

DEPARTMENT OF ENGLISH STUDIES
SCHOOL OF SOCIAL SCIENCES AND HUMANITIES
COURSE HANDBOOK
BACHELOR OF ARTS (Honours)
Four Year Undergraduate Programme (FYUP)

(w.e.f. 2026-27)



SYLLABUS

BA -ENGLISH (Honours)
2026-27

CENTRAL UNIVERSITY OF TAMIL NADU

(Established by an Act of Parliament, 2009)
Neelakudi Campus, Kangalancherry
Thiruvarur- 610005
Tamil Nadu
India

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Introduction

The Four-Year B.A. (Honours) English Programme offers a comprehensive and carefully structured academic engagement with language, literature, and culture. Developed in alignment with the National Education Policy (NEP) 2020, the programme emphasises flexibility, interdisciplinarity, and holistic learning. In the initial semesters, students build essential foundations through Core courses such as *Introduction to the Study of Literature* and *Introduction to English Language*, which introduce key concepts in literary interpretation and linguistic analysis. As the programme progresses, English majors engage deeply with major literary traditions through sequential Core papers such as *British Literature I–III* and *Postcolonial Studies I & II*. Courses like *Indian Literatures in English Translation* and *Indian English Literature* highlight the multilingual and multicultural dimensions of Indian literary production, while genre-based Core papers provide structured exposure to evolving literary forms.

In the final year, the programme advances toward specialised and theoretical areas through courses such as *Literary Theory*, *Cultural Studies*, and *Literatures of the Marginalised*. These papers equip learners with robust analytical frameworks and encourage engagement with contemporary debates in the humanities. Discipline Specific electives (DSEs) are also offered to attune the students towards emerging trends in research in English Studies. At this stage, students may pursue either the major research track—featuring two Core courses and a Dissertation or a Project track, which include three Core courses and a Project Submission. Each pathway supports different academic interests and career aspirations.

Interdisciplinary learning remains an important pillar of the curriculum. Open Electives (OEs), including offerings such as *Creative Writing*, *Fundamentals of Global Communication*, and *Introduction to Indian Society and Culture* - are open to students from all departments and encourage cross-disciplinary dialogue. These courses, along with the programme's Ability Enhancement, Skill Enhancement, and Value-Added components, contribute to well-rounded academic development by strengthening communication skills, digital competency, environmental awareness, and socio-cultural understanding. Alongside these, the programme offers a set of Minor courses, including *Study and Appreciation of Literature*, *Poetry*, *Drama*, *Short Fiction*, and *Novel*, that are also specifically designed for students from outside the English department who wish to gain insight into literary forms, genres, and critical appreciation. These Minors enrich the wider academic ecosystem by welcoming learners from diverse disciplines into the study of literature.

Through its integrated combination of disciplinary depth, cross-disciplinary accessibility, research opportunities, and skill-based learning, the B.A. (Honours) English Programme aims to cultivate informed readers, critical thinkers, and articulate communicators prepared to contribute meaningfully to academic, cultural, and professional domains.

Program Eligibility: Higher secondary/intermediate of any stream with 55% of marks for the General Category; 50% for the OBC Category, and 45% for the SC, ST and Persons with Disabilities.

Duration: 4 years

Intake: 20 + 1 (SGC)

Course Guidelines: The B.A. English (Honours) programme follows a flexible structure with multiple entry and exit options, along with provisions for re-entry. Students may earn the following qualifications based on the duration and level of study completed:

✚ **UG Certificate** upon successful completion of **1 year** (2 semesters) of study in the chosen field.

✚ **UG Diploma** upon completion of **2 years** (4 semesters) of study.

✚ **Bachelor's Degree** after **3 years** (6 semesters) of study.

✚ **4-year bachelor's degree (honours)** after an eight-semester programme of study. If a student secures more than 7.5 CGPA at the end of the 6th semester, they can undertake a Dissertation through research in the 8th semester and receive a BA Honours with Research degree. *

**The award of certificates in the above flexible manner is subject to university approval.*

Semester-wise Distribution of Credits¹**Four Year Undergraduate Programme****Department of English Studies, CUTN**

YEAR 1						
SEMESTER 1						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5011	Introduction to the Study of Literature I	CC 1	3	3	40	60
ENG5012	Introduction to the Study of the English Language	CC 2	3	3	40	60
ENG5013	Appreciation of Literature	Minor 1	4	4	40	60
ENGOE04	Fundamentals of Global Communication	OE	3	3	40	60
ENGAE1	General English I	AEC	3	3	40	60
CYBSEC	Cyber Security	SEC	2	2	40	60
ENSVAC	Environmental Science	VAC	3	3	40	60
		Total	21			

¹**CC: Core Course; CCP: Core Course Practical; Minor: Allied Courses; DSE: Discipline Specific Elective; OE: Open Elective; AEC: Ability Enhancement Compulsory Course; SEC: Skill Enhancement Course; VAC: Value Added Course; EXT: Extension Activity; VOC: Vocational Course; INT: Internship; PROJ: Research Project**

YEAR 1						
SEMESTER 2						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5021	World Poetry: Traditions, Voices, and Contexts	Minor 2	3	3	40	60
ENG5022	World Drama: Forms, Contexts and Performance Traditions	Minor 3	3	3	40	60
ENG5023	Short Stories of Becoming	Minor 4	4	4	40	60
ENGOE05	Creative Writing	OE	3	3	40	60
	Indian Language I	AEC	3	3	40	60
DRRSEC	Disaster Risk Reduction	SEC	2	2	40	60
CONVAC	Constitutional Values	VAC	3	3	40	60
		EXT	1*			
		Total	21			
ENGON02	Skill Development of the Youths and their Livelihood (NPTEL)	VOC*	4			

***Students who wish to exit the FYUP at the end of 1 year (2 semesters) must necessarily have completed one Vocational Course for 4 credits as part of the 46 credits in total required to graduate with a UG Certificate.**

Total Credits required for UG Certificate: 46 (42 + 4)

YEAR 2						
SEMESTER 3						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5031	Introduction to the Study of Literature 2	CC 2	3	3	40	60
ENG5032	English in Practice: LSRW	CC 3	3	3	40	60
ENG5033	Non-fiction in Context	Minor 5	3	3	40	60
ENG5034	Modern Indian Literatures in English	Minor 6	3	3		
ENG0E06	Introduction to Indian Society and Culture	OE	3	3	40	60
ENGAE2	General English II	AEC	3	3	40	60
ENGSE01	English for Technical Communication	SEC	2	2	40	60
		Total	20			

YEAR 2						
SEMESTER 4						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5041	British Literature 1: Chaucer and the Age of Renaissance	CC 4	4	4	40	60
ENG5042	American Literature	CC 5	4	4	40	60
ENG5043	Literature and Translation	CC 6	3	3	40	60
ENG5044	Indian Literatures in English Translation 1 (Classical to Medieval period)	CC 7	3	3	40	60
	Indian Language II	AEC	3	3	40	60
ENGSE02	English for Professional Communication	SEC	3	3	40	60
YOFVAC	Yoga and Fitness	VAC	2			
		Extension activity ²	1			
		Total	22			
ENGON02	Skill Development of the Youths and their Livelihood (NPTEL)	VOC ³	4			

²*Students have to enrol in any one of the following extension activities (NCC/NSS/Red Ribbon) in the first semester and attend the enrolled activity across all four semesters. The course will be evaluated in the fourth semester.

³*Students who wish to exit the FYUP at the end of 2 years (4 semesters) must necessarily have completed one Vocational Course for 4 credits as part of the 88 credits in total required to graduate with UG Diploma.

Total Credits required for UG Diploma: 88 (84 + 4)

YEAR 3						
SEMESTER 5						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5051	British Literature II: Neoclassicism and Enlightenment	CC 8	4	4	40	60
ENG5052	Postcolonial Studies 1	CC 9	4	4	40	60
ENG5053	Indian Literatures in English Translation 2 (Modern to Contemporary period)	CC 10	4	4	40	60
ENG5054	Indian English Literature	CC 11	3	3	40	60
ENG5055	Literary Criticism	CC 12	4	4	40	60
ENGEC31 ENGEC32 ENGEC33 etc.	Department Specific Electives (<i>a basket of courses will be offered from which students can pick one</i>).	DSE 1	4	4	40	60
		Total	23			

YEAR 3						
SEMESTER 6						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5061	British Literature III: Romantic and Victorian Ages	CC 13	4	4	40	60
ENG5062	Theories of Literature	CC 14	4	4	40	60
ENG5063	Life Writing	CC 15	4	4	40	60
ENG5064	Postcolonial Studies 2	CC 16	4	4	40	60
ENGEC34 ENGEC35 ENGEC36 Etc.	Department Specific Electives (<i>a basket of courses will be offered from which students can pick one</i>).	DSE 2	3	3	40	60
ENGON03	MOOC (NPTEL)	DSE 3	3	3	40	60
ENG5065	Internship	INT	2		40	60
		Total	24			

At the end of the 3rd year, the student will have completed **131 credits**.

Total credits for B.A. English degree (without Honours): 131 (84+23+24)

YEAR 4						
SEMESTER 7						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5071	Literatures of the Marginalised	CC 17	4	4	40	60
ENG5072	Research Methodology	CC 18	4	4	40	60
ENG5073	Cultural Studies	CC 19	4	4	40	60
ENG5074	Gender Studies	CC 20	4	4	40	60
ENGEC37 ENGEC38 ENGEC39 Etc.	Department Specific Electives (<i>a basket of courses will be offered from which students can pick one</i>).	DSE 4	3	3	40	60
ENGON04	MOOC (NPTEL)	DSE 5	3	3	40	60
		Total	22			

YEAR 4						
SEMESTER 8						
Course Code	Course Title	Course Type	Credits Hon/HwR	Hours	Internal Marks	External Marks
ENG5081	Introduction to English Language Teaching	CC 21	4	4	40	60
ENG5082	Film Studies	CC 22	4	4	40	60
ENG5083	English for Employability	CC 23	4/Nil	4	40	60
ENG5084/ ENG5085	Project/Dissertation	PROJ	8/12			
		Total	20/20			

At the end of the 4th year, the student will have completed **173 credits (131+22+20)**.

Those students who have scored **7.5 CGPA** or higher at the end of Semester 6 are eligible to opt for Honours with Research Degree.

**In order to exit the B.A. programme at the end of the 1st year or at the end of the second year (U.G. Certificate or U.G.Diploma), it is mandatory that the student must have completed one vocational course for 4 credits which will be offered by the university. The exit options for U.G. Certificate and U.G. Diploma are therefore subject to the student completing this vocational course within the stipulated time period.*

COURSE-WISE CREDIT DISTRIBUTION

1. Four-Year B.A. Honours with Research in English

SEM	CC	DSE	Minor	OE	AEC	SEC	VAC	EXT	INT	PROJ	TOTAL
I	6	-	4	3	3	2	3	-	-	-	21
II	-	-	10	3	3	2	3	1*	-	-	21
III	6	-	6	3	3	2	-	-	-	-	22
IV	14	-	-	-	3	3	2	1*	-	-	20
V	20	3	-	-	-	-	-	-	-	-	23
VI	16	6	-	-	-		-	-	2	-	24
VII	16	6	-	-	-		-	-	-	-	22
VIII	8	-	-	-	-		-	-	-	12	20
TOTAL	86	15	20	9	12	9	8	1*	2	12	173

2. Four-Year B.A. Honours in English

SEM	CC	DSE	Minor	OE	AEC	SEC	VAC	EXT	INT	PROJ	TOTAL
I	6	-	4	3	3	2	3	-	-	-	21
II	-	-	10	3	3	2	3	1*	-	-	21
III	6	-	6	3	3	2	-	-	-	-	22
IV	14	-	-	-	3	3	2	1*	-	-	20
V	20	3	-	-	-	-	-	-	-	-	23
VI	16	6	-	-	-		-	-	2	-	24
VII	16	6	-	-	-		-	-	-	-	22
VIII	12	-	-	-	-	-	-	-	-	8	20
TOT AL	90	15	20	9	12	9	8	1*	2	8	173

3. Three-Year B.A. English (without Honours)

SEM	CC	DSE	Minor	OE	AEC	SEC	VAC	EXT	INT	TOTAL
I	6	-	4	3	3	2	3	-	-	21
II	-	-	10	3	3	2	3	1*	-	21
III	6	-	6	3	3	2	-	-	-	22
IV	14	-	-	-	3	3	2	1*	-	20
V	19	4	-	-	-	-	-	-	-	23
VI	16	6	-	-	-		-	-	2	24
TOT AL	61	10	20	9	12	9	8	1*	2	131

4. Two-Year U.G. Diploma in English

SEM	CC	Minor	OE	AEC	SEC	VAC	EXT	VOC	TOTAL
I	6	4	3	3	2	3	-	-	21
II	-	10	3	3	2	3	1*	-	21
III	6	6	3	3	2	-	-	-	22
IV	14	-	-	3	3	2	1*	4	24
TOTAL	20	21	9	12	9	8	1*	4	88

5. One-Year U.G. Certificate in English

SEM	CC	Minor	OE	AEC	SEC	VAC	EXT	VOC	TOTAL
I	6	4	3	3	2	3			21
II	-	10	3	3	2	3	1*	4	25
TOTAL	6	14	6	6	4	6	1*	4	46

*Credit not included

Curricular components of the Undergraduate programme:

The B.A. Honours (English) programme reflects the salient features of NEP 2020.

1. Interdisciplinary and Choice-Based Curriculum:

- The curriculum consists of Core/Major papers offered by the Department of English Studies which form a mandatory component in each semester.
- Apart from this, each year, students may take Minor papers allowing them to develop a parallel/subsidiary academic interest in another discipline.
- Three Open Elective courses (OEs) are also part of the B.A. curriculum and students may select them from a wide range of courses offered by other departments.

2. Research focus, employability, and Social responsibility:

- Four Skill Enhancement Courses (SECs) will be centrally floated by the university as part of the B.A. Honours programme. These may include Yoga, Cybersecurity, Disaster Management, and Communication Skills, among others.
- Four Ability Enhancement Courses (AECs) will be centrally floated by the university as part of the B.A. Honours programme. These will include language papers (English, Tamil, Hindi).
- Three Value-Added Courses (VACs) will also be centrally floated by the university as part of the B.A. Honours programme. These may include Physical Fitness, Green Humanities, Ethics, etc.
- Vocational courses which enable students to exit with a U.G. certificate or a U.G. diploma (at the end of the 1st year and 2nd year respectively) will also be offered by the university.
- Apart from these, the B.A. Honours programme consists of project/dissertation (only in the 4th year for those graduating with a B.A. Honours degree and B.A. Honours + Research degree), an Extension/Outreach programme in the 2nd and 4th semester, and a summer internship at the end of the third year.
- NSS/NCC is a mandatory component of the curriculum in the first two years. All students are expected to register and secure 1 credit for NSS/NCC over and above the given 173 credits.

3. Multiple-Entry-Exit Structure:

Through a flexible multiple-entry-exit process

- Students who wish to exit the programme at the end of Year One will be awarded a U.G. certificate upon completion of 46 credits (42 + a mandatory 4-credit vocational course).
- Students who wish to exit the programme at the end of Year Two will be awarded a U.G. Diploma upon completion of 88 credits in the prescribed format plus Extension/Outreach Activity (84+ a mandatory 4-credit vocational course).
- In order to exit the B.A. programme at the end of the 1st year **or** at the end of the second year (U.G. Certificate or U.G. Diploma), it is mandatory that the student must have completed **one** vocational course for **4 credits** which will be offered by the university. The exit options for U.G. Certificate and U.G. Diploma are therefore subject to the student completing this vocational

course within the stipulated time period.

- Students who wish to exit the programme at the end of Year Three will be awarded a B.A. English degree (without Honours) upon completion of 131 credits in the prescribed format plus summer internship
- Students who wish to exit the programme at the end of Year Four will have the following two options:
 - a) Those who score 7.5 CGPA or higher at the end of Year Three are eligible to opt for B.A. Honours (with Research), which involves the completion of 42 credits which include a dissertation for 12 credits aimed at enhancing research aptitude and preparing the learner for admission into doctoral programmes.
 - b) Those who secure less than 7.5 CGPA at the end of Year Three are eligible to proceed to the 4th year for B.A. Honours (without Research), which also involves the completion of 42 credits, but instead of a dissertation, the credits are distributed across a small project for 8 credits (aimed at consolidating academic writing skills), and one additional core course designed for promoting employability in non-academic fields. Two other core courses will be common for both streams.

4. Level of courses:

Courses are coded based on the learning outcomes, level of difficulty and academic rigour. The Coding structure is as follows:

0 to 99	– Pre-requisite course (such as SEC, AEC, VAC, MDC)
100 to 199	– Foundation or Introductory Courses (Year One)
200 to 299	– Intermediate-level Courses (Year Two)
300 to 399	– Higher-level Courses (Year Three)
400 to 499	– Advanced Courses (Year Four)

1. Programme Outcomes:

After the successful completion of the programme the graduated students will be able to:

PO1	Attain mastery of the discipline in a holistic manner, focusing on the current trends in literary studies, theories, practices.
PO2	Exhibit proficiency in rhetoric, critical thinking, soft skills and language competence conforming to the transformation from being novice learners to insightful veterans in the humanities
PO3	Demonstrate mastery of the employability skills like excellence in teaching, creative writing, content writing, script writing, documentary making, soft skill training, language proficiency, publishing industry, print and electronic media, and administrative sectors.
PO4	Articulate research investigations via explorative and authentic means that open up new avenues to respond to diverse audiences of scholars, students, and community members as a source of knowledge and contribution.
PO5	Imbibe research ethics that leads to substantial originality in research enquiry and innovation in research findings and thesis writings, written over the course of the second year, in a subfield of the student's choice.

2. Program Specific Outcomes (PSO)

After the successful completion of the program, the student will be able to:

PSO1	Impart a profound knowledge of literature and proficiency in communicative language skills that would enable learners to find professional opportunities in private and public sectors
PSO2	Provide vast knowledge in the field of English studies, which would prepare them to clear competitive exams like UGC-NET GATE, SET, UPSC, SPSC etc.
PSO3	Demonstrate as equipped learners with required English communicative skills to execute language skills as language and soft skills trainers; consultancy and community service providers, content writers, and editors in publishing houses, etc...
PSO4	Gain awareness of various opportunities to opt for higher education and research, and to motivate them to be life-long learners
PSO5	Exhibit value-based and ethical leadership to the profession and social life.

3. PSO to Mission Statement Mapping

	PSO1	PSO2	PSO3	PEO4	PEO5
M1	3	3	3	3	2
M2	3	3	3	3	2
M3	3	1	3	3	1
M4	3	1	3	3	3

4. PO to PSO Mapping:

	PO1	PO2	PO3	PO4	PO5
PSO1	3	3	3	2	3
PSO2	3	3	3	3	3
PSO3	3	3	3	3	3
PSO4	3	3	1	3	3
PSO5	3	1	3	2	3

5. Rubric for Assignments

Sl. No	Criteria	100%	75%	50%	25%	0%	Relation to Cos
1	Content 50%	Ideas/concepts/ are detailed, well developed, supported with specific evidence & facts, and examples	Ideas/concepts are detailed, developed, and supported with evidence and facts, mostly specific.	Ideas/ concepts are presented but not particularly developed or supported.	Content is not sound	Not attended	CO1, CO2, CO5

2	Organization 50%	Includes title, introduction, statement of the main idea with illustration and conclusion	Includes title, introduction, statement of main idea, and conclusion.	Organisational tools are weak or missing	No organisation	Not attended	CO1, CO2, CO5
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6. Rubric for Seminar

Sl.No	Criteria	100%	75%	50%	25%	0%	Relation to COs
1	Knowledge and Understanding 50%	Exceptional knowledge of facts, terms, and concepts	Detailed knowledge of facts, terms, and concepts	Considerable knowledge of facts, terms, and concepts	Minimal knowledge of facts, terms, and concepts	Not attended	CO3, CO4
2	Presentation 50%	Well-communicated with logical sequences, examples, and References	Communicated with sequences	Just communicated	No coherent communication	Not attended	CO3, CO4

7. Graduate Attributes of BA Programme:

1. **Disciplinary Knowledge:** Content and pedagogical knowledge synchronised with the curriculum frameworks and policies
2. **Communication Skills:** Possess clarity in conveying the ideas
3. **Critical Thinking:** Capacity to apply analytical thought in the teaching and learning process
4. **Problem Solving:** Participate in the socio and cultural problem solving through imbibing soft skills and applying the same in the day-to-day professional endeavours.
5. **Cooperation:** Appreciate collaboration and cooperation among in the society and among peers
6. **ICT Skills:** Selecting and integrating appropriate ICT skills for professional development.
7. **Ethics:** Doing what is right to society
8. **Self-Directed Learning:** Developing autonomy and self-regulation in teaching-learning and professional development.
9. **Reasoning:** Ability to interpret and infer the conclusion from the critical reading of literary text
10. **Creativity:** Ability to produce new creative and literary contributions
11. **Societal and Environmental Concern:** Performing an act or solving a problem with respect to societal and environmental concern
12. **Lifelong Learning:** Understands the importance of for learning and practices it throughout life.

YEAR 1						
SEMESTER 1						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5011	Introduction to the Study of Literature I	CC 1	3	3	40	60
ENG5012	Introduction to the Study of the English Language	CC 2	3	3	40	60
ENG5013	Appreciation of Literature	Minor 1	4	4	40	60
ENG0E04	Fundamentals of Global Communication	OE	3	3	40	60

SEMESTER I

1. Course Title: Introduction to the Study of Literature I

2. Course Code: ENG5011

3. Credits: 3

4. Course Description

Introduction to the Study of Literature (Part 1) offers students a foundational overview of the principles, methods, and vocabulary essential for reading and analysing literary texts. Beginning with a distinction between literary and non-literary forms, the course explores how imaginative construction, symbolic meaning, aesthetic patterning, and emotional resonance distinguish literary works from other modes of writing. Through guided discussion and close reading, students develop an understanding of how literary language functions on multiple levels—formal, figurative, cultural, and interpretive. The course then introduces key analytical tools in prosody, rhetoric, and aesthetics before moving into the basic elements of narrative and dramatic literature. Students examine how novels develop through structure, narration, setting, and style, and how drama employs dialogue, monologue, stagecraft, and performance dynamics to create meaning. The final units focus on the role of the reader, comparing various theoretical reader positions—from implied and ideal readers to resistant and digital-age readers—and providing hands-on reading exercises that cultivate critical awareness, interpretive flexibility, and close-reading skills. By the end of the course, students will possess a strong conceptual and practical grounding for further study in literary theory and analysis.

5. Course Objectives

- To introduce students to the distinguishing features of literary and non-literary texts, with an emphasis on aesthetic language, figurative meaning, and interpretive multiplicity.
- To familiarise students with the basic vocabulary of prosody, rhetoric, and poetic form through illustrative examples and guided analysis.
- To develop an understanding of essential elements in narrative fiction and drama, including structure, focalisation, character, dialogue, and stagecraft.
- To explore a range of reader types and reading positions, enabling students to analyse how meaning is shaped by audience, context, and interpretive frameworks.
- To cultivate foundational close-reading skills through practical exercises that emphasise observation, inference, ambiguity, and evidence-based interpretation.

6.Course Learning Outcomes

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

CO1	Identify and explain key characteristics of literary texts, including aesthetic function, symbolism, form, and cultural significance.
CO2	Apply basic concepts of prosody, rhetoric, and figurative language in the analysis of poetry and other genres.
CO3	Analyse novels and plays using appropriate terminology relating to narrative structure, characterisation, dialogue, and dramatic technique.
CO4	Distinguish between different reader roles—actual, implied, ideal, resistant, historical, and digital—and evaluate how these positions influence interpretation.
CO5	Perform close readings of short literary passages, demonstrating the ability to observe textual details, propose multiple interpretations, and support arguments with evidence.

7. Course Contents

Unit 1: Literary and Non-literary Texts

A general discussion on the key features of literary works as opposed to non-literary works:

- Aesthetic Function of Language
- Imaginative Construction
- Figurative and Symbolic Meaning
- Patterning and Form
- Multiplicity of Interpretation
- Emotional and Intellectual Engagement
- Cultural and Human Significance

Unit 2: Prosody, Rhetoric, and Aesthetics

General lectures (with brief examples for illustration) may be delivered on the following concepts.

- Meter (iambic, trochaic, anapestic, dactylic)
- Rhythm, rhyme, refrain
- Stanza forms: couplet, tercet, quatrain, sestet, octave
- Poetic forms: sonnet, ode, elegy, ballad, free verse
- Sound devices: alliteration, assonance, consonance, onomatopoeia
- Figurative language: metaphor, simile, personification
- Rhetorical devices: anaphora, parallelism, antithesis, chiasmus, hyperbole, rhetorical question

Unit 3: Elements of the Novel and Drama

General lectures (with brief examples for illustration) may be delivered on the following concepts.

A) Novel:

- Narrative structure (linear, circular, fragmented)
- Focalisation, narrator types
- Dialogue, interiority, setting
- Styles of prose

B) Drama:

- Dialogue, monologue, soliloquy, aside
- Plot structure, conflict, dramatic tension
- Character types (tragic hero, comic types, stock figures)
- Stagecraft, gesture, space, timing

Unit 4: Types of Reading/Readers

Introductory lectures to help the learners distinguish between the following:

- the **actual reader** (the flesh-and-blood person holding the book)
- the **implied reader** (the reader the text implicitly imagines or constructs and is formed through narrative cues, tone, and genre)
- the **ideal/model reader** (the reader capable of fully decoding the text's conventions and cultural references),
- the **narratee** (the listener/reader who exists *inside* the narrative)
- the **resistant reader** (a reader who challenges or critiques the text's assumptions from feminist, postcolonial, and queer reading positions)
- the **historical reader** (eg. A medieval reader does not read *The Odyssey* the way a modern reader does)
- readers who form **interpretative communities** (such as fan communities, religious communities, academic readers, etc.)
- the **digital-age reader** (how hypertext, social media, interactive fiction reshape the role of the reader into collaborators, co-authors, remixers, etc.)

Unit 5: A Practical Introduction to Reading

- The Slow Reading Exercise
- Give students a short paragraph (5–7 lines). Ask them to read it slowly, circling unusual words, phrases, or punctuation. Each student must write down five observations that do *not* require external knowledge (e.g., a metaphor, a repetition).
 - Multiple Interpretations Challenge
- Provide a short ambiguous passage (e.g., from Kafka or Woolf). In small groups, students generate two different interpretations with textual evidence. Groups present, then compare how interpretation depends on reading strategy.
 - Reader Positioning Exercise
- Give three passages that speak to different readers (children's book, gothic novel, academic prose). Students identify: Who is being addressed? What assumptions does the text make about its audience? How does tone shape the reading experience?
 - The Gap-Finding Task

- Choose a text with ambiguity or missing information (a poem or microfiction). Students list all things the text leaves unsaid. Discuss how these gaps invite readers to co-create meaning.
 - Tone or Mood Hunt
- Provide a short poem. Students identify three tone markers (adjectives, verbs, rhythms, punctuation). Groups propose different tone labels.

8.Required Reading

- Terry Eagleton – Literary Theory: An Introduction (chapters 1–2)
- Cleanth Brooks & Robert Penn Warren – Understanding Poetry (selected chapters)
- M.H. Abrams “ – Orientation of Critical Theories” from A Glossary of Literary Terms
- E.M. Forster – Aspects of the Novel (selections: “Story,” “People,” “Plot”)
- Wolfgang Iser “ – The Reading Process: A Phenomenological Approach”

9.Recommended Reading

- Jonathan Culler – Literary Theory: A Very Short Introduction
- Peter Barry – Beginning Theory (chapters on reader-response, structuralism, narratology)
- Northrop Frye – Anatomy of Criticism (selections)
- Wayne C. Booth – The Rhetoric of Fiction (selections on narrator and implied author)
- John Lye “ – Some Critical Terms” (online essay/handout)

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Introduction to the Study of the English Language

2. Course Code: ENG5012

3. Credits: 3

4. Course Description

This course introduces students to the scientific study of language, including its nature, structure, development, and use. Beginning with the foundations of human language, the course explores the major branches of linguistics, including phonetics, phonology, morphology, semantics, pragmatics, and discourse analysis. Students examine how language is produced, understood, represented in the brain, and shaped by society, culture, and history.

5. Course Objectives

- Understand the fundamental nature, functions, and features of human language.
- Gain knowledge of core areas of linguistics and their analytical frameworks.
- Analyse the structural components of English using linguistic tools.
- Examine the relationship between language, mind, and brain.
- Explore language variation and English as a global language.

6.Course Learning Outcomes

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

CO1	Demonstrate an understanding of language as a uniquely human, rule-governed, and socially embedded system.
CO2	Identify and explain major branches of linguistics and their relevance to the study of the English language.
CO3	Use linguistic concepts to analyse sounds, word structures, meanings, sentences, and discourse patterns.
CO4	Apply phonetic and phonological tools to improve pronunciation, speech clarity, and listening skills.
CO5	Explain how cognitive and neurological processes support language acquisition, comprehension, and production.

7.Course Contents

Unit I – Foundation

- What is Language? Characteristics and Functions
- Origin and Evolution of Language (Mythological, Biological, Cultural theories)
- What is Linguistics? Branches of Linguistics
- Animal communication vs. Human language
- Introduction to English: History & Development (Old, Middle, Modern)

Unit II – Sounds of Language

- Articulatory phonetics: Organs of speech
- Consonant and vowel classification
- Phonetic transcription (using IPA)
- Syllables and stress
- Intonation and rhythm
- Phonology: Phonemes, allophones, minimal pairs
- Sound patterns: assimilation, elision, linking, consonant clusters

Unit III - Morphology & Semantics

- Morphology: Morphemes: Free, bound, inflectional, derivational
- Word formation: compounding, blending, clipping, borrowing, acronym, affixation Lexical categories and grammatical categories
- Semantics
- Sense and reference
- Types of meaning: denotative, connotative, figurative
- Semantic relations: synonymy, antonymy, polysemy, homonymy, hyponymy Componential analysis

Unit IV - Pragmatics, Discourse

- Pragmatics: Context and meaning
- Speech act theory: locution, illocution, perlocution
- Implicature (Grice), politeness theory (Brown & Levinson)
- Deixis, reference, presupposition
- Discourse Analysis: Cohesion & coherence
- Written vs. spoken discourse
- Conversation analysis: turn-taking, adjacency pairs
- Narrative structure and framing
- Critical discourse analysis (intro)

Unit V- Language, Mind & Society

- Language and the Brain: Neurolinguistics: Broca's area, Wernicke's area, aphasia
- Language acquisition: first language vs. second language
- Behaviourist, cognitivist, interactionist models
- Bilingualism, multilingualism, code-switching, code-mixing (Indian contexts)
- English as a Global Language: World Englishes
- Standard and non-standard varieties
- Indian English: Features and examples
- Language policy & linguistic justice
- Future of English in a digital world

8. Required Reading

1. George Yule – *The Study of Language* (Cambridge University Press)
2. F.T. Wood – *An Outline History of the English Language*
3. Geoffrey Finch's *Language and Linguistics: An Introduction* (Macmillan, 2000)

4. Peter Trudgill & Jean Hannah's – International English: A Guide to Varieties of English Around the World
5. Gillian Brown and Yule's *Discourse Analysis*
6. Jonathan R. Brennan's Language and the Brain: A Slim Guide to Neurolinguistics

9. Recommended Reading

1. Chomsky, N. *New Horizons in the Study of Language and Mind* (CUP, 2000)
2. Coulmas, Florian – *Sociolinguistics: The Study of Speakers' Choices*

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Appreciation of Literature**2. Course Code: ENG5013****3. Credits: 4****4. Course Description:**

This course introduces students to the fundamental skills needed to read, understand, and appreciate literature. Through selected works from various periods, cultures, and genres, students will explore how writers use language, structure, and style to express ideas and shape human experience. The course emphasizes close reading, critical thinking, and the development of interpretative skills. Students will engage with poetry, drama, fiction, essays, and folklore to understand literary themes, cultural contexts, and artistic techniques. By the end of the course, learners will be able to analyze literary texts thoughtfully, communicate interpretations effectively, and appreciate literature as both an art form and a reflection of life.

5. Course Objectives:

- Enable students to analyze diverse literary genres—including poetry, drama, fiction, and essays—by exploring themes, motifs, narrative techniques, and stylistic devices.
- Examine literature as a reflection of historical, cultural, and social issues, fostering an understanding of human nature, morality, identity, and freedom.
- Encourage students to compare and contrast literary works from different periods, languages, and cultures, identifying universal themes and unique cultural expressions.
- Help students appreciate the power of language, symbolism, imagery, and rhetorical strategies in shaping meaning and evoking emotional responses.
- Promote critical thinking by engaging with complex moral dilemmas, philosophical questions, and societal critiques presented in literature, encouraging personal reflection and ethical awareness

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Remember the key literary terms such as plot, theme, tone, imagery, symbolism, and point of view and try to identify major genres of literature—poetry, fiction, drama, and nonfiction.
CO2	Understand how literary elements contribute to a text’s meaning and aesthetic effect.
CO3	Analyse thematic concerns, character development, and structural elements in literary texts.
CO4	Apply close reading strategies to interpret poems, stories, plays, and essays.
CO5	Evaluate personal interpretations of texts through coherent argumentation and reference to literary evidence.

7. Course Contents

Unit I - Poetry

- Shakespeare- “Sonnet 18- Shall I compare thee to a summer’ s day?”(Sonnet)
- William Blake- “The Lamb” (Pastoral Lyric)
- Shelley- “Ode to the West Wind”(Ode)
- William Wordsworth- Lucy Gray(Ballad)
- Whitman- O Captain! My Captain! (Elegy)
- Robert Frost- Stopping by Woods on a Snowy Evening(Lyric in 20th Century)
- Tagore- Freedom
- Pablo Neruda- “Sonnet 17”(Choice of the Course instructor)
- Langston Hughes- “Let America Be America Again”(Free Versed Lyric)

Unit II Essay/Memoir

- Maya Angelou-“I Know why the Caged Bird Sings”
- Francis Bacon- “Of Marriage and Single Life”
- Charles Lamb- “Dream Children a Reverie”
- Bertrand Russell- “On Being Modern Minded”

Unit III Short story/ Novella

- O. Henry- "The Gift of the Magi"
- Charlotte Perkins Gilman- "The Yellow Wall Paper"
- Flannery O Connor-"Good Man is Hard to Find"

Unit IV Drama

- Sophocles -*Oedipus Rex*
- Shakespeare-*The Tempest*

Unit V: Fiction

- Mark Twain-*The Adventures of Tom Sawyer*
- Chinua Achebe- *Things Fall Apart*
- Salman Rushdie- *The Midnight’s Children*

8. Required Reading:

1. Hudson, W. H. An Outline History of English Literature. Kessinger Publishing, 2008.
2. Abrams, M. H., and Geoffrey Galt Harpham. A Glossary of Literary Terms. Cengage Learning, 2015.
3. Thormählen, Marianne, and Glenn Roe. The Routledge Companion to English Literature. Routledge, 2015.
4. Wellek, René, and Austin Warren. Theory of Literature. Harcourt Brace Jovanovich, 1977.
5. Cuddon, J. A., and C. E. Preston. The Penguin Dictionary of Literary Terms and Literary Theory. Penguin, 2013.

9. Recommended Reading:

1. Eagleton, Terry. Literary Theory: An Introduction. University of Minnesota Press, 2011.
2. Abrams, M. H., and Geoffrey Galt Harpham. A Glossary of Literary Terms. Cengage Learning, 2015.
3. Lodge, David. How to Read Literature. Vintage, 2004.
4. Wellek, René, and Austin Warren. Theory of Literature. Harcourt Brace Jovanovich, 1977.
5. Culler, Jonathan. Literary Theory: A Very Short Introduction. Oxford University Press, 2011.

6. Fish, Stanley. Is There a Text in This Class? The Authority of Interpretive Communities. Harvard University Press, 1980.
7. Booth, Wayne C. The Craft of Research. University of Chicago Press, 2016.
8. Iser, Wolfgang. The Act of Reading: A Theory of Aesthetic Response. Johns Hopkins University Press, 1978.
9. Bloom, Harold. The Anxiety of Influence: A Theory of Poetry. Oxford University Press, 1997.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1

Total	8	8	8	8	8
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13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1.Course Title: Fundamentals of Global Communication**2. Course Code: ENGOE04****3. Credits: 4****4. Course Description:**

English for Global Communication is designed for students from all disciplines who wish to improve their English skills while gaining an understanding of global issues and intercultural communication. The course focuses on practical language use—speaking, listening, reading, and writing—in real-life contexts such as teamwork, presentations, digital communication, and intercultural interactions. Students will explore topics like sustainability, human rights, diversity, digital citizenship, media literacy, and global problem-solving. They will practise communicating ideas clearly, respectfully, and confidently through everyday tasks such as discussions, emails, debates, short reports, posters, and social media messages. The course helps learners communicate effectively in academic, professional, and global settings. By the end of the course, students will be able to use English more confidently and responsibly as global citizens.

5.Course Objectives: This course aims to

- Develop English communication skills in global and intercultural contexts
- Enhance awareness of global issues, sustainability, equity, and human rights
- Foster critical thinking, empathy, and ethical reasoning
- Equip students with the language and confidence to participate in academic and civic discussions
- Promote collaboration and respectful dialogue across cultures and perspectives

6.Course Learning Outcomes

After completing this course, students will be able to,

CO1	Explain basic ideas related to global citizenship and intercultural awareness using clear English.
CO2	Discuss global issues such as climate change or inequality using appropriate vocabulary.
CO3	Evaluate different viewpoints in media and express informed opinions in speech and writing.
CO4	Use English effectively in group discussions, presentations, meetings, and online platforms.
CO5	Produce simple collaborative projects (blogs, posters, podcasts, campaigns) that show global awareness.

7.Course Contents

Unit I - Understanding Global Citizenship

- Meaning of global citizenship - Rights, responsibilities, and values
- Vocabulary for global issues: sustainability, justice, diversity
- Reading simple global texts (UN SDGs, news articles) - expressing viewpoints respectfully in spoken and written forms
- Writing short reflections on personal identity and global role

Unit II – Intercultural Communication Skills

- Understanding and respecting cultural - Politeness, gestures, tone, and non-verbal communication
- Avoiding stereotypes and using inclusive language
- Role-plays: cross-cultural greetings, teamwork conversations
- Writing polite emails, practising empathy and active listening

Unit III – Global Issues and Advocacy

- Learning vocabulary through global news and videos - Topics: climate change, gender equality, migration, digital divide
- Writing basic cause-and-effect and problem-solution paragraphs
- Group discussions, debates - Creating posters, slogans, short awareness messages
- Writing simple advocacy emails/letters

Unit IV – Communication for Civic and Academic Engagement

- Participating in academic simulations: panel discussions, MUN-lite- Writing short persuasive pieces and argumentative paragraphs
- Identifying bias in news and social media - Giving mini-presentations on global topics Writing formal/professional emails
- Delivering short awareness speeches

Unit V – Digital Communication and Collaboration

- Understanding digital footprint, online safety, cyber ethics - Learning netiquette for online discussions
- Writing for global audiences: blogs, short videos, podcasts
- Online collaboration tasks - Creating a small digital project on any global issue

8.Required Reading

1. “The 17 Goals | Sustainable Development.” *United Nations*, United Nations,
2. Sen, Amartya Kumar. *The Idea of Justice*. Penguin Books, 2010. (Selected Excerpts)
3. Orwell, George. *Politics and the English Language*. Penguin Classics, 2013.
4. Isin, Engin F., and Peter Nyers. *Routledge Handbook of Global Citizenship Studies*.
5. Routledge, 2019.

6. Zinsser, William Knowlton. *On Writing Well: The Classic Guide to Writing Nonfiction*. Collins, 2021. (Selected Chapters)

9.Recommended Reading

1. “Learn English with BBC Learning English - Homepage.” *BBC Learning English*, BBC, www.bbc.co.uk/learningenglish.
2. Rosenberg, Marshall B., and Deepak Chopra. *Nonviolent Communication: A Language of Life: Life-Changing Tools for Healthy Relationships*, PuddleDancer Press, 2015.
3. “Open Global Rights - Analyzing the Present and Future of Human Rights.” *Open Global Rights - Analyzing the Present and Future of Human Rights*, www.openglobalrights.org/.

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1

Total	8	8	8	8	8
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13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

YEAR 1						
SEMESTER 2						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5021	World Poetry: Traditions, Voices, and Contexts	Minor 2	3	3	40	60
ENG5022	World Drama: Forms, Contexts and Performance Traditions	Minor 3	3	3	40	60
ENG5023	Short Stories of Becoming	Minor 4	4	4	40	60
ENG0E05	Creative Writing	OE	3	3	40	60

1. Course Title: World Poetry: Traditions, Voices, and Contexts

2. Course Code: ENG5021

3. Credits: 3

4. Course Description:

This course offers an introduction to poetry through a multicultural, transnational lens. Students will read representative poems from British, American, African, Australian, Indian, and diasporic writers. The syllabus presents major poetic movements, thematic concerns, and stylistic innovations across cultures. Emphasis is placed on understanding poetic language, form, rhythm, imagery, and socio-historical contexts. By engaging with global poetic voices, learners develop analytical skills and an appreciation for poetry as a universal human expression.

5.Course Objectives:

- To introduce learners to diverse global poetic traditions.
- To familiarize students with poetic techniques, forms, and conventions.
- To cultivate cross-cultural appreciation and comparative reading skills.
- To expose learners to major poets from Africa, Australia, India, America, and Europe.
- To strengthen critical thinking and interpretative abilities.

6.Course Learning Outcomes

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

CO1	Identify key poetic devices and forms across cultures.
CO2	Analyse themes and styles in poems from various national literatures.
CO3	Compare poetic traditions of African, American, Australian, Indian, and British writers.
CO4	Demonstrate critical reading and writing skills through assignments.
CO5	Appreciate poetry as a global artistic and cultural medium.

7.Course contents

Unit I- Classical Poetry

- 1.Geoffrey Chaucer –“The Nun’s Priest’s Tale”
- 2.William Shakespeare- "Sonnet 18"

- 3. John Milton- “On His Blindness”
- 4. John Donne – “Death, be not proud”
- 5. Robert Burns- “A Red, Red Rose”

Unit II – Romantic to Modern Poetry

- 1. William Wordsworth “ – Solitary Reaper”
- 2. John Keats “ – Ode on a Grecian Urn”
- 3. Percy Bysshe Shelley- “Ozymandias”
- 4. Robert Browning “ – My Last Duchess”
- 5. W. B. Yeats- “The Sailing to Byzantium”
- 6. W. H. Auden- “The Unknown Citizen”

Unit III- American Poetry

- 1. Walt Whitman “ – O Captain! My Captain!”
- 2. Emily Dickinson “ – Because I Could Not Stop for Death”
- 3. Robert Frost “ – Stopping by Woods on a Snowy Evening”
- 4. Henry Wadsworth Longfellow- “Christmas Bells”

Unit IV – Postcolonial and Indigenous Poetry

- 1. Gabriel Okara (Nigeria) “ – Once Upon a Time”
- 2. Wole Soyinka (Nigeria) “ – Telephone Conversation”
- Military Camp by Patrick Anderson (Canada)
- 4. Derek Walcott (Caribbean) “ – A Far Cry from Africa”
- 5. Judith Wright (Australian) “ – Nigger’s Leap, New England”
- 6. Bell-Birds by Henry Kendall (Australia)

Unit V – Indian & South Asian Poetry

- Jean Arasanayagam (Sri Lanka) -Death of the Prisoners from Apocalypse '83
- 2. Nissim Ezekiel – “*Night of the Scorpion*”
- 3. Parveen Shakir (Pakistan) I'M Happy To Remain A Butterfly
- 4. Toru Dutt – “*The Lotus*”
- 5. A.K. Ramanujan – “*Obituary*”
- Mir Mahfuz Ali (Bangladesh) The Day God Was Angry

8. Required readings

1. Ferguson, Margaret, et al., editors. *The Norton Anthology of Poetry*. 5th ed., W. W. Norton & Company, 2005.
2. Gupta, Vinay, editor. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1995.
3. Ramazani, Jahan, et al., editors. *The Norton Anthology of Modern and Contemporary Poetry*. 3rd ed., W. W. Norton & Company, 2003.
4. Greer, Jeanne, et al., editors. *The Norton Anthology of World Literature*. 4th ed., W. W. Norton & Company, 2018.
5. Tranter, John, and Philip Mead, editors. *The Penguin Book of Modern Australian Poetry*. Penguin Books, 1991.

6. *African Poetry Book Series*. University of Nebraska Press.
7. Neruda, Pablo. *Selected Poems*. Translated by Nathaniel Tarn, Penguin Classics, 1975.
8. Tagore, Rabindranath. *The Essential Tagore*. Edited by Fakrul Alam and Radha Chakrabarthy, Harvard UP, 2011.
9. Sahni, Hena, and Keith Gilyard, editors. *The Dance of the Peacock: An Anthology of English Poetry from India*. Sahitya Akademi, 2013.

9. Recommended Readings

1. Ferguson, Margaret, et al., editors. *The Norton Anthology of Poetry*. 5th ed., W. W. Norton, 2005.
2. Cuddon, J. A. *A Dictionary of Literary Terms and Literary Theory*. 6th ed., Wiley-Blackwell, 2013.
3. Parini, Jay, editor. *The Wadsworth Anthology of Poetry*. Cengage Learning, 2006.
4. Srinivas, Krishna, editor. *World Poetry Anthology*. Sterling Publishers, 2003.
5. Nityanandam, Indira, editor. *Contemporary Indian Poetry in English*. Sahitya Akademi, 1990.
6. Gale, Cengage Learning, editor. *Poetry for Students*. Volume 60, Gale, 2019.
7. Brooks, Cleanth, and Robert Penn Warren. *Understanding Poetry*. 4th ed., Harcourt Brace Jovanovich, 1976.
8. Gioia, Dana, and X. J. Kennedy. *An Introduction to Poetry*. 14th ed., Pearson, 2020.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60

Total	20	20	20	20	20	100
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12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: World Drama: Forms, Contexts, and Performance Traditions

2. Course Code: ENG5022

3. Course Credits: 3

4. Course Description:

This course explores drama as a literary, cultural, and performative medium across historical periods and regions. Students will engage with dramatic texts from the classical era to the present, examining their form, themes, theatrical conventions, and socio-historical contexts. The course emphasizes understanding drama as both written text and lived performance, offering tools for literary analysis and intercultural interpretation.

5. Course Objectives

The course aims to:

- Trace the evolution of drama from classical antiquity to contemporary global theatre.
- Familiarize students with major dramatic forms, genres, and staging conventions.
- Cultivate analytical skills to interpret dramatic literature in cultural context.
- Encourage appreciation of drama as a collaborative artistic practice.
- Strengthen students' academic writing, research, and discussion skills related to drama.

6. Course Outcomes

After completing the course, students will be able to:

CO1	Identify and describe major dramatic movements and performance traditions
CO2	Analyze dramatic works using literary and theatrical concepts.
CO3	Compare cultural and ideological contexts of dramatic texts.
CO4	Formulate critical interpretations through essays or presentations.
CO5	Recognize the dynamic relationship between scripted drama and performance.

7. Course Contents:

Unit I — Renaissance and Early Modern Drama (Humanism, politics, desire, satire, blank verse)

- Christopher Marlowe — *Doctor Faustus*
- William Shakespeare — *Macbeth*

Unit II — Restoration to 19th Century Realist Drama (Wit, manners, bourgeois theatre, naturalism)

- Richard Sheridan — *The School for Scandal*
- Oscar Wilde — *The Importance of Being Earnest*

Unit III — Modernist and Twentieth-Century Drama (Absurdism, epic theatre, post-war trauma, realism)

- George Bernard Shaw — *Pygmalion*
- Samuel Beckett — *Waiting for Godot*

Unit IV — American Drama (American Dream, realism)

- Tennessee Williams — *A Streetcar Named Desire*
- Eugene O'Neill- *The Emperor Jones*

Unit V — Postcolonial and Global Drama (Identity, race, gender, nationhood, postmodern theatre)

- Wole Soyinka — *The Lion and the Jewel*
- Louis Nowra- *Inside the Island*

8.Required Readings

1. Aristotle — *Poetics*
2. Peter Brook — *The Empty Space*
3. Bertolt Brecht — *Brecht on Theatre: The Development of an Aesthetic*
4. Oscar G. Brockett & Franklin Hildy — *History of the Theatre*
5. Christopher Innes — *Modern Drama in Theory and Practice*
6. Marvin Carlson — *Theories of the Theatre: A Historical and Critical Survey*
7. J.L. Styan — *The Elements of Drama*
8. Erika Fischer-Lichte — *The Transformative Power of Performance: A New Aesthetics*

9. Recommended Readings

1. Victor Turner — *From Ritual to Theatre*
2. Richard Schechner — *Performance Theory*
3. Antonin Artaud — *The Theatre and Its Double*
4. Martin Esslin — *The Theatre of the Absurd*
5. Elinor Fuchs — *The Death of Character*
6. Gay McAuley — *Space in Performance*
7. Patrice Pavis — *Dictionary of the Theatre: Terms, Concepts, and Analysis*
8. Rustom Bharucha — *Theatre and the World: Performance and the Politics of Culture*

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3

CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1.Course Title: Short Stories of Becoming**2.Course Code: ENG5023****3.Credits: 4****4.Course Description:**

This course is a selection of short stories carefully culled across time and place, all of which are popularly categorised as representing and upholding a certain set of thematic concerns. These narratives are presented, in a rather rule-of-thumb manner, under the five rubrics and figure in five units. Even as these texts are presented under the rubric of Romantic, Folk, Existentialist, Postmodern and Environmental, a demonstration of the way these stories defy their assigned category due to the sheer nuanced complexity is a key focus of the course. The selected texts typically present issues which have their provenance in systemic flaws and crises.

5.Course Objectives:

- To familiarise the learner with a variety of short fiction of a very high order, which underscores the complexity of life explored in the humanities.
- To stress how the nuanced sophistication and intricacy of these stories refuse any simplistic categorisation
- To make the learner understand that the realm of aesthetics is far more intricate than what has been generally believed.
- To make the learner sensitive to a variety of suffering and pain emanating from systemic injustice and failures.
- To make the learner aware that solutions in the humanities require more inclusive approaches at the fundamental discursive level.

6.Course Learning Outcomes: At the end of this course, the student will be able to:

CO1	Comprehend the expressions of the depth of love and camaraderie from philosophical and psychological perspectives
CO2	Evaluate the representations of love and friendship embedded in more nuanced settings.
CO3	Explore the perceptions and politics of systemic toxicity and corruption.
CO4	Analyse the available systemic tools for making the world less painful for everyone.
CO5	Develop an insight into the enormous work which the field of humanities calls for going forward.

7.Course Contents**Unit I: Romantic Stories**

- Springtime A La Carte: O Henry
- Dream Children: Charles Lamb

- The Sacrificial Egg: Chinua Achebe
- The Diamond Necklace: Guy de Maupassant:
- The Sparrows: K.A. Abbas

Unit II: Folk Tales

- Rip Van Winkle: Washington Irving
- An Astrologer's Day: R K Narayan
- Dauntless Little John: Italo Calvino

Unit III: Existential Tales

- The Open Boat: Stephen Crane
- Sweetness: Toni Morrison

Unit IV: Post Modernist:

- *Metamorphosis*: Franz Kafka
- The garden of Forking Paths: Jorge Luis Borges

Unit V: Environmental

- The Wave: Liam O'Flaherty
- Pterodactyl, Puran Sahay and Pirtha: Mahasweta Devi
- The Law of Life: Jack London The garden of Forking Paths: Jorge Luis Borges

8.Required Reading

1. *The Lonely Voice: A Study of the Short Story*: Frank O'Connor
2. *The Short Story: A Critical Introduction*: Valerie Shaw
3. *The New Short Story Theories* (Revised Edition): Charles E. May
4. *Coming to Terms with the Short Story*: Susan Lohafer
5. *Short Story Theory at a Crossroads* (edited): Susan Lohafer and Jo Ellen Clarey

9.Recommended Reading

1. *The Cambridge Introduction to the Short Story in English*: Adrian Hunter
2. *The Modernist Short Story*: Domenic Head
3. *The Philosophy of Composition*: Edgar Allan Poe
4. *A Swim in a Pond in the Rain: In Which Four Russians Give a Master Class on Writing, Reading, and Life*: George Saunders
5. *Burning Down the House: Essays on Fiction*: Charles Baxter

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1.Course Title: Creative Writing

2. Course Code: ENGOE05

3. Credits : 3

4.Course Description

This course introduces students to the art and craft of creative writing across genres, with an emphasis on fiction. Students will explore narrative voice, description, dialogue, characterization, and plot construction. Through readings, exercises, and workshops, learners will develop skills in crafting compelling stories, creating memorable characters, and experimenting with narrative techniques. The course encourages reflection, revision, and peer feedback, fostering both creative expression and critical understanding of literary form.

5. Course Objectives

- Develop students ' understanding of core elements of creative writing, including narrative voice, description, dialogue, characterization, and plot.
- Enable students to create original, well-structured fiction that demonstrates clarity, creativity, and stylistic awareness.
- Foster analytical skills for evaluating narrative techniques and character development in both their own and others ' writing.
- Cultivate reflective writing practices and the ability to revise drafts for depth, coherence, and literary effect.
- Encourage experimentation with different narrative forms, perspectives, and stylistic approaches to storytelling.

6.Course Learning Outcomes

By the end of this course, the student will be able to

CO1	Demonstrate mastery of narrative voice and perspective to create distinctive, engaging storytelling.
CO2	Apply descriptive techniques to evoke setting, character, mood, and atmosphere effectively.
CO3	Construct dialogue that reflects character, conflict, and subtext, while advancing plot.
CO4	Develop complex, multidimensional characters through a range of characterization techniques.
CO5	Design and implement plots with logical cause-effect relationships, varied conflict types, and suitable narrative structures.

7.Course Contents

Unit 1: Narrative Voice

Key Concepts: Narrative Perspective, Narrator vs. Author, Focalization, Reliability, Distance, Voice and Tone

Types of Narration

- First-Person Narration — Examples for study: J.D. Salinger, *The Catcher in the Rye* (distinctive adolescent voice)
- Second-Person Narration — Examples: Jay McInerney, *Bright Lights, Big City*
- Third-Person Limited — Examples: Alice Munro's short stories
- Third-Person Omniscient — Examples: George Eliot, *Middlemarch*
- Multiple Narrators / Polyphonic Narration — Examples: Arundhati Roy, *The God of Small Things*
- Unreliable Narration — Examples: Charlotte Perkins Gilman, *The Yellow Wallpaper*

Narrative Techniques: Focalization Shifts, Voice Construction, Psychic Distance, Temporal Manipulation, Narrative Filters

Unit 2: Descriptive Writing

Key concepts: Showing vs. Telling, Sensory Detail, Concrete vs. Abstract Detail, Imagery and Figurative Language, Mood and Atmosphere, Character through Description, Economy and Relevance, Description as Action

Types of Description

- Setting Description — Examples: Annie Proulx (precise regional detail)
- Character Description — Examples: Charles Dickens (direct, caricatured detail)
- Object and Environment Description: Chekhov's gun principle
- Action-Based Description — Examples: Cormac McCarthy
- Atmospheric and Thematic Description — Examples: Toni Morrison (*Beloved*, *Sula*)

Unit 3: Writing Dialogue in Fiction

Key concepts: Purpose, voice & characterisation, naturalness vs. craft, subtext, conflict and tension, dialogue tags, beats, and gestures, pacing and rhythm, exposition

Types of Dialogue:

- Direct Dialogue and Reported Speech
- Free Indirect Speech (Flaubert)
- Interior Monologue (Woolf, Baldwin)
- Stylized or Heightened Dialogue (Raymond Chandler)
- Minimalist dialogue (Hemingway, Cormac McCarthy)
- Transactional dialogue vs. Subtextual vs. Conflictual dialogue
- Extended Monologue (Chapter 36 in *Moby-Dick*, Gatsby's confession scene to Nick)
- Ensemble dialogue (the Lambert family dining scenes in Franzen's *The Corrections*)

Unit 4: Character and Characterisation

Character types: Protagonist, Antagonist, Foil, Stock Character, Dynamic Character, Static Character, Round Character, Flat Character, Antihero, Confidant, Mentor, Sidekick, Love Interest, Villain, Comic Relief

- Antihero (Holden Caulfield – *The Catcher in the Rye*, J.D. Salinger)
- Foil (Dr. Watson – *Sherlock Holmes*, Arthur Conan Doyle)
- Mentor (Gandalf – *The Lord of the Rings*, J.R.R. Tolkien)

- Sidekick / Comic Relief (*Sancho Panza – Don Quixote*, Cervantes)
- Stock Character (Mr. Collins – *Pride and Prejudice*, Jane Austen)
- Byronic Hero (Heathcliff – *Wuthering Heights*, Emily Brontë),
- Narrator / Observer (Nick Carraway – *The Great Gatsby*, F. Scott Fitzgerald)

Character Development: Direct Description, Indirect Description, Dialogue, Action, Thoughts/Interior Monologue, Reactions of Other Characters, Physical Appearance, Backstory, Choices/Decisions, Emotional Arc, Relationships, Conflict Response, Growth/Transformation

Unit 5: Constructing a Plot

Components of Plot:

- Stages: Exposition, Inciting Incident, Rising Action, Climax, Falling Action, Resolution, Denouement
- Conflict: Man vs. Self, Man vs. Man, Man vs. Society, Man vs. Nature, Man vs. Supernatural, Man vs. Technology, Man vs. Fate/Destiny
- Cause-and-Effect Logic

Types of Plot

- Linear (*Pride and Prejudice – Jane Austen*)
- Circular (*The Odyssey – Homer*)
- Episodic (*The Adventures of Huckleberry Finn – Mark Twain*)
- Fragmented (*The Sound and the Fury – William Faulkner*)
- Parallel (*A Tale of Two Cities – Charles Dickens*)
- Flashback (*Wuthering Heights – Emily Brontë*)
- Frame Narrative (*The Decameron – Boccaccio*)
- Quest (*The Lord of the Rings – J.R.R. Tolkien*)
- Coming-of-Age (*To Kill a Mockingbird – Harper Lee*)

8.Required Reading

1. Dorothea Brande – *Becoming a Writer*
2. Natalie Goldberg – *Writing Down the Bones*
3. Lajos Egri – *The Art of Dramatic Writing*
4. Christopher Vogler – *The Writer 's Journey: Mythic Structure for Writers*

9.Recommended Reading

1. Janet Burroway – *Writing Fiction: A Guide to Narrative Craft*
2. Donald Maass – *The Emotional Craft of Fiction*
3. Julia Cameron – *The Artist 's Way*
4. Steven Pinker – *The Sense of Style: The Thinking Person 's Guide to Writing in the 21st Century*

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3

CO5	3	2	3	3	3
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11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

YEAR 2						
SEMESTER 3						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5031	Introduction to the Study of Literature 2	CC 2	3	3	40	60
ENG5032	English in Practice: LSRW	CC 3	3	3	40	60
ENG5033	Non-fiction in Context	Minor 5	3	3	40	60
ENG5034	Modern Indian Literatures in English	Minor 6	3	3	40	60
ENG0E06	Introduction to Indian Society and Culture	OE	3	3	40	60
ENGSE01	Public Speaking and Enunciation	SEC	2	2	40	60

1. Course Title: Introduction to the Study of Literature 2

2.Course Code: ENG5031

3.Credits : 3

4.Course Description

Introduction to the Study of Literature (Part 2) extends foundational literary study into a broader landscape of contemporary genres, narrative modes, and hybrid forms. Whereas Part 1 focused on core literary elements, this course examines how writers represent lived experience, memory, travel, condensed narrative, and multimodal storytelling. Students explore how form shapes meaning across memoir, travel writing, micro-fiction, graphic narratives, and digital-age expressions. By engaging with diverse textual practices, learners understand how literature adapts to cultural shifts, technological change, and new reading environments. The course balances conceptual study with hands-on practice. Students read closely, analyze narrative strategies, and experiment with their own writing through guided exercises. Emphasis is placed on understanding the relationship between text, image, memory, brevity, and perspective. Through assignments that include ethnographic observation, flash fiction expansion, and image–text reconstruction, students develop a nuanced sense of how contemporary literature operates and how readers participate in making meaning.

5.Course Objectives

- Identify and explain key features of memoir, life-writing, and autobiographical narratives, including memory construction, retrospective narration, and self-fashioning.
- Analyze travel writing through its core techniques—observation, description, ethnography, and subjective impression.
- Examine the craft of micro-fiction, flash fiction, and sudden fiction, with attention to brevity, implication, open endings, and stylistic economy.
- Interpret graphic narratives and hybrid literary forms by understanding visual sequencing, multimodality, and the interplay of image and text.
- Apply practical reading and writing strategies to produce informed analyses, creative responses, and multimodal interpretations.

6.Course Learning Outcomes After successful completion of this course, students will be able to

CO1	Distinguish between various autobiographical forms and articulate how authors shape identity through narrative structure, documents, and selective memory.
CO2	Produce detailed analyses of travel narratives that demonstrate awareness of cultural context, interpretive stance, and modes of representation.
CO3	Evaluate micro-fiction and flash fiction for narrative compression, subtlety, and suggestiveness, demonstrating mastery of close reading.
CO4	Critically interpret graphic narratives and hybrid forms, articulating how layout, frame, gutter, and multimodal elements create meaning.
CO5	Demonstrate improved close-reading, analytical, and creative-writing skills through practical exercises that involve expansion, mapping, observation, and multimodal reconstruction.

7.Course Contents

Unit 1: Memoir, Life-Writing, and Autobiographical Forms

- Retrospective narration (younger self, older narrator, irony, correction, nostalgia, or critique)
- Construction of memory (through selection (what to include or omit), ordering (chronological, thematic, fragmented), emphasis (what moments are highlighted), and silences (what remains unspoken).
- Performance and self-stylization (celebrity memoirs, political autobiographies, artistic manifestos, digital life-writing such as blogs, social media, etc.
- Use of documents and material evidence (incorporation of letters, photographs, diaries, official documents, maps, newspaper clippings, etc.

Unit 2: Travel Writing

- Observation – Careful recording of sights, sounds, and interactions, capturing both external landscapes and social environments.
- Description – Evocative imagery, sensory detail, and figurative language to make the journey vivid for the reader.
- Ethnography – Attention to customs, practices, and social structures of the places visited, often framed with cultural analysis or personal interpretation.
- Impressions – Subjective experience, mood, and reflection; the writer's internal response becomes part of the narrative.

Unit 3: Micro-Fiction, Flash Fiction, Sudden Fiction

- Definitions: micro-fiction, flash fiction, sudden fiction
- Brevity, compression, implication
- Open endings, minimalism, narrative suggestion
- Stylistic economy

Unit 4: Graphic Narratives, and Hybrid Contemporary Forms

- Basics of visual storytelling: panel, frame, gutter, layout
- Image-text interaction
- Narrative sequencing and perspective
- Hybrid forms: lyric essay, prose poetry, blog narratives, digital storytelling

Unit 5: A Practical Introduction to Reading

- Mini-Ethnography Assignment
- Assign students to observe a local community space (market, cafe, temple, public transport). Ask them to record customs, practices, interactions, and routines, along with reflective notes on social or cultural context.
- Story Expansion Exercise
- Give a 2–3 sentence flash narrative. Students write a longer version (150–200 words) that expands on implied events, emotions, or backstory. Compare the compressed vs. expanded versions and discuss stylistic differences.
- Micro-Fiction Mapping

- Students map the key narrative elements of a flash story: Setting, character, conflict, climax, implication. Discussion: How can a micro-story hint at a larger world with minimal description?
 - Image-Text Interaction Workshop
- Provide panels with text removed or images removed. Students attempt to reconstruct the story or add captions/dialogue that preserve or alter meaning. Compare original vs. student-created versions and discuss how image-text interplay conveys tone, character, or plot.
 - Hybrid Life-Writing Exploration
- Students examine examples of blogs, vlogs, social media memoirs, or digital diaries. Discuss how form, interactivity, and multimodality influence storytelling and self-representation.

8.Required Reading

1. Alison Bechdel – *Fun Home* (graphic memoir excerpts)
2. R.K. Narayan – *My Dateless Diary* (selected entries)
3. Lydia Davis – Selected stories
4. Ernest Hemingway “ – A Very Short Story” or “Hills Like White Elephants” (for implication and compression)
5. James Baldwin – Notes of a Native Son
6. Paul Theroux – The Great Railway Bazaar
7. Etgar Keret – Selected short-shorts
8. Claudia Rankine – *Citizen* (hybrid text)

9.Recommended Reading

9. Philippe Lejeune – *On Autobiography*
10. Bill Nichols – *Introduction to Documentary* (selected concepts relevant to life-writing and narrative representation)
11. Gérard Genette – *Narrative Discourse* (for focalization and sequencing)

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
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Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: English in Practice: Listening, Speaking, Reading and Writing

2. Course Code: ENG5032

3. Credits: 3

4. Course Description

This course is a skill-based, linguistically informed course designed to develop students into confident and competent users of English. Building on linguistic foundations of phonetics, semantics, pragmatics, and discourse (from Paper 1), this paper trains students to listen analytically, speak effectively, read critically, and write coherently. It integrates cognitive principles of language processing, interpretation, and composition. Through hands-on activities, real-life tasks, academic practice, and reflective learning, students strengthen both communicative and scholarly abilities essential for higher studies and professional success.

5. Course Objectives

1. Apply functional grammar and discourse knowledge to understand and produce meaningful communication.
2. Develop effective listening skills for academic, conversational, and multimodal contexts.
3. Build confident speaking skills—presentation, interaction, academic discussion, and pronunciation refinement.
4. Strengthen reading comprehension, interpretation, and critical analysis of fiction and non-fiction texts.
5. Enhance writing abilities—idea generation, paragraphing, summarising, synthesising, academic style, and essay composition.

6. Course Learning Outcomes

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

CO1	Demonstrate functional understanding of grammar in real communication.
CO2	Listen with comprehension, inference, and critical awareness.
CO3	Speak fluently, clearly, and confidently in academic and social contexts.
CO4	Analyse, interpret, and evaluate texts using linguistic and critical tools.
CO5	Write coherent, structured, meaningful paragraphs and essays professionally.

7. Course Contents

Unit I – Grammar

- Functions of grammar in reading and writing
- Parts of speech
- Sentence types and pattern
- Clause structures (noun, adjective, adverb clauses)
- Agreement (subject–verb, pronoun–antecedent)
- Tense and aspect - Active–passive; direct–indirect speech
- Cohesion devices (connectors, reference, ellipsis)
- Common grammar errors made by ESL learners

Unit II Listening Skill and Comprehension

- What is listening? Listening vs. hearing
- Types: active, academic, critical, empathetic
- Cognitive processes in listening (attention, working memory, inference)
- Listening for gist, detail, tone, intention
- Listening to lectures, interviews, discussions
- Listening to multimodal texts (podcasts, speeches, news clips)
- Note-taking strategies (Cornell, mapping, outlining)

Unit III Speaking Skill and Oral Communication

- Building conversational fluency (Initiating, sustaining, and closing conversations)
- Speech production & articulation (link to phonetics)
- Pronunciation clarity: stress, rhythm, intonation
- Speaking for interaction: turn-taking, politeness, conversational repair
- Speaking for presentation: structure, clarity, delivery
- Academic discussions: argument, evidence, response
- Public speaking strategies - Overcoming fear, anxiety, and communication barriers

Unit IV- Reading and Interpretation

- Types of reading: close, inferential, analytical, critical
- Reading as a cognitive process (schema, mental models, inference)
- Reading fiction: plot, point of view, symbolism, imagery
- Reading non-fiction: logic, argument, evidence, bias
- Stylistic features: foregrounding, deviation, parallelism
- Critical reading of visuals, ads, multimodal texts
- Strategies: annotation, summarising, questioning, mapping

Unit V – Writing and Composition

- Writing as a cognitive process
- Idea generation: brainstorming, clustering, freewriting
- Paragraph structure: topic sentence, unity, transitions
- Types of writing: descriptive, narrative, analytical, argumentative
- Summarising, paraphrasing, synthesizing
- Drafting, revising, delayed editing
- Academic writing: thesis statements, coherence, evidence, style
- Overcoming writer's block and affective barriers

8.Required Reading

1. Keith E. Stanovich – *Progress in Understanding Reading: Scientific Foundations and New Frontiers* (2000)

2. Peter Elbow – *Writing with Power: Techniques for Mastering the Writing Process*
3. Greenbaum, Sidney & Nelson, Gerald. *An Introduction to English Grammar*. Pearson.
4. Yule, George. *The Study of Language* (selected chapters for reinforcement). Cambridge University Press.
5. Goh, Christine & Burns, Anne. *Teaching Speaking: A Holistic Approach*. CUP.
6. Frank Palmer - *Grammar*

9.Recommended Reading

1. Halliday, M.A.K. & Matthiessen, C. *An Introduction to Functional Grammar*.
2. Underwood, Mary. *Teaching Listening*. Longman.
3. Morley, Joan. *Pronunciation Pedagogy and Theory* (for advanced pronunciation work).
4. Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge.

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2

Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Non-Fiction in Context**2. Course code: ENG5033****3. Credits: 03****4. Course description:**

A survey course in non-fiction genre, this course will introduce learners to certain popular canons in non-fiction, such as life writing and travel writing. It will make learners understand the porous nature of non-fiction genre of accommodating diverse writings. The course will expose learners to major Western and Indian non-fiction writings. Besides life writing and travel writing canons, the learners will also be introduced to the classical canons such as prose and criticism.

5. Course objectives:

- To introduce diverse body of non-fiction writings published both in the West and in India.
- To familiarize learners with major canons and popular works in non-fiction genre.
- To Make learners understand the porous nature of non-fiction genre.

6. Course learning outcomes:

Upon completion of this course, the learners will be able to:

CO1	Demonstrate a knowledge of emergence and development of non-fiction genre.
CO2	Understand the major canons in non-fiction genre.
CO3	Appreciate how writers from marginalized communities make use of non-fiction genre to document their lived experiences.
CO4	Analyze key stylistic and rhetorical strategies employed in non-fiction texts and evaluate how these techniques shape meaning and impact readers.
CO5	Produce well-structured non-fiction writing that effectively integrates research, personal insight, and critical reflection.

7. Course contents:**Unit I - Introduction and Background**

- Carl Thompson: Introduction and defining the genre from Travel Writing. Routledge, 2011.
- M.H. Abrams: *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*.
- Sidonie Smith and Julia Watson: “Life Narrative: Definitions and Distinctions” from Reading Autobiography: A Guide for Interpreting Life Narratives. 2nd ed., University of Minnesota Press, 2010.

Unit II - Prose

- Fransis Bacon: *Of Studies*
- Joseph Addison: *Sir Roger de Coverley at the Play*
- Rabindranath Tagore: *The Spirit of Freedom*
- Swami Vivekananda: *The Power of the Mind*
- Jawaharlal Nehru: *The Panorama of India's Past and The Indian Philosophical Approach from Discovery of India*

Unit III - Criticism

- Alexander Pope: *An Essay On Criticism*
- William Wordsworth: *Preface to Lyrical Ballads*
- Immanuel Kant: *What is Enlightenment?*
- T.S Eliot: *Tradition and Individual Talent*
- Amartya Sen: *Argumentative Indian*

Unit IV - Travel Writings

- Che Guevara: *The Motorcycle Diaries*
- Nujeen Mustafa, Christina Lamb: *Nujeen: One Girl's Journey from War-Torn Syria in a Wheelchair*
- Samanth Subramanian: *Following Fish: Travels Around the Indian Coast*

Unit V - Life Writings

- Anne Frank: *Diary of a Young Girl*
- M.K. Ghandhi: *My Experiments With Truth*
- Dhananjay Keer: *Dr Babasaheb Ambedkar: Life and Mission* (selected chapters)
- Malini Chib: *One Little Finger*

8. Required Readings:

1. Thompson, Carl. *Travel writing*. Routledge, 2011.
2. Smith, Sidonie, and Julia Watson. *Reading autobiography: A guide for interpreting life narratives*. U of Minnesota Press, 2010.
3. Habib, M. A. R. *A history of literary criticism: from Plato to the present*. John Wiley & Sons, 2008.
4. Nehru, Jawaharlal. *Discovery of India*. Penguin UK, 2008.
5. Anderson, Linda. *Autobiography*. 1st ed., Routledge, 2001.
<https://doi.org/10.4324/9780203181652>.

9. Recommended Readings:

1. Hulme, Peter, and Tim Youngs, eds. *The Cambridge companion to travel writing*. Vol. 10. Cambridge University Press, 2002.
2. Ashley, Kathleen M., et al. *Autobiography & Postmodernism*. University of Massachusetts Press, 1994.
3. Cowley, Christopher. *The Philosophy of Autobiography*. The University of Chicago Press, 2016.
4. DiBattista, Maria, and Emily Ondine Wittman. *Modernism and Autobiography*. Cambridge University Press, 2014.
5. Gilmore, Leigh. *Tainted Witness: Why We Doubt What Women Say about Their Lives*. Columbia University Press, 2017.
6. Parsons, Julie M., and Anne Chappell. *Palgrave Handbook of Auto/biography*. Palgrave Macmillan, 2020.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2

Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Modern Indian Literatures in English**2. Course code:ENG5034****3. Credits: 03****4. Course description:**

An introductory course in modern Indian literatures in English, this course will offer a basic understanding of how modernity shaped Indian literatures written in English and in several regional languages from the late Nineteenth Century onwards. The course will make learners juxtapose Indian English literature and Indian regional literatures emerged during modern and contemporary periods and understand their literaryness. Accordingly, readings have been drawn from several sources and will be discussed in the inaugural lectures. The syllabus has been divided in a way to expose learners to popular literary works in different genres, such as poetry, drama, fiction and life writings.

5. Course objectives:

To introduce learners to the adoption of colonial modernity and its literary aspects by Indian regional writers and English writers in Twentieth and Twenty First Centuries.

To familiarize learners to the new genres employed by Indian writers to produce literatures in the modern and contemporary periods.

To expose learners to major literary works produced in different regional languages and in English.

6. Course learning outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Understand the trajectory of Indian regional literatures and English literature from the late Nineteenth Century to the present.
CO2	Examine emergence and development of new genres, such as life writing, drama and fiction in regional languages and English.
CO3	Demonstrate a comprehensive understanding of literary movements and major works in Indian English literature and regional literatures.
CO4	Analyze the sociopolitical, cultural, and historical forces that shaped literary production in Indian regional literatures across different periods.
CO5	Critically compare thematic concerns, narrative techniques, and stylistic developments across regional literatures to identify patterns of continuity and change.

7. Course contents:**Unit I : Introduction**

- G.N. Devy: “Indian Literature in English Translation: An Introduction” from The Journal of Common wealth Literature, vol.28, no.1, Mar.1993, pp.123–138.
- Sisir Kumar Das: “Prologue” from A History of Indian Literature, Volume VIII, (1800-1910) Western Impact: Indian Response, Sahitya Akademi.

- Thomas Babington Macaulay: Minute on Indian Education
- K.D. Verma: “Indian Writing in English: Structure of Consciousness, Literary History and Critical Theory” from *The Indian Imagination: Critical Essays on Indian Writing in English*. Palgrave Macmillan, 2016.

Unit II : Poetry

- Chandra Kumar Agarwala (Assamese): “The Unconquerable”
- Sumitranandan Pant (Hindi): “Silent Solicitations”
- Ali Sardar Jafri (Urdu): “Morsel”
- Chemmanam Chacko (Malayalam): “Rice”
- Toru Dutt: “Our Casuarina Tree”
- Jayanta Mahapatra: “Hunger”

Unit III : Drama

- Girish Karnad (Kannada): Hayavadana
- Mahesh Dattani: Seven Steps Around the Fire

Unit IV : Fiction

- Perumal Murugan (Tamil): *One Part Woman*
- Chitra Banerjee Divakaruni: *The Palace of Illusions*

Unit V : Life Writings

- Sharankumar Limbale (Marathi): *Akkarmashi* (Outcaste)
- Dr. A.P.J. Abdul Kalam: *Wings of Fire*

8. Required Readings:

1. Das, Sisir Kumar. *A History of Indian Literature. Vol. 8, 1800-1910: Western Impact, Indian Response*. Sahitya Akademi, 1991.
2. Pillai, Thakazhi Sivasankara, K. Narayana Chandran, and A. N. Moorthy Rao. “Indianness in Indian Literature.” *Indian Literature*, vol. 29, no. 1 (issue 111), 1986, pp. 65–80.
3. George, K. M. *Modern Indian Literature. 1: An Anthology: Surveys and Poems*. Sahitya Akademi, 1992.
4. Mehrotra, Arvind Krishna. *A Concise History of Indian Literature in English*. Permanent Black, 2017.
5. Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 2015.

9. Recommended Readings:

1. Joshi, Umashankar. “Modernism and Indian Literature.” *Indian Literature*, vol. 1, no. 2, 1958, pp. 19–30.
2. Ramanujan, A. K. *The Interior Landscape: Classical Tamil Love Poems*. New York Review Books, 2014.

3. Dharwadker, Vinay, and A.K. Ramanujan. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1994.
4. Verma K. d. *The Indian Imagination: Critical Essays on Indian Writing in English*. Palgrave Macmillan, 2016.
5. Satchidanandan, K. "Reflections: On Indian Writing in English." *Indian Literature*, vol. 38, no. 5, 1995, pp. 5–8.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Introduction to Indian Society and Culture**2. Course code: ENGOE06****3. Credits: 03****4. Course description:**

An introductory course in Indian society and culture, this course will introduce learners to the lineage of Indian society, different social structures and cultural formation that have prevailed in different periods. It will familiarize learners with socio-cultural institutions, different social movements, literary, oral and performative traditions and legal rights and contemporary context in India. This will be a basic and survey course for those who wish to learn about Indian society and culture from ancient to contemporary time. For each topic, the learners will be provided relevant reading for the class discussion.

5. Course objectives:

To introduce learners to the vast array of Indian society and culture.

To familiarize learners with Indian societal structures and cultural formations over the periods.

To make learners understand the role of different socio-cultural movements in creating equality, justice and rights for different communities in the post-Independent period.

6. Course learning outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Understand the complex and diverse cultural context of Indian society and its materiality.
CO2	Demonstrate an extensive knowledge of Indian society and culture in everyday life.
CO3	Make use of the learnings to prepare for different competitive exams organized by State and Central Governments.

7. Course contents:**Unit I - Introduction to Indian Society**

- Historical lineage of Indian society: from ancient to contemporary
- The Religious Traditions in India
- Social structures of Indian society: caste, class, religion, gender, sexuality, language, race and region

Unit II - Social Institutions

- Marriage and family system
- Caste system
- Social Stratification and mobility
- Colonial modernity and social mobility

Unit III - Socio-cultural Movements

- Anti-caste movement
- Dravidian movement
- Women' s movement
- Socialist movement
- Environmental movement
- Nationalist movement
- Disability movement
- LGBTQ+ movement

Unit IV - Literary and Cultural Traditions

- Thiruvalluvar and Sangam literature
- Bhakti movement and literature
- Oral literature and folklore
- Different regional performing art forms

Unit V - Legal Rights and Contemporary Context

- Fundamental rights
- Gender equality
- Rape culture and safety of women
- Migration issues
- NEP and contemporary educational system

8. Required Readings:

1. Durant, Will. *The Story of Civilization*. Vol. 11, Five Civilizations, 1933.
2. Basham, A. L. *The Wonder That Was India: Vol. I A Survey of the History and Culture of the Indian Sub-Continent before the Coming of the Muslims*. Picador, 2014.
3. A Cultural History of India, Clarendon Press, 1975
4. Radhakrishnan, Sarvapalli. "Culture of India." *The Annals of the American Academy of Political and Social Science* 233.1 (1944): 18-21.
5. Selected works of Swami Vivekananda
6. Selected essays from Nehru, Jawaharlal. *Discovery of India*. Penguin UK, 2008.
7. Selected writings from Collected Works of Mahatma Gandhi
8. Selected writings of Ambedkar
9. Selected chapters from Khilnani, Sunil. *The idea of India*. Penguin Books India, 2004.
10. Bose, Nirmal Kumar. *Culture and Society in India*. Asia Pub. House, 1967.
11. Srinivas, Mysore Narasimhachar. "Caste in modern India and other essays." (1962): 171-pp.
12. Milton Singer B., ed. *Introduction to the civilization of India: Changing dimensions of Indian society and culture*
13. Milton Singer and B.S. Cohn (Eds), *Structure and change in Indian Society*
14. A.K. Ramanujan, *Another harmony: New Essays on the folklore of India*
15. Ajit Mukherjee, *Folk Art of India*

9. Recommended Readings:

1. Dube, S. C. "India's Changing Villages." *Ekistics* 7.41 (1959): 242-247.
2. Singh, Yogendra. *Modernization of Indian Tradition*. Oriental Pr. in Komm, 1974.
3. Hasnain, Nadeem. *Indian society and culture: continuity and change*. New Royal Book Company, 2010.

10. Mapping of program outcomes with course learning outcomes:

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Public Speaking and Enunciation

2.Course Code: ENGSE01

3.Credits: 2

4.Course description

This course is designed to provide the learners with the skills necessary to read well and speak well in front of an audience. Combining theatrical skills with phonological knowledge and awareness of syllables, stress and intonation, the course will take the learners through the various aspects of public speaking across the ages and as prescribed by classical rhetoricians and famous public speakers in modern political history. The types of public speaking covered in this course include eulogies, tributes, and toasts and the aspects of public speaking covered include credibility, logic and emotion. The course is designed based on the overarching top-down approach i.e., the clarity of ideas in the speakers mind precede the use of rhetorical devices and genre markers. Hence, the unit also includes stages of thinking for public speaking such as explanation, transition, examples, definitions, etc.

5.Course Objectives

- 1) Understand the different facets of public speaking
- 2) Explore the link between phonology, rhetoric and public speaking
- 3) To match rhetorical devices to logical thinking
- 4) To practice the use of space and body and gaze in the art of persuasion

6.Course Learning Outcomes

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

CO1	Understand the relevance of public speaking
CO2	Analyse and apply the stylistic and logical components of public speaking
CO3	Evaluate public speaking according to given objective criteria
CO4	Apply the classroom practice of reading aloud to the social practice of public speaking
CO5	Create a personal style of public speaking

7.Course Contents

Units 1 and 2 are tailor-made for formal occasions—generic events directed to a non-specialist public and academic events such as thesis presentations respectively. The last 2 units draw from the history of rhetoric so that the learners get a sense of public speaking as an ancient (dating back to Plato and Aristotle) as well as a very modern form of art (TED talks). Unit 3 will deal with the background research and responsible collating of data that must form the background to certain modes of speaking.

Unit 1: Ceremonial speaking

Tribute

Eulogy

Toast

Unit 2: Demonstrative speaking

Thesis statement - Explanation - Transition - Conclusion

Unit 3: Informative speaking

Definitions - Descriptions - Examples

Unit 4: Persuasive speaking

Credibility – Logic - Emotion

Unit 5: Elements of Classical Rhetoric

Invention - Arrangement - Style – Memory - Delivery

Required Reading:

1. The Definitive Book of Body Language (2004) by Allan and Barbara Pease
2. Manwatching (1977) by Desmond Morris
3. TED Talks: The Official TED Guide To Public Speaking Chris Anderson (2017)
4. The Quick and Easy Way To Effective Speaking by Dale Carnegie (1962)
5. How to Speak, How to Listen by Mortimer J. Adler (1983)
6. Speak Like Churchill, Stand Like Lincoln by James Hume (2002)

Recommended Reading:

1. Influence: The Psychology of Persuasion, Revised by Robert B. Cialdini, PH.D
2. Confessions of a Public Speaker by Scott Berkun (2009)
3. The Successful Speaker by Grant Baldwin (2020)
4. How to Win an Argument: An Ancient Guide to the Art of Persuasion by James May (2016) Strunk, William, Jr., and E. B. White. *The Elements of Style*. 4th ed., Pearson, 2000.

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3

CO4	3	3	3	3	3
CO5	3	2	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

YEAR 2						
SEMESTER 4						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5041	British Literature I: Chaucer and the Age of Renaissance	CC 4	4	4	40	60
ENG5042	American Literature	CC 5	4	4	40	60
ENG5043	Literature and Translation	CC 6	3	3	40	60
ENG5044	Indian literatures in English translation 1 (Ancient to Medieval period)	CC 7	3	3	40	60
ENGSE02	English for Professional Communication	SEC	3	3	40	60

1.Course Title: British Literature I: Chaucer and the Age of Renaissance

2.Course Code: ENG5041

3.Credits: 4

4.Course description

This course spans a relatively long period of English Literature, beginning with a brief introduction to the Old English Period and Middle English, through the Renaissance. Although texts dealing with social and cultural history during the period are not provided as texts for classroom reading, the learner is expected to have at least a nodding familiarity with the texts in the reference section. The course stresses, among other things, Middle English Poetry, the Renaissance, the rise of Humanism and the Reformation. The political history as reflected in many of the texts of the period is also emphasised. Texts selected with a view to ensuring representative character comprise works of prose, poetry, and drama to be analysed in relation to the historical, linguistic, and cultural contexts.

5. Course Objectives:

To identify and contextualise the major literary periods covered, specifically gaining a brief but foundational understanding of the Old English and Middle English periods, and a detailed understanding of the Renaissance.

To Analyse the relationship between political history and the literary output of the period, demonstrating an understanding of how historical events, such as the Reformation, are reflected and interpreted in the texts.

To demonstrate familiarity with the foundational social and cultural history of the period, drawing connections between the historical context (e.g., the rise of Humanism) and the literary works studied, even for texts reserved for reference.

6. Course Outcomes: At the end of this course, the student will be able to:

CO1	Understand and gain knowledge on different genres and their characteristic features in British Literature
CO2	Analyze and distinguish strategies and topics in British Literature from that of other Literatures
CO3	Evaluate the socio-cultural context of Britain and its social milieu mobilized in the field of British Literature
CO4	Critical reading and analytical skills in reading and writing assignments.
CO5	Appreciate the literary merits of British literature to recognize the universality of human experiences reflected in the texts.

7.Course Contents

Unit 1 Origin

- A historical and literary overview of the Old English Period and the Middle English Period.

Unit 2 : Poetry I

- Geoffrey Chaucer: Prologue lines 1 to 200
- Thomas Wyatt, "Whoso List to Hunt"
- Philip Sidney, *Astrophil & Stella* – Sonnet 1
- Edmund Spenser, *Amoretti* LXXV – "One Day I Wrote Her Name"
- John Donne, "Death Be Not Proud"

Exploration of E-resource: As part of an assignment, students may be asked to visit Harvard's Geoffrey Chaucer website (Culture | Harvard's Geoffrey Chaucer Website) and explore the supplementary material available on it. They may pick and choose interesting historical tidbits from the website and make a presentation including images, archival material, cultural comparisons, etc.

- They may also go through the interlinear translation available and make a list of all the lexical changes they find in one passage to get a sense of the evolution of the English language.

Unit 3 : Poetry II

- Sir Walter Raleigh, "The Silent Lover"
- Christopher Marlowe, "The Passionate Shepherd to His Love"
- Andrew Marvell, "To His Coy Mistress"
- Ben Jonson, "To the Memory of My Beloved, The Author, Mr. William Shakespeare, and What He Hath Left Us"
- Richard Lovelace "To Althea, From Prison"

Unit 4 : Prose

- Thomas Moore, From *Utopia* Book II, Chapter III -"Of Their Trades, & Manner of Life"
- Roger Ascham, From *Schoolmaster* – "A talk with Lady Jane"
- Philip Sidney, From the *Defense of Poesy*: " The Poet, Poetry"
- Francis Bacon, " Of Truth", "Of Studies"

Unit 5 :Drama

- Shakespeare, *Hamlet*

Character Hot Seat: One student plays Hamlet, Claudius, Ophelia, Polonius, or Gertrude--in turns perhaps. Classmates ask questions related to their actions and words in the play. Character must answer in first-person, using textual evidence for justification.

8. Required Reading

1. David Daiches: *A Critical History of English Literature* (Volume 1 & 2)
2. George Sampson (and R.C. Churchill) *The Concise Cambridge History of English Literature*
3. William J. Long: *English Literature: Its History and Significance*
4. Andrew Sanders: *Specialized Modern Critical Texts*
5. Brian Cummings and James Simpson(ed)*The Short Oxford History of English Literature*
6. *Cultural Reformations: Medieval and Renaissance in Literary*
7. *History* (Oxford Twenty-First Century Approaches to Literature)
8. J. A. Burrow: *Medieval Writers and Their Work: Middle English Literature 1100-1500*

9. Recommended Reading

1. Philip Sidney: *An Apology for Poetry*
2. M.A.K. Halliday and Ruqaiya Hasan: *Forms of Cohesion in English*
3. R. Berry: *Shakespearean Metaphor*
4. Davis: *Imagining Inheritance from Chaucer to Shakespeare*
5. Albert, Edward. *History of English Literature*, OUP, 2017.

6. Carter, Ronald and John McRae. *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 2021.
7. Greenblatt, Stephen, Editor. *The Norton Anthology of English Literature*. Norton and Company, 2012.
8. Hudson, William Henry. *An Outline History of English Literature*. Maple Press Private Limited. 2019.
9. Peck, John and Martin Coyle. *A Brief History of English Literature*, Palgrave, 2008

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: American Literature**2. Course Code: ENG5042****3. Credits: 4****4. Course Description:**

This course offers a thorough examination of American literature from its Indigenous roots to the nineteenth century, following the evolution of significant literary movements and cultural concepts that influenced the United States. Students will investigate a variety of genres—inclusive of poetry, narrative, political writing, oral traditions, and the novel—to analyze how writers addressed themes of identity, nation-building, race, gender, spirituality, and social transformation. Focus is directed at comprehending literature in its historical and cultural settings, encompassing initial colonial interactions and the development of American political principles to the emergence of transcendentalism, romanticism, realism, and regional representation. The students are also familiarized with Modern American poetry, drama, novel, feminist movements, post-war movements, urbanization, the post-war society, economic depression, the civil war, Harlem renaissance, post-modern influences in literature and drama, and multiculturalism. They are also introduced to American women authors and African American authors.

5. Course Objectives:

- To introduce learners to significant aspects in various genres of American literature
- To familiarize origin and development of American Literature from the time of the settlers and colonies to the postmodern and multicultural literature.
- To help learners get acquainted with the richness of American literature through representative works of poets, essayists, playwrights and novelists
- To expose learners to the field of African American Writings and the Native American writings
- To make learners understand various aspects of American Literature

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand and gain knowledge on different genres and their characteristic features in American Literature
CO2	Analyze and distinguish strategies and topics in American Literature from that of other Literatures
CO3	Evaluate the American, African American and Native Indian socio-cultural context and its social milieu mobilised in the field of American Literature with reference to American Transcendentalism and Romanticism
CO4	Critical reading and analytical skills in reading and writing assignments.
CO5	Appreciate the literary merits of American literature to recognize the universality of human experiences reflected in the texts.

7.Course Contents

Unit I: Origins, Early American Writing & Nation-Building

- American Indian Poetry
- Anne Bradstreet: “Prologue”
- Thomas Jefferson: “Declaration of Independence”
- Emerson: “The American Scholar”
- Thoreau: “Where I Lived, and What I lived For”(Excerpt from Walden)

Activities/Screening:

1. Students will be screened a movie “ Birth of A Nation(1915)” and will have a discussion on Civil War, Reconstruction and Racial Discrimination.
2. Debate can be given as an activity eg. Defending “Declaration of Independence”, I Have a Dream or Lincoln’s “Emancipation Proclamation”.
3. Transcendentalist Nature Walk can be arranged inside the campus. Students go outside and write mini “Walden” journals, describing simple living, solitude, or nature-inspired reflection and share in small groups.

Unit II American Romanticism, Dark Romanticism & Early American Realism:

- Whitman: “Song of Myself” Lines 1-50
- Edgar Allan Poe: “The Raven”
- Nathaniel Hawthorne: “Young Goodman Brown”(1835)
- Mark Twain: “Huckleberry Finn”(1884)
- Emily Dickinson: “Because I could not stop for Death”

Activity:

Alternative Ending Challenge- Students rewrite the ending of “Huck Finn” then discuss how the theme changes.

Unit III African American Literature, Folk Tradition & Harlem Renaissance Roots:

- Frederick Douglass: “We raise de wheat,”
- Phyllis Wheatley: “On Being Brought from Africa to America
- Langston Hughes: “Dream Deferred”
- Maya Angelou: “Phenomenal Woman”

Activity:

Comparative Study: Compare some poem/ballad with other Indian/ British Poems/Ballads and discuss the Themes in the Class

Unit IV Modernist Poetry & the Mid-Century Confessional Voice:

- Ezra Pound: “Pact”
- Robert Frost: “Home Burial,”“After Apple Picking”
- Wallace Stevens: “Peter Quince at the Clavier”
- E E Cummings: “Cambridge Ladies”
- Sylvia Plath: “Lady Lazarus”
- Adrienne Rich: “Snapshots of a Daughter-in-law”

Activities:

- 1.Rewrite a Poem in Another Form
- 2.Poetry Pairing: Pair a Modernist poet with a Confessional poet. Students explain how themes shift from public to personal. Or Compare Poems with Indian Context

UnitV: Modern American Fiction, Non Fiction & Drama:

- Tennessee Williams: “A Street Car Named Desire”
- Lorraine Hansberry: “Raisin in the Sun”
- John Steinbeck: “Of Mice and Men”
- Martin Luther King Jr: “I Have A Dream”
- Amy Tan: “Mother Tongue”

Activity:

Students Stage: They can pick any scene or content from a play and enact.

8.Required Reading:

1. Velie.R. Alan. *American Indian Literature: An Anthology*. University of Oklahoma Press, Norman,1991.
2. Egbert S. Oliver ed., *An Anthology: American Literature, 1890-1965*, Eurasia Publish House (Pvt) Ltd., New Delhi.
3. John Russell Brown and Bernard Harris, ed., 1970. *American Theatre*, Edward Arnold.
4. Daniel Hoffman ed., 1979, *Harvard Guide to Contemporary American Writing*, OxfordUniversity Press, New Delhi.
5. Owen Thomas, 1986, *Walden and Civil Disobedience: Norton*
7. *Critical Edition* ed., Prentice–Hall & Indian Delhi.
8. *Norton Anthology of American Literature Vol 1 & 2*
9. *Norton Anthology of Afro American Literature*

9.Recommended Reading:

1. Baym, Nina, Wayne Franklin, Philip F. Gura, et al. eds. *The Norton*
2. *Anthology of American Literature*. Shorter 7th ed. W. W. Norton & Company, 2007.
3. Crawford, V. et al. *American Literature*. 3rded. New York: Barnes and Noble Books, 1953.
4. Downer, Alan S. ed. *American Drama and its Critics: A Collection of Critical Essays*. Chicago: Univ. Chicago Press, 1965.
5. Feidelson Jr. Charles and Paul Brodtkorb Jr. eds. *Interpretations of American Literature*.London: OUP, 1969.
6. Lee, Braquin. *American Fiction: 1865- 1940*. London: Longman, 1987.
7. O ’Connor, William Van ed. *Seven Modern American Novelists: An Introduction*. New York: Mentor Books, 1968.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Literature and Translation**2.Course Code: ENG5043****3.Credits: 3****4.Course Description:**

This course introduces students to the theory, history, and practice of literary translation, emphasizing the complex interplay between language, culture, and literary aesthetics. Through an examination of classical, medieval, and modern translation practices, students will engage with key theoretical frameworks, explore historical case studies of major literary works, and analyze the perspectives of influential writers and thinkers on translation. A practical component allows students to experiment with translating literary texts, reflecting critically on their own translational choices. The course aims to equip students with the skills to appreciate, analyze, and perform translation as a creative, interpretive, and culturally mediated act.

5.Course Objectives

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

1. Understand and differentiate major theories and approaches to translation, including linguistic, functionalist, cultural, literary, hermeneutic, and postcolonial perspectives.
2. Trace the historical evolution of literary translation from classical antiquity to contemporary globalized contexts.
3. Examine and critically evaluate the perspectives of key writers and thinkers on translation, including Dryden, Pound, Borges, Eco, and Benjamin.
4. Analyze translation choices and strategies through comparative study of case-study texts, understanding the influence of historical, cultural, and ideological contexts.
5. Apply theoretical insights to practical translation exercises, developing reflective and informed translational practice.

6.Course Learning Outcomes

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

CO1	Articulate key concepts, debates, and theoretical frameworks in translation studies, demonstrating understanding of their relevance to literary translation.
CO2	Critically assess translations of major literary works, identifying the impact of linguistic, cultural, and historical factors on translational choices.
CO3	Explain the contributions of influential writers and theorists to the understanding of translation as a creative, interpretive, and semiotic act.
CO4	Conduct comparative analyses of translations, evaluating fidelity, adaptation, domestication, foreignization, and stylistic variation.
CO5	Produce informed translations of literary texts, accompanied by reflective commentary ('Translator' s Preface) that situates their choices within theoretical and historical frameworks.

7.Course Contents

Unit 1: Theories of Translation (An Overview)

Key Concepts:

- Translation vs. Transcreation
- Equivalence: linguistic, semantic, and functional
- Fidelity, transparency, and creativity in translation

Theoretical Approaches:

1. Linguistic Approaches
Structuralist perspective (e.g., Roman Jakobson: equivalence in meaning vs. equivalence in form)
2. Functionalist Approaches
Skopos theory (Hans Vermeer) – translation as purposeful action
3. Cultural Approaches
Lawrence Venuti: domestication vs. foreignization
4. Literary and Hermeneutic Approaches
George Steiner's *hermeneutic motion*
5. Postcolonial and Critical Approaches
Gayatri Spivak: translation and the politics of representation

Unit 2: Literary Translation (Historical Perspectives)

- Classical and Medieval Traditions
 - Greek and Roman translation practices (e.g., Cicero vs. Horace)
 - Medieval religious translation (Bible translations, Qur'anic translation)
- Renaissance and Early Modern Periods
 - Humanist translation of classical texts
 - Role of translation in cultural exchange and the development of vernacular languages
- 18th and 19th Century
 - Literary nationalism and translation
 - Emergence of translation as a literary and scholarly practice
- 20th Century and Contemporary Trends
 - Modernist translation experiments
 - Postcolonial translation and world literature
 - Globalization and the translation of popular culture

Unit 3: Writers on Translation

- John Dryden: Three types of translation: *metaphrase* (word-for-word), *paraphrase* (sense-for-sense), and *imitation* (creative adaptation).
- Ezra Pound: Translation as re-creation
- Jorge Luis Borges: Translation as a creative act
- Umberto Eco: Translation as a semiotic and interpretive act
- Walter Benjamin: The concept of 'pure language' in translation

Unit 4: Case Studies

In this unit, from the following works and their translations, short excerpts can be compared in class and discussed so that students get a sense of the wide range of translational choices, the reasons behind them, and their overall impact of reading and reception.

1. *The Arabian Nights*: Antoine Galland (French, 1704–1717): first European edition, Edward Lane (English, 1830–1839): Victorian moralistic adaptation, Richard Burton (English, 1885–1888): exoticized, erudite, annotated version

2. *Abhijnānaśākuntalam*: Sir William Jones (18th century, English prose translations), Arthur W. Ryder (20th century, English verse translation)
3. *The Iliad*: Richmond Lattimore (1951) — verse translation preserving line structure and epic tone, Robert Fagles (1990) — contemporary English, readable, dramatic, Caroline Alexander (2015) — updated verse translation emphasizing narrative flow.

Unit 5: Practical Component

In this unit, along with the help of the course instructor, the students will translate a collection of poetry or a set of short stories from English into an Indian language or from an Indian language into English.

In order to facilitate the cross-linguistic communication required in class for this exercise, a general introduction to interlinear glossing, transliteration, case grammar marking, etc. may be provided in class.

The students may also be encouraged to add a Translator's Preface to their own translation in order to reflect upon and to justify their own choices of lexicon, style, acts of omission and invention, etc.

In this Preface, they may also be required to quote from and engage with the theoretical frameworks and examples they had already learned in the previous units.

8.Required Reading

1. Bassnett, Susan. *Translation Studies*. Routledge, latest edition.
2. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. Routledge, 2017.
3. Steiner, George. *After Babel: Aspects of Language and Translation*. Oxford University Press, 1998.
4. Selected translations and excerpts from case-study texts:
 - *The Arabian Nights*: Antoine Galland (French) / Edward Lane (English) / Richard Burton (English)
 - *Abhijnānaśākuntalam*: Sir William Jones / Arthur W. Ryder
 - *The Iliad*: Richmond Lattimore / Robert Fagles / Caroline Alexander

9. Recommended Reading

- Benjamin, Walter. "The Task of the Translator." In *Illuminations*, Schocken Books, 1968.
- Dryden, John. Preface to Ovid's Epistles. 1680.
- Pound, Ezra. *Cathay*. 1915.
- Borges, Jorge Luis. "The Translators of The Thousand and One Nights." 1964.
- Eco, Umberto. *Experiences in Translation*. University of Toronto Press, 2001.
- Nida, Eugene. *Toward a Science of Translating*. Brill, 1964.

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3

CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Indian literatures in English translation 1 (Ancient to Medieval period)

2. Course Code: ENG5044

3. Credits: 03

4. Course Description:

An exploratory course on rich varieties of Indian regional literatures, this paper will introduce representative writings across several languages, and cultures of ancient and medieval periods. An attempt has been made to bring in texts from different contexts to make the learners understand the vast array of vernacular literary writings that are often not discussed in mainstream English Literature classrooms. That said, the course, by no means, provides an exhaustive list of representative texts from all recognized languages in India. However, writings from major languages, by considering their role in shaping the canons of Indian Literatures, have been given adequate representation. In each unit, the learners will be exposed to native literary movements and their impact on society and culture. The common trajectory of ancient, medieval and Bhakti Movements, led by medieval Indian writers, will be discussed by demonstrating some representative works

5. Course objectives:

- To introduce diverse literary writings across Indian languages produced in ancient and medieval period.
- To familiarize learners with native literary movements in ancient and medieval periods.
- To make learners understand literary trends in Indian literatures of ancient and medieval period.

6. Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Understand the plurality of Indian literary writings and their characteristics in ancient and medieval periods.
CO2	Demonstrate an awareness of various <i>basha</i> literary movements that emerged in ancient and medieval periods.
CO3	Appreciate the classical literary works available in Indian languages and their relevance in contemporary times.
CO4	Examine the influence of English language and literature, on the literary production of <i>bhasha</i> writers.

7. Course contents:

Unit I: Literature, Nation and Identity

- Aijaz Ahmad: “Nationalism and Peculiarities of the Indian” - Vijayasree, C., et al., editors. *Nation in Imagination: Essays on Nationalism, Sub-Nationalism and Narration*. First edition, Orient BlackSwan, 2007.
- Sisir Kumar Das: “Prologue” - Das, Sisir Kumar. *A History of Indian Literature, Vol. 1: 1800-1910 Western Impact - Indian Response*. Sahitya Akademi, 1993.
- R.K. Gupta and Priyalakshmi Gupta: “Towards a Concept of Indian Literature”
- K.S. Srinivasan and A.K. Ramanujan: “What is Indian Literature?”

Unit II: Ancient Literatures 1

- Tamil Literature - Selections from Cankam Poetry (Any 10 poem from kurunthokkai and any 10 poem from purananuru)
- The Book of vanci from Cilappatikaram of Ilanko Atikal: An Epic of South India translated by R. Parthasarathy
- Bhasa: “Urubhangam” (The Shattered Thigh)

Unit III: Ancient literatures 2

- Thirukural chapter 110 (recognition of signs) and chapter 133 (The Possession of Decorum)
- Kalidasa: “Meghaduta” (The Cloud Messenger)

Unit IV: Medieval Literatures 1

- Saivites – Any 6 poems from Peterson, Indira Viswanathan. *Poems to Siva: The Hymns of the Tamil Saints*. Motilal Banarsidass, 2007
- Andal: Selections from Thirupaavai- Venkatesan, Archana, translator. *The Secret Garland: Antal ’ s Tiruppavai and Nacchiyar Tirumoli*. OUP USA, 2010.
- ‘Kabir: any 6 poems from Tagore’ , Sir Rabindranath, et al. *One Hundred Poems of Kabir, Tr. By Rabindranath Tagore Assisted by Evelyn Underhill*. Andesite Press, 2017.
- Meera Bai (Any 4 poems)

Unit V: Medieval Literatures 2

- Akka Mahadevi (any 5 poem)
- Tukaram Tukaram: any 4 poems from Mhatre, Chandrakant Kaluram. *One Hundred Poems of Tukaram*. 1st edition, Createspace Independent Pub, 2015.
- Surdas: any 4 poems from Hawley, John Stratton. *The Memory of Love: Surdas Sings to Krishna*. Abridged-Annotated edition, OUP USA, 2009.
- Tulasidas: **Ramcharitmanas (any 4 poems)**

8. Required readings:

1. Das, Sisir Kumar. *A History of Indian Literature, Vol. 1: 1800-1910 Western Impact – Indian Response*. Sahitya Akademi, 1993.
2. Joshi, Umashankar. “Modernism and Indian Literature.” *Indian Literature*, vol. 1, no. 2, Sahitya Akademi, 1958, pp. 19–30.

3. Pillai, Thakazhi Sivasankara, et al. "Indianness in Indian Literature." *Indian Literature*, vol. 29, no. 1 (111), Sahitya Akademi, 1986, pp. 65–80.

9. Recommended readings:

1. Bhasa. *The Shattered Thigh and Other Plays*. Translated by A. N. D. Haksar, Penguin India, 2008.
2. Bompas, Cecil Henry. *Folklore of the Santal Parganas*. Gyan Publishing House, 2016.
3. George, K.M., editor. *Modern Indian Literature an Anthology: Plays and Prose: 3*. South Asia Books, 1995.
4. *Modern Indian Literature, an Anthology: Surveys and Poems*. Sahitya Akademi, 1992.
5. Hawley, John Stratton. *The Memory of Love: Surdas Sings to Krishna*. Abridged-Annotated edition, OUP USA, 2009.
6. Mhatre, Chandrakant Kaluram. *One Hundred Poems of Tukaram*. 1st edition, Createspace Independent Pub, 2015.

10. Mapping of program outcomes with course learning outcomes:

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	3	3	3	3
CO3	3	3	2	3	2
CO4	2	3	3	3	3
CO5	3	3	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: English for Professional Communication

2. Course Code: ENGSE02

3. Credits: 3

4. Course Description

This integrated course develops students' communication proficiency, workplace readiness, interpersonal effectiveness, and professional confidence. It blends key components of professional communication, business English, soft skills, public speaking, and presentation skills into a practical, job-oriented curriculum.

5. Course Objectives

1. To build strong communication skills for academic, professional and social contexts
1. To develop business English and workplace writing proficiency
2. To enhance interpersonal, leadership and teamwork skills
3. To improve public speaking, articulation and presentation techniques
4. To develop professional confidence, etiquette and personality traits for the global workplace

6. Course Outcomes

Students will be able to:

CO1: Communicate effectively in academic, social, and professional environments
CO2: Draft business emails, letters, reports, and resumes with clarity and precision
CO3: Demonstrate strong interpersonal communication and leadership
CO4: Speak confidently in public using effective voice, structure, and body language
CO5: Present ideas professionally using visual aids and persuasive techniques

7. Course Content

Unit I - Foundations of Communication

Nature, purpose, and types of communication - Verbal & non-verbal communication - Listening for comprehension - Communication barriers & strategies - Professional and workplace etiquette

Unit II- Professional & Business Writing

Email etiquette & formal emails - Business letters: enquiry, complaint, persuasion, apology - Short reports, meeting agenda & minutes - Resume & cover letter preparation - Basic proposal writing - cause and effect.

Unit III - Business English & Workplace Interaction

Business vocabulary (HR, marketing, finance, management)- Tone and register in corporate communication - Customer interaction & negotiation basics -Conducting and participating in meetings- Cross-cultural communication - Telephonic and virtual meeting communication - How to sound credible – how to say NO

Unit IV - Soft Skills & Personality Development

Goal setting, time management & self-confidence - Emotional intelligence - Teamwork, leadership styles & conflict resolution - Stress management & mindfulness - Professional grooming and workplace ethics - Diversity in workplace- gender-race-disability-age-cultural awareness-cultural intelligence-cultural competency.

Unit V - Public Speaking & Presentation Skill

Speech types: Informative, persuasive, ceremonial - Structuring a speech (opening, body, conclusion) - Voice modulation, pace, articulation - Body language: gestures, posture, eye contact - Presentation design (PPT & non-PPT) - Extempore, group presentations, peer evaluation

8. Required Reading:

Meenakshi Raman & Sangeeta Sharma, *Technical Communication: Principles and Practice*

Guffey, Mary Ellen, *Essentials of Business Communication*

Alex, K. *Soft Skills: Know Yourself and Know the World*. S.Chand & Co. 2013.

Bhalla, Prem P. *Business English: A Complete Guide for All Business and Professional Communications*. V&S Publishers, 2018

Lent, Richard M. *Leading Great Meetings: How to Structure Yours for Success. Meeting for Results*, 2015

Mascul Bill. *Business Vocabulary in Use: Advanced*. Cambridge UP, 2010

9. Recommended Reading:

Lucas, Stephen, *The Art of Public Speaking*

Daniel Goleman, *Emotional Intelligence*

Dale Carnegie, *How to Win Friends and Influence People*

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
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Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

YEAR 3						
SEMESTER 5						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5051	British Literature II: Neoclassicism and Enlightenment	CC 8	4	4	40	60
ENG5052	Postcolonial Studies 1	CC 9	4	4	40	60
ENG5053	Indian Literatures in English Translation 2 (Modern to Contemporary period)	CC 10	4	4	40	60
ENG5054	Indian English Literature	CC 11	3	3	40	60
ENG5055	Literary Criticism	CC 12	4	4	40	60
ENGE01 ENGE02 ENGE03 etc.	<i>Refer to attached list of elective courses per semester</i>	DSE 1	4	4	40	60

1. Course Title: British Literature II: Neoclassicism and Enlightenment

2.Course Code: ENG5051

3. Credits: 4

4. Course Description:

This course introduces the literature from the Restoration to the Enlightenment with special emphasis on the Reformation, John Milton, the Neoclassical Movement, as well as the Enlightenment. The course presents a momentous period of political and cultural history of England, which casts its long shadow on the texts of the period for the times to come. The texts selected for study focus on the emergence of modernity in England and the consequent transformation in the socio-historical life and literature. The course additionally explores the genres and literary forms of the period.

5. Course Objectives:

Identify and differentiate the key literary, political, and cultural characteristics of the Restoration period, the subsequent Neoclassical Movement, and the Enlightenment.

Analyze the profound impact of this momentous period of political and cultural history on the literary texts produced, including the influence of events like the Reformation (and its continuing legacy) on cultural and political thought.

Explain how the literature of the period reflects the emergence of modernity in England and the consequent transformation in socio-historical life.

6. Course Outcomes: Upon Successful completion of the course, the learners will be able to:

CO1	Understand the salient features of British Literature from the Restoration, Neoclassicism and the Enlightenment period
CO2	Understand the major movements, writers and works of this period
CO3	Analyse the birth and growth of modernity and rationality in England.
CO4	Discuss the development of women's writing in literary history
CO5	Evaluate how literary texts become at once purveyors of ideology and catalysts for social change.

7. Course Contents

Unit 1 : Poetry (No of Hours :20)

- John Milton: *Paradise Lost Book IX*

Unit 2 : Poetry (No of Hours :10)

- John Dryden: "A Song for St. Cecilia's Day"
- Jonathan Swift: "A Description of the Morning"
- William Collins: "Ode to Evening"
- Alexander Pope: "An Epistle to Doctor Arbuthnot"

Satire Extraction Drill: Give students a list of characters Alexander Pope mocks. Students must locate the exact couplets that attack each one. Quick-reading/scanning of the text will come into play (ideally). After identifying the couplets, they must annotate what technique Pope uses (eg. hyperbole, parallelism, couplet closure). Since satire is a relatively universal genre, this may help

students identify similar patterns of satire used in the world around them (films, political discourse, etc. in their own languages as well).

Unit 3 : Prose (No of Hours :10)

- Ian Watt: *The Rise of the Novel* Chapter 1
- Lady Mary Wortley Montagu: "The Women's Coffee House"
- Edmund Burke: "Speech on the Impeachment of Warren Hastings"
- Mary Wollstonecraft: "Introduction" to *A Vindication of the Rights of Woman*

Unit 4: Fiction (No of Hours :10)

- Daniel Defoe: *Robinson Crusoe*
- Aphra Behn: *Oroonoko or the Royal Slave*

Unit 5 :Drama (No of Hours :10)

- Oliver Goldsmith: *She Stoops to Conquer*

Understanding Physical Comedy: In Goldsmith's *She Stoops to Conquer*, students read a scene and mark exactly where characters must stand, move, or gesture based on stage directions and dialogue cues.

Evidence-Based Character Profile: For a chosen character, students create a list of 10 direct quotations, each tied to a trait (shyness, wit, scheming, etc.) Traits must be justified only from these quotations.

8. Required Reading

1. Leslie Stephen: *English Literature and Society in the Eighteenth Century*
2. H. K. Miller, G. S. Rousseau, and Eric Rothstein (ed) *The Augustan Milieu: Essays Presented to Louis A. Landa*
3. Robert D. Hume: *The Development of English Drama in the Late Seventeenth Century*
4. Roy Porter: *The Creation of the Modern World: The Eighteenth-Century Revolution*
5. John Wilmot, Earl of Rochester: *A Satyr Against Reason and Mankind*
6. John Dryden: *Of Heroic Plays, an Essay*
7. David Daiches: *A Critical History of English Literature* (Volume 1 & 2)
8. George Sampson (and R.C. Churchill) *The Concise Cambridge History of English Literature*
9. William J. Long: *English Literature: Its History and Significance*

9. Recommended Reading

1. Andrew Sanders: *Specialized Modern Critical Texts*
2. Albert, Edward. *History of English Literature*, OUP, 2017.
3. Carter, Ronald and John McRae. *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 2021.
4. Greenblatt, Stephen, Editor. *The Norton Anthology of English Literature*. Norton and Company, 2012.
5. Hudson, William Henry. *An Outline History of English Literature*. Maple Press Private Limited. 2019.
6. Peck, John and Martin Coyle. *A Brief History of English Literature*, Palgrave, 2008

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3

CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1.Course Title:Postcolonial Studies I

2.Course Code: ENG5052

3.Credits: 4

4.Course Description:

Postcolonial Studies emerges from countries such as Canada, Australia, New Zealand, India, Sri Lanka, and also from several African and Caribbean nations which were colonized mainly by the European powers. The literatures from these ex-colonies reflect the colonial and post-colonial experience adopting traditional and non-traditional literary techniques. Some important texts from this corpus as well as key concepts in postcolonial studies will be introduced to the learners. This Course tries to focus on the literatures that are produced from the earlier settlements.

5.Course Objectives:

- To introduce the learner to some major texts in the area of New Literatures, especially from the early settlements such as Australia, Canada, New Zealand and Caribbean islands
- To encourage the learner to understand the history of the people of the colonized countries.
- To foster an understanding of global issues such as class, caste, race and gender.
- To introduce some key concepts in postcolonial literature

6.Course Learning Outcomes:

Upon successful completion of this course, the student should be able to:

CO1	Understand the scope of the field of postcolonial Studies and its academic origins in the history of English Studies as a discipline
CO2	Analyse the rationale for the selection and description of literary texts from certain countries as “new” literature
CO3	Evaluate literary productions from Canada, Australia and New Zealand to widen the scope of colonial and post-colonial Writing
CO4	Gain knowledge on histories, socio-politics, cultures and theoretical concepts displayed in Postcolonial context
CO5	Apply theoretical concepts to the analysis of texts from these countries

7.Course Contents

Unit 1: Theoretical Orientation

- AniaLoomba- *Colonialism/Postcolonialism*– Chapter I “–Situating Colonial and Postcolonial Studies”
- Edward Said- *Orientalism*“Introduction”
- Frantz Fanon- *The Wretched of the Earth* – Chapter V- “Colonial War and Mental Disorder”

Unit II: Poetry

- Banjo Paterson: “Waltzing Matilda”
- Mary Gilmore: “Australia”
- Henry Kendall: “The Last of His Tribe”
- Judith Wright: “At Cooloolah,” “For New England,” “Bora Ring”
- Oodgeroo Noonucal (Kath Walker): “We Are Going,” “No More Boomerang”
- Derek Walcott: “A Far Cry from Africa”
- Pauline Johnson: “The Cattle Thief”

Unit III: Prose-Art and Theatre

- Kia Lindroos, and Frank Möller -*Art as Political Dissent*- Chapter 5 “Embodied Witnessing: Indigenous Performance Art as a Political Dissent”

Unit IV: Drama

- George Ryga: *The Ecstasy of Rita Joe*
- Drew Hayden Taylor: *Someday*
- Jane Harrison: *Stolen*
- Louis Nowra: *Radiance*

Unit V : Fiction

- Margaret Atwood- *The Edible Woman*
- Jeannette C. Armstrong: “*This Is a Story*”
- Katherine Mansfield: “*The Garden Party*,” “*Miss Brill*”
- Patricia Grace – Short Fiction (selections according to course instructor)
- Jean Rhys- *Wide Sargasso Sea*
- George Lamming: *It the Castle of My Skin*

8.Required Reading:

1. Ashcroft, Bill, et al. *Post-Colonial Studies: The Key Concepts*. 2013.
2. Bartels, Anke, et al. *Postcolonial Literatures in English: An Introduction*. 2019.
3. Thiong’ o, Ngugiwa. *Decolonising the Mind: The Politics of Language in African Literature*.1986.
4. Young, Robert J.C. *Post Colonialism: A Very Short Introduction*. 2003.

9.Recommended Reading:

1. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 2016.
2. Ashcroft. *The Empire Writes Back*. 2002.
3. Ashcroft, Bill, et al., editors. *The Post-Colonial Studies Reader*. 2005.
4. Fanon, Frantz. *The Wretched of the Earth*. Translated by Constance Farrington, 2001.
5. Innes, C. L. *The Cambridge Introduction to Postcolonial Literatures in English*. 2007.
6. Said, Edward W. *Culture And Imperialism*. 1994.
7. Soyinka, Wole. *Myth, Literature and the African World*. 1990.
8. Young, Robert J. C. *Postcolonialism: An Historical Introduction*. 2016.

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3

CO2	3	3	3	3	2
CO3	3	2	3	3	3
CO4	3	3	3	3	3
CO5	3	1	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course title: Indian Literatures in English Translation 2 (Modern to Contemporary

period)

2. Course code: ENG5053

3. Credits: 04

4. Course Description:

An exploratory course on rich varieties of Indian regional literatures, this paper will introduce representative writings across several languages, and cultures of modern to contemporary periods. An attempt has been made to bring in texts from different contexts to make the learners understand the vast array of vernacular literary writings that are often not discussed in mainstream English Literature classrooms. That said, the course, by no means, provides an exhaustive list of representative texts from all recognized languages in India. However, writings from major languages, by considering their role in shaping the canons of Indian Literatures, have been given adequate representation. In each unit, the learners will be exposed to native literary movements and their impact on society and culture in modern and contemporary period. The course will throw some light on appropriation of literary genres from West by Indian writers, during the age of colonial modernity. Finally, the current literary trends in Indian regional writings will be introduced with some representative texts, to make learners understand how the shift occurred owing to new social movements in twentieth century India.

5. Course objectives:

To introduce diverse literary writings across Indian languages in modern and contemporary periods.

To familiarize learners with native literary movements in modern and contemporary periods.

To make learners understand current trends in Indian literatures.

6. Course outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Understand the plurality of Indian literary writings and their characteristics in modern and contemporary periods.
CO2	Demonstrate an awareness of various <i>basha</i> literary movements that emerged in modern and contemporary times.
CO3	Analyze Indian Literatures vis-à-vis nationalism and identity.
CO4	Examine the influence of English language and literature, on the literary production of <i>bhasha</i> writers.

7. Course contents:

Unit I: Introduction

- “Is There an Indian Way of Thinking?” By A.k Ramanujan
- Decolonising the Indian mind by Namvar Singh
- Modernism and Indian literature by Umashankar Joshi
- Indian literature(s) in English translation by Anisur Rahman

Unit II: Modern literatures 1

1. Poetry

The following poems have been taken from George, K. M. *Modern Indian Literature, an Anthology: Surveys and Poems*. Sahitya Akademi, 1992.

- a. Chandra Kumar Agarwala (Assamese): “The Unconquerable”
- b. Kalapi (Gujarati): “Remembrance”
- c. Sumitranandan Pant (Hindi): “Silent Solicitations”
- d. Radhanath Roy (Oriya): “Chilika”
- e. Abdul Ahad Azad (Kashmiri): “The River”

2. Prose

- a. Kuttikrishna Marar (Malayalam): “Introduction to Meghasandesam”
- b. E. V. Ramasamy (Tamil): “The Constraints of Marriage” - Guha, Ramachandra. *Makers of Modern India*. Latest edition, Penguin India, 2012.

Unit III: Modern literatures 2

1. Play

- a. Rabindranath Tagore (Bengali): “Chandalika”

2. Novels

- a. U. R. Anantha Murthy (Kannada): *Samskara*
- b. *Chemmeen* by Thakazhi Sivasankara Pillai (Malayalam)

Unit IV: Contemporary literature 1

1. Poetry

- a. Samarendra Singh (Manipuri): “My Slate” - George, K. M. *Modern Indian Literature, an Anthology: Surveys and Poems*. Sahitya Akademi, 1992.
- b. Ali Sardar Jari (Urdu): “My Journey” - <https://mypoeticside.com/show-classic-poem-25182>
- c. Chemmanam Chacko (Malayalam): “Rice”, from Vinay, Dharwadker, and Ramanujan A.K., editors. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1998.
- d. Jayaprabha (Telugu): “Burn this Saree”, from Vinay, Dharwadker, and Ramanujan A.K., editors. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1998.

2. Plays

- a. Vijay Tendulkar (Marathi): *Ghashiram Kotwal*

Unit V: Contemporary literature 2

1. Novels and Stories

- a. Perumal Murugan (Tamil): *Koolamaathari* (SEASONS OF THE PALM)
- b. Indira Goswami (Assamese): *The Blue-necked God*
- c. Any two stories from Bompas, Cecil Henry. *Folklore of the Santal Parganas*. Gyan Publishing House, 2016.

2. Life Narratives

- a. Revathi, A. (Tamil): *Truth About Me: A Hijra Life Story*

8. Required readings:

1. Ramanujan, A. K., editor. *The Interior Landscape: Classical Tamil Love Poems*. Main edition, NYRB Poets, 2014.
2. Schelling, Andrew. *Oxford Anthology of Bhakti Literature*. OUP India, 2011.
3. Vinay, Dharwadker, and Ramanujan A.K., editors. *The Oxford Anthology of Modern Indian Poetry*. Oxford University Press, 1998.

9. Recommended readings:

1. Naik, M.K. “Indian Pride and Indian Prejudice: Reflections on the Relationship between Regional Indian Literatures and Indian Writing in English.” *Indian Literature*, vol. 47, no. 4 (216), Sahitya Akademi, 2003, pp. 168–80.
2. Peterson, Indira Viswanathan. *Poems to Siva: The Hymns of the Tamil Saints*. Motilal Banarsidass, 2007.

3. Rahman, Anisur. "Indian Literature(s) in English Translation." *Journal of Postcolonial Writing*, vol. 43, no. 2, Routledge, Aug. 2007, pp. 161–71. Taylor and Francis+NEJM, doi:10.1080/17449850701430499.
4. Tagore, Rabindranath. *Songs of Kabir: English Translation by Rabindranath Tagore*. Tagore, Sir Rabindranath, et al. *One Hundred Poems of Kabir*, Tr. by Rabindranath Tagore Assisted by Evelyn Underhill. Andesite Press, 2017.
5. Venkatesan, Archana, translator. *The Secret Garland: Antal 's Tiruppavai and Nacciyaar Tirumoli*. OUP USA, 2010.
6. Vijayasree, C., et al., editors. *Nation in Imagination: Essays on Nationalism, Sub-Nationalism and Narration*. First edition, Orient BlackSwan, 2007.

10. Mapping of program outcomes with course learning outcomes:

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	3	3	3	3
CO3	3	3	2	3	2
CO4	2	3	3	3	3
CO5	3	3	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5

Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.

14. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1.Course Title: Indian English Literature**2.Course Code: ENG5054****3.Credits: 3****4.Course Description**

This course offers a comprehensive overview of the growth and development of Indian English Literature from the early 19th century to the present. It introduces learners to key literary movements, major writers, and significant texts across poetry, prose, drama, fiction, and short fiction. The course emphasises cultural context, thematic explorations, and literary analysis, preparing students to critically engage with India's multilingual, multicultural literary landscape.

5.Course Objectives: By the end of this course, students will be able to:

- Understand the historical evolution of Indian English Literature.
- Analyse representative works across major genres.
- Identify thematic concerns such as identity, nationalism, gender, caste, modernity, and diaspora.
- Appreciate stylistic and linguistic innovations by Indian English writers.
- Develop critical reading and interpretive skills

6.Course Learning Outcomes: At the end of this course, the student will be able to:

CO1	Students will demonstrate knowledge of the historical development and major movements of Indian English Literature
CO2	Students will analyse and interpret poems, essays, plays, novels, and short stories using appropriate literary concepts and methods..
CO3	Students will evaluate thematic concerns—such as nationalism, identity, caste, gender, modernity, and diaspora—in selected texts.
CO4	Students will distinguish stylistic features and narrative techniques employed by Indian English writers across different periods.
CO5	Students will produce clear and coherent critical responses, including analytical essays, presentations, and discussions based on textual evidence.

7.Course Content**Unit I: Historical Overview**

- Ram Mohan Roy: The Need for Modern Education; C. Rajagopalachari:
- Why We Need English ; Vinay Dharwadker,
- “The Historical Formation of Indian-English Literature

Unit II: Poetry & Prose

- Toru Dutt: “Our Casuarina Tree,”

- Jayanta Mahapatra: “Hunger” Gieve Patel: “Post Mortem”
- Mamang Dai: “Remembrance”
- Rushdie, Salman. ‘Commonwealth Literature does not exist’, Imaginary Homelands
- Vandana Shiva’s “The Seed and the Earth”

Unit III: Travelogue and Memoir

- *Around India in 80 Trains* by Monish Rajesh –
- *I am Vidya: A Transgender’s Story* by Living Smile Vidya

Unit IV: Drama & Flash Fiction

- Manjula Padmanabhan: *Harvest*
- *Orenda* by Shalakar Kulkarni

Unit V: Novel & Graphic Narrative

- Mamang Dai: *The Legends of Pensam*
- Vishwajyoti Ghosh: *This Side, That Side : Restorying Partition (an Anthology of Graphic Narratives)*

8. Required Reading

1. King, Bruce. ‘Introduction’, *Modern Indian Poetry in English*. New Delhi: OUP, 2nd edn., 2005. pp 1–10
2. Mehrotra, Arvind Krishna. *Concise History of Indian Literature in English*, Permanent Black, 2010. • K. Srinivas Ayenger. *A History of Indian Writing in English* • M.K. Naik. *History of Indian Writing in English*
3. *Modern Indian Drama: Issues and Interventions* (ed) Lakshmi Subramanyam

9. Recommended Reading:

1. Anjaria, Ulka, editor. *A History of the Indian Novel in English*. Cambridge University Press, 2015.
2. Lau, L., and O. Dwivedi. *Re-Orientalism and Indian Writing in English*. 2014th edition, Palgrave

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11.Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Literary Criticism**2. Course Code: ENG5055****3. Credits:4****4. Course Description:**

On completing this course, learners will demonstrate historical, conceptual, and comparative competence in classical to modern literary-critical traditions, integrating European poetics with Indian aesthetic frameworks for informed literary analysis.

5. Course Objectives:

- Introduce learners to major literary-critical concepts and their historical development from classical to modern traditions.
- To orient students to Indian aesthetic theories such as Rasa and Poetics alongside European criticism for comparative understanding.
- To enable application of formalist, ideological, psychological, and reader-based approaches in close reading and critical writing.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Explain key concepts of mimesis, tragedy, and sublimity in classical criticism.
CO2	Apply Rasa-based and classical Indian poetics in literary interpretation.
CO3	Perform close reading by identifying unity, paradox, and formal coherence in texts.
CO4	Interpret literature using psychoanalytic and archetypal frameworks.
CO5	Construct reader-centered critical arguments in analytical writing.

7. Course Contents**Unit I — Literary Criticism: History & Orientation**

- *Republic (Book X)* by Plato
- *Poetics (Ch.6, 13–15)* by Aristotle
- *On Sublimity (Ch.1–2, 9)* by Longinus

Unit II — Classical, Indian & Enlightenment Criticisms

- *Natyashastra (Ch. 6–7 — Rasa Theory)* by Bharata Muni
- *Ars Poetica* by Horace- “How to be a good poet”
- *An Enquiry Concerning Human Understanding* by David Hume- Chapter 1

Unit III — Renaissance, Neoclassicism & Structuralism

- *An Apology for Poetry* by Sir Philip Sidney
- *Essay on Criticism* by Alexander Pope (Part I)
- *Preface to Shakespeare* by Samuel Johnson
- “Myth Today” from *Mythologies* by Roland Barthes

Unit IV — Romantic, Victorian & Psychoanalytic Criticism

- *Preface to Lyrical Ballads* by William Wordsworth
- *Biographia Literaria* (Ch.14 & 17) by Samuel Taylor Coleridge
- *Culture and Anarchy* - “Sweetness and Light” - Matthew Arnold
- *The Interpretation of Dreams* by Sigmund Freud (Chapter III- The Dream as Wish-Fulfilment)

Unit V — 20th Century Movements & Reader-Centered Criticism

- *Tradition and Individual Talent* by T. S. Eliot
- “The Language of Paradox” -*The Well Wrought Urn* by Cleanth Brooks
- *The Empire Writes Back* by Bill Ashcroft, Gareth Griffiths & Helen Tiffin- “Introduction”

8. Required Reading

1. *Poetics* (Chapters 6, 13–15) by Aristotle
2. *On Sublimity* (Chapters 1–2, 9) by Longinus
3. *Natyashastra* (Chapters 6–7, Rasa Theory) by Bharata Muni
4. *Ars Poetica* by Horace
5. *An Enquiry Concerning Human Understanding* by David Hume
6. *An Apology for Poetry* by Sir Philip Sidney
7. *Essay on Criticism* by Alexander Pope
8. *Preface to Shakespeare* by Samuel Johnson
9. *Biographia Literaria* (Chapter 14 & 17) by Samuel Taylor Coleridge
10. *Culture and Anarchy* (“Sweetness and Light”) by Matthew Arnold
11. *Studies in the History of the Renaissance* (Preface) by Walter Pater
12. *The Mirror and the Lamp* by M. H. Abrams
13. *Literary Theory: An Introduction* by Terry Eagleton
14. *Tradition and Individual Talent* by T. S. Eliot
15. *The Well Wrought Urn* by Cleanth Brooks
16. *Literature and Revolution* by Leon Trotsky
17. *The Empire Writes Back* by Bill Ashcroft, Gareth Griffiths & Helen Tiffin
18. *Anatomy of Criticism* by Northrop Frye (*supportive classical structural pairing*)
19. *Essay on the Sublime and Beautiful* by Edmund Burke (*historical-affect extension for the sublime unit*)
20. Edited by Ernst De Chickera and D. J. Enright, *English Critical Texts* from Oxford University Press
21. *Literary Criticism: A Brief Introduction* by Megan Hall from Open Education (*orientation support text*)

9. Recommended Reading

1. *The Dialogues of Plato* (Ion, Symposium) by Plato
2. *Rhetoric* (selections on style) from Aristotle
3. *The Sublime* (modern edition) translated by W. Rhys Roberts from Longinus
4. *Dhvani: Structure of Poetic Meaning* by K. Krishnamoorthy
5. *Indian Aesthetics: An Introduction* by V. Raghavan
6. *The Defence of Poetry* by Sir Philip Sidney (Oxford annotated edition)
7. *Shakespeare Our Contemporary* by Jan Kott

8. *The Age of Johnson* by W. Jackson Bate
9. *The Romantic Ideology* by Jerome McGann
10. “The Study of Poetry” by Matthew Arnold (*Essays in Criticism*)
11. *Principles of Literary Criticism* by I. A. Richards
12. *Critical Theory Today* by Lois Tyson
13. *Marxist Literary Criticism* by Terry Eagleton
14. *Beginning Theory* by Peter Barry
15. *Text and Interpretation* by Wolfgang Iser
16. *An Imaginative Approach* by Joseph Addison (selected *Spectator* essays)
17. *Modern Criticism and Theory* by David Lodge (unit-paired reader)
18. *The Ice-Cream of Sublime* by Edmund Burke (critical extracts)
19. *The Sacred Wood* by T. S. Eliot
20. *The Critical Path* by Northrop Frye

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

YEAR 3						
SEMESTER 6						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5061	British Literature III: Romantic and Victorian Ages	CC 13	4	4	40	60
ENG5062	Theories of Literature	CC 14	4	4	40	60
ENG5063	Life Writing	CC 15	4	4	40	60
ENG5064	Postcolonial Studies 2	CC 16	4	4	40	60
ENGEC04 ENGEC05 ENGEC06 Etc.	<i>Refer to attached list of elective courses per semester</i>	DSE 2	3	3	40	60

1. **Course Title: British Literature III: Romantic and Victorian Ages**

2. **Course Code: ENG5061**

3. **Credits: 4**

4. **Course Description:**

This course covers a period of English literature from the late 18th century to the end of the 19th century. The texts focus primarily on Romantic revival, Reform Movements, Pre-Raphaelite movement, novel as a genre attaining maturity, among others. A key concern in the course is the way age witnesses an unprecedented growth of imagination, as evidenced by the emergence of a significant number of great thinkers and poets. The course deals with poetry, fiction, and non-fiction that reflect the dramatic social, political, and cultural changes of these periods, including the impact of the Industrial Revolution, urbanisation, and shifts in social norms. As the historical contexts as well as their ideological underpinnings are far more relevant during the period, the texts have been chosen with a view to highlighting the way truths are no longer disseminated as stealthily.

5. **Course Objectives:**

Differentiate and analyze the core philosophical, aesthetic, and ideological differences between the Romantic revival and the subsequent Victorian period, recognizing the transition in literary sensibility.

Examine the impact of major historical and societal shifts—such as the Industrial Revolution, urbanization, and Reform Movements—on the themes, forms, and concerns of the literature produced.

Evaluate the ideological underpinnings of the period, demonstrating an understanding of how social norms, political realities, and cultural changes are reflected in literary texts.

6. **Course Learning Outcomes:**

At the end of this course, the student will be able to:

CO1	Explore key authors and texts, and understand the contributions of these authors to English literature and how their works reflect the concerns of their respective periods
CO2	Identify key historical, social, and cultural factors that influenced British literature from the Romantic to the Victorian era and explain how scientific and technological discoveries Industrial Revolution, political changes, and social movements shaped the themes and styles of the literature of these periods.
CO3	Differentiate between the characteristics of Romantic and Victorian literature, including themes, styles, and literary techniques and recognise and analyse major literary forms of the time.
CO4	Conduct close readings of literary texts and apply critical theories and frameworks to analyse and interpret texts from the Romantic and Victorian periods.

CO5	Engage in discussions about the literature, demonstrating an understanding of its themes, historical contexts, and literary techniques.
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7. Course Contents

Unit I: Poetry

- Ode: Intimations of Immortality”: William Wordsworth
- Kubla Khan” - S. T. Coleridge
- Ode to the West Wind” – P.B Shelley
- Ode on a Grecian Urn” - John Keats
- She Walks in Beauty- Lord Byron

Exploration of E-resource: Students may be asked to visit the Wordsworth Grasmere website and click on the section titled “Wordsworth” (subsections: the man, the people, the place, the poetry) Discover William Wordsworth | Wordsworth Grasmere and read through the various articles, archival material, photographs, etc. available on it. They may be asked to follow a single interesting idea found on the website and develop an assignment around it.

Unit II: Poetry

- Ulysses – Alfred Lord Tennyson
- Andrea del Sarto: Robert Browning
- Dover Beach: Matthew Arnold
- If Thou Must Love Me...(Sonnet 14) - Elizabeth Barrett Browning
- Goblin Market: Christina Rossetti
- Windhover – G.M Hopkins

Unit III: Essays

- A Dissertation Upon Roast Pig”- Charles Lamb
- Reading Old Books – William Hazlitt
- On Histor – Thomas Carlyle
- College Magazine – R.L Stevenson

Unit IV: Novels

- Pride and Prejudice: Jane Austen
- Jane Eyre: Charlotte Bronte
- Students locate and annotate passages in Jane Eyre where Jane crosses physical or emotional thresholds (Gateshead → Lowood, Lowood → Thornfield, etc.). For each, they extract one descriptive sentence, one internal reflection, and one symbolic image. Developing the habit of backing assumptions with textual evidence is a key strength that will be developed here.

Unit V: Novels

- Wuthering Heights – Emily Bronte
- Oliver Twist – Charles Dickens

Identifying the Gothic: Students gather all lines with supernatural hints, architectural darkness Storms, mysterious sounds, etc. They create a “Gothic lexicon” from the novel’s own language. This exercise will facilitate close-reading skills as well.

8. Required Reading

1. David Daiches: A Critical History of English Literature (Vols 1 & 2)
2. William J. Long: English Literature: Its History and Significance
3. Andrew Sanders: The Short Oxford History of English Literature
4. George Saintsbury History of Nineteenth Century Literature (1780-1895)
5. Walter Edwards Houghton The Victorian Frame of Mind: 1830-1870
6. Mario Praz: The Romantic Agony

9. Recommended Reading

1. Matthew Arnold: Culture and Anarchy
2. Samuel Taylor Coleridge: Biographia Literaria:
3. Percy Bysshe Shelley: A Defence of Poetry
4. Leslie Stephen: *The English Utilitarians*
5. Albert, Edward. *History of English Literature*, OUP, 2017.
6. Carter, Ronald and John McRae. *The Routledge History of Literature in English: Britain and Ireland*. Routledge, 2021.
7. Greenblatt, Stephen, Editor. *The Norton Anthology of English Literature*. Norton and , 2012
8. Hudson, William Henry. *An Outline History of English Literature*. Maple Press Private Limited.2019.
9. Peck, John and Martin Coyle. *A Brief History of English Literature*, Palgrave, 2008

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	2	3	2
CO4	2	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1.Course Title: Theories of Literature**2.Course Code: ENG5062****3.Credits: 4****4.Course description:**

The course covers the major thinkers associated with Literary Theory, mainly from the late 1950s to the turn of the 21st century. The course is designed to focus on some of the key texts of structuralism, poststructuralism, postmodernism and related contemporary initiatives.

Even as it starts off with Ferdinand de Saussure, the key focus of the course is the period of High Theory with a partiality for the various dimensions of the philosophy of poststructuralism. The precedence accorded to poststructuralism is due to the crucial and defining nature of this system of thought in shaping and even determining the course of movements that came up in its wake, such as the postcolonial, feminist, psychoanalytic, special interest, Eco critical, and concern with marginalised sections, among others.

5.Course Objectives

- 1.To examine the way Literary Theory has brought in radical changes in our perspective regarding Reality, Truth and Meaning.
2. To critically examine the way Literary Theory bears on different sections of society, especially the marginalised ones.
- 3.To examine the way one's refusal to believe in the Grand Narratives would subvert the tyranny of one truth.
4. To function as an enabling course of study which would provide the learner with insight into the numerous areas for further research.

6.Course Learning Outcomes

CO 1	The learner would be familiar with major thinkers of Literary Theory and the way it makes a radical departure from conventional thought.
CO 2	The course would make the learner see how the world we inhabit is constructed in history.
CO 3	The course would analyse the dynamics of the anti-essentialist and textualised knowledge systems.
CO 4	The learner would come to critically view how Literary Theory has been enabling for everyone, especially for the marginalised sections.
CO 5	The learner will be ready to negotiate the generally shared sense of the world, having been taken for a ride during the entire historical period up to the 1950s. The course would enable the learner to come up with alternative ways of approach, which are more liberating for humanity going forward. And the course is sure to open up scores of research avenues and ideas for the learner.

Upon successful completion of this course, the learners will be able to:

7.Course Contents:

Unit 1: Structuralist Linguistics and Anthropology (No. of Teaching Hours – 12)

- Ferdinand de Saussure: From *Course in General Linguistics*, (Excerpt from Philip Rice and Patricia Waugh *Modern Literary Theory*)
- Claude Levi-Strauss: “Incest and Myth” (David Lodge: *20th Century Literary Criticism*)

Unit 2: Structuralist Poetics (No. of Teaching Hours – 12)

- Roman Jakobson: “Metaphoric and metonymic Poles”
(David Lodge: *Modern Criticism and Theory*)
- Roland Barthes: “The Death of the Author”

Unit 3: Formalist and Linguistic Post- structuralism (No. of Teaching Hours – 12)

- Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”
- Hillis Miller: “The Critic as Host” (From *Modern Criticism and Theory*)

Unit 4: Psychoanalytic and Philosophical Poststructuralism (No. of Teaching Hours – 12)

- Jacques Lacan: “Insistence of the Letter in the Unconscious”
- Gilles Deleuze: “Repetition for Itself” (From *Difference and Repetition*)

Unit 5: Historicist and Poststructuralism (No. of Teaching Hours – 12)

- Michel Foucault: “Nietzsche, Genealogy, History” (from Paul Rabinow: *The Foucault Reader*)
- Jean-Francois Lyotard: “Postmodern Science as the Search for Instabilities” (From *The Postmodern Condition*)

8.Required Reading:

1. Jonathan Culler: *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*
2. Jean-Francois Lyotard: “Legitimation by Paralogy”
3. SlavojZizek: “The Sublime Object of Ideology”
4. Elaine Showalter: “Towards a Feminist Poetics”
5. Sigmund Freud: “Creative Writers and Daydreaming”
6. Viktor Shklovsky: “Art as Technique”
7. Mikhail Bakhtin: “From the Prehistory of Novelistic Discourse”
8. M H Abrams: “The Deconstructive Angel”
9. Homi K Bhabha: “The Commitment to Theory”

9.Recommended Reading:

1. Peter Barry: *Beginning Theory*
2. Terry Eagleton: *Literary Theory*
3. Terence Hawkes: *Structuralism and Semiotics*
4. Catherine Belsey: *Critical Practice*
5. Raman Selden: *A Reader’s Guide to Literary Theory*
6. Hans Bertens: *Literary Theory* (Basic series)
7. Frederic Jameson: *Marxism and Form*
8. Frank Lentricchia: *After the New Criticism*

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. **Course Title: Life Writing**
2. **Course Code: ENG5063**
3. **Credits: 4**
4. **Course Description**

genre of Life Writings in the way of exposing the learners to the introductory readings of some of the eminent scholars in Life Writing Studies. Further, the course will engage with some of the major concerns of life writings such as representation, memory, identity, experience and space. Besides providing a ground in the introduction to the genre forms and aspects of life writings, it will introduce life writing texts from the sub-genres like diary, letters, biography, autobiography, memoir, life narrative, graphic autobiography, star account and others.

The course will make learners understand the need to read life writing texts in a wider socio- political and historical context. By discussing the texts that are selected from various politico-social, historical and national matrix, this course will help learners locate life writing texts in a larger context. Learners will also be told how life writings of people who belong to countries in the Global South should be read as a narrative of entire community at large. To make this proposition clear, they will be introduced to the role of collective memory and identity in life writings.

5. Course Objectives:

- To introduce the emerging genre of Life Writings and its diverse forms to the learners. To make them understand the historicity of the genre of Life Writings.
- To provide them with socio-political and cultural context of production of different kinds of Life Writings.
- To expose them to diverse Life Writing texts and their context.
- To make them infer how the genre of Life Writings has attained a distinct position in the field of literature.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Familiarize themselves with various modes of life writings and how they are similar to or different from each other in documenting life history.
CO2	Understand the importance of life writings in writing historical and social document.
CO3	Read various life writings as co-texts to other historical and social texts.
CO4	Apply and evaluate in real life situations, by looking at a few examples of the public figures they are, as readers, historically COse to in terms of time, and reach an understanding and derive inferences about how historiography functions, and how it is important to read and write narratives of this kind.
CO5	study how the genre of Life Writings provides a space to articulate one's agency and resistance.

7. Course Content

Unit I. Life Writings: Understanding the Genre

1. "Introduction" - Anderson, Linda. *Autobiography*. 2nd edition, Routledge, 2010.
2. "Life Narrative: Definitions and Distinctions" –
3. "Life Narrative in Historical Perspective" - Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*, Second Edition. University of Minnesota Press, 2010.

Unit II. Life Writings: Studies on Representation And Genre Forms

1. "Subjectivity, Representation and Narrative" - Anderson, Linda. *Autobiography*. 2nd edition, Routledge, 2010.
2. "Self-portraiture, photography, and performance" - Marcus, Laura. *Autobiography: A Very Short Introduction*. Illustrated edition, OUP Oxford, 2018.
3. "Political Self-representation in postcolonial life-writing" - Moore-Gilbert, Bart. *Postcolonial Life-Writing: Culture, Politics, and Self-Representation*. 1st edition, Routledge, 2009.
4. "Autobiographical Subjects" - Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*, 2nd edition, University of Minnesota Press, 2010.

Unit III. Letters, Diaries and Biographies

1. Hellen Keller: *Selected Letters* - Helen Keller: *The Story of My Life and Selected Letters*
2. Bhagat Singh: *Selected letters* - Singh, Bhagat. *The Jail Notebook and Other Writings*. Edited by Chaman Lal, LeftWord Books, 2007.
3. Anne Frank: *The Diary of a Young Girl*
4. Dhananjay Keer: *Dr Babasaheb Ambedkar: Life and Mission*

Unit IV Autobiographies, Memoirs and Life Narratives

1. Nelson Mandela: *Long Walk To Freedom*
2. Nawal El Saadawi: *Memoirs from the Women's Prison*
3. Timothy Conigrave: *Holding The Man*
4. Fadwa Tuqan: *A Mountainous Journey: A Poet's Autobiography*
5. Kalki Subramanyam: *We Are Not the Others: Reflections of a Transgender Activist*

Unit V New Forms of Life Writings

1. Marjane Satrapi: *Persepolis* (graphic autobiography)
2. Manisha Koirala: *Healed: How Cancer Gave Me a New Life* (illness/star narrative)
3. Ocean Vuong: *On Earth We're Briefly Gorgeous* (autofiction)

8.Required Reading:

1. Anderson, Linda. *Autobiography*. 2nd edition, Routledge, 2010.
2. "The Practice of Writing a Diary" by Philippe Lejeune and Catherine Bogaert and "The Diary among Other Forms of Life Writing" by Julie Rak Ben-Amos, Batsheva, and Dan Ben-Amos, editors. *The Diary: The Epic of Everyday Life*. 2nd Revised ed. edition, Indiana University Press, 2020.
3. "What Memoir Is, and What It Is Not", "Memoir and Genre" and "Memoir's Forms" Couser, G. Thomas. *Memoir: An Introduction*. OUP USA, 2012.
4. "Long Live the Self" Heehs, Dr Peter. *Writing the Self: Diaries, Memoirs, and the History of the Self*. Bloomsbury Academic USA, 2013.
5. "Confession, conversion, testimony" and "Autobiographies, autobiographical

novels, and autofictions” Marcus, Laura. *Autobiography: A Very Short Introduction*. Illustrated edition, OUP Oxford, 2018.

6.“Working the borders of genre in postcolonial life-writing” and “Non-western narrative resources in postcolonial life-writing” Moore-Gilbert, Bart. *Postcolonial Life-Writing: Culture, Politics, and Self-Representation*. 1st edition, Routledge, 2009.

7.“In the Wake of the Memoir Boom”, “The Visual-Verbal-Virtual Contexts of Life Narrative” and “A History of Autobiography Criticism, Part I: Theorizing Autobiography” Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives, