CENTRAL UNIVERSITY OF KARNATAKA, KALABURAGI
School of Humanities and Languages
Department of English

B. A. NEW SYLLABUS –NEP- (2025-26)
(Based on UGC – Learning Outcomes-Based Curriculum Framework)

Programme Code: UENGL

SEMESTER-I				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
1.	UENTC12100	British Literature: From the Early Period to the 15th Century	03	100 (4.5)
2.	UENTC12101	Indian Writing in English	03	100 (4.5)
3.	UENCM12100	Film Making (Theory – 4 and Practical - 2)	06	100 (4.5)
4.	UENTD10100	Literature and Technology	03	100 (4.5)
5.	UENTA12100	Understanding Communication	02	100 (4.5)
6.	UENTS12100	Academic Listening	03	100 (4.5)
7.	NSC-01	Foundations of English Language Proficiency: Module-I	02	100 (4.5)
8.	VAC-I	-	02	100 (4.5)
TOTAL			**24**	
SEMESTER-II				
9.	UENTC21102	British Literature: 16th to 17th Century	03	100 (4.5)
10.	UENTC21103	Introduction to Linguistics	03	100 (4.5)
11.	UENCM20101	Drama and Theatre (Theory – 4 and Practical - 2)	06	100 (4.5)
12.	UENTD21101	Public Speaking	03	100 (4.5)
13.	UENTA21101	Modern English Grammar and Usage	02	100 (4.5)
14.	UENTS20101	Academic Speaking	03	100 (4.5)
15.	NSC-02	Building Core Language Competence: Module-II	02	100 (4.5)
16.	VAC-2	-	02	100 (4.5)
TOTAL			**24**	
SEMESTER-III				
17.	UENTC31200	18th Century British Literature	03	200 (5)
18.	UENTC31201	Phonetics of English	03	200 (5)
19.	UENTM30200	Advanced Grammar	04	200 (5)
20.	UENTD31200	Editing and Publishing	03	200 (5)
21.	UENTA31102	English Grammar and Usage	02	200 (5)
22.	UENTS31102	Academic Reading and Writing	03	200 (5)
23.	NSC-03	Developing Intermediate Proficiency: Module-III	02	200 (5)
24.	VAC-3	-	02	200 (5)

TOTAL			**22**	
SEMESTER -IV				
25.	UENTC41203	19th Century British Literature	03	200 (5)
26.	UENTC40202	American Literature	03	200 (5)
27.	UENTC41204	Indian Literature in English Translation	03	200 (5)
28.	UENTC41205	Comparative Poetics: Indian and Western	03	200 (5)
29.	UENTM41201	Academic Writing	04	200 (5)
30.	UENTA41103	LSRW Skills	02	200 (5)
31.	NSC-04	Strengthening Communicative Competence: Module-IV	02	200 (5)
32.	VAC-4	-	02	200 (5)
TOTAL			**22**	
SEMESTER-V				
33.	UENTC51300	20th Century British Literature	03	300 (5.5)
34.	UENTC51301	Literary Criticism	03	300 (5.5)
35.	UENTC51302	Literature and Epistemology	03	300 (5.5)
36.	UENTC51303	Indian Literatures from the Margin	03	300 (5.5)
37.	UENTC51304	Literature and Science	04	300 (5.5)
38.	UENTM50202	Soft Skills	04	300 (5.5)
39.	NSC-05	Advanced Language Proficiency: Module-V	02	300 (5.5)
TOTAL			**22**	
SEMESTER-VI				
40.	UENTC60305	Classical European Literature	03	300 (5.5)
41.	UENTC60306	Classical Indian Literature	03	300 (5.5)
42.	UENTC60310	Postcolonial Studies	03	300 (5.5)
43.	UENTC61308	Literary Theory	03	300 (5.5)
44.	UENTC60309	Russian Literature	03	300 (5.5)
45.	UENTC61307	Literature and Modernism	03	300 (5.5)
46.	UENPI60300	Internship	04	300 (5.5)
TOTAL			**22**	

BA Honours Degree With Research				
SEMESTER -VII				
47.	UENTC70400	Practical Translation	03	400 (6)
48.	UENTC70401	World Literature	03	400 (6)
49.	UENTC70402	Literature and Films	03	400 (6)
50.	UENTC70403	The Modern European Drama	03	400 (6)
51.	UENTM70300	Children's Literature	04	400 (6)
52.	UENTM70301	Indian Diaspora Writings	04	400 (6)
TOTAL			**20**	
SEMESTER -VIII				
53.	UENTC80404	Methods and Methodologies in English Studies	04	400 (6)
54.	UENTC80405	Reading an Indian Author: Sri Aurobindo	04	400 (6)
55.	UENTR80400	Research Project	12	400 (6)

TOTAL			**20**	
GRAND TOTAL			**164 + 10**	

BA Honours without Research

SEMESTER -VII				
1.	UENTC70400	Practical Translation	03	400 (6)
2.	UENTC70401	World Literature	03	400 (6)
3.	UENTC70402	Literature and Films	03	400 (6)
4.	UENTC70403	The Modern European Drama	03	400 (6)
5.	UENTM70300	Children's Literature	04	400 (6)
6.	UENTM70301	Indian Diaspora Writings	04	400 (6)
TOTAL			**20**	
SEMESTER -VIII				
7.	UENTC80404	Methods and Methodologies in English Studies	04	400 (6)
8.	UENTC80405	Reading an Indian Author: Sri Aurobindo	04	400 (6)
9.	UENPI80400	Internship	12	400 (6)
TOTAL			**20**	
GRAND TOTAL			**164 + 10**	

Semester I				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
1.	UENTC12100	British Literature: From the Early Period to the 15th Century	03	100 (4.5)
2.	UENTC12101	Indian Writing in English	03	100 (4.5)
3.	UENCM12100	Film Making (Theory – 4 and Practical - 2)	06	100 (4.5)
4.	UENTD10100	Literature and Technology	03	100 (4.5)
5.	UENTA12100	Understanding Communication	02	100 (4.5)
6.	UENTS12100	Academic Listening	03	100 (4.5)
7.	NSC-01	English Language Proficiency: Module-I	02	100 (4.5)
8.	VAC-I	-	02	100 (4.5)
TOTAL			**22**	

Title of the Course : **British Literature: From the Early Period to the 15th Century**
Credits : **03**
Course Type : **Discipline Specific Core (DSC)**
Level : **100**
Semester : **I**
Total Teaching Hours : **45**

Course Objective:
This course introduces the fundamental concepts and scope of British Literature. It examines key literary and cultural influences, major movements, and analyzes themes, genres, and narrative structures across diverse British literary traditions. The course aims to develop critical thinking and foster an appreciation for literary diversity.

Course Outcome:
By the end of the course, students will understand foundational literary theories and gain knowledge of the English language and British literature from the early period to the 15th century. They will study the transition from Old English through Middle English to the Modern English period, tracing the development of literary genres, themes, and concepts. Students will also explore the social, cultural, and intellectual contexts shaping British literature in this era, resulting in a broad understanding of various literary forms.

TEXTS		
UNIT I	**Background to British Literature**	History of the English Language and Culture The Formation of English Literary Culture The beginning of the 100-years war with France Social, Political and Religious Conditions of the Age of Chaucer Social, Political and Religious Conditions of the 15th Century Origin and Growth of English Drama up to the Renaissance Development of Poetry in the Age of Chaucer Development of Prose in the 15th Century Italian and French Influence on English Literature of the Period Reformation and Its Impact on Life and Literature
UNIT II	**Poetry**	Anonymous: *Beowulf* (Part I) Geoffrey Chaucer: 'The General Prologue' to *The Canterbury Tales* Langland: *Piers Plowman* (Vision 1: 'Prologue')
UNIT III	**Drama**	Anonymous: *The Castle of Perseverance* Anonymous: *Everyman*

Course Content:
Unit I: This Unit provides an introduction to the roots of the English language and culture, offering a comprehensive understanding of the historical and social contexts that shaped the development of English literature. It enhances critical reading skills and fosters an appreciation for literary traditions. The Unit covers foundational literary concepts, key texts, and a historical overview, focusing on the evolution of genres, themes, and literary forms from the early period to the 15th century.

Unit II: This Unit examines representative medieval texts in depth. *Beowulf* offers insights into Anglo-Saxon society, values, and worldview. *The General Prologue* from Chaucer's *The Canterbury Tales* reflects the evolution of language and cultural values, providing a window into medieval life and literature while encouraging critical analysis. *Piers Plowman* introduces themes of social justice, morality, and spirituality through its complex allegorical narrative, offering a deeper understanding of medieval social issues and Christian ethics.

Unit III: This Unit focuses on medieval morality plays, including *The Castle of Perseverance* and *Everyman*. *The Castle of Perseverance* explores the theme of greed and betrayal, illustrating how internal weaknesses can lead to downfall. *Everyman* imparts moral lessons on the nature of life and death, emphasizing that a person's life is ultimately judged by their good deeds rather than the balance of good and bad. Students will understand the importance of living a life dedicated to serving others and embodying ethical values.

Reading List:

Baldic, Chris, *The Oxford Dictionary of Literary Terms*, New York: Oxford University Press, 2008.

Boyce, Benjamin, "Essential Studies of Restoration Prose Fiction." *Restoration: Studies in English Literary Culture*, 1660-1700, vol. 1, No. 2, 1977, pp. 15–17. JSTOR, www.jstor.org/stable/43291339.

Cox, Michael, *The Concise Oxford Chronology of English Literature*, Oxford; New York: Oxford University Press, 2004

Hamilton, A. C. "Elizabethan Prose Fiction and Some Trends in Recent Criticism." Renaissance Quarterly, Vol. 37, No. 1, 1984, pp. 21–33. JSTOR, www.jstor.org/stable/2861994.

Hunter, G.K., *English Drama: 1586-1642, The Age of Shakespeare*, Oxford University Press. 1997.

Loewenstein, David., Janel Mueller, ed. *The Cambridge History of Early Modern English Literature*, Cambridge University Press, 2002.

Porter, Chloe. "Early Modern English Drama and Visual Culture." *Making and Unmaking in Early Modern English Drama: Spectators, Aesthetics and Incompletion*, Manchester University Press, Manchester; New York, 2013, pp. 18–63. JSTOR, www.jstor.org/stable/j.ctt18mbg5k.7.

Shattock, Joanne. *The Cambridge Bibliography of English Literature* Cambridge, England ; New York : Cambridge University Press 1999.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Indian Writing in English**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**100**
Semester	**:**	**I**
Total Teaching Hours	**:**	**45**

Course Objective:

This course presents the fundamental concepts, methodologies, and scope of Indian Writing in English. It explores cross-cultural literary influences and movements, analyzes themes, genres, and narrative structures across diverse literary traditions, and fosters critical thinking while promoting a sense of responsibility and appreciation for cultural and literary diversity.

Course Outcome:

By the end of the course, the students would be able to critically review genres and trends in Indian English prose, poetry and novel. They will be able to demonstrate awareness of texts and their contexts from the 19th century to contemporary times. They will be able to read and appreciate the socio-cultural and political contexts through reading of Indian Writing and elaborate the significance of diverse voices, human values, ethics, and Indian culture.

TEXTS		
UNIT I	**Poetry: Quest for expression and freedom**	Henry L. Derozio- "Freedom to Slave" Michael Madhusudhan Dutt- "King Porus" Aurobindo- "A Dream of Science" Sarojini Naidu- "The Gift of India" Parthasarathy- "The Hunger" Keki N. Daruwala- "Wolf" Dom Moraes- "Spree" Kamala Das- "My Grandmother's House"
UNIT II	**Prose: Glimpses of Indian Philosophy and existential echoes**	Swami Vivekananda-'Universal Religion and Neo-Vedanta' Aurobindo- 'Internal Yoga' B. R. Ambedkar- 'The Hindu Code Bill' Meenakshi Mukherjee- 'Anxiety of Indianness' *The Perishable Empire: Essays on Indian Writing in English*
UNIT III	**Novel: Impact of Colonial Legacy**	R K Narayan-*The Vendor of Sweets* Khushwant Singh- *Train to Pakistan*

Course Content

Unit I: This unit presents poems that explore the quest for personal and collective freedom, identity, and expression. The selected poets reflect on themes such as colonial

oppression, cultural pride, scientific progress, sacrifice, hunger, alienation, and memory. Through diverse linguistic and socio-cultural perspectives, these poems engage universal human experiences expressed in English.

Unit II: This unit introduces foundational ideas of Indian philosophy and their contemporary resonances. Through these essays, students explore spiritual, existential, and socio-political concerns that shaped modern Indian thought. These texts highlight themes of universal religion, internal self-realization, social reform, and cultural identity.

Unit III: This unit focuses on the impact of colonialism on Indian society, culture, and identity as reflected in seminal Indian English novels. It examines themes such as cultural conflict, the East-West encounter, social change, and communal tensions. Through critical reading of these novels, students gain insight into the complexities of India's colonial past and its legacy.

Reading List:

Aurobindo, "Is India Civilized?" in *Foundations of Indian Culture*. Vol.20.Pp-1-13.
Basham. A.L. *The Wonder that India Was*. Delhi: Rupa,1999.
Benson, Eugene, and L. W. Conolly, eds. *Encyclopedia of Post-Colonial Literatures in English*. 2 vols. London: Routledge, 1994.
Bruce, King, ed. *Modern Indian Poetry in English.* 6th Impression. New Delhi: OUP, 2010.
Critical Thoughts: An Anthology of Twentieth Century Indian English Essays. Edited by. S. R. Desai and G.N. Devy. New Delhi: Sterling, 1986.
Forbes, Geraldine. ed. *The New Cambridge History of India: Women in Modern India*. Vol. IV.2. Cambridge University Press, 1996.
Iyengar, Srinivas. K.S. *Indian Writing in English*. New Delhi: Sterling, 2019.
Mehrotra, Arvind Krishna, ed. *A Concise History of Indian Literature in English*. Ranikhet Cantt: Permanent Black, 2018.
Mukherjee, Meenakshi. *The Perishable Empire*, New Delhi: OUP, 2000.
Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 2009.
Naik, M.K. *Indian English Literature: 1980-2000: A Critical Survey*. Pencraft International, 2012.

Evaluation Pattern: As per the University Norms.

Title of the Course	**:**	**Film Making**
Credits	**:**	**04**
Course Type	**:**	**Minor Course**
Level	**:**	**100**
Semester	**:**	**I**
Total Teaching Hours	**:**	**60**

Course Objective:
This course introduces students to the historical development of cinema globally and in India. It aims to provide foundational knowledge of cinematic forms, film production stages, and major movements. Students will explore how literature is adapted into film and understand the basics of screenwriting, direction, and editing. The course also encourages critical engagement with how cinema reflects and shapes society.

Course Outcome:
By the end of the course, the students will be able to trace the evolution of film and identify key cinematic movements. They will develop a basic understanding of storytelling, screenplay format, and film direction. Students will also learn to analyze literary adaptations and grasp the technical and creative aspects of post-production. Ultimately, they will gain an appreciation of cinema as both an art form and a medium of social influence.

TEXTS		
UNIT I	**Brief History of Cinema**	The Beginning of Cinema: Invention of the Motion Picture Camera Silent Cinema: Global Pioneers Cinema and the World Wars The Golden Age of Hollywood: Studio System, Genres, and Star Culture (1930s–1950s) Global Film Movements: Brief History of Indian Cinema: From Dadasaheb Phalke to contemporary Bollywood and regional industries Cinema and Society
UNIT II	**Pre-production**	Developing a Story for Screen Literary Text vs. Screen Text Basics of Screenplay Writing Casting and Auditions Location Scouting

UNIT III	**Production**	The Role of Setting in Film Director's Role (Case Study: Lewis Carroll's *Alice in Wonderland* and demonstrate how Tim Burton directs the film)
UNIT IV	**Post-Production**	Montage and Its Usage Digital vs. Analogue Editing Introduction to VFX Distribution and Exhibition

Course Content

Unit I – Brief History of Cinema:

This Unit introduces the origins of cinema, from the invention of the motion picture camera to the era of silent films. It examines the impact of World Wars on filmmaking, the Golden Age of Hollywood, and various global film movements such as German Expressionism and Italian Neorealism. The Unit also provides a brief overview of Indian cinema, from Dadasaheb Phalke to modern-day Bollywood and regional industries, highlighting the relationship between cinema and society.

Unit II – Pre-Production:

In this Unit, students will learn how to develop a story for the screen by exploring elements like plot, character, and setting. It discusses the differences between literary and screen texts through adaptation studies. It covers the basics of screenplay writing, including script structure and formatting, and introduces students to the casting process and audition techniques. Location scouting as a visual and logistical part of pre-production is also addressed.

Unit III – Production:

This Unit focuses on the actual filming process, with emphasis on the use of setting to create cinematic meaning. It explains the director's role in interpreting the script, managing the crew, and shaping the visual narrative. As a case study, students will examine Lewis Carroll's *Alice in Wonderland* and analyze how Tim Burton adapts and directs its film version, emphasizing his creative style and visual storytelling.

Unit IV – Post-Production:

This Unit introduces the editing process, especially the concept of montage and its emotional and narrative effects. The unit compares digital and analogue editing, referencing Walter Murch's *In the Blink of an Eye*. Students will explore the basics of VFX, including CGI and motion capture. Finally, the unit discusses how films are distributed and exhibited through theatres, festivals, and OTT platforms, highlighting marketing and audience reception.

Reading List:

Bazin, André. *What Is Cinema?* Volume 1, Translated by Hugh Gray, University of California Press, 2004.
— "The Evolution of the Language of Cinema."
Nowell-Smith, Geoffrey, *A Short History of Cinema*, Columbia University Press, 2021.
Hutcheon, Linda. A Theory of Adaptation. 2nd ed., Routledge, 2012.
McFarlane, Brian. "Novel to Film: An Introduction to the Theory of Adaptation." Clarendon Lectures in English Literature, Clarendon Press, 1996.
Gulino, Paul Joseph, *Screenwriting: The Sequence Approach*, Continuum, 2004.
Sarris, Andrew. "Notes on the Auteur Theory in 1962." Film Culture, no. 27, 1962. *Reprinted in Theories of Authorship*, edited by John Caughie, Routledge, 1981, pp. 19–33.
Kael, Pauline, "Circles and Squares," Film Quarterly, vol. 16, no. 3, Spring 1963, pp. 12–26.
Gibbs, John, "What Is Mise-en-Scène?" *Mise-en-Scène: Film Style and Interpretation*, Wallflower Press, 2002, pp. 5–23.
Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing* 2nd ed., Silman-James Press, 2001.
Eisenstein, Sergei, "What Is Montage?" *Film Form: Essays in Film Theory*, edited and translated by Jay Leyda, Harcourt Brace, 1949, pp. 72–83.
Kracauer, Siegfried, *Theory of Film: The Redemption of Physical Reality*, Princeton University Press, 1997.
Rajadhyaksha, Ashish, and Paul Willemen, *Encyclopedia of Indian Cinema. Revised ed.*, Oxford University Press / British Film Institute, 1999.
Mulvey, Laura, "Visual Pleasure and Narrative Cinema," Screen, vol. 16, no. 3, Autumn 1975, pp. 6–18.
Bordwell, David, and Kristin Thompson, *Film Art: An Introduction*, 12th ed., McGraw-Hill Education, 2019.
Bordwell, David, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, Columbia University Press, 1985.
Tryon, Chuck, *On-Demand Culture: Digital Delivery and the Future of Movies*, Rutgers University Press, 2013.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Film Making**
Credits	**:**	**02**
Course Type	**:**	**Minor Course (Practical)**
Level	**:**	**100**
Semester	**:**	**I**
Total Teaching Hours	**:**	**30**

Course Objective:
This course aims to introduce students to the foundational stages of filmmaking, focusing on pre-production and post-production practices. Students will learn basic film terminology, explore major departments involved in production, and engage in hands-on exercises like screenwriting, storyboarding, casting, and location scouting. Through collaborative short film projects, they will understand how planning translates into execution and editing.

Course Outcome:
By the end of the course, students will be able to identify and apply key filmmaking concepts and techniques. They will gain practical experience in developing a screenplay, visualizing scenes through storyboards, selecting actors and locations, and working collaboratively to shoot and edit a short film. This course prepares them for deeper exploration in direction, editing, and visual storytelling.

TEXTS		
UNIT I	**Basic film terms and Pre-Production Practice**	Basic film terminology Introduction to major departments in filmmaking: Cinematography, Direction, Editing, Sound, Lighting, Choreography, Costume, Makeup **Practical Exercises:** Writing a screenplay based on each student's original story Creating a storyboard and shot breakdown Casting: Finding and finalizing actors Scouting appropriate filming locations
UNIT II	**Post production**	10-shot collaborative short film exercise Duration: Maximum 1 minute Focus: Story execution, shot composition, and basic editing

Course Content:

UNIT I: Basic Film Terms and Pre-Production Practice
This Unit introduces students to essential film vocabulary and the key departments involved in a film's creation – cinematography, direction, editing, sound, lighting, choreography, costume, and makeup. Students will apply this knowledge by writing original screenplays, creating storyboards, breaking down shots, conducting casting, and scouting suitable filming

locations. The Unit emphasizes planning and creative visualization.

UNIT II: Post-Production and Collaborative Filmmaking

In this Unit, students will participate in a group project to produce a 10-shot short film of up to 1 minute duration. The focus will be on story execution, shot composition, collaborative teamwork, and basic digital editing. This hands-on experience simulates real-world filmmaking environments, reinforcing students' understanding of post-production workflows and creative collaboration.

Reading Material

Field, Syd. *The Foundations of Screenwriting: A Step-by-Step Guide from Concept to Finished Script*. Delta, 2005.

Gulino, Paul Joseph. *Screenwriting: The Sequence Approach*. Continuum, 2004. McKee, Robert. *Story: Substance, Structure, Style, and the Principles of Screenwriting*. HarperCollins, 1997.

Hart, John, *The Art of the Storyboard: A Filmmaker's Introduction*, Focal Press, 1999.

Katz, Steven D, *Film Directing Shot by Shot: Visualizing from Concept to Screen*, Michael Wiese Productions, 1991.

Weston, Judith, *Directing Actors: Creating Memorable Performances for Film and Television*, Michael Wiese Productions, 1996.

Mamet, David. *On Directing Film*. Penguin Books, 1991.

Block, Bruce, *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*, 2nd ed., Focal Press, 2008.

Brown, Blain, *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*, 3rd ed., Routledge, 2021.

Mercado, Gustavo, *The Filmmaker's Eye: Learning and Breaking the Rules of Cinematic Composition*, Focal Press, 2010.

Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*, 2nd ed., Silman-James Press, 2001.

Reisz, Karel, and Gavin Millar, *The Technique of Film Editing*, 2nd ed., Focal Press, 2010.

Online Resources:

No Film School (www.nofilmschool.com) – Blog and tutorials for indie filmmakers.

Filmmaker IQ (www.filmmakeriq.com) – Video essays and lessons on film theory and history.

Studio Binder YouTube Channel – Tutorials on shot lists, directing, editing, and production planning.

LoBrutto, Vincent. The Filmmaker's Guide to Production Design. Allworth Press.

Evaluation Pattern: As per the University Norms.

Title of the Course : **Literature and Technology**
Credits : **3**
Course Type : **Multidisciplinary Course (MDC)**
Level : **100**
Semester : **I**
Total Teaching Hours : **45**

Course Objective:
This course introduces students to a diverse range of intersectional narratives that blend literature and technology. Exploring various formats, such as audio, video, interactive, and graphic media, it examines how these emerging techno-driven modes are transforming the presentation of prose and poetry. The course also emphasizes the increasing influence of technology in shaping civilization, while addressing the philosophical questions at the core of this intersection.

Course Outcome:
By the end of the course, students will have gained a structured understanding of digital narratives prevalent in today's highly digitized world. They will be able to critically analyze the distinctive features and forms of techno-literary works and evaluate the reciprocal influences between literature and technology. Additionally, students will develop insight into the philosophical underpinnings of the intersectionality between these two fields.

Units

Unit I	**History, Definition, Scope and Types**	Transition from print to screen - Technology in 21st century - Hyperrealism - Cybertexts - Podcasts - Blogs - Animation - Memes - Virtual and Augmented Reality narratives - Interactive Fiction and Games - Ted Talks - Youtube Series - Trans-media storytelling - AI-generated collaborative storytelling - Social Media narratives - Performance Poetry
Unit II	**Discourses**	Walter Benjamin - 'The Work of Art in the Age of Mechanical Reproduction' Theodor W Adorno and Max Horkheimer - 'The Culture Industry: Enlightenment as Mass Deception' Martin Heidegger - 'The Question Concerning Technology' Jean Baudrillard - 'The Ecstasy of Communication'
Unit III	**Texts**	L Frank Baum - *The Patchwork Girl of Oz* Manjula Padmanabhan - *Harvest*

Course Description:

Unit I - This Unit introduces students to the definition, scope, and evolution of various forms, genres, and concepts at the intersection of language, literature, and technology. It traces the transition from print to digital screens and explores the ongoing technological advancements

across diverse sectors. Students will be introduced to emerging narrative forms that incorporate technological elements and new modes of storytelling.

Unit II - This Unit examines the intertwined relationship between humans, language, and technology as portrayed in the prescribed texts. It provides a close study of how these elements influence and shape each other, highlighting the blended existence of human life with technological frameworks.

Unit III - Focusing on a society deeply immersed in digital environments, this Unit explores the nuances of digitization, screen culture, and the evolution of digital humanities. Through critical essays, students will analyze the impact of digital technologies on communication channels and the changing nature of interaction in a rapidly evolving digital landscape.

Reading List:

Aarseth, Espen J., *Cybertext: Perspectives on Ergodic Literature*, Baltimore: Johns Hopkins University Press, 1997.

Acker, Kathy, *Empire of the Senseless*. New York: Grove Press, 1988,

Adams, Henry, [1907] *The Education of Henry Adams,* ed. Erenest Samuels. Boston, MA: Houghton Mifflin, 1973,

Baily, Kenneth. *Here's Television*. London: Vox Mundi, 1950

Ballard, J. G., [1973], *Crash. London: Vintage. Cadigan, Pat*, [1987] 2000.*Mindplayers.* London: Gollancz. 1995

Campbell, Timothy C., *Wireless Writing in the Age of Marconi. Minneapolis, MN,* and London: University of Minnesota Press, 2006.

Haraway, Donna J. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late 20th Century." Simians, *Cyborgs and Women: The Reinvention of Nature*, Routledge, 1991, pp. 149–181.

Hayles, N. Katherine, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature,* and Informatics. University of Chicago Press, 1999.

Hayles, N. Katherine, *Electronic Literature: New Horizons for the Literary*, University of Notre Dame Press, 2008.

Latour, Bruno, *We Have Never Been Modern,* Translated by Catherine Porter, Harvard University Press, 1991.

Manovich, Lev. *The Language of New Media*, MIT Press, 2001.

Manovich, Lev. *Software Takes Command*, Bloomsbury Academic, 2013.

McLuhan, Marshall, and Quentin Fiore, *The Medium is the Massage: An Inventory of Effects.* Gingko Press, 1967.

McLuhan, Marshall, *Understanding Media: The Extensions of Man. McGraw-Hill*, 1964.

Morton, Timothy, *Dark Ecology: For a Logic of Future Coexistence,* Columbia University Press, 2016.

Turkle, Sherry. *Alone Together: Why We Expect More from Technology and Less from Each Other*, Basic Books, 2011.

Evaluation Pattern: As per the University Norms.

Title of the Course : **Understanding Communication**
Semester : **I**
Type : **Ability Enhancement Course (AEC)**
Credits : **02**
Level : **100**
Teaching Hours : **30**

Course Objective:
The course introduces foundational principles of human communication, focusing on effective interpersonal and organizational skills. It covers types, forms, channels, models, and barriers of communication, along with key components and influencing factors like attitude, values, body language, and culture. Emphasis is placed on using ICT tools to enhance communication. Through functional English activities, students will build critical thinking, analytical skills, and coherent argumentation. The course also fosters multicultural awareness, gender sensitivity, and teamwork in diverse environments.

Course Outcome: By the end of the Course, *the* students will understand key principles of human communication, including types, channels, and barriers. They will analyze communication components and influencing factors such as attitudes, culture, and body language. Students will effectively use ICT tools and apply analytical thinking to evaluate arguments, synthesize information, and draw evidence-based conclusions. They will demonstrate multicultural competence, gender sensitivity, empathy, and the ability to lead teams, manage projects independently, and uphold workplace safety and accountability.

Unit-I	**Foundations of Human Communication**	Communication: Definition, Types, Forms, Channels, Models and Barriers to Effective Communication Locating the role of Key Components in the Communication Process Factors Affecting Effective Communication: Attitude, Perspectives, Values, Norms, Body Language, Society and Culture Information Technology and Communication (ICT) Tools and Effective Communication Strategies **Language Activities:** 1. **Role-Play Scenarios**: Students simulate real-life situations (e.g., customer service, classroom discussion) to practice verbal and non-verbal communication, focusing on body language and tone, with peer feedback on clarity and empathy. 2. **Barrier Analysis Task**: Listen to audio clips with communication barriers (e.g., background noise, jargon) and create short presentations proposing strategies to overcome them, emphasizing multicultural sensitivity. 3. **Communication Model Analysis**: Watch video clips demonstrating linear, interactive, and transactional models, then record audio summaries identifying key components and their roles.

		4. **Cultural Context Group Discussion**: Engage in group discussions on how cultural norms (e.g., eye contact, gestures) affect communication, using evidence to support arguments and practicing respectful dialogue.
Unit-II	**Communication in Context**	Organizational Communication Inter-personal Communication Intra-personal Communication Group Discussion (GD), Mock Interview, Oral Presentation, Classroom and Seminar Presentations, Public Speaking **Language Activities:** 1. **Mock Interview Practice**: Conduct mock job interviews in pairs, focusing on clear responses, professional demeanor, and body language, with peer feedback on inclusivity and clarity. 2. **Group Discussion Simulation**: Participate in structured group discussions on topics like workplace diversity, practicing turn-taking and respectful disagreement using gender-neutral language. 3. **Oral Presentation Task**: Deliver short presentations on organizational communication flows (e.g., upward, downward), using visual aids and receiving feedback on engagement and evidence use. 4. **Intrapersonal Reflection Audio**: Record audio diaries reflecting on personal communication strengths and challenges, analyzing self-awareness and setting improvement goals. 5. **Public Speaking Drill**: Practice short speeches on social issues (e.g., cultural diversity), emphasizing empathy and gender sensitivity, with peer evaluations for clarity and respectfulness.

Course Content:

Unit I: Foundations of Human Communication

This Unit introduces key concepts of human communication, including its definition, types (verbal, non-verbal, written, visual), forms (formal, informal), channels (oral, written, digital), and models (linear, interactive, transactional). It examines barriers like noise, misinterpretation, and cultural differences, and strategies to overcome them. The roles of sender, message, receiver, feedback, and context are emphasized, along with factors such as attitudes, values, norms, body language, and culture. The unit also covers ICT tools (email, video conferencing, social media)

to enhance communication, and uses role-plays and presentations to build analytical and communication skills.

Unit II: Communication in Context

This Unit applies communication principles across organizational, interpersonal, intrapersonal, and group contexts. It examines communication flows—upward, downward, and horizontal—and their role in workplace efficiency. Activities like group discussions, mock interviews, and presentations build leadership, teamwork, and public speaking skills. Functional English tasks, including debates and seminars, develop critical thinking, policy analysis, and argumentation. Further, the unit fosters respectful engagement in multicultural settings, gender sensitivity, empathy, and effective communication in diverse professional and social environments.

Reading List:

Adler, Ronald B., et al. *Interplay: The Process of Interpersonal Communication*. 15th ed., Oxford UP, 2020.

Beebe, Steven A., et al. *Communication: Principles for a Lifetime*. 7th ed., Pearson, 2019.

Berko, Roy M., et al. *Communicating: A Social, Career, and Cultural Focus*. 12th ed., Routledge, 2016.

DeVito, Joseph A. *The Interpersonal Communication Book*. 15th ed., Pearson, 2018.

Gamble, Teri Kwal, and Michael W. Gamble. *Communication Works*. 11th ed., McGraw-Hill, 2012.

Hybels, Saundra, and Richard L. Weaver II. *Communicating Effectively*. 12th ed., McGraw-Hill, 2018.

O'Hair, Dan, et al. *A Pocket Guide to Public Speaking*. 6th ed., Bedford/St. Martin's, 2018.

Trenholm, Sarah, and Arthur Jensen. *Interpersonal Communication*. 8th ed., Oxford UP, 2017.

Verderber, Kathleen S., et al. *Communicate!*. 15th ed., Cengage Learning, 2016.

Wood, Julia T. *Communication Mosaics: An Introduction to the Field of Communication*. 8th ed., Cengage Learning, 2016.

Evaluation Pattern: As per the University Norms.

Title of the Course	**:**	**Academic Listening**
Credits	**:**	**03**
Course Type	**:**	**Skill Enhancement Course (SEC)**
Level	**:**	**100**
Semester	**:**	**I**
Total Teaching Hours	**:**	**45**

Course Objective:
This course develops students' ability to comprehend, interpret, and evaluate academic spoken content. It focuses on active listening, note-taking, and analytical response. Students will engage with lectures, presentations, and discussions. practice enhances pronunciation, accent, and listening fluency. Emphasis is placed on real-time comprehension and critical thinking.

Course Outcome:
By the end of the course, the students will understand and analyze academic speech effectively. They will identify main ideas, take organized notes, and respond with clarity. Learners will develop critical listening and evaluative skills. Pronunciation and auditory discrimination will improve through work. Overall, they will gain confidence in academic oral communication.

Unit I	**Foundations of Academic Listening**	• Introduction to listening as a skill: types & purposes • Barriers to effective listening in academic settings • Listening vs. Hearing: active and passive listening **Activities:** Minimal pair discrimination Audio drills: Identifying tone and stress patterns Software practice: Pronunciation and accent training Pair and group tasks on identifying main vs. supporting ideas Listening to short academic texts and group summarizing
Unit II	**Listening for Comprehension and Note-Taking**	• Listening to lectures, presentations, and seminars • Techniques of note-making: outlining, mind-mapping, Cornell method • Paraphrasing and summarizing spoken text **Activities:** Note-taking practice with pause-replay modules Watch/listen to academic videos followed by MCQs Mapping lectures using flowcharts or mind maps
Unit III	**Critical and Analytical Listening**	• Listening for argument, bias, inference, tone, and persuasion • Evaluating credibility of speakers • Discourse patterns in academic speech • Listening across disciplines: science, humanities, and social sciences **Activities:** Group listening projects: analysis of podcasts or academic interviews

		Critical response to guest lecture or recorded expert talk Group discussion based on a documentary Identifying speaker bias or persuasion techniques

Course Content:

Unit I: Foundations of Academic Listening
This Unit introduces the concept of academic listening, highlighting its types, purposes, and common barriers. It emphasizes the difference between active and passive listening. Students engage in identifying main and supporting ideas in short academic texts. Lab sessions focus on pronunciation, tone, and minimal pair discrimination. The goal is to build awareness and concentration in listening tasks.

