacker, Robert. *Reading Alice Munro, 1973-2013*. University of Calgary Press, 9 Feb 2016.
8. Sakineh, Hamidi Mehr. *Critical Discourse Analysis of Alice Munros Short Stories*. Lambert Academic Publishing, London, 2014.
9. Hooper, Brad. *The Fiction of Alice Munroe*. Green publishing group, London, 2008.
10. Hunter, Adrian. *The Cambridge Introduction to the Short Stories in English*. Cambridge University Press, Cambridge, 2007.
11. Fallon Erin, and R.C. Feddersen, James Kurtzleben, Maurice A. Lee, Susan Rochette-Crawley.ed. *A Reader's Companion to the Short Story in English*. Routledge, New York, 2001.
12. Bartels, Anke, Dirk Wiemann, ed. *Global Fragments: (dis)orientation in the New World Order*. Rodopi, Amsterdam, 2007.

Course Title: Writing for the Media - II

Course Code: ENG-SEC-3

Marks: 50

Credits: 2

1. Course Objectives:

1. To give students an overview of Media in today's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical language skills to be applied in the field of Mass Media.
4. To train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real- life situations.
5. To prepare the foundation for careers in Media as an option for students.

2. Learning Outcomes:

Up on completion of the course the student should be able:

1. To comprehend the importance of good writing in the field of Mass Media- from print to Digital Media
2. To understand theoretical perspectives behind mass media and the jargon associated with the field.
3. To Master writing skills required for various media- from journalism in print and broad cast media to advertising and creative commercial media
4. To demonstrate competence in the technicalities of clear, concise writing through the use of accurate grammar, punctuation, spellings and writing style.

3. Total number of hours:

30 (1hour lectures) considering a term/semester runs over 15 weeks PER
WEEK
2 HOURS

4. Topics to be covered

Note: To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

Unit I: Print Media - Magazines 10 hours

Introduction: The Media and the Message-Message depends on Medium
Difference in writing styles between Newspaper and Magazines

Writing for Magazines:

Concepts: Demographics (Target Audience); Types of Magazines and How writing differs in them; Differences/Similarities in writing Between Newspaper writing and Magazine writing; Editorials; Layout and Composition **Article writing**– Structuring for greatest effect–Preparation and organization of article– Specific angle– specific audience.
Feature writing–structure– organization– feature angles–simplicity in Style.

Applied: Feature and Article Writing-Creation of a Magazine- Layout/Composition- Photographs to enhance written word, Product/information based advertisements

Editing:

Concepts & Applied: Copy editing process–Guiding principles of editing Grammar– Punctuation–Subbing–Proof-reading (Proof-reading notations)– [The A P stylebook can be a great guide here.]

Note: The Editing component is to be taught simultaneously along with the applied component of the course. The teaching should be graded- Beginning

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Unit II: Electronic Media- Cinema

10 hours

Television: *Concepts* :Television as a Mass Medium–Television Skills–
Scripting for TV- Programs for TV

Applied–Scripting for a show

Film : *Concepts*: Fundamentals of Film Story Writing (The Three Act Story
Structure),Scripting, Screenplay and Production ,Documentary Film.
Writing for the screen–Writing effective film reviews

Applied–The Three Act Story Structure , Writing Short Screen plays, Film
Reviews.

Unit III: Digital Media-Internet and New Media

10 hours

Concepts: Writing for Digital Media: An Interactive Media

Web Writing- Technical Writing–Blogging.-Introduction to Profile

Writing–Broadcast News Analysis–Caption Writing–Copy

Writing/Content Writing–Story Structure and Planning-Inverted

Pyramid-Headline, Blurb, Lead-Digital Correspondence–Digital

Editing

Applied: Technical Writing; Content Writing using blogs, Social media
content generation

5. Reference Books/CDs/Websites:

Primary References:

1. *Writing for Television, Radio and New Media (Seventh Ed.)*. Hilliard, Robert-Wadsworth 2006
2. *Writing for the Mass Media* (Sixth edition). James Glen Stovall Pearson Education, 2006
3. *Basic News Writing* Melvin Menchar William. C. BrownCo.,1983
4. *Writing and Reporting News: A Coaching Method* Carole. RichWadsworth/Thomson Learning, 2003

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- cations,2003
6. *Broadcast News Writing, Reporting & Production* Ted White Macmillan
 7. *An Introduction to Digital Media* Tony Feldman (Blueprint Series)1996
 8. *Advertising* Ahuja & Chhabra Sujeeth Publications,1989
 9. *The Screen writer's Workbook* Syd Field Dell Publishing,1984
 10. *E-Writing* Dianna Boother Macmillan,2008
 11. *Mass Communication Theory* Denis Mcquail Vistaar Publications, 2007
 12. *The Associated Press Style Book and Libel Manual* Norm The A.P,1994
 13. *Handbook of Magazine Article Writing*, Michelle Ruberg, Writer's Digest,2009

Secondary References:

1. *Writing and Producing News* Eric Gormly Surjeet Publications,2005
2. *A Crash Course in Screen writing* David Griffith Scottish Screen, 2004
3. *Digital Media: An Introduction* Richard L Lewis Prentice Hall
4. *The Art of Editing the News* Robert C Mc Giffort Chilton Book Co.,1978
5. *Digital Media Tools* Dr. Chapman Nigel (Paperback-26Oct2007)
6. *News reporting and Editing* K. M Srivastava Sterling Publications
7. *The News Writer's Handbook: an Introduction to Journalism* M. L Stein, ,Paterno, Susan. F Surjeeth Publications, 2003
8. *The T V Writer's Workbook: A Creative Approach to Television* Ellen Sandler Delta, 2007
9. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications,2004
10. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education,2002
11. *Media in the Digital Age* J. V Pavlik (Paperback-1May2008)

Course Title:
Creative Writing - II
Course Code:
ENG-SEC-4
Marks:
50
Credits:
2

Course Objectives:

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ing genres (Poetry, Drama ,Fiction) through practical writing classes

2. To build on the foundation of basic knowledge of students' interest in creative writing
3. To develop ones' own style of writing through reading, discussion and experimenting in writing
4. To encourage students' to get their works published using traditional means and modern media
5. To encourage students' to use modern media in their creative effort
6. To create a writing portfolio for each student.

6. Learning Outcomes: By the end of the course the student will :

1. Have a sample of their own creative output (individual/group)
2. Demonstrate an understanding of concepts related to the creative writing genres
3. Be confident to put forward their ideas/opinions through creative writing genres
4. Have the knowledge to be constructively critical of their own work as well as others'
5. Have the ability to use technology/social media/internet to showcase their works

7. Number of hours: 02 hours per week

8. Course Content:

number of hours: 60

Total

Note: This course will focus on the creative *writing* process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learning and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a finale portfolio of their creative output. The editing aspect of the writing process (revision, editing and proof reading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

**Unit
10 hours**

I:

Poetry

Concepts: Meaning and being of language- power of reference/pop culture/allusions; form (and subverting form); syllabics; shaping a sequence and collection;

Spoken Word-writing, speaking, and performing ; Reading techniques—charm, set, space, cold open, silence, blending music

Use of technology in performance, exposing your work to others

Applied: Students will apply some strategies of contemporary poetry in the writing of

several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects

of poetry in published poems and poems written by classmates.

Portfolio: Rhyming poems, free verse, Slam poetry, Spoken word

**Unit
10 hours**

II:

Drama

Concepts: Scripting a stage play; Original v/s adapted; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition -Using monologues; subtext; dramatic irony; status

Staging-Action; Sets; stage directions and visual narrative; Using off stage effectively; Dramatic action; Staging scenes

Radio Drama: creating pictures with sound; constraints of the medium; Radio drama script; Adaptation; using voices

Applied: Students will apply strategies of story-telling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play (three act) an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

Portfolio: three act play, Radio play

**Unit III: Fiction
10 hours**

Concepts: Short Fiction– Short Stories, Novella, and Novel (only introduction to Novella/novel form)

Form/Structure; Plot/Scenes; Character; point of view/narrative voice; conflict/crises; Setting/time

Novella/Novel: literary novel v/s genre novels exploring story lines, multiple/parallel plots; reality v/s imagination; research and its importance; structuring your chapters vis-à-vis your novel

Creative Non-Fiction–Devices; Basic structure; Speaking with the reader–Your spoken voice; Passion involvement; Writing about yourself– You as a story; Memoir and memory; Writing about people and the world; finding atopic; field work and interviews; literature of hope

Applied: Students will apply strategies of storytelling in the writing of at least one short story/flash fiction; novella/novel (or works of creative non-

fiction,

or

graphic novels)

and the analysis of

published fiction.

