Department of English
Faculty of Arts

Detailed Syllabus of Courses of the Four Years Undergraduate Programmes (FYUGP) in English
(September 2024)

UNDER NATIONAL EDUCATION POLICY (NEP) 2020

BANARAS HINDU UNIVERSITY
VARANASI
INDIA

DETAILED SYLLABUS OF MAJOR COURSES (ENGMJ)UNDER NEP 2020)
DEPARTMENT OF ENGLISH, FACULTY OF ARTS

Course Title	Major Courses **Semester I** **ENGMJ-11: Short Story (04 Credits)**					
Category of Course[1]	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits			04 x15 hours	
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives**: To enable students to articulate relevant voices and perspectives by exploring short stories from different historical, social and cultural backgrounds. To acquaint students with various aspects of literary construction, meaning-making process and reading strategies, and prepare them to deal with longer narratives and compositions.					
Course Content	The course content is divided into minimum 3Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr.of Teaching
I	**Unit-1** Introducing Short Story: Definition, Constituent Elements (Setting, Theme, Character, Structure, Point of View, etc.) • Guy de Maupassant: “Two Friends” • Anton Chekhov: “A Happy Man” • Leo Tolstoy: “How Much Land Does a Man Need?”	1 hour per week
II	**Unit: 2** • Edgar Allan Poe: "The Tell-Tale Heart" • O. Henry: “The Last Leaf” • Roald Dahl: “The Great Automatic Grammatizator”	1 hour per week
III	**Unit-3** • Katherine Mansfield: “The Garden Party,” • Alice Walker: “Everyday Use” • Amrita Pritam “A Stench of Kerosene”	1 hour per week

IV	**Unit-4** • Saadat Hasan Manto : "Toba Tek Singh" • R.K. Narayan: "A Horse and Two Goats" • Shankarrao Kharat: "A Corpse in the Well"	1 hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Aycock, Wendell M. *The Teller and the Tale: Aspects of the Short Story*. Texas Tech Press, 1982. Lee, Hermione. Ed. *The Secret Self: Short Stories by Women*. Everyman's Library,1991. Lohafer, Susan. *Coming to Terms with the Short Story*. Louisiana State University Press, 1983. Shaw, Valerie. *The Short Story: A Critical Introduction*. Longman, 1983. Singh, Khushwant. Ed. *Best Indian Short Stories* 2 vols. HarperCollins, 2003.
Learning Outcomes	By the end of this course, students will develop a comprehensive understanding of the short story genre, exploring its history, structure, and key elements such as character, plot, setting, and theme. They will learn to critically analyze and interpret short stories from diverse cultures and perspectives, enhancing their literary appreciation.

Course Title	**Semester II** **ENGMJ-21: Essay (4 Credits)**					
Category of Course[1]	Major					
Credits' &Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	Course Objectives: The course aims to deepen students' comprehension of essay as a genre across historical and cultural contexts. Through analysis of diverse essays, students will develop critical thinking skills which will foster intellectual growth and ethical awareness.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr.of Teaching
I	**Unit 1:** Introducing essay: Definition**,** Kinds of Essays (informal and formal essay, personal essay, didactic essay, reflective essay, journalistic essay, political essay), Styles of Essay Writing (Narrative, Descriptive, Argumentative, Expository)	1 Hour per week
II	**Unit 2:** • Francis Bacon: "Of Studies" • Richard Steele: "The Spectator Club" • Charles Lamb: "Dream-Children: A Reverie"	1 Hour per week
III	**Unit 3:** • Stephen Leacock: "My Financial Career" • Aldous Huxley: "Selected Snobberies" • George Orwell: "The Sporting Spirit"	1Hour per week
IV	**Unit 4:** • Swami Vivekananda: "The Secret of Work" • C. Rajagopalchari: "Education for New India" • Jawaharlal Nehru: "Opportunity for Youth"	1 Hour per week

[1]SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Abrams, M.H. *A Glossary of Literary Terms.* Harcourt College Pub., 2001. Panda, Haladhar.Ed. *Selections from Modern English Prose.* Universities Press, 2007. Scholes, Robert and Carl H. Klaus. *Elements of the Essay.* OUP, 1969. Sinha, Susanta K.Ed. *English Essayists.* OUP, 2008. Walker, Hugh. *The English Essay and Essayists.* London: J.M. Dent, 1923. Tongue R K and Shiv K Kumar. *An English Miscellany*. OUP, 1997.
Learning Outcomes	Prose reading helps improve understanding of texts by familiarizing students with various styles, structures, and content. Through prose, students can explore different cultures, perspectives, and historical contexts, broadening their worldview and empathy.

Course Title	**Semester III** **ENGMJ -31: Poetry-I (4 Credits)**					
Category of Course	Major					
Credits' & Hour of			Theory	Practical	Cumulative	
		Credits				

Teaching		Hours of Teaching (Total)				
Course Objectives	The course aims to provide a comprehensive introduction to English poetry, its development, its forms and movements, throughout the ages.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr.of Teaching
I	**Unit I** Introducing Poetry: Forms of Poetry - Sonnet, Lyric, Elegy, Ode, Epic, Ballad, Dramatic Monologue.	1 Hour per week
II	**Unit II** • William Shakespeare: "Sonnet 64 & 116" • John Milton: "On His Blindness" • John Donne: "Canonisation" • Alexander Pope: "from Essay on Man"	1 Hour per week
III	**Unit III** • William Blake: "The Tyger" • William Wordsworth: "Tintern Abbey" • John Keats: "Ode to a Nightingale" • P.B. Shelley. "Ode to the Westwind"	1 Hour per week
IV	**Unit IV** • Tennyson: "Ulysses" • Robert Browning: "My Last Duchess" • Matthew Arnold: "Dover Beach"	1 Hour per week

[1]SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Hudson, W H. *An Introduction to the Study of Literature*. Rupa Publications, 2015. Boulton, Marjorie. *Anatomy of Poetry*. Routledge, 2015. Bowra, C. M. *The Romantic Imagination*. OUP, 1999. Carey, John. *A Little History of Poetry*. Yale University Press, 2020. Jack, Ian. *Augustan Satire*. OUP, 1952. Green, David, editor. *The Winged Word*. Macmillan, 2016. Dustoor, P. E. and H. P. Dastoor, editors. *The Poet's Pen*. OUP, 1997. Manning, Peter. *Reading Romantics: Texts and Contexts*. Viking, 1990. Scott, Arthur Finley. *Close Readings: Critical Appreciation of Poetry*. Pearson, 1979.

Learning Outcome	At the end of the course students will be able to analyze and interpret the themes, messages, and meanings in various poems. They will be able to Identify and explain the use of literary devices such as metaphor, simile, imagery, alliteration, and symbolism.

Course Title	**Semester III** **ENGMJ-32: Drama I (04 Credits)**					
Category of Course	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	Course Objectives: This course aims to enable students to trace the dynamic socio-cultural processes involved in the development of English Drama. It helps them to understand the drama in the Elizabethan period and its movements in subsequent ages.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr. of Teaching
I	**Unit I** Introducing Drama: Definition , Characteristics and Types	1 Hour per week
II	**Unit II** • Christopher Marlowe: *Dr Faustus*	1 Hour per week
III	**Unit III** • William Shakespeare: *The Merchant of Venice*	1 Hour per week
IV	**Unit IV** • *William Shakespeare: Macbeth*	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Hudson, W H. *An Introduction to the Study of Literature*. Rupa Publications, 2015. Boulton, Marjorie. *Anatomy of Drama*. Routledge, 2015. Bradley, A.C. *Shakespearean Tragedy*. Atlantic Publishers, 2021. Charlton, H.B. *Shakespearean Comedy*. Routledge, 2005. Easthon, John W. *Types of English Drama*. Scholarly Press, 1940. Elam, Keir. *The Semiotics of Theatre and Drama*. Routledge, 2002. Nicoll, A. *History of English Drama.* Cambridge University Press, 2009. Styan J.L. *Elements of Drama.* Cambridge University Press, 1960. Williams, Raymond. *English Drama: Forms and Development*. Cambridge University Press, 2010. Knight, G. W. *The Golden Labyrinth: A Study of British Drama*. Routledge, 2024.
Learning Outcomes	Students will analyze and interpret themes, characters, and plots across diverse plays. They will identify and explain dramatic techniques, including dialogue, monologue, soliloquy, and stage directions. Additionally, students will discuss how playwrights explore universal themes such as power, conflict, identity, and society.

Course Title	**SEMESTER IV** **ENGMJ-41: Poetry-II (4 Credits)**					
Category of Course	Major					
Credits' & Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** The course aims to introduce the most representative poets from the Modern Age. The objective of this course will be to acquaint the students with the stylistic, structural, thematic and other technical innovations exercised by the modern and contemporary English Poets.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					
Units	Course Content					Hr.of Teaching
I	**UNIT-I** • G M Hopkins. “The Windhover” • W B Yeats: “The Second Coming”, “Among School Children” • T S Eliot: “The Love Song of J. Alfred Prufrock”					1 Hour per week

II	**UNIT-II** • Wilfred Owen: “Strange Meeting” • W H Auden: “The Unknown Citizen”, “September 1 ,1939” • Dylan Thomas: “Do Not Go Gentle into That Good Night"	1 Hour per week
III	**UNIT III** • Philip Larkin: “Wants”, “Next, Please” • Ted Hughes: “Hawk Roosting” • Seamus Heaney: “Digging”	1 Hour per week
IV	**UNIT-IV** • Christina Georgina Rossetti: “Remember”, “A Daughter of Eve” • Elizabeth Barret Browning : “How Do I Love Thee?” • Doris Lessing : “ Fable”	1 Hour per week

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC-Value Added Course; MD-Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)=30 Hours

Texts/ References	**Suggested Readings:** B. Prasad. *A Background to the Study of English Literature*. Chennai: Macmillan. Culler, A. D. *The Poetry of Tennyson*. New Haven: Yale University Press. Corns, T N. (ed.) *The Cambridge Companion to English Poetry*. Cambridge: University Press. Eliot, T.S. *On Poetry and Poets*, London, Faber and Faber. M.H. Abrams. *A Glossary of Literary Terms*. Prism India 6th/ 7th Edn.
Learning Outcomes	Students will be able to develop the ability to critically analyze and interpret the themes, symbols, and motifs in various poems. They will gain an understanding of the historical and cultural contexts in which different poems were written and how these contexts influence the content and style of the poetry.

Course Title	**Semester IV** **ENGMJ- 42 Drama- II (04 Credits)**

Category of Course[1]	Major					
Credits' & Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** This paper aims to familiarize students with the major themes in English drama from the Restoration era to the 20th century. It offers a concise survey of English drama by selecting masterpieces from various periods, providing a rich and engaging learning experience.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr. of Teaching
I	**Unit I** • William Congreve: *The Way of The World*	1 Hour per week
II	**Unit 2.** • G B Shaw: *Arms and the Man*	1 Hour per week
III	**Unit 3.** • T S Eliot: *Murder in the Cathedral*	1 Hour per week
IV	**Unit 4.** • Samuel Beckett : *Waiting for Godot*	1 Hour per week

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC-Value Added Course; MD-Multidisciplinary Course

2 Credit (Theory) = 15 Hours;1 Credit (Practical)=30 Hours

Texts/ References	**Suggested Readings**: Axton, Marie and Raymond Williams(ed). *English Drama: Forms and Development*. London: Cambridge University Press, 1977. Fermor, Una M. Ellis. *The Irish Dramatic Movement*. London: Routledge, 1939. Gascoigne, Bamber. *Twentieth Century Drama*. London: Hutchinson University Library, 1967. Granville, Barker. H. *The Use of Drama*. London: Sidgwick and Jackson, 1947. Knight, G. Wilson. *The Golden Labyrinth: A Study of British Drama*. London: Routledge, 1965. Nicoll, Allardyce. *The Theory of Drama*. New Delhi: Doaba House, 1990. Taylor, J.R. *Anger and After: A Guide to the New British Drama*. London Routledge, 1962. Thomas H. Dickinson, *An Outline of Contemporary Drama*, Houghton Mifflin, Boston, 1927

Learning Outcomes	Students will be able to develop the ability to critically analyze and interpret themes, character development, and plot structures in plays. Further, they will explore various theatrical techniques used in drama, such as staging, dialogue, and the use of symbols.

Course Title	**Semester IV** **ENGMJ- 43: Fiction-I (4 credits)**					
Category of Course[1]	Major					
Credits' & Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching				
Course Objectives	**Course objectives:** Reading Fiction is designed to sharpen the student's skills as a critical reader. As we explore novels we will learn about the various elements that shape the way we read texts - structure, narrative voice, character development, novelistic experimentation, historical and political contexts and reader response.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr.of Teaching
I	**UNIT I** • Introducing Fiction: Aspects of Novel; • Types of Novel– Epistolary, Picaresque, Gothic, Historical, Realistic, Psychological • Jonathan Swift: *Gulliver's Travels*	1 Hour per week
II	**UNIT II** Jane Austen: *Pride and Prejudice*	1 Hour per week
III	**UNIT-III** • Charles Dickens: *Oliver Twist*	1 Hour per week
IV	**UNIT-IV** • Thomas Hardy: *Far From the Madding Crowd*	1 Hour per week

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC-Value Added Course; MD-Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)=30Hours

Texts/ References	**Suggested Readings:** Allen, Walter, *The English Novel*, Penguin Books, 1958 Baker, Ernest A., *The History of the English Novel*, Barnes and Noble, Inc, New York, 1964. Booth, Wayne C. *The Rhetoric of Fiction,* Chicago, University of Chicago Press,1961. Boulton, Marjorie, *Anatomy of Novel, London*; Boston: Routledge & Kegan Paul, 1975 Daiches, David, *The Novel and the Modern World*. Daiches, David. Chicago: University of Chicago, 1939. Eagleton, Terry, *The English Novel: An Introduction*, Wiley-Blackwell,2004 Lukács, Georg. *The Theory of the Novel*. Translated by Anna Bostock. Cambridge: MIT Press (1971). McKeon, Michael, *Theory of the Novel: A Historical Approach* (Baltimore: Johns Hopkins University Press, 2000).
Learning Outcomes	Students will develop the ability to critically analyze and interpret themes, characters, plot developments, and settings within novels. They will gain an understanding of the historical and cultural contexts in which various novels were written and how these contexts influenced the content and style of the narratives.

Course Title	**Semester IV** **ENGMJ- 44: Literary Terms and Practical Criticism (2 Credits)**					
Category of Course[1]	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	**2 classes per week**
		Credits				
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** The course aims to familiarize students with literary terminology and the nature and function of literature. It introduces the meaning-making processes used in literature and trains students in the art of close analysis and interpretation. Additionally, the course helps students develop an analytical and critical perspective on words and symbols.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr. of Teaching
I	**Unit - 01 Literary Devices: Novel and Drama** • Plot, Character, Structure, Narrator, Point of view, Allegory, Irony, Paradox	1 Hour in alternate week

II	**Unit-02 Literary Devices**: Poetry • Simile, Metaphor, Metonymy, Synecdoche, Personification, Alliteration, Assonance, Imagery, Symbol • Rhythm and Metre: Iamb, Trochee, Spondee, Pyrrhic, Anapaest, Dactyl, Blank Verse • Main Stanza Forms: Ballad Metre, Terzarima, Spenserian stanza, Ottava rima, Heroic Couplet	1 Hour in alternate week
III	**Unit-03: Practical Criticism** • Critical analysis of an unseen poem and a prose passage	I hour per week

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC-Value Added Course; MD-Multidisciplinary Course

2 Credit (Theory) = 15 Hours;1Credit (Practical)=30Hours

Texts/ References	**Suggested Readings:** Abrams, M. H. *A Glossary of Literary Terms*. Cengage Learning, 2015. Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. Penguin Books, 1998. Reeves, James. *The Critical Sense*. Heinemann Books, 1955. Goodman, W. R. *Practical Criticism*. Doaba House.1994. Rawlinson, D. H. *The Practice of Criticism*. Cambridge University Press, 1968. Boulton, Marjorie. *The Anatomy of Language*. Routledge, 1959.
Learning Outcomes	Students will demonstrate knowledge of key literary terms such as metaphor, simile, alliteration, assonance, irony, symbolism, theme, motif, and more. Students will learn creative interpretations with rigorous analytical methods, fostering a holistic understanding of literary texts.

Course Title	**SEMESTER V** **ENGMJ-51 History of English Literature I (4 Credits)**					
Category of Course[1]	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				

Course Objectives	**Course Objectives:** This course aims to provide students with a comprehensive understanding of major periods, movements, and genres in English literature leading up to the emergence of the novel. The objective is to foster an appreciation for the diverse voices and traditions within English literature while cultivating an understanding of its evolution over time.
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Unit 1: Foundations of English Literature** • Age of Geoffrey Chaucer • Cycles of Plays: Mystery, Miracle, Morality, Interlude • University Wits, Pre-Shakespearean Drama.	1 Hour per week
II	**Unit 2: The English Renaissance** • Renaissance and the Reformation in England • Elizabethan Poetry and Drama • Shakespearean Drama	1 Hour per week
III	**Unit 3**: **The 17th Century English Period** • Jacobean Age • Literature of the Restoration Period • Neo-Classical Literature	1 Hour per week
IV	**Unit 4: Eighteenth Century and the Rise of the Novel** • Historical Background to 18th Century England • The Periodical Essays • Rise of the English Novel	1 Hour per week

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC-Value Added Course; MD-Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1Credit (Practical)=30Hours

Texts/ References	**Suggested Readings**: Abrams, M.H., ed. *The Norton Anthology of English Literature*: *The Middle Ages* (Volume A). Norton, 2005. Albert, Edward. *History of English Literature*. OUP, 1979 Bevington, David, ed. *English Renaissance Drama: A Norton Anthology*. Norton, 2002. Greenblatt, Stephen, ed. *The Norton Anthology of English Literature: The Sixteenth Century and Early Seventeenth Century*. 10th ed. Norton. 2018. Lewalski, Barbara Kiefer. *The Age of Milton: A Critical Biography*. 1st ed. Wiley-Blackwell, 2002. Rothstein, Eric. *Restoration and Eighteenth-Century Poetry: 1660-1780.* 1st ed. Routledge. 1981. Sanders, Andrew. *A Short Oxford History of English Literature*. Oxford University Press, 2003. Starr, G. A. *Defoe and Casuistry.* Princeton University Press, 1971. Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. University of California Press, 2001.
Learning Outcomes	At the end of the course, students will be equipped with the knowledge and analytical tools necessary to meaningfully engage with literary texts and contribute to ongoing scholarly discussions in the field.

<table>
<tr><td>Course Title</td><td colspan="6">Semester V
ENGMJ- 52: Indian English Literature- I (4 credits)</td></tr>
<tr><td>Category of Course</td><td colspan="6">Major</td></tr>
<tr><td rowspan="3">Credits' & Hour of Teaching</td><td rowspan="3"></td><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td><td rowspan="3"></td></tr>
<tr><td>Credits</td><td></td><td></td><td></td></tr>
<tr><td>Hour of Teaching (Total)</td><td></td><td></td><td></td></tr>
<tr><td>Course Objectives</td><td colspan="6">Course Objectives:
To provide comprehensive understanding of diverse historical, cultural, and social contexts that shape the Indian texts written in English and thus they will foster the ability of critical thinking and interpretation.</td></tr>
<tr><td>Course Content</td><td colspan="6">The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td>Units</td><td colspan="5">Course Content</td><td>Hr. of Teaching</td></tr>
<tr><td>I</td><td colspan="5">Unit I: Poetry
• Toru Dutt; “Our Casuarina Tree”
• Aurobindo: “Transformation”
• Rabindranath Tagore: “Leave this chanting and singing and telling of beads!” (Song XI), “Where the Mind is without fear” (Song XXXV)
• Nissim Ezekiel : “Night of the Scorpion”
• Kamala Das : “An Introduction”</td><td>1 Hour per week</td></tr>
<tr><td>II</td><td colspan="5">Unit II: Fiction
• Mulk Raj Anand: “The Barber’s Trade Union”
• Raja Rao: Kanthapura
• R.K. Narayan: The Guide</td><td>1 Hour per week</td></tr>
<tr><td>Ill</td><td colspan="5">Unit III: Prose
• Gauri Vishwanathan: “The Beginnings of English Literary Study in British India”
• A. K. Mehrotra ‘Introduction’ of A History of English Literature in English</td><td>I hour per week</td></tr>
<tr><td>IV</td><td colspan="5">Unit: IV: Drama
• Girish Karnad : Hayavadana</td><td>1 Hour per week</td></tr>
</table>

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC-Value Added Course; MD-Multidisciplinary Course

2 Credit (Theory) = 15 Hours;1Credit (Practical)=30Hours

Texts/ References	**Suggested Readings:** Iyengar, K. R. Srinivasa. *Indian Writing in English*. Sterling Publishers Private Limited, 2009. Dutt, Toru. *Indian Poetry in English.* Ed. Hari Mohan Prasad. Macmillan. 2002. Tagore, Rabindranath. *Gitanjali. (Song XI & XXXV)* Rupa & Co. 2002. Mehrotra, A. K., editor. *An Illustrated History of Indian Literature in English*. Orient Blackswan, 2005. Prasad, Hari Mohan, editor. *Indian Poetry in English*. Laxmi Publications, 2016. Iyengar, K. R. Srinivasa. *Indian Writing in English*. Sterling Publications, 2019. Naik, M. K. *Perspectives on Indian Prose in* English. Abhinav, 1982. Naik, M. K. *Aspects of Indian Writing*. Laxmi Publications, 2015. Mahapatra, Jayanta. *A Rain of Rites*. Georgia University Press, 1976. Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 2009. Parthasarathy, R., editor. *Ten Twentieth Century Indian Poets.* Oxford University Press, 1997. Karnad, Girish Raghunath. *Hayavadana*. India, Oxford University Press, 1975. Dai, Mamang. *The Inheritance of Words: Writings from Arunachal Pradesh.* India, Zubaan, 2022.
Learning Outcomes	Students will be able to critically analyze Indian texts written in English, considering their historical, cultural, and social contexts.

Course Title	**Semester V** **ENGMJ- 53: American Literature I (4 credits)**				
Category of Course	Major				
Credits' & Hour of Teaching		Theory	Practical	Cumulative	
	Credits				
	Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** This course presents a survey of American literature from the period of exploration and settlement to the present by focusing on poetry, prose and fiction in relation to their historical and cultural contexts. It seeks to acquaint students with the evolving American experience and character while inculcating in them creative and critical thinking.				
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				
Units	Course Content				Hr. of Teaching

I	**UNIT I Background of 19th Century American Literature:** American Renaissance (Romanticism and Transcendentalism), Civil War, Reconstruction Era, Realism and Naturalism	1 Hour per week
II	**UNIT II Poetry** • R. W. Emerson: "Each and All", "Brahma" • Walt Whitman: "Faces", "To a Locomotive in Winter" • Emily Dickinson: "Success is Counted Sweetest"; "I Never Lost as Much but Twice" • Robert Frost: "Stopping by Woods on a Snowy Evening"	1 Hour per week
III	**UNIT III Prose** • R.W. Emerson: "The American Scholar" • Frederick Douglass: "What to the Slave Is the Fourth of July?"	1 Hour per week
IV	**UNIT IV Fiction** • Nathaniel Hawthorne: "Dr. Heidegger's Experiment" (Short Story) • Mark Twain: *Huckleberry Finn (Novel)* • Herman Melville: "The Lightning-Rod Man" (Short Story) • Kate Chopin: "Désirée's Baby" (Short Story)	1 Hour per week

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC-Value Added Course; MD-Multidisciplinary Course

2 Credit (Theory) = 15 Hours;1Credit (Practical)=30Hours

Texts/ References	**Suggested Reading:** Burt, Stephen & Bendixen, Alfred eds*. The Cambridge History of American Poetry*. Cambridge University Press, 2014 Warren, Joyce W., eds. *The (Other) American Tradition: Nineteenth Century Women Writers.* New Brunswick, NJ: Rutgers University Press, 1993 Bell, Michael Davitt. *The Problem of American Realism.* Chicago: University of Chicago P, 1993. Buell, Lawrence. *Literary Transcendentalism: Style and Vision in the American Renaissance*. Ithaca, NY: Cornell University Press, 1986. Hoffman, Tyler B. *Robert Frost and the Politics of Poetry*. Hanover, N.H.: University Press of New England, 2001. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.
Learning Outcomes	Students will be able to engage in critical analysis and interpretation of American poetry, prose, and fiction within their historical and cultural contexts. They will gain an understanding of the evolving American experiences and will be able to articulate informed perspectives on the major themes and movements in American literature.

Course Title	**Semester V** **ENGMJ- 54: Fiction-II (2 Credits)**					
Category of Course	Major					
Credits' & Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** The course focuses on the works of four representative writers of the first half of the twentieth century and examines the way these writers perceive the world around them and how they construct their fiction.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr. of Teaching
I	**Unit I** • D.H Lawrence: *Sons and Lovers*	1 Hour per week
II	**Unit II** • James Joyce: *A Portrait of the Artist as a Youngman*	1 Hour per week
III	**Unit III** • William Golding: *Lord of the Flies*	1 Hour per week

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC- Value Added Course; MD-Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1Credit (Practical)=30Hours

Texts/ References	**Suggested Readings:**

Bloom, Harold, Ed. *George Orwell's* Animal Farm. New York: Chelsea House Publishers, 1999.

Bloom, Harold, Ed. *Lord of The Flies*: *Modern Critical Interpretations.* New York: Chelsea House Publishers, 1998.

Ellmann, Richard. *James Joyce*. New York: Oxford UP, 1983. .

Fowler, Roger. *The Language of George Orwell.* New York: St. Martin's Press, 1996.

Levin, Harry. *James Joyce: A Critical Introduction*. New York: New Directions, 1960.

O'Neill, Terry. *Readings On* Animal Farm. San Diego, CA: Greenhaven Press, 1998.

Olsen, Kirstin. *Understanding* Lord of The Flies: *A Student Casebook to Issues, Sources, And Historical Documents.* Westport, CT: Greenwood Publishing Group, 2000.

	Wollaeger, Mark A. *James Joyce's A Portrait of the Artist as a Young Man: A Casebook*. New York: Oxford UP, 2003. Sagar, Keith. *D.H. Lawrence Handbook* (Manchester, Manchester University Press) 1982
Learning Outcomes	Students will inculcate the ability to engage in thoughtful discussions about the themes, styles, and innovations of these writers, enhancing their analytical and interpretive skills in literature.

Course Title	**Semester VI** **ENGMJ-61: History of English Literature II (4 Credits)**					
Category of Course	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching				
Course Objectives	**Course Objectives:** This course is a chronological survey of the major forces and voices that have contributed to the development of an English literary tradition. It aims to cover the literary territory from the Romantic Period to the Modern Drama of the twentieth century, with a particular emphasis on the development of English literature. The goals of the course are to provide students with a critical grasp of literature and intellectual history and to prepare them to examine literary works in specific socio-historical settings.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					
Units	Course Content					Hr. of Teaching
I	**Unit I: The Romantic Period** • The Romantic Movement: Historical and Cultural Contexts • The Concept of Poetry, Nature, and Imagination • Pre Romantics, and Major Romantic poets					1 Hour per week
II	**Unit II**: **Victorian Period** • Victorian Society and Thought • Victorian and Pre-Raphaelite Poetry • The Victorian Novel					1 Hour per week

III	**Unit III: Modern Period** • Experiments in Modern Novel • The Literature of the 1930s • Modernist Movement in Poetry • Poetry of the First World War • The Movement Poets	1 Hour per week
IV	**Unit IV: Modern Drama** • Bernard Shaw to Samuel Beckett	1 Hour per week

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC- Value Added Course; MD-Multidisciplinary Course

2 Credit (Theory) = 15 Hours;1Credit (Practical)=30Hours

Texts/ References	**Suggested Readings:** Albert, Edward. *History of English Literature*. OUP, 1979 Flint, Kate. *The Cambridge History of Victorian Literature*. Cambridge University Press, 2012. Gosse, Edmund. *A Short History of Modern English Literature*. Literary Licensing, 2014 Harmon & Holman. (ed.). *A Handbook to English Literature*. Prentice Hall, New York, 1996. Jarvis, Robin. *The Romantic Period: The Intellectual & Cultural Context of English Literature 1789-1830*. Longman Literature in English Series, 2004. Kelly, Gary. *English Fiction of the Romantic Period 1789-1830.* Routledge; Longman Literature in English Series, 1989. Krasner, D. *A History of Modern Drama Vol.1*. Wiley-Blackwell Publication, 2011. Marucci, Franco. *History of English Literature, Volume 6: From the Mid-Victorian Age to the Great War, 1870–1921* (History of English Literature, 6). Peter Lang International Academic Publishers; New edition. 2019.
Learning Outcomes	Students will gain a comprehensive understanding of the key influences and voices that have shaped English literature from the Romantic Period to the Modern Drama of the twentieth century. They will learn to critically analyze literary works within their specific socio-historical contexts and appreciate the evolution of English literature.

Course Title	**Semester VI** **ENGMJ- 62: Indian English Literature II (4 Credits)**					
Category of Course[1]	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				

		Hour of Teaching (Total)			

Course Objectives	**Course Objectives:** This course offers an in-depth exploration of significant works of modern Indian literature in English. Through the study of fiction, short stories, and nonfictional prose, students will examine the cultural, social, and political dimensions of India as reflected in the writings of prominent authors. Critical analysis and interpretation skills will be developed through close readings and discussions of the texts.
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr.of Teaching
I	**Unit I Poetry** • A.K. Ramanujan. "Obituary" • Jayant Mahapatra "Dawn at Puri" • Arun Kolatkar "The Bus" • Agha Shahid Ali "The Season of the Plains" • Mamang Dai "The River has a Soul"	1 Hour per week
II	**Unit II**: **Prose** • B. R. Ambedkar: *Waiting for a Visa* • G.N. Devy: *The Being of Bhasha*	1 Hour per week
III	**Unit III Fiction** • Ruskin Bond "The Night Train at Deoli"(Short story) • Amitav Ghosh: The *Shadow Lines* • Arundhati Roy: The *God of Small Things*	1 Hour per week
IV	**Unit IV Drama** • Mahesh Dattani :*Seven Steps Around the Fire*	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, 2000. Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 2018.

	Pritam, Amrita. *Selected Stories of Amrita Pritam*. Trans. by Amritbir Kaur. NBT, 2021. Mahendra V. Desai. "Literatures of India". *Books Abroad*, Summer, 1954, Vol. 28, No. 3 (Summer, 1954), pp. 261-280 Sujit Mukherjee. "Towards a Literary History of India". *New Literary History*, Vol. 8, No. 2, Explorations in Literary History (Winter, 1977), pp. 225-234 (10 pages) 'The World of Agha Shahid Ali' ed. Tapan Kumar Ghose & Sisir Kumar Chaterjee. State University of New York. 2021. Poyner, Jane. "Subalternity and Scale in Arundhati Roy's The God of Small Things" *Mosaic: An Interdisciplinary Critical Journal.* Vol 51.3 p 53-69. 2018. Joshipura, Pranav. *A Critical Study of Mahesh Dattani's Plays.* Sarup Book Publishers. 2009.
Learning Outcomes	Students will gain a comprehensive understanding of significant works in modern Indian literature in English, encompassing fiction, short stories, and nonfiction prose. They will critically examine these texts, focusing on the cultural, social, and political dimensions of India as depicted by prominent authors.

Course Title	**Semester VI** **ENGMJ-63: American Literature II (4 Credits)**
Category of Course[1]	Major

Credits' & Hour of Teaching		Theory	Practical	Cumulative	
	Credits				
	Hour of Teaching (Total)				

Course Objectives	**Course Objectives:** This course presents a survey of American literature by focusing on literature in relation to their historical and cultural contexts. It seeks to acquaint students with the evolving American experience and character while inculcating in them creative and critical thinking.
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Unit I: Poetry** • William Carols William: "The Red Wheel Barrow" • Allen Ginsberg: "Howl"	1 Hour per week

II	**Unit II: Drama** • Eugene O'Neill: *The Hairy Ape* • Lorraine Hansberry: *A Raisin in the Sun*	1 Hour per week
III	**Unit III: Fiction** • Ernest Hemingway: *The Old Man and the Sea* (Novella) • Ralph Ellison: *Invisible Man* (Novel) • Maya Angelou: "What's Your Name Girl?"(Short Story)	1 Hour per week
IV	**Unit IV: Prose** • bell hooks: "Embracing Change" in *Teaching to Transgress: Education as the Practice of Freedom*	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Reading:** MacNicholas, John, ed. Twentieth-Century American Dramatists, 2 vols. Detroit: Gale Research Co.,1981. Parker, Patricia L. Early American Fiction: A Reference Guide. Boston: G.K. Hall, 1984. Pattee, Fred Lewis. The Development of the American Short Story: An Historical Survey. New York: Biblo and Tannen, 1975. Rosenblatt, Roger. Black Fiction. Cambridge, Mass.: Harvard University Press, 1974. Voss, Arthur. The American Short Story: A Critical Survey. Norman: Univ. of Oklahoma Press, 1980. Woodress, James. American Fiction, 1900-1950: A Guide to Information Sources. Detroit: Gale Research Co., 1974.
Learning Outcomes	Students will be equipped to evaluate American literature within its historical and cultural frameworks, gaining a nuanced understanding of the American experience and character. They will strengthen their adeptness to think creatively and critically, applying these skills to address how literature reflects and influences its socio-historical environment.

Course Title	**Semester VI** **ENGMJ -64: Linguistics and ELT (4 Credits)**
Category of Course	Major

Credits' & Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				

Course Objectives	**Course Objectives:** The course aims to equip students with a basic understanding of linguistic ideas and their application in English Language. Students will explore key linguistic concepts, including phonetics, phonology, morphology, syntax, semantics, and pragmatics, to build a strong foundation in the science of language. The course will develop students' ability to analyze language structures and functions, enhancing their capacity to apply linguistic knowledge in teaching.
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Unit I** • Definition & Scope of Linguistics • Language Variations: Dialect, Register, Pidgins, Creoles • Major Concepts: Syntagmatic and Paradigmatic, Synchronic and Diachronic, Competence and Performance.	1 Hour per week
II	**Unit II** • Process of Speech Production, Classification and Description of Speech Sounds • Phoneme and Phonemic Principles; Syllables; Word and Sentence Stress; Intonation	1 Hour per week
III	**Unit III** • Concept of Morpheme, Morph and Allomorph • Basic Constituents of Word Structure: Root, Stem and Affixes • I.C. Analysis, Surface Structure and Deep Structure	1 Hour per week
IV	**Unit IV** • Methods of Language Teaching: Grammar Translation Method, Direct Method, Audio-lingua Method, Communicative Language Teaching. • Error Analysis, Technological Aids in Language Teaching; Language Testing	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Adrian Akmajian, Richard A. Demers, Ann K. Farmer, and Robert M. Harnish. Linguistics: *An Introduction to Language and Communication.* The MIT Press (2017 7 ed). Ashby, M. & J. Maidment. *Introducing Phonetic Science*. Cambridge: Cambridge University Press.2005 Carstairs-McCarthy, A. *An Introduction to English Morphology*. Edinburgh: Edinburgh University Press.2002 Chapman, Siobhan and Christopher Routledge. *Key Ideas in Linguistics and the Philosophy of Language.* Edinburgh University Press, Edinburgh.2009 Crystal, David. *A Dictionary of Linguistics and Phonetics.* Blackwell, Oxford.2008 Crystal, David. *The Cambridge Encyclopaedia of Language.* Cambridge University Press, Cambridge.2010 Holmes, J. *An Introduction to Sociolinguistics*. London: Longman.2001 Larsen-Freeman D. and Anderson, M. *Techniques and Principles in Language Teaching.* Oxford, OUP.2011 Radford, A et al. *Linguistics: An introduction.* Cambridge: CUP,2009 Richards, J. C. & W. A. Renandya (eds.). *Methodology in language teaching: An anthology of current practice.* Cambridge: Cambridge University Press.2002 Richards, J.C. and Rogers, T.S. Approaches and Methods in Language Teaching. Cambridge: Cambridge University Press.2001 Stern, H.H. 1983. *Fundamental Concepts in Language Teaching*. Oxford: Oxford University Press. Widdowson, H. G. *Defining issues in English language teaching.* Oxford: Oxford University Press.2003
Learning Outcomes	Students will be able to scrutinize the complexity of language as a communication system, considering cognitive, biological, cultural, and social factors. They will grasp how these elements interact to shape language use and development. Also, key concepts in linguistics, including speech production processes, phonemic principles, and word structure analysis would be accessible to them.

Course Title	**SEMESTER VII** **ENGMJ- 71: Literary Criticism and Theory I (4 Credits)**					
Category of Course[1]	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching				

	(Total)				

Course Objectives	**Course Objectives:** The course intends to provide a critical understanding of nature and function of literary criticism from the beginnings to the early 20th century. The selected texts from different ages constitute a benchmark for analyzing literature thematically as well as formally. It seeks to acquaint students with various parameters which are helpful in building a critique of literary works.
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Unit I** • Aristotle: Mimesis, Plot, Tragic Hero, Catharsis (From the *Poetics*) • Longinus: "On the Sublime"	1 Hour per week
II	**Unit II** • Bharata Muni: *The Natyasastra (*Chapters VI and VII*)* • Anandavardhana: *Dhvanyaloka (Chapters I and II)*	1 Hour per week
III	**Unit III** • Wordsworth: Preface to *Lyrical Ballads* • Coleridge: *Biographia Literaria* Chapter XIII and Chapter XVII	1 Hour per week
IV	**Unit IV** • Matthew Arnold: " The Study of Poetry" • T. S. Eliot: "Tradition and Individual Talent" • Henry James : "The Art of Fiction "	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000. Blamires, Harry. *A History of Literary Criticism.* Delhi: Macmillan, 2001. Wimsatt, William K. Jr., Cleanth Brooks, *Literary Criticism: A Short History*. Routledge,2021 Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*. Oxford: Blackwell, 2005.

	House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970. Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006. Wellek, Rene. *A History of Modern Criticism*: 1750-1950, Vols. I-IV. London: Jonathan Cape, 1958.
Learning Outcomes	Students will be competent to critically evaluate the evolution and function of literary criticism from its inception to the early 20th century. They will utilize selected texts to analyze literature both thematically and formally and apply various critical parameters to construct well-informed critiques of literary works.

Course Title	**Semester VII** **ENGMJ- 72: European Literature (4 Credits)**					
Category of Course[1]	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** This course aims to improve students' skills in writing and analysis while broadening their understanding of the world. Students will be able to distinguish the literary trends in European literature from the classical times to the modern and cultivate an overall understanding of the socio-cultural and literary contexts of European literatures across ages.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr. of Teaching
I	**Unit I: Drama** • Sophocles: *Oedipus the King* • Bertolt Brecht: *Mother Courage and Her Children*	1 Hour per week
II	**Unit II: Fiction** • Gustave Flaubert: *Madame Bovary* • Fyodor Dostoyevsky: *Notes from Underground*	1 Hour per week

III	**Unit III: Poetry** • Rainer Maria Rilke: "The Boy" • Charles Baudelaire: " To the Reader", "The Swan" • Alberto Moravia: The Woman of Rome	1 Hour per week
IV	**Unit IV: Essay** • Ursula Keller's "Writing Europe" (pp. 1-20) from *Writing Europe: What is European about the Literatures of Europe?*	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Auerbach, Erich. *Scenes from the Drama of European Literature*. University of Minnesota Press, 1984. Cohen, Walter. *A History of European Literature*. Oxford University Press, 2017. Horton, Rod W. and Vincent F. Hopper. *Backgrounds of European Literature*. Appleton-Century-Crofts,1954 Neuville, Richmond H. *European Literature*. Monarch Press, 1966. Schwarz, Daniel R. *Reading the Modern European Novel Since 1900: A Critical Study of Major Fiction from Proust's Swann's Way to Ferrante's Neapolitan Tetralogy*. United Kingdom, Wiley, 2018. Taylor, John. *A Little Tour Through European Poetry*. United States, Transaction Publishers, 2014.
Learning Outcomes	Students will be able to distinguish literary trends from classical to modern times and comprehend the socio-cultural and literary contexts across different eras. Additionally, the course will stimulate their interest in history, literary, or cultural studies, paving the way for future academic pursuits in these fields.

Course Title	**Semester VII** **ENGMJ -73 A: Indian literature in Translation (04 Credits)/ ENGMJ -73 B: Women's and Gender Studies (04 Credits)**					
	ENGMJ -73 A: Indian literature in Translation (04 Credits)					
Category of Course	Major					
Credits' & Hour of			Theory	Practical	Cumulative	
		Credits				

Teaching		Hour of Teaching (Total)				

Course Objectives	**Course Objectives:** The paper caters to students' basic knowledge about the practice of translation along with some theoretical aspects. It also encourages them to have nuanced discussion of issues of history, myth, memory, gender and resistance through reading and interpreting the select poems, stories etc. available in English translation.	
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.	
Units	Course Content	Hr. of Teaching
I	**UNIT I: Introduction to Translation:** • Basic Concepts : Source text, Target text, Back translation text, Principle of equivalence • Walter Benjamin : "The Translator's Task, • Ganesh N. Devy: "Translation and Literary History: An Indian View"	1 Hour per week
II	**UNIT II:** **Poetry** • Ilango Atikal, *The Cilappatikaram*, (Tamil epic) Cantos 5, Book 1 Festival of Indra , trans. R. Parthasarathy (Columbia University Press, 1993; Penguin Books India, 2004). • Sitanshu Yashashchandra : "Drought" (Gujarati) **Stories:** • V. M. Basheer : "The Card Sharper's Daughter" (Urdu) • Anuradha Sarma Pujari: "No Man's Land" (Assamese)	1 Hour per week
III	**UNIT III:** **Drama** • Vijay Tendulkar : *Silence! The Court is in Session* (Marathi)	1 Hour per week
IV	**UNIT IV:** **Novel:** • Fakir Mohan Senapati : *Six Acres and a Third* (Oriya) .	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Atikal, Ilanko. *The Cilapattikaram*. (trans.) R. Parthasarathy, Penguin classics: 1993. Bassnet, Susan and Harish Trivedi. Postcolonial Translation: Theory and Practice. London: Routledge, 1999. Das, Manoj. *Selected Fiction*. Penguin Books, 2001. Devy's "Translation and Literary history: An Indian View" from Post-colonial translation: theory and practice(eds.) Susan Bassnett and Harish Trivedi.1998 Munday, J. Introducing Translation Studies: Theories and Applications. Routledge: 2016. Munday, Jeremy, Sara Ramos and Jacob Blakesley. Introducing Translation Studies: Theories and Applications. London: Routledge, 2022 Bassnett, Susan. *Translation Studies*, London: Methuen, 1980 Mitra, Phukan. Ed. *The Greatest Assamese Stories Ever Told.* Aleph publishing firm, 2021. Dharwadker, Vinay & A.K. Ramanujan. Ed. *The Oxford Anthology of Modern Indian Poetry*, 1994.
Learning Outcomes	Students will possess a primary understanding of translation practices and theoretical aspects. They will be able to engage in nuanced discussions on history, myth, memory, gender, and resistance by reading and interpreting selected poems and stories available in English translation. This will further improve their ability to critically analyze and appreciate translated literary works.

Course Title	**Semester VII** **ENGMJ- 73 B: Women's and Gender Studies (04 credits)**					
Category of Course	Major					
Credits' & Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				

Course Objectives	**Course Objectives:** This course lays the foundations by providing grounding in questions about women, gender, sexuality, and LGBTQI+ identities. The course will use a range of interdisciplinary concepts, methods and literary texts to understand and analyze how identity shapes our experiences in culture and society. Each unit offers a different perspective on gender. Finally, from all the units taken together, we can draw some conclusions about what the theories and literary texts can offer to an understanding of gender constructions and sexual orientations.

Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.	
Units	Course Content	Hr. of Teaching
I	**Unit I: Introduction to Women, Gender, Sex, and Sexuality** • Sex, Gender, and Sexuality • Patriarchy • Gerda Lerner: *The Creation of Patriarchy* (1986) chapter 1 "Origins"	1 Hour per week
II	**Unit II: Understanding Patriarchy and Oppression** • Virginia Woolf: *A Room of One's Own* • Adrienne Rich: "Snapshots of a Daughter-in-law" • Judy Brady: "I Want a Wife"	1 Hour per week
III	**Unit III: Masculinities and Intersectional Identities** • Mahasweta Devi: "Draupadi" • Alice Walker: *The Color Purple* • R.W. Connell: Masculinities (2205) Chapter 1 "The Science of Masculinity"	1 Hour per week
IV	**Unit IV: Transgender Identities and Sexualities** • A. Revathi : *The Truth About Me: A Hijra Life Story* • Eve Kosofsky Sedgwick: "Epistemology of the Closet" (Essay) (Introduction) • Hoshang Merchant: "Introduction" from *Yarana: Gay Writing from South Asia*	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Sterling, Anne Fausto, *Sexing the Body: Gender Politics and the Construction of Sexuality,* New York: Basic Books,2000. Connell, R. W, *Masculinities*. Cambridge, UK: Polity Press, 1995 Lerner, Gerda, *Creation of Patriarchy*, New York, Oxford University Press, 1986. Lorber, Judith, *Paradoxes of Gender,* Yale University Press, 1994 Bhasin, Kamla, *Understanding Gender,* Kali for women, New Delhi, 2000 Kimmel,Michael, *The Politics of Manhood (ed).* Philadelphia: Temple University Press.1995 Walby, Sylvia, "Theorising Patriarchy", *Sociology,* Vol. 23, No. 2, 213-234, 1989.

	Bhasin, Kamla, *What is Patriarchy*. New Delhi. (2006).
Learning Outcomes	Students will gain a radical apprehension of key questions regarding women, gender, sexuality, and LGBTQI+ identities. They will be able to utilize interdisciplinary concepts, methods, and literary texts to examine how identity influences experiences in culture and society. Students will integrate perspectives from various units to draw informed conclusions about gender constructions and sexual orientations, enhancing their critical engagement with these topics.

Course Title	**Semester VII** **ENGMJ- 74: New Literatures in English (4 Credits)** **(Excluding Literatures in English from Indian subcontinent and other Asian Countries)**					
Category of Course[1]	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching(Total)				
Course Objectives	**Course Objectives:** The course is designed to familiarize students with the rise of New Literatures in English from erstwhile colonies of European Imperialism. It seeks to introduce students to the unique ways in which native writers utilize culturally rich language and expressions in English to explore into their cultural pasts and search for ways of recovering and reasserting these in the postcolonial contexts, while distinguishing their works from the conventional English literature.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr. of Teaching
I	**Unit I: Concepts, Terminologies and Background:** • Commonwealth Literature, Postcolonial Literature and New Literatures in English • English and englishes, Decolonization, Indigenous studies, Diaspora, Multiculturalism	1 Hour per week
II	**Unit II: African Literature** • Chinua Achebe: *Things Fall Apart* • Wole Soyinka: *A Dance of the Forests* • Gabriel Okra: The Mystic Drum	1 Hour per week
III	**Unit III: New Zealand Literature and Australian Literature** • A R D Fairburn: Imperial • A. D. Hope: Australia	1 Hour per week

	• Judith Wright: Woman to Man	
IV	**Unit IV: West Indies and Canadian Literature** • Shani Mootoo. Out on Main Street • Derek Walcott: Ruins of a Great House, A Far Cry from Africa (Poem) • Margaret Atwood: *A Handmaid's Tale* (Novel)	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Ashcroft, Bill, Gareth Griffiths, Helen Tiffin. *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*. 1989.Routledge, 2002. Fanon, Frantz. *The Wretched of the Earth*, Trans., Richard Philcox, 1961. Grove Press, 1963. Hobsbawm, Eric. *The Age of Empire 1875-1914*.1987. Vintage Books, 1989. Innes, C. L. The Cambridge Introduction to Postcolonial Literatures in English. 2007. Cambridge University Press, 2008 King, Bruce. *Literatures of the World in English.* Routledge and Kegan Paul, 1974. Loomba, Ania. *Colonialism/Postcolonialism*. (2005) Routledge, 2007. Parry, Benita. Postcolonial Studies: A Materialist Critique. (2004) Routledge, 2005. Said, Edward W. Orientalism: Western Conceptions of the Orient.1978. Penguin, 1981. ---. *Culture and Imperialism*.1993. Vintage Books, 1994. Sartre, Jean-Paul. 'Preface' in *The Wretched of the Earth*, Frantz Fanon, Trans., Richard Philcox. 1961. Grove Press, 1963. xliii-lxii. Saul, John S. Decolonization and Empire: Contesting the Rhetoric and Reality of Resubordination in Southern Africa and Beyond. Three Essays Collective, 2007. Young, Robert J.C. *Postcolonialism: A Very Short Introduction*. (2003) Oxford, 2006.
Learning Outcomes	A comprehensive understanding of the emergence and significance of New Literatures in English from former European colonies has been provided to the students. They will be equipped to critically analyze how native writers employ culturally nuanced language and expressions to question and reclaim their cultural histories within postcolonial contexts. Students will also be able to distinguish these literatures from traditional English literature, appreciating the unique contributions and perspectives they offer.

<table>
<tr><td>Course Title</td><td colspan="6">Semester VIII
ENGMJ -81: Cultural Studies (04 credits)</td></tr>
<tr><td>Category of Course[1]</td><td colspan="6">Major</td></tr>
<tr><td rowspan="3">Credits' & Hour of Teaching</td><td rowspan="3"></td><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td><td rowspan="3"></td></tr>
<tr><td>Credits</td><td></td><td></td><td></td></tr>
<tr><td>Hour of Teaching (Total)</td><td></td><td></td><td></td></tr>
<tr><td>Course Objectives</td><td colspan="6">Course Objectives:
This course aims at introducing the students about the theoretical, methodological as well as interdisciplinary aspects of learning and practicing cultural studies. It will provide both knowledge and art of doing cultural studies during and beyond their course.</td></tr>
<tr><td>Course Content</td><td colspan="6">The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td>Units</td><td colspan="5">Course Content</td><td>Hr.of Teaching</td></tr>
<tr><td>I</td><td colspan="5">Unit I: Key Concepts:
• Cultural Studies, and its objectives
• Cultures, Representation, and Articulation Theory
• Circuit of Culture, Encoding and Decoding</td><td>1 Hour per week</td></tr>
<tr><td>II</td><td colspan="5">Unit II: Key Methodologies and Theoretical Foundation of Cultural Studies (a)
• Antonio Gramsci: “The Formation of the Intellectual”
• Stuart Hall: “The Emergence of Cultural Studies and the Crisis of the Humanities”</td><td>1 Hour per week</td></tr>
<tr><td>III</td><td colspan="5">Unit III: Key Methodologies and Theoretical Foundation of Cultural Studies (b)
• Theodor Adorno and Max Horkheimer: “The Culture Industry: Enlightenment as Mass Deception”
• Ngũgĩ wa Thiong'o : Globalectics: Theory and the Politics of Knowing (Introduction: Riches of Poor Theory)</td><td>1 Hour per week</td></tr>
<tr><td>IV</td><td colspan="5">Unit IV: Cultural Studies: Indian Contexts
• Habib Tanvir: Charandas Chor (Drama)
• Aravind Adiga. The White Tiger (Novel)
• Subhash Vyam Srividya Natarajan, S. Anand, & Durgabai Vyam. Bhimayana: Experiences of Untouchability (Graphic Biography)</td><td>1 Hour per week</td></tr>
</table>

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Adorno, Theodor W. *The Culture Industry: Selected Essays on Mass Culture*. Routledge, 2001. Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota Press, 1996. Bennett, Tony. *Popular Culture and Social Relations*. Open University Press, 1986. Clifford, James. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Harvard University Press, 1988. Eagleton, Terry. *The Idea of Culture*. Wiley Blackwell, 2000. Stuart Hall. "The Emergence of Cultural Studies and the Crisis of the Humanities". October, Summer, 1990, Vol. 53, The Humanities as Social Technology (Summer, 1990), pp. 11-23. Roger s. Gottlieb, Ed. "Antonio Gramsci (1891-1937): The Formation of Intellectuals". *An Anthology of Western Marxism: From Lukacs and Gramsci to Socialist-Feminism*. OUP, 1989. Graeme Turner. *British Cultural Studies: An introduction*.3rd edition. Routledge, 1990. Jack David Eller. *Cultural Anthropology: Global Forces, Local Lives*. Routledge, 2009. During, S. (Ed.) (2007). *The Cultural Studies Reader* (3rd Edition). New York, NY: Routledge. Williams, R. (2014). *Keywords: A Vocabulary of Culture and Society* (New Edition). New York, NY: Oxford University Press. Stuart Hall. "The Emergence of Cultural Studies and the Crisis of the Humanities". October , Summer, 1990, Vol. 53, The Humanities as Social Technology (Summer, 1990), pp. 11-23 Roger S. Gottlieb. ed. *An Anthology of Western Marxism from Lukacs and Gramsci to Socialist-feminism*. OUP, 1989
Learning Outcomes	Students will obtain a thorough understanding of the theoretical, methodological, and interdisciplinary aspects of cultural studies. They will acquire the knowledge and skills necessary to conduct cultural studies research both during the course and in their future endeavors. Students will be adept to apply these approaches to analyses and interpret cultural phenomena critically and effectively.