Unit II: Listening for Comprehension and Note-Taking

This Unit trains students to listen to lectures, presentations, and seminars with an academic focus. It introduces note-making techniques like outlining, mind-mapping, and the Cornell method. Students practice summarizing and paraphrasing spoken content. Lab activities include pause-replay modules and visual mapping of lecture structure. The Unit strengthens comprehension and information retention.

Unit III: Critical and Analytical Listening
This Unit focuses on listening for bias, inference, tone, and persuasive elements in academic speech. It encourages evaluation of speaker credibility and argumentation. Students analyze interdisciplinary content such as podcasts and documentaries. Lab tasks include discourse analysis and group listening projects. The aim is to develop critical and reflective listening skills.

Reading List:
Brown, Steven, *Listening Myths: Applying Second Language Research to Classroom Teaching*, University of Michigan Press, 2011.
Flowerdew, John, and Lindsay Miller. *Second Language Listening: Theory and Practice*. Cambridge University Press, 2005.
Goh, Christine C. M., and Larry Vandergrift, *Teaching and Learning Second Language Listening: Metacognition in Action*, Routledge, 2012.
Rost, Michael, *Teaching and Researching Listening*, 2nd ed., Routledge, 2016.
Lynch, Tony. *Teaching Second Language Listening*, Oxford University Press, 2009.
Nation, I. S. P., and Jonathan Newton, *Teaching ESL/EFL Listening and Speaking*, Routledge, 2009.
Vandergrift, Larry, "Facilitating Second Language Listening Comprehension: Acquiring Successful Strategies," *ELT Journal*, vol. 53, no. 3, 1999, pp. 168–176.
Rubin, Joan, "A Review of Second Language Listening Comprehension Research," *The Modern Language Journal*, vol. 78, no. 2, 1994, pp. 199–221.
Buck, Gary, *Assessing Listening*, Cambridge University Press, 2001.
Field, John, *Listening in the Language Classroom*, Cambridge University Press, 2008.
Evaluation Pattern: As per the University norms.

Title of the Course : **Foundations of English Language Proficiency: Module-I**
Credits : **02**
Course Type : **Non Structured Course**
Level : **100**
Semester : **I**
Total Teaching Hours : **30**

Course Objective

This course aims to develop foundational proficiency in English language communication through technology-enabled learning and interactive classroom sessions. It focuses on building basic grammar, vocabulary, reading, and writing skills necessary for academic success. Students will use digital tools and collaborative methods to strengthen language comprehension and expression in real-life academic contexts.

Course Outcome

By the end of the course, students will be able to use basic English structures confidently, demonstrate comprehension of short academic texts, and express simple ideas clearly in speech and writing. They will gain practical experience in CALL (Computer-Assisted Language Learning) and ICS (Interactive Classroom Sessions), enabling them to communicate effectively in everyday academic and professional settings.

Content		
UNIT I	**Foundational Grammar and Sentence Structures**	• Basic parts of speech: nouns, verbs, adjectives. • Simple sentence formation and subject-verb-object patterns. • Basic vocabulary for everyday academic contexts. • Use of present and past tenses in short sentences. • Introduction to punctuation and capitalization. **English Language Lab Activities:** Language games

		Listening and speaking Pronunciation drill
UNIT II	**Reading, Writing, and Communicative Practice**	• Reading short academic texts and identifying main ideas. • Writing short paragraphs and simple essays. • Use of vocabulary in academic contexts. • Basic punctuation and sentence clarity in writing. • Interactive peer review and feedback activities. **English Language Lab Activities:** Reading and summarising text Writing paragraphs and sharing

Course Content Description

Unit I: Foundational Grammar and Sentence Structures
This unit introduces students to the basics of English grammar and vocabulary. Learners will practice using parts of speech, constructing simple sentences, and applying basic tenses. Emphasis will be placed on correct punctuation, clarity, and pronunciation through technology-assisted exercises and interactive tasks.

Unit II: Reading, Writing, and Communicative Practice
This unit focuses on improving students' reading and writing skills in academic contexts. Students will engage with short texts to develop comprehension and summarize ideas effectively. Writing exercises will focus on clarity and basic structure, supported by peer feedback and pronunciation practice.

Suggested Reading

- Murphy, Raymond. *English Grammar in Use (Elementary)*. Cambridge University Press, 2019.
- Azar, Betty Schrampfer. *Basic English Grammar*. Pearson, 2016.
- Eastwood, John. *Oxford Practice Grammar Basic*. Oxford University Press, 2006.
- Soars, Liz & Soars, John. *New Headway Beginner*. Oxford University Press, 2011.
- Richards, Jack C. *Interchange Intro*. Cambridge University Press, 2017.
- Redman, Stuart. *English Vocabulary in Use Elementary*. Cambridge University Press, 2017.
- Alexander, L. G. *Longman English Grammar Practice*. Longman, 1990.
- Hancock, Mark. *English Pronunciation in Use Elementary*. Cambridge University Press, 2012.
- Cunningham, Sarah & Moor, Peter. *Cutting Edge Starter*. Pearson, 2017.
- Grant, David. *Business Result Starter*. Oxford University Press, 2013.

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SEMESTER-II				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
9	UENTC21102	British Literature: 16th to 17th Centuries	03	100 (4.5)
10	UENTC21103	Introduction to Linguistics	03	100 (4.5)
11	UENCM20101	Drama and Theatre (Theory – 4 and Practical - 2)	06	100 (4.5)
12	UENTD21101	Public Speaking	03	100 (4.5)
13	UENTA21101	Modern English Grammar and Usage	02	100 (4.5)
14	UENTS20101	Academic Speaking	03	100 (4.5)
15	NSC-02	Building Core Language Competence: Module-II	02	100 (4.5)
16	VAC-2	-	02	100 (4.5)
TOTAL			**22**	

Title of the Course	**:**	**British Literature: 16th to 17th Century**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**100**
Semester	**:**	**II**
Total Teaching Hours	**:**	**45**

Course Objective:
This course introduces the fundamental concepts and scope of British Literature, examining its literary and cultural influences and major movements. It analyzes key themes, genres, and narrative structures across diverse literary traditions, fostering critical thinking and cultivating an appreciation for literary diversity.

Course Outcome:
By the end of the course, students will have a solid understanding of foundational literary concepts and the historical context of British Literature from the 16th to 17th centuries. They will gain knowledge of the English language and literature, as well as the evolution of genres and themes during this period. Students will develop the ability to critically evaluate various literary forms, within their social, cultural, and intellectual contexts. The course also imparts an understanding of the English Renaissance and the geopolitical factors influencing British Literature.

TEXTS		
UNIT I	**Poetry**	Edmund Spenser: *Faerie Queene* (Book I, Canto I) Sir Philip Sidney: "Loving in Truth", "Not at first sight, nor with a dribbed shot" from *Astrophel and Stella* Sir Thomas Wyatt: "Whoso List to Hunt", "I Find No Peace" John Milton: "On His Blindness" John Donne: "The Sunne Rising"
UNIT II	**Fiction and Non-Fiction**	Francis Bacon: 'Of Studies' John Bunyan: *The Pilgrim's Progress* John Dryden: 'Essay of Dramatick Poesie'
UNIT III	**Drama**	William Shakespeare: *As You Like It* Christopher Marlowe: *Dr. Faustus*

Course Content
Unit I: This Unit explores key poems from the English Renaissance, including Edmund Spenser's *The Faerie Queene* (Book I, Canto I), Sir Philip Sidney's "Loving in Truth" and "Not at First Sight," Sir Thomas Wyatt's "Whoso List to Hunt" and "I Find No Peace," John Milton's "On His Blindness," and John Donne's "The Sunne Rising." These texts introduce students to diverse poetic forms, themes of love, faith, virtue, and human experience, and develop skills in analyzing allegory, symbolism, and emotional expression.

Unit II: This Unit examines foundational prose works: Francis Bacon's *Of Studies*, emphasizing the value of learning and practical wisdom; John Bunyan's *The Pilgrim's*

Progress, an allegory of spiritual journey and salvation; and John Dryden's *Essay of Dramatick Poesie*, which discusses the nature and evolution of drama. Together, these texts deepen understanding of 17th-century intellectual, cultural, and literary thought.

Unit III: The Unit includes Shakespeare's *As You Like It* and Marlowe's *Dr. Faustus*. *As You Like It* offers insights into pastoral life, identity, and love, enhancing language and critical skills. *Dr. Faustus* explores ambition, pride, and the conflict between human desire and moral limits, prompting reflection on Renaissance values and tragedy.

Reading List:

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2008.

Boyce, Benjamin. "Essential Studies of Restoration Prose Fiction." *Restoration: Studies in English Literary Culture, 1660-1700*, vol. 1, no. 2, 1977, pp. 15–17. JSTOR, www.jstor.org/stable/43291339.

Cox, Michael. *The Concise Oxford Chronology of English Literature*. Oxford University Press, 2004.

Hamilton, A. C. "Elizabethan Prose Fiction and Some Trends in Recent Criticism." *Renaissance Quarterly*, vol. 37, no. 1, 1984, pp. 21–33. Cambridge University Press, https://doi.org/10.2307/2861994. JSTOR, www.jstor.org/stable/2861994.

Hunter, G. K. *English Drama: 1586-1642, The Age of Shakespeare*. Oxford University Press, 1997.

Loewenstein, David, and Janel Mueller, editors. *The Cambridge History of Early Modern English Literature*. Cambridge University Press, 2002.

Porter, Chloe. "Early Modern English Drama and Visual Culture." *Making and Unmaking in Early Modern English Drama: Spectators, Aesthetics and Incompletion*, Manchester University Press, 2013, pp. 18–63. JSTOR, www.jstor.org/stable/j.ctt18mbg5k.7.

Shattock, Joanne. *The Cambridge Bibliography of English Literature*. Cambridge University Press, 1999.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Introduction to Linguistics**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**100**
Semester	**:**	**II**
Total Teaching Hours	**:**	**45**

Course Objective

The course aims to introduce students to the core areas of linguistics, focusing on the structural, functional, and analytical aspects of language. It enables students to understand the scientific study of language through detailed exploration of phonetics, phonology, morphology, syntax, and semantics. The course fosters critical awareness of how language is formed, structured, and interpreted, preparing students to analyze linguistic data and apply theoretical concepts to real-world communication.

Course Outcome

By the end of the course, students will have developed a foundational understanding of linguistic concepts and the ability to apply them to English language analysis. They will be able to distinguish between speech sounds and phonological Units, identify and describe morphological structures, and explain word-formation processes. Students will also be capable of analyzing syntactic constructions using phrase structure and transformational rules. Additionally, they will interpret meaning through semantic relations, enhancing their overall linguistic competence and analytical precision.

Unit I	**Linguistics: Phonetics and Phonology**	• Language: Definition, Function of language • Linguistics: Definition, Branches and Applications • Computational linguistics, Corpus Linguistics, Cognitive linguistics, Generative Linguistics, Socio-Linguistics, Comparative and Contrastive Linguistics, Applied Linguistics, Systemic Functional Linguistics • Phonetics: Definition and Branches • Phonology: phonetics, phonemics and phonology • Phonotactics • Definition of Phone – Phoneme – Allophone • Grapheme and phoneme • Identification of phonemes: Phonetic similarity, Suspicious pair, Minimal pair, Contrast, Free variation, Complementary distribution • Neutralization Processes: Assimilation, Vowel, Harmony, Compensatory lengthening, Dissimilation, Anaptyxis, Epenthesis, • Syllable: Structure and types of syllables
Unit II	**Word, Form and Function**	• Morph – Morpheme – Allomorph • Classification of morphemes: Free Bound, Root, Stem, Affixes, Inflectional, Derivational, Reduplicative, Replacive, Unique

		• Morphological processes: Affixation, Reduplication, Suppletion, Zero modification, Internal Change Clitics • Paradigmatic & syntagmatic relationship • Morphemes and words: Simple, Complex and Compound words • Closed - Open class Words, Lexemes – Orthographic words • Word-formation processes • Grammatical categories: Gender, Number, Person, Case and Tense, Aspect, mood, Infinitive, Participle, and Gerund
Unit III	**Syntactic and Semantic Analysis**	• Immediate Constituent analysis: constituent, immediate constituent, ultimate constituent, constitute, construction, labelled bracketing • Competence-Performance • Deep structure and Surface structure, • Phrase Structure rule • Transformational rule and Tree diagram • Major transformations: Negative, Question, Passive • Generative grammar: Finite State grammar, Phrase Structure grammar and Transformational grammar • Sense and reference: differences and interrelations • Lexical sense relations: relationship of similarity, opposition and inclusion • Lexical Ambiguity Collocation and field • Linguistic relativity

Course Content

Unit I: Linguistics: Phonetics and Phonology
This unit introduces the nature and functions of language, along with basic principles of linguistics and its key branches. Students explore phonetics and phonology, focusing on speech sounds, their classification, and functions. Core concepts like phones, phonemes, allophones, graphemes, and syllables are studied through contrastive methods such as minimal pairs. The unit also covers phonological processes like assimilation, dissimilation, vowel harmony, and compensatory lengthening for sound system analysis.

Unit II: Word, Form, and Function
This unit focuses on word structure and the morphological rules that shape them. Students identify morphemes, allomorphs, and examine morphophonemic changes. Key topics include affixation, reduplication, suppletion, and internal change to understand word formation. It also covers word types, grammatical categories, and word-formation processes. Exercises highlight morphological analysis and relationships within word structures.

Unit III: Syntactic and Semantic Analysis

This unit enhances students' understanding of sentence structure and meaning. It covers constituent analysis through immediate constituents and labelled bracketing, and explores deep vs. surface structures. Key topics include phrase structure, transformational rules (passivization, negation, question formation), and semantic concepts like sense, reference, lexical relations, ambiguity, and collocation. The unit also introduces linguistic relativity and contextual meaning.

Reading List:

Aitchison, Jean. *Linguistics: An Introduction*. 3rd ed., Hodder Education, 2003.

Akmajian, Adrian, Richard A. Demers, Ann K. Farmer, and Robert M. Harnish. *Linguistics: An Introduction to Language and Communication*. 6th ed., MIT Press, 2010.

Crystal, David. *The Cambridge Encyclopedia of Language*. 3rd ed., Cambridge University Press, 2010.

Finch, Geoffrey. *Linguistic Terms and Concepts*. Palgrave Macmillan, 2000.

Fromkin, Victoria, Robert Rodman, and Nina Hyams. *An Introduction to Language*. 11th ed., Cengage Learning, 2017.

Hudson, R. A. *Sociolinguistics*. 2nd ed., Cambridge University Press, 1996.

Lyons, John. *Linguistic Semantics: An Introduction*. Cambridge University Press, 1995.

Radford, Andrew. *Analyzing English Sentences: A Minimalist Approach*. Cambridge University Press, 2009.

Trask, R. L. *Key Concepts in Language and Linguistics*. Routledge, 1999.

Yule, George. *The Study of Language*. 7th ed., Cambridge University Press, 2020.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Drama and Theatre**
Credits	**:**	**06 (Theory-04, Practical-02)**
Course Type	**:**	**Minor Course**
Level	**:**	**100**
Semester	**:**	**II**
Total Teaching Hours	**:**	**90**

Course Objective:
This course introduces students to the essential concepts, practices, and history of drama and theatre. It examines both Indian and Western traditions, major theatrical forms, and key dramatic texts. Students will explore the art of performance, theatrical design, and the process of staging a play through a blend of theoretical study and practical training. Emphasis is placed on developing an understanding of character, space, time, and audience interaction, alongside cultivating interpretative and performative skills.

Course Outcomes:
By the end of the course, the students will have developed a comprehensive understanding of the foundations and practices of drama and theatre, both in theory and performance. They will be able to critically analyze different theatrical traditions, forms, and styles from Indian and Western contexts, as well as interpret and portray diverse characters with emotional and cultural depth. Through engagement with classical and modern plays, students will enhance their ability to read, understand, and express theatrical language. Additionally, they will gain practical experience in acting, directing, and staging a play, including designing elements such as sets, costumes, lighting, and sound. The course will also foster creativity, collaboration, and critical thinking, enabling students to confidently participate in and contribute to live theatre productions.

TEXTS

Unit-I		Aristotle: Poetics C Bharata: Natyashastra (Chapter 21,22 and 23)
Unit-II		**A: A Brief History of Indian Theatre:** Rituals and myths from regions of India Natyashastra, Nava Rasa and the foundation of Indian Theatre Classical Indian Theatre (With reference to *Yakshagana*) Regional Folk Theatre - Jatra, Tamasha, Nautanki, Bhavai, Surabhi, Dashavtara, Mobile Theatre **B: A Brief History of Western Theatre** Classical Greek and Roman Drama Shakespeare and Elizabethan Drama Italian Commedia Dell'Arte French Farce Modernist Theatre
Unit-III		Sophocles: *Antigone* Kalidasa: *Malavikagnimitram*
Unit-IV		T.S. Eliot: *Murder in the Cathedral* Girish Karnad: *Taledanda*

Course Content:

Unit I: This unit introduces students to the theoretical foundations of drama and theatre by engaging with two of the most influential texts in performance studies: Aristotle's *Poetics* and Bharata's *Natyashastra*. Through a comparative study of these works, students gain insight into the essential elements of dramatic structure, including plot, character, catharsis, and rasa theory. Emphasis is placed on understanding how these classical frameworks shaped early theatrical traditions and continue to inform contemporary performance. Discussions focus on the purpose of theatre, the role of the audience, and the ethical and aesthetic dimensions of dramatic art. This foundational unit sets the stage for deeper exploration of theatrical history and performance practice in subsequent units.

Unit II: This unit traces the evolution of theatrical traditions through a historical and cultural lens, covering both Indian and Western trajectories. Part A explores the origins and development of Indian theatre, from ancient ritual performances to classical forms like Yakshagana, and on to diverse regional folk traditions such as Jatra, Tamasha, Nautanki, and Mobile Theatre. Part B delves into Western theatrical history, including classical Greek and Roman drama, Elizabethan theatre with a focus on Shakespeare, and performance forms like Italian *Commedia Dell'Arte* and French Farce, concluding with an introduction to Modernist theatre. Through this historical overview, students learn to recognize the social, political, and cultural influences that have shaped global theatre practices over time.

Unit III: In this unit, students engage in detailed textual analysis and interpretation of two classical plays: *Antigone* by Sophocles and *Malavikagnimitram* by Kalidasa. These works are studied for their literary richness, historical significance, and performative potential. Students explore themes such as power, gender, morality, and fate, while also examining the structural and stylistic elements that define each play. Attention is paid to how the texts can be translated into performance, with a focus on character motivation, dramatic tension, and cultural context. This unit develops students' skills in literary analysis and introduces them to the challenges and opportunities of performing classical drama.

Unit IV: This unit shifts to the study of modern and contemporary theatre, highlighting plays that deal with complex social and philosophical questions. Students analyze T.S. Eliot's *Murder in the Cathedral*, with its focus on martyrdom, spirituality, and poetic form, alongside Girish Karnad's *Taledanda*, which explores caste, reform, and ecological consciousness within the Indian context. Through these texts, students examine how dramatic literature reflects and critiques societal issues. The unit encourages students to reflect on the evolving language of theatre and the ways in which modern playwrights blend tradition with innovation to engage contemporary audiences.

Reading List:

Aristotle, *Poetics*, Translated by S. H. Butcher, The Internet Classics Archive, classics.mit.edu/Aristotle/poetics.html.
Bharata, *Natyashastra*, Translated by Manomohan Ghosh, Asiatic Society of Bengal, 1950.
Biet, Christian, and Christophe Triau, *What Is the Theatre?* Translated by Jason Allen-Paisant, Routledge, Taylor & Francis Group, 2019.https://doi.org/10.4324/9780429437137.

Calder, David, *Street Theatre and the Production of Postindustrial Space: Working Memories*, Manchester University Press, 2019.https://www.degruyter.com/isbn/9781526147288.
Chandra Mouli, T. Sai, *Multicultural Theatre and Drama*, Authors Press, 2011.
Conroy, Colette, et al., editors. *On Access in Applied Theatre and Drama Education*, Routledge, Taylor & Francis Group, 2020.
Crisafulli, Lilla Maria, and Keir Elam, *Women's Romantic Theatre and Drama: History, Agency, and Performativity*, Routledge, 2016.
https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=1432129.
Eliot, T. S, *Murder in the Cathedral*, Faber and Faber, 1935.
Euripides, *Medea*, Translated by Philip Vellacott, Penguin Classics, 1963.
Kalidasa, *Malavikagnimitram*, Translated by M. R. Kale, Motilal Banarsidass Publishers, 1998.
Karnad, Girish, *Taledanda*, Translated by the author, Oxford University Press, 1993.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Drama and Theatre**
Credits	**:**	**02**
Course Type	**:**	**Minor Course (Practical)**
Level	**:**	**100**
Semester	**:**	**I**
Total Teaching Hours	**:**	**30**

Unit-I:	Acting Exercises for body and movement Acting exercises for voice and speech Creating a performance of a story based on students' own experience/s Expressing the Nava Rasa Video recording of the activities
Unit-II:	Preparing for the performance of the chosen play Organizing the venue for the chosen play Workshop and Rehearsals of the chosen play Designing sets, costumes, lighting and sound Staging of the chosen play *The course instructor may choose either a one-act play or a full-length play of his/her choice for staging of the performance.

Reading List:

Allar, Daisy Nigel. *The Theory of Drama*. Routledge, 1990.

Anand, Mulk Raj. *Indian Theatre*. Kutub, 1950.

—. *Rural Drama*. Kutub, 1955.

Anandlal, editor. *Indian Theatre: Traditions of Performance*. Oxford University Press, 1990.

Bettakote, V. Nagesh, editor. *Theatre Research 2*. Karnataka Nataka Academy, 1995.

—, editor. *Theatre Research 3*. Karnataka Nataka Academy, 1996.

Bhat, G. K. *Sanskrit Theatre*. Motilal Banarsidass, 1985.

Bordman, Gerald, and Thomas S. Hischak. *The Oxford Companion to American Theatre*. Oxford University Press, 2004.

Brecht, Bertolt. *Brecht on Theatre: The Development of an Aesthetic*. Edited and translated by John Willett, Methuen, 1964.

Corson, Richard. *Stage Make-Up*. Prentice-Hall, 1942.

Dasgupta, G. N. *Guide to Stage Lighting*. Orient Longman, 1986.

Gargi, Balwant. *Folk Theatre Forms of India*. Clarion Books, 1985.

—. *Indian Theatre*. Clarion Books, 1991.

Gassner, John. *Producing the Play*. Dryden Press, 1953.

—, editor. *Encyclopedia of World Drama*. Dutton, 1972.

Gunawardhana, A. J. *Theatre in Asia*. Ceylon University Press, 1970.

Hayman, Ronald. *Techniques of Acting*. Methuen, 1969.

Heffner, Hubert C., et al. *Modern Theatre Practice: A Handbook for Nonprofessionals*. 5th ed., Appleton-Century-Crofts, 1964.

Hurtes, Hettie Lynne. *Casting Directors: The Inside Story*. Silman-James Press, 2000.

Jain, Nemichandra. *Asides: Themes in Contemporary Indian Theatre*. Seagull Books, 1995.

Karanth, K. Shivarama. *Yakshagana*. University of Mysore Press, 1975.

Nicoll, Allardyce. *The Theory of Drama*. George G. Harrap, 1931.

—. *World Drama: From Aeschylus to Anouilh*. Harcourt, Brace, 1949.
Prasanna. *Indian Method in Acting*. National School of Drama, 2000.
Rama Rao, P. S. *Masters of Modern Stage*. Karnataka Nataka Academy, 1980.
Ranganath, H. K. *Karnataka Theatre*. Karnataka Nataka Academy, 1982.
Rangacharya, Adya. *Indian Theatre*. National Book Trust, 1971.
Shton, Martha Bush, and Bruce Christie. *Yakshagana: A Dance Drama of India*. Abhinav Publications, 1977.
Stanislavski, Konstantin. *An Actor Prepares*. Translated by Elizabeth Reynolds Hapgood, Theatre Arts Books, 1936.
Srinivasan, Kolachalam. *The Dramatic History of the World*. Vikas Publishing, 1975.
Syamarao, T. S. *Kannada Theatre*. Karnataka Nataka Academy, 1990.
Trussler, Simon. *British Theatre*. Cambridge University Press, 1994.

Evaluation Pattern: As per the University norms

Title of the Course	**:**	**Public Speaking**
Credits	**:**	**03**
Course Type	**:**	**Multidisciplinary Course**
Level	**:**	**100**
Semester	**:**	**II**
Total Teaching Hours	**:**	**45**

Course Objective:

This course provides students with a comprehensive foundation in public speaking by integrating theoretical principles with practical performance. It emphasizes the development of core communication skills through structured speech preparation, audience analysis, and ethical speaking practices. Students will explore a range of speaking contexts and learn to craft clear, organized, and stylistically effective messages while strengthening their verbal and non-verbal delivery techniques.

Course Outcome:

By the end of the course, the students will be able to confidently design and deliver structured speeches tailored to informative, persuasive, and special occasion contexts. They will demonstrate the ability to analyze audiences, apply effective language and rhetorical strategies, utilize visual aids, and engage listeners through clear organization and dynamic delivery. Students will also exhibit increased self-awareness, professionalism, and adaptability across diverse public speaking situations.

Texts

UNIT-I	**FOUNDATIONS OF PUBLIC SPEAKING**	Stephen E. Lucas – "Speaking in Public", "Ethics and Public Speaking" Jeff Davidson – "Why Do You Want to Speak?", "Handling Speaker Challenges" **Activities:** Self-Introduction Speech (2–3 minutes), Voice and Posture Practice
UNIT–II	**CRAFTING THE SPEECH: DEVELOPMENT, ORGANIZATION, AND STYLE**	Speech Planning and Outlining Structuring the Speech Transitions and Flow Language and Rhetorical Style: Delivery Strategies: Verbal and Non-Verbal Elements
UNIT III	**APPLICATIONS OF PUBLIC SPEAKING**	Informative Speaking: Delivering Clear and Engaging Information Persuasive Speaking: Influencing Opinions and Motivating Action Speaking with Visual Aids: Integrating Slides, Props, and Media Special Occasion Speaking: • Ceremonial Speeches • Toasts, Tributes, and Commemorations • Group Presentations and Panels

		Activities: Informative Speech (4–5 minutes), Persuasive Speech (5–6 minutes), Visual Aids Presentation, Special Occasion Speech Role-Play, Group Panel Discussion

Course Content:

Unit I: This Unit lays the groundwork for understanding and practicing public speaking. Students are introduced to the core principles of effective communication, including the purpose of public speaking, audience awareness, and the ethical responsibilities of the speaker. Readings by Stephen E. Lucas and Jeff Davidson guide discussions on overcoming anxiety, clarifying speaking intentions, and handling common speaker challenges. Practical activities like self-introduction speeches and vocal exercises help students build confidence, develop basic delivery skills, and establish a strong foundation for future speaking experiences.

Unit II: This Unit helps students learn how to structure and shape effective speeches. The focus is on planning and outlining content, organizing ideas logically, and using transitions to ensure clarity and flow. Students explore stylistic elements of language, including rhetorical devices and tone, to enhance the impact of their message. Emphasis is also placed on the physical and vocal aspects of delivery – such as posture, eye contact, and vocal modulation – that contribute to a confident and engaging presence. Through guided practice, students refine both the content and delivery of their speeches.

Unit III: This Unit moves from theory to real-world application, challenging students to apply their skills across a range of public speaking contexts. Students will prepare and deliver informative and persuasive speeches, incorporate visual aids, and participate in ceremonial or group presentations. Emphasis is placed on adapting content to different audiences and occasions while maintaining clarity, persuasion, and professionalism. These practical assignments encourage students to engage emotionally and intellectually with their audiences, using language, delivery, and presence to influence, inspire, and inform.

Reading List:

Davidson, Jeff. *The Complete Guide to Public Speaking*. Breathing Space Institute, 2003.

Goleman, Daniel. *Working with Emotional Intelligence*. Bantam Books, 1998.

King, Dale. *Effective Communication Skills: The Nine-Keys Guidebook for Developing the Art of Persuasion through Public Speaking, Social Intelligence, Verbal Dexterity, Charisma, and Eloquence*. Hamatea Publishing Studio, 2020.

Kumar, Sanjay, and Pushp Lata. *Communication Skills*. Oxford University Press, 2011.

Lucas, Stephen E. *The Art of Public Speaking*. 11th ed., McGraw-Hill Education, 2014.

Sharma, Sangeeta, and Binod Mishra. *Communication Skills for Engineers and Scientists*. 6th reprint, PHI Learning, 2015.

Thorpe, Edgar, and Showick Thorpe. *Winning at Interviews*. Pearson Education, 2004.

Turk, Christopher. *Effective Speaking: Communicating in Speech*. Taylor & Francis, 1985.

Zarefsky, David. *Public Speaking: Strategies for Success*. Allyn & Bacon, 1999.

Evaluation Pattern: As per the University norms.

Title of the Course	**: Modern English Grammar and Usage**
UG-Semester	**: II**
Type	**: Ability Enhancement Course (AEC)**
Credits	**: 02**
Level	: **200**
Teaching Hours	**: 30**

Course Objective:
This course enhances students' English grammar and vocabulary for effective academic and professional communication. It covers word classes, verb forms, articles, determiners, adjectives, adverbs, and vocabulary-building techniques like compounding, affixation, and synonymy. Through functional English activities, students practice accurate grammar usage, word formation, and reference skills using tools like dictionaries and thesauruses. The course fosters procedural knowledge, enabling students to apply grammar concepts to real-world tasks, manage projects independently, and ensure clarity and precision in communication.

Course Outcome:
By the end of the course, the students will accurately use English grammar and vocabulary, including word classes, verb forms, articles, determiners, modals, adjectives, and adverbs. They will apply vocabulary-building techniques such as compounding, affixation, blending, and synonymy in context. Students will use reference tools (dictionaries, thesauruses, encyclopedias) effectively to enhance communication. Through functional English tasks, they will apply grammar knowledge to solve linguistic problems, demonstrate procedural skills, and analyze grammar-vocabulary linkages with supporting examples. They will work independently, manage grammar-based projects, and communicate with clarity and accountability in academic and professional contexts, supporting multidisciplinary learning.

Course Content:

Unit-I	**English Grammar**	Word Classes: Content and Structural Words Articles and Determiners Verb Forms and Usage: Transitive, In-transitive, Regular and Irregular Finite and Non-Finite Verb Modal Verbs and Mood Adjective: Types, Functions and Illustrations Adverb: Types, Functions and Illustrations Language Activities: 1. **Sentence Correction Task**: Analyze sentences with grammatical errors (e.g., incorrect verb forms, article misuse) and correct them, explaining choices. 2. **Modal Verb Role-Play**: Simulate dialogues using modal verbs (e.g., giving advice, expressing obligation) in professional scenarios, with peer feedback. 3. **Adjective/Adverb Quiz**: Complete interactive quizzes identifying adjective and adverb types, applying them in

		contextual sentences. 4. **Cloze Test Exercise**: Fill in blanks in passages with appropriate articles, determiners, or verbs, focusing on accuracy and context. 5. **Grammar Presentation**: Create short presentations explaining a grammar rule (e.g., finite vs. non-finite verbs), using examples and visual aids.
Unit-II	Vocabulary	Word Formation Process: Compounding, Blending, Clipping, Conversion, Affixation, Borrowing, Acronyms, Abbreviations and Eponymy Homophony, Homonymy, Polysemy, Antonymy, Synonymy and Hyponymy Word in Context One Word Substitution Using Root Words, Phrasal Verbs, Proverbs and Idioms in Context Reference Skills: Using Dictionary (Print and Digital), Thesaurus and Encyclopedia Language Activities: 1. **Word Formation Game**: Create new words using compounding, affixation, or blending, and use them in sentences, competing in teams. 2. **Phrasal Verb Dialogue**: Write and perform dialogues incorporating phrasal verbs and idioms, focusing on contextual accuracy and pronunciation. 3. **Synonym/Antonym Task**: Use digital thesauruses to find synonyms and antonyms for given words, creating sentences to show nuanced meanings. 4. **One-Word Substitution Exercise**: Replace wordy phrases in texts with one-word substitutions, discussing choices in group reviews. 5. **Dictionary Skill Drill**: Use online dictionaries to explore word origins and meanings, presenting findings on selected terms (e.g., eponyms).

Course Content:

Unit-I: English Grammar

This unit covers core English grammar concepts, including word classes, articles, determiners, verb forms (transitive, intransitive, regular, irregular, finite, non-finite), modal verbs, adjectives, and adverbs. It focuses on their types, functions, and contextual usage to help students form grammatically correct sentences. Emphasizing procedural knowledge, the unit links grammar rules to real-world communication. Activities like sentence correction, cloze tests, and grammar-based writing tasks develop analytical and problem-solving skills. Students also learn to use reference tools effectively and apply grammar with clarity and precision, preparing them for advanced grammar study.

Unit-II: Vocabulary

This unit focuses on vocabulary development through word formation processes like compounding, blending, affixation, borrowing, and abbreviations, along with lexical relationships such as synonymy, antonymy, polysemy, and hyponymy. It emphasizes contextual usage using one-word substitutions, phrasal verbs, proverbs, and idioms. Students build reference skills with dictionaries, thesauruses, and encyclopedias. Activities like vocabulary quizzes and sentence creation enhance word choice and application. The unit develops procedural knowledge, enabling students to analyze vocabulary in diverse contexts and communicate with clarity and precision in academic and professional settings.

Reading List:

Azar, Betty S., and Stacy A. Hagen. *Understanding and Using English Grammar*. 5th ed., Pearson, 2016.

Carter, Ronald, and Michael McCarthy. *Cambridge Grammar of English: A Comprehensive Guide*. Cambridge UP, 2006.

Eastwood, John. *Oxford Practice Grammar: Intermediate*. 2nd ed., Oxford UP, 2006.

Greenbaum, Sidney, and Randolph Quirk. *A Student's Grammar of the English Language*. Pearson, 1990.

Hewings, Martin. *Advanced Grammar in Use: A Self-Study Reference and Practice Book*. 3rd ed., Cambridge UP, 2013.

Leech, Geoffrey, and Jan Svartvik. *A Communicative Grammar of English*. 3rd ed., Routledge, 2002.

McCarthy, Michael, and Felicity O'Dell. *English Vocabulary in Use: Upper-Intermediate*. 4th ed., Cambridge UP, 2017.

Murphy, Raymond. *English Grammar in Use: A Self-Study Reference and Practice Book*. 5th ed., Cambridge UP, 2019.

Swan, Michael. *Practical English Usage*. 4th ed., Oxford UP, 2016.