They will

demonstrate,

through the

writing of an

original work,

an understanding

of some

of the following

elements of

story-telling:

plot, characterization,

setting,

point of view, symbolism, and style. They will identify the narrative techniques and elements of story telling used in published works of fiction and stories written by classmates.

Portfolio: Short-story, Creative Non-fiction Novel/Novella
(Structuring/idea conception and writing of at least 3 chapters)

N.B : the number of hours for each unit includes time for continuous assessment, portfolio building (with instructor feedback and review) as well as writing classes.

Additional note: As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top publishing of work to format the manuscripts to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given, opportunities for publication. These can be achieved using a portfolio method of assessing the students work. (Desk-top publishing of software such as Adobe In design/Publisher/Illustrator)

Instructors should use peer editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, thereby taking care of the spoken word aspect of creative writing, as and when it may apply.

9. Reference

Books

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Prima

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nces:

1. Burroway, Janet. *Writing Fiction: A Guide To Narrative Craft*. New York: Longman Publishers, 2000.

2. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction*

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- . California: Ten Speed Press, 1987. e book.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
 4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook-Developing Dramatic Technique, Individual style and Voice*. Ed. Derek Neale. London: A&C Publishers Ltd., 2009.
 5. Miller, Brenda and Suzanne Paola. *Tell it Slant-Writing and Shaping Creative Nonfiction*. Mcgraw-Hill, 2005.
 6. Mills, Paul. *The Routledge Creative Writing Course book*. Routledge, 2006. ebook.
 7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
 8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic-The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Source books Media Fusion, 2009. e book.
 9. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

T.Y.B.A.
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SEMESTER V –
CORE
COURSE

Course
Title:
 Nineteenth
 Century
 English
 Literature

Course
Code:
 ENG-V.C-
 7

Secondary References:

8. Boden, Margaret. *the creative mind - myths and mechanisms*. 2nd. New York: Routledge, 2004.
9. Bolton, Gille. *Write Yourself- Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
10. Hamand, Maggie. *Creative Writing For Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
11. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
12. Kaufman, Scott Barry and James Kaufman, *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
13. May, Steve. *Doing creative writing*. Oxon: Routledge, 2007.
14. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam* Illinois: Sourcebooks Media Fusion, 2009

Marks:
 100

Credits: 4

2. Course
Objectives:

1. To acquaint the students with English literature

ure of the nineteenth century.

2. To reveal the impact of socio-economic aspects of the nineteenth century on literature written during the period.
3. To acquaint the students with the prevalent literary genres as well as stylistic feature of literature written during the nineteenth century.
4. To encourage independent critical reading of the literary texts written during the nineteenth century.

05 hours

3. Learning Outcomes:

Upon the completion of the course the students should be able:

1. Appreciate the socio-economic facets of the nineteenth century and its impact on literature written during the time.
2. Understand essential features of Romanticism and Victorianism.
3. Independently read and evaluate the literary texts written during the time.

4. Number of Hours: 04 Hours per week

4. Course Content:

Total Number of hours: 60

Unit I: Background:

1. Romanticism
2. French Revolution and Romanticism
3. Features of Victorian literature
4. Georgian Poetry
5. Industrial Revolution; Darwinism

Unit II: Poetry

25 hours

1. William Wordsworth
 - a) We are Seven
 - b) Tables Turned
 - c) Lines Written in Early Spring
 - d) To a Skylark
 - e) Simone Lee: The Old Huntsman
2. Samuel Taylor Coleridge
 - a) Kubla Khan
3. John Keats
 - a) Ode to Autumn
 - b) When I have Fears that I may cease to be
 - c) Ode to Nightingale
4. Percy Bysshe Shelley
 - a) To a Skylark
 - b) Ozymandias

5. Alfred Lord Tennyson a) Break, Break, Break
 b) In memoriam-(Prologue, Epilogue)
6. Robert Browning a) The Bishop orders his Tomb at saint Praxed's Church
7. Matthew Arnold a) Dover Beach
 b) To Marguerite

UNIT III: Drama

10 hours

1. Pygmalion - George Bernard Shaw

UNIT IV: Novels

20 hours

1. Jane Eyre - Charlotte Bronte

5.Reference Books:

Primary References:

1. Charlotte Bronte. *Jane Eyre*. Harper Press, 2010.
2. Green David. *The Winged Word*. Macmillan, Madras, 1974.
3. Shaw George Bernard. *Pymalion*. Penguin Edition, 2009.

Secondary References:

1. Churchill R.C. *English Literature of the Nineteenth Century*. University Tutorial Press; First Edition, 1956.
2. Daiches David. *A Critical History of English Literature, Volume 4: The Romantics to the Present Day*. Martin Secker & Warburg Ltd, 1968.
3. Ford Boris (ed.). *Pelican Guide to English Literature (Vol. 5, 6)*. Penguin Books, London, 1957.
4. Gridley E. Roy. *Browning*. Routledge & Kegan Paul, London, 1972.
5. Latham Jacqueline (ed.). *Critics on Matthew Arnold*. George Allen and Unwin Ltd. , U.K., 1973.
6. O'Neill Judith (ed.). *Critics On Keats*. George Allen & Unwin Ltd., U.K. 1967.
7. Sen S. Wordsworth William. *Preface to the Lyrical Ballads: A Critical Evaluation*. Unique Publishers (I) Pvt. Ltd, 2014.

Course Title: Shakespeare Today

Course Code: ENG-E-9

Marks: 100

Credits: 4

2. Course Objectives

1. To acquaint the students with the various forms of literature which are based on the works of William Shakespeare.
2. To foster an interest in the students in exploring the various literary works produced by Shakespeare.
3. To establish a link between the era of Shakespeare and the contemporary times.

3. Learning Outcomes:

1. The students should be able to identify the various themes presented in the works of Shakespeare.
2. The students should be able to appreciate the genius of Shakespeare and its relevance in today's era.
3. The students should be able to understand the various genres that Shakespeare's plays have been adapted into.

4. Number of hours: 04 hours per week

5. Course Content:

Total Number of hours: 60

UNIT I: Background

5 hours

1. Relevance of Shakespeare in the modern era.
2. The three genres of Shakespearean drama: Comedy, Tragedy and History.
3. The influence of Shakespeare on English Literature.
4. The impact of Shakespeare's plays on modern culture.

UNIT II: Literature Based on Shakespeare's Plays

30 hours

1. Prospero's daughter - Elizabeth Nunez (10 hours)
2. I, Iago - Nicole Galland (10 hours)
3. Hamlet (Manga Shakespeare) (10 hours)

UNIT III: Visual Media Based on Shakespeare's Plays

20 hours

Movies:

1. Hamlet (1996) - Kenneth Branagh
2. Maqbool (2003) - Vishal Bharadwaj
3. Omkara (2006) - Vishal Bharadwaj
4. Haider (2014) - Vishal Bharadwaj (Self Study)
5. Twelfth Night (Series - Arkangel Complete Shakespeare)
6. Gnomeo & Juliet - Kelly Asbury (Shakespeare's animated play)

UNIT IV: Review of Shakespearean Plays by Modern Schools of Criticism 5 hours

1. Psychoanalytical interpretation of Shakespeare's works.
2. Post- colonial interpretation of Shakespeare's works.
3. Feminist interpretation of Shakespeare.
4. Marxist interpretation of Shakespeare's works.

Note: *Hamlet* will be taught as a model text, which includes the original as well as the adaptations across mediums.

5. References Books:

Primary References:

1. Amanda Root, Jonathan Firth. Twelfth Night. Series – (Arkangel Complete Shakespeare). Bbc Audiobooks America. 2005
2. Burt, Richard. *Shakespeare After Mass Media*. Palgrave Publications, New York, 2012.
3. *BBC Television Shakespeare*. Romeo and Juliet. BBC 2. U.K., 3 Dec. 1978. Television.
4. Cartelli, Thomas. *Repositioning Shakespeare*. Routledge, 2009.

5. Duffield P, Appignanesi R. *Manga Shakespeare: The Tempest*. Self Made Hero Publication, London, 2007.
6. Galland, Nicole. *I, Iago: A Novel*. William Morrow & Company, New York, 2012.
7. Garber, Majorie. *Shakespeare and Modern Culture*. Random House Inc, New York, 2008.
8. *Haider*. Dir. Vishal Bharadwaj. Perf. Shahid Kapoor, Tabu, Shraddha Kapoor, Kay Kay Menon, Irrfan Khan. UTV Motion Pictures, 2014. Film.
9. *Hamlet*. Dir. Kenneth Branagh. Columbia Pictures, 1996. Film.
10. Kelly Asbury dir. *Gnomeo & Juliet*. January 2011.
11. Lenz, Carolyn. *The Woman's Part: Feminist Criticism of Shakespeare*. University of Illinois Press, Chicago, 1984.
12. Lupton, Julia. *After Oedipus: Shakespeare in Psychoanalysis*. Cornell University Press, 1993.
13. *Maqbool*. Dir. Vishal Bharadwaj. Perf. Irrfan Khan, Tabu, Pankaj Kapoor, Om Puri, Naseeruddin Shah. Kaleidoscope Entertainment Pvt. Ltd., 2003. Film.
14. Nagarajan, S & Viswanathan. R, ed. *Shakespeare in India*. S. OUP India Publishers, 1987.
15. Nunez, Elizabeth. *Prospero's Daughter*. Random House Publishing Group, New York, 2006.
16. *Omkara*. Dir. Vishal Bharadwaj. Perf. Ajay Devgan, Saif Ali Khan, Vivek Oberoi, Kareena Kapoor. Eros Entertainment, Big Screen Entertainment, Shemaroo Entertainment, 2006. Film.
17. Siegel, Paul. *Shakespeare's English and Roman History Plays: A Marxist Approach*. Associated University Presses, 1964.

Secondary References:

1. Barker, Granville and Harisson G.B. *Companion to Shakespearean Study*, Cambridge University, 1946.
2. Goddard. *The Meaning of Shakespeare*. University of Chicago Press, Chicago, 1960.
3. Halliday, F.E. *Shakespeare in His Age*, Gerald Duckworth & Co. Ltd, 1965.
4. Iyengar, Srinivasa. *Shakespeare: His World and His Art*, Sterling Publishers, 1984.
5. Kastan, David. *Shakespeare After Theory*. Routledge, New York, 1999.
6. Kott, J. *Shakespeare Our Contemporary*. W. W. Norton & Company, New York, 1974.

7. Rothwell, Kenneth S. *A History of Shakespeare on Screen: A Century of Film and Television*, Cambridge: Cambridge University Press, 2004.
8. Shakespeare, William. *Hamlet*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
9. Shakespeare, William. *Macbeth*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
10. Shakespeare, William. *Othello*. UBS Publishers' Distributors Pvt. Ltd, New Delhi, 2009.
11. Trivedi, P. and Bartholomeusz Dennis. *Shakespeare's India*. University of Delaware Press, 2005.

Course Title: Ancient Indian Classics in Translation

Course Code: ENG-E-10

Marks: 100

Credits: 4

1. Course Objectives:

1. To acquaint the students with Indian culture of the past.
2. To introduce the students to great ancient Indian classics.
3. To acquaint the students with Indian poetics.

2. Learning Outcomes:

Upon the completion of the course the students should be able:

5. To perceive aesthetic and philosophical, social aspects of ancient Indian society.
6. To appreciate ancient Indian classics.
7. To comprehend Indian poetics.

3. Number of Hours: 04 Hours per week

4. Course Content:

Total Number of hours: 60

Unit I: The Mahabharat

15 hours

1.Extracts from the Mahabharat:

- a) Droupadi – Svayamvara Parva – Volume I (Pages 437-458)
- b) Vaivahka Parva Volume I (Pages 458-473)
- c) Dyuta Parva Volume II (Pages 185 to 247)
- d) Amba – Upakhyana Parva – Volume 5 (Pages 1 to 60)

Unit II: The Ramayana

15 hours

1. Book I – Canto
 - a) XXXVI - L
 - b) LXVI - LXVIII
 - c) LXXVII
2. Book II – Canto
 - a) I
 - b) VII - XIX
 - c) XXVI - XXVII
 - d) XXXVII - XLIII
 - e) LI - LXIV
3. Book III – Canto
 - a) IX - XX
 - b) XXXI -LVII

(Note: Book III - Self Study)

Unit III: Poems from Sanskrit in translation

15 hours

1. **Verse nos.** 1-15; 18-21 ; 24; 26; 30; 32; 39; 40-45; 47; 51-53; 61; 63; 65; 67 ; 69-71 ; 73;74; 86;87; 97-101; 103; 104; 110; 111; 114 -116; 118; 119; 122; 123; 125; 131;135; 136; 138-140.

2. Indian Poetics / Indian Literary Criticism

- a) Bharata – Ntaya – Manjiri (1975) - G. K. Bhatt: On Natya and Rasa: Aesthetics of Dramatic experience.
- b) Bhatrihari -Vakyapadiya .
Text: From Vakyapadiya - K. Raghavan Pillai.
- c) Dandin from the Kavyadarsa. Translated - Vavilla Venkateswara Sastrulu.
Dandin's Marga Theory.
- d) Anandvardhana's from Dhuanyaloka (sphota theory).
- e) Kuntaka -Vakrokti.
- f) Abhinava Gupta's concept of Shantarasa. Rasa - dvani theory.

Unit IV: Philosophical Writings

15 hours

1. Bhagavat Gita – Chapter II -The Karmayoga
2. Isha Upanishad (trans.) - Sri. Aurobindo

5.Reference Books:

Primary References:

1. Brough John. *Poems from the Sanskrit*. Pelican Books, England, 1968.
2. Debroy Bibek (trans.). *The Mahabharata*. Pelican Books, New Delhi, 2012.(Vol. I, II, IV, V)
3. Devy G.N. (Ed.). *Indian Literary Criticism: Theory and Interpretation*. Orient Longman, New Delhi, 2002.
4. Griffeth Ralph(trans.). *The Ramayan of Valmiki*. Low Price Publications, Delhi, 2003.
5. Ryden W. Arthur(trans.). *Kalidas' Shakuntala* . In Parentheses Publication Sanskrit.
6. Sri. Aurobindo (trans.). *Isha Upanishad*. Sri. Aurobindo Ashram, Pondicherry, 2003.

Secondary References:

1. Banker Ashok K. *Ramayana* . Little, Brown Book Group, 2005.
2. Pattanaik Devdutt. *My Gita*. Rupa Publications, New Delhi, 2015.
3. R.K. Narayan. *God, Demons and others*. University of Chicago Press, 1993.
4. Sinha M.P. , Agnihotri Meeraj. *Critical Theories- Indian and Western*. Atlantic Publications, New Delhi, 2013.
5. Smith John (Abridged Trans.) *The Mahabharata*. Penguin Book, India, 2009.
6. Swami Chinmayanada. *The Holy Geeta*. Central Chissmaya Mission Trust, Mumbai, 1996.
7. Swami Parthasarthy. *Bhagvad Gita*. Vedanta World, 2 ed. , 2011.
8. Valmiki, Sattar Arshia. *The Ramayana*. Penguin Random House India, 2016.
9. Zakaria Rafiq. *Discovery of God*. Popular Prakashan Publisher.

Course Title: Film Studies

Course Code: ENG-E-11

Marks: 100

Credits: 4

2. Course Objectives:

1. To introduce students to the allied field of Film Studies, its history, literature, and theory.
2. To inculcate in students an educated response to films.
3. To allow students a space to explore film Studies practically and creatively through appropriate form and structure.

3. Learning Outcomes: But the end of the course the student will be able:

1. To understand the literature of Films through relevant exemplars.
2. To recognize Directors, artists, genres, and movements in Films.
3. To have the ability to identify, critically analyze films.
4. To write, direct and shoot their own short film, informed by Film theory and literature.

4. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: History of Film

10 hours

1. **Silent Period (1895 – 1929):** Movements – German Expressionism, Soviet Montage, French Avant-garde; Lumiere Brothers, Georges Melies, Edwin Porter, D.W. Griffith, Thomas Ince, Mack Sennet, Charlie Chaplin, Buster Keaton, Oscar Miceaux, Carl Theodor Dreyer, Robert Flaherty, Cecil DeMille
2. **Classical Period (1930 – 1945):** Movements: French poetic realism; Frank Capra, Josef Von Sternberg, Howard Hawks, John Ford, Maya Deren
3. **Postwar Period (1946 – 1959):** Movements: Italian neorealism, Japanese art Cinema; Orson Welles, Douglas Sirk, Nicholas Ray, Ingmar Bergman, Satyajit Ray
4. **Transitional Period (1960 – 1979):** Movements- French New Wave, Feminist Film, Direct Cinema, Structural film, Third World Cinema ; John Cassavetes Arthur Penn, Sam Peckinpah, Francis Ford Coppola, Robert Altman, Stan Brakhage, Ousmane Sembene, Luis Bunuel, Woody Allen, Stanley Kubrick, George Lucas, Martin Scorsese
5. **Contemporary Period (1980 - present):** Movements – American Independent cinema, East Asian Cinema, Iranian Cinema, New British cinema, Personal documentary; Steven Spielberg, Oliver Stone, Lars von Trier, David Cronenberg, Ridley Scott, Mira Nair

Note: Students are to be briefly introduced the context of the periods through clips, montages, extracts. Focus should be on the movements, emphasis should be in understanding the movements.

Unit II: Literature of Film

15 hours

1. **Film Form:** Mise en Scene –Setting, Performance & Movement, Costume and Props; Cinematography –Shot types; Camera Lenses; Camera Angles; Camera Movements, Lighting & Colour
2. **Sound & Editing** – Effects, Music, Perspective Sound, dialogue Overlaps/ Sound Bridges; Optical Effects, Continuity, Spatiotemporal effects
3. **Narrative-** Story & Plot, Narrative development, Narration, Narrative meaning; Time

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to understand the Literature of Films. Each aspect and concept needs to be underlined with actual extracts, and clips of visuals.

Unit III: Film Genres & Theory:

15 hours

1. **Genre Theory:** Genre as Film Language; Genres- Gangster, Western, Horror, Science Fiction, Musical, Romantic Comedy, Fantasy, Parody, Animation, Found Footage, Realism, Blaxploitation
Bollywood vs Hollywood – a comparison
Adaptations, Sequels and current forms of Film Trends – Studio Blockbusters, Shared Universe.
2. **Film Theory:** Medium Specific, Realism, Auteur Theory, Semiotics & Structuralism, Ideology
theory, Feminist film Theory, Cultural Studies, Cognitive Theory

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to discuss the various genres and Theory. Each Theory needs to be underlined with actual extracts, and clips of visuals. Adapted texts can also be taken.

Unit IV: Practical Application of Learning

20 hours

1. Reader-Response

Reader-Response to Unseen Films: Reviews, comparisons, and break-downs of movies/TV/documentaries in written forms and structures.

2. Application of Film Form

Message & Values, Mise en Scene, Cinematography, Sound & Editing, Narrative, Genre and Film theory

Story, Storyboard, Screenplay

Creation of movies using concepts learnt in Units 1, 2, and 3.

Note: Instructor should create a learning environment where concepts can be applied. Movies, TV series, Documentaries should be viewed and analyzed. Students should also create their own short films informed with the concepts learnt in the previous units.

5. Reference Books:

Primary References:

1. Andrew, Dudley. *concepts in FILM THEORY*. Oxford: Oxford University Press, 1984.
2. Aufderheide, Patricia. *Documentary Film A Very Short Introduction*. Oxford: Oxford University Press, 2007.
3. Benyahia, Sarah, Freddie Gaffeny and John White. *AS Film Studies The Essential Introduction*. New York: Routledge, 2006.
4. Butler, Andrew. *The Pocket Essentials Film Studies*. Berks: www.pocketessentials.com, 2005.
5. Dancyger, Ken. *The Technique of Film & Video Editing Fifth Edition*. Oxford: Focal Press, 2011.
6. Nelmes, Jill, ed. *Introductin to Film Studies, 05th Edition*. London: Routledge, 1996.
7. Pearson, Roberta and Philip Simpson, *Critical Dictionary of Film and Televsion Theory*. New York: Routledge, 2001.
8. Stadler, Jane and Kelly McWilliam. *Screen Media Anlaysiaing Film and Television*. NSW: Allen & Unwin, 2009.
9. Stam, Robert. *Film Theory An Introduction*. Masachusetts: Blackwell Publishing, 2000.
10. Thompson, Kristin and David Bordwell. *Film History An Introduction Second Edition*. New York: McGraw Hill, 2003.
11. Villarejo, Amy. *Film Studies The Basics*. New York: Routledge, 2007.
12. Welsh, James and Peter Lev, *The Literature/Film Reader*. Plymouth: The Screcrow Press, 2007.

Secondary References:

1. Fabe, Marilyn. *Closely Watched Films An Introduction to the Art of Narrative Film Technique*. New York: University of California Press, 2004.
2. Grant, Barry Keith, ed. *Film Genre reader III*. Austin: University of Texas Press, 1986.
3. Guynn, William, ed. *The Routledge Companion to Film History*. New York: Routledge, 2011.
4. Hart, John. *The Art of the Storyboard A Filmmaker's Introduction*. Oxford: Elsevier, 2008.
5. Monaco, James. *How to Read a Film The World of Movies, Media, and Multimedia*. New York: Oxford University Press, 200.
6. Jess-Cooke, Carolyn and Constantine Verevis, *Second Takes Critical Approaches to the Film Sequel*. New York: State University of New York Press, 2010.
7. Roberts, Graham. *Key Film Texts*. New York: Oxford University Press, 2002.

Course Title: Goan Literature and Culture

Course Code: ENG-E-1

Marks: 100

Credits: 4

1. Course Objectives

1. To introduce students to different genres of literary works of Goan Literature in English and translated works by Goan writers.
2. To acquaint students with Goan ethos and culture through the exploration of selected texts of Goan literature.
3. To examine selected texts of Goan Literature and folk lore to establish Goan identity.

2. Learning Objectives:

By the end of this course students:

1. Will be sensitized to Goan ethos and culture.
2. Will be aware of the historical, psychological, religious and political realities of the times.
3. Will be familiar with diverse literary and cultural trends that helped form Goan Literature.
4. Will be enriched and knowledgeable about their cultural heritage.
5. Will be able to think clearly and critically.
6. Will sharpen critical reading and writing skills.

3. Number of hours: 04 hours per week

4. Course Content

Total Number of hours:60

Unit I: Background (Socio- Political and cultural)

08 hours

1. Historical

- a) Colonialism
- b) Post colonialism

2. Art and Artists of Goa (Folklore, Folkdance and Cartoonists)

- a) Tiatr (difference between Khell and Tiatr, Origin and development)
- b) Folklore (teacher can select any four folklores)
- c) Folk dances and Songs (any four forms to be selected.)

d) Cartoonists of Goa (Alexzy and Mario Miranda)

Unit II: Short stories

13 hours

1. Lambert Mascarenhas a) The Little Fellow
 b) Blood and Lily
2. Victor Rangel-Riberio a) Lonely Aging Chinese
 b) American New York Neighbour Lady
 c) Loving Ayesha
3. Ben Antao a) The Guardian Angel
 b)The Curse
4. Damodar Mauzo a) The Vignahatra
 b) A Writer's Tale
5. Laxmanrao Sardessai a) The Hour's End
 b)The Africa Boat
6. Pundalik Naik- The Turtle

Unit III: Novels

24 hours

1. Tivolem - Victor Rangel-Riberio
2. The Upheaval (translated from Konkani) - Pundalik Naik

Unit IV: Poetry

15 hours

1. Joseph Furtado
 - a) The Secret
 - b) Brahmin Girls
 - c) The Neglected wife
2. Raghunath Vishnu Pandit
 - a) His Immortal Land
 - b) I'm a Gaudo
3. Eunice De Souza:
 - a) One Man's Poetry
 - b) Autobiographical
 - c) He Speaks
 - d) Advice to women

4. Balakrishna Bhagwant Borkar a) Ebony Black
b) Towards the horizon
c) Cemetery
5. Robert De Souza a) The Village Baker
6. Manohar Shetty a) Jigsaw
b) One morning

5. Reference Books:

Primary References:

- 1) Antao, Ben. *Mad House and other nine stories*. Margao: Cinnamon Teal Publishing, 2012.
- 2) Mascarenhas, Lambert. *In the Womb of Saudade -Stories of Goan Life*. New Delhi: Rupa Publishing House, 1994.
- 3) Mauzo, Damodar. *Theresa's Man and other Stories from Goa*. Trans Xavier Cota. New Delhi: Rupa Publications, 2014.
- 4) Naik, Pundalik . *The Upheaval*. Trans Vidya Pai. New Delhi: Oxford University Press, 2012.
- 5) Rangel-Riberio, Victor. *Loving Ayesha and Other Stories*. New Delhi: HarperCollins Publishers, 2003.
- 6) Shetty Manohar, ed. *Ferry Crossing*. New Delhi: Penguin Books, 1998.
- 7) Victor Rangel-Riebriio. *Tivolem*. UK : Milkweed Editions, 2001.

Secondary References:

- 1) Couto, Maria Aurora. *Goa- A Daughter's Story*. New Delhi: Penguin Books, 2004.
- 2) Fernandes, Andre Rafael. *When the Curtains Rise*. Saligao: Tiatr Academy of Goa & Goa 1556, 2010.
- 3) Gomes, Cynthia James. —Tiatr : An unlimited Engagement,|| *Reflected in Water*. Jerry Pinto, ed. New Delhi: Penguin Books, 2006.
- 4) Gomes, Olvinho J.F, (retold). *Konkani Folktales*. New Delhi: National Book Trust, 2008
- 5) Mauzo, Damodar. *Teresa's Man and other stories from Goa*. Trans Xavier Cota. Delhi: Rupa Publications, 2014.
- 6) Menezes, Juliao. *Goa's Freedom Struggle*. Velim: Mrs. Alzira da Almeida Charitable Trust, 2011.
- 7) Nazareth Peter, ed. *Pivoting on the Point of Return: Modern Goan Literature*. Saligao: Goa 1556 & Broadway Book Centre, 2010.
- 8) Pinto Jerry, ed. *Reflected in Water*. New Delhi: Penguin Books, 2006.

T.Y.B.A.– SEMESTER VI-ELECTIVE COURSE

Course Title: Twentieth Century English Literature

Course Code: ENG-VI.C-8

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to novel, play and poems drawn from the English-language literatures of the twentieth century.
2. To examine how authors have responded to historical and cultural change throughout the twentieth century.
3. To probe the growth of modernism, and the appearance of post-colonialism and postmodernism

2. Learning Objectives: By the end of the course the students will be able:

5. To appreciate representative literary works of the Twentieth century English Literature.
6. Acquainted with different modern prose styles as well as colloquial rhythms of modern poetry.
7. To have a better understanding of the impact of world wars and psychology on literature.

3. Number of Hours: 04 hours per week

4. Course Content:

Total number of Hours 60

Unit I: Poems

20 hours

1. William Butler Yeats
 - a) The Second Coming
 - b) The Wild Swans at Coole
 - c) Sailing to Byzantium
2. Thomas Stearns Eliot
 - a) Love Song of Alfred Prufrock
 - b) The Journey of the Magi
3. Wilfred Owen
 - a) Insensibility
 - b) Strange Meeting
5. Siegfried Sassoon
 - a) The Death Bed
 - b) Lamentations

6. Rupert Brooke a) The Dead
 b) The Solider
 c) Futility
7. Ezra Pound a) At the Metro Station
 b) The Garden
8. Carl Sandburg a) Fog
 b) Grass
9. Dylan Thomas a) Do not go gentle into the good night
 b) Fern Hill
10. Stephen Spender a) An elementary school classroom in a slum
11. Louis MacNeice a) Prayer before birth

Unit II: Novel

17 Hours

1. James Joyce- A Portrait of the Artist as a Young Man

Unit III: Drama

16 Hours

1. Harold Pinter- The Home Coming

Unit IV: Background

07 Hours

1. Modernist Thematic Concerns
2. Techniques and Style of Modernist writers
3. Impact of psychology on literature & Stream of Consciousness technique
4. Impact of the World wars on Literature of the 20th Century Literature
5. Surrealism, Expressionism and Impressionism

5. Reference Books:

Primary References:

1. James Joyce. *A Portrait of the Artist as a Young Man*. Fingerprint Publishing, 2016.
2. Pinter Harold. *The Homecoming*. Avalon Travel Publishing, 1994.

Secondary References:

1. Abraham, M.H. *The Norton Anthology of English Literature*. W. W. Norton, Incorporated, 2003.
2. Bloom, Harold. *Dramatists and Dramas*. Chelsea House publishing, US, 2005.
3. Brown, Dennis, John Theodore. *The Modernist Self in Twentieth-Century English Literature: A Study in Self Fragmentation*. New York, Palgrave Macmillan, 1989.
4. Corcoran, Neil ed. *The Cambridge Companion to Twentieth-Century English Poetry*. Cambridge University Press, New York, 2007.

5. Friedman, Alan Warren. *Modernism and Literature: An Introduction and Reader*. Routledge, 2013.
6. Greenblatt, Stephen, et al., eds. *The Norton Anthology of English Literature*. Volume F: The Twentieth Century and After. New York, W. W. Norton , 2012
7. Marcus, Laura, Peter Nicholls ed. *The Cambridge History of Twentieth Century English Literature*. Cambridge University Press, UK, 2004.
8. Matz, J. *The Modern Novel: A Short Introduction*. Blackwell Publishing, US, 2004.
9. Meredith, James H. *Understanding the Literature of World War I: A Student Casebook to Issues ...* Green Wood Press, London, 2004.
10. Polleta, Gregory T. , ed. *Issues in Contemporary Criticism*. Boston: Little, Brown and Company, 1973.
11. Roberts, Neil. *A Companion to Twentieth-Century Poetry*. Blackwell publishing, UK, 2004.
12. Silverstein, Marc. *Harold Pinter and the Language of Cultural Power*. Associate University Press, London, 1993.
13. Stringer, Jenny. *The Oxford Companion to Twentieth Century English Literature*. Oxford University Press, New York, 1996.

Course Title: English Language and Literature Teaching

Course Code: ENG-E-13

Marks: 100

Credits: 4

2. Course Objectives:

1. To introduce students to the fundamentals of English Language and Literature Teaching.
2. To introduce students to methods and approaches to teaching English Language and Literature.
3. To prepare students for the field of teaching with practical approaches to ELLT.

3. Learning Outcomes: But the end of the course the student will be able:

1. To understand fundamentals in ELLT.
2. To recognize concepts, methods, and approaches related to ELLT.
3. To have the ability to create modules and teach using methods, and approaches in ELLT.

4. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: English Language Teaching

15 hours

Introduction: English in the world today, Brief History of English Language teaching

Principles of Language Teaching – Cognitive, Social, Linguistic

Fundamentals: Listening, Speaking, Reading, Writing, Pronunciation, Vocabulary

Curriculum Building

Methods: Grammar-Translation Method, Direct Method, Audio-Lingual Method, Silent Way, Desuggestopedia, Community Language Learning, Total Physical Response, Communicative Language teaching; Content based, Task-Based, and Participatory Approaches, Learning Strategy Training, Cooperative Learning and Multiple Intelligences

Issues in English Language teaching with focus on India

Discussion topics - *Literature as Autobiography* and *Fiction as Lies*.

New Paradigms & Current innovations in ELT

Unit II: Praxis of English Language Teaching:

15 hours

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 1 for crafting language teaching modules: Lecture Method, Demonstration Method, Problem Solving Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching

Use of ICT/Technology, Mixed-Media teaching

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL, Constructivism

Student Innovation

Unit III: English Literature Teaching

15 hours

Curriculum Building

Approaches: Language- based approach, Culture-based approach, Personal Growth approach (Reader-Response), Integrated Approach, Cultural-Response Method, Active Learning, Explanatory & Experiential Approach, Dramatic Method, Close reading, Reader-Response

Form & Genre: Poetry, Drama, Novel, Graphic-Novel, Non-Fiction, Creative Non-Fiction

Unit IV: Praxis of Teaching English Literature

15 hours

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 3 for crafting literature teaching modules: Lecture Method, Demonstration Method

Interactive Method Using: Problem Solving Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching

Use of ICT/Technology, Mixed-Media teaching

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL, Constructivism

Student Innovation

5. Reference Books:

Primary References:

1. Broughton, Geoffrey, et al. *Teaching English as a Foreign Language*. New York: Routledge, 1978.
2. Carter, Ronald and David Nunan, *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge: Cambridge University Press, 2001.
3. Chambers, Ellie and Marshall Gregory. *Teaching & Learning English Literature*. London: Sage, 2006.
4. Davison, Jon and John Moss, *Issues in English Teaching*. London: Routledge, 2000.
5. Irvine, Colin C., ed. *Teaching the Novel across the Curriculum - A Handbook for Educators*. Westport: Greenwood Press, 2008.
6. Jeffcoate, Robert. *Starting English Teaching*. London and New York: Routledge, 1992.
7. Larsen-Freeman, Diane. *Teaching and Principles in Language Teaching*. New York: Oxford University Press, 2003.
8. Nunan, David. *Language Teaching Methodology - A textbook for teachers*. Prentice Hall, 1991.
9. Richards, Jack and Theodore Rodgers. *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press, 1986.
10. Richards, Jack and Willy Renandya. *Methodology in Language Teaching*. New York: Cambridge University Press, 2002.
11. Wyse, Dominic, Richard Andrews and James Hoffman, *The Routledge International Handbook of English, Language and Literacy Teaching*. New York: Routledge, 2010.

Secondary References:

1. Chambers, Ellie and Marshall Gregory. *Teaching and Learning English Literature*. London: Sage Publications, 2006.
2. Ken, Bain. *What the Best College Teachers Do*. Massachusetts: Harvard University Press, 2004.
3. Nunan, David. *Learner-Centred English Language Education*. Devon: Routledge, 2013.
4. —. *Research Methods in Language Learning*. New York: Cambridge University Press, 1992.
5. —. *Teaching English to Speakers of Other Languages*. New York: Routledge, 2015.
6. Richards, Jack and Richard Schmidt. *Dictionary of Language Teaching & Applied Linguistics*. Edinburgh: Pearson, 2010.
7. Thurston, Cheryl Miller. *Ideas That Really Work!* Colorado: Cottonwood Press, 1991.

Course Title: Latin American Literature

Course Code: ENG-E-14

Marks: 100

Credits: 4

2. Course Objectives:

1. To introduce students to the Latin American culture through their Literatures.
2. To help students understand the contribution of Latin American Writers to world literature.
3. To encourage students to discover the various themes, and movements associated with Latin American Literature.
4. To inculcate an atmosphere of cultural acceptance through the texts.

3. Learning Outcomes: By the end of the course the student will be able:

1. To understand the large landscape of Latin American Literature.
2. To recognize writers, forms, and movements associated with Latin American Literature.
3. To have the ability to analyze works of literatures critically, keeping in mind the context of Latin America.

4. Number of Hours: 04 Hours per week

4. Course Content:

Total number of hours: 60

Unit I: Contextual Study:

10 hours

Note: The following areas should be covered along with their representative texts. If representative texts are not present, extracts of such may be used

1. Brief History of Latin America
2. Movements : Modernismo, indigenismo, Romanticism/Realism/Naturalism, Mulatto
3. Andrade, Oswaldo de. (Brazil) “*Anthropophagie Manifesto*” - Transculturalism
4. The Boom, Magical Realism, Post-boom writers/writings

Unit II: Fiction:

25 hours

1. *100 Years of Solitude* – **Gabriel Garcia Marquez (Colombia)**
2. *The Psychiatrist* - **Machado de Assis (Brazil)**

Unit III: Poetry

15 hours

1. *Sonnet XVIII, The Song of Despair, A song for Bolivar* - **Pablo Neruda (Chile)**
2. *Flame, speech*; Proem, extract from *Sunstone* (first 15 stanzas) - **Octavio Paz (Mexico)**
3. *The Psychology of Composition, The Hen’s Egg* – **Joao Cabral de Neto (Brazil)**
4. *The Other, Antigone* – **Gabriela Mistral (Chile)**

Unit IV: Short Stories

10 hours

1. Selected Stories from *The Cubs and other stories* – **Mario Vargas Llosa (Peru)**
The Cubs, The Challenge
2. Selected Stories of **Julio Cortazar (Argentina)**
House taken Over, Bestiary
3. Selected Stories of **Jorge Luis Borges (Argentina)**
The Library of Babel, Death and the Compass

Note: Secondary readings of the selected authors, poets, critics are open to students to explore and should be encouraged for use in internal assessments.

5. Reference Books:

Primary References:

1. Borges, Jorge Luis. *Aleph and other Stories*. Ed. Norman Thomas Di Giovanni. Trans. Norman Thomas Di Giovanni. New York: Bantam Books, 1970.
2. Cortazar, Julio. *Blow-Up and Other Stories*. Trans. Paul Blackburn. New York: Pantheon Books, 1967.
3. Llosa, Mario Vargas. *The Cubs and Other Stories*. Trans. Gregory Kolovakos and Ronald Christ. New York: Farrar, Straus and Cirouxc, 1979.
4. Loundo, Dilip, ed. *Tropical Rhymes, Topical Reasons*. Brazil: National Book Trust, 2001.
5. Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. New York: Avon Books, 1971.
6. —. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. New York: Avon Books, 1967.
7. Mistral, Gabriela. *Madwomen*. Trans. Randall Couch. Chicago: University of Chicago Press, 2008.
8. Neruda, Pablo. *Twenty Love Poems and a Song of Despair*. Trans. W. S. Merwin. London: Penguin Books, 1976.
9. Neto, Joao cxabral De Melo. *Selected Poetry 1937 - 1990*. Hanover: Wesleyan University Press, 1994.
10. Paz, Octavio. *Selected Poems*. Ed. Eliot Weinberger. New York: New Directions, 1984.
11. —. *Sunstone*. Trans. Raymond Soulard and Kassandra Kramer. Seattle: Burning Man Books, 1957.

Secondary References:

1. Bloom, Harold. *Bloom's Critical Views - Gabriel Garcia Marquez*. New York: Chelsea House Publishers, 2007.

2. —. *Bloom's Major Short Story Writers - Julio Cortazar*. Ed. Harold Bloom. Philadelphia: Chelsea House Publishers, 2004.
3. Castro-Klaren, Sara, ed. *A Companion to Latin American Literature and Culture*. Oxford: Blackwell Publishing, 2008.
4. Kristal, Efrain, ed. *The Cambridge Companion to the Latin American Novel*. Cambridge: Cambridge University Press, 2006.
5. Reisman, Rosemary, ed. *Latin American Poets*. Massachusetts: Salem Press, 2012.
6. Swanson, Philip. *Latin American Fiction*. Oxford: Blackwell Publishing, 2005.
7. Wood, Michael. *Landmarks of World Literature -One Hundred Years of Solitude*. Cambridge: Cambridge University Press, 1990.

Course Title: Contemporary Literary Theory

Course Code: ENG-E-15

Marks: 100

Credits: 4

1. Course Objectives:

1. To introduce the students to the basic concepts of Contemporary Literary Theory.
2. To introduce the students to major schools of literary theory.
3. To develop the ability in the students to apply literary theory to analyze a work of literature.

2. Learning Outcomes:

Upon the completion of the course the students should be able:

4. To understand the different schools of literary theory.
5. To comprehend the basic tenets of modern literary theory and the jargon associated with it.
6. To apply literary theory and critically appreciate a work of literature.

3. Number of Hours: 04 hours per week

4.Course Content:

Total number of hours: 60

Unit I: Marxist view of Literature

12 hours

1. Society and History : Marxist view
2. Major Marxists schools
3. Marxism and literature:
 - a) Literature and ideology
 - b) Autonomy in Literature
4. Marxist approach to Literature

Unit II: Psychoanalysis

13 hours

1. Views of Freud on human mind
2. Freudian approach to literature
3. Views of Lacan
4. Lacanian Criticism
5. Impact of psychoanalysis of literature

Unit III: Structuralism and Post-structuralism

15 hours

1. From New Criticism to Structuralism

2. Important Tenets of Structuralism
3. Contribution of Saussure
4. Contribution of Jonathan Culler, A. J. Greimas, Roman Jakobson, Roland Barthes
5. Structuralist Approach to Literature
6. Defining Deconstruction
7. Deconstructing Structuralism
8. From 'Work to Text'
9. Death of the author
10. Deconstruction an example
11. Deconstructing Deconstruction

Unit IV: Voices of the Subaltern: Feminist, Queer & Post-Colonial Theories

20 hours

1. Feminist Theories

- a) Features of Feminist Criticism
- b) Development to Feminist thought
- c) Major contributors to Feminist Criticism
 - i. Mary Wollstonecraft
 - ii. Virginia Woolf
 - iii. Simon De Beauvoir
 - iv. Elaine Showalter
 - v. Helen Cixous, Julia Kristeva
- d) Gynocriticism
- e) Feminist Criticism and Language
- f) Feminist approach to literature

2. Lesbian/Gay criticism

- a) Lesbian and Gay theory
- b) Lesbian feminism
- c) Queer theory
- d) Lesbian/Gay criticism-An example

3. Postcolonial Theory

- a) Edward Said - Orientalism
- b) Gayatri Spivak- Views on subalternity
- c) Homi K. Bhabha - Concept of mimicry

4. Reference Books:

Primary References:

1. Abrams M. H. *A Glossary of Literary Terms*. Prism Publishers, 1999.
2. Barry Peter. *Beginning Theory*. Manchester United Press, Manchester, 1995.
3. Bertens Hans. *Literary Theory: Title Basics*. Routledge, London, 2001.
4. Eagleton Terry. *Literary Theory: An Introduction*. Blackwell, London, 1983.

5. Hawthorn Jeremy. *A Glossary of Contemporary Literary Theory*. Edward Arnold, London, 1994.
6. Selden Raman. *A Reader's Guide To Contemporary Literary Theory*. Harvester, London, 1993.
7. Webster Roger. *Studying Literary Theory: An Introduction*. Arnold Publishers, London, 1990.

Secondary References:

1. Ashcoft Bill, Griffiths Gareth, Tiffin Helen (ed). *The Post-Colonial Reader*. Routledge, New York, 1995.
2. Ashcoft Bill, Griffiths Gareth, Tiffin Helen (ed). *The Empire Writes Back*. Routledge, New York, 2010.
3. Butler Judith. *Gender Trouble*. Routledge India, 2016.
4. Jameson Fredric. *The Political Unconscious*. Routledge, New York, 1983.
5. Hawkes Terence. *Structuralism and Semiotics*. Routledge, New York, 2009.
6. Woods Tim. *Beginning Post-modernism*. Manchester University Press, Manchester, 2009.
7. Sarup Madan. *An Introductory Guide to Post-structuralism and Postmodernism*. 2nd Edition. The University of Georgia Press, Georgia, 1993.
8. Sedgwick Kosofsky Eve. *Epistemology of the Closet*. University of California Press, 2nd revised edition, 2008.
9. Vanita Ruth, Kidwai Saleem (eds). *Same-Sex Love in India: A Literary History*. Penguin India, 2008.

Secondary References:

1. Mcquail, Denis. *Mass Communication Theory*. Vistaar Publications. 2007.
2. *The Associated Press Style Book and Libel Manual* Norm The A.P, 1994.
3. Hilliard, Robert. *Writing for Television, Radio and New Media (Seventh Ed.)*. Wadsworth. 2006.
4. Pavlik, J.V. *Media in the Digital Age*. 2008.
5. Perry, David K. *Theory and Research in Mass Communication*. Lawrence Erlbaum Associates, 2002.
6. Ruberg, Michelle. *Handbook of Magazine Article Writing*. Writer's Digest. 2009
7. Stadler, Jane and McWilliam, Kelly. *Screen Media – Analysing Film and Television*. Allen & Unwin. 2009.
8. White, Ted. *Broadcast News Writing, Reporting & Production*. Macmillan.

Course Title: Representation of Gender and Sexuality in Literature

Course Code: ENG-E-8

Marks: 100

Credits: 4

1. Course Objectives:

1. To open classroom discussions in an easily accessible manner to students learning to comprehend gender and sexuality in practical situations as well as in literature.
2. To aid an understanding of the distinction between the concepts of gender and sexuality, and explore to explore its ever expanding reach.
3. To discover the interplay of gender and sexuality.
4. To help students understand the fluid natures of gender and sexuality.
5. To understand and appreciate the different artistic expressions of gender and sexuality.

2. Learning Outcomes: Upon completion of the course, the student should be able to:

5. Appreciate the fluid nature of gender and sexuality.
6. Recognize the literal/ symbolic meanings depicted in literature related to gender and sexuality.
7. Decipher the interplay between gender and sexuality as seen through depictions, imagery and so on.
8. Recognize various themes seen in literature pertaining to gender and sexuality.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

UNIT I: Introduction:

20 hours

("Why, What, How)

1. Introducing Women, Gender, Sexuality Studies
 - a) Video: *Gender fluidity*: Gabrielle Burton at TEDxColumbus
2. Thinking about Gender, Sexuality and Culture
 - a) Video: *Straightlaced: How Gender's Got Us All Tied Up* (YouTube)
 - b) Marilyn Boxer, Ch. 1: Feminist Advocacy, Scholarly Inquiry, and the Experience of Women. *When Women Ask the Questions*.
3. Key Concepts and Theoretical Frameworks (Difference, Experience, Performance, Intersectionality)
 - a) —Doing Gender in Gendered Society Reader- Candace West & Don Zimmerman
 - b) Gender: Judith Butler (Chapter 2) Sara Salih
4. Contemporary Contestations – Intersex and Transgender Movements
 - a) The Five Sexes: Why males and females are not enough- Anne Fausto-Sterling
 - b) Video: *Changing Gender Dynamics in Current Structure of India*. Laxmi Narayan Tripathi. TEDxSIUHinjewadi
 - c) Ashwini Sukthankar. *Facing the Mirror: Lesbian Writing from India*. Penguin Books Australia. 1999.
5. Reproduction & Family Politics
 - a) De-constructing 'choice': The social imperative and women's use of the birth control pill - Granzow, Kara

UNIT II: Prose

15 hours

1. Novel:
 - a) The Truth About Me: A Hijra Life Story- A. Revathi
2. Essays:
 - a) Selected reading on Masculism from Popular Masculine Cultures in India: Critical Essays - Rohit K. Dasgupta (ed.) (any two essays)

UNIT III: Plays**10 hours**

1. Mr. Behram - Gieve Patel

UNIT IV: Poems**15 hours**

1. Suniti Namjoshi
 - a) I Give her the Rose
 - b) Well then let slip the masks
2. Maya Angelou
 - a) Phenomenal Woman
3. Kamala Das
 - a) The Old Playhouse
4. Sylvia Plath
 - a) Spinster
5. Trace Peterson
 - a) After and Before After
6. Hoshang Merchant
 - a) Selected poems from *Flower to Flame*

Note to Instructor:

1. As the syllabus (Unit I) features a large part theoretical/ essays on Gender and Sexuality, it is recommended that the instructor ensure that a rapport between student and teacher, and student and student is developed prior to moving forward to Unit II, III and IV.
2. Comfort in openly discussing their views and listening patiently to the views of their peers is necessary.
3. Recommended method of examination:
 - a) CAs – Students may be allowed the option of either a) writing an original report/ essay, commenting on the text they are studying (Secondary Reading list open); b) writing an original report/ essay viewing a literary piece through the lens of the essay(s); or c) class presentations based on syllabus topics featuring their own stance(s) and backed up with justifying arguments.
 - b) Semester End Exam –This may be a research paper written under the guidance of the instructor.

5. Reference Books:**Primary References:**

1. A. Revathi. *The Truth About Me: A Hijra Life Story*. Penguin, 2010.

2. Boxer, Marilyn. *When Women Ask the Questions*. Baltimore and London: The Johns Hopkins University Press.
3. Fausto-Sterling, Anne. —The Five Sexes: Why males and females are not enough. *The Sciences*, 33 (2), 1994. Pgs. 20-25.
4. Granzow, Kara. —De-constructing ‘choice’: The social imperative and women’s use of the birth control pill. *Culture, Health & Sexuality*, 9(1), 2007. Pgs. 43–54.
5. Jain, Jasbir (ed). *Women in Patriarchy: Cross – Cultural Reading*. New Delhi: Rawat Publications, 2005.
6. Ruth Vanita & Kidwai Saleem. *Same Sex Love in India: Readings from Literature and History*. New Delhi: Macmillan, 2000.
7. Salih, Sara. Chapter 2: Gender: *Judith Butler*. London: Routledge, 2002.
8. Tendulkar, Vijay. *Mitrachi Goshta: A Friend’s Story: A Play in Three Acts*. Oxford University Press, 2000.
9. Peterson, Trace. *After and Before After*. Online. [Link](#)
10. West, Candace and Don Zimmerman. —Doing Gender. *Gendered Society Reader*. eds. Michael Kimmel & Amy Aronson. Oxford, 2000. Pgs. 146- 163.
11. Merchant, Hoshang. *Flower to Flame*. Rupa & Co. ,1992.
12. Dasgupta, Rohit K. *Popular Masculine Cultures in India: Critical Essays*. Setu Prakashani, 2013.

Secondary References:

1. Brabon, Benjamin & Genz Stephanie. *Postfeminism*. Edinburgh University Press, 2009.
2. Bristow, Joseph. *Sexuality*. Routledge, 2013.
3. Butler, Judith. *Gender Trouble*. Routledge, 2012.
4. Shahni, Parmesh. *Gay Bombay: Globalization, Love and (be)longing in Contemporary India*. Sage Publications India Pvt. Ltd, 2008.
5. Sharma, Prabhat. *The Plays of Vijay Tendulkar: Critical Explorations*. Sarup & Sons, 2008.
6. Wake, Paul & Malpas Simon. *The Routledge Companion to Critical Theory*. Routledge, 2008.

7. Merchant, Hoshang. *Forbidden Sex, Forbidden Texts: New India's Gay Poets*. India: Routledge, 2009.
8. Bose, Brinda (Ed.), Subhabrata Bhattacharyya (Ed.). *Phobic And The Erotic: The Politics Of Sexualities In Contemporary India*. Seagull Books, 2007.

Suggested Readings:

1. Gilbert, Sandra & Gubar Susan. *The Madwoman in the Attic*. UK: Yale University Press, 1984.
2. Millett, Kate. *Sexual Politics*. University of Illinois Press, 2000.
3. Mohanty, Chandra Talpade. —Feminist Encounters: Locating the Politics of Experience. *Destabilizing Theory: Contemporary Feminist Debates*. eds. Michele Barrett and Anne Phillips. Stanford: Stanford University Press, 1992.
4. Monette, Paul. *Borrowed Time: An AIDS Memoir*. Mariner Books; 1 edition (June 1, 1998)
5. Sedgwick Eve Kosofsky. *Epistemology of the Closet*. University of California, 1990.
6. Seth, Vikram. *The Humble Administrator's Garden*. India: Penguin, 2012.

Videos:

1. *Changing Gender Dynamics in Current Structure of India*. Laxmi Narayan Tripathi. TEDxSIUHinjewadi [Link](#)
2. *Gender fluidity*: Gabrielle Burton at TEDxColumbus [Link](#)
3. *Straightlaced: How Gender's Got Us All Tied Up* (YouTube) [Link](#).

Suggested Films:

1. Campillo, Robin. *120 BPM (Beats per Minute)*. 2017.
2. Epstein, Rob and Jeffrey Friedman. *Howl*. 2010.
3. Kechiche, Abdellatif. *Blue Is the Warmest Colour*. 2013.

Learning Outcome Matrix

| Programme: BA ENGLISH | | | | | | | | |
|---|--|--|---|--|--|---|---|------------------------------|
| Course Code: (ENG-I.C-1) | | | | | | | | |
| Course Title: Understanding Poetry and Drama | | | | | | | | |
| PLO -> | PLO1 - Use of Technology, Problem Analysis and Solutions | PLO2 - Environment Sustainability & Ethics | PLO3 - Individual and Team work, Communications & Life Skills | PLO4 - Research Aptitude & Social responsibility | PSO 1 - Core Concepts, evolving forms and traditions in literature | PSO 2 - Synthetic thinking and analysis of literature & culture | PSO 3 - Analytical & Ethical writing and research | PSO 4 - Skills & Life Skills |
| CLO1 | √ | √ | | | √ | √ | | |
| CLO2 | | √ | | | √ | √ | | |
| CLO3 | | √ | | | √ | √ | | |
| CLO4 | | √ | √ | √ | √ | | | √ |
| CLO5 | | √ | √ | √ | √ | | | √ |
| CLO6 | √ | √ | √ | √ | √ | | | √ |

Programme: BA ENGLISH

Course Code: (ENG-I.C-2)

Course Title: History of English Literature from Fifth Century to the Eighteenth Century

| PLO -> | PLO1 - Use of Technology, Problem Analysis and Solutions | PLO2 - Environment Sustainability & Ethics | PLO3 - Individual and Team work, Communications & Life Skills | PLO4 - Research Aptitude & Social responsibility | PSO 1 - Core Concepts, evolving forms and traditions in literature | PSO 2 - Synthetic thinking and analysis of literature & culture | PSO 3 - Analytical & Ethical writing and research | PSO 4 - Skills & Life Skills |
|------------------|--|--|---|--|--|---|---|------------------------------|
| CLO1 | √ | | | | | √ | √ | |
| CLO2 | √ | | | | √ | | | |
| CLO3 | √ | | | | √ | √ | √ | |
| CLO4 | √ | | | | √ | √ | | |

Programme: BA ENGLISH

Course Code: (ENG-II.C-3)

Course Title: Understanding Fiction

| PLO -> | PLO1 - Use of Technology, Problem Analysis and Solutions | PLO2 - Environment Sustainability & Ethics | PLO3 - Individual and Team work, Communications & Life Skills | PLO4 - Research Aptitude & Social responsibility | PSO 1 - Core Concepts, evolving forms and traditions in literature | PSO 2 - Synthetic thinking and analysis of literature & culture | PSO 3 - Analytical & Ethical writing and research | PSO 4 - Skills & Life Skills |
|------------------|--|--|---|--|--|---|---|------------------------------|
| CLO1 | √ | | | | √ | √ | | |
| CLO2 | √ | | | | √ | √ | | |
| CLO3 | √ | | | | √ | √ | | |
| CLO4 | √ | | | | √ | √ | | |

Programme: BA ENGLISH

Course Code: (ENG-II.C-4)

Course Title: An Introduction to Linguistics and Stylistics

| PLO -> | PLO1 - Use of Technology, Problem Analysis and Solutions | PLO2 - Environment Sustainability & Ethics | PLO3 - Individual and Team work, Communications & Life Skills | PLO4 - Research Aptitude & Social responsibility | PSO 1 - Core Concepts, evolving forms and traditions in literature | PSO 2 - Synthetic thinking and analysis of literature & culture | PSO 3 - Analytical & Ethical writing and research | PSO 4 - Skills & Life Skills |
|------------------|--|--|---|--|--|---|---|------------------------------|
| CLO1 | √ | √ | | | √ | √ | | |
| CLO2 | | √ | | | √ | √ | | |
| CLO3 | | √ | | | √ | √ | | |
| CLO4 | | √ | | | √ | | | |
| CLO5 | | √ | | | √ | | | |
| CLO6 | | √ | | | √ | | | |
| CLO7 | | | | | | | | |

Programme: BA ENGLISH

Course Code: (FC. ENG-I)

Course Title: Effective Use of English

| PLO -> | PLO1 - Use of Technology, Problem Analysis and Solutions | PLO2 - Environment Sustainability & Ethics | PLO3 - Individual and Team work, Communications & Life Skills | PLO4 - Research Aptitude & Social responsibility | PSO 1 - Core Concepts, evolving forms and traditions in literature | PSO 2 - Synthetic thinking and analysis of literature & culture | PSO 3 - Analytical & Ethical writing and research | PSO 4 - Skills & Life Skills |
|------------------|--|--|---|--|--|---|---|------------------------------|
| CLO1 | √ | | √ | | | √ | | √ |
| CLO2 | √ | | √ | | √ | √ | | √ |
| CLO3 | √ | | √ | | | √ | | √ |