

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

B. A. NEW SYLLABUS –NEP- (2024-25)

(Based on UGC – Learning Outcomes-Based Curriculum Framework)

Programme Code: UENGL

SEMESTER-I				
Sl. No	Course Code	Course	Credits	Remarks
1.	UENTC11100	British Literature from 14 th to 15 th Century	03	
2.	UENTC11101	British Literature 16 th Century	03	
3.	UENTM11100	Film Making	04	
4.	UENPM10101	Film Making (Practical)	02	
5.	UENTD11100	Vachana Literature	03	
6.	UENTA11100	English Language Communication Skills-I	02	
7.	UENTS10100	Copy Editing	03	
8.	VAC-I	-	02	
	Total		22	
SEMESTER-II				
9.	UENTC20102	British Literature: 17 th and 18 th Century	03	
10.	UENTC20103	British Literature: 19 th Century	03	
11.	UENTM20102	Drama and Theatre	04	
12.	UENPM20103	Drama and Theatre (Practical)	02	
13.	UENTD20101	Creative Writing	03	
14.	UENTA20101	English Language Communication Skills-II	02	
15.	UENTS20101	Writing for Media	03	
16.	VAC-2	-	02	
	Total		22	
SEMESTER-III				
17.	UENTC30200	British Literature: 20 th Century	03	
18.	UENTC30201	Glossary of Literary Terms	03	
19.	UENTM30200	Advanced Grammar	04	
20.	UENTD30200	Film Appreciation	03	
21.	UENTA30102	English Language Communication Skills-III	02	
22.	UENTS30102	Writing for Films	03	
23.	VAC-3	-	02	
	Total		20	
SEMESTER -IV				
24.	UENTC40202	American Literature	03	
25.	UENTC40203	African Literature	03	
26.	UENTC40204	Indian Writing in English	03	

27.	UENTC40205	Indian Poetics	03	
28.	UENTM40201	Communication for Business	04	
29.	UENTA40103	English Language Communication Skills-IV	02	
30.	VAC-4	-	02	
	Total		20	
SEMESTER-V				
31.	UENTC50300	Literary Criticism	03	
32.	UENTC50301	Gender Studies	03	
33.	UENTC50302	Canadian Literature	03	
34.	UENTC50303	Australian Literature	03	
35.	UENTC50304	Modern Indian Fiction in English Translation	04	
36.	UENTM50202	Soft Skills	04	
	Total		20	
SEMESTER-VI				
37.	UENTC60305	Classical European Literature	03	
38.	UENTC60306	Classical Indian Literature	03	
39.	UENTC60307	Ancient Greek Literature	03	
40.	UENTC60308	Introduction to Linguistics and Phonetics	03	
41.	UENTC60309	Russian Literature	03	
42.	UENTC60310	Postcolonial Studies	03	
43.	UENPI60300	Internship	02	
	Total		20	

BA Honours Degree With 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.	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	Course	Credits	Remarks
1.	UENTC11100	British Literature from 14 th to 15 th Century	03	
2.	UENTC11101	British Literature 16 th Century	03	
3.	UENTM11100	Film Making	04	
4.	UENPM10101	Film Making (Practical)	02	
5.	UENTD11100	Vachana Literature	03	
6.	UENTA11100	English Language Communication Skills-I	02	
7.	UENTS10100	Copy Editing	03	
8.	VAC-I	-	02	
	Total		22	

CENTRAL UNIVERSITY OF KARNATAKA, KALABURAGI
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Department of English

Name of the Academic Programme : B. A.
Semester : I
Course Code : UENTC11100
Title of the Course : British Literature from 14th to 15th Century
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Acquire knowledge about English Language, Literature the historical background of British Literature from 14th to 15th Century.

CLO-2: Acquaint knowledge about translation from Middle English into Modern English (Glossary of Words)

CLO-3: Acquaint the development of the genres, themes and concepts.

CLO-4: Understand the social, cultural and intellectual background of the 14th and 15th Century English literature.

CLO-5: Evaluate different forms of literature i.e. ballads, drama etc.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	2	2	2	3	3	2	3	3	2
CLO2	3	2	3	2	3	2	3	2	3	2
CLO3	3	2	3	3	2	3	3	3	2	3
CLO4	3	3	3	2	2	3	2	3	3	2
CLO5	3	3	3	2	3	3	2	2	3	3

Unit-I:

Background to British Literature

History of English Language and culture
The Formation of English Literary Culture
The beginning of the 100 years war with France
The Peasants' Revolt and the decline of the Feudal System

The Black Death
 The rise in National Consciousness
 The Founding of the Lollard Movement
 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 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 Canterbury Tales*, “Knight’s Tale”
 Langland : *Piers Plowman* (Vision 1: Prologue and Passus 1–4)
 John Gower : *Confessio Amantis*
 Thomas Malory : *Le Morte d’ Arthur*, (Book 21)

Unit-III: Drama

Anonymous : *The Castle of Perseverance*
 Anonymous : *Everyman*

Suggested Readings:

1. Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York: Oxford University Press. 2008.
2. 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.
3. Cox, Michael. *The Concise Oxford Chronology of English literature*. Oxford; New York : Oxford University Press. 2004
4. 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.
5. Hunter, G.K. *English Drama: 1586-1642, The Age of Shakespeare*, Oxford University Press. 1997.
6. Loewenstein, David., Janel Mueller, ed. *The Cambridge History of Early Modern English Literature*, Cambridge University Press, 2002.
7. 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.
8. Shattock, Joanne. *The Cambridge Bibliography of English Literature Cambridge, England ; New York : Cambridge University Press* 1999.

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Name of the Academic Programme : B. A.
Semester : I
Course Code : UENTC11101
Title of the Course : British Literature 16th Century
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

- CLO-1:** Acquire knowledge about English Language, Literature the historical background of 16th Century British Literature.
CLO-2: Acquaint the development of the genres, themes and concepts.
CLO-3: Understand the social, cultural and intellectual background of the 16th Century English literature.
CLO-4: Evaluate different forms of literature i.e. verse, sonnet, prose and drama.
CLO-5: Instil the true spirit of English Renaissance and gain knowledge on geo-political aspects of British Literature.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
CLO1	2	3	3	2	3	3	2	3	2	3	2	3
CLO2	2	2	3	2	3	2	2	3	3	2	3	2
CLO3	3	3	2	2	3	2	3	2	2	3	3	2
CLO4	3	2	3	2	3	3	3	3	3	3	3	3
CLO5	3	3	3	3	3	3	2	3	3	3	2	3

Unit-I: Poetry

Edmund Spenser : “Faerie Queene”
 Sir Philip Sidney : “Loving in Truth”
 Sir Thomas Wyatt : “Whoso List to Hunt”.
 Henry Howard : “Set Me Whereas the Sun Doth Parch the Green”

Unit-II: Drama-I

Thomas Dekker : *The Shoemaker's Holiday or the Gentle Craft*
Thomas Heywood : *A Woman Killed with Kindness*

Unit-III: Drama-II

Thomas Kyd : *The Spanish Tragedy*
John Webster : *The Duchess of Malfi*

Suggested Readings:

1. Cox, Michael. *The Concise Oxford chronology of English Literature*. Oxford; New York : Oxford University Press. 2004
2. 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.
3. Loewenstein, David., Janel Mueller, ed. *The Cambridge History of Early Modern English Literature*, Cambridge University Press, 2002.
4. Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York: Oxford University Press. 2008.
5. Hamilton, A. C. "Elizabethan Prose Fiction and Some Trends in Recent Criticism."
6. 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.
7. Hunter, G.K. *English Drama: 1586-1642, The Age of Shakespeare*, Oxford University Press. 1997.
- 8 Hunter, G.K. *English Drama: 1586-1642, The Age of Shakespeare*, Oxford University Shattock, Joanne. *The Cambridge Bibliography of English Literature* Cambridge, England; New York: Cambridge University Press 1999.
9. Shattock, Joanne. *The Cambridge Bibliography of English literature*
10. Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York: Oxford University Press. 2008.
11. 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.
12. *Cambridge*, England ; New York : Cambridge University Press -1999.
13. 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.
14. Loewenstein, David., Janel Mueller, ed. *The Cambridge History of Early Modern English Literature*, Cambridge University Press, 2002.
15. 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. Press. 1997.
16. *Renaissance Quarterly*, Vol. 37, No. 1, 1984, pp. 21–33. JSTOR, www.jstor.org/stable/2861994.

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Name of the Academic Programme : B. A.
Course Code : UENTM11100
Title of the Course : Film Making
Credits : 04
Prerequisite Course/Knowledge (If any) :

Course Learning Outcomes (CLOs):

After completion of this course successfully, the students will be able to:

CLO-1: To understand the workings of Film studios, Advertising agencies, production houses,

Government media departments etc

CLO-2: To analyze and differentiate various film making stages

CLO-3: To understand the role of the audio-visual medium in society

CLO-4: To demonstrate various film making techniques

CLO-5: To interpret the screen language

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	3	2	3	3	3	3	3	3	3
CLO2	3	3	3	3	2	3	3	2	3	3
CLO3	3	2	2	3	3	3	2	3	3	3
CLO4	3	3	2	3	3	3	3	2	3	2
CLO5	3	3	2	3	3	2	3	3	3	3

Unit-I:

Overview of the Film Crew – Introduction to Various Departments of Film Making –
 Collaborating and Working with Team
 Generating Ideas for Film, Writing for Film, Storyboard, Location and Setting, Casting,
 Equipment

Unit-II:

Shot Sizes: Meaning and Motivation

Camera Movements and Angles

Shots, Cutaways, Inserts, Reaction Shots, Parallel Action, Shooting Scripts and Picture Composition

Unit-III:

Rule of Thirds

Mise-en-scene

180 – degree rule

Shot Compositions and Three Point Lighting

Unit-IV:

Film Editing – Types of Cuts, Composing a Scene, Montage and Continuity Editing, Inserting Music, Audio Effects, Music and Dialogues

Audio Editing, Music Recording, Sound Recording and Creating Sound Effects

Suggested Readings:

1. Adderson, Caroline, and Billie Livingston. *Film Studies*. Annick Press, 2010, <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=746617>.
2. Amy Villarejo, *Film Studies: The Basics*, Routledge, 2013
3. Barnwell, Jane *The Fundamentals of Film Making*, AVA book publishing, SA, 2019
4. Goswami, A. *Thin Film Fundamentals*, New age international publishers, 1996
5. Holden, Tom. *Film Making*. [New ed.], McGraw-Hill Companies, 2007.
6. Holden, Tom. *Get Started in Film Making : The Definitive Film Maker's Handbook*. [New edition], John Murray Learning, 2018.
7. Hughes, Michael K. *Digital Filmmaking for Beginners A Practical Guide to Video Production*, McGraw Hill, 2012.
8. Proferes, Nicholas *Film Directing Fundamentals: See Your Film Before Shooting*, Focal press, 2012
9. Sikov, Ed. *Film Studies an Introduction*. Second edition, Columbia University Press, 2020, <https://doi.org/10.7312/siko19592>.
10. Williams, Deane, and Julia Vassilieva, editors. *Beyond the Essay Film : Subjectivity, Textuality and Technology*. Amsterdam University Press, 2020, <https://www.cambridge.org/core/product/identifier/9789048543922/type/BOOK>.

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Department of English

Name of the Academic Programme : B. A.
Semester : I
Course Code : UENPM10101
Title of the Course : Film Making (Practical)
Credits : 02
Prerequisite Course/Knowledge (If any) :

Course Learning Outcomes (CLOs):

After completion of this course successfully, the students will be able to:

CLO-1: To understand the workings of Film studios, Advertising agencies, production houses,

Government media departments etc

CLO-2: To analyze and differentiate various film making stages

CLO-3: To understand the role of the audio-visual medium in society

CLO-4: To demonstrate various film making techniques

CLO-5: To interpret the screen language

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	3	2	3	3	3	3	3	3	3
CLO2	3	3	3	3	2	3	3	2	3	3
CLO3	3	2	2	3	3	3	2	3	3	3
CLO4	3	3	2	3	3	3	3	2	3	2
CLO5	3	3	2	3	3	2	3	3	3	3

Unit-I:

Silent Audio-visual project on Types of Shots, Camera Angles, etc. [2 students per group, maximum 10 shots]

Unit-II:

Making of a short fiction film of 3 minutes duration by a group of around 5 students. There will be no dialogue. Only background music & effect sound may be used.

Suggested Readings:

- 1 *'Eisenstein's Aesthetics', in Signs and Meaning in the Cinema* by Peter Wollen
- 2 *A History of the Cinema: From its Origin to 1970* by Eric Rhode
- 3 *A History of the Cinema: From its Origin to 1970* by Eric Rhode
- 4 *Film Art: An Introduction* by David Bordwell & Kristin Thomson
- 5 *Film Genre: Theory & Criticism* by Barry Keith Grant
- 6 *Film of the 1920s* by Malcolm Turvey
- 7 *Filmmaker's Handbook* by Steven Ascher & Edward Pincus
- 8 *From Caligari To Hitler: A Psychological History the German Film* by Siegfried Kracauer
- 9 *Grammar of the Edit* by Roy Thompson & Christopher J. Bowen
- 10 *Grammar of the Shot* by Roy Thompson & Christopher J. Bowen
- 11 *History of Film* by Virginia Wright Wexman
- 12 *History of Narrative Film* by David A. Cook
- 13 *History of Narrative Film* by David A. Cook
- 14 *How to read a film* by James Monaco
- 15 *Italian Cinema: From Neorealism to the Present* by Peter Bondanella
- 16 *Kino* by Jay Linda
- 17 *Our Films & Their Films* by Satyajit Ray
- 18 *Selected Essays* by V.I.Pudovkin
- 19 *Selected Essays From Movies & Methods* by Bill Nichols
- 20 *The Cinema of Eisenstein* by David Bordwell
- 21 *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960* by David
- 22 *The New Wave: Truffaut, Godard, Chabrol, Rohmer, Rivette* by James Monaco
- 23 *Understanding Movies* by Louis Giannetti

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Name of the Academic Programme : B. A.
Semester : I
Course Code : UENTD11100
Title of the Course : Vachana Literature
Credits : 03
Prerequisite Course / Knowledge (If any) :

Course Learning Outcomes (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Identify characteristics of Vachana literature.

CLO-2: Elaborate the importance of regional literature.

CLO-3: Study the culture of Kannada speaking people.

CLO-4: Examine the stylistics of Vachanas.

CLO-5: Demonstrate an understanding of the Vachana philosophy in day-to-day life situations.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO 1	3	3	2	3	3	3	3	3	3	3
CLO 2	3	3	3	3	2	3	3	2	3	3
CLO 3	3	2	2	3	3	3	2	3	3	3
CLO 4	3	3	2	3	3	3	3	2	3	2
CLO 5	3	3	2	3	3	2	3	3	3	3

Vachana Literature: Background Topics

Introduction to Vachana Sahitya – Bhakti Movement – Sharana Movement – Veerashaivism – Anubhava Mantapa – Guru, Linga, Jangama, Ishtalinga, Kayaka, Dasoha, Prasada – Themes of Vachanas - Egalitarianism

Unit – I:

Basavanna:

“Like a monkey on a tree” -33

“Cripple me, father” -59

“The master of the house” -97

“The sacrificial lamb” -129

Allamaprabhu:

“If mountains shiver in the cold” -109

“Outside city limits” -431

“The world tires itself thinking” -459

“If it rains fire” -556

Unit – II:

Akkamahadevi:

“You’re like milk in water” -11

“Like a silkworm weaving” -17

“Locks of shining red hair” -68

“Listen, sister, listen” -87

Devara Dasimayya:

“Can assemblies in session” -43

“For your devotees” -49

“What does it matter” -94

“I am the one who has the body” -120

Note: Students are advised to refer to *Speaking of Siva* by A. K. Ramanujan for the complete texts of the Vachanas

Unit –III:

A. K. Ramanujan : “‘Linga’ as Lord Supreme in the Vacanas of Basava”
: Preface to *Speaking of Siva*

G. S. Sivarudrappa : “Literature and the Common Man: With Reference to
Mediaeval Bhakti Movements in Karnataka”

Suggested Readings:

1. Daniel, Susan, and A. K. Ramanujan. *Akkamahadevi* (12th Century). *Indian Literature*, Vol. 36, No. 5 (157), 1993, pp. 71–72. JSTOR
2. Desai, P.B. *Basaveshwara and His Time*. First Edition , Gadag: Kannada Adhyayana Samsthe, 2017.
3. Ganjigati, P. *Veerashaiva Movement in Karnataka*. First Edition, Dharwad: Pampasahitya Prakashana, 1968.
4. Katti, M.B., And Pote. *Vachanakartiyaru*. First Edition, Kalaburagi: Kannada Adhyayana Samsthe, 2018.
5. Michael, R. Blake. *Women of The Śūnyasāmpādane: Housewives And Saints In Vīraśaivism*. *Journal of The American Oriental Society*, Vol. 103, No. 2, 1983, pp. 361–68. JSTOR.

6. Naikar, Lohit. *Basava And Human Rights*. First Edition, Bangalore: Basava Samithi, 2007.
7. Shivaprakash, H.S. *I Keep Vigil of Rudra: The Vachanas*. UK: Penguin, 2010.
8. Subbaraj, Vijaya. *Akkamahadevi*. First Edition, Bangalore: Basava Samithi, 2006.
9. Swamy, Nagabhushana. *Vachana*. First Edition, Bangalore: Basava Samithi, 2012.

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Name of the Academic Programme : B. A.
Semester : I
Course Code : UENTA11100
Title of the Course : English Language: Communication Skills-I
Credits : 02
Prerequisite Course / Knowledge (If any) :

Course Learning Outcomes (CLOs):

After successful completion of the course, the students will be able to:

CLO -1: Understand the fundamentals of communication skills in English.

CLO -2: Use English grammar to achieve clarity of thoughts, ideas, and expressions in formal and informal situations.

CLO -3: Analyse the role factors affecting communication between two or more individuals/groups.

CLO -4: Evaluate the effectiveness of message/content by considering appropriate use of language in context.