Yule, George. *Oxford Practice Grammar: Advanced*. Oxford UP, 2006.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Academic Speaking**
Credits	**:**	**03**
Course Type	**:**	**Skill Enhancement Course (SEC)**
Level	**:**	**100**
Semester	**:**	**II**
Total Teaching Hours	**:**	**45**

Course Objective:

This course develops students' academic speaking skills through structured practice in formal and interactive communication. It emphasizes clarity, organization, and appropriateness in academic oral expression. Students will engage in discussions, debates, and presentations across disciplines. Attention is given to verbal and non-verbal aspects of delivery. Language lab activities reinforce pronunciation, fluency, and intonation patterns.

Course Outcome:

By the end of the course, the students will speak confidently and clearly in academic contexts. They will express ideas with appropriate structure, tone, and vocabulary. Learners will participate actively in discussions, interviews, and presentations. Pronunciation, stress, and rhythm will improve through guided lab work. Students will gain competence in formal and interactive academic speaking tasks.

Unit I	**Foundations of Academic Speaking**	• Understanding academic speaking: purpose, contexts, and expectations • Verbal and non-verbal communication: tone, volume, pitch, posture • Introducing oneself in academic settings • Speaking with clarity: stress, rhythm, and articulation **Activities:** Pronunciation Practice using lab software Stress and intonation drills: recognizing rising/falling tones Practice introducing oneself formally in pairs Role-plays: academic interviews, seminar introductions
Unit II	**Interactive Speaking in Academic Contexts**	• Participating in academic group discussions • Asking questions, giving opinions, and responding politely • Summarizing, clarifying, agreeing/disagreeing respectfully • Using discourse markers **Activities:** Simulated group discussionson academic topics Fluency-building exercises with time-bound speech Discourse marker practice Debate practice using "for" and "against" positions
Unit III	**Formal Academic**	• Planning and delivering oral presentations • Structuring ideas: introduction, body, conclusion • Argumentation and persuasion in academic presentations

	Speaking	• Speaking across disciplines (science, humanities, social sciences) **Activities:** Recording individual presentations with slides Pronunciation feedback from AI/software tools 3–5-minute student presentations Presentation feedback sessions using rubrics

Course Content

Unit I: Foundations of Academic Speaking
This Unit introduces the principles and contexts of academic speaking. It focuses on clarity, pronunciation, and verbal and non-verbal communication. Students practice introducing themselves and using academic tone. Activities include role-plays, speech drills, and articulation exercises. Lab sessions emphasize stress, rhythm, and pronunciation refinement.

Unit II: Foundations of Academic Speaking
This Unit focuses on interactive speaking in discussions and group tasks. Students practice questioning, expressing opinions, and responding appropriately. Emphasis is placed on discourse markers and polite expressions. Activities include small-group discussions, debates, and peer feedback. Lab tasks enhance fluency and coherence in spontaneous speech.

Unit III: Formal Academic Speaking
This Unit develops skills in planning and delivering structured academic presentations. Students learn to organize ideas effectively and speak across disciplines. Focus areas include argumentation, persuasion, and use of visual aids. Presentations are recorded, reviewed, and assessed using rubrics. Lab practice supports pronunciation and delivery enhancement.

Reading List:

Bailey, Stephen. *Academic Speaking: Giving Presentations and Seminars*. Routledge, 2011.
Burns, Anne, and Helen Joyce. *Focus on Speaking*. National Centre for English Language Teaching and Research, 1997.
Goh, Christine C. M., and Anne Burns. *Teaching Speaking: A Holistic Approach*. Cambridge University Press, 2012.
Jones, Leo. *Functions of English: Communication Tasks for the Classroom*. Cambridge University Press, 1981.
Jordan, R. R. *English for Academic Purposes: A Guide and Resource Book for Teachers*. Cambridge University Press, 1997.
Kaul, Asha. *Effective Business Communication*. PHI Learning, 2009.
Kumar, Sanjay, and PushpLata. *Communication Skills*. Oxford University Press, 2011.
Lynch, Tony. *Study Listening: A Course in Listening to Lectures and Note-taking*. Cambridge University Press, 2004.
Reinhart, Susan M. *Giving Academic Presentations*. 2nd ed., University of Michigan Press, 2013.
Zwiers, Jeff, and Marie Crawford. *Academic Conversations: Classroom Talk That Fosters Critical Thinking and Content Understandings*. Stenhouse Publishers, 2011.

Evaluation Pattern: As per the University norms.

Title of the Course : **Building Core Language Competence: Module-II**
Credits : **02**
Course Type : **Non Structured Course**
Level : **100**
Semester : **II**
Total Teaching Hours : **30**

Course Objective

This course aims to **strengthen students' language foundation** and support their transition from basic to lower-intermediate proficiency. It focuses on improving core grammar, expanding functional vocabulary, and developing reading comprehension and paragraph writing skills. Through CALL and ICS activities, students will gain practical exposure to real-world academic communication situations.

Course Outcome

By the end of the course, students will achieve lower-intermediate proficiency in grammar, vocabulary, reading, and writing. They will be able to construct and combine simple and compound sentences, comprehend short texts with increasing independence, and write short, structured paragraphs. CALL and ICS activities will help build clarity, confidence, and communicative effectiveness.

Content		
UNIT I	**Grammar Reinforcement and Vocabulary Development**	• Review of basic parts of speech and introduction to adverbs, prepositions, and conjunctions. • Formation of compound sentences and basic coordination. • Vocabulary building through common themes (e.g., campus life, daily activities, family). • Introduction to continuous tenses and sentence variety. • Punctuation and capitalization in sentence construction. **English Language Lab**

		Activities: Grammar and vocabulary quizzes through VisioNET; pair and group sentence-building tasks; theme-based vocabulary games; pronunciation and audio recording practice; short oral presentations.
UNIT II	**Reading Comprehension and Guided Paragraph Writing**	• Reading short narrative and expository texts. • Identifying main ideas and supporting details. • Writing guided paragraphs with topic sentences and supporting ideas. • Applying tenses and punctuation for clarity in writing. • Peer review, summarization, and basic portfolio development. **English Language Lab Activities:** CALL reading and writing practice; group summarization and retelling; guided paragraph writing; peer feedback sessions; short paragraph presentation and pronunciation activities.

Course Content Description

Unit I: Grammar Reinforcement and Vocabulary Development

This unit strengthens the learners' foundation in grammar and vocabulary, bridging their progress from basic to lower-intermediate level. Emphasis is placed on sentence formation, vocabulary expansion through thematic practice, and applying punctuation and tenses correctly to enhance clarity and fluency.

Unit II: Reading Comprehension and Guided Paragraph Writing

This unit builds students' ability to understand short academic texts and express their understanding in structured written form. It introduces topic sentences and supporting ideas, develops summarizing skills, and encourages collaborative reading and writing activities through CALL and ICS.

Suggested Reading

- Murphy, Raymond. *English Grammar in Use (Elementary)*. Cambridge University Press, 2019.
- Azar, Betty Schrampfer. *Basic English Grammar*. Pearson, 2016.
- Eastwood, John. *Oxford Practice Grammar Basic*. Oxford University Press, 2006.
- Soars, Liz & Soars, John. *New Headway Elementary*. Oxford University Press, 2011.
- Richards, Jack C. *Interchange Intro*. Cambridge University Press, 2017.
- Redman, Stuart. *English Vocabulary in Use Elementary*. Cambridge University Press, 2017.
- Alexander, L. G. *Longman English Grammar Practice*. Longman, 1990.
- Hancock, Mark. *English Pronunciation in Use Elementary*. Cambridge University Press, 2012.
- Cunningham, Sarah & Moor, Peter. *Cutting Edge Elementary*. Pearson, 2017.
- Grant, David. *Business Result Starter*. Oxford University Press, 2013.

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SEMESTER-III				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
17	UENTC31200	18th Century British Literature	03	200 (5)
18	UENTC31201	Phonetics of English	03	200 (5)
19	UENTM30200	Advanced Grammar	04	200 (5)
20	UENTD31200	Editing and Publishing	03	200 (5)
21	UENTA31102	English Grammar and Usage	02	200 (5)
22	UENTS31102	Academic Reading and Writing	03	200 (5)
23	NSC-03	Developing Intermediate Proficiency: Module-III	02	200 (5)
24	VAC-3	-	02	200 (5)
TOTAL			**20**	

Title of the Course	**:**	**18th Century British Literature**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**200**
Semester	**:**	**III**
Total Teaching Hours	**:**	**45**

Course Objective:
This course presents the fundamental concepts and the scope of British Literature. It explores literary, cultural influences and movements. It analyzes themes, genres, and narrative structures across diverse literary traditions and fosters critical thinking by promoting a sense of appreciation among students.

Course Outcome:
The 18th-century British literature helps students to understand insights into social, historical, and literary changes, and the origins of modern literary genres. It also allows students to appreciate the influence of classical education and understand how writers of the period reflected and critiqued their society.

TEXTS		
UNIT I	**Poetry**	Alexander Pope: *The Rape of the Lock* Samuel Johnson: "London" William Blake: "The Lamb", "The Tyger" Thomas Gray: "The Elegy Written in a Country Churchyard"
UNIT II	**Fiction**	Samuel Richardson: *Pamela: The Virtue Rewarded* Henry Fielding: *Joseph Andrews*
UNIT III	**Drama**	Richard B. Sheridan: *The School for Scandal* Oliver Goldsmith: *She Stoops to Conquer*

Course Content:
Unit I: This unit examines Alexander Pope's *The Rape of the Lock*, Samuel Johnson's "London," William Blake's "The Lamb" and "The Tyger," and Thomas Gray's *Elegy Written in a Country Churchyard*. These poems expose students to a variety of poetic forms and styles, enhancing their understanding of 18th-century literary history. The unit encourages critical analysis of themes such as morality, nature, and social commentary.

Unit II: This unit focuses on Samuel Richardson's *Pamela: The Virtue Rewarded* and Henry Fielding's *Joseph Andrews*. *Pamela* emphasizes the importance of moral behavior and divine providence, while *Joseph Andrews* offers a satirical critique of societal vices and virtues. Both novels serve as moral instruction and reflect contemporary social values, prompting students to explore ethics and character development in early English fiction.

Unit III: This unit explores Richard B. Sheridan's *The School for Scandal* and Oliver Goldsmith's *She Stoops to Conquer*. *The School for Scandal* reveals the superficiality, gossip, and hypocrisy of high society, contrasting them with virtues of honesty and integrity. *She Stoops to Conquer* examines social class and deception, highlighting the humor and absurdity in societal

interactions. These plays foster students' critical understanding of 18th-century social dynamics and theatrical conventions.

Reading List:

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2008.

Boyce, Benjamin. "Essential Studies of Restoration Prose Fiction." *Restoration: Studies in English Literary Culture*, vol. 1, no. 2, 1977, pp. 15–17. JSTOR, www.jstor.org/stable/43291339.

Cox, Michael. *The Concise Oxford Chronology of English Literature*. Oxford University Press, 2004.

Hamilton, A. C. "Elizabethan Prose Fiction and Some Trends in Recent Criticism." *Renaissance Quarterly*, vol. 37, no. 1, 1984, pp. 21–33. JSTOR, www.jstor.org/stable/2861994.

Hunter, G. K. *English Drama: 1586–1642, The Age of Shakespeare*. Oxford University Press, 1997.

Loewenstein, David, and Janel Mueller, editors. *The Cambridge History of Early Modern English Literature*. Cambridge University Press, 2002.

Porter, Chloe. "Early Modern English Drama and Visual Culture." *Making and Unmaking in Early Modern English Drama: Spectators, Aesthetics and Incompletion*, Manchester University Press, 2013, pp. 18–63. JSTOR, www.jstor.org/stable/j.ctt18mbg5k.7.

Shattock, Joanne. *The Cambridge Bibliography of English Literature*. Cambridge University Press, 1999.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Phonetics of English**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**200**
Semester	**:**	**III**
Total Teaching Hours	**:**	**45**

Course Objective:

This course equips students with an understanding of English phonetics. It will enable them in accurate production and recognition of English sounds. The focus is on Received Pronunciation (RP) to address common mispronunciations and improve clarity and confidence in communication. Through literary texts, interactive activities and language lab drills, the course builds speaking proficiency. The ultimate purpose is to help them in literary analysis by identifying and practicing the sound patterns which will prepare students for effective public speaking and classroom presentations.

Course Outcome:

Upon completing the Phonetics of English course, students will gain a comprehensive understanding of phonetic principles and the ability to analyze the English sound system. They will develop skills to identify and correct pronunciation errors, distinguishing English sounds from those of other languages, particularly addressing challenges faced by non-native English speakers. Through pronunciation drills, literary recitations, and public speaking exercises in the language lab, students will articulate English sounds accurately, enhancing speech clarity and fluency. This course fosters confidence in spoken English. The students will be to overcome hesitancy due to mispronunciation and apply phonetics concepts effectively in academic and professional communication settings.

UNIT-I	**Fundamentals of English Speech Sounds**	○ Introduction to Phonetics: Definition, scope, and branches (articulatory, acoustic, auditory).
		○ Speech Production: Vocal tract, articulators, and airstream mechanisms.
		○ English Vowel Sounds: Cardinal Vowels, Monophthongs and diphthongs
		○ Basic Consonants: Stops, fricatives, and nasals; common Indian mispronunciation
		○ **Language Lab activities:**
		  ○ Vowel and Consonant Articulation Drill
		  ○ Consonant Discrimination Task
		  ○ Vocal Tract Visualization Exercise
		  ○ Listen, Repeat and Record Sounds

UNIT-II	**Building Pronunciation Proficiency**	○ English Consonant Sounds: Affricates, Liquids, Glides and their Indian English variations ○ Stress and Intonation: Word stress, sentence stress, and intonation patterns in English ○ Phonetic Transcription: Introduction to IPA for vowels and consonants

		○ **Language Lab activities:** ○ IPA Transcription Practice ○ Stress and Intonation Mapping ○ Role-Play Dialogue Recording ○ Poetry Recitation Drill ○ Peer Feedback Pronunciation Workshop
UNIT-III	**Phonetics Applications: Literature and Speech**	○ Rhythm and Prosody: Syllable structure, weak forms, and rhythm in English speech ○ Connected Speech: Linking, assimilation, and elision in conversation ○ Applying Phonetics to Literary Texts: Analyzing sound patterns in poetry and drama ○ Public Speaking and Presentation Skills: Using phonetics for clarity and impact ○ **Language Lab activities:** ○ Pronunciation practice with literary texts ○ Prosody in Poetry Exercise ○ Connected Speech Analysis ○ Phonetic Transcription of Texts ○ Presentation Practice

Course Description

Unit I: Fundamentals of English Speech Sounds

At the Semester II level, students require an understanding and practice of English sounds to improve oral communication and literary engagement. This unit introduces the mechanics of speech production and the English sound system, crucial for non-native speakers to overcome pronunciation difficulties. It inculcates auditory discrimination and articulation skills which will be instrumental in reading and reciting the literary texts. Language lab activities ensure practical application which makes learning engaging and relevant for academic progression.

Unit II: Building Pronunciation Proficiency

This unit advances students' skills by focusing on complex consonant sounds, stress, and intonation, which are critical for effective communication and literary interpretation at this level. Understanding Indian English variations helps students align with standard RP, preparing them for academic discussions and literary recitations. IPA transcription enhances precision in pronunciation. The lab activities foster interactive learning, building confidence for classroom and real-world interactions.

Unit III: Phonetics Applications: Literary Text and Speech

This unit bridges phonetics with literary analysis and public speaking, vital for students to excel in academic presentations and literary studies. By exploring rhythm, prosody, and connected speech, students enhance their ability to analyze sound patterns in literature and deliver clear, impactful speeches. Lab activities integrate advanced phonetic concepts with practical applications, preparing students for professional communication while respecting Indian English nuances.

Reading List:

Ashby, Patricia. *Understanding Phonetics*.Hodder Education, 2011.

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*.Macmillan India, 1981.

Catford, J. C. *A Practical Introduction to Phonetics*.Oxford UP, 2001.

Clark, John, and Colin Yallop.*An Introduction to Phonetics and Phonology*.Blackwell Publishing, 2007.

Collins, Beverley, and Inger M. Mees.*Practical Phonetics and Phonology: A Resource Book for Students*. Routledge, 2013.

Crystal, David. *The Cambridge Encyclopedia of the English Language*.Cambridge UP, 2003.

Gimson, A. C., and Alan Cruttenden.*Gimson's Pronunciation of English*. Routledge, 2014.

Jones, Daniel. *Cambridge English Pronouncing Dictionary*.Cambridge UP, 2011.

Knight, Rachael-Anne.*Phonetics: A Coursebook*. Cambridge UP, 2012.

Ladefoged, Peter, and Keith Johnson.*A Course in Phonetics*. Cengage Learning, 2014.

Laver, John. *Principles of Phonetics*.Cambridge UP, 1994.

O'Connor, J. D. *Better English Pronunciation*. Cambridge UP, 1980.

Roach, Peter. *English Phonetics and Phonology: A Practical Course*. Cambridge UP, 2010.

Sethi, J., and P. V. Dhamija.*A Course in Phonetics and Spoken English*.Prentice Hall India, 2004.

Wells, J. C. *English Intonation: An Introduction*. Cambridge UP, 2006.

Websites

International Phonetic Association: https://www.internationalphoneticassociation.org/

Sounds of English: https://www.soundsofenglish.org/

BBC Learning English (Pronunciation): https://www.bbc.co.uk/learningenglish/english/features/pronunciation

Praat Software for Phonetic Analysis: https://www.fon.hum.uva.nl/praat/

British Council Learn English: https://learnenglish.britishcouncil.org/

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Advanced Grammar**
Credits	**:**	**04**
Course Type	**:**	**Minor Course**
Level	**:**	**200**
Semester	**:**	**III**
Total Teaching Hours	**:**	**60**

Course Objective:

This course aims to improve students' ability to construct complex sentences, use advanced verb tenses and noun phrases, and write with clarity and accuracy. It focuses on correcting common grammatical and stylistic errors and developing strong editing and proofreading skills for academic writing.

Course Outcome:

By the end of the course, students will be able to write complex, grammatically correct sentences, use tenses and modals effectively, and apply advanced noun phrases. They will identify and correct writing errors and enhance academic texts through editing and proofreading.

Unit I	**Complex Sentence Structures**	• Subordination and coordination. • Relative clauses and noun clauses. • Conditional sentences and their variations. • Use of participial and infinitive phrases. • Paragraph unity and coherence. **Activities:** Practice transforming simple sentences into complex forms using clauses and phrases. Participate in paragraph writing and oral presentations emphasizing sentence variety and coherence.
Unit II	**Verb Tenses and Aspects**	• Detailed study of perfect and progressive aspects. • Sequence of tenses in complex sentences. • Modal verbs and their nuanced meanings. • Passive constructions and their stylistic implications. • Reported speech. **Activities:** Engage in exercises on tense usage, modal verbs, and reported speech. Write short texts applying correct verb forms and convert active to passive voice.
Unit III	**Advanced Noun Phrases**	• Modifiers: adjectives, determiners, and quantifiers. • Appositives and their punctuation. • Nominalization and its role in academic writing. • Complex noun phrase structures. **Activities:** Complete worksheets on building complex noun phrases and nominalizations. Revise texts to improve clarity using advanced noun structures.
Unit IV	**Common Errors and Stylistic Considerations**	• Analysis of common grammatical errors in advanced writing. • Punctuation and its impact on meaning. • Style variations: formal vs. informal structures. • Editing and proofreading strategies.

		Activities: Edit and proofread texts for grammar, punctuation. Rewrite informal content in a formal academic style.

Course Content:

Unit I: Complex Sentence Structures

This Unit develops students' ability to construct clear and effective complex sentences using coordination, subordination, clauses, and phrase structures. It emphasizes conditional forms, participial and infinitive phrases, and techniques to maintain paragraph unity and coherence.

Unit II: Verb Tenses and Aspects

This Unit focuses on advanced verb usage, covering perfect and progressive aspects, tense sequencing, modal verbs, passive voice, and reported speech. It aims to enhance accuracy and depth in expressing time and modality in academic writing.

Unit III: Advanced Noun Phrases

This Unit helps students build precise and complex noun phrases through the use of modifiers, appositives, and nominalization. It highlights how such structures contribute to clarity and formality in academic texts.

Unit IV: Common Errors and Stylistic Considerations

This Unit trains students to identify and correct common grammatical and stylistic errors. It also addresses punctuation, formal vs. informal structures, and editing strategies to improve coherence, accuracy, and tone in advanced writing.

Reading List:

Biber, Douglas, et al. *Longman Grammar of Spoken and Written English*. Pearson Education, 1999.

Carter, Ronald, and Michael McCarthy. *Cambridge Grammar of English: A Comprehensive Guide*. Cambridge UP, 2006.

Celce-Murcia, Marianne, and Diane Larsen-Freeman. *The Grammar Book: An ESL/EFL Teacher's Course*. 2nd ed., Heinle & Heinle, 1999.

Greenbaum, Sidney, and Randolph Quirk. *A Student's Grammar of the English Language*. Longman, 1990.

Halliday, M. A. K., and Christian M. I. M. Matthiessen. *Halliday's Introduction to Functional Grammar*.4th ed., Routledge, 2014.

Hewings, Martin. *Advanced Grammar in Use: A Self-Study Reference and Practice Book for Advanced Learners of English*.3rd ed., Cambridge UP, 2013.

Huddleston, Rodney, and Geoffrey K. Pullum. *The Cambridge Grammar of the English Language*. Cambridge UP, 2002.

Parrott, Martin. *Grammar for English Language Teachers*.2nd ed., Cambridge UP, 2010.

Quirk, Randolph, et al.*A Comprehensive Grammar of the English Language*. Longman, 1985.

Swales, John M., and Christine B. Feak. *Academic Writing for Graduate Students: Essential Tasks and Skills*. 3rd ed., U of Michigan P, 2012.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Editing and Publishing**
Course Type	**:**	**Multidisciplinary Course**
Credits	**:**	**3**
Semester	**:**	**III**
Total Teaching Hours	**:**	**45**

Course Objective

This course aims to equip students with foundational and advanced skills in editing and publishing. It aims at fostering proficiency in refining written content for diverse readers. It introduces students to editing techniques, including copy and substantive editing, and publishing processes, such as manuscript preparation and digital formatting. By exploring style guides, grammar, and cultural nuances, the course prepares students for professional roles in academic and creative publishing, emphasizing clarity and coherence.

Course Outcome

Upon completion, students will be able to: apply advanced grammar and punctuation to enhance text clarity; perform structural and genre-specific editing for coherence and tone; utilize digital tools for editing and formatting; understand publishing workflows, including peer review and manuscript preparation; and produce error-free, culturally sensitive content. Students will demonstrate these skills through practical exercises, such as peer-editing, creating style

Unit	Content	Sub-topics/Concepts
UNIT-I	**Foundations of Editing**	• Introduction to Editing: Role, types: copy editing, substantive editing, and importance in publishing • Grammar: Complex sentence structures, verb agreement, and modifiers • Punctuation and Style: Punctuation and style guide usage • Editing for Clarity: Eliminating ambiguity and redundancy in academic and creative texts • Editing process: Revision of Format, Purpose, Readers
UNIT-II	**Editing and Publishing Skills**	• Structural Editing: Organizing content for coherence and logical flow in reports and theses • Genre-Specific Editing: Editing articles, essays, and creative writing for tone and readers • Introduction to Publishing: Manuscript preparation, editorial workflows, and peer review process • Digital Editing Tools: Using software for content editing
UNIT-III	**Publication Strategies**	• Proofreading and Finalization: Techniques for error-free content and formatting consistency. • Publishing Formats: Print vs. digital publishing, including e-books and open-access journals.

		• Cultural Sensitivity in Editing: Addressing multilingual and Indian English nuances in content • Mock Publishing Project: Designing and producing a sample journal or e-book with edited content

Course Description

Unit I: Foundations of Editing

This Unit introduces students to the essentials of editing, focusing on its role in refining content for publication. Students learn advanced grammar (e.g., complex sentences, modifier placement) and punctuation (e.g., colons, dashes), applying them to academic texts like essays or reports. Style guide usage (e.g., Chicago Manual of Style, MLA) is introduced through exercises like revising sample paragraphs for clarity and conciseness. Interactive activities include peer-editing assignments and group discussions on eliminating ambiguity in texts (e.g., student-written essays). These tasks build confidence in applying grammatical conventions, addressing common errors like misplaced modifiers, and lay the groundwork for professional editing in academic and creative contexts.

Unit II: Editing and Publishing Skills

This Unit focuses on structural and genre-specific editing, alongside an introduction to publishing processes. Students practice organizing content for coherence in reports and theses, using techniques like outlining and transitional phrasing. Genre-specific editing covers tailoring tone for articles, essays, and creative writing, with exercises like revising a news article or a short story by an Indian author (e.g., Ruskin Bond). Publishing workflows, including manuscript preparation and peer review, are explored through simulations. Students use digital tools like Adobe Acrobat and Grammarly to edit and format PDFs, with activities like creating a style guide for a mock journal. These tasks enhance technical skills and collaboration, preparing students for real-world publishing.

Unit III: Publication Strategies

This Unit emphasizes advanced editing and publishing techniques for professional outputs. Students master proofreading for error-free content, focusing on consistency in formatting and style. They explore print and digital publishing formats, including e-books and open-access journals, through case studies of Indian publications. Cultural sensitivity is addressed by editing texts with Indian English or regional nuances. A capstone mock publishing project involves editing and designing a sample journal or e-book, incorporating peer feedback and digital formatting. Activities like presenting edited content in class simulate professional scenarios, fostering creativity, precision, and confidence for future publishing roles.

Reading List

Bowles, Dorothy, and Kenneth Borden. *Creative Editing*. Wadsworth Publishing, 2011.

Butcher, Judith, and Gillian Green. *Butcher's Knife: A Companion to Butcher's Copy-editing*. Cambridge UP, 2024.

Butcher, Judith, et al. *Butcher's Copy-editing: The Cambridge Handbook for Editors, Copy-editors and Proofreaders*. Cambridge UP, 2014.

Einsohn, Amy, and Marilyn Schwartz. *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*. U of California P, 2019.

Garner, Bryan A. *Garner's Modern English Usage*. Oxford UP, 2016.
Germano, William. *From Dissertation to Book*. U of Chicago P, 2013.
Grammarly Blog. Grammarly, www.grammarly.com/blog/. Accessed 10 June 2025.
Indian Publishing Resources. Sahitya Akademi, www.sahitya-akademi.gov.in/. Accessed 10 June 2025.
LaRocque, Paula. *The Book on Writing: The Ultimate Guide to Writing Well*. Marion Street Press, 2003.
Luey, Beth. *Handbook for Academic Authors*. Cambridge UP, 2008.
MLA Handbook. 9th ed., Modern Language Association, 2021.
Norton, Scott. *Developmental Editing: A Handbook for Freelancers, Authors, and Publishers*. U of Chicago P, 2009.

Evaluation Pattern: As per the University norms.

Title of the Course : English Grammar and Usage
UG-Semester : III
Type : Ability Enhancement Course (AEC)
Credits : 02
Level : 200
Teaching Hours : 30

Course Objective:
This course advances students' grammar proficiency by focusing on complex structures such as phrases, clauses, tense aspects, case, voice, reported speech, word stress, sentence structure, concord, and tense sequence. It emphasizes applying grammar rules to produce coherent, error-free writing in academic and professional contexts. Functional English activities help students develop procedural knowledge for tasks like report writing and text analysis.

Course Outcome:
By the end of the course, students will be able to demonstrate advanced grammar proficiency in accurately using phrases, clauses, tense aspects, case, voice, reported speech, sentence structure, concord, and word stress. They will construct coherent, error-free sentences and apply procedural knowledge through tasks like drafting documents and analyzing texts. They will be able analyze sentence structures, identify logical flaws.

Units

Unit-I	**Phrase, Clause**	Phrase: Definition and Types- Noun Phrase, Verb Phrase, Adjective Phrase, and Prepositional Phrase Phrase Functions: Subject, Object and Complement Clause: Main Clause, Independent and dependent Clause, Subordination and Coordination Time and Tense Aspects Case: Subjective (Normative) Case, Objective Case, Possessive Case, and Vocative Case Voice: Active Voice, Passive Voice Reported Speech: Directed and Indirect Speech **Language Activities:** 1. **Clause Transformation Task**: Convert sentences between independent and dependent clauses, analyzing their functions in group discussions. 2. **Voice Conversion Exercise**: Rewrite passages from active to passive voice (or vice versa), justifying choices based on context and emphasis. 3. **Reported Speech Drill**: Transform direct speech dialogues into indirect speech, maintaining tense accuracy and clarity, with peer reviews. 4. **Tense Aspect Analysis**: Analyze academic texts to identify tense aspects (e.g., perfect, progressive),

		creating summaries of their usage. 5. **Case Application Task**: Create sentences using different cases (e.g., possessive, vocative), presenting them in simulated professional scenarios.
Unit-II:	**Word and Sentence Structure**	Word Stress and Accent Strategies to Avoid Spelling and Mispronunciation Errors Sentence: Structural and Functional Types Concord: Subject-Verb Agreement Tense Sequence and Sentence Sequence **Language Activities:** 1. **Word Stress Practice**: Record sentences emphasizing correct word stress patterns, receiving feedback on pronunciation accuracy. 2. **Concord Correction Task**: Identify and correct subject-verb agreement errors in complex sentences, discussing solutions in pairs. 3. **Sentence Type Analysis**: Categorize sentences from academic texts as declarative, interrogative, etc., and rewrite them in different forms. 4. **Tense Sequence Exercise**: Rewrite narratives ensuring correct tense sequence, presenting changes in short oral explanations. 5. **Spelling/Pronunciation Drill**: Practice commonly misspelt or mispronounced words using digital tools, competing in a timed quiz.

Course Content:

Unit-I: Phrase, Clause

This Unit covers phrases (noun, verb, adjective, prepositional) and their roles as subjects, objects, and complements, along with clauses (main, subordinate, coordinate), tense aspects, case forms, voice (active/passive), and reported speech. This deals with analyses of complex sentence structures and apply grammar rules in context. Activities like clause transformation, voice conversion, and reported speech drills enhance sentence construction and problem-solving. The Unit promotes independent learning ensuring clarity, precision, and technical accuracy in communication.

Unit-II: Word and Sentence Structure

This Unit covers advanced grammar at the word and sentence level, including word stress, accent, spelling, and pronunciation. It explores sentence types, subject-verb agreement (concord), and tense sequence. The Unit links grammar to tasks like report writing and text analysis. Activities such as stress pattern drills, sentence restructuring, and concord correction enhance accuracy and coherence. Students develop cognitive and practical skills to solve grammar activities and communicate clearly in diverse contexts.

Reading List:

Biber, Douglas, et al. *Longman Grammar of Spoken and Written English*. Pearson, 1999.

Celce-Murcia, Marianne, and Diane Larsen-Freeman. *The Grammar Book: An ESL/EFL Teacher's Course*. 2nd ed., McGraw-Hill, 2007.

Chalker, Sylvia, and Edmund Weiner. *Oxford Dictionary of English Grammar*. 2nd ed., Oxford UP, 2014.

Foley, Mark, and Diane Hall. *Advanced Grammar*. ed., Pearson, 2003.

Huddleston, Rodney, and Geoffrey K. Pullum. *The Cambridge Grammar of the English Language*. Cambridge UP, 2005.

Leech, Geoffrey, et al. *English Grammar for Advanced Learners*. Routledge, 2010.

Murphy, Raymond. *Grammar in Use: Advanced*. Cambridge UP, 2019.

Parrott, Martin. *Grammar for English Language Teachers*. 2nd ed., Cambridge UP, 2010.

Swan, Michael, and Catherine Walter. *Oxford English Grammar Course: Advanced*. Oxford UP, 2011.

Thomson, A.J., and A.V. Martinet. *A Practical English Grammar*. 4th ed., Oxford UP, 2004.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Academic Reading and Writing**
Credits	**:**	**03**
Course Type	**:**	**Skill Enhancement Course (SEC)**
Level	**:**	**200**
Semester	**:**	**III**
Total Teaching Hours	**:**	**45**

Course Objective:

This course aims to build foundational and advanced skills in academic reading and writing. It develops students' ability to read with purpose, interpret discipline-specific texts, and write structured academic compositions. Focus is placed on comprehension, organization, grammar, and critical thinking. Students are introduced to essay writing, research practices, and citation techniques. Language lab and digital tools support grammar, vocabulary, and writing enhancement.

Course Outcome:

By the end of the course, students will be able to read academic texts critically and write clear, coherent paragraphs and essays. They will be able to demonstrate understanding of textual structure, tone, and argument. Learners will paraphrase, summarize, and cite sources accurately using MLA/APA styles. Students will draft reports and evaluate sources. Overall, students will gain confidence in handling academic reading and writing tasks.

Unit I	**Foundations of Academic Reading and Writing**	**Part- A** • Understanding reading • Reading as a process: skimming, scanning, intensive reading • Identifying main ideas, supporting details, and text structure • Reading discipline-specific texts (science, social science, humanities) **Part-B** • Sentence structure and paragraph construction • Topic sentences, cohesion, and transitions • Grammar review: subject-verb agreement, articles, tenses • Common errors **Activities:** Reading comprehension passages with vocabulary tasks Digital reading practice with comprehension MCQs Paragraph writing exercises based on readings Grammar correction practice
Unit II	**Analytical Reading and Academic Writing Skills**	**Part- A** • Recognizing author's purpose, tone, and argumentation • Reading for inference, evaluation, and critical understanding • Comparative reading across sources

		Part-B • Essay writing: expository and argumentative forms • Coherence, logic, and flow • Paraphrasing and summarizing skills **Activities:** Write a cause-effect or problem-solution essay Peer reviews of writing using checklists Model essay analysis with guided templates Typing practice for timed essays
Unit III	**Research Reading and Academic Writing Practices**	**Part- A** • Reading abstracts, research articles, reports • Understanding citations and referencing in texts • Evaluating credibility and bias **Part-B** • Introduction to academic research writing • Writing summaries, annotated bibliographies, and reports • Citation styles: MLA/APA **Activities:** Analyze sample research abstracts Prepare an outline and draft for a short academic report Online bibliography generators (Zotero, Citation Machine) Plagiarism detection tools for practice submissions

Course Content:

Unit I: Foundations of Academic Reading and Writing
This Unit introduces reading as an academic process involving skimming, scanning, and deep comprehension. Students identify main ideas, supporting details, and structures across disciplines. Writing practice begins with sentence and paragraph construction, cohesion, and grammar reinforcement. Activities focus on reading comprehension, vocabulary, and basic writing. Lab tools support grammar correction and paragraph organization.

Unit II: Analytical Reading and Academic Writing Skills
This Unit develops critical reading skills by analyzing tone, argument, and author intent. Students compare texts and make inferences across sources. Writing tasks focus on coherence, logic, and structured academic essays. Paraphrasing and summarizing are introduced to enhance textual engagement. Activities include peer review, timed writing, and structured essay planning.

Unit III: Research Reading and Academic Writing Practices
This Unit engages students with academic research texts, abstracts, and reports. They learn to evaluate source credibility, bias, and citation use. Writing focuses on research-based tasks like summaries, reports, and annotated bibliographies. Citation styles (MLA/APA) and referencing tools are practiced. Plagiarism awareness and academic integrity are emphasized through lab-based activities.

Reading List:

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. 5th ed., Routledge, 2018.

Fairbairn, Gavin, and Christopher Winch. *Reading, Writing and Reasoning: A Guide for Students*. Open University Press, 2011.

Grellet, Françoise. *Developing Reading Skills: A Practical Guide to Reading Comprehension Exercises*. Cambridge University Press, 1981.

Hamp-Lyons, Liz, and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*. Cambridge University Press, 2006.

Jordan, R. R. *English for Academic Purposes: A Guide and Resource Book for Teachers*. Cambridge University Press, 1997.

Kumar, Sanjay, and PushpLata. *Communication Skills*. 2nd ed., Oxford University Press, 2018.

Mohan, Krishna, and MeeraBanerji. *Developing Communication Skills*. Macmillan India, 2009.

Raman, Meenakshi, and Sangeeta Sharma. *Technical Communication: Principles and Practice*. Oxford University Press, 2015.

Swales, John M., and Christine B. Feak. *Academic Writing for Graduate Students: Essential Tasks and Skills*. 3rd ed., University of Michigan Press, 2012.

Wallace, Michael J. *Reading Academic Texts: A Study Skills Approach*. Cambridge University Press, 1992.

Evaluation Pattern: As per the University norms.

Title of the Course : **Developing Intermediate Proficiency: Module-III**
Credits : **02**
Course Type : **Non Structured Course**
Level : **200**
Semester : **III**
Total Teaching Hours : **30**

Course Objective

This course is designed to build core English language competence among undergraduate learners at an intermediate level. It emphasizes grammar, vocabulary development, reading comprehension, and writing skills, supported by technology-enabled learning through CALL and collaborative learning through ICS. It prepares students to communicate effectively in academic and semi-professional contexts.

Course Outcome

By the end of the course, students will demonstrate intermediate proficiency in English grammar, vocabulary, reading, and writing. They will be able to construct clear and coherent sentences, comprehend intermediate academic texts, and write structured paragraphs. CALL and ICS activities will enhance their fluency, confidence, and collaborative communication skills.

Content		
UNIT I	**Intermediate Grammar and Vocabulary**	• Intermediate parts of speech: adverbs, prepositions, conjunctions. • Compound sentence structures and sentence combining. • Thematic vocabulary building (e.g., family, daily activities, education). • Intermediate tenses: present continuous and past simple. • Use of punctuation in intermediate-level writing. **English Language Lab Activities:** Grammar and vocabulary

		quizzes through VisioNET; collaborative sentence-building; oral presentations; recording short audio responses; and pair/group discussions on thematic vocabulary.
UNIT II	**Reading Comprehension and Paragraph Writing**	• Reading short academic and semi-academic texts. • Identifying main ideas and supporting details in paragraphs. • Writing short paragraphs and descriptive compositions. • Practising punctuation and sentence clarity in writing. • Peer review and pronunciation exercises. **English Language Lab Activities:** Reading comprehension exercises in CALL sessions; group summarization and retelling; writing 100–150-word paragraphs; peer feedback and pronunciation practice; preparing and presenting short written portfolios.

Course Content Description

Unit I: Intermediate Grammar and Vocabulary

This unit aims to strengthen students' understanding of intermediate grammar structures and vocabulary. Learners will work on parts of speech, sentence combining, thematic vocabulary, tenses, and punctuation to produce clear and accurate sentences. Interactive and technology-supported tasks will help improve their fluency and confidence.

Unit II: Reading Comprehension and Paragraph Writing

This unit develops students' ability to comprehend academic texts, identify key information, and express ideas clearly in writing. It focuses on reading for details, writing structured paragraphs, applying punctuation accurately, and improving overall writing fluency through guided practice.

Suggested Reading

Murphy, Raymond. *English Grammar in Use*. Cambridge University Press, 2019.

Swan, Michael. *Practical English Usage*. Oxford University Press, 2016.

McCarthy, Michael & Felicity O'Dell. *English Vocabulary in Use (Intermediate)*. Cambridge University Press, 2017.

Thomson, A. J. & Martinet, A. V. *A Practical English Grammar*. Oxford University Press, 2010.

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, 2011.

Anderson, Mark. *Academic Writing and Communication Skills*. Cambridge University Press, 2014

Heaton, J. B. *Writing English Language Tests*. Longman, 1990.

Soars, Liz & Soars, John. *New Headway Pre-Intermediate*. Oxford University Press, 2011.

BBC Learning English. *Online Listening and Speaking Resources*. BBC, 2020.

VisioNET. *Interactive Communication Skills and Audio Practice Materials*. 2021.

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SEMESTER -IV				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
25	UENTC41203	19th Century British Literature	03	200 (5)
26	UENTC40202	American Literature	03	200 (5)
27	UENTC41204	Indian Literature in English Translation	03	200 (5)
28	UENTC41205	Comparative Poetics: Indian and Western	03	200 (5)
29	UENTM41201	Academic Writing	04	200 (5)
30	UENTA41103	LSRW Skills	02	200 (5)
31	NSC-04	Strengthening Communicative Competence: Module-IV	02	200 (5)
32	VAC-4	-	02	200 (5)
TOTAL			**22**	

Title of the Course	**:**	**19th Century British Literature**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**200**
Semester	**:**	**IV**
Total Teaching Hours	**:**	**45**

Course Objective:
This course introduces students to significant literary works from the Romantic and Victorian periods, emphasizing poetry, prose, and the novel. It aims to develop critical thinking and analytical skills through close reading of key texts, while fostering an appreciation of the historical, cultural, and thematic richness of 19th-century English literature.

Course Outcome:
By the end of the course, students will have a clear understanding of major literary movements of the 19th century, including Romanticism and Victorianism. They will gain knowledge of poetic techniques, prose styles, and novelistic conventions through study of works by Keats, Tennyson, Ruskin, Carlyle, Brontë, and Thackeray. Students will be equipped to analyze literary themes such as memory, heroism, social class, and individual identity, enhancing their ability to critically engage with texts and contextualize them within their historical frameworks.

Texts

Unit I	**Poetry**	John Keats – "Endymion" Alfred Lord Tennyson – "In Memoriam"
Unit II	**Prose**	John Ruskin – 'On the Nature of Gothic' Thomas Carlyle – *On Heroes, Hero-Worship, and the Heroic in History*
Unit III	**Novel**	Charlotte Bronte – *Jane Eyre* William Makepeace Thackeray – *Vanity Fair*

Course Description:

Unit I - This Unit introduces students to the major poetic works of the 19th century, focusing on Keats's *"Endymion"* and Tennyson's *"In Memoriam."* These works encourage students to examine themes of beauty, grief, and the quest for meaning. The unit enhances understanding of lyrical expression, symbolism, and the emotional depth characteristic of 19th-century poetry.

Unit II - This Unit focuses on John Ruskin's *"On the Nature of Gothic"* and Thomas Carlyle's *On Heroes, Hero-Worship, and the Heroic in History*. These prose texts explore aesthetics, cultural values, and the concept of heroism. Students learn to analyze rhetorical strategies and philosophical ideas that influenced Victorian thought and literary production.

Unit III - Charlotte Brontë's *Jane Eyre* and William Makepeace Thackeray's *Vanity Fair* provide contrasting portrayals of 19th-century society and individual struggle. This Unit

addresses themes of gender, social class, morality, and identity, developing students' skills in narrative analysis and character study within the historical context of the Victorian novel.

Reading List:

Bronte, Charlotte. *Jane Eyre*. Smith, Elder & Co., 1847.
Carlyle, Thomas. *On Heroes, Hero-Worship, and the Heroic in History*. James Fraser, 1841.
Keats, John. *"Endymion"*. 1818.
Ruskin, John. *"On the Nature of Gothic." The Stones of Venice*, Smith, Elder & Co., 1851.
Tennyson, Alfred Lord. *"In Memoriam"*. 1850.
Thackeray, William Makepeace. *Vanity Fair*. Bradbury and Evans, 1847–1848.
Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford University Press, 2008.
Cox, Michael. *The Concise Oxford Chronology of English Literature*. Oxford University Press, 2004.
Loewenstein, David, and Janel Mueller, editors. *The Cambridge History of Early Modern English Literature*. Cambridge University Press, 2002.
Porter, Chloe. "Early Modern English Drama and Visual Culture." *Making and Unmaking in Early Modern English Drama: Spectators, Aesthetics and Incompletion*, Manchester University Press, 2013, pp. 18–63.
Shattock, Joanne. *The Cambridge Bibliography of English Literature*. Cambridge University Press, 1999.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**American Literature**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**200**
Semester	**:**	**IV**
Total Teaching Hours	**:**	**45**

Course Objective:

This course offers introduction to American literature through poetry, novels, and drama, cultivating a deep understanding of their thematic depth, stylistic diversity, and cultural resonance. Students will explore complex human emotions, intricate social dynamics, and groundbreaking literary innovation by analyzing prominent texts from various historical periods. The course aims to sharpen interpretive abilities and foster appreciation for diverse narrative voices. Through close reading and discussion, students will connect literary works to broader societal issues, developing skills to articulate their insights effectively.

Course Outcome:

By the end of this course, the students will be able to critically study American literature across poetry, novels, and drama, identifying their thematic complexities, stylistic innovations, and cultural significance. They will demonstrate proficiency in interpreting texts by connecting human experiences and social dynamics to historical and cultural contexts. Students will develop study skills and develop insights through analyses and appreciation of literary voices.

Texts

Unit I	**Poetry**	Robert Frost- "The Road Not Taken" Walt Whitman- "When Lilacs Last in the Dooryard Bloom'd" Edgar Allen Poe- "The Raven" E E Cummings- "Sonnets-Realities (I)" Wallace Stevens- "The Rock" Maya Angelou- "When Great Trees Fall" Langston Hughes-"Harlem" Allen Ginsberg- "Howl"
Unit II	**Novel**	Mark Twain- *Adventures of Huckleberry Finn* Ernst Hemingway- *For Whom the Bell Tolls*
Unit III	**Drama**	Eugene O'Neill- *Desire Under the Elms* Tennessee Williams- *A Streetcar Named Desire*

Course Content:

Unit I: Poetry

This Unit deals with American poetry, exploring themes of identity, nature, emotion, and social critique. Robert Frost's "The Road Not Taken" examines personal choice through vivid imagery, while Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" reflects on loss and

renewal. Edgar Allan Poe's "The Raven" delves into psychological turmoil, and E.E. Cummings' "Sonnets-Realities (I)" experiments with form. Wallace Stevens' "The Rock" probes reality and imagination, Maya Angelou's "When Great Trees Fall" addresses resilience, Langston Hughes' "Harlem" confronts racial injustice, and Allen Ginsberg's "Howl" critiques societal conformity. Students will analyze poetic techniques, placing them in a historical and cultural context.

Unit II: Novel

This Unit deals with American novels that depict social, moral, and existential conflicts. Mark Twain's *Adventures of Huckleberry Finn* uses satire and vernacular to critique slavery and societal hypocrisy, tracing Huck's moral journey. Ernest Hemingway's *For Whom the Bell Tolls* explores love, sacrifice, and mortality during the Spanish Civil War, employing minimalist prose to convey universal truths. Students will analyze narrative techniques, such as Twain's episodic structure and Hemingway's "iceberg theory." The Unit situates these works within their historical contexts and invokes discussions on their modern relevance and thematic depth.

Unit III: Drama

This Unit focuses on American dramas that explore family, desire, and societal tensions. Eugene O'Neill's *Desire Under the Elms* blends realism and Greek tragedy to depict familial conflict and forbidden love. Tennessee Williams' *A Streetcar Named Desire* portrays psychological unravelling and gender dynamics through vivid characters and dialogue. Students will study the use of stagecraft and dramatic structure to unveil human struggles. The Unit places the texts within early 20th-century American theater and encourages analysis of character motivations, power dynamics, and commentary on culture.

Reading List:

Angelou, Maya. "When Great Trees Fall." *Collected Poems*, Random House, 1994.
Cummings, E. E. "Sonnets—Realities (I)." *Collected Poems*, Harcourt, Brace & World, 1963.
Frost, Robert. "The Road Not Taken." *Mountain Interval*, Henry Holt and Company, 1916.
Ginsberg, Allen. "Howl." *Howl and Other Poems*, City Lights Books, 1956.
Hughes, Langston. "Harlem." *The Collected Poems of Langston Hughes*, Vintage Classics, 1994.
Hemingway, Ernest. *For Whom the Bell Tolls*. Charles Scribner's Sons, 1940.
O'Neill, Eugene. *Desire Under the Elms*. Boni & Liveright, 1924.
Poe, Edgar Allan. "The Raven." *The Raven and Other Poems*, Wiley and Putnam, 1845.
Stevens, Wallace. "The Rock." *Harmonium*, Alfred A. Knopf, 1923.
Tennessee Williams. *A Streetcar Named Desire*. New Directions, 1947.
Twain, Mark. *Adventures of Huckleberry Finn*. Chatto & Windus / Charles L. Webster And Company, 1885.
Whitman, Walt. "When Lilacs Last in the Dooryard Bloom'd." *Leaves of Grass*, 1865.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Indian Literature in English Translation**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**200**
Semester	**:**	**IV**
Total Teaching Hours	**:**	**45**

Course Objective

This course introduces students to the rich diversity of Indian literature through translations from various regional languages, spanning classical to contemporary periods. It explores themes, narrative techniques, and cultural contexts, enabling students to critically analyze texts within their socio-historical frameworks. The course aims to foster an appreciation of India's multilingual literary heritage and the role of translation in accessing this diversity.

Course Outcome

By the end of the course, the students will be able to understand the diversity of Indian literary traditions across languages and historical periods and develop skills to critically analyze translated texts, identifying themes, stylistic elements, and cultural nuances. It helps them conduct close readings of texts, interpreting literary devices such as metaphor, allegory, and narrative structure in their translated versions and evaluate the role of translation in shaping the reception and interpretation of Indian literature.

TEXTS

UNIT I	**Classical and Medieval Literature**	• Bhavabhuti - *Malatimadava* • Bhartrihari: *Shataka Trayam* (The Nītiśataka, transla Miller) • Sangam Poetry
UNIT II	**Pre-Modern and Early Modern Literature**	• Kabir: "Tell me, O Swan, your ancient tale", "To what O my heart?" from *Songs of Kabir* (translated by Arvinc • Mirabai: "I am mad with love / And no one understand the world is short, Why shoulder an unnecessary l Mirabai (translated by Louise Landes Levi) • Basavanna: "The rich will make temples for Siva." • Devara Dasimayya: "I'm the one who has the body" • Mahadeviyakka: "If sparks fly / I shall think my thirs from A.K. Ramanujan: Speaking of Siva (selection Ramanujan)
UNIT III	**Contemporary Literature**	• S L Bhyrappa - *Gruhabhanga* • Perumal Murugan: *One Part Woman* (translated by Ani

Course Content:

Unit I: Classical and Medieval Literature

This Unit introduces classical and medieval Indian literature, focusing on the aesthetic and philosophical depth of Sanskrit drama, poetry, and Bhakti traditions. Kalidasa's

Abhijnanashakuntalam explores love and duty, Bhartrihari's *Shataka Trayam* reflects on worldly and spiritual themes, and Kabir's mystical poetry emphasizes devotion and social critique, highlighting the richness of early Indian literary forms.

Unit II: Pre-Modern and Early Modern Literature

This Unit examines the evolution of Indian literature during the pre-modern and early modern periods. Mirabai's devotional poetry, Premchand's realistic portrayal of rural life in *Godan*, and Tagore's lyrical *Gitanjali* reflect the interplay of spirituality, social reform, and aesthetic innovation, showcasing the diversity of literary expression across languages like Hindi, Bengali, and Rajasthani.

Unit III: Contemporary Literature

This Unit focuses on contemporary Indian literature, analyzing works that engage with globalization, caste, and cultural identity. Roy's *The God of Small Things* explores familial and social dynamics, S L Bhyrappa's *Gruhabhanga* critiques societal constraints, and Murugan's *One Part Woman* addresses community and tradition, highlighting the relevance of Indian literature in translation today.

Reading List:

Ananthamurthy, U. R. *Samskara*. Translated by A. K. Ramanujan, Oxford University Press, 1976.

Bhartrihari. *Shataka Trayam*. Translated by Barbara Stoler Miller, Columbia University Press, 1991.

Das, Kamala. *Selected Poems*. Penguin India, 2014.

Devi, Mahasweta. *Draupadi*. Translated by Gayatri Chakravorty Spivak, Seagull Books, 1997.

Dharwadker, Vinay. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1994.

Kabir. *Songs of Kabir*. Translated by Arvind Krishna Mehrotra, NYRB Classics, 2011.

Kalidasa. *Abhijnanashakuntalam*. Translated by Chandra Rajan, Penguin Classics, 1989.

Mirabai. *Poems of Mirabai*. Translated by Louise Landes Levi, Shambhala, 2004.

Murugan, Perumal. *One Part Woman*. Translated by Aniruddhan Vasudevan, Penguin India, 2014.

Premchand. *Godan*. Translated by Gordon C. Roadarmel, Indiana University Press, 1968.

Ramanujan, A. K. *Speaking of Siva*. Translated by A. K. Ramanujan, Penguin Classics, 1973.

Roy, Arundhati. *The God of Small Things*. Harper Perennial, 1997.

Tagore, Rabindranath. *Gitanjali*. Translated by William Radice, Penguin Classics, 2011.

Tharu, Susie, and K. Lalita, editors. *Women Writing in India: 600 B.C. to the Present*. Feminist Press, 1991.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Comparative Poetics: Indian and Western**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**200**
Semester	**:**	**IV**
Total Teaching Hours	**:**	**45**

Course Objective:

This course offers a comparative study of Indian and Western poetics by examining foundational texts and critical theories. It aims to equip students with analytical tools to interpret literature across cultures, exploring key concepts such as the nature and function of art, emotional engagement, and structural features of poetry and drama. Emphasis is placed on appreciating literature's aesthetic and philosophical dimensions and fostering critical engagement with texts across time and tradition.

Course Outcome:

By the end of the course, students will gain a clear understanding of core ideas in Indian and Western literary theory. They will critically compare Aristotle's *Poetics* with Bharata's *Natyashastra*, particularly through the concepts of *Mimesis* and *Rasa*. Students will trace the evolution of poetics through major theorists, assess their cultural contexts, and apply these theories to analyze literary texts, recognizing how both traditions have influenced global literary thought.

TEXTS

UNIT I	**Foundations of Classical Aesthetics**	Plato: *Republic* Book X Bharata: *Natyashastra (Chapters 1,6 and 7)* Bamaha: *Kavyalankara (Chapter 1)*
UNIT II	**Evolving Theories of Poetics**	Aristotle: *Poetics* (Chapters XV to XVIII) Anandavardhana: *Dhvanyaloka (Uddyota 1)* Abhinavagupta: *Abhinavabharati (Chapter 6)*
UNIT III	**Aesthetics of Expression**	Vamana: *Kavyalankar Sutra Vritti (Adhikarana 1)* Dandin: *Kavyadarsha (Chapter 1)* *Philip Sidney - 'An Apology for Poetry'* *John Dryden - 'An Essay on Dramatick Poesy'*

Course Content

Unit I – Foundations of Classical Aesthetics

This Unit explores foundational concepts of aesthetics from both Indian and Western classical traditions. Readings include Plato's *Republic* (Book X), which critiques mimesis and art's role in society, Bharata's *Natyashastra* (Chapters 1, 6, and 7), outlining the theory of *rasa*, and Bhamaha's *Kavyalankara* (Chapter 1), which introduces early principles of poetic ornamentation.

Unit II – Evolving Theories of Poetics

This Unit focuses on the evolution of literary theory, analyzing Aristotle's *Poetics* (Chapters 22 and 23) on dramatic structure and style, Anandavardhana's *Dhvanyaloka* (Uddyota 1), which foregrounds the theory of suggestion (*dhvani*), and Abhinavagupta's *Abhinavabharati* (Chapter 6), which offers a sophisticated synthesis of aesthetics and emotional resonance (*rasa*).

Unit III – Aesthetics of Expression

This Unit examines later developments in poetics and literary criticism. Vamana's *Kavyalankar Sutra Vritti* and Dandin's *Kavyadarsha* articulate theories of poetic structure and excellence. Western perspectives are introduced through Philip Sidney's *An Apology for Poetry* and John Dryden's *An Essay of Dramatick Poesy*, which reflect on the moral, imaginative, and rhetorical functions of literature.

Reading List:

Anandavardhana. *The Dhvanyaloka of Anandavardhanacharya*. Translated by Durgaprasada Dvivedi et al., Mushiram Manoharlal Pub, 1983.

Aristotle. *Poetics*. Translated by Malcolm Heath, Penguin Books, 1996.

Bhamaha. *Kavyalankara*. Translated by P. V. Naganatha Sastry, Motilal Banarsidass, 1970.

Bharata, and Abhinavagupta. *Natyashastra of Bharatamuni: With the Commentary Abhinavabharati by Abhinava Guptacharya*. Translated by MadhusūdanaŚāstrī, Banaras Hindu University, 1971.

Bharata. *Natyashastra*. Translated by Madhusūdana Sastri, Banaras Hindu University, 1971.

Dandin. *Kavyadarsha*. Translated by Ramchandra Mishra, The ChowkhambaVidyabhawan, 1972.

Dryden, John. *An Essay of Dramatic Poesy*. Clarendon Press, 1896.

Plato. *Republic, Book X*. Translated by John Ferguson, Bradda Books, 1978.

Sidney, Philip. *An Apology for Poetry*. NELSON, 1967.

Vāmana. *Kavyalamkarasutravritti of Vamana: With Extracts from Kamadhenu Vāmana*. Translated by Narayan Nathaji Kulkarni, Oriental Book Agency, 1927.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Academic Writing**
Credits	**:**	**04**
Course Type	**:**	**Minor Course**
Level	**:**	**200**
Semester	**:**	**IV**
Total Teaching Hours	**:**	**60**

Course Objective:

This course is designed to develop students' proficiency in academic writing across formats, including essays, research papers, proposals, and reviews. It emphasizes clarity, coherence, argumentation, critical thinking, and citation ethics. Students will be introduced to the conventions of academic discourse, research methodology, and strategies for effective revision and editing.

Course Outcome:

By the end of the course, the students will understand the key features and structure of academic writing. They will learn how to write clear and well-supported papers using sources and proper citation styles like MLA and APA. Students will practice evaluating evidence and keeping their work honest. They will also improve their writing by revising drafts for clarity and flow. Finally, students will complete a full research paper with a strong thesis, clear arguments, and an annotated bibliography.

TEXTS		
UNIT I	**Foundations of Academic Writing**	Gerald Graff and Cathy Birkenstein – "They Say/I Say: The Moves That Matter in Academic Writing." Stephen Bailey – "Academic Writing: A Handbook for International Students*"* Purdue OWL (Online Resources on Academic Styles and Formatting)
UNIT II	**Structuring Academic Work**	Thesis Statement and Topic Sentences Paragraphing and Transitions Argumentation and Logic Annotated Bibliography Practice Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing.*
UNIT III	**Research and Citation**	Stephen Bailey- Finding and Evaluating Sources Lisa Ede – "Avoiding Plagiarism" Stephen Bailey – Note-making and Paraphrasing Diana Hacker & Nancy Sommers – A Writer's Reference, MLA & APA Documentation chapters **Software Tools for Academic Writing and Research:** Zotero / Mendeley – Reference Management Grammarly – Grammar and Style Checking Turnitin / Urkund – Plagiarism Detection Scrivener / Microsoft Word (Track Changes) – Writing and Revision

UNIT IV	**Types of Academic Writing**	Stephen Bailey – *Academic Writing*, Chapter 12: Argument and Discussion Essays Stephen Bailey – *Academic Writing*, Chapter 16: Research Proposals Modern Language Association (MLA) – Resources for Academic Job Materials Lisa Ede – *Work in Progress* Research Papers
	Practical	Writing a thesis statement and research question (workshop-based) Drafting and peer-reviewing an academic essay Annotated bibliography submission (using Zotero/Mendeley) Formatting citations in MLA/APA using digital tools Submission of a short academic paper with tracked revisions and proper citation

Course Content:

UNIT I: Foundations of Academic Writing
This Unit deals with basics of academic writing. It shows how to think carefully about sources and share ideas clearly. Using *They Say / I Say* by Graff and Birkenstein, students learn important ways to make strong arguments. Stephen Bailey's book helps international students improve their writing skills. Online materials from Purdue OWL explain different writing styles and how to format papers correctly.

UNIT II: Structuring Academic Work
This Unit deals with organization of writing in a clear and logical way. Students will practice writing strong thesis statements and topic sentences, using paragraphs and transitions to help readers follow ideas, and make clear arguments. Students also work on creating annotated bibliographies, using *They Say / I Say* to learn how to include sources well. This unit focuses on the basics of writing good essays and research papers.

UNIT III: Research and Citation
This Unit deals with research skills and academic integrity. Students learn how to find, check, and use sources to avoid plagiarism. They practice taking notes and putting information into their own words. The unit also shows how to cite sources correctly using MLA and APA styles, with guidance from *A Writer's Reference* by Hacker and Sommers.

UNIT IV: Types of Academic Writing
The final Unit deals with different types of academic writing. It teaches how to write argument and discussion essays, create research proposals, and write literature review. Stephen Bailey's book gives easy instructions for these types of writing. Resources from the Modern Language Association (9^{th} Edition) and Lisa Ede help in writing for academic jobs and research papers.

Reading List:

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. 5th ed., Routledge, 2018.
Ede, Lisa. *Work in Progress: A Guide to Academic Writing and Revising*. 2nd ed., Bedford/St. Martin's, 2016.
Gibaldi, Joseph, editor. *MLA Handbook*. 9th ed., Modern Language Association of America, 2021.
Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. 4th ed., W.W. Norton & Company, 2018.
Hacker, Diana, and Nancy Sommers. *A Writer's Reference*. 9th ed., Bedford/St. Martin's, 2018.
Hall, Stuart. *Selected Essays on Cultural Studies*. Edited by David Morley and Kuan-Hsing Chen, Routledge, 1996.
Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed., Manchester University Press, 2009.
Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed., University of Minnesota Press, 1996.
Sebald, W.G. "The Essay and the Essayistic." In *The Emigrants*, translated by Michael Hulse, New Directions, 1996.
Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 9th ed., University of Chicago Press, 2018.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**LSRW Skills**
Credits	**:**	**02**
Type	**:**	**Ability Enhancement Course (AEC)**
Level	**:**	**200**
Semester	**:**	**IV**
Teaching Hours	**:**	**30**

Course Objective

This course aims to develop students' academic communication skills by focusing on the four essential language areas: reading, writing, listening, and speaking. Students will learn to read and comprehend academic texts, write in formal academic style, listen to lectures critically, and speak effectively in academic settings. Emphasis will be placed on building vocabulary, organizing ideas, and using appropriate tone and structure. Through integrated lab activities, students will gain hands-on practice to enhance their academic fluency and confidence.

Course Outcome

By the end of this course, students will be able to comprehend and analyze academic texts and lectures using effective reading and listening strategies. Students will be able to express ideas confidently in structured academic writing and formal speech. Students will apply appropriate vocabulary, grammar, and style to academic communication tasks. Through the note-making, summarization, paraphrasing, and oral presentation skills they will be better prepared to participate in academic discourse and complete the assignments.

Units

Unit I	**Academic Reading and Academic Listening**	**Academic Reading** • Types of reading: Skimming, scanning, intensive and extensive reading • Reading comprehension strategies: identifying main ideas, supporting details, tone, and purpose • Reading for academic purposes: summarizing, paraphrasing, note-making, and note-taking • Understanding structure and organization of academic texts (journal articles, essays, reports) • Vocabulary building through reading academic content **Academic Listening** • Types and purposes of academic listening (lectures, seminars, discussions) • Effective listening strategies: predicting, focusing, note-taking, and summarizing • Identifying key ideas, arguments, and supporting evidence in academic talks • Recognizing para-linguistic cues: tone, pitch, pause, gestures, and emphasis **Language Activities** 1. **Lecture Listening & Summary** – Listen to

		academic lectures and summarize key points. 2. **Note-Taking Practice** – Develop structured notes while listening to academic talks or interviews. 3. **Skimming & Scanning Drills** – Complete timed exercises to locate specific information in academic texts. 4. **Research Summary Task** – Read a journal article and write a 100-word summary with peer feedback. 5. **Para-linguistic Cue Analysis** – Watch video lectures and identify tone, stress, and gesture usage.
Unit II:	**Academic Speaking and Academic Writing**	**Academic Speaking** • Features of academic spoken English: clarity, structure, and formality • Pronunciation practice: syllables, stress, intonation, and rhythm • Speaking for academic purposes: classroom discussions, presentations, debates • Using academic language: argumentation, explanation, description, persuasion • Participating in formal speech contexts with appropriate register and tone **Academic Writing** • Sentence structure, punctuation, and transition devices • Paragraph writing: topic sentence, supporting details, cohesion, and coherence • Academic writing tasks: summaries, definitions, descriptions, comparisons, arguments • Writing formal texts: emails, reports, essays, articles, applications, and research papers • Editing and revising for clarity, tone, and structure **Language Activities** 1. **Pronunciation Practice** – Record and review academic sentences focusing on stress and intonation. 2. **Debate/Discussion Task** – Participate in academic debates or discussions with peer feedback. 3. **Email and Report Writing** – Compose formal emails or reports and review in groups for accuracy and tone. 4. **Research Presentation Drill** – Deliver short presentations summarizing academic research or reports. 5. **Academic Writing Drafting** – Practice writing and editing academic texts like abstracts, assignments, or info-graphs.

Course Content:

Unit I: Academic Reading and Academic Listening

This Unit helps students develop skills to read and listen effectively in academic contexts. It covers types of reading and listening, comprehension techniques, and strategies for summarizing and note-making. Students will learn to identify main ideas, supporting details, and rhetorical structures in texts and talks. Vocabulary development through reading and analysis of academic sources is also emphasized. The Unit encourages critical thinking and accurate information processing through focused lab activities.

Unit II: Academic Speaking and Academic Writing

This Unit focuses on helping students speak and write with clarity, coherence, and academic correctness. It includes pronunciation, intonation, and presentation strategies for classroom discussions and formal speaking tasks. Writing components cover sentence construction, paragraph development, and academic formats such as essays, reports, and research papers. Students will practice editing and revising their work to improve tone, accuracy, and logical flow. Lab tasks reinforce formal usage, structured expression, and peer-reviewed writing.

Reading List:

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. 5th ed., Routledge, 2018.

McCarthy, Michael, and Felicity O'Dell. *English Vocabulary in Use: Upper-Intermediate*. Cambridge UP, 2017.

Gairns, Ruth, and Stuart Redman. *Oxford Word Skills: Basic*. Oxford UP, 2008.

Hamp-Lyons, Liz, and Ben Heasley. *Study Writing: A Course in Written English for Academic Purposes*. Cambridge UP, 2006.

Lynch, Tony. *Study Listening: A Course in Listening to Lectures and Note-Taking*. Cambridge UP, 2004.

Oshima, Alice, and Ann Hogue. *Writing Academic English*. 4th ed., Pearson Longman, 2006.

Swales, John M., and Christine B. Feak. *Academic Writing for Graduate Students: Essential Tasks and Skills*. 3rd ed., University of Michigan Press, 2012.

Crème, Phyllis, and Mary R. Lea. *Writing at University: A Guide for Students*. 3rd ed., Open University Press, 2008.

Wallace, Michael J. *Study Skills in English*. Cambridge UP, 1992.

Oxford University Press. *Oxford Advanced Learner's Dictionary*. 10th ed., Oxford UP, 2020.

Evaluation Pattern: As per the University norms.

Title of the Course : Strengthening Communicative Competence: Module-IV
Credits : 02
Course Type : Non Structured Course
Level : 200
Semester : IV
Total Teaching Hours : 30

Course Objective

This course aims to strengthen communicative competence for UG fourth semester students by focusing on listening, speaking, reading, and writing skills for effective interaction in both academic contexts such as classroom discussions and presentations, and social contexts such as networking and community events. It addresses high-demand competencies in academia for collaborative discourse, in professions for clear articulation, and by employers for teamwork.

Course Outcome

Students will achieve intermediate proficiency in communicative English. This proficiency will enable effective interaction in academic settings such as seminars and essays, and in social situations such as group discussions and informal debates. Students will demonstrate improved collaboration, clarity, and confidence, preparing them for teaching or professional roles.

Content		
UNIT I	**Foundational and Social Communication Skills**	• Listening in classroom discussions: identifying main ideas from audio clips. • Speaking in peer networking events: practising pronunciation and fluency. • Reading for seminar preparation: identifying main ideas and summarising in 50 words. • Writing for community event invitations: sentence construction and error

		correction. **English Language Lab Activities:** Listening exercises using audio clips 1-minute networking introductions and dialogues Summarising seminar articles Drafting and refining invitation sentences
UNIT II	**Intermediate and Professional Communication Skills**	• Listening in professional meetings: detail-focused listening and summary writing. • Speaking in academic presentations: practising fluency and presentation phrases. • Reading for informal debates: making inferences and summarising them. • Writing for academic essays: paragraph development and drafting 100-word paragraphs. • Collaborative communication: group discussion planning and execution. • Integrated communication:

		practising listening, speaking, and writing in networking scenarios. **English Language Lab Activities:** Listening to podcasts and drafting summaries Recording 1-minute presentations Reading debate texts and writing inferences Writing essay paragraphs and peer review Group discussion practice and integrated skill tasks

Course Content Description

Unit I: Foundational Grammar and Sentence Structures

This unit focuses on building basic listening, speaking, reading, and writing skills for academic and social contexts. Students learn to understand classroom discussions, introduce themselves in social settings, read short seminar texts, and draft simple written communications like invitations.

Unit II: Reading, Writing, and Communicative Practice

This unit develops intermediate and professional communication skills, integrating listening, speaking, reading, and writing for academic and workplace contexts. Students practice detail-oriented listening, academic presentations, inferencing from texts, essay paragraph writing, group discussions, and integrated networking tasks.

Suggested Reading

Murphy, Raymond – *English Grammar in Use*. Cambridge University Press.
Swan, Michael – *Practical English Usage*. Oxford University Press.

McCarthy, Michael & Felicity O'Dell – *English Vocabulary in Use (Intermediate)*. Cambridge University Press.
Thomson, A. J. & Martinet, A. V. – *A Practical English Grammar*. Oxford University Press.
Bailey, Stephen – *Academic Writing: A Handbook for International Students*. Routledge.
Anderson, Mark – *Academic Writing and Communication Skills*. Cambridge University Press.
Heaton, J. B. – *Writing English Language Tests*. Longman.
BBC Learning English – Online resources for listening and speaking practice.
Podcasts and audio clips for classroom discussions and professional meetings (e.g., VisioNET).
Short academic and debate texts for reading comprehension and inferencing exercises.

SEMESTER-V				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
33	UENTC51300	20th Century British Literature	03	300 (5.5)
34	UENTC51301	Literary Criticism	03	300 (5.5)
35	UENTC51302	Literature and Epistemology	03	300 (5.5)
36	UENTC51303	Indian Literatures from the Margin	03	300 (5.5)
37	UENTC51304	Literature and Science	04	300 (5.5)
38	UENTM50202	Soft Skills	02	300 (5.5)
39	NSC-05	Advanced Language Proficiency: Module-V	04	300 (5.5)
TOTAL			**22**	

Title of the Course	**:**	**20th Century British Literature**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**V**
Total Teaching Hours	**:**	**45**

Course Objective:
This course introduces students to the fundamental concepts and broad scope of British Literature. It examines key literary movements and cultural influences, exploring a wide range of themes, genres, and narrative structures across different historical periods. Through close reading and critical analysis, students will gain insight into the evolution of British literary traditions and develop an informed appreciation for the richness and diversity of literary expression.

Course Outcome:
By the end of the course, students will have developed critical thinking and analytical skills essential for literary study, along with a deeper appreciation of diverse literary perspectives. They will understand the social, political, and historical contexts that shaped British literature, including the impact of major events such as the World Wars and the emergence of Modernism. This course also equips students to engage thoughtfully with texts, recognizing their relevance to both historical and contemporary issues.

TEXTS		
UNIT I	**Poetry**	William Butler Yeats: "The Second Coming" T. S. Eliot: "The Love Song of J. Alfred Prufrock" W. H. Auden: "If I Could Tell You" Dylan Thomas: "Fern Hill" G M Hopkins: "Pied Beauty" Tedd Hughes: "Hawk Roosting" Philip Larkin: "Churchgoing"
UNIT II	**Fiction**	D H Lawrence: *Women in Love* George Orwell: *Animal Farm*
UNIT III	**Drama**	J. M. Synge: *Riders to the Sea* George Bernard Shaw: *Candida*

Course Content:
Unit I: This Unit introduces students to key poetic voices in 20th-century British literature, focusing on diverse poetic styles, structures, and themes. It emphasizes the impact of historical and societal changes, particularly the aftermath of World War I and the rise of Modernism. Students will engage in close reading and analysis of literary devices, universal themes, and individual expression, fostering critical thinking and a deeper appreciation for the poetic tradition in British literature.

Unit II: This unit explores major works of British fiction that confront issues of identity, ideology, and social structures. *Women in Love* examines complex gender dynamics and the

social institution of relationships, highlighting Lawrence's psychological and philosophical insights. *Animal Farm*, through allegory, critiques political systems, power, and corruption, offering students a lens into historical contexts such as the Russian Revolution and totalitarianism. The unit enhances students' ability to analyze narrative techniques, symbolism, and thematic depth in fiction.

Unit III: This unit focuses on dramatic literature and its capacity to portray human experience and social critique. *Riders to the Sea* presents a poignant exploration of loss, resilience, and the human struggle with nature, rooted in Irish cultural identity. *Candida* challenges traditional notions of love, marriage, and gender roles, using wit and dialogue to question societal expectations. Through these plays, students will analyze character development, dramatic structure, themes, and the interplay between personal and societal conflict.

Reading List:

Backscheider, Paula R. An annotated bibliography of twentieth-century critical studies of women and literature. New York: Garland Pub. 1977.

Baldic, Chris. The Oxford Dictionary of Literary Terms. New York: Oxford University Press. 2008.

Boyce, Benjamin. "Essential Studies of Restoration Prose Fiction." Restoration: Studies in English Literary Culture, 1660-1700, vol. 1, No. 2, 1977, pp. 15–17. JSTOR, www.jstor.org/stable/43291339.

Hamilton, A. C. "Elizabethan Prose Fiction and Some Trends in Recent Criticism." Renaissance Quarterly, Vol. 37, No. 1, 1984, pp. 21–33. JSTOR, www.jstor.org/stable/2861994.

Hunter, G.K. English Drama: 1586-1642, The Age of Shakespeare, Oxford University Press. 1997.

Loewenstein, David., Janel Mueller, ed. The Cambridge History of Early Modern English Literature, Cambridge University Press, 2002.

Nevins, Jess. Horror Fiction in the 20th Century: Exploring Literature's Most Chilling Genre. Praeger, an imprint of ABC-CLIO, LLC, 2020, https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=2331605.

Pollard, Eileen, and Berthold Schoene-Harwood, editors. British Literature in Transition, 1980-2000: Accelerated Times. Cambridge University Press, 2019, https://doi.org/10.1017/9781316344071.

Porter, Chloe. "Early Modern English Drama and Visual Culture." Making and Unmaking in Early Modern English Drama: Spectators, Aesthetics and Incompletion, Manchester University Press, Manchester; New York, 2013, pp. 18–63. JSTOR, www.jstor.org/stable/j.ctt18mbg5k.7.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Literary Criticism**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**V**
Total Teaching Hours	**:**	**45**

Course Objective:
This course provides an in-depth exploration of literary criticism, tracing its evolution through historical periods. Students will engage with foundational and influential texts to understand diverse critical approaches and analyze literature across genres and contexts. The course emphasizes critical thinking, close reading, and the application of theoretical frameworks to interpret literary works.

Course Outcome:
By the end of the course, students will grasp core concepts and methodologies of literary criticism across historical periods. It helps students develop analytical skills to evaluate literary texts, identify themes, stylistic devices, and ideological contexts through various critical perspectives, perform close readings by interpreting elements such as narrative structure, imagery, and tone using theoretical lenses; understand the cultural, historical, and philosophical significance of literary criticism in shaping literary interpretation.

Texts

UNIT I	**Classical Criticism**	• Plato: *Ion* (on poetic inspiration and truth) • Aristotle: *Poetics* (Chapters XIX to XXVI) • Srivijaya - *Kavirajamarga*
UNIT II	**Romantic Criticism**	• Percy Bysshe Shelley: "A Defence of Poetry" • William Wordsworth: "Preface to Lyrical Ballads" (1800 edition) • S.T. Coleridge: *Biographia Literaria* (Chapters XIV and XVI)
UNIT III	**New Criticism**	• T.S. Eliot: 'Tradition and the Individual Talent' • I.A. Richards: 'The Four Kinds of Meaning' • William Empson: 'The Seventh Type of Ambiguity'

Course Content:

Unit I: Classical Criticism
This unit explores the foundational principles of literary criticism in classical traditions. From Plato's questioning of poetic inspiration and its relationship to truth, to Aristotle's systematic approach to tragedy, epic, and mimesis, students will engage with enduring concepts that have shaped Western literary thought. The inclusion of the *Kavirajamarga*, an early Kannada treatise, broadens the scope to include Indian classical literary aesthetics, emphasizing the cultural and philosophical contexts that inform early critical discourse. Core ideas such as imitation, poetic function, catharsis, and the role of the poet are central to this unit.

Unit II: Romantic Criticism

This unit examines the Romantic movement's transformative approach to literature and criticism, which foregrounds emotion, imagination, and individual experience. Shelley's *A Defence of Poetry* presents the poet as a prophet and moral guide, while Wordsworth's *Preface* argues for simplicity in language and authenticity in emotion, redefining poetic purpose. Coleridge's chapters from *Biographia Literaria* offer a philosophical distinction between fancy and imagination, extending the Romantic emphasis on creative power. Together, these texts highlight a departure from classical restraint toward a more personal and expressive view of poetry.

Unit III: New Criticism

This unit introduces the core tenets of New Criticism, focusing on the autonomy of the text and the practice of close reading. Eliot's essay redefines the concept of literary tradition and argues for the impersonality of the poet. Richards's theory of meaning breaks down poetic language into its constituent interpretive parts – sense, feeling, tone, and intention – offering a methodological approach to reading. Empson's *Seven Types of Ambiguity* explores the richness of poetic language by identifying various forms of ambiguity that complicate and deepen meaning. This unit equips students with analytical tools for rigorous textual interpretation, emphasizing formal structure, irony, paradox, and unity.

Reading List:

Plato. *Ion*. Translated by Benjamin Jowett, Dover Publications, 1996.

Aristotle. *Poetics*.Translated by S. H. Butcher, Dover Publications, 1951.

Longinus. *On the Sublime*.Translated by W. H. Fyfe, Harvard UP, 1995.

Dryden, John. *An Essay of Dramatic Poesy*.Edited by George Watson, Everyman's Library, 1962.

Pope, Alexander. *An Essay on Criticism*.Edited by John Butt, Yale UP, 1963.

Shelley, Percy Bysshe. *A Defence of Poetry*.Edited by Albert S. Cook, Ginn and Company, 1891.

Wordsworth, William. *Lyrical Ballads: With a Few Other Poems*. 2nd ed., T. N. Longman and O. Rees, 1800.

Woolf, Virginia. *A Room of One's Own*. Harcourt, 1929.

Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. Harcourt, 1947.

Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. W. W. Norton, 2001.

Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed., U of Minnesota P, 1996.

Wellek, René, and Austin Warren. *Theory of Literature* 3rd ed., Harcourt, 1956.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Literature and Epistemology**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**V**
Total Teaching Hours	**:**	**45**

Course Objective:
This course examines the dynamic relationship between literature and epistemology—the study of knowledge, truth, perception, and belief. Through a range of literary texts and theoretical perspectives, students will explore how literature grapples with epistemological questions across different historical periods and genres. The course encourages students to consider how narrative forms, character perspectives, and thematic structures reflect and shape conceptions of knowing. By integrating epistemological theories into literary analysis, the course aims to foster critical thinking and deepen students' understanding of literature as a site of intellectual and philosophical inquiry.

Course Outcome:
By the end of the course, students will have a solid understanding of key epistemological concepts and their significance in the interpretation of literary texts. They will develop the ability to critically analyze literature through epistemological frameworks, engaging with themes such as knowledge, skepticism, belief, and perception. Students will strengthen their close reading skills, paying attention to narrative strategies, stylistic elements, and the philosophical dimensions of texts. Additionally, they will be equipped to apply interdisciplinary approaches, drawing on philosophy, cultural studies, and literary theory to examine how literature contributes to broader epistemological debates across historical and cultural contexts.

Texts

UNIT I	**Classical Foundations of Knowledge and Literature**	• Plato: *Selections from Phaedrus* (on rhetoric and truth) • Aristotle: *Nicomachean Ethics* (Book VI, on knowledge and understanding)
UNIT II	**Enlightenment and Rationality**	• John Locke: *An Essay Concerning Human Understanding (*selections on knowledge and perception) • Alexander Pope: 'An Essay on Criticism' • Jonathan Swift: *A Modest Proposal*
UNIT III	**Romanticism and Subjective Knowledge**	• Immanuel Kant: *Critique of Pure Reason* (selections on a priori knowledge) • William Blake: Selections from *Songs of Innocence and of Experience* • Samuel Taylor Coleridge: *Biographia Literaria* (Chapter 13, on imagination)

Course Content:

Unit I: Classical Foundations of Knowledge and Literature

This Unit introduces classical perspectives on knowledge and their influence on literary production. Plato's exploration of rhetoric and truth and Aristotle's distinctions between types of knowledge provide foundational frameworks for understanding how literature engages with epistemological questions. The Unit focuses on concepts like truth, representation, and the role of art in shaping knowledge.

Unit II: Enlightenment and Rationality

This Unit examines how Enlightenment thinkers and writers grappled with epistemology through rationalist and empirical lenses. Locke's theories of perception and knowledge, Pope's reflections on critical judgment, and Swift's satirical exploration of human understanding highlight the interplay between reason, skepticism, and literary expression during the Enlightenment.

Unit III: Romanticism and Subjective Knowledge

This Unit explores the Romantic shift toward subjective and imaginative ways of knowing. Kant's philosophy of a priori knowledge, Blake's visionary poetry, and Coleridge's concept of the imagination illustrate how Romantic literature prioritizes individual perception and creative insight, challenging Enlightenment and rationalism.

Reading List:

Plato. *Phaedrus*. Translated by Benjamin Jowett, Dover Publications, 1993.

Aristotle. *Nicomachean Ethics*. Translated by Terence Irwin, Hackett Publishing, 1999.

Longinus. *On the Sublime*. Translated by W. H. Fyfe, Harvard UP, 1995.

Locke, John. *An Essay Concerning Human Understanding*. Penguin Classics, 1997.

Pope, Alexander. *An Essay on Criticism*. Edited by John Butt, Yale UP, 1963.

Swift, Jonathan. *Gulliver's Travels*. Edited by Robert DeMaria Jr., Penguin Classics, 2003.

Kant, Immanuel. *Critique of Pure Reason*. Translated by Paul Guyer and Allen W. Wood, Cambridge UP, 1998.

Blake, William. *Songs of Innocence and of Experience*. Oxford UP, 1970.

Coleridge, Samuel Taylor. *Biographia Literaria*. Edited by James Engell and W. Jackson Bate, Princeton UP, 1983.

Nietzsche, Friedrich. *On Truth and Lies in a Nonmoral Sense*. Translated by Walter Kaufmann, Viking Press, 1976.

Woolf, Virginia. *Mrs. Dalloway*. Harcourt, 1925.

Borges, Jorge Luis. *Ficciones*. Translated by Anthony Kerrigan, Grove Press, 1962.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford UP, 1997.

Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. Vintage, 1994.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Indian Literatures from the Margin**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**V**
Total Teaching Hours	**:**	**45**

Course Objective:
This course introduces students to the literary expressions of marginalized communities in India, including voices from Dalit, tribal, lower-class, and gender-diverse backgrounds. It seeks to raise awareness of systemic issues related to caste, class, tribal identity, and gender, while fostering social consciousness, empathy, and critical thinking. Through the study of literature as a form of resistance and activism, the course encourages students to examine power structures, social inequalities, and the role of narrative in advocating for justice and inclusivity. It aims to nurture a deep appreciation for diverse cultural experiences and a commitment to building equitable and inclusive spaces.

Course Outcome:
By the end of the course, students will be equipped to critically analyze literary works produced by marginalized writers in India, gaining insight into their struggles, assertions, and forms of resistance. They will develop the ability to compare and contrast texts across diverse linguistic, regional, and cultural contexts, recognizing both shared concerns and unique perspectives. Students will learn to interpret these works within their historical and socio-cultural frameworks, applying relevant critical theories. Through sustained engagement with the lived realities depicted in the literature, students will cultivate empathy, social responsibility, and a deeper connection to the Indian ethos, while valuing linguistic and cultural diversity.

TEXTS

Unit I	**Representations of Marginality: Poetry**	Namdeo Dhasal's "So that My Mother May be Convinced" Jyoti Lanjewar – "Mother" Hira Bansode – "Yashodhara" from *An Anthology of Dalit Literature*) Jacinta Kerketta – "Stones of My Village" from *Angor* Nirmala Putul – "The Mountain Woman" from *Apne Gaon Ke Charon Ore* Selections from the *Male Mahadeshwara* Epic (Translated by C. N. Ramchandran) *Strings and Cymbals* (Selection) (Translated by C. N. Ramchandran) Grace Kujur – "Waiting"
Unit II	**Introduction to Marginality: Short Stories**	Ajay Navaria – 'The New Custom' from *Unclaimed Terrain* Devanooru Mahadeva- 'Tar Comes' Temsula Ao – 'The Last Song' from *These Hills Called Home* Hansda Sowvendra Shekhar – 'Adivasi Will Not Dance'

Unit III	**Specific Marginalized Voices: Life Narratives**	Baby Kamble – *The Prisons We Broke* Siddalingaiah – *Ooru Keri: An Autobiography*

Course Content:

Unit I: Representations of Marginality: Poetry

This Unit explores how poets articulate struggles against caste, tribal displacement, and gender oppression. Namdeo Dhasal's "So that My Mother May be Convinced" addresses caste-based discrimination, depicting resilience and defiance against social hierarchies. Jyoti Lanjewar's "Mother" and Hira Bansode's "Yashodhara" highlight women's dual oppression under caste and patriarchy, emphasizing gendered caste experiences. Jacinta Kerketta's "Stones of My Village" and Nirmala Putul's "The Mountain Woman" focus on Adivasi identity, exploring tribal displacement and ecological alienation. All the prescribed poems and the epic critique patriarchal constraints, foregrounding individuals' and the community's agency and identity. The students will analyze poetic forms, language, and universal themes of resistance, connecting caste, tribal, and gender issues across diverse socio-cultural contexts.

Unit II: Introduction to Marginality: Short Stories

This Unit examines short stories to introduce concepts of marginalization, focusing on caste, tribal identity, gender, and intersectionality. Ajay Navaria's 'The New Custom' explores contemporary experiences, highlighting caste discrimination in urban settings and the tension between tradition and modernity. Bama's 'Pongal' reflects on caste and gender oppression within Tamil communities, emphasizing cultural practices and resistance. critiques class, caste, and gender exploitation through the story of a wet nurse, exposing patriarchal and feudal power structures. Temsula Ao's 'The Last Song' addresses Adivasi struggles in Northeast India, focusing on tribal identity and the impact of modernization on indigenous cultures. Students will analyze narrative techniques, historical contexts, and aesthetic elements, understanding how these stories illuminate intersecting oppressions and resilience.

Unit III: Specific Marginalized Voices: Life Narratives

This Unit engages with life narratives as personal testimonies, tracing intersections of caste, tribal identity, and gender through literary, social, and cultural lenses. Baby Kamble's *The Prisons We Broke* narrates a woman's experiences, detailing caste oppression, patriarchal constraints, and community resistance inspired by Ambedkarite movements. Siddalingaiah's *Ooru Keri: An Autobiography* reflects on identity and activism, exploring caste discrimination and cultural assertion in Karnataka's socio-political landscape. Students will apply modern and postmodern literary theories (e.g., postcolonialism, feminism) to analyze how these narratives challenge dominant discourses, emphasizing lived experiences of marginalization. The Unit fosters empathy and critical perspectives on social inequalities, encouraging students to connect personal stories to broader socio-political struggles.

Reading List:

Anand, Mulk Raj, and Eleanor Zelliot, editors. *An Anthology of Dalit Literature*. Gyan Publishing House, 1992.

Bama. *Karukku*. Translated by Lakshmi Holmstrom, Oxford University Press, 2000.

Beauvoir, Simone de. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier, Vintage, 2010.

Chakravarti, Uma. *Gender and Caste*. Edited by Anupama Rao, Kali for Women, 2003.

Dangle, Arjun, editor. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient BlackSwan, 2009.

Guru, Gopal, and Sundar Sarukkai. *The Cracked Mirror: An Indian Debate on Experience and Theory*. Oxford University Press, 2012.

Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations*. Translated by Alok Mukherjee, Orient BlackSwan, 2004.

Mohanty, Chandra Talpade. "Under Western Eyes: Feminist Scholarship and Colonial Discourses." *Contemporary Postcolonial Theory: A Reader*, edited by Padmini Mongia, Arnold, 1996, pp. 172–97.

Rege, Sharmila. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios*. Zubaan, 2006.

Tharu, Susie, and K. Lalita, editors. *Women's Writing in India: 600 B.C. to the Present, Vol. I and II*. Oxford University Press, 2000.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Literature and Science**
Credits	**:**	**04**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**V**
Total Teaching Hours	**:**	**60**

Course Objective:
This course explores the rich interdisciplinary dialogue between literature and science. It introduces students to literary works that engage with scientific ideas, methods, and metaphors across genres and periods. The objective is to understand how science influences literature and how literary texts reflect, critique, and humanize scientific thought. Students will learn to analyze texts that merge imaginative narrative with scientific inquiry, fostering critical thinking across the humanities and sciences.

Course Outcome:
By the end of this course, students will be able to critically analyze literary texts that engage with scientific ideas, understand how literature reflects, interprets, and sometimes challenges scientific developments, and explore the ethical and philosophical implications of science through narrative. They will develop interdisciplinary thinking skills, connecting literary expression with scientific inquiry, and gain a deeper appreciation of how both literature and science contribute to our understanding of the human condition.

TEXTS

UNIT I	**Science as Inspiration**	**Poem:** Lucretius – *On the Nature of Things* (excerpts) **Fiction:** Mary Shelley – *Frankenstein* **Non-Fiction:** Richard Holmes – *The Age of Wonder*
UNIT II	**Science and Society**	**Poem:** Margaret Atwood – "The Animals in That Country" **Fiction:** H.G. Wells – *The Time Machine* **Non-Fiction:** Rebecca Skloot – *The Immortal Life of Henrietta Lacks*
UNIT III	**Science, Identity, and the Environment**	**Poem:** Tracy K. Smith – "My God, It's Full of Stars" **Fiction:** Kazuo Ishiguro – *Klara and the Sun* **Non-Fiction:** Amitav Ghosh – *The Great Derangement*
UNIT IV	**Science, Ethics, and the Human Body**	**Poem:** Sylvia Plath – "Tulips" **Fiction:** Ian McEwan – *Saturday* **Non-Fiction:** Siddhartha Mukherjee – "Prologue" to *The Emperor of All Maladies*

Course Content:
Unit I: This Unit introduces students to the foundational ways in which literature has engaged with scientific ideas from antiquity to the early modern period. It explores how poets and novelists have drawn on scientific concepts and natural philosophy to inspire imaginative storytelling and poetic expression. The focus is on understanding how literature captures the

sense of wonder and discovery evoked by scientific inquiry, while also grappling with ethical questions about the limits of knowledge, human creativity, and responsibility in the face of new scientific frontiers.

Unit II: This Unit explores the profound impact of scientific revolutions and industrial and medical advancements on literature and society. It examines how literary works respond to and critique the promises and perils of scientific progress. Students will analyze how themes of time, transformation, ethical dilemmas in experimentation, and social inequalities emerge in literature, revealing the complex relationship between scientific knowledge and its cultural, moral, and political consequences.

Unit III: Focusing on contemporary intersections of science and literature, this Unit investigates how modern literary works reflect on cutting-edge scientific developments such as artificial intelligence, genetics, and environmental crises. The Unit highlights how literature offers critical perspectives on post-human identities, technological futures, and the ethical challenges posed by climate change. Students will explore how narratives engage with uncertainty and hope, using literary imagination to question and shape human understanding of science's role in the future of society and the planet.

Unit IV: This Unit delves into the ethical, emotional, and philosophical dimensions of science as it relates to the human body, illness, and medicine. Through literary and scientific narratives, students will explore how literature portrays medical technologies, diseases, and clinical practices, often questioning the boundaries between healing and control. Themes such as mortality, vulnerability, bioethics, and personal agency in the face of medical intervention are central to this unit. The selected works offer insight into how individuals experience science at the most intimate level, through their own bodies and minds.

Reading List:

Atwood, Margaret. *The Animals in That Country.* Oxford University Press, 1975

Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable.* University of Chicago Press, 2016

Holmes, Richard. *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science.* Vintage, 2009

Ishiguro, Kazuo. *Klara and the Sun.* Faber and Faber, 2021

Lucretius. *On the Nature of Things.* Translated by A.E. Stallings, Penguin Classics, 2007

McEwan, Ian. *Saturday.* Jonathan Cape, 2005

Mukherjee, Siddhartha. *The Emperor of All Maladies: A Biography of Cancer.* Scribner, 2010 (Selected excerpts)

Plath, Sylvia. "Tulips." In *The Collected Poems.* Edited by Ted Hughes, Harper & Row, 1981

Sagan, Carl. *Cosmos.* Random House, 1980 (Recommended reading)

Shelley, Mary. *Frankenstein; or, The Modern Prometheus.* Lackington, Hughes, Harding, Mavor & Jones, 1818

Skloot, Rebecca. *The Immortal Life of Henrietta Lacks.* Crown Publishing, 2010

Smith, Tracy K. *My God, It's Full of Stars.* Graywolf Press, 2016

Wells, H.G. *The Time Machine.* William Heinemann, 1895

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Soft Skills**
Credits	**:**	**04**
Course Type	**:**	**Minor Course**
Level	**:**	**300**
Semester	**:**	**V**
Total Teaching Hours	**:**	**60**

Course Objective:

This course aims to provide students with an advanced, research-informed understanding of soft skills essential for leadership, intercultural competence, innovation, and ethical and professional behaviour. It integrates communication theory, personality psychology, organisational behaviour, and cognitive science to enhance students' real-world readiness for complex professional settings.

Course Outcome:

By the end of the course, students will be able to analyze and apply high-level soft skills across diverse cultural and organizational settings, demonstrate emotional and interpersonal intelligence in leadership and teamwork, solve ethical dilemmas using reflective models, and construct a dynamic professional identity aligned with contemporary workplace expectations.

TEXTS		
UNIT I	**Strategic Communication and Negotiation**	Clear and effective communication Confident Presentations Problem-Solving and Negotiation Active Listening Handling Difficult Conversations Power and Communication
UNIT II	**Leadership, Influence, and Emotional Mastery**	Leadership Theories (Transformational, Servant, Adaptive) Emotional Intelligence: Goleman's Model Motivation Theories (Maslow, Herzberg, Deci & Ryan) Influence Tactics and Persuasion Techniques Stress, Burnout, and Resilience Practices
UNIT III	**Team Intelligence and Interpersonal Effectiveness**	Group Behaviour and Organizational Dynamics Conflict Management Models Virtual Teams and Digital Collaboration Diversity, Equity, and Inclusion in Teams
UNIT IV	**Ethics, Professional Identity, and Career Agility**	Ethics and Decision-Making Models (Kohlberg, Rest, etc.) Building a Personal Leadership Brand Mindset Shifts for the Future of Work (VUCA, AI, Gig Economy) Digital Etiquette and Reputation Management Professional Portfolio Development

Course Content:

Unit I: Strategic Communication and Negotiation

This Unit helps students understand how to communicate clearly and effectively in professional situations. It covers models like the Johari Window and transactional analysis to

improve self-awareness and relationships. Students will learn how to persuade others, handle tough conversations, and read body language. The focus is on building confidence in high-pressure communication and negotiations.

Unit II: Leadership, Influence and Emotional Mastery
In this Unit, students explore what makes a good leader and how emotions affect leadership. The course covers different leadership styles, like transformational and servant leadership. Emotional intelligence is discussed as a key skill for managing stress, building trust, and solving conflicts. Psychological theories like Maslow's and Goleman's models help students understand how to influence and motivate others ethically.

Unit III: Team Intelligence and Interpersonal Effectiveness
This unit focuses on how to work well in teams and with people from different cultures. Students will learn about team roles, solving conflicts, and dealing with misunderstandings. They'll study tools like the MBTI and Hofstede's cultural dimensions to understand personality and cultural behaviour. The unit also covers virtual teamwork and how to work across diverse environments.

Unit IV: Ethics, Professional Identity and Career Agility
The final unit helps students think about their values, career choices, and how to present themselves professionally. They will learn about ethics using moral reasoning models and reflect on how to make the right decisions. The unit also covers building a personal brand, preparing for future careers, and developing skills for remote work and a digital job market.

Reading List:
Carnegie, Dale. How to Win Friends and Influence People. Simon & Schuster, 2009.
Cialdini, Robert B. Influence: The Psychology of Persuasion. Harper Business, 2006.
Covey, Stephen R. The 7 Habits of Highly Effective People. Free Press, 2004.
David, Susan. Emotional Agility: Get Unstuck, Embrace Change, and Thrive in Work and Life. Avery, 2016.
Dweck, Carol S. Mindset: The New Psychology of Success. Ballantine Books, 2006.
Fisher, Roger, William Ury, and Bruce Patton. Getting to Yes: Negotiating Agreement Without Giving In. Penguin Books, 2011.
Goleman, Daniel. Working with Emotional Intelligence. Bantam Books, 1998.
Hofstede, Geert. Cultures and Organizations: Software of the Mind. McGraw-Hill, 2005.
Robbins, Stephen P., and Timothy A. Judge. Organizational Behavior. Pearson, 2023.
Tannen, Deborah. Talking from 9 to 5: Women and Men at Work. William Morrow, 1994.

Evaluation Pattern: As per the University norms.

Course Title : **Advanced Language Proficiency: Module-V**
Credits : **02**
Course Type : **Non-structured Course (NSC)**
Level : **300**
Semester : **V**
Total Teaching Hours : **30**

Course Objective:

The course aims to develop proficiency in English language skills through integrated practice in listening, reading, writing, and vocabulary. Students will enhance their ability to construct coherent sentences, analyze academic texts, and apply critical thinking in communication. By engaging in lab activities, learners will build fluency, improve comprehension, and master academic language use for effective expression in diverse contexts.

Course Outcome:

Upon completion, students will demonstrate improved sentence construction, vocabulary usage, and comprehension of academic texts. They will effectively combine sentences, infer meanings, and write coherent paragraphs. Learners will exhibit enhanced listening and note-taking skills, fluency in academic discussions, and proficiency in applying language components across contexts, preparing them for advanced communication tasks.

Content

Unit I:	Language Components	• Sentence Structures • Vocabulary Building • Tenses and Modals • Listening for Main Ideas • Reading Comprehension: Inferencing • Sentence Combining • Academic Word Analysis
	English Language Lab Activities (CALL and ICS):	• Correct the errors in sentences using VisioNET • Write a 100-word paragraph incorporating given tenses and modals • Prepare a mind map with main idea and elaborate in it in 5-7 minute talk • Listen and analyse a 200-word academic text for inferences • Combine 10 pairs of sentences using conjunctions; practice

		writing a 100-word passage • Complete worksheet featuring VisioNET quiz (10 MCQs) and writing a 50-word paragraph; Recording a 5-minute explanation of a object, event, setting etc. with the help of smartboard
Unit-II	**Advanced Application and Synthesis**	• Listening for Details • Reading for Structure • Writing Coherent Paragraphs • Vocabulary in Context • Critical Listening and Note-Taking
	English Language Lab Activities (CALL and ICS):	• Draft an outline and develop a 150-word paragraph • Record a 1-minute academic talk on a given topic • Match 10 words to contexts; • Create suitable sentences with given words • Make/Take notes on key points from a 3-10 minute lecture and compare notes with transcript • Use VisioNET/other digital platforms: attempt a quiz (10 MCQs) and write a 100-word summary on given passage • Listen and Respond: Record a 1-5-minute summary of an audio-video clip • Demonstrating comprehensive proficiency across all skills through integrated tasks

Course Content Description

Unit I: Language Components

This unit focuses on foundational language skills, including sentence structures, vocabulary building, tenses, modals, listening for main ideas, reading comprehension (inferencing), sentence combining, and academic word analysis. Lab activities include matching words to definitions, creating sentences, correcting errors using VisioNET/digital platforms, writing paragraphs with specified tenses, summarizing main ideas, analyzing texts for inferences, combining sentences with conjunctions, and recording explanations using

smartboard.

Unit II: Advanced Application and Synthesis

This unit emphasizes advanced skills such as listening for details, reading for structure, writing coherent paragraphs, vocabulary in context, and critical listening with note-taking. Lab activities include drafting outlines, developing paragraphs, practicing fluency drills, recording academic talks, matching words to contexts, note-taking from lectures, summarizing audio-video clips, and completing integrated tasks to demonstrate comprehensive proficiency.

Digital Platforms for Engaging and Personalized Experience

- British Council LearnEnglish
- Duolingo English
- Quizlet
- TED-Ed
- BBC Learning English
- Grammarly Edu
- Elllo.org
- Voicemod
- Padlet
- Kahoot

Suggested Reading

Azar, Betty S., and Stacy A. Hagen. *Understanding and Using English Grammar*. 5th ed., Pearson, 2016.

Brown, H. Douglas, and Heekyeong Lee. *Teaching by Principles: An Interactive Approach to Language Pedagogy*. 4th ed., Pearson, 2015.

Folse, Keith S. *Keys to Teaching Grammar to English Language Learners*. 2nd ed., U of Michigan P, 2016.

Harmer, Jeremy. *The Practice of English Language Teaching*. 5th ed., Pearson, 2015.

Hewings, Martin. *Advanced Grammar in Use*. 3rd ed., Cambridge UP, 2013.

McCarthy, Michael, and Felicity O'Dell. *Academic Vocabulary in Use*. 2nd ed., Cambridge UP, 2017.

Murphy, Raymond. *English Grammar in Use: Intermediate*. 5th ed., Cambridge UP, 2019.

Oshima, Alice, and Ann Hogue. *Writing Academic English*. 5th ed., Pearson, 2017.

Richards, Jack C., and David Bohlke. *Speak Now: Communicating with Confidence*. Oxford UP, 2017.

SEMESTER-VI				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
40	UENTC60305	Classical European Literature	03	300 (5.5)
41	UENTC60306	Classical Indian Literature	03	300 (5.5)
42	UENTC60310	Postcolonial Studies	03	300 (5.5)
43	UENTC61308	Literary Theory	03	300 (5.5)
44	UENTC60309	Russian Literature	03	300 (5.5)
45	UENTC61307	Literature and Modernism	03	300 (5.5)
46	UENPI60300	Internship	04	300 (5.5)
TOTAL			**22**	

Title of the Course	**:**	**Classical European Literature**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**VI**
Total Teaching Hours	**:**	**45**

Course Objective:
This course introduces students to the foundational texts of Classical European Literature, spanning ancient Greece and Rome. It explores major works, genres, and themes, emphasizing their cultural, philosophical, and aesthetic significance. Students will critically analyze epic poetry, tragedy, comedy, and philosophical dialogues, understanding their historical contexts and enduring influence on Western literary traditions.

Course Outcome:
By the end of the course, students will be able to understand the key themes, genres, and historical contexts of Classical European Literature and develop skills to critically analyze texts, identifying literary techniques, mythological references, and philosophical ideas. It helps them conduct close readings, interpreting elements such as structure, characterization, and symbolism within their cultural frameworks and evaluate the lasting impact of classical literature on Western thought, literature, and culture.

TEXTS

UNIT I	**Greek and Roman Epic Poetry**	• Homer: *The Iliad* (Book I, translated by Robert Fagles) • Virgil: *Aeneid* (Books I to III, translated by Robert Fitzgerald)
UNIT II	**Greek Tragedy**	• Sophocles: *Oedipus Rex* (translated by David Grene) • Euripides*: Medea* (translated by Rex Warner)
UNIT III	**Greek Comedy and Philosophical Dialogues**	• Aristophanes: *Lysistrata* (translated by Sarah Ruden) • Plato: *Symposium* (selections, translated by Benjamin Jowett)

Course Content:

Unit I: Greek and Roman Epic Poetry
This Unit introduces the epic tradition through Homer's *The Iliad* and Virgil's *Aeneid*. Students will explore themes of heroism, fate, and divine intervention, analyzing narrative techniques, oral tradition, and the cultural values of ancient Greece and Rome. The Unit emphasizes the epic's role in shaping literary and ethical frameworks.

Unit II: Greek Tragedy
This Unit examines Greek tragedy through Sophocles' *Oedipus Rex* and Euripides' *Medea*. It focuses on tragic elements such as hubris, catharsis, and moral ambiguity, exploring how these plays reflect Athenian social and philosophical concerns. The Unit will analyze dramatic structure and character development.

Unit III: Greek Comedy and Philosophical Dialogues
This Unit explores Aristophanes' *Lysistrata*, a satirical comedy that addresses war and gender dynamics, and Plato's *Symposium*, which examines love and knowledge through philosophical dialogue. The Unit highlights the diversity of Greek literary forms and their engagement with social and intellectual paradigms.

Reading List:
Bloom, Harold, editor.*Homer's Iliad*.Chelsea House Publishers, 2005.
Bowie, Angus M. *Homer: The Odyssey*. Cambridge UP, 2014.
Burrow, Colin. *Epic Romance: Homer to Milton*. Oxford UP, 1993.
Cairns, Douglas L., editor. *Oxford Readings in Homer's Iliad*. Oxford UP, 2001.
Goldhill, Simon. *Reading Greek Tragedy*.Cambridge UP, 1986.
Griffin, Jasper. *Virgil*. Oxford UP, 1986.
Halliwell, Stephen. *Aristotle's Poetics*.U of Chicago P, 1998.
Knox, Bernard. *The Heroic Temper: Studies in Sophoclean Tragedy*. U of California P, 1964.
Segal, Charles. *Ovid's Metamorphoses: A Reader's Guide*. Bloomsbury Academic, 2009.
Winkler, Martin M., editor.*Classical Myth and Culture in the Cinema*.Oxford UP, 2001.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Classical Indian Literature**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**VI**
Total Teaching Hours	**:**	**45**

Course Objective:

This course presents the legacy of Indian literature and explores its rich and diverse literary traditions. The classical texts are considered a repository of Indian culture. The course examines linguistic diversity and social complexities, aiming to introduce students to representative texts of the Indian classical tradition. It encourages close reading and contextual analysis of texts and also seeks to foster an appreciation for the enduring cultural and philosophical values embedded in classical Indian literature.

Course Outcome:

By the end of the course, students will develop an interest in Indian literary traditions. They will be oriented towards reinventing lost traditions, cultures, and knowledge systems. Students will be able to analyze the historical and cultural contexts that shaped various literary forms and cultivate critical perspectives. They will be able to appreciate, analyze, critique, and orient themselves towards a broader spectrum of literature and research.

TEXTS		
UNIT I	**Fables**	Visnu Sharma- *Panchatantra* (Book I) Somadeva- *Tales from the Kathasaritsagara*
UNIT II	**Epics**	Valmiki- *The Ramayana* (Aranya Kanda) Vyasa - *The Mahabharata* (Shanti Parva)
UNIT III	**Plays**	Kalidasa: *Abhijnanashakuntalam* (translated by Chandra Rajan) Bhasa – *Swapnavasavadattam*

Course Content

Unit I: This unit foregrounds the importance of reconnecting with Indian roots. The prescribed texts exemplify India's rich oral literary traditions, which continue to captivate young minds and promote holistic learning. Storytelling, as employed by Indian sages, scholars, and elders, is used to its fullest potential as a tool for instruction, moral guidance, and intellectual training. These narratives not only ground students in Indian ethos and traditional knowledge systems but also impart essential life skills and practical wisdom.

Unit II: This unit introduces the historical and cultural depth of Indian civilization through the epic genre. The selected texts represent the grandeur and complexity of India's epic tradition, aiming to familiarize students with its literary and cultural significance. These epics, rich in layered narratives and poetic expression, challenge the imagination and intellect across generations. Through close reading, students will gain insights into Indian culture, language use, poetic devices, and the broader aesthetic and literary traditions embedded in these texts.

Unit III: This unit highlights the importance of critically engaging with Indian classical drama. The prescribed plays, *Abhijnanashakuntalam* and *Swapnavasavadattam*, offer intricate portrayals of social structures and provide invaluable perspectives on the cultural life of the classical era. As metanarratives rooted in *The Mahabharata* and *The Ramayana*, both plays address a range of themes and concerns relevant across time. Revisiting these works allows students to appreciate their timeless relevance and reinterpret their meanings within contemporary contexts.

Reading List:

Allen, G. *Intertextuality*. London and New York: Routledge, 2000.

Bharata. *Natyashastra*. Manohar Ghosh.Vol.I, 2nd Edition.Calcutta: Grantalaya, 1967, Chapter-6: 'Sentiments'.

Bhasa. *The Shattered Thigh and Other Plays,* Translated by A.N.D. Haksar Delhi: Penguin Books, 2008.

Banerjee, P. *Rama in Indian Literature, Art and Thought.* 2 Vols. Delhi: Sundeep Prakashan, 1986.

Brockington, J.L. *Righteous Rama: The Evolution of an Epic*. Delhi: Oxford University Press, 1984.

Chandran, Mini. 'Reclaiming Lost Territory'. *Economic and Political Weekly*, vol. 48, no. 40, 2013.

Dharwdkar, Vinay. 'Orientalism and the Study of Indian Literature' in Orientalism *and Postcolonial Predicament: Perspectives on South Asia.* Edited by Carol A.Beckenridge and Peter Van der Veer. New Delhi:OUP, 1994.

Dundes, Alan. *Interpreting Folklore*. Bloomington: Indian University Press, 1980.

Dorson, Richard. *Folklore and Folklife: An Introduction*. Chicago: The University of Chicago Press, 1972.

Karve,Iravati. 'Draupadi'in *Yuganta: The End of an Epoch*. Hyderabad: Disha, 1991.

Roy W Perrett. Edited. *Indian Philosophy: A Collection of Readings* (Logic and Philosophy of Language). New York: Routledge, 2001.

Thirukkural: A New English Version. Gopal Krishna Gandhi. Aleph Classics: New Delhi. 2015. Print.

Evaluation Pattern: As per the University norms.

Title of the Course	**: Postcolonial Studies**
Credits	**: 3**
Course Type	**: Discipline Specific Core (DSC)**
Level	**: 300**
Semester	**: VI**
Total Teaching Hours	**: 45**

Course Objective:
This course aims to introduce students to key texts, theorists, and themes of postcolonial literature, exploring how colonial histories and their aftermath shape identity, language, resistance, and representation. It fosters critical engagement with both theoretical and creative works that articulate the complexities of cultural hybridity, power, and decolonization.

Course Outcome:
The students will understand foundational postcolonial concepts, analyze diverse literary responses to colonialism, and critically assess how literature negotiates issues of identity, nationhood, and resistance. They will develop skills to engage with interdisciplinary texts and articulate informed perspectives on global colonial legacies.

TEXTS

UNIT I	**Introducing Postcolonial Studies**	Edward Said: 'The Latest Phase' Thomas King: 'Godzilla vs. Postcolonial Homi K. Bhabha: 'Of Mimicry and Man: The Ambivalence of Colonial Discourse' Frantz Fanon: 'On Violence'
UNIT II	**Contextualising Postcolonial Studies**	A. M. K Gandhi: Hind Swaraj (Chapters IV, XIV and XV) Chinua Achebe: 'An Image of Africa' B. Jonathan Kariara: "A Leopard Lives in a Muu Tree" Maya Angelou: "Still I Rise" A K Ramanujan: "Death and the Good Citizen" Rudyard Kipling: "The White Man's Burden"
UNIT III	**Postcolonial Resistance in Fiction and Drama**	Ngugi Wa Thiong'o: *A Grain of Wheat* Chandrashekhar Kambar: *Tukra's Dream*

Course Content:

Unit I - This Unit introduces foundational postcolonial theory through Edward Said's critique of Orientalism, Fanon's radical views on violence and decolonization, Bhabha's idea of mimicry and hybridity, and Thomas King's indigenous critique. It equips students with theoretical tools to deconstruct colonial discourse and understand the ambivalence within colonial encounters.

Unit II - Focusing on diverse literary voices, this unit places Gandhi's anti-colonial vision in dialogue with Achebe's critique of Eurocentric representations. Through the poetry of Kariara, Angelou, and Ramanujan – alongside Kipling's emblematic colonial rhetoric – students examine themes of resistance, racial pride, cultural identity, and the ideological weight of colonialism from a range of global and intersectional perspectives.

Unit III - This Unit examines postcolonial narratives in fiction and drama, featuring Ngugi Wa Thiong'o's *A Grain of Wheat*, which explores Kenya's struggle for independence, and Kambar's *Tukra's Dream*, a regional response to social and cultural transformations. Together, they highlight the intersections of tradition, political change, and historical memory.

Reading List:

Boehmer, Elleke.*Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford University Press, 2005.
Fanon Franz, „The Negro and Language", in Black Skin, White Masks, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
Jameson Frederic: Third World Literature in the Age of Multinational Capitalism
Jan Mohammad: The Economy of Manichean Allegory: The Function of Difference in Colonialist Literature (Extracts from The Post-Colonial Studies Reader).2001
King, Thomas. "Godzilla vs. Post-Colonial", World Literature Written in Englis, Vol. 30, No. 2, 1990, pp. 10-16
Loomba, Ania. *Colonialism/Postcolonialism: The New Critical Idiom*. Routledge. 2005.
Marquez: New Readings, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).
McLeod, John. *Beginning Postcolonialism*.Manchester University Press. 2000
Mukherjee, Meenakshi. *The Twice Born Fiction; Themes and Techniques of the Indian Novel in English*. Heinemann [Educational Books, 1971
Nayar, Pramod K. *Postcolonialism*. London: Continuum, 2010.
Ngugi wa Thiong"o, „The Language of African Literature", in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
Quayson.Ato. Postcolonialism: *Theory, Practice or Process*. Wiley. 2000.
Young, Robert. *Postcolonialism*. Oxford: Oxford UP, 2003.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Literary Theory**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**VI**
Total Teaching Hours	**:**	**45**

Course Objective:
This course introduces students to major theoretical frameworks and methodologies in literary studies, tracing their development from classical to contemporary periods. It aims to equip students with tools to critically analyze texts through various theoretical lenses, exploring how literature intersects with philosophy, culture, politics, and identity. The course emphasizes the application of these theories to interpret texts across genres and historical periods.

Course Outcome:
By the end of the course, students will be able to understand the key concepts and evolution of literary theory across different schools of thought and develop skills to apply theoretical frameworks to critically analyze literary texts, identifying themes, structures, and ideological implications. It helps them conduct close readings, interpret literary elements such as narrative, symbolism, and language through diverse theoretical perspectives and evaluate the role of literary theory in understanding the cultural, social, and political dimensions of literature.

TEXTS		
UNIT I	**Formalist Theories**	• Cleanth Brooks: "The Heresy of Paraphrase" from *The Well Wrought Urn* • Viktor Shklovsky: "Art as Technique" (translated by Lee T. Lemon and Marion J. Reis) • William K. Wimsatt and Monroe C. Beardsley: "The Intentional Fallacy" from *The Verbal Icon*
UNIT II	**Structuralism and Post-Structuralism**	• Ferdinand de Saussure: "Nature of the Linguistic Sign" from *Course in General Linguistics* (translated by Wade Baskin) • Roland Barthes: "Myth Today" from *Mythologies* (translated by Annette Lavers) • Jacques Derrida: "Différance" from *Margins of Philosophy* (translated by Alan Bass) • Michel Foucault: "The Subject and Power"
UNIT III	**Feminist and Postcolonial Theories**	• Simone de Beauvoir: "Introduction" from *The Second Sex* (translated by Constance Borde and Sheila Malovany-Chevallier) • Elaine Showalter: "Feminist Criticism in the Wilderness" from *The New Feminist Criticism* • Edward Said: "Introduction" from *Orientalism*

Course Content:

Unit I: Formalist Theories

This Unit introduces foundational formalist approaches to literary analysis. Cleanth Brooks' *"The Heresy of Paraphrase"* emphasizes the integrity of the text and the dangers of reducing meaning to a paraphrasable summary. Viktor Shklovsky's *"Art as Technique"* presents the concept of defamiliarization, highlighting how literary language disrupts automatic perception to renew experience. Wimsatt and Beardsley's *"The Intentional Fallacy"* argues against privileging authorial intent in interpretation. Together, these essays advocate for close reading, emphasizing form, language, and internal coherence in literature.

Unit II: Structuralism and Post-Structuralism

This Unit examines how meaning is generated and destabilized within texts. Saussure's *"Nature of the Linguistic Sign"* provides the structuralist foundation by exploring how language operates through differential signs. Barthes' *"Myth Today"* extends structuralism to cultural analysis, showing how myths function ideologically in everyday life. Derrida's *"Différance"* introduces post-structuralist thought, challenging the stability of meaning and binary oppositions. Foucault's "The Subject and Power" explores the intricate relationship between power and the individual, arguing that power is not simply a repressive force but a dynamic, productive force that shapes individuals and their identities.

Unit III: Feminist and Postcolonial Theories

This Unit explores critical perspectives on gender, power, and cultural representation. Simone de Beauvoir's *"Introduction"* from *The Second Sex* addresses the construction of woman as "Other" in patriarchal systems. Elaine Showalter's *"Feminist Criticism in the Wilderness"* outlines distinct models of feminist literary criticism and emphasizes the importance of a women's literary tradition. Edward Said's *"Introduction"* from *Orientalism* critiques Western representations of the East, exposing how cultural texts reinforce imperial power structures. These readings offer tools for analyzing literature through the lenses of gender and postcolonial critique.

Reading List:

Aristotle. *Poetics*.Translated by S. H. Butcher, Dover Publications, 1951.

Brooks, Cleanth. *The Well Wrought Urn: Studies in the Structure of Poetry*. Harcourt, 1947.

Shklovsky, Viktor. *Art as Technique*. In *Russian Formalist Criticism: Four Essays*, translated by Lee T. Lemon and Marion J. Reis, University of Nebraska Press, 1965.

Wimsatt, William K., and Monroe C. Beardsley.*The Verbal Icon*.University of Kentucky Press, 1954.

Saussure, Ferdinand de.*Course in General Linguistics*.Translated by Wade Baskin, Columbia UP, 2011.

Barthes, Roland. *Mythologies*.Translated by Annette Lavers, Hill and Wang, 1972.

Derrida, Jacques. *Margins of Philosophy*.Translated by Alan Bass, University of Chicago Press, 1982.

Foucault, Michel. *Language, Counter-Memory, Practice*.Translated by Donald F. Bouchard and Sherry Simon, Cornell UP, 1977.

Beauvoir, Simone de.*The Second Sex*.Translated by Constance Borde and Sheila Malovany-Chevallier, Vintage, 2011.
Showalter, Elaine. *The New Feminist Criticism*.Pantheon, 1985.
Said, Edward.*Orientalism*.Vintage, 1979.
Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed., University of Minnesota Press, 1996.
Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. W. W. Norton, 2001.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Russian Literature**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**VI**
Total Teaching Hours	**:**	**45**

Course Objective:

This course introduces students to major literary genres in Russian literature, including poetry, drama, and fiction, within their historical, cultural, and ideological contexts. It focuses on the formal characteristics, stylistic innovations, and thematic concerns that define Russian literary expression. Students will develop the skills to critically engage with texts, interpret complex literary structures, and understand the social and philosophical undercurrents that shape Russian literature.

Course Outcome:

By the end of the course, students will be able to identify and analyze key genres in Russian literature and understand their development across different historical periods. They will critically interpret poetic, dramatic, and narrative texts, recognizing major themes, literary techniques, and cultural influences. Students will also be able to contextualize Russian literary works within broader artistic and political movements, enhancing their ability to perform informed comparative literary analysis.

TEXTS

UNIT-I	**POETRY**	Alexander Pushkin - "I Loved You" Sergei Yesenin - "Letter to Mother" Osip Mandelstam - "The Age" Marina Tsvetaeva - "I Know the Truth" Boris Pasternak - "Hamlet" Innokenty Annensky - "Autumn" Afanasy Fet - "Evening" Velimir Khlebnikov - "Me and Russia"
UNIT–II	**DRAMA**	Nikolai Gogol - *The Government Inspector* Anton Chekhov - *The Cherry Orchard*
UNIT-III	**NOVELLA AND SHORT STORIES**	Leo Tolstoy - *The Kreutzer Sonata* Fyodor Dostoevsky - 'White Nights' Maxim Gorky - 'Her Lover'

Course Content:

Unit I – Poetry

This Unit explores Russian poetry as a literary form, focusing on its expressive range, thematic depth, and stylistic innovation. Students will examine how poets use figurative language, sound patterns, and structural forms to convey personal and collective experiences. Emphasis will be placed on interpreting the emotional, historical, and philosophical dimensions of poetry, with attention to how language shapes meaning in response to cultural and political contexts.

Unit II – Drama

This Unit introduces students to 19th-century Russian drama through two landmark plays that explore themes of social hypocrisy, bureaucratic absurdity, generational conflict, and cultural

change. Students will analyze satirical structure, symbolism, and characterization in Gogol's *The Government Inspector*, a sharp critique of provincial corruption, and Chekhov's *The Cherry Orchard*, a nuanced portrayal of a society in transition. The Unit emphasizes how drama reflects and critiques Russian socio-political realities and human behaviour.

Unit III: Novella and Short Stories

This Unit examines the emotional depth, psychological insight, and moral complexity in Russian short fiction. Through Tolstoy's *The Kreutzer Sonata*, students explore themes of jealousy, marriage, and moral crisis. Dostoevsky's *White Nights* offers a romantic and existential meditation on loneliness and longing, while Gorky's *Her Lover* presents a poignant and compassionate glimpse into the inner world of marginalized individuals. The unit focuses on narrative voice, interiority, and the interplay of realism and philosophical inquiry in shaping Russian prose.

Reading List:

Annensky, Innokenty. "Autumn." *RuVerses*, translated by R. H. Morrison, 2018–2025, https://ruverses.com/innokenty-annensky/autumn/.

Chandler, Robert, Boris Dralyuk, and Irina Mashinski, editors. *The Penguin Book of Russian Poetry*. Penguin Books, 2015.

Chekhov, Anton. *The Cherry Orchard*. Translated by Elisaveta Fen, Oxford University Press, 1951.

Dostoevsky, Fyodor. "White Nights." *White Nights and Other Stories*, translated by Constance Garnett, Dover Publications, 1995, pp. 1–42.

Fet, Afanasy. "Evening." *RuVerses*, translated by Don Mager, 2018–2025, https://ruverses.com/afanasy-fet/evening/.

Gibian, George, editor. *The Portable Nineteenth-Century Russian Reader*. Penguin Books, 1985.

Gogol, Nikolai. *The Government Inspector and Other Works*. Translated by Roger Cockrell, Oxford University Press, 2008.

Gorky, Maxim. "Her Lover." *Twenty-Six and One and Other Stories*, translated by Andrew MacAndrew, Bantam Books, 1961, pp. 75–81.

Kelly, Catriona. *Russian Literature: A Very Short Introduction*. Oxford University Press, 2001.

Khlebnikov, Velimir. "Me and Russia." *RuVerses*, translated by Alexander Zorin, 2018–2025, https://ruverses.com/velimir-khlebnikov/me-and-russia/.

Mandelstam, Osip. *The Collected Critical Prose and Letters*. Translated by Jane Gary Harris and Constance Link, Ardis Publishers, 1979.

Mayakovsky, Vladimir. *The Bedbug and Selected Poetry*. Translated by Max Hayward and George Reavey, Indiana University Press, 1975.

Pasternak, Boris. *Selected Poems*. Translated by Lydia Pasternak Slater, Penguin Books, 1983.

Tolstoy, Leo. *The Kreutzer Sonata and Other Stories*. Translated by Louise and Aylmer Maude, Oxford University Press, 1990, pp. 1–61.

Tsvetaeva, Marina. *Selected Poems*. Translated by Elaine Feinstein, Oxford University Press, 1994.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Literature and Modernism**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**300**
Semester	**:**	**VI**
Total Teaching Hours	**:**	**45**

Course Objective:
This course explores the literary and cultural dimensions of Modernism, a transformative movement in early 20th-century literature. It examines how modernist writers responded to rapid social, technological, and philosophical changes through innovative narrative techniques, fragmented forms, and new thematic concerns. Students will critically analyze modernist texts, focusing on their stylistic experimentation, psychological depth, and engagement with modernity's challenges.

Course Outcome:
By the end of the course, students will be able to understand the key characteristics, themes, and historical contexts of modernist literature and develop skills to critically analyze modernist texts, identifying experimental techniques, thematic concerns, and ideological underpinnings. It helps them conduct close readings, interpreting literary elements such as stream-of-consciousness, fragmentation, and unreliable narration and evaluate the impact of Modernism on literary traditions and its relevance to contemporary cultural and literary discourses.

TEXTS

UNIT I	**Foundations of Modernism**	• Georg Lukács, "The Ideology of Modernism" • Clement Greenberg, "Modernist Painting" • Andreas Huyssen, "After the Great Divide: Modernism, Mass Culture, Postmodernism"
UNIT II	**Modernist Fiction**	• Joseph Conrad: *Heart of Darkness* (Norton Critical Edition) • T.S. Eliot: *The Waste Land*
UNIT III	**Late Modernism and Its Legacy**	• Franz Kafka: *The Metamorphosis* (translated by Susan Bernofsky) • D.H. Lawrence: *Lady Chatterley's Lover*

Course Content:

Unit I: Foundations of Modernism
This unit explores Georg Lukács' *"The Ideology of Modernism"* (1956), which critiques modernist literature's subjectivity and fragmentation as bourgeois decadence, contrasting it with socially engaged realism. Clement Greenberg's *"Modernist Painting"* (1960) defines modernism through art's self-critical focus on medium-specific qualities such as flatness, distinguishing it from kitsch. Andreas Huyssen's *"After the Great Divide"* (1986) examines modernism's opposition to mass culture, highlighting its elitism and the subsequent blurring of this divide by postmodernism. Together, these essays address modernism's ideological, aesthetic, and cultural

tensions – Lukács emphasizing social detachment, Greenberg formalist purity, and Huyssen cultural hierarchies – forming a critical foundation for understanding modernism's complex legacy.

Unit II: Modernist Fiction
This unit introduces modernism through Conrad's *Heart of Darkness*, which explores imperialism and existential ambiguity, and Eliot's *The Waste Land*, a fragmented poetic reflection on post-war disillusionment. It examines themes of alienation, cultural crisis, and innovative narrative structures that define early modernist literature.

Unit III: Late Modernism and Its Legacy
This unit examines late modernist works including Kafka's *The Metamorphosis*, which probes alienation and absurdity, and Lawrence's *Lady Chatterley's Lover*, which explores complex interpersonal relationships and societal shifts. It considers how these texts extend modernist themes and influence later literary movements.

Reading List:

Conrad, Joseph. *Heart of Darkness*. Norton Critical Edition, edited by Paul B. Armstrong, W. W. Norton, 2016.

Eliot, T.S. *The Waste Land*. In *The Complete Poems and Plays*, Faber and Faber, 2004.

Woolf, Virginia. *Mrs. Dalloway*. Harcourt, 1925.

Joyce, James. *A Portrait of the Artist as a Young Man*. Penguin Classics, 2003.

Yeats, W.B. *Selected Poems*. Edited by Timothy Webb, Penguin Classics, 2000.

Pirandello, Luigi. *Six Characters in Search of an Author*. Translated by Mark Musa, Penguin Classics, 1995.

Kafka, Franz. *The Metamorphosis*. Translated by Susan Bernofsky, W. W. Norton, 2014.

Lawrence, D.H. *Women in Love*. Penguin Classics, 2007.

Levenson, Michael. *The Cambridge Companion to Modernism*. Cambridge UP, 2011.

Bradbury, Malcolm, and James McFarlane. *Modernism: A Guide to European Literature 1890–1930*. Penguin, 1991.

Nicholls, Peter. *Modernisms: A Literary Guide*. University of California Press, 1995.

Rainey, Lawrence. *The Annotated Waste Land with Eliot's Contemporary Prose*. Yale UP, 2006.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Internship**
Credits	**:**	**04**
Course Type	**:**	**Field-based Activity**
Level	**:**	**300**
Semester	**:**	**VI**

Objective of the Internship:
The internship is designed to connect academic learning with real-world professional experience. It provides students with the opportunity to apply their knowledge of the English language and literature in practical fields such as media, education, publishing, and creative industries. Through active participation, students will develop professional skills, understand workplace dynamics, and engage in tasks requiring communication, critical thinking, and creativity.

Outcome of the Internship:

By the end of the internship, students will be able to effectively apply their academic knowledge in professional contexts related to media, education, publishing, and creative industries. They will develop practical skills in communication, content creation, and critical thinking, while also gaining firsthand experience of workplace structures and expectations. The internship will enable them to produce relevant outputs such as articles, teaching materials, or media scripts, and encourage reflective thinking on their personal and professional development. It will further strengthen their abilities in teamwork, time management, and problem-solving, contributing to greater confidence and clarity in their future career paths.

Internship Process and Guidelines:

- Each student must select an appropriate organization and get approval from the Internship Coordinator.
- A formal internship proposal detailing the organization, objectives, expected tasks, and timeline should be submitted before commencement.
- During the internship, students must maintain a Monthly/fortnightly logbook and reflective journal documenting their tasks and learning.
- The internship will be guided by a faculty supervisor and a workplace mentor.
- At least one mid-term review will be conducted by the faculty supervisor.

Suggested Fields for Internship:

- Print and Electronic Media (newspapers, magazines, TV, radio)
- Digital Content Platforms
- Schools, Colleges, and Language Training Centres
- Publishing Houses and Editorial Agencies
- Theatre, Film, and Documentary Production Units
- NGOs involved in literacy, education, or community communication
- Advertising Agencies and Public Relations Firms

Documentation and Submission Requirements

- **Internship Proposal**
- **Monthly/fortnightly Reflective Journal** (submitted at the end)
- **Final Internship Report** (3,000 words, detailing the work done, reflections, learning outcomes, and future aspirations)
- **Presentation and Viva-Voce** before a panel of internal/external examiners

Evaluation Pattern:

The internship will be evaluated on the basis of the following:

- **Participation and Work at the Site**
- **Monthly Journal and Reflection**
- **Final Internship Report**
- **Presentation and Viva-Voce**

BA HONOURS WITH RESEARCH

SEMESTER -VII				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
47	UENTC70400	Practical Translation	03	400 (6)
48	UENTC70401	World Literature	03	400 (6)
49	UENTC70402	Literature and Films	03	400 (6)
50	UENTC70403	The Modern European Drama	03	400 (6)
51	UENTM70300	Children's Literature	04	400 (6)
52	UENTM70301	Indian Diaspora Writings	04	400 (6)
		TOTAL	**20**	

Title of the Course	**:**	**Practical Translation**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**45**

Course Objective

This course integrates translation theory with practical exercises to develop students' skills in translating diverse texts across cultural and linguistic contexts. It emphasizes the application of theoretical frameworks to achieve linguistic accuracy, cultural sensitivity, and stylistic appropriateness while addressing ethical considerations in translation practice.

Course Outcomes

By the end of this course, the students will be able to understand key translation theories and their application to practical translation tasks. Develop proficiency in translating literary, technical, and multimedia texts with precision and cultural awareness. Critically analyze translation choices, evaluating linguistic, cultural, and ideological implications. Produce professional-quality translations by integrating theoretical insights with practical techniques.

TEXTS		
UNIT I	**Foundations of Translation Theory**	• George Steiner: "The Hermeneutic Motion" from *After Babel: Aspects of Language and Translation* • Antoine Berman: "Translation and the Trials of the Foreign" (from *The Translation Studies Reader*) **Practical Component**: • Workshop: Translate a short poem (e.g., a sonnet by Pablo Neruda) or prose excerpt (e.g., a passage from Gabriel García Márquez), focusing on preserving tone and meaning. • Discussion: Analyze the translator's role in balancing source and target language demands, using examples from workshop translations.
UNIT II	**Linguistic and Functional Approaches**	• J.C. Catford: "Translation Shifts" from *A Linguistic Theory of Translation* • Peter Newmark: "Semantic and Communicative Translation" from *Approaches to Translation* **Practical Component**: • Workshop: Translate a technical text (e.g., a user manual or academic abstract) from English to another language or vice versa, applying semantic vs. communicative strategies. • Group Analysis: Compare translations of the same technical text to evaluate linguistic accuracy and functional appropriateness.

UNIT III	**Cultural and Ideological Perspectives**	• André Lefevere: 'Mother Courage's Cucumbers: Text, System, and Refraction in a Theory of Literature' from *Translation, Rewriting, and the Manipulation of Literary Fame* • Gayatri Chakravorty Spivak: 'The Politics of Translation' from *Outside in the Teaching Machine* **Practical Component**: • Workshop: Translate a culturally dense text (e.g., a folktale from African oral tradition or a political essay by Frantz Fanon), addressing challenges of cultural adaptation. • Case Study: Analyze the ideological impact of translations in postcolonial or gender perspectives, using examples like translations of Chinua Achebe's works.

Course Content:

Unit I: Foundations of Translation Theory

This Unit introduces foundational theories of translation. Steiner's work explores philosophical and linguistic challenges, while Berman emphasizes preserving the foreignness of texts. Students will apply these concepts through practical translation of literary texts, focusing on equivalence and fidelity.

Unit II: Linguistic and Functional Approaches

This Unit focuses on linguistic and functional translation frameworks. Catford's approach examines translation as a process of substitution, while Newmark's strategies emphasize semantic and communicative priorities. Students will translate technical texts to explore functional equivalence.

Unit III: Cultural and Ideological Perspectives

This Unit examines translation as a cultural and ideological act. Lefevere's work explores how translations shape literary canons, while Spivak addresses power dynamics in translating marginalized voices. Students will translate culturally specific texts and analyze their ideological implications.

Reading List:

Steiner, George. *After Babel: Aspects of Language and Translation*. Oxford UP, 1975.
Berman, Antoine. "Translation and the Trials of the Foreign."In *The Translation Studies Reader*, edited by Lawrence Venuti, Routledge, 2012.
Catford, J.C. *A Linguistic Theory of Translation*.Oxford UP, 1965.
Newmark, Peter. *Approaches to Translation*. Pergamon Press, 1981.
Lefevere, André. *Translation, Rewriting, and the Manipulation of Literary Fame*.Routledge, 1992.
Spivak, Gayatri Chakravorty. "The Politics of Translation."In *Outside in the Teaching Machine*, Routledge, 1993.

Simon, Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*. Routledge, 1996.
Cronin, Michael. *Translation in the Digital Age*.Routledge, 2013.
Bassnett, Susan. *Translation Studies*.4th ed., Routledge, 2014.
Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*.4th ed., Routledge, 2016.

Evaluation Pattern: As per the University norms.

Title of the Course : **World Literature**
Credit : **03**
Course Type : **Discipline Specific Core (DSC)**
Level : **400**
Semester : **VII**
Total Teaching Hours : **45**

Course Objective:

The course attempts to provide a comprehensive understanding of literature and culture from around the world, helps gain deep insights into the cultural, social, and historical contexts in which various literary works were created and helps develop research skills and enhance the ability to conduct advanced research in the field.

Course Outcome:

By the end of this course, the students will be able to demonstrate an understanding of the breadth and diversity of literary works, recognize these works as expressions of individual and human values within historical and social contexts, respond critically to literature, engage in the creative process or interpretive performance, and appreciate the physical and intellectual demands placed on authors, visual artists, or performers. Additionally, learners will articulate informed personal reactions to literary works, develop an appreciation for the aesthetic principles that shape literature, and demonstrate knowledge of the impact of literature on intercultural experiences.

TEXTS

UNIT-I	**HOST CULTURE AND SOURCE CULTURE**	Erich Auerbach: *Mimesis: The Representation of Reality in Western Literature* David Damrosch: *What Is World Literature?*
UNIT–II	**SELF REALIZATION**	Leo Tolstoy: *Anna Karenina* Hermann Hesse: *Siddhartha*
UNIT III	**MIND CONFLICTING WITH INTUITION**	Federico Garcia Lorca: *Blood Wedding* Albert Camus: *Caligula*

Course Content:

Unit I: This Unit provides a concise historical and theoretical overview of the frameworks of world literature. The essays included will shape how we read literature and understand language, help us trace the evolution of world history and literature. By introducing foundational ideas and texts from the history of world literature, the unit aims to demystify literary theory, demonstrating how it illuminates literary texts and enhances our understanding and enjoyment of

literature.

Unit II: This Unit introduces the genre of fiction, offering a comprehensive overview of its development, explains why one should read Tolstoy and Hermann Hesse. Tolstoy's *Anna Karenina* explores themes of self-love and self-betrayal leading to familial and social disturbance while Hermann Hesse's *Siddhartha* explores the search for enlightenment and self – discovery.

Unit III: This Unit focuses on classical dramatic texts, introducing learners to the genre of drama and its evolution, examines these texts from a cross-cultural perspective, engaging with contextualization, reception history, and close reading of selected works by Federico García Lorca, Albert Camus, and Eugène Ionesco.

Reading List:

Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Princeton University Press, 2013.
Camus, Albert. *Caligula*. Translated by Leonard Nolens and Annet Lekkerkerker, International Theatre & Film Books; Het Zuidelijk Toneel, 1996.
Chekhov, Anton Pavlovich. *The Bet*. SOVEREIGN, 2018.
Damrosch, David. *What Is World Literature?* Princeton University Press, 2018.
Hesse, Hermann. *Siddhartha*. Pandora's Box, 2022.
Ionesco, Eugène. *The Chairs*. Spark Publishing, 2014.
Kawaguchi, Toshikazu. *Before the Coffee Gets Cold*. Thorndike Press Large Print, 2022.
Lorca, Gabriel García. *Blood Wedding*. Translated by Tanya Ronder, Nick Hern Books, 2019.
Neruda, Pablo, et al. "Tonight I Can Write."*Selected Poems*. Houghton Mifflin, 1990.
Paz, Octavio. *In Light of India*. Vintage Digital, 2015.
Tolstoy, Leo. *Resurrection*. Charles Scribner's Sons, 1907.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Literature and Films**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**45**

Course Objective:

This course aims to explore the dynamic relationship between literature and film by examining adaptations across genres, cultures, and time periods. It introduces students to key theories of adaptation, narrative structures, and the transformation of character and theme across media. Through critical readings, film screenings, and comparative analysis, students will gain insight into how stories evolve when adapted for the screen.

Course Outcome:

By the end of the course, the students will be able to critically analyze both literary texts and their cinematic adaptations. They will understand adaptation theory, genre conventions, and narrative techniques used across media. Students will also develop skills in comparative reading and film analysis, with an emphasis on cultural, political, and identity-driven interpretations in Indian and global cinema.

TEXTS		
UNIT I	**Introduction to Literature and Film**	George Bluestone – *Novels into Film* (Ch. 1 &2) Linda Hutcheon – *A Theory of Adaptation* (Introduction) *Minority Report* (2002) - Steven Spielberg Based in the short story of the same title Philip K Dick
UNIT II	**Narrative, Genre, and Character Across Media**	*Rashomon* 1950 by Akira Kurosawa (Based on Akutagava's short story 'In a Grove' and Rashomon') "Toba Tek Singh" by Saadat Hasan Manto Short story and it's Adaptation *Haider* by Vishal Bhardwaj *Hamlet*- Shakespeare *Rear Window* by Hitchcock

UNIT III	**Indian Literature and Indian Films – Culture, Politics, Identity**	Bapsi Sidhwa – *Ice-Candy Man* → *Earth* (dir. Deepa Mehta) Bhisham Sahni – *Tamas* → *Tamas* (TV film directed by Govind Nihalani) Rabindranath Tagore – "The Postmaster" Premchand – 'Shatranj Ke Khiladi' (The Chess Players) Amrita Pritam – *Pinjar* → *Pinjar* (dir. Chandraprakash Dwivedi)

Course Content:

UNIT I: Introduction to Literature and Film

This Unit introduces foundational texts on adaptation theory, including George Bluestone's *Novels into Film* and Linda Hutcheon's *A Theory of Adaptation*. Students will examine how narrative form changes across media by comparing Philip K. Dick's short story Minority Report with Steven Spielberg's 2002 film adaptation. Focus will be placed on medium-specific storytelling and interpretation.

UNIT II: Narrative, Genre, and Character Across Media

This Unit explores how narrative, genre, and character shift in film adaptations of literary texts. It includes *Rashomon* by Akira Kurosawa, based on Akutagawa's short stories, and "Toba Tek Singh" by Saadat Hasan Manto. The unit also examines *Haider* by Vishal Bhardwaj as an Indian adaptation of Shakespeare's *Hamlet*, and Hitchcock's *Rear Window* as a masterclass in visual suspense and character psychology.

UNIT III: Indian Literature and Indian Films – Culture, Politics, Identity

This Unit focuses on Indian literary texts and their cinematic interpretations, addressing themes such as Partition, nationalism, gender, and regional identity. Adaptations include *Earth* (from Bapsi Sidhwa's *Ice-Candy Man*), *Tamas*, *Pinjar*, and stories by Tagore and Premchand. Students will examine how Indian filmmakers interpret historical trauma and cultural memory through visual storytelling.

Reading List:

Bluestone, George. *Novels into Film*. University of California Press, 1957. (Chapters 1 & 2)
Hutcheon, Linda. *A Theory of Adaptation*. 2nd ed., Routledge, 2012. (Introduction)
Dick, Philip K. "The Minority Report." The Minority Report and Other Classic Stories. Citadel Press, 2002, pp. 71–102.
Minority Report. Directed by Steven Spielberg, performances by Tom Cruise and Samantha Morton, DreamWorks, 2002.
Akutagawa, Ryūnosuke. "In a Grove" and "Rashomon." Rashomon and Other Stories,

translated by Takashi Kojima, Tuttle Publishing, 2006.
Rashomon. Directed by Akira Kurosawa, performances by Toshiro Mifune and Machiko Kyō, Daiei Film, 1950.
Manto, Saadat Hasan. “Toba Tek Singh.” Kingdom’s End and Other Stories, translated by Khalid Hasan, Verso, 2007.
Toba Tek Singh. Directed by Ketan Mehta, CinePlay, 2018.
Shakespeare, William. Hamlet. Edited by Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library, 2012.
Haider. Directed by Vishal Bhardwaj, performances by Shahid Kapoor and Tabu, UTV Motion Pictures, 2014.
Rear Window. Directed by Alfred Hitchcock, performances by James Stewart and Grace Kelly, Paramount Pictures, 1954.
Sidhwa, Bapsi. Ice-Candy Man. Penguin Books India, 1989.
Earth. Directed by Deepa Mehta, performances by Aamir Khan and Nandita Das, Cracking the Earth Films, 1998.
Sahni, Bhisham. Tamas. Translated by Jai Ratan, Penguin Books India, 2001.
Tamas. Directed by Govind Nihalani, Doordarshan / Blaze Entertainment, 1987.
Tagore, Rabindranath. “The Postmaster.” Selected Short Stories, translated by William Radice, Penguin Books, 2005.
Teen Kanya: The Postmaster. Directed by Satyajit Ray, based on the story by Rabindranath Tagore, 1961.
Premchand. “Shatranj Ke Khiladi.” Premchand: The Complete Short Stories, Vol. 2, translated by M.A. Husain, Oxford University Press, 2000.
Shatranj Ke Khiladi. Directed by Satyajit Ray, performances by Sanjeev Kumar and Saeed Jaffrey, Devki Chitra, 1977.
Pritam, Amrita. Pinjar. Translated by Khushwant Singh, Tara Press, 2009.
Pinjar. Directed by Chandraprakash Dwivedi, performances by Urmila Matondkar and Manoj Bajpayee, Lucky Star Entertainment, 2003.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**The Modern European Drama**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**45**

Course Objectives:
This course immerses students in the study of 20th-century modern European drama, fostering a deep understanding of its thematic complexity, stylistic innovation, and philosophical foundations. Students will explore how these plays challenge conventional narrative structures, delving into themes of existential uncertainty, human isolation, and societal transformation. The course aims to develop critical thinking and interpretive skills by analyzing the interplay of dialogue, symbolism, and stagecraft in absurdist works. Students will examine the historical and cultural contexts that shaped these dramas, particularly the disillusionment following World War II. By completing this course, students will be able to articulate the philosophical questions posed by the absurd, evaluate experimental dramatic techniques, and connect these works to broader literary and social movements, applying analytical frameworks to discuss their enduring relevance.

Course Outcome:
By the end of this course, the students will explore significant movements in modern European drama like Realism, Naturalism, Expressionism, Symbolism, and Theatre of the Absurd, through key plays from the 19th and 20th centuries. Students will investigate how these works engage with societal issues, human psychology and philosophical questions using distinct theatrical styles. The course traces the evolution of dramatic forms, emphasizing their cultural and historical significance. It promotes critical thinking, interpretive skills, and an appreciation for theatre's role.

TEXTS

UNIT I	**Realism and Naturalism**	Henrik Ibsen- *A Doll's House* August Strindberg- *Miss Julie*
UNIT II	**Expressionism and Symbolism**	Moliere - *The School for Wives* Luigi Pirandello- *Six Characters in Search of an Author*
UNIT III	**Theatre of the Absurd**	Samuel Beckett- *Waiting for Godot* Eugène Ionesco- *Rhinoceros*

Course Content:
Unit I:

This Unit provides critical views of concepts like Realism and Naturalism. The representative plays show real-life struggles and human emotions in a realistic way. *A Doll's House* explores a woman's fight for independence in a patriarchal society. *Miss Julie* dives into class differences

and personal desires. Both plays use plot, themes, characters and settings to reflect on real human experiences. These plays highlight themes like freedom, power, and social rules. This Unit helps students comprehend realism and naturalism that shaped modern drama.

Unit II:
This Unit deals with two plays – *The School for Wives and Six Characters in Search of an Author* –the former highlights a comic yet sharp critique on marriage and misguided education, using exaggerated characters while the latter breaks theatrical boundaries, blend reality and fiction. Both plays move beyond realistic storytelling, using vivid imagery and abstract ideas to convey deeper meanings. Expressionism emphasizes raw emotions, while symbolism adds layers of hidden significance. This Unit shows how these styles invite the audience to think critically about life, identity, and art.

Unit III:
This Unit explores two plays of the Theatre of the Absurd, *Waiting for Godot* and *Rhinoceros*, delving into the chaotic and meaningless nature of existence. The Unit emphasizes philosophical depth, encouraging analysis of unconventional dramatic structures. Students will confront unsettling truths about human nature and society, fostering critical engagement with existential themes.

Reading List:
Ibsen, Henrik,*A Doll's House*.Translated by Michael Meyer, Methuen Drama, 2008.
Strindberg, August, *Miss Julie*.Translated by Michael Robinson, Oxford UP, 2009.
Molière,*The School for Wives*.Translated by Richard Wilbur, Harcourt Brace, 1971.
Pirandello, Luigi,*Six Characters in Search of an Author*.Translated by Mark Musa, Penguin Classics, 1995.
Schiller, Friedrich,*TheRobbers*.Translated by F. J. Lamport, Penguin Classics, 1979.
Ionesco, Eugène,*Rhinoceros*.Translated by Derek Prouse, Grove Press, 1960.
Brecht, Bertolt,*Mother Courage and Her Children*.Translated by John Willett, Methuen Drama, 2009.
Camus, Albert,*Caligula*. *Caligula and Three Other Plays*, translated by Stuart Gilbert, Vintage Books, 1958, pp. 1–74.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Children's Literature**
Credits	**:**	**04**
Course Type	**:**	**Minor Course**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**60**

Course Objective:
This course introduces students to the world of children's literature through poems, stories, and novels from both Indian and global traditions. It helps students understand how childhood is imagined in literature, with themes like wonder, innocence, identity, and social values. The course also explores how children's books reflect cultural and historical contexts. Students will develop reading and analytical skills while engaging with child-focused texts.

Course Outcome:
By the end of the course, the students will be able to read and interpret children's literature from various genres and cultures. They will understand how texts for children use language, imagination, and storytelling to convey meaning. The course will help students think critically about childhood, culture, education, and creativity. They will also become familiar with Indian and international contributions to children's literature.

TEXTS		
UNIT I	**Critical Essays and Theoretical Readings on Children's Literature**	Peter Hunt – "Defining Children's Literature" Shyamala A. Narayan – "Children's Literature in India: Trends and Challenges" Gita Wolf (Tara Books) – "Decolonizing the Picture Book: Folk Art, Literacy and Children" (Interview)
UNIT II	**Poetry and the Child's World – Sound, Imagination, and Wonder**	Rabindranath Tagore – Selected poems from *Sishu* (Paper Boats, The Champa Flower, Vocation, Sleep-Stealer) Ruskin Bond – "The Thief" A.A. Milne – Selected poems from *WhenWe Were Very Young* Robert Louis Stevenson – Selected poems from *A Child's Garden of Verse* (The Swing My Shadow)
UNIT III	**Short Stories and Prose**	Premchand – 'Idgah' (translated from Hindi) Satyajit Ray – 'The Hungry Septopus' or 'Bonku Babur Bondhu' Oscar Wilde – "The Happy Prince" Hans Christian Andersen – "The Little Match Girl"
UNIT IV	**Classic and Modern Children's Novels**	R.K. Narayan – *Swami and Friends* L. Frank Baum – *The Wonderful Wizard of Oz*

Course Content:

Unit I: Critical Essays and Theoretical Readings on Children's Literature
This Unit helps students understand how to think critically about children's literature. Peter Hunt's essay defines the field and its unique nature. Shyamala Narayan discusses Indian trends and challenges in publishing for children. Gita Wolf's interview focuses on picture books, folk art, and how to decolonize children's storytelling.

Unit II: Poetry and the Child's World – Sound, Imagination, and Wonder
This Unit introduces the poetic world of childhood, focusing on rhythm, imagery, and innocence. Rabindranath Tagore's Sishu poems capture dreams, curiosity, and wonder. A.A. Milne and Robert Louis Stevenson explore simple joys and childlike perspectives. Ruskin Bond's "The Thief" offers a realistic yet tender view of childhood experiences in India.

Unit III: Short Stories and Prose
This Unit presents short narratives with emotional depth, fantasy, and moral questions. Premchand's "Idgah" offers a heart-touching story about a child's empathy and love. Satyajit Ray brings in science fiction and fantasy. Oscar Wilde's "The Happy Prince" and Andersen's "The Little Match Girl" explore kindness, loss, and social inequality through fairy-tale forms.

Unit IV: Classic and Modern Children's Novels
This Unit features novels that follow the adventures and growth of young protagonists. R.K. Narayan's *Swami and Friends* shows a boy's life in colonial India, blending humour and emotion. L. Frank Baum's *The Wonderful Wizard of Oz* takes readers on a magical journey of courage and friendship, highlighting the imaginative possibilities of children's fiction.

Reading List:
Bettelheim, Bruno. The Uses of Enchantment: The Meaning and Importance of Fairy Tales. Vintage Books, 1989.
Hunt, Peter, editor. Understanding Children's Literature. 2nd ed., Routledge, 2005.
Milne, A. A. When We Were Very Young. Methuen, 1924.
Nodelman, Perry. The Hidden Adult: Defining Children's Literature. Johns Hopkins University Press, 2008.
Rowling, J. K. Harry Potter and the Philosopher's Stone. Bloomsbury, 1997.
Tagore, Rabindranath. Sishu. Translated by William Radice, Penguin Books India, 2005.
Narayan, R. K. Swami and Friends. Indian Thought Publications, 1935.
Rose, Jacqueline. The Case of Peter Pan: Or the Impossibility of Children's Fiction. Macmillan, 1984.
Stevenson, Robert Louis. A Child's Garden of Verses. Longmans, Green and Co., 1885.
Wolf, Gita. "Children, Art and the Book: A Tara Perspective." Bookbird: A Journal of International Children's Literature, vol. 50, no. 4, 2012, pp. 24–29.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Indian Diaspora Writings**
Credits	**:**	**04**
Course Type	**:**	**Minor Course**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**60**

Course Objective:

This course aims to explore the rich landscape of Indian diaspora writings, examining themes of identity, belonging, and cultural hybridity through a diverse selection of essays, poetry, short stories, and novels. Students will analyze how authors articulate the complexities of diasporic experiences, navigating cultural dislocation and integration. The course covers essays reflecting on diaspora, poetry capturing personal and collective immigrant narratives, short stories addressing gender and cultural transitions, and novels exploring intergenerational loss and historical memory. By engaging with these works, students will develop critical insights into the socio-cultural dynamics of the Indian diaspora, fostering an appreciation for its literary contributions and global perspectives.

Course Outcomes:

By the end of the course, the students will demonstrate a comprehensive understanding of the Indian diaspora's historical and theoretical dimensions, critically analyzing diasporic poetry and short stories to identify themes like identity and displacement. They will interpret works by several authors, evaluating diasporic experiences, and integrate interdisciplinary perspectives from history and postcolonial studies into their analyses. Students will exhibit cultural competence by recognising the diversity of diasporic narratives, communicate interpretations effectively through written and oral assignments, and conduct independent research to develop a critique on diasporic themes or authors, contributing meaningfully to scholarly conversations.

TEXTS

UNIT I	**Introduction to Indian Diaspora Writings**	Amitav Ghosh: 'The Diaspora in Indian Culture' Salman Rushdie: 'Commonwealth Literature Does Not Exist' Jhumpa Lahiri: 'My Two Lives' Bharati Mukherjee: Two Ways to Belong in American Society
UNIT II	**Poetry**	Agha Shahid Ali: "Postcard" Meena Alexander: "House of a Thousand Doors" Sujata Bhatt: "Search for My Tongue" A. K. Ramanujan: "Astronomer" Suniti Namjoshi: "Snow White and Rose Green" Vijay Seshadri: "The Descent of Man" Tishani Doshi: "The Immigrant's Song" Vikram Seth: "Mapping"

UNIT III	**Short Stories**	Bharati Mukherjee- 'A Wife's Story' Chitra Banerjee Divakaruni- 'Silver Pavements, Golden Roofs' Tania James- 'Loot' Devi Laskar- 'Circa'
UNIT IV	**Novels**	Kiran Desai – *Inheritance of Loss* Amitav Ghosh: *The Shadow Lines*

Unit I: Introduction of Indian Diaspora Writings:
This Unit introduces students to the vibrant field of Indian diaspora writings through key essays, including Amitav Ghosh's "The Diaspora in Indian Culture," Salman Rushdie's "Commonwealth Literature Does Not Exist," Jhumpa Lahiri's "My Two Lives," and Bharati Mukherjee's "Two Ways to Belong in America." These works explore themes of identity, cultural displacement, and transnationalism. Students will analyze how these authors articulate the socio-cultural dynamics of the Indian diaspora, fostering critical insights into its diverse voices and global perspectives.

Unit II: Poetry:
This Unit introduces students to the evocative poetry of the Indian diaspora, exploring themes of identity, displacement, and cultural memory through works like Agha Shahid Ali's "Postcard," Meena Alexander's "House of a Thousand Doors," Sujata Bhatt's "Search for My Tongue," A.K. Ramanujan's "Astronomer," Suniti Namjoshi's "Snow White and Rose Green," Vijay Seshadri's "The Descent of Man," Tishani Doshi's "The Immigrant's Song," and Vikram Seth's "Mapping." These poems capture the nuances of diasporic experiences, blending personal and collective narratives. Students will analyze how these poets use language and innovative poetic forms to navigate cultural hybridity and belonging. This unit fosters an appreciation for the diverse poetic voices shaping Indian diasporic identity.

Unit III: Short Stories:
This Unit introduces students to the compelling short stories of the Indian diaspora, exploring themes of cultural dislocation, identity, and adaptation through works like Bharati Mukherjee's "A Wife's Story," Chitra Banerjee Divakaruni's "Silver Pavements, Golden Roofs," Tania James's "Loot," and Devi Laskar's "Circa." These stories illuminate the challenges and triumphs of navigating new cultural landscapes while grappling with personal and familial ties to the homeland. Students will analyze how these authors employ narrative techniques to portray the complexities of diasporic life. This unit fosters a deeper understanding of the diverse experiences and voices within Indian diasporic literature.

Unit IV: Novels:
This Unit engages with complex portrayals of displacement, cultural hybridity and globalization. The novels in this Unit, Kiran Desai's *The Inheritance of Loss* and Amitav Ghosh's *The Shadow Lines*, each provide unique insights into the human condition in modern India and beyond. This Unit encourages critical analysis of literary techniques, character development, and the profound impact of historical and contemporary events on individual lives and collective consciousness.

Reading List:

Agha ShahidAli, *The Half-Inch Himalayas*, Wesleyan UP, 1987.
Alexander, Meena, *Illiterate Heart*, Tri-Quarterly Books/Northwestern UP, 2002.
Bhatt, Sujata. *Brunizem*, Carcanet Press, 1988.
Ramanujan, A. K, *The Collected Poems of A. K. Ramanujan*, Oxford UP, 1995.
Namjoshi, *Suniti. Feminist Fables*, Spinifex Press, 1993.
Seshadri, Vijay, *3 Sections*, Graywolf Press, 2013.
Doshi, Tishani, *Girls Are Coming Out of the Woods*, HarperCollins, 2017.
Mukherjee, Bharati, *The Middleman and Other Stories*, Grove Press, 1988.
Divakaruni, Chitra Banerjee, *Arranged Marriage*, Anchor Books, 1995.
James, Tania, *Aerogrammes and Other Stories*, Knopf, 2012.
Laskar, Devi S, Atlas *of Reds and Blues*, Counterpoint, 2019.
Desai, Kiran. *The Inheritance of Loss.* Atlantic Monthly Press, 2006.
Adiga, Aravind, *The White Tiger*, Free Press, 2008.
Ghosh, Amitav, *The Shadow Lines*, Ravi Dayal Publisher, 1988.

Evaluation Pattern: As per the University norms.

SEMESTER -VIII				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
53	UENTC80404	Methods and Methodologies in English Studies	04	400 (6)
54	UENTC80405	Reading an Indian Author: Sri Aurobindo	04	400 (6)
55	UENTR80400	Research Project	12	400 (6)
TOTAL			**20**	

Title of the Course	**:**	**Methods and Methodologies in English Studies**
Credits	**:**	**04**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**400**
Semester	**:**	**VIII**
Total Teaching Hours	**:**	**60**

Course Objective:

This course introduces students to the basic tools and ideas used in English studies. It helps them learn how to do academic research, understand and study literature, and write critically. Students will learn the difference between methods (the steps and tools used in research) and methodologies (the thinking and beliefs behind those steps). The course will also show how English studies can connect with other subjects. By the end, students will be better prepared for doing research, writing papers, and working on future academic projects.

Course Outcome:

By the end of this course, the students will understand different methods and ways of thinking used in studying literature and culture. They will be able to apply various theories like formalism, poststructuralism, Marxism, feminism, postcolonialism, and ecocriticism to analyze texts. Students will learn how to ask strong research questions, review existing studies, and plan their own research using suitable humanities approaches. They will also develop skills in academic writing, including proper citation, formatting, and avoiding plagiarism. Overall, the course prepares students to produce well-organized, thoughtful, and research-based academic work.

TEXTS		
UNIT I	**Introduction to Research in English Studies**	W.G. Sebald – 'The Essay and the Essayistic' Lois Tyson – 'Critical Theory Today' Steven Lynn – 'Text and Context: Writing About Literature with Critical Theory' Graham Good – 'The Observing Self: Rediscovering the Essay'
UNIT II	**Literary Theory and Methodology**	Peter Barry – *Beginning Theory* Terry Eagleton – *Literary Theory: An Introduction* Jonathan Culler – *Literary Theory: A Very Short Introduction* Catherine Belsey – *Critical Practice*
UNIT III	**Interdisciplinary Approaches and Cultural Studies**	Raymond Williams – *Culture and Society* Stuart Hall – 'Cultural Studies: Two Paradigms' Michel Foucault – 'What is an Author?' Gayatri Chakravorty Spivak – 'Can the Subaltern Speak?'
UNIT IV	**Research Practice and Writing**	Drafting a research proposal Conducting a short literature-based research project • Turabian, Kate L. – *A Manual for Writers of Research Papers, Thesis, and Dissertations* • Murray, Rowena – *How to Write a Thesis*

Course Content:

UNIT I: Introduction to Research in English Studies
This Unit introduces the basics of research in English studies. It explores how essays help us think and reflect, using W.G. Sebald's and Graham Good's ideas. Lois Tyson and Steven Lynn help students understand how theory connects to reading and writing about literature. The focus is on learning how to ask questions, think critically, and express ideas clearly through writing.

UNIT II: Literary Theory and Methodology
This Unit explains different ways to read and understand literature. Peter Barry and Terry Eagleton show how English became a subject and how theories shape our reading. Jonathan Culler helps explain what theory is and why it matters. Catherine Belsey teaches us how language and culture influence meaning, helping students build strong analytical tools.

UNIT III: Interdisciplinary Approaches and Cultural Studies
This Unit helps students see how literature connects with culture, politics, and society. Raymond Williams shows how ideas of culture have changed over time. Stuart Hall explains how cultural studies use different methods to study media and texts. Foucault and Spivak raise questions about power, voice, and identity, encouraging students to think beyond the text.

Unit IV: Research Practice and Writing
This Unit teaches students how to do research in English Studies. They will learn to write research proposals, ask good research questions, and do a small project using literary texts. The unit also covers how to write clearly, use citations, and avoid plagiarism.

Reading List:
Barry, Peter. Beginning Theory: An Introduction to Literary and Cultural Theory. 3rd ed., Manchester University Press, 2009.
Eagleton, Terry. Literary Theory: An Introduction. 2nd ed., University of Minnesota Press, 1996.
Gibaldi, Joseph, editor. MLA Handbook. 9th ed., Modern Language Association of America, 2021.
Hall, Stuart. Selected Essays on Cultural Studies. Edited by David Morley and Kuan-Hsing Chen, Routledge, 1996.
Turabian, Kate L. A Manual for Writers of Research Papers, Theses, and Dissertations. 9th ed., University of Chicago Press, 2018.
Tyson, Lois. Critical Theory Today: A User-Friendly Guide. 3rd ed., Routledge, 2006.

Evaluation Pattern: As per the University norms.

Title of the course : **Reading an Indian Author: Sri Aurobindo**
Credits : **04**
Course Type : **Discipline Specific Core (DSC))**
Level : **400**
Semester : **VIII**
Total Teaching Hours : **60**

Course Objective:
This course offers an in-depth exploration of Sri Aurobindo's contributions to Indian literature, philosophy, and spirituality. It examines his literary works across genres – poetry, essays, short stories, and drama – highlighting their cultural, ethical, and metaphysical dimensions. The course encourages critical engagement with Indian literary traditions and promotes interdisciplinary research skills to appreciate the integration of philosophy, spirituality, and literature in his works.

Course Outcome:
By the end of the course, the students will develop a comprehensive understanding of Sri Aurobindo's literary and philosophical oeuvre within the framework of Indian English literature. They will critically analyze his reinterpretation of Indian scriptures and spiritual ideas, articulate their ethical and metaphysical significance, and interpret the spiritual symbolism and narrative structures in his major texts. The course will enhance students' abilities to apply critical theory and interdisciplinary approaches in their scholarly analysis and presentations.

TEXTS		
UNIT I	**Poetry**	"A God's Labour" "Nirvana" "Bride of the Fire" "Despair on the Staircase" "The Call of the Impossible" "Evolution" *Savitri* (Book 1, Canto 1: The Symbol of Dawn)
UNIT II	**Essays**	'On the Importance of Original Thinking' 'The Renaissance in India' 'What is nationalism?' 'The National Value of Art, Literature and the Ideal'
UNIT III	**Short stories**	'The Phantom Hour' 'The Devil's Mastiff' 'The Door at Abelard' 'The Man who wanted to die'
UNIT IV	**Drama**	*The Viziers of Bassora* *Vasavadutta* *Eric* *Perseus the Deliverer*

Course Content:

Unit I: Poetry

This unit introduces students to the poetic vision of Sri Aurobindo, focusing on his exploration of mysticism, spiritual evolution, and transcendence. Students will analyze poetic forms, language, and symbolism in poems such as *"A God's Labour," "Nirvana," "Bride of the Fire,"* and *"The Call of the Impossible."* The study of *Savitri* (Book 1, Canto 1) provides insight into his magnum opus's spiritual and philosophical depth, fostering analytical and interpretive skills.

Unit II: Essays

This unit explores Sri Aurobindo's essays that articulate his views on original thinking, nationalism, and the role of art and literature in shaping cultural identity. Key texts like *'On the Importance of Original Thinking,' 'The Renaissance in India,'* and *'The National Value of Art, Literature and the Ideal'* are studied to understand his intellectual contributions to cultural theory and literary idealism.

Unit III: Short Stories

In this Unit students will engage with Sri Aurobindo's short fiction, analyzing themes of illusion (Maya), spiritual quest, and inner transformation. Stories such as *'The Phantom Hour,' 'The Devil's Mastiff,'* and *'The Man Who Wanted to Die'* will be examined for their narrative technique, symbolism, and philosophical underpinnings.

Unit IV: Drama

This Unit focuses on Sri Aurobindo's dramatic works, which blend mythology, history, and philosophy. Plays like *The Viziers of Bassora, Vasavadutta, Eric,* and *Perseus the Deliverer* provide a platform for understanding dramatic structure, themes of liberation, sacrifice, and idealism, and the intersection of Indian and Western theatrical traditions. This study enhances students' critical thinking and appreciation of theatrical literature.

Reading List:

Ghose, Aurobindo. *Gems from Sri Aurobindo*. Lotus Light Publications, 1991.

Ghose, Aurobindo. *The Penguin Sri Aurobindo Reader*. Penguin Books, 1999.

Gohn, Carlos Alberto. "Repensando o Uso da Tradução no Contexto da Literatura Pós-Colonial: Sri Aurobindo, Autor Indiano." *Cadernos de Linguística e Teoria da Literatura*, vol. 14, no. 28-30, 2016, pp. 7–14, http://dx.doi.org/10.17851/0101-3548.14.28-30.7-14.

Heehs, Peter. *The Lives of Sri Aurobindo*. Columbia University Press, 2008.

Kulkarni, S. S. *Plays of Sri Aurobindo*. Rajhauns Vitaran, 2002.

Majumdar, Krishnendu. "The Impact of Sri Aurobindo Ghosh's Educational Philosophy." *International Journal of Advanced Research*, vol. 9, no. 1, 2021, pp. 1090–1091, http://dx.doi.org/10.21474/ijar01/12395.

Pandit, Madhav Pundalik. *Sri Aurobindo*. Munshiram Manoharlal Publishers, 1998.

Sachidananda, Mohanty, editor. *Sri Aurobindo, a Contemporary Reader*. Routledge, 2008.

Situating Sri Aurobindo: A Reader. Oxford University Press, 2013.

Sri Aurobindo—Secularist? or Nationalist? Kautilya Institute of National Studies, 2006.

Varshney, R. L. *Sri Aurobindo, the Poet*. Deputy Publications, 1991.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Research Project**
Credits	**:**	**12**
Course Type	**:**	**Field based research**
Level	**:**	**400**
Semester	**:**	**VIII**

Introduction

The Research Project serves as a capstone component of the BA English program, designed to cultivate independent research, analytical writing, and critical inquiry skills among undergraduate students. It allows students to engage deeply with a chosen topic within the broad domain of literature, language, and culture, integrating the theoretical, critical, and interpretive methods acquired throughout the program.

Students are expected to design and execute a small-scale but methodologically sound research project under the guidance of a faculty supervisor. The project encourages original thinking, application of literary theory, and scholarly engagement with primary and secondary materials.

The Research Project may take diverse forms – such as literary analysis, cultural criticism, translation study, performance analysis, digital humanities exploration, or interdisciplinary research drawing from history, philosophy, gender studies, or media studies.

Students will:

- Formulate a clear research question or hypothesis;
- Conduct a focused review of relevant literature;
- Apply theoretical and critical frameworks appropriately;
- Present findings in a well-organized written report following academic conventions;
- Defend their research outcomes through a **viva-voce examination**.

The course aims to strengthen foundational research skills, academic writing proficiency, and independent thought — key attributes for further study or professional engagement in academia, publishing, creative industries, or cultural research sectors.

Research Project Guidelines:

- **Length**: 80 Pages
- **Format**: MLA 9th Edition
- **Plagiarism Report**: Must be submitted along with the final document; similarity index must be within the university-approved limit (less than 10%)
- **Submission**: Three hard-bound copies must be submitted within the deadline notified by the department.

Reading List:

Attridge, Derek (ed.). *The Cambridge Companion to Literary Theory.* Cambridge University Press, 2017.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory.* 4th ed., Manchester University Press, 2017.

Belsey, Catherine. *Critical Practice.* 2nd ed., Routledge, 2002.

Booth, Wayne C., et al. *The Craft of Research.* 4th ed., University of Chicago Press, 2016.

Eagleton, Terry. *Literary Theory: An Introduction.* Blackwell, 2008.

Gibaldi, Joseph. *MLA Handbook.* 9th ed., Modern Language Association, 2021.

Hall, Stuart (ed.). *Representation: Cultural Representations and Signifying Practices.*

Sage/Open University, 1997.
Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction.* Routledge, 1988.
Loomba, Ania. *Colonialism/Postcolonialism.* 3rd ed., Routledge, 2015.
Tyson, Lois. *Critical Theory Today: A User-Friendly Guide.* Routledge, 2015.
Williams, Raymond. *Keywords: A Vocabulary of Culture and Society.* Oxford University Press, 1985.

Evaluation Pattern**:**

Written Research Project (60%)

Viva-Voce (40%)

BA HONOURS WITHOUT RESEARCH

SEMESTER -VII				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
42	UENTC70400	Practical Translation	03	400 (6)
43	UENTC70401	World Literature	03	400 (6)
44	UENTC70402	Literature and Films	03	400 (6)
45	UENTC70403	The Modern European Drama	03	400 (6)
46	UENTM70300	Children's Literature	04	400 (6)
47	UENTM70301	Indian Diaspora Writings	04	400 (6)
TOTAL			**20**	

Title of the Course	**:**	**Practical Translation**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**45**

Course Objective

This course integrates translation theory with practical exercises to develop students' skills in translating diverse texts across cultural and linguistic contexts. It emphasizes the application of theoretical frameworks to achieve linguistic accuracy, cultural sensitivity, and stylistic appropriateness while addressing ethical considerations in translation practice.

Course Outcomes

By the end of this course, the students will be able to understand key translation theories and their application to practical translation tasks. Develop proficiency in translating literary, technical, and multimedia texts with precision and cultural awareness. Critically analyze translation choices, evaluating linguistic, cultural, and ideological implications. Produce professional-quality translations by integrating theoretical insights with practical techniques.

TEXTS		
UNIT I	**Foundations of Translation Theory**	• George Steiner: "The Hermeneutic Motion" from *After Babel: Aspects of Language and Translation* • Antoine Berman: "Translation and the Trials of the Foreign" (from *The Translation Studies Reader*) **Practical Component**: • Workshop: Translate a short poem (e.g., a sonnet by Pablo Neruda) or prose excerpt (e.g., a passage from Gabriel García Márquez), focusing on preserving tone and meaning. • Discussion: Analyze the translator's role in balancing source and target language demands, using examples from workshop translations.
UNIT II	**Linguistic and Functional Approaches**	• J.C. Catford: "Translation Shifts" from *A Linguistic Theory of Translation* • Peter Newmark: "Semantic and Communicative Translation" from *Approaches to Translation* **Practical Component**: • Workshop: Translate a technical text (e.g., a user manual or academic abstract) from English to another language or vice versa, applying semantic vs. communicative strategies. • Group Analysis: Compare translations of the same technical text to evaluate linguistic accuracy and functional appropriateness.

UNIT III	**Cultural and Ideological Perspectives**	• André Lefevere: 'Mother Courage's Cucumbers: Text, System, and Refraction in a Theory of Literature' from *Translation, Rewriting, and the Manipulation of Literary Fame* • Gayatri Chakravorty Spivak: 'The Politics of Translation' from *Outside in the Teaching Machine* **Practical Component**: • Workshop: Translate a culturally dense text (e.g., a folktale from African oral tradition or a political essay by Frantz Fanon), addressing challenges of cultural adaptation. • Case Study: Analyze the ideological impact of translations in postcolonial or gender perspectives, using examples like translations of Chinua Achebe's works.

Course Content:
Unit I: Foundations of Translation Theory

This Unit introduces foundational theories of translation. Steiner's work explores philosophical and linguistic challenges, while Berman emphasizes preserving the foreignness of texts. Students will apply these concepts through practical translation of literary texts, focusing on equivalence and fidelity.

Unit II: Linguistic and Functional Approaches
This Unit focuses on linguistic and functional translation frameworks. Catford's approach examines translation as a process of substitution, while Newmark's strategies emphasize semantic and communicative priorities. Students will translate technical texts to explore functional equivalence.

Unit III: Cultural and Ideological Perspectives
This Unit examines translation as a cultural and ideological act. Lefevere's work explores how translations shape literary canons, while Spivak addresses power dynamics in translating marginalized voices. Students will translate culturally specific texts and analyze their ideological implications.

Reading List:
Steiner, George. *After Babel: Aspects of Language and Translation*. Oxford UP, 1975.
Berman, Antoine. "Translation and the Trials of the Foreign."In *The Translation Studies Reader*, edited by Lawrence Venuti, Routledge, 2012.
Catford, J.C. *A Linguistic Theory of Translation*.Oxford UP, 1965.
Newmark, Peter. *Approaches to Translation*. Pergamon Press, 1981.
Lefevere, André. *Translation, Rewriting, and the Manipulation of Literary Fame*.Routledge, 1992.
Spivak, Gayatri Chakravorty. "The Politics of Translation."In *Outside in the Teaching Machine*, Routledge, 1993.

Simon, Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*. Routledge, 1996.
Cronin, Michael. *Translation in the Digital Age*.Routledge, 2013.
Bassnett, Susan. *Translation Studies*.4th ed., Routledge, 2014.
Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*.4th ed., Routledge, 2016.

Evaluation Pattern: As per the University norms.

Title of the Course : **World Literature**
Credit : **03**
Course Type : **Discipline Specific Core (DSC)**
Level : **400**
Semester : **VII**
Total Teaching Hours : **45**

Course Objective:

The course attempts to provide a comprehensive understanding of literature and culture from around the world, helps gain deep insights into the cultural, social, and historical contexts in which various literary works were created and helps develop research skills and enhance the ability to conduct advanced research in the field.

Course Outcome:

By the end of this course, the students will be able to demonstrate an understanding of the breadth and diversity of literary works, recognize these works as expressions of individual and human values within historical and social contexts, respond critically to literature, engage in the creative process or interpretive performance, and appreciate the physical and intellectual demands placed on authors, visual artists, or performers. Additionally, learners will articulate informed personal reactions to literary works, develop an appreciation for the aesthetic principles that shape literature, and demonstrate knowledge of the impact of literature on intercultural experiences.

TEXTS

UNIT-I	**HOST CULTURE AND SOURCE CULTURE**	Erich Auerbach: *Mimesis: The Representation of Reality in Western Literature* David Damrosch: *What Is World Literature?*
UNIT–II	**SELF REALIZATION**	Leo Tolstoy: *Anna Karenina* Hermann Hesse: *Siddhartha*
UNIT III	**MIND CONFLICTING WITH INTUITION**	Federico Garcia Lorca: *Blood Wedding* Albert Camus: *Caligula*

Course Content:

Unit I: This Unit provides a concise historical and theoretical overview of the frameworks of world literature. The essays included will shape how we read literature and understand language, help us trace the evolution of world history and literature. By introducing foundational ideas and texts from the history of world literature, the unit aims to demystify literary theory, demonstrating how it illuminates literary texts and enhances our understanding and enjoyment of

literature.

Unit II: This Unit introduces the genre of fiction, offering a comprehensive overview of its development, explains why one should read Tolstoy and Hermann Hesse. Tolstoy's *Anna Karenina* explores themes of self-love and self-betrayal leading to familial and social disturbance while Hermann Hesse's *Siddhartha* explores the search for enlightenment and self – discovery.

Unit III: This Unit focuses on classical dramatic texts, introducing learners to the genre of drama and its evolution, examines these texts from a cross-cultural perspective, engaging with contextualization, reception history, and close reading of selected works by Federico García Lorca, Albert Camus, and Eugène Ionesco.

Reading List:

Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Princeton University Press, 2013.
Camus, Albert. *Caligula*. Translated by Leonard Nolens and Annet Lekkerkerker, International Theatre & Film Books; Het Zuidelijk Toneel, 1996.
Chekhov, Anton Pavlovich. *The Bet*. SOVEREIGN, 2018.
Damrosch, David. *What Is World Literature?* Princeton University Press, 2018.
Hesse, Hermann. *Siddhartha*. Pandora's Box, 2022.
Ionesco, Eugène. *The Chairs*. Spark Publishing, 2014.
Kawaguchi, Toshikazu. *Before the Coffee Gets Cold*. Thorndike Press Large Print, 2022.
Lorca, Gabriel García. *Blood Wedding*. Translated by Tanya Ronder, Nick Hern Books, 2019.
Neruda, Pablo, et al. "Tonight I Can Write."*Selected Poems*. Houghton Mifflin, 1990.
Paz, Octavio. *In Light of India*. Vintage Digital, 2015.
Tolstoy, Leo. *Resurrection*. Charles Scribner's Sons, 1907.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Literature and Films**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**45**

Course Objective:

This course aims to explore the dynamic relationship between literature and film by examining adaptations across genres, cultures, and time periods. It introduces students to key theories of adaptation, narrative structures, and the transformation of character and theme across media. Through critical readings, film screenings, and comparative analysis, students will gain insight into how stories evolve when adapted for the screen.

Course Outcome:

By the end of the course, the students will be able to critically analyze both literary texts and their cinematic adaptations. They will understand adaptation theory, genre conventions, and narrative techniques used across media. Students will also develop skills in comparative reading and film analysis, with an emphasis on cultural, political, and identity-driven interpretations in Indian and global cinema.

TEXTS		
UNIT I	**Introduction to Literature and Film**	George Bluestone – *Novels into Film* (Ch. 1 &2) Linda Hutcheon – *A Theory of Adaptation* (Introduction) *Minority Report* (2002) - Steven Spielberg Based in the short story of the same title Philip K Dick
UNIT II	**Narrative, Genre, and Character Across Media**	*Rashomon* 1950 by Akira Kurosawa (Based on Akutagava's short story ‘In a Grove’ and Rashomon’) “Toba Tek Singh” by Saadat Hasan Manto Short story and it's Adaptation *Haider* by Vishal Bhardwaj *Hamlet*- Shakespeare *Rear Window* by Hitchcock

UNIT III	**Indian Literature and Indian Films – Culture, Politics, Identity**	Bapsi Sidhwa – *Ice-Candy Man* → *Earth* (dir. Deepa Mehta) Bhisham Sahni – *Tamas* → *Tamas* (TV film directed by Govind Nihalani) Rabindranath Tagore – "The Postmaster" Premchand – 'Shatranj Ke Khiladi' (The Chess Players) Amrita Pritam – *Pinjar* → *Pinjar* (dir. Chandraprakash Dwivedi)

Course Content:

UNIT I: Introduction to Literature and Film

This Unit introduces foundational texts on adaptation theory, including George Bluestone's *Novels into Film* and Linda Hutcheon's *A Theory of Adaptation*. Students will examine how narrative form changes across media by comparing Philip K. Dick's short story Minority Report with Steven Spielberg's 2002 film adaptation. Focus will be placed on medium-specific storytelling and interpretation.

UNIT II: Narrative, Genre, and Character Across Media

This Unit explores how narrative, genre, and character shift in film adaptations of literary texts. It includes *Rashomon* by Akira Kurosawa, based on Akutagawa's short stories, and "Toba Tek Singh" by Saadat Hasan Manto. The unit also examines *Haider* by Vishal Bhardwaj as an Indian adaptation of Shakespeare's *Hamlet*, and Hitchcock's *Rear Window* as a masterclass in visual suspense and character psychology.

UNIT III: Indian Literature and Indian Films – Culture, Politics, Identity

This Unit focuses on Indian literary texts and their cinematic interpretations, addressing themes such as Partition, nationalism, gender, and regional identity. Adaptations include *Earth* (from Bapsi Sidhwa's *Ice-Candy Man*), *Tamas*, *Pinjar*, and stories by Tagore and Premchand. Students will examine how Indian filmmakers interpret historical trauma and cultural memory through visual storytelling.

Reading List:

Bluestone, George. *Novels into Film*. University of California Press, 1957. (Chapters 1 & 2)
Hutcheon, Linda. *A Theory of Adaptation*. 2nd ed., Routledge, 2012. (Introduction)
Dick, Philip K. "The Minority Report." The Minority Report and Other Classic Stories. Citadel Press, 2002, pp. 71–102.
Minority Report. Directed by Steven Spielberg, performances by Tom Cruise and Samantha Morton, DreamWorks, 2002.
Akutagawa, Ryūnosuke. "In a Grove" and "Rashomon." Rashomon and Other Stories,

translated by Takashi Kojima, Tuttle Publishing, 2006.
Rashomon. Directed by Akira Kurosawa, performances by Toshiro Mifune and Machiko Kyō, Daiei Film, 1950.
Manto, Saadat Hasan. “Toba Tek Singh.” Kingdom’s End and Other Stories, translated by Khalid Hasan, Verso, 2007.
Toba Tek Singh. Directed by Ketan Mehta, CinePlay, 2018.
Shakespeare, William. Hamlet. Edited by Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library, 2012.
Haider. Directed by Vishal Bhardwaj, performances by Shahid Kapoor and Tabu, UTV Motion Pictures, 2014.
Rear Window. Directed by Alfred Hitchcock, performances by James Stewart and Grace Kelly, Paramount Pictures, 1954.
Sidhwa, Bapsi. Ice-Candy Man. Penguin Books India, 1989.
Earth. Directed by Deepa Mehta, performances by Aamir Khan and Nandita Das, Cracking the Earth Films, 1998.
Sahni, Bhisham. Tamas. Translated by Jai Ratan, Penguin Books India, 2001.
Tamas. Directed by Govind Nihalani, Doordarshan / Blaze Entertainment, 1987.
Tagore, Rabindranath. “The Postmaster.” Selected Short Stories, translated by William Radice, Penguin Books, 2005.
Teen Kanya: The Postmaster. Directed by Satyajit Ray, based on the story by Rabindranath Tagore, 1961.
Premchand. “Shatranj Ke Khiladi.” Premchand: The Complete Short Stories, Vol. 2, translated by M.A. Husain, Oxford University Press, 2000.
Shatranj Ke Khiladi. Directed by Satyajit Ray, performances by Sanjeev Kumar and Saeed Jaffrey, Devki Chitra, 1977.
Pritam, Amrita. Pinjar. Translated by Khushwant Singh, Tara Press, 2009.
Pinjar. Directed by Chandraprakash Dwivedi, performances by Urmila Matondkar and Manoj Bajpayee, Lucky Star Entertainment, 2003.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**The Modern European Drama**
Credits	**:**	**03**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**45**

Course Objectives:
This course immerses students in the study of 20th-century modern European drama, fostering a deep understanding of its thematic complexity, stylistic innovation, and philosophical foundations. Students will explore how these plays challenge conventional narrative structures, delving into themes of existential uncertainty, human isolation, and societal transformation. The course aims to develop critical thinking and interpretive skills by analyzing the interplay of dialogue, symbolism, and stagecraft in absurdist works. Students will examine the historical and cultural contexts that shaped these dramas, particularly the disillusionment following World War II. By completing this course, students will be able to articulate the philosophical questions posed by the absurd, evaluate experimental dramatic techniques, and connect these works to broader literary and social movements, applying analytical frameworks to discuss their enduring relevance.

Course Outcome:
By the end of this course, the students will explore significant movements in modern European drama like Realism, Naturalism, Expressionism, Symbolism, and Theatre of the Absurd, through key plays from the 19th and 20th centuries. Students will investigate how these works engage with societal issues, human psychology and philosophical questions using distinct theatrical styles. The course traces the evolution of dramatic forms, emphasizing their cultural and historical significance. It promotes critical thinking, interpretive skills, and an appreciation for theatre's role.

TEXTS

UNIT I	**Realism and Naturalism**	Henrik Ibsen- *A Doll's House* August Strindberg- *Miss Julie*
UNIT II	**Expressionism and Symbolism**	Moliere - *The School for Wives* Luigi Pirandello- *Six Characters in Search of an Author*
UNIT III	**Theatre of the Absurd**	Samuel Beckett- *Waiting for Godot* Eugène Ionesco- *Rhinoceros*

Course Content:
Unit I:

This Unit provides critical views of concepts like Realism and Naturalism. The representative plays show real-life struggles and human emotions in a realistic way. *A Doll's House* explores a woman's fight for independence in a patriarchal society. *Miss Julie* dives into class differences

and personal desires. Both plays use plot, themes, characters and settings to reflect on real human experiences. These plays highlight themes like freedom, power, and social rules. This Unit helps students comprehend realism and naturalism that shaped modern drama.

Unit II:
This Unit deals with two plays – *The School for Wives and Six Characters in Search of an Author* –the former highlights a comic yet sharp critique on marriage and misguided education, using exaggerated characters while the latter breaks theatrical boundaries, blend reality and fiction. Both plays move beyond realistic storytelling, using vivid imagery and abstract ideas to convey deeper meanings. Expressionism emphasizes raw emotions, while symbolism adds layers of hidden significance. This Unit shows how these styles invite the audience to think critically about life, identity, and art.

Unit III:
This Unit explores two plays of the Theatre of the Absurd, *Waiting for Godot* and *Rhinoceros*, delving into the chaotic and meaningless nature of existence. The Unit emphasizes philosophical depth, encouraging analysis of unconventional dramatic structures. Students will confront unsettling truths about human nature and society, fostering critical engagement with existential themes.

Reading List:
Ibsen, Henrik,*A Doll's House*.Translated by Michael Meyer, Methuen Drama, 2008.
Strindberg, August, *Miss Julie*.Translated by Michael Robinson, Oxford UP, 2009.
Molière,*The School for Wives*.Translated by Richard Wilbur, Harcourt Brace, 1971.
Pirandello, Luigi,*Six Characters in Search of an Author*.Translated by Mark Musa, Penguin Classics, 1995.
Schiller, Friedrich,*TheRobbers*.Translated by F. J. Lamport, Penguin Classics, 1979.
Ionesco, Eugène,*Rhinoceros*.Translated by Derek Prouse, Grove Press, 1960.
Brecht, Bertolt,*Mother Courage and Her Children*.Translated by John Willett, Methuen Drama, 2009.
Camus, Albert,*Caligula*. *Caligula and Three Other Plays*, translated by Stuart Gilbert, Vintage Books, 1958, pp. 1–74.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Children's Literature**
Credits	**:**	**04**
Course Type	**:**	**Minor Course**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**60**

Course Objective:
This course introduces students to the world of children's literature through poems, stories, and novels from both Indian and global traditions. It helps students understand how childhood is imagined in literature, with themes like wonder, innocence, identity, and social values. The course also explores how children's books reflect cultural and historical contexts. Students will develop reading and analytical skills while engaging with child-focused texts.

Course Outcome:
By the end of the course, the students will be able to read and interpret children's literature from various genres and cultures. They will understand how texts for children use language, imagination, and storytelling to convey meaning. The course will help students think critically about childhood, culture, education, and creativity. They will also become familiar with Indian and international contributions to children's literature.

TEXTS		
UNIT I	**Critical Essays and Theoretical Readings on Children's Literature**	Peter Hunt – "Defining Children's Literature" Shyamala A. Narayan – "Children's Literature in India: Trends and Challenges" Gita Wolf (Tara Books) – "Decolonizing the Picture Book: Folk Art, Literacy and Children" (Interview)
UNIT II	**Poetry and the Child's World – Sound, Imagination, and Wonder**	Rabindranath Tagore – Selected poems from *Sishu* (Paper Boats, The Champa Flower, Vocation, Sleep-Stealer) Ruskin Bond – "The Thief" A.A. Milne – Selected poems from *WhenWe Were Very Young* Robert Louis Stevenson – Selected poems from *A Child's Garden of Verse* (The Swing My Shadow)
UNIT III	**Short Stories and Prose**	Premchand – 'Idgah' (translated from Hindi) Satyajit Ray – 'The Hungry Septopus' or 'Bonku Babur Bondhu' Oscar Wilde – "The Happy Prince" Hans Christian Andersen – "The Little Match Girl"
UNIT IV	**Classic and Modern Children's Novels**	R.K. Narayan – *Swami and Friends* L. Frank Baum – *The Wonderful Wizard of Oz*

Course Content:

Unit I: Critical Essays and Theoretical Readings on Children's Literature
This Unit helps students understand how to think critically about children's literature. Peter Hunt's essay defines the field and its unique nature. Shyamala Narayan discusses Indian trends and challenges in publishing for children. Gita Wolf's interview focuses on picture books, folk art, and how to decolonize children's storytelling.

Unit II: Poetry and the Child's World – Sound, Imagination, and Wonder
This Unit introduces the poetic world of childhood, focusing on rhythm, imagery, and innocence. Rabindranath Tagore's Sishu poems capture dreams, curiosity, and wonder. A.A. Milne and Robert Louis Stevenson explore simple joys and childlike perspectives. Ruskin Bond's "The Thief" offers a realistic yet tender view of childhood experiences in India.

Unit III: Short Stories and Prose
This Unit presents short narratives with emotional depth, fantasy, and moral questions. Premchand's "Idgah" offers a heart-touching story about a child's empathy and love. Satyajit Ray brings in science fiction and fantasy. Oscar Wilde's "The Happy Prince" and Andersen's "The Little Match Girl" explore kindness, loss, and social inequality through fairy-tale forms.

Unit IV: Classic and Modern Children's Novels
This Unit features novels that follow the adventures and growth of young protagonists. R.K. Narayan's *Swami and Friends* shows a boy's life in colonial India, blending humour and emotion. L. Frank Baum's *The Wonderful Wizard of Oz* takes readers on a magical journey of courage and friendship, highlighting the imaginative possibilities of children's fiction.

Reading List:
Bettelheim, Bruno. The Uses of Enchantment: The Meaning and Importance of Fairy Tales. Vintage Books, 1989.
Hunt, Peter, editor. Understanding Children's Literature. 2nd ed., Routledge, 2005.
Milne, A. A. When We Were Very Young. Methuen, 1924.
Nodelman, Perry. The Hidden Adult: Defining Children's Literature. Johns Hopkins University Press, 2008.
Rowling, J. K. Harry Potter and the Philosopher's Stone. Bloomsbury, 1997.
Tagore, Rabindranath. Sishu. Translated by William Radice, Penguin Books India, 2005.
Narayan, R. K. Swami and Friends. Indian Thought Publications, 1935.
Rose, Jacqueline. The Case of Peter Pan: Or the Impossibility of Children's Fiction. Macmillan, 1984.
Stevenson, Robert Louis. A Child's Garden of Verses. Longmans, Green and Co., 1885.
Wolf, Gita. "Children, Art and the Book: A Tara Perspective." Bookbird: A Journal of International Children's Literature, vol. 50, no. 4, 2012, pp. 24–29.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Indian Diaspora Writings**
Credits	**:**	**04**
Course Type	**:**	**Minor Course**
Level	**:**	**400**
Semester	**:**	**VII**
Total Teaching Hours	**:**	**60**

Course Objective:

This course aims to explore the rich landscape of Indian diaspora writings, examining themes of identity, belonging, and cultural hybridity through a diverse selection of essays, poetry, short stories, and novels. Students will analyze how authors articulate the complexities of diasporic experiences, navigating cultural dislocation and integration. The course covers essays reflecting on diaspora, poetry capturing personal and collective immigrant narratives, short stories addressing gender and cultural transitions, and novels exploring intergenerational loss and historical memory. By engaging with these works, students will develop critical insights into the socio-cultural dynamics of the Indian diaspora, fostering an appreciation for its literary contributions and global perspectives.

Course Outcomes:

By the end of the course, the students will demonstrate a comprehensive understanding of the Indian diaspora's historical and theoretical dimensions, critically analyzing diasporic poetry and short stories to identify themes like identity and displacement. They will interpret works by several authors, evaluating diasporic experiences, and integrate interdisciplinary perspectives from history and postcolonial studies into their analyses. Students will exhibit cultural competence by recognising the diversity of diasporic narratives, communicate interpretations effectively through written and oral assignments, and conduct independent research to develop a critique on diasporic themes or authors, contributing meaningfully to scholarly conversations.

TEXTS

UNIT I	**Introduction to Indian Diaspora Writings**	Amitav Ghosh: 'The Diaspora in Indian Culture' Salman Rushdie: 'Commonwealth Literature Does Not Exist' Jhumpa Lahiri: 'My Two Lives' Bharati Mukherjee: Two Ways to Belong in American Society
UNIT II	**Poetry**	Agha Shahid Ali: "Postcard" Meena Alexander: "House of a Thousand Doors" Sujata Bhatt: "Search for My Tongue" A. K. Ramanujan: "Astronomer" Suniti Namjoshi: "Snow White and Rose Green" Vijay Seshadri: "The Descent of Man" Tishani Doshi: "The Immigrant's Song" Vikram Seth: "Mapping"

UNIT III	**Short Stories**	Bharati Mukherjee- 'A Wife's Story' Chitra Banerjee Divakaruni- 'Silver Pavements, Golden Roofs' Tania James- 'Loot' Devi Laskar- 'Circa'
UNIT IV	**Novels**	Kiran Desai – *Inheritance of Loss* Amitav Ghosh: *The Shadow Lines*

Unit I: Introduction of Indian Diaspora Writings:
This Unit introduces students to the vibrant field of Indian diaspora writings through key essays, including Amitav Ghosh's "The Diaspora in Indian Culture," Salman Rushdie's "Commonwealth Literature Does Not Exist," Jhumpa Lahiri's "My Two Lives," and Bharati Mukherjee's "Two Ways to Belong in America." These works explore themes of identity, cultural displacement, and transnationalism. Students will analyze how these authors articulate the socio-cultural dynamics of the Indian diaspora, fostering critical insights into its diverse voices and global perspectives.

Unit II: Poetry:
This Unit introduces students to the evocative poetry of the Indian diaspora, exploring themes of identity, displacement, and cultural memory through works like Agha Shahid Ali's "Postcard," Meena Alexander's "House of a Thousand Doors," Sujata Bhatt's "Search for My Tongue," A.K. Ramanujan's "Astronomer," Suniti Namjoshi's "Snow White and Rose Green," Vijay Seshadri's "The Descent of Man," Tishani Doshi's "The Immigrant's Song," and Vikram Seth's "Mapping." These poems capture the nuances of diasporic experiences, blending personal and collective narratives. Students will analyze how these poets use language and innovative poetic forms to navigate cultural hybridity and belonging. This unit fosters an appreciation for the diverse poetic voices shaping Indian diasporic identity.

Unit III: Short Stories:
This Unit introduces students to the compelling short stories of the Indian diaspora, exploring themes of cultural dislocation, identity, and adaptation through works like Bharati Mukherjee's "A Wife's Story," Chitra Banerjee Divakaruni's "Silver Pavements, Golden Roofs," Tania James's "Loot," and Devi Laskar's "Circa." These stories illuminate the challenges and triumphs of navigating new cultural landscapes while grappling with personal and familial ties to the homeland. Students will analyze how these authors employ narrative techniques to portray the complexities of diasporic life. This unit fosters a deeper understanding of the diverse experiences and voices within Indian diasporic literature.

Unit IV: Novels:
This Unit engages with complex portrayals of displacement, cultural hybridity and globalization. The novels in this Unit, Kiran Desai's *The Inheritance of Loss* and Amitav Ghosh's *The Shadow Lines*, each provide unique insights into the human condition in modern India and beyond. This Unit encourages critical analysis of literary techniques, character development, and the profound impact of historical and contemporary events on individual lives and collective consciousness.

Reading List:

Agha ShahidAli, *The Half-Inch Himalayas*, Wesleyan UP, 1987.
Alexander, Meena, *Illiterate Heart*, Tri-Quarterly Books/Northwestern UP, 2002.
Bhatt, Sujata. *Brunizem*, Carcanet Press, 1988.
Ramanujan, A. K, *The Collected Poems of A. K. Ramanujan*, Oxford UP, 1995.
Namjoshi, *Suniti. Feminist Fables*, Spinifex Press, 1993.
Seshadri, Vijay, *3 Sections*, Graywolf Press, 2013.
Doshi, Tishani, *Girls Are Coming Out of the Woods*, HarperCollins, 2017.
Mukherjee, Bharati, *The Middleman and Other Stories*, Grove Press, 1988.
Divakaruni, Chitra Banerjee, *Arranged Marriage*, Anchor Books, 1995.
James, Tania, *Aerogrammes and Other Stories*, Knopf, 2012.
Laskar, Devi S, Atlas *of Reds and Blues*, Counterpoint, 2019.
Desai, Kiran. *The Inheritance of Loss.* Atlantic Monthly Press, 2006.
Adiga, Aravind, *The White Tiger*, Free Press, 2008.
Ghosh, Amitav, *The Shadow Lines*, Ravi Dayal Publisher, 1988.

Evaluation Pattern: As per the University norms.

SEMESTER -VIII				
Sl. No.	**Course Code**	**Title of the Course**	**Credits**	**Level**
53	UENTC80404	Methods and Methodologies in English Studies	04	400 (6)
54	UENTC80405	Reading an Indian Author: Sri Aurobindo	04	400 (6)
55	UENPI80400	Internship	12	400 (6)
TOTAL			**20**	

Title of the Course	**:**	**Methods and Methodologies in English Studies**
Credits	**:**	**04**
Course Type	**:**	**Discipline Specific Core (DSC)**
Level	**:**	**400**
Semester	**:**	**VIII**
Total Teaching Hours	**:**	**60**

Course Objective:

This course introduces students to the basic tools and ideas used in English studies. It helps them learn how to do academic research, understand and study literature, and write critically. Students will learn the difference between methods (the steps and tools used in research) and methodologies (the thinking and beliefs behind those steps). The course will also show how English studies can connect with other subjects. By the end, students will be better prepared for doing research, writing papers, and working on future academic projects.

Course Outcome:

By the end of this course, the students will understand different methods and ways of thinking used in studying literature and culture. They will be able to apply various theories like formalism, poststructuralism, Marxism, feminism, postcolonialism, and ecocriticism to analyze texts. Students will learn how to ask strong research questions, review existing studies, and plan their own research using suitable humanities approaches. They will also develop skills in academic writing, including proper citation, formatting, and avoiding plagiarism. Overall, the course prepares students to produce well-organized, thoughtful, and research-based academic work.

TEXTS		
UNIT I	**Introduction to Research in English Studies**	W.G. Sebald – 'The Essay and the Essayistic' Lois Tyson – 'Critical Theory Today' Steven Lynn – 'Text and Context: Writing About Literature with Critical Theory' Graham Good – 'The Observing Self: Rediscovering the Essay'
UNIT II	**Literary Theory and Methodology**	Peter Barry – *Beginning Theory* Terry Eagleton – *Literary Theory: An Introduction* Jonathan Culler – *Literary Theory: A Very Short Introduction* Catherine Belsey – *Critical Practice*
UNIT III	**Interdisciplinary Approaches and Cultural Studies**	Raymond Williams – *Culture and Society* Stuart Hall – 'Cultural Studies: Two Paradigms' Michel Foucault – 'What is an Author?' Gayatri Chakravorty Spivak – 'Can the Subaltern Speak?'
UNIT IV	**Research Practice and Writing**	Drafting a research proposal Conducting a short literature-based research project • Turabian, Kate L. – *A Manual for Writers of Research Papers, Thesis, and Dissertations* • Murray, Rowena – *How to Write a Thesis*

Course Content:

UNIT I: Introduction to Research in English Studies
This Unit introduces the basics of research in English studies. It explores how essays help us think and reflect, using W.G. Sebald's and Graham Good's ideas. Lois Tyson and Steven Lynn help students understand how theory connects to reading and writing about literature. The focus is on learning how to ask questions, think critically, and express ideas clearly through writing.

UNIT II: Literary Theory and Methodology
This Unit explains different ways to read and understand literature. Peter Barry and Terry Eagleton show how English became a subject and how theories shape our reading. Jonathan Culler helps explain what theory is and why it matters. Catherine Belsey teaches us how language and culture influence meaning, helping students build strong analytical tools.

UNIT III: Interdisciplinary Approaches and Cultural Studies
This Unit helps students see how literature connects with culture, politics, and society. Raymond Williams shows how ideas of culture have changed over time. Stuart Hall explains how cultural studies use different methods to study media and texts. Foucault and Spivak raise questions about power, voice, and identity, encouraging students to think beyond the text.

Unit IV: Research Practice and Writing
This Unit teaches students how to do research in English Studies. They will learn to write research proposals, ask good research questions, and do a small project using literary texts. The unit also covers how to write clearly, use citations, and avoid plagiarism.

Reading List:
Barry, Peter. Beginning Theory: An Introduction to Literary and Cultural Theory. 3rd ed., Manchester University Press, 2009.
Eagleton, Terry. Literary Theory: An Introduction. 2nd ed., University of Minnesota Press, 1996.
Gibaldi, Joseph, editor. MLA Handbook. 9th ed., Modern Language Association of America, 2021.
Hall, Stuart. Selected Essays on Cultural Studies. Edited by David Morley and Kuan-Hsing Chen, Routledge, 1996.
Turabian, Kate L. A Manual for Writers of Research Papers, Theses, and Dissertations. 9th ed., University of Chicago Press, 2018.
Tyson, Lois. Critical Theory Today: A User-Friendly Guide. 3rd ed., Routledge, 2006.

Evaluation Pattern: As per the University norms.

Title of the course : **Reading an Indian Author: Sri Aurobindo**
Credits : **04**
Course Type : **Discipline Specific Core (DSC))**
Level : **400**
Semester : **VIII**
Total Teaching Hours : **60**

Course Objective:
This course offers an in-depth exploration of Sri Aurobindo's contributions to Indian literature, philosophy, and spirituality. It examines his literary works across genres – poetry, essays, short stories, and drama – highlighting their cultural, ethical, and metaphysical dimensions. The course encourages critical engagement with Indian literary traditions and promotes interdisciplinary research skills to appreciate the integration of philosophy, spirituality, and literature in his works.

Course Outcome:
By the end of the course, the students will develop a comprehensive understanding of Sri Aurobindo's literary and philosophical oeuvre within the framework of Indian English literature. They will critically analyze his reinterpretation of Indian scriptures and spiritual ideas, articulate their ethical and metaphysical significance, and interpret the spiritual symbolism and narrative structures in his major texts. The course will enhance students' abilities to apply critical theory and interdisciplinary approaches in their scholarly analysis and presentations.

TEXTS		
UNIT I	**Poetry**	"A God's Labour" "Nirvana" "Bride of the Fire" "Despair on the Staircase" "The Call of the Impossible" "Evolution" *Savitri* (Book 1, Canto 1: The Symbol of Dawn)
UNIT II	**Essays**	'On the Importance of Original Thinking' 'The Renaissance in India' 'What is nationalism?' 'The National Value of Art, Literature and the Ideal'
UNIT III	**Short stories**	'The Phantom Hour' 'The Devil's Mastiff' 'The Door at Abelard' 'The Man who wanted to die'
UNIT IV	**Drama**	*The Viziers of Bassora* *Vasavadutta* *Eric* *Perseus the Deliverer*

Course Content:

Unit I: Poetry

This unit introduces students to the poetic vision of Sri Aurobindo, focusing on his exploration of mysticism, spiritual evolution, and transcendence. Students will analyze poetic forms, language, and symbolism in poems such as *"A God's Labour," "Nirvana," "Bride of the Fire,"* and *"The Call of the Impossible."* The study of *Savitri* (Book 1, Canto 1) provides insight into his magnum opus's spiritual and philosophical depth, fostering analytical and interpretive skills.

Unit II: Essays

This unit explores Sri Aurobindo's essays that articulate his views on original thinking, nationalism, and the role of art and literature in shaping cultural identity. Key texts like *'On the Importance of Original Thinking,' 'The Renaissance in India,'* and *'The National Value of Art, Literature and the Ideal'* are studied to understand his intellectual contributions to cultural theory and literary idealism.

Unit III: Short Stories

In this Unit students will engage with Sri Aurobindo's short fiction, analyzing themes of illusion (Maya), spiritual quest, and inner transformation. Stories such as *'The Phantom Hour,' 'The Devil's Mastiff,'* and *'The Man Who Wanted to Die'* will be examined for their narrative technique, symbolism, and philosophical underpinnings.

Unit IV: Drama

This Unit focuses on Sri Aurobindo's dramatic works, which blend mythology, history, and philosophy. Plays like *The Viziers of Bassora, Vasavadutta, Eric,* and *Perseus the Deliverer* provide a platform for understanding dramatic structure, themes of liberation, sacrifice, and idealism, and the intersection of Indian and Western theatrical traditions. This study enhances students' critical thinking and appreciation of theatrical literature.

Reading List:

Ghose, Aurobindo. *Gems from Sri Aurobindo*. Lotus Light Publications, 1991.

Ghose, Aurobindo. *The Penguin Sri Aurobindo Reader*. Penguin Books, 1999.

Gohn, Carlos Alberto. "Repensando o Uso da Tradução no Contexto da Literatura Pós-Colonial: Sri Aurobindo, Autor Indiano." *Cadernos de Linguística e Teoria da Literatura*, vol. 14, no. 28-30, 2016, pp. 7–14, http://dx.doi.org/10.17851/0101-3548.14.28-30.7-14.

Heehs, Peter. *The Lives of Sri Aurobindo*. Columbia University Press, 2008.

Kulkarni, S. S. *Plays of Sri Aurobindo*. Rajhauns Vitaran, 2002.

Majumdar, Krishnendu. "The Impact of Sri Aurobindo Ghosh's Educational Philosophy." *International Journal of Advanced Research*, vol. 9, no. 1, 2021, pp. 1090–1091, http://dx.doi.org/10.21474/ijar01/12395.

Pandit, Madhav Pundalik. *Sri Aurobindo*. Munshiram Manoharlal Publishers, 1998.

Sachidananda, Mohanty, editor. *Sri Aurobindo, a Contemporary Reader*. Routledge, 2008.

Situating Sri Aurobindo: A Reader. Oxford University Press, 2013.

Sri Aurobindo—Secularist? or Nationalist? Kautilya Institute of National Studies, 2006.

Varshney, R. L. *Sri Aurobindo, the Poet*. Deputy Publications, 1991.

Evaluation Pattern: As per the University norms.

Title of the Course	**:**	**Internship**
Credits	**:**	**12**
Course Type	**:**	**Field-based Activity**
Level	**:**	**400**
Semester	**:**	**VIII**

Objective of the Internship:

The internship is designed to connect academic learning with real-world professional experience. It provides students with the opportunity to apply their knowledge of English language and literature in practical fields such as media, education, publishing, and creative industries. Through active participation, students will develop professional skills, understand workplace dynamics, and engage in tasks requiring communication, critical thinking, and creativity.

Outcome of the Internship:

By the end of the internship, students will be able to effectively apply their academic knowledge in professional contexts related to media, education, publishing, and creative industries. They will develop practical skills in communication, content creation, and critical thinking, while also gaining firsthand experience of workplace structures and expectations. The internship will enable them to produce relevant outputs such as articles, teaching materials, or media scripts, and encourage reflective thinking on their personal and professional development. It will further strengthen their abilities in teamwork, time management, and problem-solving, contributing to greater confidence and clarity in their future career paths.

Internship Process and Guidelines:

- Each student must select an appropriate organization and get approval from the Internship Coordinator.
- A formal internship proposal detailing the organization, objectives, expected tasks, and timeline should be submitted before commencement.
- During the internship, students must maintain a Monthly logbook and reflective journal documenting their tasks and learning.
- The internship will be guided by a faculty supervisor and a workplace mentor.
- At least one mid-term review will be conducted by the faculty supervisor.

Suggested Fields for Internship:

- Print and Electronic Media (newspapers, magazines, TV, radio)
- Digital Content Platforms
- Schools, Colleges, and Language Training Centres
- Publishing Houses and Editorial Agencies
- Theatre, Film, and Documentary Production Units
- NGOs involved in literacy, education, or community communication

- Advertising Agencies and Public Relations Firms

Documentation and Submission Requirements:

- **Internship Proposal**
- **Monthly Reflective Journal** (submitted at the end)
- **Final Internship Report** (3,000 words, detailing the work done, reflections, learning outcomes, and future aspirations)
- **Presentation and Viva-Voce** before a panel of internal/external examiners

The internship will be evaluated on the basis of the following:

- **Participation and Work at the Site**
- **Monthly Journal and Reflection**
- **Final Internship Report**
- **Presentation and Viva-Voce**

Evaluation Pattern: As per the University norms

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