Course Title	**Semester VIII** **ENGMJ- 82: Literary Criticism and Theory II (4 Credits)**					
Category of Course[1]	Major					
Credits'& Hours of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching(Total)				

Course Objectives	**Course Objectives:** Through this course, we will explore key movements of literary theory, how they have developed over time, and how they have shaped the discipline of Literary Studies. We will practice using literary theory and criticism as frameworks that inform our interpretations of literature, art and other media, and our own lives.
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr.of Teaching
I	**Unit I** • Viktor Shklovsky: "Art as Technique"	1 Hour per week
II	**Unit II** • Ferdinand de Saussure: "Nature of the Linguistic Sign" • Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences" • Raymond Williams: "Base and Superstructure in Marxist Cultural Theory"	1 Hour per week
III	**Unit III** • Edward Said: Introduction to *Orientalism* • Elaine Showalter*: "Feminist Criticism in the Wilderness"*	1 Hour per week
IV	**Unit IV** • Katherine Hayle: "Toward Embodied Virtuality" • Lynn White, Jr: The Historical Roots of Our Ecological Crisis	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** David H. Richter(ed). *The Critical Tradition: Classic Texts and Contemporary Trends*, 3 rd Ed. 2007. David Lodge(ed.). *Modern Criticism and Theory,* London, Longman, 1988. David Lodge(ed.). *Twentieth Century Literary Criticism Reader*, London, Longman, 1972. Eve Kosofsky Sedgwick - *Epistemology of the Closet,* University of California Press, 1990. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present* London: Blackwell, 2005. Robert Con Davis (ed) *Contemporary Literary Criticism: Modernism Through Post Structuralism*, London: Longman, 1986 V S. Sethuraman (ed) *Contemporary Criticism; An Anthology,* Madras: Macmillan (1989) Wilbur Scott (ed) *Five Approaches of Literary Criticism,* New York: Macmillan (1978).

Learning Outcomes	Students will be proficient in identifying and analyzing key movements in literary theory and understanding their evolution over time. They will be adept at employing literary theory and criticism to interpret literature, art, and media, as well as pertaining these frameworks into their own lives. This course will enhance their ability to critically engage with and contribute to scholarly discussions in Literary Studies.

Course Title	**Semester VIII** **ENGMJ- 83 A: Literature and Environment (4 Credits)/ ENGMJ - 83 B: Literature and Films (4 Credits)**					
	ENGMJ- 83 A: Literature and Environment (4 Credits)					
Category of Course[1]	Literature and Environment (4 Credits) /Literature and Films (4 Credits)/ Translation Studies (4 Credits)					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** Students will explore a range of literary texts in this course, including plays, poems, novels, short stories, and non-fiction, in order to comprehend how the shifting literary representations of the natural environment have influenced societal perceptions of and interactions between people and the environment. The texts underscore the idea that in addition to the ways in which humans influence their physical surroundings, humans are profoundly impacted by their physical surroundings.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					
Units	Course Content					Hr. of Teaching

I	**Unit I:** • Carson, Rachel. "Silent Spring" & "A Fable for Tomorrow" The Environmental Responsibility Reader. Edited by Martin Reynolds, Chris Blackmore, et al. London: Zed Books, 2009. P.11-21 • Leopold, Aldo. "The Land Ethic". The Environmental Responsibility Reader. Edited by Martin Reynolds, Chris Blackmore, et al. London: Zed Books, 2009. • Stephen Talbott: "Toward an Ecological Conversation" from *Devices of the Soul*	1 Hour per week
II	**Unit II: Poems** • A. K. Ramanujan: "Ecology" (Poem) • Walter de la Mare: "Reserved" • D H Lawrence: "Snake"	1 Hour per week
III	**Unit III: Essays** • Henry David Thoreau: "Where I Lived, What I Lived For" (Essay) • Jawaharlal Nehru: "The Book of Nature" • Mahadevi Verma: My Family (select pieces)	1 Hour per week
IV	**Unit IV: Short Story** Vishnu Sharma: *The Panchatantra*. The following items are prescribed: The Turtle and the Geese; The Three Fish; Of Crows and Owls; The Ape and the Crocodile; The Brahmani and the Faithful Mongoose • R. K. Narayan: "The Axe" • Jim Corbett: "Goongi " • D. R. Sharma: "That Pagali"	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Buell, Lawrence. *The American Transcendentalists: Essential Writings*. New York: Modern Library, 2006. Clark, T. (2011). *The Cambridge introduction to literature and the environment.* Cambridge, UK: Cambridge University Press. Guha, Ramachandra Guha (ed.). *The Illustrated Lives in the Wilderness: Three Classic Indian Autobiographies*. New Delhi: OUP, 2009.

	Hawkins, R. E. *Jim Corbett: Story*. New Delhi: OUP, 1978 (rpt. 2009). Reynolds, Martin. *The Environmental Responsibility Reader*. London: Zed Books, 2009.
Learning Outcomes	Students will get to explore a diverse array of literary texts, including plays, poems, novels, short stories, and non-fiction, to deduce how changing literary representations of the natural environment shape societal perceptions and interactions between people and nature. They will grasp the concept that human influence on the environment is reciprocal, with physical surroundings significantly impacting human experiences and perspectives.

Course Title	**Semester VIII** **ENGMJ- 83 B: Literature and Films (4 Credits)**					
Category of Course	Major					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** Through this course, students will gain an understanding of the concepts of adapting literary works to the cinematic medium. Each of the different units is arranged in such a way as to introduce students to the primary key concepts related to film and help them gain a deeper understanding of how literature and film influence one another. As part of this course, students will be introduced to key aspects of adaptation, from literary texts to screen and from screen to literature.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					
Units	Course Content					Hr. of Teaching
I	**Unit I: Reading Film** • Elements of Film: Point-of-View, The Rule of Thirds, Shots (Wide, Establishing, Medium, Close-up, Over-the-Shoulder, Connecting, Transitional), Scenes, Mise-en-scene, Sound [Diegetic, Non-Diegetic], Genre, The Auteur Theory • Erll, Astrid. "Literature, Film, and the Mediality of Cultural Memory." *Cultural Memory Studies*, De Gruyter, 2010.					1 Hour per week
II	**Unit II: Adapting Literature on Screen & Back** • Hutcheon, Linda. "Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?" A Theory of Adaptation, Routledge, 2006.					1 Hour per week

	• Baetens, Jan. "From screen to text: novelization, the hidden continent." The Cambridge Companion to Literature on Screen, edited by Deborah Cartmell and Imelda Wheleham, CUP, 2007.	
III	**Unit III: From Text to Screen: A Case Study** Shakespearean Adaptation: *The Taming of the Shrew* *10 Things I Hate About You* (1999, US, Dir. Gil Junger) *Aan* (1952, India, Dir. Mehboob Khan)	1 Hour per week
IV	**Unit IV: From Screen to Text: A Case Study** Science Fiction: *2001: A Space Odyssey* (1968, US, Dir. Stanley Kubrick)*2001: A Space Odyssey* by Arthur C. Clarke	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Selected Readings:** Arijon, Daniel. *Grammar of the Film Language*. Focal Press, 1976. Baetens, Jan. "Novelization, a contaminated Genre?" *Critical Inquiry*, vol. 32, no. 1, 2005, pp. 43-60 Casetti, Francesco. "Adaptation and Mis-Adaptations: Film, Literature, and Social Discourses." *A Companion to Literature and Film*, edited by Robert Stam and Alessandra Raengo, Blackwell, 2004. Jonze, Spike, director. *Adaptation*. Columbia Pictures, 2002. Kellner, Douglas. "Kubrick's 2001 and Vision of Techno-Dystopia." *Technology and Democracy: Toward A Critical Theory of Digital Technologies, Technopolitics, and Technocapitalism* , Springer, 2021, pp. 237–255. Metz, Christian. *Film Language: A Semiotics of the Cinema*. Oxford University Press, NY, 1974. Monaco, James. *How to Read a Film: Movies, Media, and Beyond*. 4th ed., Oxford University Press, NY, 2009. Rajewsky, Irina O. "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality." *Intermédialités*, no. 6, 2011, pp. 43–64. Stam, Robert. "Beyond Fidelity: The Dialogics of Adaptation." *Film Adaptation*, edited by James Naremore, Rutgers, 2000. Tuan, Iris H. "Women and the 'Feminine' by Quoting Shakespeare's Sonnets and Image Change in Screen." *Beyond Shakespeare* , Palgrave Macmillan, 2023, pp. 57–77.
Learning Outcomes	As part of this course, students will be introduced to key aspects of adaptation, from literary texts to screen and from screen to literature.

<table>
<tr><td>Course Title</td><td colspan="6">Semester VIII
ENGMJ -84 A: Contemporary Literature (4 Credits)/ ENGMJ -84 B: Folk Literature (4 Credits)</td></tr>
<tr><td>Category of Course[1]</td><td colspan="6">ENGMJ -804 A: Contemporary Literature (4 Credits)</td></tr>
<tr><td rowspan="3">Credits'& Hour of Teaching</td><td rowspan="3"></td><td></td><td>Theory</td><td>Practical</td><td>Cumulative</td><td rowspan="3"></td></tr>
<tr><td>Credits</td><td></td><td></td><td></td></tr>
<tr><td>Hour of Teaching(Total)</td><td></td><td></td><td></td></tr>
<tr><td>Course Objectives</td><td colspan="6">Course Objectives:

This course on contemporary literature aims to engage students in an exploration of significant works by renowned authors from diverse cultural backgrounds. Through close reading and critical analysis, students will examine the themes, styles, and techniques employed by these writers, as well as the broader social, cultural, and historical contexts that inform their works.</td></tr>
<tr><td>Course Content</td><td colspan="6">The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.</td></tr>
<tr><td>Units</td><td colspan="5">Course Content</td><td>Hr.of Teaching</td></tr>
<tr><td>I</td><td colspan="5">Unit 1: Essays
Jameson, Fredric. Postmodernism, or, The Cultural Logic of Late Capitalism.

Agamben, Giorgio . “What Is the Contemporary?” From What Is an Apparatus?" and Other Essays.</td><td>1 Hour per week</td></tr>
<tr><td>II</td><td colspan="5">Unit 2: Drama
• Eugène Ionesco: The Chairs
• Jon Fosse: Freedom</td><td>1 Hour per week</td></tr>
<tr><td>III</td><td colspan="5">Unit 3: Fiction
• Kazuo Ishiguro: The Remains of the Day
• Orhan Pamuk: My Name is Red
• Octavio Paz. “The Blue Bouquet”</td><td>1 Hour per week</td></tr>
<tr><td>IV</td><td colspan="5">Unit 4: Poetry
• Pablo Neruda: “I Explain Some Things”, “Tonight I can write the saddest lines”
• Bob Dylan: “Blowing in the Wind”</td><td>1 Hour per week</td></tr>
</table>

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Agamben, Giorgio . "What Is the Contemporary?" From *What Is an Apparatus?" and Other Essays*, Stanford University Press (2009) Barth, John. "The Literature of Exhaustion". *The Atlantic Monthly*, Aug. 1967, pp. 29-34. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990. Eagleton, Terry. *The Event of Literature*. Yale University Press, 2012. Foucault, Michel. "The Archaeology of Knowledge & The Discourse on Language." Vintage Books, 2010. Hassan, Ihab. *The Dismemberment of Orpheus: Toward a Postmodern Literature*. University of Wisconsin Press, 1982. Hutcheon, Linda. *The Politics of Postmodernism*. Routledge, 2002. Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Duke University Press, 1991. McHale, Brian. *Postmodernist Fiction*. Routledge, 1987.
Learning Outcomes	Students will have engaged deeply with significant contemporary works by renowned authors from various cultural backgrounds. They will dissect and examine themes, styles, and techniques used by these writers through close reading and critical analysis, while also complying the broader social, cultural, and historical contexts that influence their works.

Course Title	**Semester VIII** **ENGMJ – 84 B. Folk Literature (4 Credits)**					
Category of Course[1]	Major					
Credits' & Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** The course proposes to introduce students to Folklore Studies as a field of systematic enquiry into history, society and culture of a community through its oral and visual artefacts, to sensitize them towards the significance of intangible cultural heritage in the life of a nation, to enable them to develop an analytical approach to narratives and performances which are indispensable part of their routine life.					

Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Unit 1:** • Basic Concepts: Cultural Heritage, Folk, Folklore, Folk Literature, Orality, Ritual, Text and Context • Defining Folk Genres: Folk Narratives (Folktales, Fairy tales, Myths, Legends, Fables, Riddles, Jokes, Proverbs); Folk Music (Folk Songs, Folk Ballads, Lullabies); Folk Performances (Folk plays, Impersonations, Role playing, Rituals) • · A K Ramanujan: "Who Needs Folklore?" *Indian Literature*, Vol. 37, No. 4 (162) (July-August 1994), pp. 93-106 •	1 Hour per week
II	**Unit II:** **Folk Narratives**: Folktales, Legends, Riddles, Myths, Jokes, fairy tales, *and fables*	1 Hour per week
III	**Unit III:** **Folk Song Genres**: Ritual Song, Seasonal Song, Work Song, Dancing Song, Folk Hymn	1 Hour per week
IV	**Unit IV:** **Folk Performance**: Folk Theatre, Impersonation, Rituals	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

3 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:**
	Abrahams, Roger D. "Introductory Remarks to a Rhetorical Theory of Folklore." The Journal of American Folklore, vol. 81, no. 320, 1968, pp. 143–58. Bauman, Richard. "Verbal Art as Performance." American Anthropologist, vol. 77, no. 2, 1975, pp. 290– 311. Ben-Amos, Dan. "'Context' in Context." Western Folklore, vol. 52, no. 2/4, 1993, pp. 209–26 Blackburn, Stuart and Alan Dundes ed. A Flowering Tree: A Woman's Tale. New Delhi: Oxford University Press, 2012.

	Clifford, James (1986) 'Partial Truths' in James Clifford and George Understanding Ethnography Marcus(ed) Writing Culture: The Poetics and Politics of Ethnography. Berkeley, CA: University of California Press, pp. 1-26. Coleman, E.G. (2010) 'Ethnographic approaches to digital media', Annual Review of Anthropology,39(1) 487-505 Coleman, E.G (2013). Dharwadker, Aparna Bhargava. Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947. Iowa: University of Iowa Press. 2009. Dorson, R. M. (ed.) (1982). Folklore and Folklife: An Introduction. Chicago: University of Chicago Press. Dundes, Alan. Analytic Essays in Folklore. De Grutyer Mouton Publishers, 1979. Farrer, Claire R. Women and Folklore: Images and Genres. Waveland Press, 1986. Gargi, Balwant. Folk Theater of India. Washington DC: University of Washington Press, 1966. Geertz,C.(1973). The Interpretation of Culture. New York: Basic Books Gibbings, W. W. Oriental Myths and Legends. London: Random House, 1996. Handoo, Jawaharlal. 1989. Folklore: An Introduction. Mysore: Central Institute of Indian Languages. Nettl, Bruno. *The study of ethnomusicology: Thirty-three discussions*. University of Illinois Press, 2015. Raheja, Gloria Goodwin, and Ann Grodzins Gold. *Listen to the Heron's Words – Reimagining Gender & Kinship in North India*. University of California Press, 1994. Rice, Timothy. *Ethnomusicology: A very short introduction*. Oxford University Press, 2013. Sahu, Nandini. *Folklore and the Alternative Modernities*. New Delhi: Authorspress, 2012. *The Sage Handbook of Qualitative Research*. USA: Sage Publications. Denzin, N. K. 1997. Varadpande, Manohar Laxman. *History of Indian Theatre: LokaRanya Panorama of Indian Folk Theatre.* Noida: Abhinav Publications, 1987.
Learning Outcomes	Students will gain a systematic understanding of Folklore Studies, exploring the history, society, and culture of communities through their oral and visual artifacts. They will appreciate the significance of intangible cultural heritage in national identity and develop inquisitive skills to examine narratives and performances that are integral to everyday life.

Course Title	**SEMESTER VIII (UG RESEARCH)** **ENGMJ-8R1: Research Methodology (4 Credits)**					
Category of Course	Major					
Credits' & Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				

Course Objectives	This course provides an overview of qualitative research methods within literary studies. Students will be introduced to various methodologies and practical skills which are essential for conducting literature reviews, framing research questions, and writing drafts. By learning citation styles and plagiarism prevention, students will be equipped to undertake qualitative research projects confidently.	
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.	
Units	Course Content	Hr. of Teaching
I	**Unit 1: Introduction** • Definition and Scope of Research: Why, What and How? • Qualitative, Quantitative and Mixed research • Types of Qualitative Research: narrative research, phenomenological research, • Grounded Theory research, ethnographic research, case Study research. • Features of Qualitative Research: Induction/Deduction, Comparison/Contrast, • Cause/Effect	1 hour per week
II	**Unit 2: Review of Literature** • Searching Databases • Searching Print Sources in Libraries • Selection of Sources • Abstracting Selected Sources	1 hour per week
III	**Unit 3: Conceptualization** • Identification of Research Gap • Selection of Primary and Secondary Sources • Framing the Research Question • Choice of Methodological Framework	1 hour per week
IV	**Unit 4: Planning and Writing the First Draft** • Overview of Citation Styles: MLA, APA, Chicago • Citing Sources in MLA • Use of Quotations • Plagiarism Alert	1 hour per week

Texts/ References	**Suggested Readings:** Correa, Delia da Sousa and W. R. Owens. *The Handbook to Literary Research*. 1998. 2nd edition, Routledge, 2010. Creswell, J. David and John W. Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 2014. 5th edition, Sage Publications, 2017. Dawson, Catherine. *A-Z of Digital Research Methods*. Routledge, 2019. Griffin, Gabriele. *Research Methods for English Studies*. 2nd edition, Edinburgh University Press, 2013. Kothari, C. R. *Research Methodology: Methods and Techniques*. 1985. New Age International, 2004. Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. Sage Publications, 2018. Patton, Michael Quinn. *Qualitative Research & Evaluation Methods*. 2015. 4th edition, Sage Publications, 2023.

Learning Outcomes	Students are expected to have a comprehensive understanding of qualitative research methods within literary studies. They will learn various methodologies and practical skills which are essential for conducting literature reviews, framing research questions, and writing drafts. Students will be equipped to undertake qualitative research projects confidently, backed by the knowledge of citation styles and plagiarism prevention

BANARAS HINDU UNIVERSITY

(DETAILED SYLLABUS OF MINOR COURSE(ENGMN) UNDER NEP 2020)

Department of English, Faculty of Arts

Course Title	Minor Courses **Semester I** **ENGMN-11: Short Story (04 Credits)**					
Category of Course[1]	Minor					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits			04 x15 hours	
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives**: To enable students to articulate relevant voices and perspectives by exploring short stories from different historical, social and cultural backgrounds. To acquaint students with various aspects of literary construction, meaning-making process and reading strategies, and prepare them to deal with longer narratives and compositions.					
Course Content	The course content is divided into minimum 3Units to maximum 5 units along with defined hour of teaching for each unit.					
Units	Course Content					Hr.of Teaching

I	**Unit-I** Introducing Short Story: Definition, Constituent Elements (Setting, Theme, Character, Structure, Point of View, etc.) • Guy de Maupassant: “Two Friends” • Anton Chekhov: “A Happy Man” • Leo Tolstoy: “How Much Land Does a Man Need?”	1 hour per week
II	**Unit: II** • Edgar Allan Poe: "The Tell-Tale Heart" • O. Henry: “The Last Leaf” • Roald Dahl: “The Great Automatic Grammatizator”	1 hour per week
III	**Unit-III** • Katherine Mansfield: “The Garden Party,” • Alice Walker: “Everyday Use” • Amrita Pritam “A Stench of Kerosene”	1 hour per week
IV	**Unit-IV** • Saadat Hasan Manto : “Toba Tek Singh” • R.K. Narayan: “A Horse and Two Goats” • Shankarrao Kharat: “A Corpse in the Well”	1 hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Aycock, Wendell M. *The Teller and the Tale: Aspects of the Short Story*. Texas Tech Press, 1982. Lee, Hermione. Ed. *The Secret Self: Short Stories by Women*. Everyman’s Library,1991. Lohafer, Susan. *Coming to Terms with the Short Story*. Louisiana State University Press, 1983. Shaw, Valerie. *The Short Story: A Critical Introduction*. Longman, 1983. Singh, Khushwant. Ed. *Best Indian Short Stories* 2 vols. HarperCollins, 2003.
Learning Outcomes	By the end of this course, students will develop a comprehensive understanding of the short story genre, exploring its history, structure, and key elements such as character, plot, setting, and theme. They will learn to critically analyze and interpret short stories from diverse cultures and perspectives, enhancing their literary appreciation.

Course Title	**Semester II** **ENGMN-21: Essay (4 Credits)**
Category of Course[1]	Minor

Credits' &Hour of Teaching		Theory	Practical	Cumulative	
	Credits				
	Hour of Teaching (Total)				

Course Objectives	Course Objectives: The course aims to deepen students' comprehension of essay as a genre across historical and cultural contexts. Through analysis of diverse essays, students will develop critical thinking skills which will foster intellectual growth and ethical awareness.
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr.of Teaching
I	**Unit I:** Introducing essay: Definition**,** Kinds of Essays (informal and formal essay, personal essay, didactic essay, reflective essay, journalistic essay, political essay), Styles of Essay Writing (Narrative, Descriptive, Argumentative, Expository)	1 Hour per week
II	**Unit II:** • Francis Bacon: "Of Studies" • Richard Steele: "The Spectator Club" • Charles Lamb: "Dream-Children: A Reverie"	1 Hour per week
III	**Unit III:** • Stephen Leacock: "My Financial Career" • Aldous Huxley: "Selected Snobberies" • George Orwell: "The Sporting Spirit"	1Hour per week
IV	**Unit IV:** • Swami Vivekananda: "The Secret of Work" • C. Rajagopalchari: "Education for New India" • Jawaharlal Nehru: "Opportunity for Youth"	1 Hour per week

[1]SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Abrams, M.H. *A Glossary of Literary Terms.* Harcourt College Pub., 2001. Panda, Haladhar.Ed. *Selections from Modern English Prose.* Universities Press, 2007. Scholes, Robert and Carl H. Klaus. *Elements of the Essay.* OUP, 1969. Sinha, Susanta K.Ed. *English Essayists.* OUP, 2008. Walker, Hugh. *The English Essay and Essayists.* London: J.M. Dent, 1923. Tongue R K and Shiv K Kumar. *An English Miscellany*. OUP, 1997.
Learning Outcomes	Prose reading helps improve understanding of texts by familiarizing students with various styles, structures, and content. Through prose, students can explore different cultures, perspectives, and historical contexts, broadening their worldview and empathy.

Course Title	**Semester III** **ENGMV-31: (Vocational) Business Communication (04 Credits)**				
Category of Course[1]	Minor (Vocational)				
Credits'& Hour of Teaching		Theory	Practical	Cumulative	
	Credits				
	Hour of Teaching (Total)				
Course Objectives (not more than 100 words)	The Fundamentals of Business Communications course will provide students with concepts and techniques for effective written and verbal communication and personal presentation within corporate or other organizational settings. Designed to complement more technical knowledge of business principles and practices, this course will emphasize the experience of the individual as a communicator and will develop practical communications skills for employment exploration and early-career advancement.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				

Units	Course Content	Hr. of Teaching
I	**Unit I** • Business Writing Conventions- Content, Style, Accuracy and Brevity • Professional Communication in a Digital, Social, Mobile World • Communication Challenges in a Diverse, Global Marketplace • Collaboration, Interpersonal Communication, and Business Etiquette	1 hour per week
II	**Unit II** • Planning /Writing/completing Business Messages • Crafting Messages for Digital Channels • Writing Persuasive Messages • Applying and Interviewing for Employment	1 hour per week

	• Understanding and Anticipating the Audience's Perspective and Needs	
Ill	**Unit III** • Written Presentation Formats: Memos, Letters, Proposals, Reports, Informal Updates, Text and Messaging, social media • Building Careers and Writing Resumes • Verbal Presentation - Developing and Delivering Business Presentations, Explaining, Selling, Defending, and Inspiring • Visual Enhancement to Communication	1 hour per week
IV	**Unit IV** • Ethical Communication: Establishing Trust and Upholding Values • Meeting Management, Inclusive Communications • Active Listening, Feedback, and Accountability • Stress Management and Conflict Resolution	1 hour per week

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Adair, John. *Effective Communication*. London: Pan Macmillan Ltd., 2003. Ajmani, J. C. *Good English: Getting It Right*. New Delhi: Rupa Publications, 2012. Bonet, Diana. *The Business of Listening*: Third Edition. New Delhi: Viva Books, 2004. Hartley, Peter and Clive G. Bruckmann. *Business Communication*. Routledge 2002 Prasad, H. M. *How to Prepare for Group Discussion and Interview*. New Delhi: Tata McGraw-Hill Publishing Company Limited, 2001. Raman, Meenakshi and Sangeeta Sharma. *Technical Communication: Principles and Practice*. Second Edition. New Delhi: Oxford University Press, 2011. Rutherford, Andrea J. *Basic Communication Skills for Technology*: Second Edition. Delhi: Pearson Education, 2007. Seely, John. *Writing Reports*. New York: Oxford University Press, 2002. Thorpe, Edgar & Showick Thorpe. *Winning at Interviews*. 2nd Edition. Delhi: Dorling Kindersley, 2006.
Learning Outcomes	The course is expected to equip the learners with the ability to master concepts and techniques for effective written and verbal communication and personal presentation within corporate or other organizational settings. As a complementary addition to their more specialized knowledge of business principles, the learners will benefit from learning practical communications skills for employment exploration and early-career advancement.

Course Title	**Semester IV** **ENGMN- 43: Fiction-I (4 credits)**					
Category of Course[1]	Minor					
Credits' & Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching				

Course Objectives	**Course objectives:** Reading Fiction is designed to sharpen the student's skills as a critical reader. As we explore novels we will learn about the various elements that shape the way we read texts - structure, narrative voice, character development, novelistic experimentation, historical and political contexts and reader response.	
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.	
Units	Course Content	Hr.of Teaching
I	**UNIT I** • Introducing Fiction: Aspects of Novel; • Types of Novel– Epistolary, Picaresque, Gothic, Historical, Realistic, Psychological • Jonathan Swift: *Gulliver's Travels*	1 Hour per week
II	**UNIT II** Jane Austen: *Pride and Prejudice*	1 Hour per week
III	**UNIT-III** • Charles Dickens: *Oliver Twist*	1 Hour per week
IV	**UNIT-IV** • Thomas Hardy: *Far From the Madding Crowd*	1 Hour per week

[1]SEC-Skill Enhancement Course; AEC-Ability Enhancement Course; VAC-Value Added Course; MD-Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)=30Hours

Texts/ References	**Suggested Readings:** Allen, Walter, *The English Novel*, Penguin Books, 1958 Baker, Ernest A., *The History of the English Novel*, Barnes and Noble, Inc, New York, 1964. Booth, Wayne C. *The Rhetoric of Fiction,* Chicago, University of Chicago Press,1961 . Boulton, Marjorie, *Anatomy of Novel, London* ; Boston : Routledge & Kegan Paul, 1975 Daiches, David, *The Novel and the Modern World*. Daiches, David. Chicago: University of Chicago, 1939. Eagleton, Terry, *The English Novel: An Introduction*, Wiley-Blackwell,2004 Lukács, Georg. *The Theory of the Novel*. Translated by Anna Bostock. Cambridge: MIT Press (1971). McKeon, Michael, *Theory of the Novel: A Historical Approach* (Baltimore: Johns Hopkins University Press, 2000).
Learning Outcomes	Students will develop the ability to critically analyze and interpret themes, characters, plot developments, and settings within novels. They will gain an understanding of the historical and cultural contexts in which various novels were written and how these contexts influenced the content and style of the narratives.

Course Title	**Semester V** **ENGMV-51: (Vocational) Academic Writing (04 Credits)**
Category of Course[1]	Minor (Vocational)

Credits'& Hour of Teaching		Theory	Practical	Cumulative
	Credits			
	Hour of Teaching (Total)			

Course Objectives (not more than 100 words)	This course aims to provide students with a comprehensive understanding of academic writing principles and practices to enable them to produce high-quality scholarly work. By the end of the course, students will develop skills in structuring and organizing academic papers, integrating evidence, and revising drafts for clarity and coherence. Additionally, students will enhance their academic communication skills through email correspondence, abstract writing, and oral presentations. Ultimately, the objective is to equip students with the competencies necessary to excel in academic writing across diverse disciplines and professional contexts.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Unit 1: Introduction to Academic Writing** • Academic Writing: Objectives, Methods, Style • Distinction between Academic and Non-Academic writing • Exploring the Structure of Academic Papers (e.g., essays, research papers) • Citation (APA, MLA, Chicago, etc.) • Ethical considerations: Plagiarism and Academic Integrity	1 hour per week
II	**Unit II: Pre-Writing and Research Skills** • Effective Research Strategies: library resources, databases, and online repositories • Incorporating Evidence and Citations to Support Arguments • Understanding the Role of Literature Reviews in Academic Writing *Activities*: Conducting research exercises using various sources and databases; Critically evaluating sample sources for reliability; Practicing citation and referencing techniques.	1 hour per week
Ill	**Unit III: Structuring and Organizing Academic Papers** • Crafting Strong Thesis Statements • Organizing Ideas Using Outlines and Mind Maps • Developing Coherent Paragraphs and Transitions • Incorporating Counterarguments and Rebuttals • Editing For Clarity, Conciseness, and Coherence *Activities*: Drafting thesis statements and outlines for various types of academic papers; Peer reviewing and providing feedback on each other's drafts; Revising and editing exercises to improve organization and clarity.	1 hour per week
IV	**Unit IV: Advanced Writing Techniques and Styles** • Developing a Scholarly Voice and Tone • Using Rhetoric and Persuasion in Academic Writing • Employing Advanced Grammar and Syntax • Writing Effective Introductions, and Conclusions • Formatting and Polishing the Final Draft *Activities*: Analysing and emulating the writing styles of renowned scholars in various fields; Practicing advanced grammar and syntax exercises; Peer workshops for revising and polishing final drafts; Presentation of final academic papers with peer feedback sessions.	1 hour per week

Course Title	**Semester VI** **ENGMV-61: (Vocational)** **Introduction to Professional and Technical Writing (04 Credits)**
Category of Course[1]	Minor (Vocational)

Credits'& Hour of Teaching		Theory	Practical	Cumulative
	Credits			
	Hour of Teaching (Total)			

Course Objectives (not more than 100 words)	Creative Writing is an exploration of the art and craft of imaginative expression through various literary forms. This course offers students the opportunity to develop and refine their creative writing skills in prose, poetry, and drama. Through a series of writing exercises, workshops, and critical discussions, students will learn to generate ideas, experiment with language and style, and craft compelling narratives and poems.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Unit 1: Introduction to Creative Writing** • Introduction to Creative Writing • Creativity, Inspiration, Art, Propaganda, Madness, Imagination • Importance of Reading • The Art and Craft of Writing • Tropes • Register: formal, informal • Varieties of English • Language and Gender	1 hour per week
II	**Unit II: Modes of Creative Writing** **Poetry:** • Form and Technique • Rhyme, Free verse • Modes of poetry: lyrical, narrative, dramatic voices **Fiction:** • Fiction and Non-fiction • Literary and Popular fiction • Short Story and Novel • Children's Literature **Drama:** • Plot and Characterization • Verbal and Non-Verbal Elements • Overview of Indian English Theatre • Styles of Contemporary Theatre • Writing for Films	1 hour per week
Ill	**Unit III: Writing for the Media** • Print Media • Electronic Media • Internet Advertising	1 hour per week
IV	**Unit IV: Publication Tips** • Revising and Rewriting • Proofreading • Editing • Submitting a Manuscript for Publication	1 hour per week

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Booth, Wayne C., et al. *The Craft of Research*. 3rd ed., University of Chicago Press, 2008. Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 2nd ed. W.W. Norton, 2009. Single, Peg Boyle. *Demystifying Dissertation Writing: A Streamlined Process from Choice of Topic to Final Text*. Routledge, 2009. Swales, John M. and Feak Christne. *Academic Writing for Graduate Students: Essential Tasks and Skills*. 3rd ed. University of Michigan Press, 2012. Sword, Helen. *Stylish Academic Writing*. Harvard University Press, 2012 Williams, Joseph and Joseph Bizup. *Style: Lessons in Clarity and Grace*. 12th ed. Pearson, 2016.
Learning Outcomes	The students are expected to develop a comprehensive understanding of academic writing principles and practices. They should feel equipped to produce high-quality scholarly work, with skills in structuring and organizing academic papers, integrating evidence, and revising drafts for clarity and coherence. They are expected to have enhanced their academic communication skills, particularly through email correspondence, abstract writing, and oral presentations.

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** "Politics and the English Language" by George Orwell, 1946. "Young Goodman Brown" by Herman Melville, 1835. "On Gogol's Genius in The Overcoat" by Vladimir Nabokov. Bennett, Arnold. *Literary Taste: How to Form It.* Arc Manor, 2009. Besant, Walter and Henry James. *The Art of Fiction.* Alpha Editions, 2019. Bloom, Harold. *How to Read and Why*. Scribner, 2001. Chekhov, Anton. *A Life in Letters*. Translated by Rosamund Bartlett and Anthony Phillips, Penguin Publishing Group, 2004. Lamott, Anne. *Bird by Bird*. Knopf Doubleday Publishing Group, 1995.
Learning Outcomes	Students are expected to achieve developed and refined creative writing skills in prose, poetry, and drama. They will have learnt to generate ideas, experiment with language and style, and craft compelling narratives and poems. Students will develop confidence in their expressive abilities through the various prescribed activities.

Course Title	**Semester VII** **ENGMN- 71: Literary Criticism and Theory I (4 Credits)**					
Category of Course[1]	MINOR					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				

		Hour of Teaching(Total)				
Course Objectives	**Course Objectives:** The course intends to provide a critical understanding of nature and function of literary criticism from the beginnings to the early 20th century. The selected texts from different ages constitute a benchmark for analyzing literature thematically as well as formally. It seeks to acquaint students with various parameters which are helpful in building a critique of literary works.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					
Units	Course Content					Hr. of Teaching
I	**Unit I** • Aristotle: Mimesis, Plot, Tragic Hero, Catharsis (From the *Poetics*) • Longinus: "On the Sublime"					1 Hour per week
II	**Unit II** • Bharata Muni: *The Natyasastra (*Chapters VI and VII*)* • Anandavardhana: *Dhvanyaloka (Chapters I and II)*					1 Hour per week
III	**Unit III** • Wordsworth: Preface to *Lyrical Ballads* • Coleridge: *Biographia Literaria* Chapter XIII and Chapter XVII					1 Hour per week
IV	**Unit IV** • Matthew Arnold: " The Study of Poetry" • T. S. Eliot: "Tradition and Individual Talent" • Henry James : "The Art of Fiction "					1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000. Blamires, Harry. *A History of Literary Criticism.* Delhi: Macmillan, 2001. Wimsatt, William K. Jr., Cleanth Brooks, *Literary Criticism: A Short History*. Routledge,2021 Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*. Oxford: Blackwell, 2005. House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970. Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Hyderabad: Orient Longman, 2006. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006. Wellek, Rene. *A History of Modern Criticism*: 1750-1950, Vols. I-IV. London: Jonathan Cape, 1958.
Learning Outcomes	Students will be competent to critically evaluate the evolution and function of literary criticism from its inception to the early 20th century. They will utilize selected texts to analyze literature both thematically and formally and apply various critical parameters to construct well-informed critiques of literary works.

Course Title	**Semester VIII (UG HONOURS)** **ENGMN- 82: Literary Criticism and Theory II (4 Credits)**					
Category of Course[1]	MINOR					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	**Course Objectives:** Through this course, we will explore key movements of literary theory, how they have developed over time, and how they have shaped the discipline of Literary Studies. We will practice using literary theory and criticism as frameworks that inform our interpretations of literature, art and other media, and our own lives.					
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr.of Teaching
I	**Unit I** • Viktor Shklovsky: "Art as Technique"	1 Hour per week
II	**Unit II** • Ferdinand de Saussure: "Nature of the Linguistic Sign" • Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences" • Raymond Williams: "Base and Superstructure in Marxist Cultural Theory"	1 Hour per week
III	**Unit III** • Edward Said: Introduction to *Orientalism* • Elaine Showalter*: "Feminist Criticism in the Wilderness"*	3 Hour per week
IV	**Unit IV** • Katherine Hayle: "Toward Embodied Virtuality" • Lynn White, Jr: The Historical Roots of Our Ecological Crisis	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

4 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** David H. Richter(ed). *The Critical Tradition: Classic Texts and Contemporary Trends*, 3 rd Ed. 2007. David Lodge(ed.). *Modern Criticism and Theory,* London, Longman, 1988. David Lodge(ed.). *Twentieth Century Literary Criticism Reader*, London, Longman, 1972. Eve Kosofsky Sedgwick - *Epistemology of the Closet,* University of California Press, 1990. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008. Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present* London: Blackwell, 2005. Robert Con Davis (ed) *Contemporary Literary Criticism: Modernism Through Post Structuralism*, London: Longman, 1986 V S. Sethuraman (ed) *Contemporary Criticism; An Anthology,* Madras: Macmillan (1989) Wilbur Scott (ed) *Five Approaches of Literary Criticism,* New York: Macmillan (1978).
Learning Outcomes	Students will be proficient in identifying and analyzing key movements in literary theory and understanding their evolution over time. They will be adept at employing literary theory and criticism to interpret literature, art, and media, as well as pertaining these frameworks into their own lives. This course will enhance their ability to critically engage with and contribute to scholarly discussions in Literary Studies.

Course Title	**Semester VIII (UG RESEARCH)** **ENGMN-8R1: CONTEMPORARY LITERATURE (4 Credits)**
Category of Course	MINOR

Course Objectives	**Course Objectives:** This course on contemporary literature aims to engage students in an exploration of significant works by renowned authors from diverse cultural backgrounds. Through close reading and critical analysis, students will examine the themes, styles, and techniques employed by these writers, as well as the broader social, cultural, and historical contexts that inform their works.	
Course Content	The course content is divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.	
Units	Course Content	Hr. of Teaching
I	**Unit 1: Essays** Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Agamben, Giorgio . "What Is the Contemporary?" From *What Is an Apparatus?" and Other Essays*.	1 Hour per week
II	**Unit 2: Drama** • Eugène Ionesco: *The Chairs* • Jon Fosse: *Freedom*	1 Hour per week
III	**Unit 3: Fiction** • Kazuo Ishiguro: *The Remains of the Day* • Orhan Pamuk: *My Name is Red* • Octavio Paz. "*The Blue Bouquet*"	1 Hour per week
IV	**Unit 4: Poetry** • Pablo Neruda: "I Explain Some Things", "Tonight I can write the saddest lines" • Bob Dylan: "Blowing in the Wind"	1 Hour per week

1 SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Agamben, Giorgio . "What Is the Contemporary?" From *What Is an Apparatus?" and Other Essays*, Stanford University Press (2009) Barth, John. "The Literature of Exhaustion". *The Atlantic Monthly*, Aug. 1967, pp. 29-34. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990. Eagleton, Terry. *The Event of Literature*. Yale University Press, 2012. Foucault, Michel. "The Archaeology of Knowledge & The Discourse on Language." Vintage Books, 2010. Hassan, Ihab. *The Dismemberment of Orpheus: Toward a Postmodern Literature*. University of Wisconsin Press, 1982. Hutcheon, Linda. *The Politics of Postmodernism*. Routledge, 2002. Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Duke University Press, 1991. McHale, Brian. *Postmodernist Fiction*. Routledge, 1987.
Learning Outcomes	Students will have engaged deeply with significant contemporary works by renowned authors from various cultural backgrounds. They will dissect and examine themes, styles, and techniques used by these writers through close reading and critical analysis, while also complying the broader social, cultural, and historical contexts that influence their works.

BANARAS HINDU UNIVERSITY

(Detailed Syllabus of Multidisciplinary Elective (ENGMD) under NEP 2020)

Department of English, Faculty of Arts

Course Title	**Multidisciplinary Elective (ENGMD)** **Semester I** **ENGMD-11 Literature and Popular Culture (03 Credits)**					
Category of Course[1]	ENGMD					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	The course intends to introduce students to the concept of 'popular culture' and how it can be explored through literary texts by delving into the questions of readership construction and examining the process through which books are rendered as 'popular' or 'bestsellers' thus, making students understand the concept of 'mainstream and popular literature. The students will be exposed to diverse forms of popular literature such as detective fiction, graphic					

	novels, fantasy stories, etc.)
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

Units	Course Content	Hr. of Teaching
I	**Unit I** 1. Understanding concepts: popular, mass, and folk; The Canonical and the Popular 2. "Popular texts" John Fiske 3. "The Work of Art in the Age of Mechanical Reproduction" – Walter Benjamin	hour per week
II	**Unit II** 1. "The Adventure of Black Peter" by Arthur Conan Doyle (short story) 2. "Priya Shakti" by Ram Devineni , Vikas Menon and Dan Goldman-Graphic novel 3. "Bhimayana" by Durgabai Vyam, Subash Vyam, Srividya Natarajan- Graphic Novel	hour per week
Ill	**Unit III** 4. Film- 'Sholay'(1975) by Ramesh Sippy 5. 'Cinema and Society: A Search for Meaning in a New Genre' by Siddhartha Basu, Sanjay Kak, Pradip Krishen (Essay) 6. Film based written assignment.	hour per week

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Selected Readings**: Storey, John. *Cultural Theory and Popular Culture: A Reader*. Greece, Pearson/Prentice Hall, 2006. Fiske, John. *Understanding Popular Culture*. United Kingdom, Taylor & Francis, 2010. Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*. United Kingdom, Penguin Books Limited, 2008. Doyle, Sir Arthur Conan. *The Return of Sherlock Holmes*. United States, Dover Publications, 2012. Mukherjee Ayesha, et al., editors. *Famine Tales: A Graphic Anthology*. Jadavpur UP. 2023. Martel, Yann. *Life of Pi*. United Kingdom, Bloomsbury Publishing, 2022.

Learning Outcomes {not more than 100 words)	The students will learn to apply the concepts of popular culture, both in the present and historical situations. It will also help in understanding how popular is shaped by aesthetic, social and cultural practices.

Course Title	**Semester II** **ENGMD-21 Literature and Disability (03 Credits)**					
Category of Course[1]	ENGMD					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				
Course Objectives	This course critically explores how disability is represented and conceptualized in literature. It examines how literature portrays disability, including the stereotypes and tropes that may perpetuate misconception or offer deeper insights into the life experiences of people with disabilities. The course aims to deepen students' understanding of body marked with difference, through literary analysis and to contribute to broader conversation about equity and inclusion.					
Course Content	.					
Units	Course Content				Hr. of Teaching	
I	**Unit-I** Key concepts-Ableism, Aesthetics, *Divyang*, Freak, Impairment, Norm, Representation, Stereotype, Stigma Tom Shakespeare- The Social Model of Disability				Hour per week	
II	**Unit-II** Mary Shelley- '*Frankenstein*' (novel)				1 Hour per week	
Ill	**Unit-III** '*Million Dollar Baby*' directed by Clint Eastwood '*Tare Zameen Par*'-Amir Khan and Amole Gupte				1Hour per week	

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Readings:** Garland-Thomson, Rosemarie. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. Columbia University Press, 1997. Mitchell, David T., and Sharon L. Snyder. *The Body and Physical Difference: Discourses of Disability*. University of Michigan Press, 1997. Longmore, Paul K. *Why I Burned My Book and Other Essays on Disability*. Temple University Press, 2003.

	Linton, Simi. *Claiming Disability: Knowledge and Identity*. New York University Press, 1998. Ellis, Katie, and Gerard Goggin. *Disability and the Media: Prescriptions for Change*. Palgrave Macmillan, 2015. Kafer, Alison. *Feminist, Queer, Crip*. Indiana University Press, 2013. Shakespeare, Tom. *Disability Rights and Wrongs*. Routledge, 2006.
Learning Outcomes	The students will develop the ability to critically analyze texts with regard to their understanding of disability, examining themes, character development and narrative structure. The students will learn about various theoretical framework related to Disability studies.

Course Title	**Semester III** **ENGMD-31: Fantasy and Science Fiction (03 Credits)**					
Category of Course[1]	ENGMD					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits				
		Hour of Teaching (Total)				

Course Objectives	**Course Objectives:** • To familiarize students with the history of Fantasy and Science Fiction, and its evolution as a literary genre • To enable them value and develop fantastical speculation and scientific inquisitiveness for the unknown and the alternate/futuristic realities. • To familiarize students with the tools and methods of reading and interpreting Fantasy and Science Fiction.
Course Content	·

Units	Course Content	Hr. of Teaching
I	**Unit I: Introducing Fantasy and Science Fiction** • Definition, Genesis and Evolution of Fantasy and Science Fiction • Key Concepts: Alien, Time Travel, Artificial Intelligence, Extra-terrestrial, Parallel Universes, Teleportation, Apocalypse, Virtual Reality, Fantasy, Wizardry	
II	**Unit II: Fantasy Fiction** • *Chandrakanta* by Devakinandan Khatri (English translation) • 'The Snow Child', a short story by Angela Carter	

Ill	**Unit III: Science Fiction** • *2001: A Space Odyssey*, a novel by Arthur C. Clarke • 'Mars is Heaven!', a short story by Ray Bradbury	

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	**Suggested Reading:** Bould, Mark, et al. *The Routledge Companion to Science Fiction*. New York: Routledge, 2009. Edward James and Farah Mendlesohn. *The Cambridge Companion to Fantasy Literature*. Cambridge University Press, 2012. Fabrizi, Mark A. Ed. *Fantasy Literature: Challenging Genres*. Sense Publishers, 2016. Roberts, Adam, *History of Science Fiction.* Palgrave Macmillan, 2016. Silverberg, Robert. *Science Fiction Hall of Fame: Vol. 1/ The Greatest Science Fiction Stories of All Times*. New York: Tom Doherty Associates, LLC, 2003. Zipes, Jack. *Sticks and Stones: The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter*. Routledge, 2002.
Learning Outcomes	The course will help in understanding the fantastical and scientific concepts used in Humanities and develop scholarly arguments used in these fields.

BANARAS HINDU UNIVERSITY
(DETAILED SYLLABUS OF ABILITY ENHANCEMENT COURSE (ENGAE) UNDER NEP 2020)
Department of English
Faculty of Arts

Course Title	Ability Enhancement Course **SEMESTER I** **ENGAE 11 - Writing Skills (2 Credits)**				
Category of Course[1]	ENGAE				
Credits'& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	02	Nil	02	
	Hour of Teaching (Total)			30	

Course Objectives (not more than 100 words)	Writing Skills is designed to provide students with a broad range of writing skills essential for both academic and professional success. The course covers various types of writing, including official and personal letters, resumes, e-writing, and more. It aims to develop students' abilities to communicate effectively, whether in brief notes, detailed reports, or creative compositions.
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.

<table>
<tr><th>Units</th><th>Course Content</th><th>Hr. of Teaching</th></tr>
<tr><td>Unit I</td><td>
1: Writing for Different Purposes Students will learn to adapt their writing style to suit different purposes, such as informative, persuasive, and narrative writing. Students will engage in activities tailored to develop their ability to adapt their writing styles for various purposes. They begin by crafting clear and detailed informative texts, proceed to create compelling persuasive pieces, and then delve into developing engaging narrative compositions.
Key Activities:
Writing informative texts (e.g., instructions, explanations).
Writing persuasive texts (e.g., opinion pieces, advertisements).
Writing narrative texts (e.g., short stories, anecdotes).
Topic Selection: Provide students with various topics and have them choose one to write an informative text about.
Research: Allocate time for students to conduct research on their chosen topic to gather information and facts.
Story Elements Discussion: Review the key elements of narrative writing, such as characters, setting, plot, and conflict.
Storyboarding: Have students create storyboards to plan out their narratives, including key scenes and plot points.
Writing Session: Instruct students to write their informative texts, focusing on clarity, organization, and detail.
Peer Sharing: Pair students up to share their informative texts with each other, providing feedback on clarity and effectiveness.
<table>
<tr><th>Activity</th><th>Lesson Objective</th></tr>
<tr><td>Informative Writing</td><td>Write clear and detailed informative texts</td></tr>
<tr><td>Persuasive Writing</td><td>Craft compelling persuasive texts</td></tr>
<tr><td>Narrative Writing</td><td>Develop engaging narrative texts</td></tr>
<tr><td>Adaptation Practice</td><td>Adapt writing style for different purposes</td></tr>
<tr><td>Peer Review</td><td>Engage in peer review to improve writing</td></tr>
</table>
2: Writing Short Compositions This module focuses on writing brief, impactful compositions on a variety of topics. Throughout the module on Writing Short Compositions, students engage in a series of activities to hone their skills in concise and impactful writing.
Key Activities:
Writing short compositions.
Practicing concise and effective expression.
Brainstorming Session: Facilitate a brainstorming session where students generate a list of potential topics for short compositions.
Topic Selection: In pairs or small groups, students discuss and select one topic from the list generated during the brainstorming session.
Topic Development: Each student develops their chosen topic by outlining key points and ideas they want to include in their short composition.
Sentence Summarization: Provide students with paragraphs or passages and ask them to summarize each paragraph into a single concise sentence.
Eliminate Redundancy: Give students sentences with redundant phrases or unnecessary words and ask them to rewrite the sentences to make them more concise while retaining the original meaning.
Flash Fiction Writing: Assign students to write very short stories (100-200 words) that convey a complete narrative in a concise manner.
Composition Writing: Allocate time for students to write their short compositions based on the topics they selected and developed.
</td><td>1 hr. per week</td></tr>
</table>

Peer Editing: Pair students up and have them exchange compositions for peer editing. Provide a checklist or specific criteria for feedback, focusing on clarity, coherence, and conciseness.
Revision Time: After receiving feedback from their peers, students revise their compositions to improve clarity and effectiveness.

Activity	**Lesson Objective**
Short Composition Topics	Select and develop topics for short compositions
Concise Expression	Practice concise and effective writing
Writing Practice	Write and revise short compositions
Peer Review	Review and refine compositions through peer feedback
Final Compositions	Submit final short compositions

3: Expansion and Paragraph Writing Students will learn to expand ideas into coherent paragraphs, focusing on unity and coherence.
Key Activities:
Expanding brief statements into detailed paragraphs.
Practicing paragraph structure.
Expected Outcomes: Students will write well-structured and detailed paragraphs.

Activity	**Lesson Objective**
Idea Expansion	Expand brief statements into detailed paragraphs
Paragraph Structure	Learn and practice paragraph structure
Unity and Coherence	Ensure paragraphs have unity and coherence
Writing Practice	Write and revise multiple paragraphs
Final Paragraphs	Submit final polished paragraphs

UNIT- II

Précis Writing This module teaches students how to condense longer texts into concise summaries, retaining the essential points.
Key Activities:
Writing précis of various texts.
Practicing summarization techniques.

1 hr. every alternate week

Activity	**Lesson Objective**
Summarization Techniques	Learn techniques for summarizing texts
Writing Précis	Write précis of various texts
Peer Review	Review and refine précis through peer feedback
Practice Précis	Practice writing précis under timed conditions
Final Précis	Submit a final précis of a selected text

2: Essay Writing This module focuses on the skills needed to write structured and coherent essays.
Key Activities:
Understanding essay structure.
Developing thesis statements and arguments.
Writing and revising essays.

Activity	Lesson Objective
Essay Structure	Learn the structure of an essay
Thesis Statements	Develop clear and strong thesis statements
Argument Development	Develop and support arguments
Writing Essays	Write and revise essays
Final Essay	Submit a final polished essay

3: Completing a Story In this module, students will practice creative writing by completing given story prompts. Students will start by discussing what makes a compelling story and analyzing given prompts to identify key elements like setting, characters, and conflict. They will then use story maps to outline their stories and share these maps with partners for feedback.
Key Activities:
Discussion: Discuss what makes a compelling story.
Prompt Analysis: Distribute story prompts. Students identify setting, characters, and conflict.
Group Brainstorm: Small groups brainstorm potential story directions.
Story Mapping: Use a story map to outline beginning, middle, and end.
Pair Share: Share story maps with a partner for feedback.
Revise: Revise story maps based on partner feedback.
Developing creative writing skills.

Activity	Lesson Objective
Story Prompts	Understand and analyze given story prompts
Story Development	Develop creative and coherent story endings
Writing Practice	Write and revise story completions
Peer Review	Review and refine stories through peer feedback
Final Stories	Submit final completed stories

UNIT- III

1: Letter Writing (Official and Personal) This module introduces students to the conventions of both official and personal letter writing. Emphasis is placed on tone, structure, and clarity.
Key Activities:
Writing official letters (e.g., business letters, letters of application).
Writing personal letters (e.g., thank-you notes, invitations).

1 hr. every alternate week

Activity	Lesson Objective
Business Letters	Write formal business letters with proper format and tone

Letters of Application	Draft effective job application letters
Personal Invitations	Compose engaging and polite personal invitations
Thank-you Notes	Write sincere and heartfelt thank-you notes
Review and Feedback	Review letters and provide constructive feedback

2: Resume Writing Students will learn to create professional resumes that effectively highlight their skills and experiences.
Key Activities:
Identifying key resume components.
Writing and formatting resumes.

Activity	**Lesson Objective**
Resume Basics	Understand the components of a resume
Highlighting Skills	Identify and highlight key skills and experiences
Formatting Resumes	Format resumes for clarity and impact
Drafting Resumes	Write and revise resumes
Peer Review	Engage in peer review to refine resumes

3: E-writing This module focuses on writing effective electronic communications, such as emails and social media posts.
Key Activities:
Writing professional emails.
Crafting effective social media posts.

Activity	**Lesson Objective**
Email Etiquette	Learn the etiquette of professional email writing
Writing Emails	Write clear and concise emails
Social Media Writing	Craft engaging social media posts
Review and Feedback	Review electronic communications for clarity and tone

4: Note-taking & Report Writing This module focuses on the skills needed to take effective notes and write detailed reports.
Key Activities:
Practicing note-taking strategies.
Writing structured reports.

Activity	**Lesson Objective**
Note-taking Strategies	Develop effective note-taking techniques
Report Structure	Learn the structure of a formal report
Writing Reports	Write detailed and coherent reports
Review Reports	Review and edit reports for clarity and detail
Final Report	Submit a final report on a given topic

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts and References:	Strunk, William, and E.B. White. *The Elements of Style*. 4th ed., Longman, 2000. Williams, Joseph M., and Joseph Bizup. *Style: Lessons in Clarity and Grace*. 12th ed., Pearson, 2016. Hacker, Diana, and Nancy Sommers. *A Writer's Reference*. 10th ed., Bedford/St. Martin's, 2019. Clark, Roy Peter. *Writing Tools: 55 Essential Strategies for Every Writer*. Little, Brown and Company, 2008. Garner, Bryan A. *Garner's Modern English Usage*. 4th ed., Oxford University Press, 2016. Bullock, Richard, and Maureen Daly Goggin. *The Norton Field Guide to Writing*. 5th ed., W.W. Norton & Company, 2020.
Learning Outcomes	**At the conclusion of this course, students will be able to:** Adapt writing for different purposes and audiences. Write précis, expand ideas into paragraphs, and compose essays. Develop short compositions and complete stories creatively. Write clear and effective official and personal letters. Make detailed notes and write comprehensive reports. Create professional resumes. Utilize electronic communication effectively.

Course Title	**SEMESTER II** **ENGAE 21 – Listening and Speaking Skills (2 Credits)**			
Category of Course[1]	ENGAE			
Credits'& Hour of Teaching		Theory	Practical	Cumulative
	Credits	02	Nil	02
	Hour of Teaching (Total)			30
Course Objectives	This course provides a structured framework for developing listening and speaking skills through a variety of interactive and engaging activities designed to enhance comprehension, expression, and communication proficiency.			
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.			

Units	**Course Content**	**Hr. of Teaching**
UNIT- I	**1. Listening in Communication** 1: Group Discussion - Students discuss the importance of listening in effective communication, sharing personal experiences and insights. 2: Reflective Writing - Students write reflective essays on the role of listening in their daily interactions, identifying instances where effective listening led to positive outcomes. **2. Listening Skills: Active Listening and Barriers to Listening** 1: Active Listening Exercise - Students engage in pairs to practice active listening skills, taking turns sharing stories and actively listening without interruptions. 2: Barrier Identification - In small groups, students brainstorm common barriers to effective listening and present their findings to the class. **3. Strategies for Effective Listening Comprehension** 1: Listening Journal - Students maintain a listening journal throughout the semester, documenting their experiences, challenges, and strategies for improving listening comprehension. 2: Medium Exploration - Students explore different mediums for listening comprehension (e.g., radio, podcasts, films) and share their experiences through multimedia presentations.	1 hr. per week

UNIT II	**1. Introduction to Public Speaking and Building Confidence** 1: Icebreaker: Students introduce themselves and share their reasons for taking the course. 2: Empathy Circle - Students form small groups and take turns sharing personal experiences, practicing active listening and empathetic responses. 3: Confidence Circle: Students form small groups and take turns sharing personal experiences related to confidence and public speaking, offering support and encouragement to one another. 4: Visualization Exercise: Guided visualization session where students imagine themselves delivering a successful speech, focusing on feelings of confidence and competence. **2. Gestural Feedback** 1: Listening Drills - Students participate in listening comprehension drills, focusing on specific skills such as identifying main ideas, inferencing, and summarizing. 3: Gestural Analysis - Working in pairs, students analyze recorded conversations, focusing on gestures and nonverbal communication cues, and present their findings to the class. 3: Gestural Feedback Role-Play - Students participate in role-playing scenarios where they provide and interpret gestural feedback, emphasizing the importance of nonverbal cues in communication. **3. Vocal Delivery and Engaging the Audience** I: Vocal Warm-Up Routine: Lead students through a series of vocal warm-up exercises targeting breath control, resonance, and articulation. II: Speech Practice: Students deliver short speeches focusing on vocal delivery aspects like volume, tone, and clarity, receiving feedback from peers. III: Storytelling Workshop: Students learn storytelling techniques and practice incorporating personal anecdotes into their speeches. IV: Interactive Speech : Each student delivers a short speech with a built-in interactive element (e.g., asking questions, soliciting opinions) to actively engage the audience.	1 hr. every alternate week
UNIT- Ill	**1. Organs of Speech and Introducing Phonetics** - Understanding the physiological aspects of speech production - Identifying the organs involved in articulation; Vowels and Consonants, Phonemic Transcription, Stress, Intonation - Exploring the basics of phonetics - Practicing phonemic transcription, stress, and intonation patterns 1: Pronunciation Clinic - Students practice pronunciation drills focusing on challenging sounds, receiving feedback from peers and instructors. 2: Tone and Intonation Analysis - Students analyze recorded speeches or presentations, identifying tone and intonation patterns and discussing their impact on communication. **2. Visual Aids and Presentation Tools and Adapting to Different Speaking Contexts** I: Visual Aid Design Lab: Students experiment with different visual aids (e.g., PowerPoint slides etc.) and receive feedback on their effectiveness in enhancing speech presentations. II: Presentation Software Tutorial: Practical session where students learn how to use presentation software (e.g., PowerPoint, Google Slides) to create visually appealing slideshows. III: Impromptu Speaking Challenge: Students participate in impromptu speaking exercises where they draw random topics and deliver short speeches on the spot. IV: Mock Presentation Day: Students simulate real-world speaking scenarios (e.g., job interviews, conference presentations) and receive feedback from peers on their adaptability and communication effectiveness. V: Audience Analysis: Students analyze different audience profiles and develop tailored speech outlines catering to specific audience demographics and preferences. VI: Peer Critique: Students swap visual aids with a partner and provide constructive feedback on design elements, clarity, and relevance to the speech content.	1 hr. every alternate week

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course

2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts and References:	Adler, Ronald Brian, et al. *Understanding Human Communication*. United Kingdom, Oxford University Press, 2012. Bhatnagar, R.P. & R.P. Bell: *Communication in English. India,* Orient Longman Limited, 1979. Balasubramainan, T. *A Textbook of English Phonetics for Indian Students English Pronouncing Dictionary* 15th edition/New Advanced Learners Dictionary 7th edition,1981. Gimson, A.C. *An Introduction to English Pronunciation*, 1965. Hanh, Thich N. *The Art of Communicating*. Harper One, 2013. O'Connor, J. D. *Better English Pronunciation*. Germany, Cambridge University Press, 1980. W. Williams, James. *Listening Skills Training: How to Truly Listen, Understand, and Validate for Better and Deeper Connections*. United States, Alakai Publishing LLC, 2021.
Learning Outcomes	At the end of the course students will develop the confidence to use English in everyday conversation and in contexts of public speaking.

Course Title	**SEMESTER III** **ENGAE 31 – Reading Skills (2 Credits)**				
Category of Course[1]	ENGAE				
Credits'& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	02	nil	02	
	Hour of Teaching (Total)			30	
Course Objectives (not more than 100 words)	This course will help students learn practical tools to improve their reading skills and enhance their comprehension ability. It will enable them to gain proficiency in all five aspects of reading skills: phonics, fluency, spelling, vocabulary, and knowledge comprehension.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				

Units	**Course Content**	**Hr. of Teaching**
UNIT-I	**Art of Reading : Assessment of difficulty level and barriers to reading** **1: Fun reading and warm up-** Students begin by reading for fun with healthy jokes, witty lines, last letter first game, word puzzles, etc. **2: Assess your Reading level-** students will read available prose passages to assess their level of reading and comprehension. **3: Barrier identification-** students will take note of the factors affecting their reading ability.	1 hr. per week

	Objective
Fun reading and warm up	To initiate the process of learning
Assess your Reading level	To know the previous knowledge
Barrier identification	To identify the factors causing difficulty

Essentials of Reading Skills

1: Brainstorming- Students engage in groups to discuss the importance of reading and comprehension for various practical purposes.

2: Text formats- Students get familiar with different forms and formats of reading material, eg. Verbal, visual, and symbolic.

3: Reading strategies- Reading Students will be introduced to different types of reading: Skimming, Scanning, Intensive, and Extensive.

	Objective

Brainstorming	To help understand the importance of reading skills
Text formats	To introduce various formats of reading text
Reading strategies	To inform about different kinds of reading

Reading drills and exercises

1: Reading the Visuals- Students will see the pictures/print visuals to read and describe them.

2: Finding Errors- Students will be given some misspelt words or passages containing minor errors to identify and correct them.

3: Reading-based quizzes- Students will participate in the quiz based on the given reading content.

	Objective
Reading the Visuals	To teach reading nonverbal clues
Finding Errors	To be able to identify errors in writing and reading
Reading-based quizzes	To recapitulate the content of reading and test the progress

UNIT-II

Types of Reading:

1 hr. every alternate week

Loud Reading

1: Phonological concentration- Students will read aloud the given text and try to pronounce the words based on their phonic sounds (learnt in Semester 2)

2: Fluency Drill- The instructor will monitor fluency in the reading performance of students and guide them wherever necessary.

3: Spelling- Students will pay attention to the words they read aloud and underline words with difficult spelling.

4: Rhyme and Rhythm- Students will read poems aloud and pay attention to their rhyme and rhythm to enhance their articulatory as well as aesthetic abilities.

5: Choral Reading with Expression: Students are made to read in pairs with expression which inspires them to try reading better than one another.

	Objective
Phonological Concentration	To help recognize the speech sounds while reading
Fluency Drill	To train in fluency while reading
Spelling	To help learn new words and their spelling besides enhancing reading skills
Rhyme and Rhythm	To train in the art of reading poetry and learning the importance of rhyme and rhythm
Choral Reading with Expression	To develop healthy competition for better reading through this paired and group

Silent and Deep Reading:

1: Silent Reading Sessions: Having practiced loud reading, students will now perform silent reading without making sounds and underline the difficult or new words.

2: Deep Reading Sessions: In small groups, the students will read silently to understand the deeper meaning of the given text and reflect on it in their minds.

3: Note-taking and Summarizing- Each group will be asked to write the key points and summary out of their deep reading.

4: Follow-up Reading and Discussion- Each group of students will be invited to share their notes based on the reading with their peers and discuss that in the group.

	Objective
Silent Reading Sessions	To teach the art of reading silently
Deep Reading Sessions	To help learn read silently for comprehension and analysis
Note-taking and Summarizing	To enable writing based on reading and comprehension
Follow-up Reading and Discussion	To improve reading based analytical and articulatory ability

Practicing different types of reading

1: Skim Reading- Students will read newspapers, newsletters, pamphlets, sales advertisements, notices, etc. within the stipulated time and respond by writing key points in a line or two.

2: Scan Reading- Students will read the food menu, telephone directory, name list, long list of items, student roll list, and other similar reading materials to scan specific information from it.

3: Intensive Reading- To learn this objective and goal-based reading technique, students will read short compositions from different academic disciplines and answer to the questions based on them.

4: Extensive Reading- In short groups, students will be given to read interesting texts on different subjects such as history, sports, general knowledge, current affairs, fashion, etc. to develop a habit of reading in leisure time.

	Objective
Skim Reading	To help reading such materials which don't require deep reading. This exercise stresses on grasping the gist of given text
Scan Reading	To train in the technique of reading for scanning out specific information
Intensive Reading	To teach specific goal or purpose-oriented Reading
Extensive Reading	To build the habit as well as hobby of reading through reading across the disciplines

UNIT- Ill

Reflective and Purposeful: Reading for Vocabulary

1 hr. every alternate week

1: Building Vocabulary- Based on the reading exercises in previous sessions, students will write the meaning of difficult words underlined by them.

2: Vocabulary Game- students will be exposed to 10-15 new words and their meanings for a few minutes and then asked to recall and write them down. The top 5 performers will be applauded before the class. This drill may be repeated 3-4 times in succession.

3: Mnemonics- In pairs, students will be asked to note 10 new words with meanings and create funny mnemonics with their partner to memorize and remember them. The good ones will be shared with their peers to help them learn it.

4: Predictive Reading- Students will read a given passage without taking the help of any dictionary. They will read and know the meaning of unfamiliar words by prediction. It will be followed by referring to the dictionary and verifying the predicted meaning.

	Objective
Building Vocabulary	To help improve vocabulary through reading and identification of difficult words
Vocabulary Game	To teach new words and their meaning playfully
Mnemonics	To train the students' mind in inventing new techniques of memorizing new words. It will also promote creativity in the learners
Predictive Reading	To enhance the ability to predict meaning of new words

Reading to comprehend

1: Inferencing- Students will be asked to connect their new reading with the previous knowledge. Synthesizing activities will be encouraged.

2: Turn and Talk- In small groups, they will engage in discussion on the content and style of the passage read.

3: Personalize and Visualize- to encourage students' creativity and comprehension ability, they may be grouped in pairs to visualize the passage and role play.

	Objective
Inferencing	To improve their skill of connecting previous knowledge and synthesize it with new one
Turn and talk	To promote group discussion based on the reading
Personalize and Visualize	To help them connect new reading with their life.

Critical and analytical reading

1: Graphic Organization- Learners will read the content and note down its key points. The ideas will be organized graphically by them as tree diagrams, flow charts, Activity anchor charts, word cards, and balloons.

2: Unseen Passages- Short unseen prose passages will be given to the students to read it silently and answer questions based on them.

3: Reflective Thinking- Students in small groups will analyze and reflect on the given text and formulate a few questions based on it.

	Objective
Graphic Organization	To enhance the ability to comprehend the text and organize its content in effective manner
Unseen Passages	To improve comprehension and analytical ability
Reflective Thinking	To promote critical thinking

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts and References:	Clarke, Paula J., et al. *Developing Reading Comprehension*. Wiley, 2013. *Language, Literature and Creativity*, Orient Blackswan, 2013. Lukose, M. M., editor. *Images.* Trinity Press, 2018. Schoenbach, Ruth, Cynthia Greenleaf, and Lynn Murphy. *Reading for Understanding*, Wiley, 2012. Simpson, Paul. *Language through Literature*, Routledge, 1997. Tickoo, M.L., and A.E. Subramanian, editors. *Current English for Language Skills.* Trinity Press, 2015.
Learning Outcomes	The course will enable the students to understand the modes to read simple and complex texts for different purposes.

Course Title	**SEMESTER IV** **ENGAE 41 Academic Writing (2 Credits)**				
Category of Course[1]	ENGAE				
Credits'& Hour of Teaching		Theory	Practical	Cumulative	
	Credits	02	nil	02	
	Hour of Teaching (Total)	20	10	30	
Course Objectives	Academic Writing course is designed to equip students with the essential skills needed for effective writing in academic contexts. The course covers various types of academic writing, including understanding issues in higher education writing, teaching approaches, discipline-specific writing, assessment planning, feedback techniques, and writing in electronic environments. It aims to develop students' abilities to convey ideas clearly, logically, and persuasively, while adhering to academic conventions and standards.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				

Units	**Course Content**		**Hr. of Teaching**
UNIT-I	This section delves into the critical issues surrounding academic writing within the higher education landscape. Students will explore the evolving context of academic writing, and various approaches to writing.		1 hr. per week
	Student Writing Context	Understanding the changing landscape of academic writing in higher education. - Analyzing the impact of technological advancements on writing practices. - Examining the role of academic writing in student learning and assessment.	

	Approaches to Student Writing	Comparing and contrasting different pedagogical approaches to teaching writing. - Examining the strengths and limitations of process-oriented and product-oriented writing instruction. - Investigating the role of genre-based approaches in teaching academic writing.
	Toolkit Approach to Teaching Writing	Introducing a toolkit approach to teaching academic writing. - Exploring various tools, resources, and strategies for supporting student writers. - Discussing the benefits of adopting a flexible and adaptable approach to writing instruction.

Key Activities

Workshop Sessions: Attend workshop sessions where different teaching approaches are demonstrated and practiced, allowing for hands-on learning and experimentation.

Field Observations: Visit writing centres or attend writing support sessions to observe firsthand how writing instruction is implemented in institutional settings.

Reflective Journals: Maintain reflective journals throughout the course to document personal insights, challenges, and growth in understanding issues related to academic writing.

Definitions and Approaches

This section delves into various approaches to teaching writing, aiming to equip educators with effective strategies for guiding students in their writing journey. Participants will explore the purposes of writing, delve into text-focused and process-focused instruction methods, and learn how to integrate text analysis with process-oriented approaches. Through interactive classroom activities, educators will gain practical insights and skills to enhance their teaching practice.

Activity	Lesson Objective
Purposes of Writing	Understand different purposes of academic writing
Focus on Text	Learn techniques for text-focused writing instruction
Focus on Process	Explore process-focused writing instruction methods
Integrating Approaches	Combine text analysis with process-oriented instruction
Practical Application	Apply integrated approaches to writing

Key Activities:

Text Analysis Workshop: Conduct a workshop where students analyze sample texts to identify key elements and structures, emphasizing the importance of text-focused instruction.

Process-Oriented Writing Exercise: Assign students a writing task and guide them through the process of brainstorming, drafting, revising, and editing, focusing on process-oriented approaches.

Case Studies: Present case studies of successful writing instruction methods, prompting students to analyze and reflect on the effectiveness of different approaches.

Integrated Instruction Simulation: Divide students into groups and assign each group a writing task. Encourage them to integrate both text analysis and process-oriented instruction methods while planning and executing their writing.

UNIT-II — 1 hr. every alternate week

Writing Requirements and Styles

This unit explores the diverse writing requirements and styles across various academic disciplines, including sciences, social sciences, humanities, and business.

Activity	Lesson Objective
Science Writing	Write project proposals and experimental reports
Social Science Writing	Represent data and use discipline-specific terminology
Humanities Writing	Write essays in the humanities
Business Writing	Write case studies in business studies

Key Activities:

Science Project Proposal: Students will research a scientific topic of their choice and write a detailed project proposal following the conventions of scientific writing, including clear objectives, methodology, and expected outcomes.
Social Science Data Representation: Students will analyze a set of social science data and create a visual representation using appropriate graphs or charts. They will also write a report interpreting the data and using discipline-specific terminology.
Humanities Essay: Students will select a humanities topic and craft a well-structured essay exploring critical concepts, arguments, and interpretations within the field.
Business Case Study: Students will examine a real-world business scenario and develop a comprehensive case study analyzing the challenges, strategies, and outcomes. They will present their findings using business writing conventions.

Forms of Critical Writing
This unit provides advanced training in various forms of academic writing essential for scholarly communication. Students will develop proficiency in writing dissertations, research papers, book reviews, film reviews, abstracts, and other academic genres. Through practical assignments and guided instruction, students will refine their writing skills, learn to critically analyze scholarly works, and effectively communicate their ideas within academic discourse

Activity	Lesson Objective
Dissertation Writing	Understanding the structure and components of a dissertation- Developing thesis statement, research questions and hypotheses. - Planning and organizing dissertation chapters.
Research Papers	Identifying key elements of research papers. – Conducting literature reviews and citing sources effectively. - Crafting clear and coherent arguments in research papers.
Book and Film Reviews	Analyzing and evaluating scholarly books and films. - Writing concise and informative reviews with critical insights. - Understanding the audience and purpose of book and film reviews.
Abstract Writing	Summarizing academic articles, presentations, and research findings. - Crafting informative and engaging abstracts for conferences and publications. - Highlighting key findings and contributions in abstract writing.

Key activities
Dissertation Proposal: Students will develop a detailed proposal outlining the research objectives, methodology, and significance of their dissertation topic.
Research Paper: Students will conduct independent research and write a scholarly paper following the conventions of their academic discipline.
Book Review: Students will select and critically review a scholarly book, focusing on its contribution to the field and implications for further research.
Film Review: Students will watch and analyze a scholarly film related to their academic discipline, writing a review that assesses its thematic elements and scholarly merit.
Abstract Writing Exercise: Students will summarize a selected academic article or presentation into a concise and informative abstract suitable for conference submission or publication.

UNIT- III	**Digital Academic Writing** This unit aims to advance students' skills in digital academic writing by exploring advanced techniques and strategies. Through a combination of theoretical discussions and practical exercises, students will learn to harness the power of digital tools and platforms to enhance their writing process, collaborate effectively, and produce scholarly work of high quality. By the end of the course, students will be proficient in utilizing cutting-edge digital technologies to excel in their academic writing endeavours.	1 hr. every alternate week

Activity	Lesson Objective
Advanced Digital Writing Tools	Explore advanced digital writing tools and software for academic writing.
Collaborative Writing Platforms	Utilize digital collaboration platforms for group writing projects.
Multimedia Integration	Integrate multimedia elements, such as images and videos, into writing.
Digital Source Evaluation	Develop skills to critically evaluate digital sources for academic writing.

Key Activities:

Hands-On Workshops: Interactive sessions where students receive hands-on training in using advanced digital writing tools, such as LaTeX, MS word or Zotero.
Virtual Writing Circles: Virtual meetups where students collaborate on writing projects in real-time using collaborative writing platforms like Google Docs or Microsoft Teams.
Multimedia Writing Projects: Students work on multimedia writing projects, such as creating interactive presentations or digital essays, to explore the integration of multimedia elements into academic writing.

Digital Source Evaluation Exercises: Guided activities to help students evaluate the credibility, relevance, and reliability of digital sources using criteria such as authority, accuracy, and currency.
Final Digital Writing Portfolio: Students compile and showcase their best digital writing projects in a final portfolio, demonstrating their mastery of advanced techniques in digital academic writing.

Citation and Plagiarism
This unit provides students with a comprehensive understanding of citation styles and the importance of academic integrity in avoiding plagiarism. Through interactive learning activities and practical assignments, students will learn how to properly cite sources using various citation styles and understand the consequences of plagiarism. By the end of the course, students will be equipped with the knowledge and skills to ethically incorporate sources into their academic writing and uphold the principles of academic integrity.

Activity	Lesson Objective
Introduction to Citation Styles	Understanding the importance of citation in academic writing. - Overview of different citation styles (APA, MLA, Chicago).
APA Citation Style	Learning the conventions of APA style for in-text citations and reference lists.
MLA Citation Style	Understanding the rules for MLA style citation in academic writing.
Chicago Citation Style	Exploring the intricacies of Chicago style citation for various types of sources.
Understanding Plagiarism	Defining plagiarism and its implications in academia. – Identifying different forms of plagiarism.
Avoiding Plagiarism	Learning strategies to avoid plagiarism, such as paraphrasing and proper citation.
Citation Practice and Review	Engaging in citation exercises to reinforce learning. – Reviewing common citation errors and how to correct them.

Final Project	Applying citation styles and plagiarism avoidance techniques to a real-world writing project.

Key Activities:
Citation Style Workshops: Hands-on workshops where students practice citing sources in different styles (APA, MLA, Chicago) using sample texts and reference materials.
Plagiarism Scenarios: Group discussions and role-play activities where students analyze plagiarism scenarios and discuss appropriate responses.
Peer Review of Citations: Peer review sessions where students exchange drafts of papers and provide feedback on each other's citations, ensuring accuracy and adherence to citation style guidelines.
Plagiarism Case Studies: Analysis of real-world plagiarism cases to understand the consequences and ethical considerations involved.
Final Project Presentations: Students present their final projects, demonstrating their ability to apply citation styles correctly and avoid plagiarism in their writing.

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts and References:	Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. Modern Language Association, 2016. Hacker, Diana, and Nancy Sommers. *A Writer's Reference*. Bedford/St. Martin's, 2018. Williams, Joseph M. *Style: Lessons in Clarity and Grace*. Pearson, 2016. Booth, Wayne C., et al. *The Craft of Research*. University of Chicago Press, 2016. Howard, Rebecca Moore. "Understanding 'Internet Plagiarism'." *Computers and Composition*, vol. 24, no. 1, 2007, pp. 3-15. Pecorari, Diane. "Good and Original: Plagiarism and Patchwriting in Academic Second-Language Writing." *Journal of Second Language Writing*, vol. 12, no. 4, 2003, pp. 317-345. Purdue OWL (Online Writing Lab): https://owl.purdue.edu/owl/ research_and_citation/mla_style/ mla_formatting_and_style_guide/mla_ formatting_and_style_guide.html MLA Style Center: https://style.mla.org/ The Plagiarism Spectrum: https://www.turnitin.com/what-is-plagiarism/the-plagiarism-spectrum
Learning Outcomes	At the conclusion of this course, students will be able to: 1. Identify and address key issues in academic writing within higher education. 2. Understand and apply various approaches to writing. 3. Write effectively for different academic disciplines. 4. Plan and execute the assessment of student writing. 5. Provide and utilize constructive feedback on academic writing. 6. Utilize electronic resources and environments for academic writing.

BANARAS HINDU UNIVERSITY
(DETAILED SYLLABUS OF SKILL ENHANCEMENT COURSES (ENGSE) UNDER NEP 2020)
Department of English, Faculty of Arts

Course Title	**Skill Enhancement Course in English**

	Semester I **ENGSE 11: Elementary Communication Skills in English (03 Credits)**					
Category of Course[1]	ENGSE					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits	03 credits		03 hours per week	
		Hour of Teaching (Total)				
Course Objectives	This course aims to enable the students to comprehend the spoken form and develop the ability to use English in day-to-day and real-life situations. It helps them to understand the written texts by using skimming and scanning skills and attain the ability to write correct English in different contexts. These practical and soft skills in communication also seek to enhance students' employability.					
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr. of Teaching
I	Unit-1 Organs of Speech	1 hour per week
II	Unit-2 Introduction to English Grammar (Unit 1-67) from Essential English Grammar by Raymond Murphy.	1 hour per week
Ill	Unit-3 Reading Skills: Unit 1-4 from A Remedial Course in English for Colleges Book 2 by B.K. Das and A. David Writing Skills: Amplification/Expansion of an Idea, Paraphrasing and Comprehension	1 hour per week

[1] SEC - Skill Enhancement Course; AEC - Ability Enhancement Course; VAC - Value Added Course; MD - Multidisciplinary Course
2 Credit (Theory) = 15 Hours; 1 Credit (Practical)= 30 Hours

Texts/ References	Suggested Readings: Bansal, R. K & J. B. Harrison, *Spoken English*, Fourth Edition, Orient Black Swan.2013. Bhaskaran, M. & D. Horsburgh, *Strengthen Your English*. Oxford University Press.1997 Das, B. K. & A. David, *A Remedial Course in English for Colleges,* Book 2 C.I.E.F.L. Oxford University Press.2000. Hornby, A.S. *Oxford Advanced Learners Dictionary of Current English*. Oxford University Press.2015. Murphy, Raymond. *Essential English Grammar*, Second Edition, Cambridge University Press. 1990 Nesfield, J.C. *English Grammar Composition & Usage*. Revised and Updated Edition. 2001. Swan, Michael. *Practical English Usage*. Second Edition. Oxford University Press.1980.
Learning Outcomes	The course is designed to help students in honing their essential understanding and application of the language. It is aimed towards refinement of reading, listening, writing and speaking skills of the students.

Course Title	Semester II **ENGSE 21: Intermediate Communication Skills in English (3 credits)**					
Category of Course[1]	ENGSE					
Credits'& Hour of Teaching			Theory	Practical	Cumulative	
		Credits	03 credits		03 hours per week	
		Hour of Teaching (Total)				
Course Objectives	This course aims to enable the students to comprehend the spoken form and develop the ability to use English in day-to-day and real-life situations. It helps them to understand the written texts by using skimming and scanning skills and attain the ability to write correct English in different contexts. These practical and soft skills in communication also seek to enhance students' employability.					
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.					

Units	Course Content	Hr. of Teaching
I	**Unit 1** Phonemic Transcription of Monosyllabic and Disyllabic words, introducing oneself, describing an incident, etc., through speech	1 Hour per week
II	**Unit II** Introduction to English Grammar (Unit 68 onwards) from Essential English Grammar by Raymond Murphy.	1 Hour per week
Ill	**Unit III** Reading Skills: Unit 5-8 from A Remedial Course in English for Colleges-Book 2 by B.K. Das and A. David Essay Writing: Types of Essay	1Hour per week

Texts/ References	**Suggested Readings:** Bansal, R. K & J. B. Harrison, *Spoken English*, Fourth Edition, Orient Black Swan.2013. Bhaskaran, M. & D. Horsburgh, *Strengthen Your English*. Oxford University Press.1997 Das, B. K. & A. David, *A Remedial Course in English for Colleges*, Book 2 C.I.E.F.L. Oxford University Press.2000. Hornby, A.S. *Oxford Advanced Learners Dictionary of Current English*. Oxford University Press.2015. Murphy, Raymond. *Essential English Grammar*, Second Edition, Cambridge University Press. 1990 Nesfield, J.C. *English Grammar Composition & Usage*. Revised and Updated Edition. 2001. Swan, Michael. *Practical English Usage*. Second Edition. Oxford University Press.1980
Learning Outcomes	Building upon Elementary communication skills imparted to students in semester I, the course primarily addresses technical aspects of pronunciation.

Course Title	**Semester III** **ENGSE 31: Advanced Communication Skills in English (3 Credits)**				
Category of Course[1]	ENGSE				
Credits'& Hour of Teaching			Theory	Practical	Cumulative
		Credits	03 credits		03 hours per week
		Hour of Teaching (Total)			
Course Objectives	This course aims to enable the students to comprehend the spoken form and develop the ability to use English in day-to-day and real-life situations. It helps them to understand the written texts by using skimming and scanning skills and attain the ability to write correct English in different contexts. These practical and soft skills in communication also seek to enhance students' employability.				
Course Content	The course content be divided into minimum 3 Units to maximum 5 units along with defined hour of teaching for each unit.				

Units	Course Content	Hr. of Teaching
I	**Unit 1** Importance of Spoken English: Indian and Global Contexts, Accent: Native, Non-native and Global, Aspects of English Pronunciation, Individual Sounds, Vowels, Consonants	1 Hour per week
II	**Unit II** Introduction to English Grammar (Unit 1- 67) from Intermediate English Grammar by Raymond Murphy.	1 Hour per week
Ill	**Unit III** Reading Skills: Unit 1-4 from A Remedial Course in English for Colleges- Book 3 by B.K. Das and A. David Letter Writing: Official Letter, Personal Letter, Application	1Hour per week

Texts/ References	**Suggested Readings**:

Bansal, R. K & J. B. Harrison, *Spoken English*, Fourth Edition, Orient Black Swan.2013.

Bhaskaran, M. & D. Horsburgh, *Strengthen Your English*. Oxford University Press.1997

Das, B. K. & A. David, *A Remedial Course in English for Colleges*, Book 3 C.I.E.F.L. Oxford University Press.2000.

Hornby, A.S. *Oxford Advanced Learners Dictionary of Current English*. Oxford University Press.2015.

Murphy, Raymond. *Intermediate English Grammar*, Second Edition, Cambridge University Press. 2002.

Nesfield, J.C. *English Grammar Composition & Usage*. Revised and Updated Edition. 2001.

Swan, Michael. *Practical English Usage*. Second Edition. Oxford University Press.1980.

Learning Outcomes {not more than 100 words)	The course deals with nuances involved in the proficiency of English language. Students are exposed to Indian and global contexts and usages of the language, empowering them with the advanced communication skills.
Texts/ References	Suggested Readings: Aronson, Linda. *21st Century Screenplay: A Comprehensive Guide to Writing Tomorrow's Films*. Silman- James Press. 2011. Jessup, Lee Zahavi. *Getting it Write: An Insider's Guide to a Screenwriting Career*. Michael Wiese Productions. 2014. Seger, Linda. *Making a Good Script Great*. Samuel French Trade. 1994.
Learning Outcomes	The course conjoins the technical and creative aspects of the language, besides exposing the students to commercial opportunities in the aural, visual, and textual mediums.

Course Title	**Semester V** **ENGIN 51: Internship (2 Weeks) (3 Credits)**
Category of Course[1]	**ENGIN** **Internship (2 Weeks)**

Course Title	**Semester VIII** **ENGDS 81: Research Project/Dissertation (12 Credits)**
Category of Course[1]	**ENGDS**

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