CLO -5: Monitor the use of language in terms of grammar, spelling and pronunciation avoid any confusion or misunderstanding.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	1	3	3	2	1	3	2	1	1	3
CLO2	2	2	3	3	3	2	1	3	3	2
CLO3	3	3	2	3	2	2	3	2	1	3
CLO4	3	2	3	2	2	2	2	1	3	2
CLO5	3	3	3	2	3	3	2	3	3	3

Background Study Topics: English Speech Sounds: Vowels and Consonants, 21st Century Skills, Descriptive and Perspective Grammar, Competence and Performance, Spoken and Written English, Functional English, Issues in Pronunciation of English Words and Spelling

Unit- I:

A. Communication Skills

Communication: Definition, Types/Forms, and Channels of Communication

Communication Process Models
Factors Affecting Effective Communication

B. Essential English Grammar - I

Parts of Speech: Noun and Adjective
Articles and Determiners
Tense: Past Tense

Unit-II: Language Skills

A. Theory:

Listening Skills: Types and Purposes
Enriching Vocabulary: Affixation, Blending, Homophone
Spoken English: Spelling and Pronunciation of Words
Punctuation: Comma (,) Full Stop (.), Apostrophe ('), Question Mark (?)
Effective Presentation Skills

B. Praxis:

Listening for Information, Facts, Thoughts and Ideas
Writing Application for Various Purposes
Classroom Presentations

Proposed Functional English Activities:

Greeting and Self-Introduction
Describing People, Place, Objects
Talking about Routines
Expressing Likes and Dislikes

Suggested Readings:

1. Biber, Douglas, Susan Conrad, Geoffrey Leech. *Longman Student Grammar of Spoken and Written English*, Pearson ESL, Year: 2002
2. Greene, John O, Brant R. Burleson (Ed.). *Handbook of Communication and Social Interaction Skills*. Routledge 2003.
3. Hewings, Martin. *Advanced grammar in use_ advanced learners of English*. CUP, 1999.
4. Holt and Rinehard. *Holt Elements of Language, Sixth Course_ Grammar, Usage*.
5. Leech, Geoffrey Jan Svartvik, *A Communicative Grammar in English*, Longman, Singapore Publisher: 1975.
6. Michael Vince. *English Grammar in Context Advanced*. MacMillan, (2008)
7. Penny Ur. *Grammar Practice Activities_ A Practical Guide for Teachers*. 1989
8. Quirk, Randolph, Sidney Greenbaum, Geoffrey Leech, Jan Svartvik, *A Comprehensive Grammar of the English Language*, Longman, Year: 1985
9. Swan, Michael. *Basic English Usage*, OUP, 1995.
10. Walton, Richard. *Focus on Advanced English_ CAE Grammar Practice*, Longman, 1999.

11. Wilson , Wendy, James H. Barlow. *English Grammar Workbook_ Simple Rules, Basic Exercises Activities Practice Correct Grammar and Improve Language Skills*, 2020.
12. Woods, Edward, Rudy Coppieters. *A Workbook to Communicative Grammar of English*. Routledge, 2002.

INTERNET SOURCES:

A. Interactive Grammar Exercises

- 1) http://www.blairenglish.com/extras/exercise_menu.html
- 2) <https://elllo.org/english/grammar/index-level1.htm>
- 3) <https://www.cambridgeenglish.org/learning-english/activities-for-learners/b1p065-come-or-calm>
- 4) <https://www.elllo.org/video/1501/1533-Sarah-Music-Like-Dislike.html>
- 5) <https://www.englishexercises.org/buscador/buscar.asp?nivel=any&age=0&tipo=any&contents=adverbs#a>
- 6) <https://www.englishgrammar.org/verbs-exercise-18/>
- 7) <https://www.grammarbank.com/context-clues-worksheet.html>
- 8) <https://www.merriam-webster.com/games/test-your-punctuation-skills>
- 9) <https://www.niu.edu/writingtutorial/punctuation/quizzes/PunctuationSelfTest.htm>
- 10) Puntuations: <https://www.lingq.com/en/learn-english-online/courses/734892/how-to-use-commas-english-writing-les-5490214/>

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

Name of the Academic Programme : B. A.
Semester : I
Course Code : UENTS10100
Title of the Course : Copy Editing
Credits : 03
Prerequisite Course / Knowledge (If any) :

Course Learning Outcomes (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Understand and display the writing process in terms of its academic nature, organization structure, and clarity.

CLO-2: Demonstrate effective use of principles of developing and organizing ideas into paragraphs.

CLO-3: Identify and resolve errors and mistakes while and after the writing process.

CLO-4: Use and expand language resource and notice how language is used to produce standard documents for personal and professional purposes.

CLO-5: Process language content that is relevant, purposeful, interesting, and engaging.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PL O 1	PL O 2	PL O 3	PL O 4	PL O 5	PL O 6	PL O 7	PL O 8	PL O 9	PL O 10
CLO 1	3	3	3	2	3	3	2	3	3	3
CLO 2	3	2	3	3	3	2	3	3	3	2
CLO 3	3	3	2	3	3	3	3	2	2	3
CLO 4	3	2	3	2	2	3	3	3	3	2
CLO 5	3	3	3	2	3	3	2	3	3	3

Unit -I: Essentials of Writing Process

Critical Reading: Determine the Purpose of Reading, preview: Visual and Verbal Signals; Annotate; and Visual Text

Principles of Editing: Accuracy, Attribution, Balance and Fairness, Brevity, Clarity, Drafting and Revising: Revising for Purpose, Audience and, Form

Prewriting: Setting Limit-length, Purpose, Audience, Occasion, and Knowledge

From Subject to Topic: Probing, Free writing, Brainstorming, Journal Writing, Grouping Ideas: Clustering, Informal Outline, Thesis Statement and Supporting Ideas

Parts of the Essay: Introduction, Body of Paragraphs, the Conclusion,

Conventions of Writing: Cohesion, Coherence, Transition words/Discourse Markers

Patterns of Development: Narration, Description, Exemplification, Process, Cause and Effect, Comparison and Contrast, Classification and Division, Definition, and Argumentation

Unit – II: Editing: Writing for Readers

Process of Editing: Revision, Structural Reorganization, Detecting & Correcting Errors, Expansion, Shortening, and Spellings

Editing for Grammar: Grammar in Context: Concord, Accuracy and Consistency in Tense Sequence, Sentence Sequence, run-on sentence, misplaced and dangling modifiers

Editing for Punctuation and Spelling

Editing for Sentence Style and Structure: Awkward Phrases, Concise Sentences, Variety of Sentences, Careful choice of words

Unit – III: Proofreading

Proofreading: Commonly confused words, misspelling and faulty capitalization, typos

Editing for Formats: Assignment, Research Paper, Synopsis, Abstract, Pamphlet, Advertisements, Letters, Email, Covering Letters, Application for Job

Symbols of Proofreading

Checking for plagiarism and bias

(Student Activities: Story writing, writing about an event took place recently, writing journal, Review of movie and book)

Suggested Readings:

1. Bryant, Miles T. *The portable Dissertation Advisor*, USA: Corwin Press, 2004.
2. Cahn, Steven M. *From Student to Scholar - A Candid Guide to Becoming A Professor*. Columbia University Press (2008).

3. Cottrell, Stella. *Critical Thinking Skills- Developing Effective Analysis and Argument* (2005, PALGRAVE MACMILLAN).
4. Gray, Paul, David E. Drew. *What They Didn't Teach You in Graduate School*. Virginia: Sterling, 2008.
5. Huber Robert B. Alfred Snider, *Influencing Through Argument* (2006, IDEA).
6. Ian Montagnes, *Editing and Publication A training manual*, International Rice Research Institute.
7. Kirsznner, Laurie G. *Patterns for College Writing-Bedford St. Martin's* (2012).
8. Oliver Strunk. *The Elements of Style*, Macmillan Publishing Co., Inc., 1972.
9. Roberts Carol, Laura Hyatt. *The Dissertation Journey*, Corwin Press, 2019.
10. Rocco Tonette S, Tim Hatcher, (Editors), *The Handbook of Scholarly Writing and Publishing*, USA: Jossey-Bass, 2011.
11. Smith, Brady. *Proofreading, Revising, and Reading Skills Success*, USA: Learning Express, 2003.

SEMESTER-II				
1.	UENTC20102	British Literature: 17 th and 18 th Century	03	
2.	UENTC20103	British Literature: 19 th Century	03	
3.	UENTM20102	Drama and Theatre	04	
4.	UENPM20103	Drama and Theatre (Practical)	02	
5.	UENTD20101	Creative Writing	03	
6.	UENTA20101	English Language Communication Skills-II	02	
7.	UENTS20101	Writing for Media	03	
8.	VAC-2	-	02	
	Total		22	

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

Name of the Academic Programme : B. A.
Semester : II
Course Code : UENTC20102
Title of the Course : British Literature: 17th to 18th Century
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Acquire knowledge about the English Language, Literature and historical

background of British Literature from 18th to 19th Century.

CLO-2: Evaluate the social upheaval, reversals of personal status, political satire, geographical exploration in literature

CLO-3: Understand Individualism, experimentation, symbolism, absurdity, and formalism.

CLO-4: Acquaint the development of the genres, themes and concepts.

CLO-5: Understand the social, cultural and intellectual background of the 18th and 19th Century English literature.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
CLO1	3	2	3	2	3	3	2	3	2	3	2	3
CLO2	3	2	3	2	3	2	3	3	2	2	3	3
CLO3	3	3	2	2	3	2	3	2	2	3	3	3
CLO4	3	2	3	2	3	3	3	2	3	3	2	3
CLO5	3	2	3	2	3	3	3	2	3	3	2	3

Unit-I: Poetry and Prose

Alexander Pope	: <i>The Rape of the Lock</i>
Thomas Gray	: "The Elegy Written in a Country Churchyard"
William Blake	: " <i>The Lamb</i> "
William Wordsworth	: "She dwelt among the untrodden ways"
Thomas Hobbes	: <i>Leviathan (Selections)</i>
John Dryden	: "The Essay on Dramatic Poesie"

Unit-II: Fiction

Samuel Richardson	: <i>Pamela</i>
Daniel Defoe	: <i>Robinson Crusoe</i>

Unit-III: Drama

Ben Jonson	: <i>The Alchemist</i>
Richard B. Sheridan	: <i>The School for Scandal</i>

Suggested Readings:

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

- 2 Shattock, Joanne. *The Cambridge Bibliography of English Literature* Cambridge, England; New York: Cambridge University Press 1999.
- 3 Shattock, Joanne. *The Cambridge Bibliography of English Literature*. Cambridge, England ; New York : Cambridge University Press -1999-
- 4 Cox, Michael. *The Concise Oxford chronology of English Literature*. Oxford; New York : Oxford University Press. 2004
- 5 Porter, Chloe. "Early Modern English Drama and Visual Culture." *Making and*
- 6 Loewenstein, David., Janel Mueller, ed. *The Cambridge History of Early Modern*
- 7 Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York:
- 8 Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York: Oxford University Press. 2008.
- 9 Boyce, Benjamin. *Restoration: Studies in English Literary Culture*. vol. 1, No. 2, 1977, pp. 15–17. JSTOR, www.jstor.org/stable/43291339.
- 10 *English Literature*, Cambridge University Press, 2002.
- 11 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.
- 12 Hunter, G.K. *English Drama: The Age of Shakespeare*. Oxford University Press. 1997.
- 13 Loewenstein, David., Janel Mueller, ed. *The Cambridge History of Early Modern English Literature*. Cambridge University Press, 2002.
- 14 *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.

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Department of English

Name of the Academic Programme	: B. A.
Semester	: II
Course Code	: UENTC20103
Title of the Course	: British Literature: 19th Century
Credits	: 03
Prerequisite Course/Knowledge (If any)	:

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

- CLO-1:** Acquire knowledge about English Language, Literature the historical background of 19th Century British Literature.
- CLO-2:** Evaluate the social upheaval, reversals of personal status, political satire, geographical exploration in literature
- CLO-3:** Understand Individualism, experimentation, symbolism, absurdity, and formalism.
- CLO-4:** Acquaint the development of the genres, themes and concepts.
- CLO-5:** Understand the social, cultural and intellectual background of 19th C. in English literature.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
CLO1	3	2	3	2	3	3	2	3	2	3	2	3
CLO2	3	2	3	2	3	2	3	3	2	2	3	3
CLO3	3	3	2	2	3	2	3	2	2	3	3	3
CLO4	3	2	3	2	3	3	3	2	3	3	2	3
CLO5	3	2	3	2	3	3	3	2	3	3	2	3

Unit-I: Poetry

William Wordsworth	: “Lines Composed a Few Miles above Tintern Abbey”
S. T. Coleridge	: “Kubla Khan
John Keats	: “Ode on a Grecian Urn”
P. b. Shelley	: “Ode to the West Wind”
Lord Byron:	: “Don Juan”
Robert Browning	: “The Last Ride Together”
Alfred Lord Tennyson	: “In Memoriam”

Unit-II: Fiction

Charles Dickens	: <i>Great Expectations</i>
Thomas Hardy	: <i>The Mayor of Casterbridge</i>

Unit-III: Drama

Oscar Wilde	: <i>The Importance of Being Earnest</i>
Henry Taylor	: <i>The Virgin Widow</i>

Suggested Readings:

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

- 2 Shattock, Joanne. *The Cambridge Bibliography of English Literature* Cambridge, England; New York: Cambridge University Press 1999.
- 3 Shattock, Joanne. *The Cambridge Bibliography of English Literature*. Cambridge, England ; New York : Cambridge University Press -1999-
- 4 Cox, Michael. *The Concise Oxford chronology of English Literature*. Oxford; New York : Oxford University Press. 2004
- 5 Porter, Chloe. "Early Modern English Drama and Visual Culture." *Making and*
- 6 Loewenstein, David., Janel Mueller, ed. *The Cambridge History of Early Modern*
- 7 Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York:
- 8 Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York: Oxford University Press. 2008.
- 9 Boyce, Benjamin. *Restoration: Studies in English Literary Culture*. vol. 1, No. 2, 1977, pp. 15–17. JSTOR, www.jstor.org/stable/43291339.
- 10 *English Literature*, Cambridge University Press, 2002.
- 11 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.
- 12 Hunter, G.K. *English Drama: The Age of Shakespeare*. Oxford University Press. 1997.
- 13 Loewenstein, David., Janel Mueller, ed. *The Cambridge History of Early Modern English Literature*. Cambridge University Press, 2002.
- 14 *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.

CENTRAL UNIVERSITY OF KARNATAKA, KALABURAGI
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Department of English

Name of the Academic Programme : B. A.
Semester : II
Course Code : UENTM20102
Title of the Course : Drama and Theatre
Credits : 04
Prerequisite Course/Knowledge (If any) :

Course Learning Outcomes (CLOs):

After completion of this course successfully, the students will be able to:

CLO-1: To understand the workings of Drama and Theatre

CLO-2: To analyse and differentiate various theatrical stages

CLO-3: To interpret and play the characters accordingly

CLO-4: To demonstrate the ways and processes of writing and staging of the play

CLO-5: To interpret the theatrical language

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	2	3	3	3	3	3	3	3	3
CLO2	2	3	3	3	2	3	3	2	3	3
CLO3	3	2	2	3	3	3	2	3	3	3
CLO4	3	3	2	3	3	3	3	2	3	2
CLO5	3	3	2	3	3	2	3	3	3	3

Background: Component of Theatre: Time, Space, Audience, Performance, Forms and Styles of Theatre, Comedy and Tragedy, Solo Performance, Mime, Melodrama, Musical Theatre, Realism, Symbolism, Street Theatre and Folk Theatre

Unit-I:

Aristotle : Poetics

Bharata : Natyashastra

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:

Euripides : *Medea*

Kalidasa : *Malavikagnimitram*

Unit-IV:

T.S. Eliot : *Murder in the Cathedral*

Girish Karnad : *Taledanda*

Suggested Readings:

1. 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>.
2. Calder, David. *Street Theatre and the Production of Postindustrial Space : Working Memories.* Manchester University Press, 2019, <https://www.degruyter.com/isbn/9781526147288>.
3. Chandra Mouli, T. Sai. *Multicultural Theatre and Drama.* Authors Press, 2011.
4. Conroy, Colette, et al., editors. *On Access in Applied Theatre and Drama Education.* Routledge, Taylor & Francis Group, 2020.
5. 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>.
6. Haddow, Sam. *Precarious Spectatorship : Theatre and Image in an Age of Emergencies.* Manchester University Press, 2020, <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=2275124>.

7. Korneeva, Tatiana. *The Dramaturgy of the Spectator : Italian Theatre and the Public Sphere, 1600-1800*. University of Toronto Press, 2019, <https://www.deslibris.ca/ID/457569>.
8. McLeish, Kenneth, and Trevor R. Griffiths. *Guide to Greek Theatre and Drama*. Bloomsbury Publishing, 2014, <http://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=692147>.
9. Parry, Simon. *Science in Performance : Theatre and the Politics of Engagement*. Manchester University Press, 2020, <https://www.degruyter.com/isbn/9781526150905>.
10. Standing Conference of University Drama Departments. *Studies in Theatre and Performance*. 2000, <http://www.tandfonline.com/toc/rstp20/current>.

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

Name of the Academic Programme : B. A. II
Course Code : UENPM20103
Title of the Course : Drama and Theatre (Practical)
Credits : 02
Prerequisite Course/Knowledge (If any) : B. A. I

Course Learning Outcomes (CLOs):

After completion of this course successfully, the students will be able to:

CLO-1: To understand the workings of Drama and Theatre

CLO-2: To analyse and differentiate various theatrical stages

CLO-3: To interpret and play the characters accordingly

CLO-4: To demonstrate the ways and processes of writing and staging of the play

CLO-5: To interpret the theatrical language

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	2	3	3	3	3	3	3	3	3
CLO2	2	3	3	3	2	3	3	2	3	3
CLO3	3	2	2	3	3	3	2	3	3	3
CLO4	3	3	2	3	3	3	3	2	3	2
CLO5	3	3	2	3	3	2	3	3	3	3

Unit-I:

Acting Exercises for body and movement

Acting exercises for voice and speech

Creating a performance of a story based on student's own experience/s

Expressing the Nava Rasa

Video recording of the activities

Unit-II:

Preparing for the performance of the chosen play

Organising the venue of 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.

Suggested Readings:

- 1 Indian Theatre : Mulkraj Anand
- 2 Techniques of Acting : Ronold hayman
- 3 An Actor Prepare: Stanislavski
- 4 Indian Theatre: Balavanth Gargi
- 5 Karnataka Theatre: H.K. Ranganath
- 6 Kannada Theatre: T.S Syamarao
- 7 Brecht on Theatre: Tr John willet
- 8 British Theatre: Simon trusslear
- 9 Encyclopedia world Drama: Jhon Gossner
- 10 American theatre: Oxford publication
- 11 Modern Theatre practice: Heffner, hubbrt, selden, samual and salman
- 12 Indian Theatre: Edited by Anandlal
- 13 Producing a play : Jhon Gossner
- 14 Indian method in acting : Prasanna
- 15 Guide to stage Lighting: G.N. Dasguptha
- 16 The Dramatic history of World: Kolachelam srinivasam
- 17 Casting directors: Hettie lynne hurtes
- 18 Asides-themes in contemporary Indian Theatre: Nemichadra jain
- 19 Yakshagana: Ashton and Christie
- 20 Yakshagana: K. Shivarana Karantha
- 21 The stage make-up: Rechard cardson
- 22 Masters of modern stage: P.S. Ramarao
- 23 Indian Theatre: Adya Rangacharya
- 24 Theatre in Asia: Gunaverdhana
- 25 Theatre Research -2– Edited by Dr.V.Nagesh Bettakote
- 26 Theatre Research -3– Edited by Dr.V.Nagesh Bettakote
- 27 Sanskrit Theatre: Bhat
- 28 The Theory of Drama: Dais Nigel allar
- 29 Rural Drama: Mulkraj Anand
- 30 Folk Theatre forms of India: Balavanth Gargi
- 31 Theory of Drama: A. Nicoll
- 32 World Drama: A. Nicoll

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

Name of the Academic Programme	: B. A.
Semester	: II
Course Code	: UENTD20101
Title of the Course	: Creative Writing
Credits	: 03
Prerequisite Course / Knowledge (If any)	:

Course Learning Outcomes (CLOs):

After the successful completion of this course, the students will be able to:

- CLO-1:** Demonstrate an understanding of the elements of creative writing, including plot, character development, setting, dialogue, and narrative structure.
- CLO-2:** Cultivate their imagination and learn techniques to generate original ideas for their writing.
- CLO-3:** Explore various genres of creative writing, such as fiction, poetry, drama, and creative nonfiction, and develop an understanding of the conventions and techniques specific to each genre.
- CLO-4:** Analyse published works of literature to deepen their understanding of narrative techniques, thematic elements, and artistic choices employed by the established authors.
- CLO-5:** Reflect on their own writing processes, strengths, and areas for improvement, and develop critical thinking skills

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	2	2	3	2	2	2	3	2	2
CLO2	3	3	3	3	3	3	3	3	2	1
CLO3	2	3	3	3	3	3	3	1	2	3
CLO4	3	2	2	3	3	3	3	2	3	3
CLO5	2	2	3	3	3	3	2	3	3	2

Unit I:

A: The Art and Craft of Writing

- Fundamental Norms of Writing
- Types of writing and their functions
- The substance of writing

Structure of Materials & Dramatization of Ideas
Preparing Draft

B: New Trends in Creative Writing

Script Writing
Micro Narratives
Copywriting
Flash Fiction
Graphic Narratives

Unit II: Novel

Emergence of the genre
Formalist approach to the genre
Construction of ideas and plots
Designing the thematic concern
Character building
Perspective

Unit III: Short Story and Poetry

Basic Elements of Short Story and Poetry
Experimenting with forms
Theme and Structure
Imagery and Symbols
Language and Rhythm

Suggested Readings:

1. Abrams, M.H. *Glossary of Literary Terms*. Boston: Wadsworth Publishing Company, 2005.
2. Bell, Julia and Magrs, Paul. *The Creative Writing Course-Book*. London: Macmillan, 2001.
3. Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1984.
4. Clark, Peter Roy. *Writing Tools*. USA: Hachette Book Group, 2008.P
5. Clark, Roy Peter. *Writing Tools*. U.S: Brown and Company, 2008.
6. Davidson, Chad. *Writing Poetry: Creative and Critical Approaches*. USA: Palgrave Macmillan, 2009.
7. Earnshaw, Steven (Ed). *The Handbook of Creative Writing*. Edinburgh: EUP, 2007.
8. Egri, Lajos. *The Art of Dramatic Writing*. NY: Simon and Schuster, 1960.
9. Gardner, John. *The Art of Fiction*. New York: Vintage, 1991.
10. Sartre, Jean-Paul. *What Is Literature? And Other Essays*. Harvard: Harvard Univ. Press, 1988.

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

Name of the Academic Programme : B. A.
Semester : II
Course Title : English Language Communication Skills-II
Course Code : UENTA20101
Credit : 02

Course Learning Outcomes (CLOs):

After completion of this course successfully, the students will be able to:...

CLO -1: Demonstrate interpersonal and intrapersonal communication skills to establish and maintain rapport in academic environment.

CLO -2: Demonstrate effective use of non-verbal communication in professional environment.

CLO -3: Employ language skills to enhance comprehension of various subjects.

CLO -4: Process language content that is relevant, purposeful, interesting, and engaging.

CLO -5: Monitor use of language in terms of grammar, vocabulary and speech.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	1	2	2	1	1	3	2	1	1	3
CLO2	2	2	3	2	3	3	1	3	3	2
CLO3	3	1	2	2	2	3	3	2	1	3
CLO4	3	2	3	2	2	2	2	1	3	2
CLO5	3	3	3	2	2	2	2	3	3	3

Background Study Topics: Intercultural Communication, Strategic Competence and Performance, Cultural, Linguistics issues in Spoken and Written English, Standard English: Spoken, Written English Patterns, Issues of Rural and Urban English Language Learners

Unit -I:

A. Communication Skills-II

Interpersonal Communication Skills

Intrapersonal Communication Skills

B. Essential English Grammar-II

Parts of Speech: Verb and Adverb
Tense: Present Tense
Subject-Verb Agreement
Active Voice and Passive Voice

Unit-II: Language Skills

A. Theory:

Reading Skills: Types and Purposes
Enriching Vocabulary: Compounding, Homonym, Conversion and Acronyms
Aspects of Spoken English: Stress/Accent in Word and Sentence
Punctuation: Colon (:), Semicolon (;), Parentheses (), Brackets []
Essentials of Paragraph Writing: Topic Sentence, Supporting Ideas, Transition Words

B. Praxis:

Listening to Audio-Video Clips for Academic Purposes
Note-Taking and Note-Making
Writing and Responding Letters and Emails: Formal and Informal Situations

Proposed Functional English Activities:

Describing experiences
Inviting/refusing/accepting/thanking
Giving and Justifying Opinions
Talking about Possibility, Rules, Obligations, Intentions, Feelings

Suggested Readings:

1. Dennis Kurzon, *Indian Languages: Hidden English in Texts and Society*, pp. 208-226. In *Globally Speaking* edited by Judith Rosen House and Rotem Knower, UK: Cromwell Press, 2008.
2. Douglas Biber, Susan Conrad, Geoffrey Leech, *Longman Student Grammar of Spoken and Written English*, Pearson ESL, Year: 2002
3. Edward Woods, Rudy Coppieters. *A Workbook to Communicative Grammar of English*. Routledge, 2002.
4. Exercises in Spoken English, Part- I, II and III, Oxford University Press: CIFL Hyderabad, 2006.
5. Geoffrey Leech, Jan Svartvik, *A Communicative Grammar in English*, Longman, Singapore Publisher: 1975.
6. Paul Emmerson and Nick Hamilton, *Five-Minute Activities for Business English*, UK: CUP, 2010.
7. Stephen E. Brown, Ceil Lucas, *Improve Your English: English in the Work place: Hear and see how English is Actually Spoken from Real-life Speakers*, McGraw-Hill, Year: 2009.
8. V Sasikumar, P V Dhamija, *Spoken English: A Self-Learning Guide to Conversation Practice*, Tata McGraw-Hill Publishing Company: 1993.

INTERNET SOURCES:

A. Interactive Grammar Exercises

1. <https://www.englishexercises.org/buscador/buscar.asp?nivel=any&age=0&tipo=any&contents=adverbs#a>
2. <https://www.englishgrammar.org/verbs-exercise-18/>
3. <https://www.gingersoftware.com/grammarcheck>
1. <https://www.grammarbank.com/context-clues-worksheet.html>
4. Vocabulary Exercises:
2. Word Formation: https://www.englisch-hilfen.de/en/word_formation/nouns_adjectives/index.php

B. Interactive Listening Skill Websites

1. <https://www.skillsyouneed.com/ips/active-listening.html>
2. <https://www.elllo.org/video/1501/1533-Sarah-Music-Like-Dislike.html>
3. <https://elllo.org/english/grammar/index-level1.htm>

C. Interactive English Pronunciation:

1. <https://www.cambridgeenglish.org/learning-english/activities-for-learners/b1p065-come-or-calm>
2. http://www.blairenglish.com/extras/exercise_menu.html
3. Punctuations: <https://www.lingq.com/en/learn-english-online/courses/734892/how-to-use-commas-english-writing-les-5490214/>
4. <https://www.niu.edu/writingtutorial/punctuation/quizzes/PunctuationSelfTest.htm>
5. <https://www.merriam-webster.com/games/test-your-punctuation-skills>

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

Name of the Academic Programme : B. A.
Semester : II
Course Code : UENTS20101
Title of the Course : Writing for Media
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Describe the nature and characteristics of writing for various media.

CLO-2: Demonstrate the process of Media writing.

CLO-3: Analyze the various styles of writing for media.

CLO-4: Examine the effects of writing strategies on the readers/audience.

CLO-5: Utilize knowledge gained in writing accurately and creatively for media.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	2	3	3	3	3	2	1	2	2	3
CLO2	3	3	2	2	3	2	2	3	2	2
CLO3	2	3	2	2	2	3	3	3	3	3
CLO4	2	2	2	3	3	2	3	3	2	3
CLO5	3	2	3	3	2	3	2	2	3	2

Background: This course offers an opportunity to use and explore writing skills in English for media forms like newspapers, blogs, social media, websites etc. It will teach them basics of writing for media and helps them make effective language choices to creatively shape meaning with accuracy, clarity and coherence. Students are encouraged to think imaginatively, creatively, interpretively and critically about the world around them and present ideas information, and arguments through media texts.

Unit-I: Introduction to Media and Writing

Media: Concept and Types

Writing for Media: Reader and Purpose Analysis

Principles of Writing: Focus on Accuracy and Details, Objectivity and Clarity

The four C's of Writing for Media: Correctness/credibility, Conciseness, Consistency and Completeness

Writing for Print: News and Newspapers, Brochure, Pamphlet, Posters and Advertisements

Writing for Broadcast: Radio, Television, Documentary and Advertisement

Writing for the Web: Types, Structure and Content

Unit-II: Writing Basics

Writing Process: Brainstorming for Ideas, Idea Organization

Writing Essentials:

Grammar: Concord, Active-Passive Voice, Reported Speech

Vocabulary: Word Choice and Meaning in Context

Punctuations

Phrase, Clause and Sentences

Writing Paragraph/s

Use of Figures of Speech in Ads, Jingles and Posters

Writing Types: Descriptive, Narrative, Objective and Reflective

Use of Images, Clips, Audio-video clips, Graphics, Info-graphs, Data and Facts

Social Media tools: Canva, Dropbox Paper, Hemingway App, and Pomodoro Technique

Editing, Proofreading, and Formatting

Unit-III: Writing Practice

Column, Book/Movie/Article Review Writing

Feature writing

Content writing

Writing news stories, features and articles for Web

Writing to visuals: Reference writing, story board and visualization

Writing TV production scripts: features, Soap operas, documentaries and commercials

Citizen Journalism

Editorial writing

Sports writing

News writing

Suggested Readings:

- 1 Brian S. Brooksetl. *Working with Words: A Handbook for Media Writers and Editors*
- 2 Dunlap, Karen Brown, and Jane T. Harrigan. *The Editorial Eye*. 2nd Ed. New York: Bedford/St. Martin's, 2003.
- 3 Fowler, H.W. *The New Fowler's Modern English Usage*. 3rd ed. New York: Oxford University Press, 2000.
- 4 Frank, Steven. *The Pen Commandments: A Guide for the Beginning Writer*. New York: Pantheon, 2003.

- 5 Kilpatrick, James J. *The Writer's Art*. Kansas City, Mo.: Andrews, Mc Meel& Parker, 1984.
- 6 Manhard, Stephen J. *The Goof-Proof*. New York: Simon & Schuster, 1998.
- 7 Ranly, Don, and Jennifer Moeller. *Publication Editing*. 3rd ed. Dubuque, Iowa: Kendall/Hunt Publishing Company, 2001.
- 8 Ross-Larson, Bruce. *Edit Yourself: A Manual for Everyone Who Works with Words*. New York: Barnes & Noble, 2003.
- 9 S. Brooks, Brian Etl. *Working with Words: A Handbook for Media Writers and Editors* Seventh Edition, Bedford/St. Martin's, 2009.
- 10 Shertzer, Margaret. *The Elements of Grammar*. New York: Barnes & Noble Books, 2001.
- 11 Vander Mey, R. *The College Writer: A Guide to Thinking, Writing and Researching*. Boston: Houghton Mifflin, 2004.
- 12 Whitaker, W. R., Ramsey, J. E., & Smith, R. D. *Media Writing: Print, Broadcast, and Public Relations*. New York: Routledge, 2012.
- 13 Zinsser, William. *On Writing Well, 30th Anniversary: The Classic Guide to Writing Nonfiction*. New York: Harper Resource, 2006.

SEMESTER-III				
1.	UENTC30200	British Literature: 20 th Century	03	
2.	UENTC30201	Glossary of Literary Terms	03	
3.	UENTM30200	Advanced Grammar	04	
4.	UENTD30200	Film Appreciation	03	
5.	UENTA30102	English Language Communication Skills-III	02	
6.	UENTS30102	Writing for Films	03	
7.	VAC-3	-	02	
	Total		20	

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

Name of the Academic Programme	: B. A.
Semester	: III
Course Code	: UENTC30200
Title of the Course	: British Literature: 20th Century
Credits	: 03
Prerequisite Course / Knowledge (If any)	:

Course Learning Outcomes (CLOs):

After completion of this course successfully, the students will be able to:

CLO-1: Understand the historical background of British Literature of the 20th Century.

CLO-2: Comprehend the changes in the outlook of the writers during rapid industrialization.

CLO-3: Reflect on the role of religion and church in modern British literature.

CLO-4: Evaluate different forms of literature i.e. verse, prose, drama and fiction.

CLO-5: Engage in debates on socio-cultural and geo-political aspects of British Literature.

CLO-6: Employ analytical skills assessing the development of genres, themes and concepts.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	3	3	2	3	3	2	3	3	3
CLO2	3	2	3	3	3	2	3	3	3	2
CLO3	3	3	2	3	3	3	3	2	2	3
CLO4	3	2	3	2	2	3	3	3	3	2
CLO5	3	3	3	2	3	3	2	3	3	3
CLO6	2	3	3	3	2	3	2	3	3	3

Introduction and Background

The First World War and Literature, Imagism and Modernism and Beyond, the British Empire: Imperialism, Post-Colonialism and British Literature, the Celtic Revival and the Abbey Theatre

Unit I: Poetry

William Butler Yeats	: “The Second Coming”
T. S. Eliot	: “Macavity: The Mystery Cat”
W. H. Auden	: “If I Could Tell You”
Dylan Thomas	: “Fern Hill”

Unit-II: Fiction

George Orwell	: <i>Animal Farm</i>
Jean Rhys	: <i>Wide Sargasso Sea</i>

Unit-III: Drama

J. M. Synge	: <i>Riders to the Sea</i>
George Bernard Shaw	: <i>Arms and the Man</i>

Suggested Readings:

1. Backscheider, Paula R. *An annotated bibliography of twentieth-century critical studies of women and literature*. New York: Garland Pub. 1977.
2. Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York: Oxford University Press. 2008.
3. 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.
4. 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.
5. Hunter, G.K. *English Drama: 1586-1642, The Age of Shakespeare*, Oxford University Press. 1997.
6. Loewenstein, David., Janel Mueller, ed. *The Cambridge History of Early Modern English Literature*, Cambridge University Press, 2002.
7. 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>.
8. 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>.
9. 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.

CENTRAL UNIVERSITY OF KARNATAKA, KALABURAGI
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Department of English

Name of the Academic Programme : B. A.
Semester : III
Course Code : UENTC30201
Title of the Course : Glossary of Literary Terms
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Develop a comprehensive understanding of a wide range of literary terms and concepts.

CLO-2: Apply literary terms appropriately in the analysis and discussion of various texts.

CLO-3: Develop the ability to identify and discuss the use of literary devices and techniques in both classic and contemporary works.

CLO-4: Gain a deeper appreciation of literature through an understanding of the tools and techniques authors use.

CLO-5: Improve written and verbal communication by incorporating literary terms into essays, reports, and presentations.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	2	3	3	2	3	2	3	3	3
CLO2	3	2	3	3	3	2	3	3	2	3
CLO3	3	2	3	2	2	2	2	3	2	2
CLO4	3	3	2	2	2	3	3	2	2	3
CLO5	2	2	3	3	2	3	2	2	3	2

Unit-I:

Absurd literature, Aesthetic Ideology, Alienation effect, Affective fallacy Allegory, Ambiguity, Ballad, Bildungsroman, Biography Black Arts Movement, Bloomsbury Group, Burlesque, Canon of literature, Catharsis, Cavalier poets, Celtic Revival, Character and characterization, Chorus, Comedy, Comic relief, Criticism, Cultural

materialism, Cultural poetics, Deconstruction, De-familiarization Deus ex machine, discourse analysis, Dissociation of sensibility, dream vision,

Unit-II:

Eco-criticism, Ecriture, Elegy, Epic, Euphemism, Existentialism, Expressionism, Fancy and imagination, Feminist criticism, Figure of speech, Folklore, Formalism. Gender Studies, Georgian poets, Gothic novel, Graveyard Poets, Harlem Renaissance, Humanism, Idealism, Imagery, Imitation, Influence and the anxiety of influence, Intentional fallacy, Interpretive communities, Inter-textuality. Irony, Literary criticism, Marxist criticism: Melodrama: Metaphysical poets, Meter, Modernism, Motif and theme. Multiculturalism, mythology,

Unit-III:

Narrative and Narratology, Naturalism, Negative capability, Neoclassical period, Novel, Objective correlative, Ode, Oedipus complex, Pathetic fallacy, Poetic diction, Poetry, Poetic justice, Poetic license, Point of view, Pre-Raphaelites, Problem play, Prosody, Queer theory,, Realism, Renaissance, Rhetorical figures, Rhymes, Roman à clef, satire, Science fiction, Semiotics, Sentimentalism, Short story, Soliloquy, Sonnets, Stanza, Stock response, Structuralism, Sublime, Symbolism, Three unities, Touchstone, Tragedy, Utopia.

Suggested Readings:

1. Auger, Peter. *The Anthem Dictionary of Literary Terms and Theory*. London: Anthem Press, 2010.
2. Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. USA: Oxford University Press, 2001.
3. Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. London: Routledge, 2006.
4. Cuddon, J.A and M. A. R Habib. *A Dictionary of Literary Terms and Theory* (5th Edition). Wiley Blackwell, 2013.
5. Kapoor, Kapil. *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press Limited, 2012

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

Name of the Academic Programme : B. A.
Semester : III
Course Code : UENTM30200
Title of the Course : Advanced Grammar
Credits : 04
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Understand and review the categories of grammar and their functions.

CLO-2: Identify elements of grammatical categories and their form and functions in speech and writing.

CLO-3: Analyze the hierarchy of parts and their order in a sentence.

CLO-4: Examine the grammar elements that contribute in clear understanding of speech and writing.

CLO-5: Utilize the knowledge of grammar categories to analyze written and spoken discourse.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	2	3	2	3	3	3	3	3	2	2
CLO2	3	2	2	1	2	2	2	2	3	2
CLO3	1	3	2	3	3	3	2	2	2	3
CLO4	2	2	2	2	3	3	3	3	3	3
CLO5	2	3	2	2	2	2	3	3	3	3

Background:

Grammar and its role in language, Grammar and effective communication, Grammar in prose literature, Grammar in poetry, the structure of words, Simple and complex words, Derivational and inflectional suffixes, Speech and writing: which comes first? Functions of writing and speech, the form of speech and writing

Unit-I: Words and Phrases

Word Classes: Open and Closed
Form and Function
Classes of phrase
Noun phrases (NP) and related phrase classes
The adjective phrase and the adverb phrase
The verb phrase (VP)
Main and subordinate phrase
Form and function Labels

Unit-II: Clauses and Sentences

The hierarchy of units
Elements of the clause
Classes of clauses
Form and function labels
Complex sentences
Tensed and tenseless clauses
Declarative, interrogative and imperative clauses
Active and passive clauses
Clause structure
Clause patterns

Unit-III: Sub-ordination and Co-ordination

Finite sub-ordinate clauses
Non-finite sub-ordinate clauses
Direct and Indirect – subordination
Subordinate clauses (SCI)
Tensed subordinate clauses
The functions of subordinate clauses
Tenseless subordinate clauses
Direct and indirect subordination
Skeleton analysis
Coordination

Unit-IV: Application of Grammar: Working with Discourse: Speech and Writing

Linguistic characteristics of speech and writing
An analysis of spoken and written discourse
Tenor
Tenor and discourse
Domain
Domain and discourse

Suggested Readings:

- 1 Fenn, Peter. *A Student's Advanced Grammar of English*, NarrFrancke Attempto Verlag, 2022.
- 2 Hockett C. F. *A Course in Modern Linguistics*, Macmillan 1963.
- 3 Leech et. al, *English Grammar for Today : A New Introduction*, Macmillan 1982.
- 4 Swan, Michael. *Oxford English Grammar Course Advanced*. Oxford University Press, 2011.
- 5 Velayudhan S. & Mohanan K. P. *An Introduction to the Phonetics and Structure of English*, Somaiya Pub.Pvt. Ltd., New Delhi, 1977.
- 6 Wilson, Wendy and James H. Barlow. *Advanced English Grammar: The Superior English Grammar Guide Packed With Easy to Understand Examples, Practice Exercises*, Independently Published, 2020.

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

Name of the Academic Programme : B. A.
Semester : III
Course Code : UENTD30200
Title of the Course : Film Appreciation
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

- CLO-1:** Understand the aspects of how to read a film.
CLO-2: Demonstrate a more-than-average level of proficiency in writing about films.
CLO-3: Develop expertise in film vocabulary necessary for appreciation.
CLO-4: Comprehend diverse of filmmaking techniques and styles.
CLO-5: Demonstrate the knowledge for appreciating innovations in cinematography.
CLO-6: Develop an appreciation for the role of films as a powerful visual medium.
CLO-7: Exhibit a basic knowledge of film history and the process of film making.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	2	3	3	3	2	3	3	3	3
CLO2	3	3	3	3	2	3	3	3	2	3
CLO3	3	3	3	2	3	3	3	3	3	2
CLO4	3	3	3	3	3	2	3	3	2	3
CLO5	3	3	3	3	2	3	3	3	3	2
CLO6	3	3	3	3	2	3	3	2	3	3
CLO7	2	3	3	3	3	3	2	3	3	3

Background: History of Cinema, Era of Silent Cinema, Sound in Cinema, Experimental Aesthetics of World Cinema, Technological Developments across the Globe, History of Studios, Contemporary Practices of Cinema across the World.

Unit-I: Introduction

Historical Trajectory: Early Cinema, Development of Film as a Form, Narrative Structure in Film Making, Lumiere Brothers, George Melies, D. W. Griffith, Orson Welles, Emergence of Cinema in India.

Survey of European Film Movements: Soviet Montage, German Expressionism, Italian Neo-Realism, French New Wave.

Unit-II: Film Aesthetics

The Language of Cinema: Cinematography/Mise-en-scene, Framing and Composition, Shots, Establishing Shot, Angles, Camera Movement, POV shot, 180-degree Rule, Diegetic and Non-diegetic Sound.

Editing Techniques: Effects of Editing on Narration, Editing in Early Cinema, Montage, Standard Cut, Jump Cut, Cross Dissolve, Fade-in / Fade-out, Cutting on Action, Cross Cutting, Parallel Editing, Match Cuts.

Unit-III: Film Analysis

Francis Ford Coppola	: <i>The Godfather</i>
Akira Kurosawa	: <i>Rashomon</i>
Spike Lee	: <i>Do the Right Thing</i>
Nagraj Manjule	: <i>Fandry</i>
Puttanna Kanagal	: <i>Sakshatkara</i>
Ramesh Sippy	: <i>Sholay</i>

Self-Study:

David Bordwell & Kristin Thompson	: <i>Film Art: An Introduction</i>
Leo Braudy & Marshall Cohen	: <i>Film Theory and Criticism</i>

Suggested Readings:

1. Bywater, Tim and Thomas Sobchack. *Introduction to Film Criticism*. Major Critical Approaches to Narrative Film. Pearson Education, 2009.
2. Cahir, L. *Literature into Film: Theory and Practical Approaches*. Jefferson, N.C.: McFarland & Company, 2006.
3. Chatterjee, Shoma. *A Hundred Years of Jump-cuts and Fade-outs: Tracking Change in Indian Cinema*. India: Rupa, 2014.
4. Corrigan, Timothy. *A Short Guide to Writing About Film*, Pearson Education Inc. 2007.
5. Giannetti, Louis. *Understanding Movies* (11th edition), Prentice Hall, 2008.
6. Grant, Barry Keith. *Auteurs and Authorship: A Film Reader*, Blackwell Publications 2008.
7. Hess, John. "Film and Ideology". *Jump Cut*, no. 17, April, pp. 14-16. 1978.
8. Kleinhans, Chuck. "Marxism and Film." *The Oxford Guide to Film Studies*. Edited by John Hill and Pamela Church-Gibson, 106–113. Oxford: Oxford University Press, 1998.

9. McDonald, Kevin. *Film Theory: The Basics*, Routledge, 2016.
10. Monaco, James. *How to Read a Film: Movies, Media and Beyond*. Oxford University Press, 2004.

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

Name of the Academic Programme : B. A.
Semester : III
Course Code : UENTA30102
Title of the Course : English Language Communication Skills-III
Credits : 02

Course Learning Outcomes (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Define the effectiveness of communication process wherein nonverbal cues complement the verbal message.

CLO-2: Comprehend the use of grammar components that contribute in clarity and specificity of the message/content.

CLO-3: Analyse the spoken and written conventions of English usage to highlight and emphasize the content.

CLO-4: Examine the language content that contribute in effective communication among users of a language.

CLO-5: Effectively communicate ideas, thoughts and arguments in academic writing and presentations.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	1	2	2	1	1	2	2	1	1	2
CLO2	2	2	3	1	2	1	1	3	3	2
CLO3	3	1	2	2	2	3	3	2	1	3
CLO4	2	2	3	2	2	2	2	1	3	2
CLO5	2	2	2	2	2	3	3	3	3	3

Background Study Topics: Grammatical Mistakes and/or Errors, Social-linguistics Competence, Grammatical Competence, English as Second Language, Mother Tongue and English Language, Fluency vs. Accuracy.

Unit-I:

Communication Skills

Non-verbal Communication Skills

Cooperative Principles of Effective Communication: Maxim of Quality, Quantity, Relation, and Manner.

Essential English Grammar

Personal Pronoun

Reflexive Pronoun

Demonstrative Pronoun

Distributive Pronoun

Relative Pronoun

Coordinating Conjunctions

Subordinating Conjunctions

Correlative Conjunctions

Tense: Future Tense

Sentence Types: Assertive, Imperative, Declarative and Interrogative Sentences

Unit-II: Language Skills -Theory

Enriching Vocabulary: Eponym, Clipping; Phrasal Verbs, Idioms and Proverbs

Academic Writing Functions: Define, Classify, Exemplify, Compare and Contrast, Discuss, Illustrate and Elaborate

Punctuation: Hyphen (-), Quotation Marks/Speech Marks (‘.....’ and “.....”)

Aspects of Spoken English: Strong form and Weak Forms in Connected Speech

Interview: Types and Dos and Don'ts of Interview.

Language Skills -Praxis:

Levels of Reading: Reading the Lines, Reading between the Lines and Beyond Lines

Interview: Personal Interview, Panel Interview

Essay Writing

Drafting User Manual, Framing Q&A, Writing Terms and Conditions

Proposed Functional English Activities:

Expressing Preferences

Making Comparisons, Predictions

Drawing Conclusions, Summarizing

Describing Cause and Effect, Adding Information

Talking about Purpose, Contrast and Contradictions

Suggested Readings:

1. Allen and Barbara Peace, *A Definitive Book of Body Language*. Peace International, 2006.
2. Douglas, Biber, Susan Conrad, Geoffrey Leech, *Longman Student Grammar of Spoken and Written English*, Pearson ESL, 2002.
3. Emmerson, Paul and Nick Hamilton, *Five-Minute Activities for Business English*, UK: CUP, 2010.

4. Geoffrey Leech, Jan Svartvik, *A Communicative Grammar in English*, Longman, Singapore Publisher: 1975.
5. Grice, Paul. "Logic and Conversation" pp. 41–58 in *Syntax and Semantics 3: Speech Acts*, edited by P. Cole and J. J. Morgan. New York, NY: Academic Press. 1975.
6. Joan, Morley. *Improving Spoken English_ An Intensive Personalized Programme in Perception, Pronunciation, Practice in Context*. University of Michigan, 1979.
7. Joseph A. DeVito. *The Nonverbal Communication Workbook*. Waveland Press, 1988.
8. Kreidler, Charles W. *The Pronunciation of English: A Course Book*. Blackwell Publishing Ltd. 2004.
9. Laurie, Rozakis, *English Grammar for the Utterly Confused*, New York: McGraw-Hill, 2003.
10. Swan, Michael. *Basic English Usage*, OUP, 1995.
11. Tourish, Dennis, Owen Hargie. *Key Issues in Organizational Communication*. Routledge, 2004.
12. Walton, Richard, *Focus on Advanced English_ CAE Grammar Practice*, Longman, 1999.
13. Woods, Edward, Rudy Coppieters. *A Workbook to Communicative Grammar of English*. Routledge, 2002.

INTERNET SOURCES:

Interactive Grammar Exercises

1. <https://www.englishgrammar.org/verbs-exercise-18/>
2. <https://www.englishexercises.org/buscador/buscar.asp?nivel=any&age=0&tipo=any&contents=adverbs#a>
3. <https://www.englisch-hilfen.de/en/worksheets.htm>
4. https://www.englisch-hilfen.de/en/inhalt_grammar.htm
5. <https://www.gingersoftware.com/content/grammar-rules/adjectives/adjective-exercises/>

Vocabulary Exercises:

6. <https://www.grammarbank.com/context-clues-worksheet.html>
7. Word Formation: https://www.englisch-hilfen.de/en/word_formation/nouns_adjectives/index.php
8. Idioms: <https://usefulenglish.ru/idioms/>
9. Interactive Listening Skill Websites
10. <https://www.skillsyouneed.com/ips/active-listening.html>
11. <https://www.elllo.org/video/1501/1533-Sarah-Music-Like-Dislike.html>
12. <https://elllo.org/english/grammar/index-level1.htm>
13. Interactive English Pronunciation:
14. <https://www.cambridgeenglish.org/learning-english/activities-for-learners/b1p065-come-or-calm>
15. http://www.blairenglish.com/extras/exercise_menu.html
16. Cooperative Principle: <https://www.studysmarter.co.uk/explanations/english/pragmatics/cooperative-principle/>

17. Strong Forms-Weak Forms:
https://www.uv.es/anglotic/phonology/suprasegmental_phonology/function_words/function_words_01/
18. <https://www.lingq.com/en/learn-english-online/courses/734892/weak-forms-how-to-pronounce-weak-form-5508708/>
19. Puntuations: <https://www.lingq.com/en/learn-english-online/courses/734892/how-to-use-commas-english-writing-les-5490214/>
20. <https://www.niu.edu/writingtutorial/punctuation/quizzes/PunctuationSelfTest.htm>
21. <https://www.merriam-webster.com/games/test-your-punctuation-skills>

CENTRAL UNIVERSITY OF KARNATAKA, KALABURAGI
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Department of English

Name of the Academic Programme : B. A.
Semester : III
Course Code : UENTS30102
Title of the Course : Writing for Films
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Understand the basics of writing for films.

CLO-2: Write outlines and scripts in a variety of formats for electronic media.

CLO-3: Demonstrate the basic concepts and techniques of modern script writing.

CLO-4: Comprehend, analyze and produce original creative writing.

CLO-5: Demonstrate the skills of storytelling, particularly through cinematic techniques.

CLO-6: Evaluate the modes of constructing an effective diegesis.

CLO-7: Demonstrate the composite skills necessary for films beginning from the conceptualization to its actualization.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	2	3	3	3	2	3	3	3	3
CLO2	3	3	3	3	2	3	3	3	2	3
CLO3	3	3	3	2	3	3	3	3	3	2
CLO4	3	3	3	3	3	2	3	3	2	3
CLO5	3	3	3	3	2	3	3	3	3	2
CLO6	3	3	3	3	2	3	3	2	3	3
CLO7	2	3	3	3	3	3	2	3	3	3

Background: History of Cinema, Era of Silent Cinema, Sound in Cinema, Experimental Phase of World Cinema, Technological Developments across the Globe, History of Studios, Contemporary Practices of Cinema across the World.

Unit-I:

The craft of screenwriting: story, genre, structure, character, scene work, dialogue, premises, conflict-resolution construction and screenplay format.

Fundamentals of filmmaking: terminology, key concepts, dramatic structure, character development, writing scenes and exposition.

Unit-II:

Writing a story: conceptualizing an idea for a story, different approaches to developing a story, preparing the logline, converting a story to drama, scripting characters, writing dialogues.

Scene construction: shots, frames, camera angles, camera movement, focus, subjects, scene transition.

Unit-III:

Preparing storyboards: designing screen time and narrative time, diegetic and non-diegetic sound, designing the interior and the exterior.

Drawing different characters, props, locations, research, screenplay writing for different genres, shooting the script.

Self-Study:

Craig Batty & Zara Waldeback	: <i>Writing for the Screen: Creative and Critical Approaches</i>
Greg Loftin	: <i>Writing for the Cut: Shaping your Script for Cinema</i>

Suggested Readings:

1. Bucher, John K., and Jeremy Casper. *Master of the Cinematic Universe: The Secret Code to Writing for a World of New Media*. Michael Wiese Productions, 2016.
2. DeLouise, Amy. *Script Writing for Nonfiction Video*. linkedin.com, 2015, <https://www.linkedin.com/learning/script-writing-for-nonfiction-video>.
3. Duncan, Stephen V. *A Guide to Screenwriting Success: Writing for Film, Television, and Digital Streaming*. Second edition, Rowman & Littlefield, 2020.
4. Dunnigan, Brian. *Screenwriting Is Filmmaking: The Theory and Practice of Writing for the Screen*. The Crowood Press, 2019, <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=2136223>.
5. Fandos, Diego. *Writing for Short Film: In the Hollywood Style, in the European Way, Archplot&Miniplot*. Diego Fandos, 2019.
6. Friedmann, Anthony. *Writing for Visual Media*. Fifth edition, Routledge, Taylor & Francis Group, 2021, <https://doi.org/10.4324/9780429280856>.
7. Gaines, Taylor, and Maximilian Timm. *So You Want to Write a Screenplay: A Step-by-Step Guide to Writing for Film, Video, and Television*. Atlantic Publishing Group, Inc., 2017,

<https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=1808024>.

8. Kramer, Sherry. *Writing for Stage and Screen: Creating a Perception Shift in the Audience*. Methuen Drama, 2023.
9. Teddern, Sue, et al. *Writing for TV and Radio: A Writers' and Artists' Companion*. Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc, 2020, <https://doi.org/10.5040/9781474217767>.
10. Tidmarsh, Andrew. *Genre: A Guide to Writing for Stage and Screen*. Bloomsbury Methuen Drama, 2014.

SEMESTER -IV				
1.	UENTC40202	American Literature	03	
2.	UENTC40203	African Literature	03	
3.	UENTC40204	Indian Writing in English	03	
4.	UENTC40205	Indian Poetics	03	
5.	UENTM40201	Communication for Business	04	
6.	UENTA40103	English Language Communication Skills-IV	02	
7.	VAC-4	-	02	
	Total		20	

CENTRAL UNIVERSITY OF KARNATAKA, KALABURAGI
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Name of the Academic Programme : B. A.
Semester : IV
Course Code : UENTC40202
Title of the Course : American Literature
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

- CLO-1:** Understand the category called the American Literature.
CLO-2: Comprehend the history and genealogy of the category.
CLO-3: Critically analyze the historical context of American literary productions.
CLO-4: Compare the thematic concerns of landmark writers in the American context.
CLO-5: Construct a critique of the concept and place of the American Dream.
CLO-6: Develop a criticism by assessing the historical trajectory of American Literature.
CLO-7: Evaluate literary expressions of the present with the past along the lines of their geopolitical implications.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	2	3	3	3	2	3	3	3	3
CLO2	3	3	3	3	2	3	3	3	2	3
CLO3	3	3	3	2	3	3	3	3	3	2
CLO4	3	3	3	3	3	2	3	3	2	3
CLO5	3	3	3	3	2	3	3	3	3	2
CLO6	3	3	3	3	2	3	3	2	3	3
CLO7	2	3	3	3	3	3	2	3	3	3

Background:

History of the United States of America and the formation of the nation, Beginnings of American Literature, Early Pioneer Writers, The First American Novel, American Renaissance, The Transcendentalists, The Naturalists, Feminist Movements, The Suffragettes, Emergence of African American Literature, Harlem Renaissance, The Lost

Generation, The Beat Poets, Post-World War Fiction, Native American Literature, Ethnic Minority Literature, The American Dream.

Unit-I: Poetry

Walt Whitman	: “Song of Myself”
Emily Dickinson	: “Because I could not stop for death”
Robert Frost	: “Directive”
Wallace Stevens	: “The Idea of Order at Key West”
Robert Hayden	: “Middle Passage”
Natalie Diaz	: “Abecedarian Requiring Further Examination of Anglican Seraphym Subjugation of a Wild Indian Reservation”
Santee Frazier	: “Cherokee”
Maya Angelou	: “Still I Rise”

Unit-II: Fiction

Alice Walker	: <i>Everyday Use</i>
John Steinbeck	: <i>The Chrysanthemums</i>
Kate Chopin	: <i>The Awakening</i>
Ernest Hemingway	: <i>Old Man and the Sea</i>

Unit-III: Drama

Arthur Miller	: <i>Death of a Salesman</i>
Lorraine Hansberry	: <i>A Raisin in the Sun</i>

Self-Study:

Harper Lee	: <i>To Kill a Mockingbird</i>
Nathaniel Hawthorne	: <i>The Scarlet Letter</i>

Suggested Readings:

1. Boyars, Robert, ed. *Contemporary Poetry in America*. New York: Schocken, 1974.
2. Cook, Bruce. *The Beat Generation*. New York: Scribners, 1971.
3. Gould, Jean. *Modern American Playwrights*. New York: Dodd, Mead, 1966.
4. Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. New York: Ungar, 1973.
5. Henderson, Stephen, ed. *Understanding the New Black Poetry*. New York: William Morrow, 1973.
6. Kernan, Alvin B., ed. *The Modern American Theater*. Englewood Cliffs, N. J.: Princeton Hall, 1967.
7. Lawrence, Shaffer. *History of American Literature and Drama*. New Delhi: Sarup, 2000.
8. Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. New York: Biblo and Tannen, 1975.

9. Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.
10. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge, Mass.: Harvard University Press, 1980.

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Name of the Academic Programme : B. A.
Semester : IV
Course Code : UENTC40203
Title of the Course : African Literature
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: To appreciate African culture through various significant literary texts.

CLO-2: To help the student appreciate the artistic use of language employed by the African writers in different forms of African literature in English

CLO-3: Ability to develop the use context for reading literary texts in written in English an African writer.

CLO-4: To develop research areas to understand the growth of African literature.

CLO-5: To enhance the abilities of the students to appreciate African literature as a new paradigm of world literature.

CLO-6: To reveal the socio-cultural and political contexts in Africa as revealed in the literature of the native writers.

CLO-7: To examine the comparison between literature written in different English and African literature.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	3	3	2	3	3	3	2	3	3
CLO2	2	3	3	3	2	3	3	3	3	3
CLO3	3	3	3	2	3	3	3	3	3	2
CLO4	3	3	3	3	2	3	3	3	3	3
CLO5	3	3	3	3	3	3	3	3	2	3
CLO6	3	3	3	3	3	2	3	3	3	3
CLO7	3	3	3	3	3	3	3	3	2	3

Unit-I: Poetry

Walter Odame	: “Dear Child”
Wole Soyinka	: “Telephone Conversations”
John Pepper Clarke	: “The Casualties (to Chinua Achebe)”
Mazisi Kunene	: “A Note to All Surviving Africans”
Jean Joseph Rabearivelo	: “Cactus”
Tsegaye Gabre-Medhin	: “Home Coming Son”

Unit-II: Short Stories and Drama

Oral Tradition	: ‘Nwashisisana,’ ‘The Hare’
Assia Djebar	: ‘My Father writes to My Mother’
Henry Lopes	: ‘The Advance’
Wole Soyinka	: <i>The Lion and the Jewel</i>

Unit-III:

Chinua Achebe	: <i>The Arrow of God</i>
Ngugi Wa Thiong’o	: <i>A Grain of Wheat</i>

Self-Study:

Ngugi Wa Thiong’o	: ‘The Language of African Literature’
Franz Fanon	: ‘The Negro and Language’
Chinua Achebe	: ‘The African Writer and the English Language’

Suggested Readings:

1. Achebe, Chinua. *Hopes and Impediments: Selected Essays*. London: Heinemann, 1988.
2. Achebe, Chinua. *Morning Yet on Creation Day: Essays*. London: Heinemann, 1975.
3. Amadume, Ifi. *Male Daughters, Female Husbands: Gender and Sex in an African Society*. London: Zed Press, 1987.
4. Balogun, F. Odun. *Ngugi and African Postcolonial Narrative: The Novel as Oral Narrative in Multigenre Performance*. Quebec, QC: World Heritage, 1997.
5. Cantalupo, Charles. Ed. *The World of Ngugi wa Thiong’O*. Trenton, NJ: Africa World Press, 1995.
6. de Kok, Ingrid, & Karen Press, eds. *Spring is Rebellious: Arguments about Cultural Freedom by Albie Sachs and respondents*. Cape Town: Buchu Books, 1990.
7. Gikandi, Simon. *Reading Chinua Achebe: Language and Ideology in Fiction*. London: Currey, 1991.
8. Jeyifo, Biodun. *The Truthful Lie: Essays in a Sociology of African Drama*. London: New Bacon Books, 1985.
9. Jones, Eldred D. *Women in African Literature Today. African Literature Today* 15 (1987).

10. Lindfors, Bernth (ed. and introd.). *Conversations with Chinua Achebe*. Jackson, MS: UP of Mississippi, 1997.
11. Meyer, Herta. "*Justice for the Oppressed*": *The Political Dimension on the Language Use of Ngugi wa Thiong'O*. Essen: Verlag Die Blume Eule, 1991.
12. Nfah-Abbenyi, Juliana. *Gender in African Women's Writing: Identity, Sexuality, & Difference*. Bloomington: Indiana UP, 1997.
13. Ngara, Emmanuel. *Ideology and Form in African Poetry: Implications for Communication*. Portsmouth, N.H.: Heinemann, 1990.
14. Ngate, Jonathan. *Francophone African Fiction: Reading a Literary Tradition*. Trenton, NJ: Africa World Press, 1988.
15. Ngugi wa Thiong'O. *Penpoints, Gunpoints, and Dreams: Towards a Critical Theory of the Arts and the State in Africa*. New York: Oxford UP, 1998.
16. Ngugi wa Thiong'O. *Writers in Politics*. Oxford: James Currey, 1997.
17. Ngugi wa Thiong'O. *Decolonising the Mind: The Politics of Language in African Literature*. London: James Currey, 1986.
18. Ngugi wa Thiong'O. *Resistance to Repression in Neo-Colonial Kenya*. Trenton, NJ: Africa World Press, 1983.
19. Ogude, James. *Ngugi's Novels and African History: Narrating the Nation*. London: Pluto, 1999.
20. Olaniyan, Tejumola & Ato Quayson, ed. *African Literature: An Anthology of Criticism and Theory*. Malden, MA: Blackwell, 2007.
21. Olaniyan, Tejumola. *Scars of Conquest/Masks of Resistance: The Invention of Cultural Identities in African, African American and Caribbean Drama*. New York: Oxford UP, 1995.
22. Quayson, Ato. *Aesthetic Nervousness: Disability and the Crisis of Representation*. New York: Columbia University Press, 2007.
23. Rutherford, Anna, & K. H. Petersen, eds. *Chinua Achebe: A Celebration*. Oxford: Heinemann, 1991.
24. Soyinka, Wole. *Art, Dialogue, and Outrage: Essays on Literature and Culture*. Ibadan: New Horn Press, 1988.
25. Soyinka, Wole. *Myth, Literature and the African World*. Cambridge: Cambridge UP, 1976.
26. Stratton, Florence. *Contemporary African Literature & the Politics of Gender*. New York: Routledge, 1994.
27. Thomas, Dominic. *Nation-Building, Propaganda, and Literature in Francophone Africa*. Bloomington: Indiana University Press, 2002.
28. Wilkinson, Jane. *Talking with African Writers*. London: James Currey, 1992.

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

Name of the Academic Programme	: B.A.
Semester	: IV
Course Code	: UENTC40204
Title of the Course	: Indian Writing in English
Credits	: 03
Prerequisite Course/Knowledge (If any)	: B. A. III

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

- CLO-1:** Demonstrate a systematic understanding of the academic field of Indian Writing in English, its application and its connection with British and Bhasha literature.
- CLO-2:** Appreciate and acknowledge the diversity of Indian culture and ethos as represented in the Indian poetry and drama.
- CLO-3:** Acquire knowledge of historical, political, social and cultural background of the pre-Independence and Modern Indian society and the emergence of Literary traditions in Indian Writing in English.
- CLO-3:** Demonstrate a sense of inquiry, identify, define and critique texts and contexts in the modern Indian Poetry and Drama.
- CLO-4:** Application of theoretical understandings to the texts and extend the learning to understand the fabric of the society in general and research in particular.
- CLO-5:** Enhanced ability to read and identify the social-cultural and political contexts and engage with the different voices, human values, and ethics and appreciate diversity in Indian culture. Develop an intellectual and emotional quotient and apply all the learnt information and acquired skills to be a competent and perspectival being.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	3	3	2	3	3	2	3	3	3
CLO2	3	2	3	3	3	2	3	3	3	2
CLO3	3	3	2	3	3	3	3	2	2	3
CLO4	3	2	3	2	2	3	3	3	3	2
CLO5	3	3	3	3	3	3	3	3	3	3

BACKGROUND:

Modern Poetry and Drama in English exhibit a distinct identity of its own. It differs from its predecessors in its dealing with socio-political standpoints. It focuses on the lives of ordinary individuals, chronicling their experiences, a profound sense of loneliness, and alienation from the rapidly evolving modern Indian society. The course covers the transformative phase of the Indian milieu and its representation in the drama. The modern Indian poetry and drama in English is vibrant, complex, critical and yet artistic in nature.

Unit I: Novel

Arun Joshi	: The Strange Case of Billy Biswas
Amitav Ghosh	: <i>The Shadow Lines</i>

Unit II: Drama

Mahesh Dattani	: <i>Bravely Fought the Queen</i>
Manjula Padmanaban	: <i>Harvest</i>

Unit III: Poetry

Nissim Ezekiel	: “Goodbye Party for Miss Pushpa T S”
Rajagopal Parthasarathy	: “Homecoming”
Arun Kolatkar	: “An Old Woman”
Kamala Das	: “A Hot noon in Malabar”
Eunice De Souza	: “Forgive Me, Mother”
Gieve Patel	: “On Killing a Tree”
Meena Alexander	: “Where Do You Come From?”
Sujata Bhatt	: “The Stinking Rose”

Suggested Readings:

1. Artaud, Antonio. *The Theatre and its Double*. London: Calder and Boyars, 1970. Print.
2. Bharata. *Natyasastra*. Trans and ed. Manmohan Ghosh. Calcutta, 1961. Print.
3. Bharucha, Rushtom. *Theatre and the World-Performance and the Politics of Culture*. London: Routledge, 1993.
4. Chambers, E. K. *The Mediaeval Stage*. Dover Books of Literature and Drama. Vol. I. OUP. London, New York: At the Clarendon Press, 1903. Print.
5. Elam, Kier. *Semiotics of Theatre and Drama*. Methuen: New Accents. 1980.
6. Genet, Jean. *Reflections on the Theatre and Other Writings*. London: Faber and Faber, 1966. Print.
7. Krishna, Daya. Ed. *India's Intellectual Traditions: Attempts at Conceptual Reconstructions*. Revised and enlarged edition. New Delhi: Indian Council of Philosophical Research, 1987. Print.
8. Williams, Raymond. *Modern Tragedy*. Revised edition. London: Verso, 1979. Print.

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

Name of the Academic Programme : B. A.
Semester : IV
Course Code : UENTC40205
Title of the Course : Indian Poetics
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcomes (CLOs):

After completion of this course successfully, the students will be able to:

CLO-1: Understand the historical background of Indian Poetics

CLO-2: Appreciates Indian Poetics as a path of Knowledge

CLO-3: Reflection on the role of Poetry and Philosophy and the contemporaneity of Indian Poetics.

CLO-4: Evaluate different aspects of Poetics

CLO-5: Engage in debates on Literature, Poetry, Philosophy and Arts and assess the role and importance of Indian Poetics in expanding the understanding of Humanities as a discipline.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10	PLO11	PLO12
CLO1	3	3	3	2	3	3	2	3	3	3	2	3
CLO2	3	2	3	3	3	2	3	3	3	2	3	3
CLO3	3	3	2	3	3	3	3	2	2	3	3	2
CLO4	3	2	3	2	2	3	3	3	3	2	3	3
CLO5	3	3	3	2	3	3	2	3	3	3	2	3

Unit-I: Introduction to Indian Poetics

Rasa Siddhanta

Alamkara Siddhanta

Riti Siddhanta

Dhavni Siddhanta

Vakrokti Siddhanta

Auchitya Siddhanta

Unit II: Major Scholars:

Bhamaha
Udbhata
Dandin
Mammata
Rajashekhara
Jagannatha

Unit III: Bharata's Natyashastra

Origin and Objectives
Aspect of Drama
Kaavya/ Poetry
Ranga-Sirsa and Natya Mandapa
Abhinaya

Suggested Readings:

- 1 Balasubrahmanya, N. Translator. *Indian Poetics*. Sahitya Akademi, 2001.
- 2 Beard Mary and John Henderson. *Classics: A Very Short Introduction*. Indian Edition, OUP.
- 3 Bhattacharya, Sivaprasad. *Studies in Indian Poetics*. Firma KLM, 1981.
- 4 Bruce, King. (Ed). *Modern Indian Poetry in English*. 6th Impression. New Delhi: OUP, 2010.
- 5 Butcher. S. H. Trans. *Aristotle's Theory of Poetry and Fine Art*. Kalyani Publishers, New Delhi. 1981. Print.
- 6 Chakrabarti, Arindam. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*. Bloomsbury, 2016.
- 7 Chaudhari, Satya Dev. *Glimpses of Indian Poetics*. Sahitya Akademi, 2002. Indian Poetics and Modern Texts: Essays in Criticism. S. Chand, 1998.
- 8 Galinsky, Karl. "Classics Beyond Crisis." *The Classical World*, vol. 84, no. 6, 1991, pp. 441–53. JSTOR.
- 9 Pollock, Sheldon. Ed, Trans. *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press. 2017. Print.
- 10 Rangacharya, Adya. *Introduction to Bharata's Natyashastra*. Munshiram Manoharlal Publishers Pvt. Ltd. New Delhi. 2019. Print.
- 11 Sinha, Ravi Nandan, Narendra Kumar. *Indian Poetics*. Orient Blackswan Private Limited. New Delhi. 2022. Print.
- 12 Upadhyay, Dr. Ami. *A Handbook of Indian Poetics and Aesthetics*. Prakash Book Depot, 2020.

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

Name of the Academic Programme	: B. A.
Semester	: IV
Course Code	: UENTM40201
Title of the Course	: Communication for Business
Credits	: 04
Prerequisite Course/Knowledge (If any)	: BA III

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Identify and describe the nature of use of English for communication in business environment.

CLO-2: Understand the importance of grammar, vocabulary and pronunciation for clarity and accuracy of message in English.

CLO-3: Apply the language skills to design suitable message for official communication.

CLO-4: Examine the language elements responsible for successful business writings and presentation.

CLO-5: Utilize language skills to enhance effectiveness of business communication.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	2	2	2	3	3	2	2	3	2	2
CLO2	3	3	1	3	3	3	3	2	3	3
CLO3	2	2	2	2	2	2	2	3	2	3
CLO4	2	2	3	3	3	2	3	3	2	3
CLO5	3	2	2	2	2	2	3	2	3	2

Background: The course English for Business Communication aims at developing English language and communication skills for today's workplace. It caters to anyone who is interested in improving their language skills for participating in the global business economy. The course caters to improve the working knowledge of business English. Fundamentally, it covers broad areas of language use: Reading, Vocabulary and Grammar, Writing- letters and email, and business presentations.

Unit-I: Basics of Business Communication

Business Communication: Nature and Forms
Characteristics of English for Business Communication
Reading Comprehension
Reading Types, Techniques: Scanning and Skimming
Understand and Locate Tenses, Forms of Verbs, Passive Voices and Active
Voices, Question Tags, and Prepositions
Vocabulary for formal Presentations and Daily Conversations, Business Jargon

Unit-II: Business Writing in Action

Business Letters: Parts, Structure, Layouts full Block, Modified Block, Semi-Block and Principles of Effective Letter Writing
Writing Letters and Responses: Promotional, Enquiry, Complaints, Claims and Adjustments
Consumer Grievance Letters
Email Writing:
 Subject Lines
 Salutations: Initial and Final Salutations
 Plan and Structure of an Email
 Abbreviations, Acronyms and Smileys
 Useful Phrases: Generic
 Useful Phrases: Commercial
Agenda, Circulars, Minutes, Notices, User Guide, Manual
CVs, Resume

Unit-III: Business Conversations and Presentations in English

Meetings: Arranging and Preparing for Meeting
Negotiations: Types of Negotiations, Key Tenses used while Negotiating
Socializing: Dealing with different language speakers
Useful Phrases for Meeting, Socializing and Negotiations
Telephone Skills: Telephone Manners
Pronunciation: Word and Sentence Stress and Intonations on phone call and presentations
Strategies for Effective Audio and Video Conferencing
Demonstration of Products and Services in English
Business Presentation:
 Cultural and Audience Awareness
 Planning and Getting Started: Presentation Technique and Preparation and the Audience, Introduction (structure)
 Visual Aids: General Principles, Image, Impact and Making an impression
 Middle of the Presentation: Holding the audience's attention, Linking ideas, Sequencing
 Summarising and concluding, Questions and discussion

Prepare a Script

Prepare Slides: Reduce Text, Use Bullets

Giving, Asking, Agreeing and Disagreeing Opinions, Listening comprehension and Fluency Practice

Persuasion and Voice Projection

Unit-IV: Employment Communication

Writing a Resume, Writing Job Application

Letters, Other Letters about Employment

Group Discussion

Attending Job Interviews

Suggested Reading:

1. Benjamin. James. *Business and Professional Communication Concepts and Practices*. Harper Collins College Publishers. New York. 1993.
2. Garlside. L.E. *Modern Business Correspondence*. McDonald and Evans Ltd. Plymouth. 1980.
3. Lesikar. Raymond V and Petit, John D. *Business Communication: Theory and Application*, Richard D. Irwin Inc. Illinois. 1994.
4. Ludlow. Ron. *The Essence of Effective Communication*. Prentice, New Delhi. 1995.
5. Phillip. Louis V. *Organisational Communication- The Effective Management*. Columbus Grid Inc. 1975.
6. Stephenson. James. *Principles and Practice of Commercial Correspondence*. Pilman and Sons Ltd. London. 1988.
7. Wallwork, Adrian. (Ed.) *Meetings, Negotiations, and Socializing: A Guide to Professional English*, Springer, Verlag New York, 2014.
8. Wallwork, Adrian. (Ed.) *Telephone and Helpdesk Skills: A Guide to Professional English*, Springer-Verlag New York, Year: 2014
9. Wallwork, Adrian. *Email and Commercial Correspondence: A Guide to Professional English*. Springer, Verlag New York, 2014.
10. Wallwork, Adrian. *User Guides, Manuals, and Technical Writing: A Guide to Professional English*. Springer-Verlag New York, Year: 2014.

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

Name of the Academic Programme : B. A.
Semester : IV
Course Code : UENTA40103
Title of the Course : English Language: Communication Skills-IV
Credits : 02
Prerequisite Course/Knowledge (If any) :

Course Learning Outcomes (CLOs):

After completion of this course successfully, the students will be able to:

CLO-1: Comprehend speech acts to achieve desired effects while speaking and writing.

CLO-2: Monitor and improve the use of intonation to convey thoughts, feelings, and attitudes.

CLO-3: Display command over transforming of sentence structures.

CLO-4: Write content that is relevant, purposeful, interesting, and engaging.

CLO-5: Comprehend/Convert information, data, facts into various info-graphs and vice-versa.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	1	2	2	1	1	2	2	1	1	2
CLO2	2	2	3	1	2	1	1	3	3	2
CLO3	3	1	2	2	2	3	3	2	1	3
CLO4	3	2	3	2	3	2	2	1	3	2
CLO5	2	2	3	3	3	2	2	2	2	3

Background Study Topics: English as Foreign Language, Conversation Analysis, Prosodic Features of Spoken English, Varieties of Englishes, Indian, British and American Accent

Unit-I: A. Communication Skills

Speech Acts: Locutionary, Illocutionary, and Perlocutionary Speech Acts

Cultural, Linguistics and Social Aspects of Communication Skills in English Language

B. Essential English Grammar-IV

Parts of Speech: Conjunction and Interjection

Conditional Clause, Relative Clause

Question Tag and Tag Questions

Sentence: Simple, Compound and Complex Sentence Structure Patterns

Unit- II: Language Skills

Theory:

Advance Academic Writing Functions: Argumentative, Persuasive and Exploratory Writing

Data Interpretation: Reading Diagrams, Tables, Charts

Aspects of Spoken English: Intonation in Connected Speech

Professional Interaction: Group Discussion- Nature, Types, Characteristics and Purpose of Group Discussion

Praxis:

Convert information into Info-graphs, Tables and Charts and vice-versa

Writing Reports

Group Discussions on Contemporary Issues/Topics

Proposed Functional English Activities:

Expressing Opinions: Formally and informally

Paraphrasing, Expanding and Exemplifying

Speculating, Comparing and Contrasting

Persuading and Convincing

Instructing, Advising, Responding to Questions and Queries

Suggested Readings:

1. Austin J. L, *How To Do Things With Words*, 1962
2. Bhatnagar Nitin and Mamta Bhatnagar, *Communicative English for Engineers and Professionals*, New Delhi: Pearson, 2010.
3. Leech Geoffrey, Jan Svartvik, *A Communicative Grammar in English*, Longman, Singapore Publisher: 1975.
4. Sasikumar V, P V Dhamija, *Spoken English: A Self-Learning Guide to Conversation Practice*, Tata McGraw-Hill Publishing Company: 1993.
5. Searle J. R, *Speech Acts*, 1969.
6. Woods Edward, Rudy Coppieters. *A Workbook to Communicative Grammar of English*. Routledge, 2002.

INTERNET SOURCES:

A. Interactive Grammar Exercises

1. <https://www.englishgrammar.org/verbs-exercise-18/>
2. <https://www.englishexercises.org/buscador/buscar.asp?nivel=any&age=0&tipo=any&contents=adverbs#a>
3. <https://www.englisch-hilfen.de/en/worksheets.htm>
4. https://www.englisch-hilfen.de/en/inhalt_grammar.htm

B. Interactive English Pronunciation:

1. <https://www.cambridgeenglish.org/learning-english/activities-for-learners/b1p065-come-or-calm>
2. http://www.blairenglish.com/extras/exercise_menu.html
3. Speech Acts:
<https://www.studysmarter.co.uk/explanations/english/pragmatics/speech-acts/>
4. Advance Academic Functions:
<https://www.studysmarter.co.uk/explanations/english/argumentative-essay/>
5. Interactive Intonation: <https://www.phon.ucl.ac.uk/home/mark/oi/oiin.htm>
6. <https://usefulenglish.ru/phonetics/practice-intonation-rhythm>
7. Puntuations: <https://www.lingq.com/en/learn-english-online/courses/734892/how-to-use-commas-english-writing-les-5490214/>
8. <https://www.niu.edu/writingtutorial/punctuation/quizzes/PunctuationSelfTest.htm>
9. <https://www.merriam-webster.com/games/test-your-punctuation-skills>

SEMESTER-V				
1.	UENTC50300	Literary Criticism	03	
2.	UENTC50301	Gender Studies	03	
3.	UENTC50302	Canadian Literature	03	
4.	UENTC50303	Australian Literature	03	
5.	UENTC50304	Modern Indian Fiction in English Translation	04	
6.	UENTM50202	Soft Skills	04	
	Total		20	

CENTRAL UNIVERSITY OF KARNATAKA, KALABURAGI
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Department of English

Name of the Academic Programme : B.A.
Semester : V
Course Code : UENTC50300
Title of the Course: Major : Literary Criticism
Credits : 04
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Demonstrate familiarity with the history of literary criticism in the West, including prominent critics, important schools and movements, and the historical and cultural contexts important to those criticisms.

CLO-2: Demonstrate an understanding of key concepts in literary criticism.

CLO-3: Explain the meaning, significance, and value of specific literary criticism.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10	PLO 11	PLO 12
CLO1	3	3	3	3	3	3	2	3	3	3	2	3
CLO2	3	2	3	3	3	2	3	3	3	2	3	3
CLO3	3	3	2	3	3	3	3	2	2	3	3	2

Unit-I: Classical Criticism

Plato : *Republic*
Longinus : *On Sublime*
Horace : *Ars Poetica*

Unit-II:

Philip Sidney : 'An Apology for Poetry'
John Dryden : 'An Essay on Dramatic Poesy'
Samuel Johnson : 'Preface to Shakespeare'

UNIT-III:

William Wordsworth : 'Preface to Lyrical Ballads'
S. T. Coleridge : *Biographia Literaria* Chapters XIV, XVII

P. B. Shelly : 'Defence of Poetry'

CRITICAL RESPONSES (ADDITIONAL READING):

Aristotle : *Poetics*

Silvia Kadiu : *Criticism and Self-Reflection: Antoine Berman's disciplinary reflexivity.*

David Naugle : *Neo-Classical Poetics in Pope's Essay on Criticism*

Christopher Ricks : *To Criticize the Critic*

Suggested Readings:

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
3. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
4. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
5. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
6. Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
7. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
8. Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St. Martin's, 2003.
9. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
10. Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd edition.
11. Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

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Name of the Academic Programme : B. A.
Semester : V
Course Code : UENTC50301
Title of the Course : Gender Studies
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

- CLO-1:** Understand and analyze the idea of gender
- CLO-2:** Locate the issues of gender in various contexts
- CLO-3:** Understand the intersectionality of gender
- CLO-4:** Minimize the social stigmas associated with gender
- CLO-5:** Problematize the gendered language
- CLO-6:** Analyze the lived experiences through life narrative
- CLO-7:** Examine the significance of all the forms of gender

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	3	2	3	2	3	3	3	3	3
CLO2	3	3	3	3	3	3	3	3	2	3
CLO3	2	2	3	3	3	2	3	3	2	2
CLO4	2	3	2	2	2	3	2	2	2	3
CLO5	3	2	2	3	3	2	2	3	3	3
CLO6	3	3	3	2	3	2	3	3	2	2
CLO7	2	3	3	2	3	3	3	3	2	3

Unit-I:

Simone de Beauvoir : Introduction to *The Second Sex*
Judith Butler : Chapter 1, Subjects of Sex/Gender/Desire (pp. 1-34) in *Gender Trouble: Feminism and the Subversion of Identity*
Susan Bordo : *The Body and the Reproduction of Femininity*
Sharmila Rege : *Writing Caste/Writing Gender: Reading Dalit Women's Testimonies*

Unit-II:

Women's movement in India

Women and National Movements

Campaigns by women's movement around 1960s and 70s – Anti – Price, Anti- Dowry

Experiencing Globalisation, Consumerism and Neoliberalism in India

Role of Media in constructing ideologies enabling gender inequalities

Market and gender construction

Global hegemonic ideologies

Unit-III:

Virginia Wolf : *To the Lighthouse*

Sonia Purnell : *A Woman of No Importance*

Suggested Readings:

1. Basu Aparna(1999) Women's Education in India in Ray and Basu (edt): From Independence Towards Freedom, OUP, New Delhi.
2. Bhasin Kamala (2000): Understanding gender, kali for women , N. Delhi.
3. Bordo, Susan R. *Unbearable weight: Feminism, Western Culture, and the Body*. University of California Pr, 2003.
4. Butler, Judith. *Gender trouble*. Routledge, 1999.
5. Chakravarty Uma (2003), Gendering caste through a feminist Lense, Stree, Calcutta. Courting Disaster, PUDR report
6. Chodhuri Maitreyee (2004): Feminism in India, Women Unlimited, New Delhi.
7. Davis Kathy, Evans Mary, Lorber, J (edt) (2006): Handbook of Gender and Women's studies, Sage, UK.
8. Delamont Sara: Feminist Sociology: Feminist Concepts, Contribution to women's studies series, Part-I, II, III, RCWS,Mumbai. Delhi,2005.
9. Foucault, Michel."17 March 1976." Society Must Be Defended: Lectures at the College de France 1975-1976. Trans. David Macey. New York: Picador, 1976.
10. Freedman Jane: Feminism, Viva Books, New Delhi, 2002.
11. Geetha V.: Patriarchy, Stree, Calcutta, 2007.
12. Ghadially Rehana (Edt): Urban Women in Contemporary India, Sage Publications, 2007.
13. Holloway, Karla FC."Bloodchild" Private Bodies, Public Texts: Race, Gender and a Cultural Bioethics. Durham: Duke University Press,
14. J. Devika, "Introduction" to *En-Gendering Individuals: The Language of Re-forming in Twentieth Century Kerala*
15. Jarratt, Susan Carole Funderburgh., and Lynn Worsham. *Feminism and Composition Studies: In Other Words*. New York: Modern Language Association of America, 1998.

16. Judith Butler, *The Norton Anthology of Theory & Criticism*: “Judith Butler”: pp. 2536-2541.
17. Judith Halberstam: “The Good, the Bad, and the Ugly: Men, Women, and Masculinity” (2002): *The Norton Anthology of Theory & Criticism*, pp. 2635-2653.
18. Kaplan Karen, *An Introduction to Women’s Studies: Gender in a Transnational World*. 2nd ed. Eds. Inderpal Grewal and New York: McGraw Hill, 2006.
19. Kaplan, Cora. *Sea changes: Essays on Culture and Feminism*. London: Verso, 1986.
20. Karat Brinda: *Survival and Emancipation, Three essays Collective*, 2005.
21. Khullar Mala(ed.): *Writing the Women’s Movement- A Reader*, Zubaan, New
22. Kimmel Michael: *The Gendered Society*, Oxford, NY, 2008.
23. Lykke, Nina. *Feminist Studies: A Guide to Intersectional Theory, Methodology and Writing*. New York: Routledge, 2010.
24. Mangan, James A., and James Walvin, eds. *Manliness and Morality: Middle Class Masculinity in Britain and America, 1800-1940*. Manchester University Press, 1987.
25. Mary Wollstonecraft, “The Vindication of the Rights of Women”
26. Moore, Erin. *Gender, Law, and Resistance in India*. Tucson: University of Arizona, 1998.
27. Radha Kumar: *History of Doing, Kali for Women*, New Delhi, 1992.
28. Rege Sharmila: *Sociology of gender*, Sage, New Delhi , 2003
29. Spalding, Alison D. *Taking Sides: Clashing Views on Controversial Issues in Gender Studies*. Guilford, CT: Dushkin/McGraw-Hill, 1998.
30. Stearman, Kaye. *Feminism*. Chicago: Raintree, 2004.
31. Tharu, Susie, and Tejaswini Niranjana. "Problems for a contemporary theory of gender." *Social Scientist* (1994): 93-117.

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

Name of the Academic Programme : B. A.
Semester : V
Course Code : UENTC50302
Title of the Course : Canadian Literature
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

- CLO-1:** Understand the Canadian sensibility
- CLO-2:** Evaluate the significance of Canadian Literature
- CLO-3:** Assess the literary landscape in the context of Canada
- CLO-4:** Critically analyze the social and cultural aspects
- CLO-5:** Develop an understanding of the Canadian language
- CLO-6:** Involve in the intertextuality
- CLO-7:** Develop their own scholarship on Canadian Literature

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	3	4	3	3	2	2	3	4	2
CLO2	3	4	3	3	2	3	2	3	2	3
CLO3	3	2	4	3	3	2	3	3	3	3
CLO4	2	2	3	2	3	3	2	3	3	2
CLO5	3	3	3	2	3	2	3	2	2	2
CLO6	2	3	3	2	3	3	2	3	2	3
CLO7	2	2	3	2	2	2	3	3	3	3

Unit-I: Poetry

Charles Sangster	: “The Red-Men”
Charles G. D. Roberts	: “The Solitary Woodsman”
Isabella Valancy Crawford	: “Malcolm’s Katies: A Love Story – Part I”
Eli Mandel	: “Thief Hanging in Baptist Halls”
Al Purdy	: “Married Man’s Song”
Bliss Carman	: “By Still Waters”

Unit-II: Drama

John Herbert	: <i>Fortune and Men's Eyes</i>
Michael Healey	: <i>The Drawer Boy</i>

Unit-III: Novel

Colin McDougall	: <i>Execution</i>
Margaret Atwood	: <i>The Handmaid's Tale</i>

Suggested Readings:

1. Atwood, Margaret. *The Handmaid's Tale*: Vintage Canada, 1992.
2. Bennett, Donna and Russell M Brown(ed.) *An Anthology of Canadian Literature 2* Vols. New York: Oxford University Press. 1982
3. Harrison, Dick. *Unnamed Country: The Struggle for a Canadian Prairie Fiction*. Edmonton: University of Alberta Press, 1977.
4. Howells, Coral Ann and Eva Marie Kroeller. Eds. *Cambridge History of Canadian Literature*. London: Cambridge University Press 2009
5. Israel, Milton (ed.) *The South Asian Diaspora in Canada*. Ontario: Multi Cultural History Society, 1987.
6. Mos, Laura and Cynthia Sugars. *Canadian Literature in English: Texts and Contexts*: Pearson Canada, 2009.
7. Moses, Daniel David and Terry Goldie. Ed. *An Anthology of Canadian Native Literature in English*. Toronto: OUP, 1998.
8. New, W. H. *A History of Canadian Literature*. McGill: Queens Press, 2003.
9. Urquhart, Jane (ed.) *The Penguin Book of Canadian Short Stories*: Penguin Canada, 2007.

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Name of the Academic Programme : B. A.
Semester : V
Course Code : UENTC50303
Title of the Course : Australian Literature
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

- CLO-1:** Understand the Australian sensibility
- CLO-2:** Evaluate the significance of Australian Literature
- CLO-3:** Assess the literary landscape in the context of Australia
- CLO-4:** Critically analyze the social and cultural aspects
- CLO-5:** Develop an understanding of the Australian language
- CLO-6:** Involve in the intertextuality
- CLO-7:** Develop their own scholarship on Australian Literature

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	3	4	3	3	2	2	3	4	2
CLO2	3	4	3	3	2	3	2	3	2	3
CLO3	3	2	4	3	3	2	3	3	3	3
CLO4	2	2	3	2	3	3	2	3	3	2
CLO5	3	3	3	2	3	2	3	2	2	2
CLO6	2	3	3	2	3	3	2	3	2	3
CLO7	2	2	3	2	2	2	3	3	3	3

Unit-I: Poetry

A B Banjo Paterson	: “Clancy of the Overflow
Henry Lawson	: “Freedom of the Wallaby”
Lesbia Harford	: “Each Morning I Pass On My Way to Work”
Victor James Daley	: “A Sunset Fantasy”
Kenneth Slessor	: “Beach Burial”

Rosemary Dobson : “The Three Fates”

Unit-II: Drama

George Darrell : *The Sunny South*
Peter Kanna : *The Slaughter of St. Teresa’s Day*

Unit-III: Novel

Joseph Furphy : *Such Is Life*
Patrick White : *The Tree of Man*

Suggested Readings:

1. Adelaide, Debra (ed.), *A Bright and Fiery Troop: Australian Women Writers of the Nineteenth Century*, Penguin, 1989.
2. Barnes, John (ed.), *The Writer in Australia: A Collection of Literary Documents, 1856 to 1964*, OUP, 1969.
3. Bennett, Tony, Emmison, Michael, and Frow, John, *Accounting for Tastes: Australian Everyday Cultures*, CUP, 1999.
4. Borchardt, D. H., and Kirsop, W., *The Book in Australia: Essays Towards a Cultural and Social History*, Australian Reference Publications, 1988.
5. Casanova, Pascale, *The World Republic of Letters* (1999), trans. Harvard UP, 2004.
Clarke, Patricia, *Pen Portraits: Women Writers and Journalists in Nineteenth-Century Australia*, A&R, 1988.
6. Coleman, Deidre, and Otto, Peter (eds), *Imagining Romanticism: Essays on English and Australian Romanticisms*, Locust Hill, 1992.
7. Dale, Leigh, *The English Men: Professing Literature in Australian Universities*, Association for the Study of Australian Literature, 1997.
8. Dixon, Robert, *Prosthetic Gods: Travel, Representation and Colonial Governance*, UQP, 2001.
9. Docker, John, *Australian Cultural Elites: Intellectual Traditions in Sydney and Melbourne*, A&R, 1974.
10. Munro, Craig, and Sheahan-Bright, Robyn (eds), *Paper Empires: A History of the Book in Australia, 1946–2005*, UQP, 2005.
11. Palmer, Vance, *The Legend of the Nineties*, MUP, 1954. Petersson, Irmtraud, *German Images in Australian Literature from the 1940s to the 1980s*, Peter Lang, 1990.
12. Pierce, Peter, *Absences*, University of New England, 1993.
13. ———, *‘Is War Very Big?/As Big as New South Wales?’: War and Parochialism in Australia in the 1920s and 1930s*, University College, UNSW, 1996.
14. ———, *The Country of Lost Children: An Australian Anxiety*, CUP, 1999.
15. Rolfe, Patricia, *The Journalistic Javelin: An Illustrated History of the Bulletin, Wildcat*, 1979.

16. Rowse, Tim, *Arguing the Arts: The Funding of Arts in Australia*, Penguin, 1985.
- Schaffer, Kay, *Women and the Bush: Forces of Desire in the Australian Cultural Tradition*, CUP, 1988.
17. Serle, Geoffrey, *From Deserts the Prophets Come: The Creative Spirit in Australia, 1788–1975*, Heinemann, 1973, rev. edn 1987.
18. Shapcott, Thomas, *The Literature Board: A Brief History*, UQP, 1988. Sheridan, Susan, *Along the Faultlines: Sex, Race and Nation in Australian Women's Writing, 1880s–1930s*, A&U, 1995.
19. Smith, Bernard, *Documents in Art and Taste in Australia: The Colonial Period, 1770–1914*, OUP, 1975.
20. Stevens, Irene, *A Short History of the Literature Board, 1986–2000*, Australia Council, 2004.
21. Stewart, Ken, *Investigations in Australian Literature, Sydney Association for Studies in Society and Culture*, University of Sydney, 2000.
22. Turner, Graeme, *National Fictions: Literature, Film and the Construction of Australian Narrative*, A&U, 1986.
23. Walker, David, *Dream and Disillusion: A Search for Australian Cultural Identity*, ANUP, 1976.

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Name of the Academic Programme : B. A.
Semester : V
Title of the Course : Modern Indian Fiction in English Translation
Course Code : UENTC50304
Credits : 04
Prerequisite Course / Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Understand the polyphony of modern Indian writing in translation.

CLO-2: Understand the multifaceted nature of cultural identities in the various Indian literature through Indigenous literary traditions.

CLO-3: Comparing literary texts produced across Indian regional landscapes to seek similarities and differences in thematic and cultural perspectives.

CLO-4: Exploring images in literary productions that express the writers' sense of their society.

CLO-5: Examining the texts outside of the suggested reading lists to realize the immense treasure trove of translated Indian literary works.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	3	2	3	3	3	3	3	3	3
CLO2	3	3	3	3	2	3	3	2	3	3
CLO3	3	2	2	3	3	3	2	3	3	3
CLO4	3	3	2	3	3	3	3	2	3	2
CLO5	3	3	2	3	3	2	3	3	3	3

Unit-I:

Bhisham Sahni : *Tamas*
Munshi Premchand : *The Gift of a Cow*

Unit-II:

Rabindranath Tagore : *The Home and the World*
Kuvempu : *The House of Kanooru*

Unit-III:

Thakazhi Sivasankar Pillai : *Chemmeen*
Chandu Menon : *Indhulekha*

Unit-IV:

M.T. Vasudeva Nair : *Naalukettu*
S.L. Bhayappa : *Grihabhanga: A Broken House*

Suggested Readings:

- 1 *A Clutch of Indian Masterpieces*, Edited by David Davidar, 2016.
- 2 *Changing the Terms: Translating in the Postcolonial Era*, Edited by Sherry Simon and Paul St. Pierre, 2000
- 3 *Modern Indian Writing in Translation*, Edited by Dhananjay Kapse, 2016
- 4 *Short Fiction from South India*, Edited by Subashree Krishnaswamy and K. Srilata, 2007

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Name of the Academic Programme : B. A.
Semester : V
Course Code : UENTM50202
Title of the Course : Soft Skills
Credits : 04
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Understand the significance of soft skills and its features.

CLO-2: Illustrate various concepts related to personality and its development.

CLO-3: Apply the time and conflict management strategies to maintain balance in personal and academic environment.

CLO-4: Analyze and examine the factors that lead to effective leadership.

CLO-5: Effectively deploy soft skills to enhance academic performance.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	2	3	2	3	3	3	3	3	2	2
CLO2	3	2	2	1	2	2	2	2	3	2
CLO3	1	3	2	3	3	3	2	2	2	3
CLO4	2	2	2	2	3	3	3	3	3	3
CLO5	3	2	3	3	3	2	3	2	2	2

Unit-I: Soft Skill: An Introductory Overview

Soft Skills: Need and the process of Soft Skill Development

Self-Discovery, Self-image

Belief, Values, Attitude and Virtue

Motivation

Goal Setting, Career and Life Planning

Relationship Management: Mark Knapp's Relational Stages Model and Stephen Duck's Relationship Filtering Model

Learning Styles and Strategies

Styles of Communication: Assertive, Aggressive, and Passive

Unit-II: Managing Changes

Time Management

Conflict and Conflict Management:

Types of Conflict

Nature, Issues and Characteristics of Conflicts

Genesis and Causes of Conflict

Methods of Conflict Resolution

Stress Management

Unit-III: Soft Skills in Use

Emotional Intelligence: Definition, Salient Features and Strategies to Develop Emotional Intelligence

Multiple Intelligences, IQ and EQ

Spiritual Quotient (Ethics)

Problem Solving: Identify, Define and Solve the Problem

Teamwork

Leadership Traits: Listening, Rapport and Empathy, Relationship Network, Trust and Authenticity

Decision-Making, Creative and Critical Thinking

Unit-IV:

Emotional Intelligence Skills

Life Skills

Presentation on Soft Skills

Suggested Readings:

- 1 Baum, Anne Corley. *Small Mistakes, Big Consequences_ Develop Your Soft Skills to Help You Succeed*, Momosa Publishing, LLC, 2019.
- 2 Butterfield, Jeff. *Problem Solving and Decision Making Soft Skills for a Digital Workplace*, USA: Course Technology, 2010.
- 3 Gardenswartz, Lee and Jorge Cherbosque. *Emotional Intelligence for Managing Results in a Diverse World_ The Hard Truth about Soft Skills in the Workplace*, Nicholas Brealey Boston, 2008.
- 4 Gardner, H. *Multiple Intelligences: The Theory in Practice*. New York, NY: Basic Books, 1993.
- 5 Goleman, D. *Emotional Intelligence: Why It Can Matter* . New York, NY: Bantam, 1995.
- 6 Harrison, Lucy. *Soft Skills for Tough Jobs*, Lightning Source, 2022.
- 7 McClelland, D. C. *Human motivation* .CUP Archive. UK: Cambridge University Press, 1987.
- 8 Mike, Brent and Dent, Fiona. *The Leader's Guide to Influence_ How to Use Soft Skills to Get Hard Results*. FT Press_ Pearson, 2012.

- 9 Rani, D. Sudha. *Business Communication and Soft Skills Laboratory Manual*, New Delhi: Pearson Education, 2012.
- 10 Riggio, Ronald E. and Sherylle J. Tan. (Ed) *Leader Interpersonal And Influence Skills: The Soft Skills Of Leadership*, New York: Routledge, 2014.
- 11 Suresh Kumar, E. and P. Sreehar, J. Savithri. *Communication Skills and Soft Skills: An Integrated Approach*, New Delhi: Pearson, 2011.

SEMESTER-VI				
1.	UENTC60305	Classical European Literature	03	
2.	UENTC60306	Classical Indian Literature	03	
3.	UENTC60307	Ancient Greek Literature	03	
4.	UENTC60308	Introduction to Linguistics and Phonetics	03	
5.	UENTC60309	Russian Literature	03	
6.	UENTC60310	Postcolonial Studies	03	
7.	UENPI60300	Internship	02	
	Total		20	

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Department of English

Name of the Academic Programme : B. A.
Semester : VI
Course Code : UENTC60305
Title of the Course : Classical European Literature
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Develop an overall understanding of the socio-cultural and literary contexts of Classical European literature across the periods.

CLO-2: Demonstrate an understanding of the major works of Classical European literature from various periods, including ancient Greek and Roman literature, medieval literature, Renaissance literature, and Enlightenment literature.

CLO-3: Identify the key themes, genres, styles and historical context of the prescribed texts.

CLO-4: Evaluate the cultural, social and philosophical significance of the prescribed text within its historical context.

CLO-5: Effectively communicate their ideas and insights through written essays, oral presentations, and class discussions, adhering to academic standards.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	2	2	2	2	3	2	2	3	3
CLO2	2	3	3	3	2	2	3	3	2	2
CLO3	3	2	2	2	2	3	2	3	3	2
CLO4	3	3	3	2	2	2	3	3	2	3
CLO5	2	2	3	3	2	3	2	2	3	3

Unit- I:

The Epic Comedy and Tragedy in Classical Drama

The Athenian City State, Catharsis and Mimesis Satire

Literary Cultures in Augustan Rome.

Unit-II: Poetry

Homer	: <i>The Iliad</i>
Plautus	: <i>Pot of Gold</i> , tr. E.F. Watling (Harmondsworth: Penguin, 1965).
Ovid	: Selections from <i>Metamorphoses</i> “Bacchus” (Book III), “Pyramus and Thisbe” (Book IV), <i>Philomela</i> (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).
Horace	: “Satires I: 4”, in <i>Horace: Satires and Epistles and Persius: Satires</i> , tr. Niall Rudd (Harmondsworth: Penguin, 2005).

Unit-III: Drama

Sophocles	: <i>Oedipus the Rex</i>
Aeschylus	: <i>Seven Against Thebes</i>

Suggested Readings:

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. D. Grene and R. Lattimore (eds.), *The Complete Greek Tragedies*, 9 vols (Chicago: University of Chicago Press)
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.
4. Ian C. Storey, Arlene Allan , *A Guide to Ancient Greek Drama* Wiley-Blackwell, Year: 2005
5. M. Griffith, “Slaves of Dionysos: Satyrs, Audiences, and the Ends of the Oresteia,” *Classical Antiquity* 21 (2002) 195–258.
6. M. Heath, *The Poetics of Greek Tragedy* (Stanford: Stanford University Press, 1987)
7. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).

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Name of the Academic Programme	: B. A.
Semester	: VI
Course Code	: UENTC60306
Title of the Course	: Classical Indian Literature
Credits	: 03
Prerequisite Course/Knowledge (If any)	: B. A. V

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Have an understanding of the rich tapestry of Indian Classical Literature spanning across different languages, genres and historical periods.

CLO-2: Gain a deep understanding of the cultural, philosophical and artistic dimensions of Indian literary traditions.

CLO-3: Analyze the thematic concerns and literary techniques employed in classical Indian texts.

CLO-4: Engage in critical interpretations of the texts considering multiple perspectives.

CLO-5: Explore the influence of Indian classical literature on contemporary culture and society.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	2	2	3	2	3	2	2	3	3
CLO2	3	3	3	3	2	3	3	3	2	2
CLO3	3	3	2	2	2	3	3	3	3	3
CLO4	3	3	3	3	2	2	3	3	2	3
CLO5	3	2	3	3	2	3	2	2	3	2

Background: The Indian Epic Tradition: Themes and Recensions, Classical Indian Drama: Theory and Practice, Alankara and Rasa, Dharma and the Heroic.

Unit-I:

Ilango Adigal	: ‘The Book of Banci’, in <i>Cilappatikaram</i> :
Adikavi Pampa	: <i>Vikramarjuna Vijaya</i>

Unit-II: Drama

Kalidasa	: <i>Abhignana Shakuntalam</i>
Shudraka	: <i>Mricchakatika</i>

Unit-III: Literary Criticism

Bharatmuni	: 'On Natya and Rasa: Aesthetics of Dramatic Experience'
Bhartrhari	: 'On Syntax and Meaning'
Anandavardhana	: 'Dhvani: Structure of Poetic Meaning'
Dhananjaya	: 'Definitions and Descriptions in Drama'

Suggested Readings:

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Chakrabarti, Arindam. *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*. Bloomsbury, 2016.
3. Dharwadkar Vinay, 'Orientalism and the Study of Indian Literature', *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
4. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
5. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy*, vol. V, *Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
6. Pollock, Sheldon. Ed, Trans. *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press. 2017.
7. Rangacharya, Adya. Introduction to Bharata's *Natyasastra*. Munshiram Manoharlal Publishers Pvt. Ltd. New Delhi. 2019.
8. Sinha, Ravi Nandan, Narendra Kumar. *Indian Poetics*. Orient Blackswan Private Limited. New Delhi. 2022.
9. Venkatachalapathy, R. 'Introduction', *Love Stands Alone: Selections from Tamil Sangam Poetry*. Delhi: Penguin Classics, 2013. pp XIII-XLI; 25; 45; 70; 186

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Name of the Academic Programme : B. A.
Semester : VI
Course Code : UENTC60307
Title of the Course : Ancient Greek Literature
Credits : 03
Prerequisite Course/Knowledge (If any) :

Course Learning Outcome (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Demonstrate an understanding of the major works of Ancient Greek literature including Epic poems, tragedies and comedies.

CLO-2: Evaluate the cultural, social, and political significance of Ancient Greek literature within its historical context.

CLO-3: Develop their own interpretations of the texts supported by the textual evidence and logical arguments.

CLO-4: Understand the influence of Ancient Greek literature on Western culture, literature, philosophy, politics and art.

CLO-5: Produce the research papers that contribute to the ongoing scholarly discussion about Ancient Greek Literature.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	3	2	2	3	2	3	2	2	3	3
CLO2	3	3	3	3	2	3	3	3	2	2
CLO3	3	3	2	2	2	3	3	3	3	3
CLO4	3	3	3	3	2	2	3	3	2	3
CLO5	3	2	3	3	2	3	2	2	3	2

Background: Pre-Classical Period, Classical Period, Hellenistic Age, Roman Age.

Unit-I: Epics

Homer : *The Iliad*
Virgil : *Aeneid*

Unit-II: Tragedies

Aeschylus	: <i>The Suppliants</i>
Euripides	: <i>Medea</i>

Unit-III: Comedies

Aristophanes	: <i>The Clouds</i>
Menander	: <i>The Grouch</i>

Suggested Readings:

1. A. M. Bowie, *Aristophanes: Myth, Ritual, and Comedy* (Cambridge: Cambridge University Press, 1993);
2. H. Sommerstein, *Greek Drama and Dramatists* (London: Routledge, 2002)
3. Hamilton, Edith. *Mythology*. Warner Books, 1999.
4. Ian C. Storey, Arlene Allan, *A Guide to Ancient Greek Drama* Wiley-Blackwell, Year: 2005
5. M. Heath, *The Poetics of Greek Tragedy* (Stanford: Stanford University Press, 1987)
6. Menander *The Grouch (Dyskolos)*, S. Ireland (1995); *Samian Woman*, D. Bain (1983).
7. Murray, Gilbert, *History of Ancient Greek Literature*, Nabu Press, 2010 .
8. P. D. Arnott, *Public and Performance in the Greek Theatre* (London: Routledge, 1989).
9. Pomeroy, Burstein, Donlan, Roberts, *Ancient Greece*, 2nd ed. (2008)
10. S. Hornblower and A. Spawforth (eds.), *The Oxford Classical Dictionary*, 3rd edition (1996).

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Name of the Academic Programme : B. A.
Semester : VI
Course Code : UENTC60308
Title of the Course : Introduction to Linguistics and Phonetics
Credits : 03
Prerequisite Course / Knowledge (If any) :

Course Learning Outcomes (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Identify and understand the language relations in terms of speech sounds.

CLO-2: Demonstrate the production of accurate speech sounds.

CLO-3: Analyse prosodic features at the sound, word, sentence and meaning levels.

CLO-4: Evaluate the influence of the mother tongue on the second and third languages in terms

of differences in the production of vowels and consonants.

CLO-5: Produce clear and appropriate speech sounds to achieve communicative purposes in academic and professional set-up.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9	PLO 10
CLO1	1	2	2	1	1	2	2	1	1	2
CLO2	2	2	3	1	2	1	1	3	3	2
CLO3	3	1	2	2	2	3	3	2	1	3
CLO4	3	2	3	2	3	2	2	1	3	2
CLO5	1	3	3	2	3	2	2	2	2	3

Unit -I: General Linguistics

Linguistics: Definition, Purpose and Branches

Inter-relationship of Linguistics and Literature

Language: Nature, Definition and Characteristics of Human Language

Features of Spoken English in India: Mother Tongue Influence on English and Regional Languages

Language Relations: British, American and Indian English

Evolution of Writing and Printing System in Human Society: Devanagari, Dravidian, Roman and Chinese Writing Alphabets/ Characters
Functions of Language: Communicative, Referential, Emotive, Conative, Poetic, Metalinguistic and Phatic

Unit-II: Levels of Language Analysis

Phonetics: Sounds, Syllable

Phonology: Phoneme and Allophones

Morphology: Principles of Phonemic Analysis, Morpheme and Allomorphs

Syntax: Phrase Structure and Clause and Sentence (IC Analysis)

Semantics: Argument Structure, Clausal Argument

Lexical Relations: Synonymy, Antonymy, Polysemy, Hyponymy and Homonymy

Unit-III: General Phonetics

Phonetics: Definition, Branches and Purposes

Organs of Speech

Production of Sounds: Place and Manner of Articulation

Speech Sounds: Production and Description of Vowels and Consonant

Introduction to IPA Chart and its Usage

Prosodic Features of Spoken English: Stress/Accent, Tone, Rhythm, Volume, Pitch, Intonation, Assimilation and Gemination

Suggested Readings:

1. Atkinson, M., D. Kilby and I. Roca 1982. *Foundations of General Linguistics*. London: George Allen & Unwin.
2. Bloomfield, L. 1933. *Language*. New York: Holt, Rinehart and Winston.
3. Carrol. J. B. 1953. *The Study of Language*. Cambridge, Mass.: MIT Press.
4. Dinneen, F.P. 1967. *An Introduction to General Linguistics*. New York etc: Holt,
5. Holt, Rinehart and Winston. Gelb, I. J. 1952. *A Study of Writing*. Chicago: University of Chicago Press.
6. Hutchinson. Fromkin, V. and R. Rodman 1983. *An Introduction to Language*. 3rd edition. New York:
7. Mark Robson and Peter Stockwell. *Language In Theory: A Resource Book for Students*, Routledge: New York, 2005.
8. Praeger. Diringer, D. 1968. *The Alphabet*. (2 Volumes). (3rd edition). London etc:
9. Rinehart and Winston. Diringer, D. 1962. *Writing: Its Origin and Early History*. New York

Internet Sources

10. Clickable IPA charts with **audio and video** for two speakers.

Recorded by two phoneticians (G. Khattab and G. Docherty), University of Newcastle:
<https://teaching.ncl.ac.uk/ipa/chart.html>

Frontal and sagittal videos and animated vocal tracts, University of Sheffield
<https://learnipa.group.shef.ac.uk/IPAChart/index.html>

11. Elementary Ear-training exercises to learn the IPA symbols, University of Sheffield
<https://learnipa.group.shef.ac.uk/IPAEarTraining/index.html>

12. Clickable IPA charts with the sounds: Click a symbol to hear it pronounced.

Recorded by John Esling:
<https://web.uvic.ca/ling/resources/ipa/charts/IPAlab/IPAlab.htm>

Recordings by various phoneticians (J. Esling, J. House, P. Ladefoged, J. Wells) illustrating variation in the pronunciation of phonetic symbols
https://linguistics.ucla.edu/people/keating/IPA/inter_chart_2018/IPA_201

Peter Isotalo, with clips taken from https://commons.wikimedia.org/wiki/General_phonetics
<http://www.ipachart.com/>
<https://www.internationalphoneticassociation.org/content/links-phonetics-resources>

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Department of English

Name of the Academic Programme : B.A.
Semester : VI
Course Code : UENTC60309
Title of the Course : Russian Literature
Credits : 03
Prerequisite Course / Knowledge (If any) :

Course Learning Outcomes (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Understand the development of genres, themes, and concepts of Russian Literature.

CLO-2: Demonstrate the ability to comprehend different ways of thinking Language and Literature of Russia

CLO-3: Evaluate literary sensibilities reflected in Russian Literature.

CLO-4: Critically analyze the literary works of Russian writers and their concerns.

CLO 5: Critically examine form and content in fiction, drama, and poetry of Russian literature.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	3	3	2	3	3	2	3	3	3
CLO2	3	2	3	3	3	2	3	3	3	2
CLO3	3	3	2	3	3	3	3	2	2	3
CLO4	3	2	3	2	2	3	3	3	3	2
CLO5	3	3	3	2	3	3	2	3	3	3

Unit-I: Poetry

Ivan Krylov	: “Quartet”
Aleksandr Pushkin	: “A Magic Moment I Remember”
Mikhail Lermontov	: “I Go Out On The Road Alone”
Alexander Blok	: “The Artist”
Anna Akhmatova	: “And when we had cursed each other...”

Unit-II: Novel

Leo Tolstoy	: <i>Resurrection</i>
Fyodor Dostoevsky	: <i>The Idiot</i>

Unit-III: Drama

Anton Chekhov	: <i>The Seagull</i>
Maxim Gorky	: <i>The Lower Depths</i>

Suggested Readings:

- 1 Alexandrov, Vladimir, Andrei Bely. *The Major Symbolist Fiction* :Cambridge, Mass., (1985).Cross Ref Google Scholar.
<https://www.cambridge.org/core/books/abs/cambridge-history-of-russian-literature/bibliography/08516C5D19BBD46995810D49E7521AB4> .
- 2 Baldic, Chris. *The Oxford Dictionary of Literary Terms*. New York: Oxford University Press. 2008.
- 3 Boyce, Benjamin. "Essential Studies of Restoration Prose Fiction." *Restoration*:
- 4 Cox, Michael. *The Concise Oxford Chronology of English Literature*. Oxford; New York : Oxford University Press. 2004
- 5 Dostoevsky, Fyodor. *Crime and Punishment*. Vintage Classics.
- 6 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.
- 7 *Renaissance Quarterly*, Vol. 37, No. 1, 1984, pp. 21–33. JSTOR, www.jstor.org/stable/2861994.
- 8 Shattock, Joanne. *The Cambridge Bibliography of English Literature* Cambridge, England; New York: Cambridge University Press, 1999.
- 9 Solzhenitsyn, Aleksandr I. *The Gulag Archipelago* .Volume 1: An Experiment in Literary Investigation. *Studies in English Literary Culture, 1660-1700*.Vol. 1, No. 2, 1977, pp. 15– JSTOR, www.jstor.org/stable/43291339.
- 10 *The Cambridge History of Russian Literature*. Cambridge University Press. Print publication year: 1992.

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Name of the Academic Programme : B. A.
Semester : VI
Course Code : UENTC60310
Number of Credits : 3
Title of the Course : Postcolonial Studies
Prerequisite Course / Knowledge (If any) :

Course Learning Outcomes (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Understand the development of genres, themes, and concepts of Postcolonial Studies

CLO-2: Demonstrate the ability to comprehend different texts and their significance

CLO-3: Evaluate literary sensibilities reflected in Postcolonial Studies

CLO-4: Critically analyze the prescribed essays and reflect on the impact of colonialization.

CLO-5: Critically examine the form and content of fiction and poetry of Postcolonial Studies.

Mapping of Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs) and Programme Specific Outcomes (PSOs)

	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9	PLO10
CLO1	3	3	3	2	3	3	2	3	3	3
CLO2	3	2	3	3	3	2	3	3	3	2
CLO3	3	3	2	3	3	3	3	2	2	3
CLO4	3	2	3	2	2	3	3	3	3	2
CLO5	3	3	3	2	3	3	2	3	3	3

Unit-I: Essays

Homi K Bhabha : *The Other Question*
Gayatri Spivak : *Can the Subaltern Speak?*
NgugiwaThing'o : *Decolonizing the Mind: The politics of Language in African Literature*
Franz Fanon : *On Violence*
Edward Said : *Orientalism Now*

Unit-II: Poetry

Gabriel Okara:	“Piano and the Drums”
Derek Walcott	: “BecunePoint”
Nissim Ezekiel:	: “The Patriot”
Rudyard Kipling	: “The White Man’s Burden”
A.D Hope	: “Australia”

Unit-III: Fiction

Chinua Achebe	: <i>Things fall Apart</i>
George Lamming	: <i>In the Castle of My Skin</i>

Suggested Readings:

- 1 Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford University Press, 2005.
- 2 Frederic Jameson: *Third World Literature in the Age of Multinational Capitalism*
- 3 Jan Mohammad: *The Economy of Manichean Allegory: The Function of Difference in Colonialist Literature* (Extracts from *The Post-Colonial Studies Reader*).2001
- 4 Loomba, Ania. *Colonialism/Postcolonialism: The New Critical Idiom*. Routledge. 2005
- 5 McLeod, John. *Beginning Postcolonialism*. Manchester University Press. 2000.
- 6 Mukherjee, Meenakshi. *The Twice Born Fiction; Themes and Techniques of the Indian Novel in English*. Heinemann [Educational Books, 1971.
- 7 Nayar, Pramod K. *Postcolonialism*. London: Continuum, 2010.
- 8 Quayson. Ato. *Postcolonialism: Theory, Practice or Process*. Wiley. 2000.
- 9 Young, Robert. *Postcolonialism*. Oxford: Oxford UP, 2003.

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Name of the Academic Programme	: B.A.
Semester	: VI
Course Code	: UENPI60300
Title of the Course	: Internship-A
Credits	: 02
Prerequisite Course/Knowledge (If any)	: B. A. V

Course Learning Outcomes (CLOs):

After successful completion of the course, the students will be able to:

CLO-1: Apply appropriate workplace behaviors in a professional setting.

CLO-2: Demonstrate content knowledge appropriate to the job assignment.

CLO-3: Exhibit evidence of increased content knowledge gained through practical experience.

CLO-4: Describe the nature and function of the organization in which the internship experience takes place.

CLO-5: Explain how the internship placement site fits into a broader career field.

CLO-6: Evaluate the internship experience in terms of personal, educational and career needs.

Course Description:

Provides the student with an opportunity to gain knowledge and skills from a planned work experience in the student's chosen career field. In addition to meeting Core Learning Outcomes, jointly developed Specific Learning Outcomes are selected and evaluated by the Faculty Internship Advisor, Work-site Supervisor, and the student. Internship placements are directly related to the student's Programme of study and provides learning experiences not available in the classroom setting. Internships provide entry-level, career-related experience and workplace competencies that employer's value when hiring new employees. Internships may also be used as an opportunity to explore career fields. Students must meet with an Internship Education Programme Advisor prior to registering.

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	<ul style="list-style-type: none"> • George Steiner: "The Hermeneutic Motion" from <i>After Babel: Aspects of Language and Translation</i> • Antoine Berman: "Translation and the Trials of the Foreign" (from <i>The Translation Studies Reader</i>) <p>Practical Component:</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • J.C. Catford: "Translation Shifts" from <i>A Linguistic Theory of Translation</i> • Peter Newmark: "Semantic and Communicative Translation" from <i>Approaches to Translation</i> <p>Practical Component:</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • André Lefevere: 'Mother Courage's Cucumbers: Text, System, and Refraction in a Theory of Literature' from <i>Translation, Rewriting, and the Manipulation of Literary</i>

	Perspectives	<p><i>Fame</i></p> <ul style="list-style-type: none"> • Gayatri Chakravorty Spivak: ‘The Politics of Translation’ from <i>Outside in the Teaching Machine</i> <p>Practical Component:</p> <ul style="list-style-type: none"> • 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.
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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: <i>Mimesis: The Representation of Reality in Western Literature</i> David Damrosch: <i>What Is World Literature?</i>
UNIT-II	SELF REALIZATION	Leo Tolstoy: <i>Anna Karenina</i> Hermann Hesse: <i>Siddhartha</i>
UNIT III	MIND CONFLICTING WITH INTUITION	Federico Garcia Lorca: <i>Blood Wedding</i> Albert Camus: <i>Caligula</i>

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 – <i>Novels into Film</i> (Ch. 1 &2) Linda Hutcheon – <i>A Theory of Adaptation</i> (Introduction) <i>Minority Report</i> (2002) - Steven Spielberg Based in the short story of the same title Philip K Dick
UNIT II	Narrative, Genre, and Character Across Media	<i>Rashomon</i> 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 its Adaptation <i>Haider</i> by Vishal Bhardwaj <i>Hamlet</i> - Shakespeare <i>Rear Window</i> by Hitchcock

UNIT III	Indian Literature and Indian Films – Culture, Politics, Identity	Bapsi Sidhwa – <i>Ice-Candy Man</i> → <i>Earth</i> (dir. Deepa Mehta) Bhisham Sahni – <i>Tamas</i> → <i>Tamas</i> (TV film directed by Govind Nihalani) Rabindranath Tagore – “The Postmaster” Premchand – ‘Shatranj Ke Khiladi’ (The Chess Players) Amrita Pritam – <i>Pinjar</i> → <i>Pinjar</i> (dir. Chandraprakash Dwivedi)
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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- <i>A Doll's House</i> August Strindberg- <i>Miss Julie</i>
UNIT II	Expressionism and Symbolism	Moliere - <i>The School for Wives</i> Luigi Pirandello- <i>Six Characters in Search of an Author</i>
UNIT III	Theatre of the Absurd	Samuel Beckett- <i>Waiting for Godot</i> Eugène Ionesco- <i>Rhinoceros</i>

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, *The Robbers*. 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 <i>Sishu</i> (Paper Boats, The Champa Flower, Vocation, Sleep-Stealer) Ruskin Bond – "The Thief" A.A. Milne – Selected poems from <i>When We Were Very Young</i> Robert Louis Stevenson – Selected poems from <i>A Child's Garden of Verse</i> (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 – <i>Swami and Friends</i> L. Frank Baum – <i>The Wonderful Wizard of Oz</i>

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 – <i>Inheritance of Loss</i> Amitav Ghosh: <i>The Shadow Lines</i>

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 Shahid Ali, *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 – <i>Beginning Theory</i> Terry Eagleton – <i>Literary Theory: An Introduction</i> Jonathan Culler – <i>Literary Theory: A Very Short Introduction</i> Catherine Belsey – <i>Critical Practice</i>
UNIT III	Interdisciplinary Approaches and Cultural Studies	Raymond Williams – <i>Culture and Society</i> 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 <ul style="list-style-type: none"> Turabian, Kate L. – <i>A Manual for Writers of Research Papers, Thesis, and Dissertations</i> Murray, Rowena – <i>How to Write a Thesis</i>

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" <i>Savitri</i> (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	<i>The Viziers of Bassora</i> <i>Vasavadutta</i> <i>Eric</i> <i>Perseus the Deliverer</i>

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	<ul style="list-style-type: none"> • George Steiner: "The Hermeneutic Motion" from <i>After Babel: Aspects of Language and Translation</i> • Antoine Berman: "Translation and the Trials of the Foreign" (from <i>The Translation Studies Reader</i>) <p>Practical Component:</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • J.C. Catford: "Translation Shifts" from <i>A Linguistic Theory of Translation</i> • Peter Newmark: "Semantic and Communicative Translation" from <i>Approaches to Translation</i> <p>Practical Component:</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • André Lefevere: 'Mother Courage's Cucumbers: Text, System, and Refraction in a Theory of Literature' from <i>Translation, Rewriting, and the Manipulation of Literary</i>

	Perspectives	<p><i>Fame</i></p> <ul style="list-style-type: none"> • Gayatri Chakravorty Spivak: ‘The Politics of Translation’ from <i>Outside in the Teaching Machine</i> <p>Practical Component:</p> <ul style="list-style-type: none"> • 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.
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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: <i>Mimesis: The Representation of Reality in Western Literature</i> David Damrosch: <i>What Is World Literature?</i>
UNIT-II	SELF REALIZATION	Leo Tolstoy: <i>Anna Karenina</i> Hermann Hesse: <i>Siddhartha</i>
UNIT III	MIND CONFLICTING WITH INTUITION	Federico Garcia Lorca: <i>Blood Wedding</i> Albert Camus: <i>Caligula</i>

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 – <i>Novels into Film</i> (Ch. 1 &2) Linda Hutcheon – <i>A Theory of Adaptation</i> (Introduction) <i>Minority Report</i> (2002) - Steven Spielberg Based in the short story of the same title Philip K Dick
UNIT II	Narrative, Genre, and Character Across Media	<i>Rashomon</i> 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 its Adaptation <i>Haider</i> by Vishal Bhardwaj <i>Hamlet</i> - Shakespeare <i>Rear Window</i> by Hitchcock

UNIT III	Indian Literature and Indian Films – Culture, Politics, Identity	Bapsi Sidhwa – <i>Ice-Candy Man</i> → <i>Earth</i> (dir. Deepa Mehta) Bhisham Sahni – <i>Tamas</i> → <i>Tamas</i> (TV film directed by Govind Nihalani) Rabindranath Tagore – “The Postmaster” Premchand – ‘Shatranj Ke Khiladi’ (The Chess Players) Amrita Pritam – <i>Pinjar</i> → <i>Pinjar</i> (dir. Chandraprakash Dwivedi)
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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- <i>A Doll's House</i> August Strindberg- <i>Miss Julie</i>
UNIT II	Expressionism and Symbolism	Moliere - <i>The School for Wives</i> Luigi Pirandello- <i>Six Characters in Search of an Author</i>
UNIT III	Theatre of the Absurd	Samuel Beckett- <i>Waiting for Godot</i> Eugène Ionesco- <i>Rhinoceros</i>

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, *The Robbers*. 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 <i>Sishu</i> (Paper Boats, The Champa Flower, Vocation, Sleep-Stealer) Ruskin Bond – "The Thief" A.A. Milne – Selected poems from <i>When We Were Very Young</i> Robert Louis Stevenson – Selected poems from <i>A Child's Garden of Verse</i> (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 – <i>Swami and Friends</i> L. Frank Baum – <i>The Wonderful Wizard of Oz</i>

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 – <i>Inheritance of Loss</i> Amitav Ghosh: <i>The Shadow Lines</i>

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 – <i>Beginning Theory</i> Terry Eagleton – <i>Literary Theory: An Introduction</i> Jonathan Culler – <i>Literary Theory: A Very Short Introduction</i> Catherine Belsey – <i>Critical Practice</i>
UNIT III	Interdisciplinary Approaches and Cultural Studies	Raymond Williams – <i>Culture and Society</i> 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 <ul style="list-style-type: none"> Turabian, Kate L. – <i>A Manual for Writers of Research Papers, Thesis, and Dissertations</i> Murray, Rowena – <i>How to Write a Thesis</i>

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" <i>Savitri</i> (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	<i>The Viziers of Bassora</i> <i>Vasavadutta</i> <i>Eric</i> <i>Perseus the Deliverer</i>

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
