

**MINUTES OF MEETING OF THE BOARD OF STUDIES IN ENGLISH
HELD ON 5th OCTOBER 2023 at
Parvatibai Chowgule College of Arts & Science
(Autonomous)
Margao – Goa**

Vide Chowgule College notice (F.133(C)/733 dated 14th September 2023) a meeting of this BOS was convened on 5 October 2023 at 9:30am at Parvatibai Chowgule College of Arts & Science, Margao – Goa. Since the number of members present represented the Quorum, the BOS began its proceedings.

Members present:

1. Dr. Sonia Fernandes Da Costa – Chairperson
2. Dr. Lucy James – Academic Council Nominee
3. Dr. Deepa Prajith – Academic Council Nominee
4. Dr. Anjali Chaubey – V.C. Nominee
5. Mr. Leonard Fernandes – Industry Representative
6. Ms. Anjali Mascarenhas – Alumni
7. Mr. Shubhankar Shah – Member Secretary
8. Mr. Andrew S. Barreto – Member
9. Ms. Loretta Rodrigues – Member
10. Dr. Neha Yadav – Member
11. Ms. Finoshka Rodrigues – Member
12. Ms. Siffonia D'mello – Member
13. Ms. Salija Krishna – Member

Member Absent with Intimation

None

Proceedings

The Chairperson welcomed the members of the Board of Studies (BOS). The Chairperson introduced and explained the agenda for the meeting and read out the minutes of the previous B.O.S meet. The meet continued taking up the following agenda.

Agenda Items:

1. To approve the UG syllabus for Semester III & IV under NEP 2020.
2. To approve the Semester III & IV syllabus for PG Programme.
3. To approve the Multidisciplinary, Skill Enhancement, Vocational Education & Training Syllabus under NEP 2020.
4. To approve the list of the External Examiners for Project viva.
5. AOB

PART A: The BOS passed the resolutions as follows:

1. UG syllabus for Semester III & IV under New (NEP) Structure

UG syllabus for Semester III & IV under New (NEP) Structure was presented to the BOS. Semester Four course American Literature of the Twentieth Century was modified. Based on the feedback from the students it was decided to change the text *The Colour Purple* by Alice Walker (novel) from unit 1. After some deliberation, it was unanimously decided to include *The Bluest Eye* by Toni Morrison.

Resolved to include *The Bluest Eye* in place of Alice Walker's *The Colour Purple*. The rest of the content of the syllabi for Semester 3 & 4 was passed without changes.

The BOS members suggested to include "Assessments & Evaluations" for the UG Semester III & IV Courses passed under the New Structure. These were subsequently added to the syllabi and finalised.

2. PG syllabus for Semester III & IV

BOS resolved to pass PG syllabus for Semester III & IV in the next BOS.

3. Skill Enhancement Course under New Structure

Skill Enhancement Course "Writing for the Media II" was presented to the BOS. It was approved for implementation without any changes.

BOS Chairperson has recommended revision to the New Structure in the next BOS. This is to reflect directives received from college stating that Language departments will not float Multidisciplinary courses (the new UG structure includes MDC courses in Semester 3).

4. List of External Examiners for Project viva (Annexure C)

List of External Examiners for Project viva was presented. Resolved to add Dr. Palia Pandit and Dr. Svetlana Fernandes from Dhempe College of Arts & Science, Miramar to the list.

5. AOB

Under AOB, Semester 6 course Twentieth Century English Literature (Annexure II) was updated to incorporate women writers and poets. (Changes reflected in Annexure I)

Resolved to:

- a) replace James Joyce's novel *A Portrait of the Artist as a Young Man* from Unit II with Virginia Woolf's novel *To the Lighthouse*.
- b) remove William Butler Yeats (*The Second Coming*, *The Wild Swans at Coole*, and *Sailing to Byzantium*), T S Eliot's "The Journey of the Magi", Wilfred Owen's

“Insensibility”, Siegfried Sassoon’s “Lamentations”, Rupert Brooke’s “The Dead” and “Futility”, Ezra Pound’s “The Garden”, Carl Sandburg’s “The Fog” and “The Grass”, Stephen Spender’s “An Elementary School Classroom in a Slum”, Dylan Thomas (“Do Not go Gentle into the Good Night” and “Fern Hill”) and Louis MacNeice’s “Prayer Before Birth”

- c) add Adrienne Rich (Diving into the Wreck), Penelope Fitzgerald (The Kitchen Drawer Poem), Carol Ann Duffy (Elvis's Twin Sister), Gwendolyn Brooks (We Real Cool), and Stevie Smith (To the Tune of the Coventry Carol).

PART B: Important Points/ recommendations of BOS that require consideration/ approval of Academic Council:

1. To approve the UG syllabi (Annexure A) of semester III & IV under New (NEP) Structure.
2. To approve Skill Enhancement Course “Writing for the Media II” under New Structure
3. To approve list of External Examiners for Project viva. (Annexure C)
4. To approve the revisions to “Twentieth Century English Literature” (Sem. 6) course under A.O.B. (changes reflected in Annexure I; syllabus in Annexure II)

The following members of the Board of Studies in English were present for the meeting.

Members present:

1. Dr. Sonia Fernandes Da Costa – Chairperson
2. Dr. Lucy James – Academic Council Nominee
3. Dr. Deepa Prajith – Academic Council Nominee
4. Dr. Anjali Chaubey – V.C. Nominee
5. Mr. Leonard Fernandes – Industry Representative
6. Ms. Anjali Mascarenhas – Alumni
7. Mr. Shubhankar Shah – Member Secretary
8. Mr. Andrew S. Barreto – Member
9. Ms. Loretta Rodrigues – Member
10. Dr. Neha Yadav – Member
11. Ms. Finoshka Rodrigues – Member
12. Ms. Siffonia D'mello – Member
13. Ms. Salija Krishna – Member

Member Absent with Intimation

None



Mr. Shubhankar Shah
Member Secretary
Board of Studies

Dated: 5 October 2023



Dr. Sonia Fernandes Da Costa
Chairperson
Board of Studies

PART C: The remarks of the Dean of the Faculty:-

- a. The minutes are in order.
- b. The minutes may/not be placed before the Academic Council with remark, if any.
- c. Important points of the minutes which need clear policy decision of the Academic Council to be recorded.

Date: 17 October 2023

Signature of the Academic Dean:



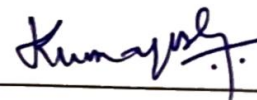
Dr. Meghana Devli

PART D: The remarks of the Members Secretary of the Academic Council:-

- a. The minutes are in order.
- b. The minutes may be placed before the Academic Council with remark, if any.
- c. Important points of the minutes which need clear policy decision of the Academic Council to be recorded.

Date: 18/10/2023 .

Signature of the Member Secretary
of the Academic Council:



Mr. V.C. Kumaresh

Annexure A

COURSE STRUCTURE

SEM	MAJOR CORE	MINOR/ VOCATIONAL	MULTIDISCIPLINARY COURSE (MDC)	VALUE ADDED COURSE (VAC)	ABILITY ENHANCE MENT COURSE (AEC)	SKILL ENHANCE MENT COURSE (SEC)
I	Understanding Poetry & Drama (UG-ENG-101)	Understanding Poetry & Drama (Minor) (UG-ENG-102)	Reading Literature (UG-ENGMDC1)	ePortfolio (UG-ENGVAC1)	Effective English Communication (UG-ENGAEC1)	Creative Writing for Beginners (UG-ENG-SEC1)
					Academic Writing I (UG-ENGAEC2)	
II	Understanding Fiction (UG-ENG-103)	Understanding Fiction (Minor) (UG-ENG-104)			Academic Writing I (UG-ENGAEC3)	Writing for the Media I (UG-ENG-SEC2)
					Academic Writing II (UG-ENGAEC4)	
III	Introduction to Linguistics I (2Credits) (UG-ENG-201)	Contemporary Indian English Literature (Minor) (UG-ENG-204)	Reading Literature (UG-ENGMDC2)		01 AEC: 2 credits (MIL)	Writing for the Media II (UG-ENG-SEC3)
	Contemporary Indian English Literature (UG-ENG-203)					
	Creative Writing I (2Credits) (UG-ENG-202)					
IV	Introduction to Linguistics II (2Credits) (UG-ENG-205)	New Literatures in English (Minor) (UG-ENG-210)				
	Creative Writing II (2Credits) (UG-ENG-206)					
	Literature of Indian Diaspora (UG-ENG-207)					
	New Literatures in English (UG-ENG-208)					
	American Literature (UG-ENG-209)					
V	Goan Literature & Culture (UG-ENG-301)	Film Studies (UG-ENG-VOC1)				
	World Literature (UG-					

	ENG-302)					
	Visual Literature (UG-ENG-303)					
VI	Literary Criticism (UG-ENG-304)	English Language & Literature Teaching (UG-ENG-VOC2)				
	Modern Indian Literature in Translation (UG-ENG-305)					
	Women's Writing in India (UG-ENG-306)					
	Project Course (UG-ENG-PRJ)					
VII	Nineteenth Century English Literature (UG-ENG-401)	Nineteenth Century English Literature (Minor) (UG-ENG-405)				
	Contemporary Literary Theory (UG-ENG-404)					
	Shakespeare Today (UG-ENG-402)					
	Film Studies (UG-ENG-403)					
VIII	Twentieth Century English Literature (UG-ENG-406)	Twentieth Century English Literature (Minor) (UG-ENG-410)				
	English Language & Literature Teaching (UG-ENG-408)					
	Latin American Literature (UG-ENG-407)					
	Representation of Gender and Sexuality in Literature (UG-ENG-409)					

UG Syllabi – Semester 3 & 4 under NEP 2020

Course Title: Introduction to Linguistics I

Course Code: UG-ENG-201

Marks: 50

Credits: 2

1. Course Objectives:

1. To acquaint students with the basic concepts in linguistics.
2. To introduce the students to various sub-disciplines of linguistics.

2. Course Outcomes:

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

CO1. Have a fundamental understanding of the basic nature, branches and history of linguistic inquiry.

CO2. Develop competence in linguistic and phonetic analysis of English sound system and word formation in English.

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

3. Number of Hours: 02 hours per week

4. Course Content:

Total Number of Hours: 30

Unit I A: Nature of Language**20 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 I B: English Phonetics and Phonology

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 II: 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

Assessments & Evaluations:

The evaluations should be designed to cater to the multiple intelligences of students while efficiently facilitating the gradual progression from lower to higher order thinking by channeling the Cognitive, Affective, and Psychomotor domains of the Bloom's Taxonomy.

Hence, the faculty is recommended to assess students through continuous assessments that will test the theory as well as practical knowledge of students while also inculcating digital literary, presentation skills and written competency.

The following assessments are in tune with the above philosophy of evaluation:

Creation of Educational Resource material like Infographics, Podcasts, Videos, Guidebooks/e-Portfolios and Games. Presentations, whether PowerPoint, Recorded or Open Presentations that allow students to use creative techniques to showcase information.

Assessments like Transcription of IPA script and Written Tests are encouraged to facilitate the praxis of phonetics. Time-bound Google Classroom questions are also recommended as modes of assessment to reinforce classroom learning.

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. *A 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. Cobley, 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 Benjamin 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.

Course Title: Creative Writing I

Course Code: UG-ENG-202

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. Course Outcomes: By the end of the course the students will be able to:

CO1: Demonstrate an understanding of concepts related to the creative writing genres.

CO2: Present their ideas/opinions confidently through creative writing genres.

CO3: Create a sample of their own creative output (individual/group).

CO4: Critique and edit their own work as well as others.

CO5: Utilize ICT & Digital technology in their creative endeavor.

3. Number of hours: 02 hours per week

Course Content:**Total number of hours: 30**

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; 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 atleast 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 desk-top 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-to 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, there by taking care of the spoken word aspect of creative writing, as and when it may apply.

Assessments & Evaluations:

As this course is a skill-based course faculty is recommended to give continuous written and submission based weekly if not daily assignments (short to be completed within the class hour – or should not take more than an hour) for the students learning to be layered and supported through continuous practice. Hence the following evaluations and assessments should be followed:

1. Weekly Written Submissions on Poetry/Drama/Fiction
2. Weekly applicative submissions and explorative Learning of Forms
3. Semester End Exam should be an ePortfolio where the student collates their learning of the whole semester – their weekly assignments, work product and learning reflections.

4. 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.

Course Title: Contemporary Indian English Literature

Course Code: UG-ENG-203

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. Course Outcomes:

By the end of this course students should be able to:

- CO 1. Analyse the common tropes in prose literature of partition and children's literature.
- CO 2. Define and recognize contemporary Indian English Literature.
- CO 3. Identify various genres employed by the contemporary Indian English writers.
- CO 4. Explain and analyse themes and narrative techniques employed by contemporary Indian English writers.
- CO 5. Identify the special features of contemporary Indian Poetry and Drama.

3. Number of Hours: 04 hours per week

4. Course Content:

Total Number of Hours: 60

Unit I - Poetry:

15 hours

1. Keki Daruwalla
 - a) Boat-ride Along the Ganga
 - b) Draupadi
 - c) Bars
2. Adil Jussawala
 - a) On First Approaching Santacruz Airport
3. Nissim Ezekiel
 - a) Goodbye Party for Miss Pushpa T.S.
 - b) Background Casually
 - c) Poet, Lover, Birdwatcher
4. Arun Kolatkar
 - a) The Bus
 - b) An Old Woman
 - c) Ajamil and the Tigers
5. Jayanta Mahapatra
 - a) Hunger
 - b) Indian Summer
6. A. K. Ramanujan
 - a) Love Poem for a Wife
 - b) Looking for a Cousin on a Swing
 - c) A River
7. Kamala Das
 - a) An Introduction
 - b) My Grandmother's House
 - c) Summer in Calcutta

Unit II - Drama

18 hours

1. Mahesh Dattani - Final Solutions
2. Girish Karnad - Yayati

Unit III - Short Stories

12 hours

- a) R. K. Narayan – A Horse and Two Goats
- b) Ruskin Bond - The Blue Umbrella
- c) Khushwant Singh – Portrait of a Lady
- d) Vilas Sarang – An Interview with M. Chakko

Unit IV - Novel

15 hours

- Khushwant Singh - Train to Pakistan

Assessments & Evaluations:

The evaluations should be designed to cater to the multiple intelligences of students while efficiently facilitating the gradual progression from lower to higher order thinking by channeling the Cognitive, Affective, and Psychomotor domains of the Bloom's Taxonomy.

Hence, the faculty is recommended to assess students through continuous assessments that will test the theory knowledge of students while also inculcating digital literary, presentation skills and written competency.

The following assessments are in tune with the above philosophy of evaluation:

Creation of Educational Resource material like Infographics, Podcasts, Videos, Guidebooks/e-Portfolios and Games. Presentations, whether PowerPoint, Recorded or Open Presentations that allow students to use creative techniques to showcase information.

Performative assessments like Role Play, Monologue, Body Double etc. are encouraged to facilitate the learning of drama.

Term Papers, Written Tests and Time-bound Google Classroom questions are also recommended as modes of assessment.

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. *The Women In Cages: Collected Stories*. Penguin India, 2006.

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*. Oxford University Press, 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 Courseback, 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. *Fair Tree of the Void*. Penguin Books Ltd.
11. Warma, Monica. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 2010.

Weblinks:

<https://indianpoetry.wordpress.com/>

<https://www.poetryinternational.org/pi/poets/filter/country/27/page/0/en/tile>

<https://www.raintaxi.com/the-poetry-of-india/>

<https://scroll.in/article/694635/five-reasons-indian-poetry-matters-more-than-ever>

<https://www.livemint.com/mint-lounge/features/girish-karnad-and-the-women-who-defied-norms-11591760364724.html>

<http://www.imagi-nation.com/moonstruck/clsc79.html>

<https://www.loc.gov/acq/ovop/delhi/salrp/khushwantsingh.html>

Course Title: Writing for the Media II

Course Code: UG-ENG-SEC3

Marks: 75

Credits: 3

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. Course Outcomes:

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

CO1: Interpret jargon, key-terms and concepts in Mass Media

CO2: demonstrate proficiency in writing in one or more professional media writing applications

CO3: Create layouts for print media (traditional/digital) with original content based on ethical media guidelines.

CO4: Produce simple original TV/Radio News, entertainment, and advertising content

CO5: Generate original digital media through blogs, social media, and video/audio sharing sites.

CO6: skill themselves in industry standard softwares in DTP, and audio/video editing

3. Total number of hours: 45 (1hour lectures) considering a term/semester runs over 15 weeks PER WEEK 3 HOURS

4. Course Content:

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

15 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 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 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- Cinema**15 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**15 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

Assessments & Evaluations:

As this course is a skill-based course faculty is recommended to give continuous written and submission based weekly if not daily assignments (short to be completed within the class hour – or should not take more than an hour) for the students learning to be layered and supported through continuous practice. Hence the following evaluations and assessments should be followed:

1. Weekly Written Submissions on articles/interviews/features etc.
2. Weekly applicative submissions and explorative Learning of Forms & electronic/Digital media
3. Semester End Exam should be an ePortfolio where the student collates their learning of the whole semester – their weekly assignments, work product and learning reflections.

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
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 Screen writer's Workbook* Syd Field Dell Publishing, 1984
10. *E-Writing* Dianna Booher 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 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 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-1May2008)

Course Title: Introduction to Linguistics II

Course Code: UG-ENG-204

Marks: 50

Credits: 2

1. Course Objectives:

1. To know the connection between linguistics and stylistics.
2. To understand the concept of style in literature.
3. To provide hands-on experience in analysing texts, fiction and poetry.

2. Course Outcomes:

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

CO1. Have a fundamental understanding of semantics.

CO2. Develop competence in syntactic analysis in English.

CO3. Understand stylistic features of works in English language.

CO4. Examine the difference ways of language acquisition and learning.

3. Number of Hours: 02 hours per week

4. Course Content:

Total Number of Hours: 30

Unit I: Syntax, Grammar, and Semantics

15 hours

1. Different approaches to syntax
2. Parts of speech, Basic sentence structures, Types of sentences, clauses, phrases
3. Words as signs, transparent and opaque words
4. Conceptual vs. associative meaning
5. Lexical relations: synonymy, antonymy, hyponymy, homophony, homonymy, polysemy

Unit II: Applied Linguistics

15 hours

1. Linguistic approach to literature:
Difference between ordinary language and language of literature
2. 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.
3. Linguistics and language teaching/learning:
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

Assessments & Evaluations:

The evaluations should be designed to cater to the multiple intelligences of students while efficiently facilitating the gradual progression from lower to higher order thinking by channeling the Cognitive, Affective, and Psychomotor domains of the Bloom's Taxonomy.

Hence, the faculty is recommended to assess students through continuous assessments that will test the theory as well as practical knowledge of students while also inculcating digital literary, presentation skills and written competency.

The following assessments are in tune with the above philosophy of evaluation:

Creation of Educational Resource material like Infographics, Podcasts, Videos, Guidebooks/e-Portfolios and Games. Presentations, whether PowerPoint, Recorded or Open Presentations that allow students to use creative techniques to showcase information. Assessments like Written Tests and Time-bound Google Classroom questions are also recommended to reinforce classroom learning.

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. *A 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:

11. Aarts, Bas and April McMahon. *The Handbook of English Linguistics*. Malden Blackwell Publishing, 2006.
12. Broderick, John P. *Modern English Linguistics - A Structural and Transformational Grammar*. Thomas Y. Crowell Company, 1975.
13. Copley, Paul, ed. *Semiotics and Linguistics*. London: Routledge, 2001.
14. Dixon, R. M. W. *A Semantic Approach to English Grammar*. 2nd. Oxford University Press, 2005.
15. Hyland, Ken, ed. *English for Academic Purposes - An advanced resource book*. New York: Routledge, 2006.
16. Kretschmar Jr, William A. *The Linguistic of Speech*. New York: Cambridge University Press, 2009.
17. Meyer, Charles. *Introducing English Linguistics*. Edinburgh: Cambridge University Press, 2009.
18. Radden, Gunter and Rene Dirven. *Cognitive English Grammar*. John Benjamin Publishing Company, 2007.
19. Trask, R. L. *Language & Linguistics - The Key Concepts*. Ed. Peter Stockwell. New York: Routledge, 2007.
20. Trousdale, Graeme and Nikolas Gisborne. *Constructional Approaches to English Grammar*. Berlin: Mouton de Gruyter, 2008.

Course Title: Creative Writing II

Course Code: UG-ENG-205

Marks: 50

Credits: 2

1. Course Objectives:

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

2. Course Outcomes: By the end of the course the students will be able to:

CO1: Demonstrate an understanding of concepts related to the creative writing genres.

CO2: Present their ideas/opinions confidently through creative writing genres.

CO3: Create a sample of their own creative output (individual/group).

CO4: Critique and edit their own work as well as others.

CO5: Utilize ICT & Digital technology in their creative endeavor

3. Number of hours: 02 hours per week

4. Course Content:

Total number of hours: 30

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 I: Poetry

10 hours

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 II: Drama

10 hours

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 story telling 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 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 atleast 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 word 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.

Assessments & Evaluations:

As this course is a skill-based course faculty is recommended to give continuous written and submission based weekly if not daily assignments (short to be completed within the class hour – or should not take more than an hour) for the students learning to be layered and supported through continuous practice. Hence the following evaluations and assessments should be followed:

1. Weekly Written Submissions on Poetry/Drama/Fiction
2. Weekly applicative submissions and explorative Learning of Forms

Semester End Exam should be an ePortfolio where the student collates their learning of the whole semester – their weekly assignments, work product and learning reflections.

5. Reference Books:

Primary References:

- a. Burroway, Janet. *Writing Fiction: A Guide To Narrative Craft*. New York: Longman Publishers, 2000.
- b. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. e book.
- c. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
- d. 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.
- e. Miller, Brenda and Suzanne Paola. *Tell it Slant-Writing and Shaping Creative Nonfiction*. Mcgraw-Hill, 2005.
- f. Mills, Paul. *The Routledge Creative Writing Course book*. Routledge, 2006. ebook.
- g. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
- h. 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.
- i. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

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

Course Title: The Literature of the Indian Diaspora

Course Code: UG-ENG-206

Marks: 100

Credits: 4

1. 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.

2. Course Outcomes:

Upon completion of the course the student should be able:

CO 1: Demonstrate, through writing, an understanding of important issues presented in Indian diasporic literature.

CO 2: Examine in detail select works of some recent authors of the Indian diaspora.

CO 3: To understand the unique features of Indian Diaspora writings.

CO 4: To examine themes and concerns in Indian Diaspora writings.

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
2. Bye Bye Blackbird - Anita Desai (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

Assessments & Evaluations:

In keeping with the changing educational scenario, the faculty is recommended to give continuous written and submission-based assignments for the students' learning to be scaffolded and supported through continuous practice. Hence the following evaluations and assessments should be followed:

Gallery Walk, Body Double, Role play, Power Point Presentation, Assignment, Term Paper, Written Paper, Podcast, Quiz, Documentary, Interview, e-portfolio, Chapter wise textual questions.

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.
3. Desai 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

Course Title: New Literatures in English

Course Code: UG-ENG-207

Marks: 100

Credits: 4

1. 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

2. Course Outcomes: By the end of the course the students will be able to:

CO1: Assess the concept of the marginalized segments in society.

CO2: Critique writers, forms, and movements associated with the marginalized.

CO3: Analyze works of literatures critically, keeping in mind the segmented.

CO4: Write reflective and research essays to present their responses to New Literatures in English.

3. Number of hours: 04 hours per week

4. Course Content:

Total number of hours: 60

Unit I: Contextual Study

8 hours

Note: The following areas will be covered along with their representative texts

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

Unit II: Play

20 hours

1. *The Lion and the Jewel* - Wole Soyinka
2. *Pantomime* - Derek Walcott

Unit III: Poetry

18 hours

1. Langston Hughes a) The Weary Blues,
 b) The Negro Speaks of Rivers
Secondary poems a) Black Panther b) Dinner Guest: Me
2. Countee Cullen: a) Heritage
 b) Karengé ya Marengé
 c) A Brown Girl Dead
 d) Incident
Secondary Poems a) Yet do I Marvel
 b) Mood
3. Paul Lawrence Dunbar a) The Plantation Child's Lullaby
 b) The wraith
Secondary Poems a) We Wear the Mask
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

Assessments & Evaluations:

As this course is an cultural and explorative theory course faculty is recommended to give continuous written and submission based weekly if not daily assignments (short to be completed within the class hour – or should not take more than an hour) for the students learning to be layered and supported through continuous practice. Questions ought to be reflective of the texts, theory and concepts discussed in class. Other assessments should be applicative and transmedia in nature. Hence the following evaluations and assessments should be followed:

1. Weekly Written reflective Submissions on texts/Theory/Concepts
2. One time Open presentations where different mediums should be explored – e.g. video lectures, podcasts, role plays, play enactments, study guides, infographics, short movies, gallery walks or exhibition (any other as decided by the faculty)
3. MCQ tests immediately after a unit is completed can be given if opted for. A best 2 out of 4 scores can be looked at.

4. One of the Semester End Exam should be an ePortfolio where the student collates their learning of the whole semester – their weekly assignments, work product and learning reflections.

5. One of the SEE should be a term paper submission – a prior CA should be administered requiring students to break down their thesis and literature review for their term paper.

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.

Course Title: American Literature of the Twentieth Century

Course Code: UG-ENG-208

Marks: 100

Credits: 4

1. Course Objectives:

- 1.To study the American Experience as captured in the seminal works of masters of American Literature of the twentieth century.
- 2.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.
- 3.To acquaint students with the following literary movements in America – Realism, Modernism and Harlem Renaissance.

2. Course Outcomes:

By the end of the course the students will be able to:

1. Analyze and interpret works by representative Twentieth Century American writers.
2. Identify various literary techniques and movements during the Twentieth Century.
3. Illustrate how literature reflects culture and society.
4. Evaluate the efficacy of using poetry as a vehicle to comprehend subjects like the Great Depression, the Harlem Renaissance and Confessionalism.

3. Number of hours:

04 hours per week

4. Course Content

Total Number of hours: 60

Unit I: Novel

15 hours

1. The Bluest Eye - Toni Morrison

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) Howl
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

Assessments & Evaluations:

In keeping with the changing educational scenario, the faculty is recommended to give continuous written and submission-based assignments for the students' learning to be scaffolded and supported through continuous practice. Hence, the following evaluations and assessments should be followed:

Gallery Walk, Body Double, Role play, PowerPoint Presentation, Assignment, Term Paper, Written Test, Podcast, Quiz, Documentary, Interview, e-Portfolio, Chapter-wise Textual Questions.

5. Reference Books:

Primary References:

1. Miller, Arthur. *Death of a Salesman*. Penguin UK, 2011.
2. Morrison, Toni. *The Bluest Eye* Vintage; Reprint edition (8 May 2007)
3. Poulin. A. Jr & Michael Waters, ed. *Contemporary American Poetry*. 8th Edition. Houghton Mifflin Company, 2006.
4. Thomas. C.T. *Twentieth Century Verse- American Anthology*. Delhi: Macmillan India Ltd, 1999.

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.

Annexure C

List of External Examiners for TY Projects – Academic Year 2023 - 24

1. **Dr. Glenis Mendonça**, Carmel College for Women, Nuvem
2. **Dr. Brian Mendonça**, Carmel College for Women, Nuvem
3. **Assoc. Prof. Roxana Singh**, Carmel College for Women, Nuvem.
4. **Dr. Susan Deborah**, MES College of Arts & Commerce, Zuarinagar
5. **Dr. Deepa Prajith**, Govt. College of Arts, Science & Commerce, Quepem
6. **Asst. Prof. Brenda Coutinho**- Govt. College of Arts, Science & Commerce, Quepem
7. **Asst. Prof. Gauravi Keni Khaunte**, Govt. College of Arts, Science & Commerce, Quepem
8. **Asst. Prof. Tanvi Shridhar Kamat Bambolkar**, Govt. College of Arts, Science & Commerce, Quepem
9. **Assoc. Prof. Sunita Mesquita**, St. Xavier's College, Mapusa
10. **Asst. Prof. Aaron Fernandes**, St. Xavier's College, Mapusa
11. **Dr. Prema Rocha**, St. Xavier's College, Mapusa
12. **Dr. Lucy James**, Govt. College of Arts & Commerce, Pernem
13. **Asst. Prof. Clarinda Dias**, Dhempe College of Arts & Science, Miramar
14. **Dr. Akshata Bhat**, Dhempe College of Arts & Science, Miramar
15. **Dr. Palia Pandit**, Dhempe College of Arts & Science, Miramar
16. **Dr. Svetlana Fernandes**, Dhempe College of Arts & Science, Miramar
17. **Assoc. Prof. Anna Rodrigues (Travassos)**, Rosary College of Commerce & Arts, Navelim
18. **Assoc. Prof. Priya Carvalho e Viegas**, Rosary College of Commerce & Arts, Navelim
19. **Assoc. Prof. Audrey Fernandes** - Rosary College of Commerce & Arts, Navelim
20. **Asst. Prof. Subhash Kamalkar**, Dnyanprassarak Mandal's College & Research Centre, Assagao
21. **Dr. M. Shanthi**, Dnyanprassarak Mandal's College & Research Centre, Assagao
22. **Dr. Anjali Chaubey** – Dept. of English, Goa University
23. **Asst. Prof. Poorwa Naik** – Dept. of English, Goa University
24. **Asst. Prof. Anjali Mascarenhas** – Govt. College of Arts and Science, Sanquelim
25. **Dr. Monica Patil**, Govt. College of Commerce and Economics, Borda

Annexure I:
(Summary of changes incorporated in the existing approved syllabus if any)

Semester	Course Title	Existing (Indicate only the unit where the change is proposed)	Changes Proposed	Specify the reason for the change
VI	Twentieth Century English Literature	Unit II	Replace James Joyce's novel <i>A Portrait of the Artist as a Young Man</i> with Virginia Woolf's novel <i>To the Lighthouse</i> .	Based on BOS Members suggestion to incorporate women writers and poets to make the course less skewed toward male writers
VI	Twentieth Century English Literature	Unit I	Replace William Butler Yeats (The Second Coming, The Wild Swans at Coole, and Sailing to Byzantium), T S Eliot's "The Journey of the Magi", Wilfred Owen's "Insensibility", Siegfried Sassoon's "Lamentations", Rupert Brooke's "The Dead" and "Futility", Ezra Pound's "The Garden", Carl Sandburg's "The Fog" and "The Grass", Stephen Spender's "An Elementary School Classroom in a Slum", Dylan Thomas ("Do Not go Gentle into the Good Night" and "Fern Hill") and Louis MacNeice's "Prayer Before Birth"	Based on BOS Members suggestion to incorporate women writers and poets to make the course less skewed toward male writers
			Add Adrienne Rich (Diving into the Wreck), Penelope Fitzgerald (The Kitchen Drawer Poem),	

			Carol Ann Duffy (Elvis's Twin Sister), Gwendolyn Brooks (We Real Cool), and Stevie Smith (To the Tune of the Coventry Carol).	
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Annexure II
Semester 6 Core Course Syllabus (Existing Course as per previous structure)

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. Course Outcomes:

By the end of the course the students will be able to:

CO 1: Identify different modern prose styles as well as colloquial rhythms of modern poetry.

CO 2: Critically evaluate the impact of World Wars and psychology on Literature.

CO 3: Examine the historical background of the age.

CO 4: Examine themes and concerns and stylistic features of twentieth century literature.

3. Number of Hours: 04 hours per week

4. Course Content:

Total number of Hours: 60

Unit I: Poems

20 Hours

1. Thomas Stearns Eliot - Love Song of J. Alfred Prufrock
2. Wilfred Owen - Strange Meeting
3. Siegfried Sassoon - The Death Bed
4. Rupert Brooke - The Solider
5. Ezra Pound - In a Station of the Metro
6. Adrienne Rich - Diving into the Wreck
7. Penelope Fitzgerald - The Kitchen Drawer Poem
8. Carol Ann Duffy - Elvis's Twin Sister
9. Gwendolyn Brooks - We Real Cool
10. Stevie Smith - To the Tune of the Coventry Carol

Unit II: Novel

17 Hours

1. Virginia Woolf- To the Lighthouse

Unit III: Drama

16 Hours

1. Harold Pinter- The Homecoming

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
5. Surrealism, Expressionism and Impressionism

5. Reference Books:

Primary References:

1. Pinter, Harold. *The Homecoming*. Avalon Travel Publishing, 1994.
2. Woolf, Virginia. *To the Lighthouse*. Pan Macmillan India, 2017.

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.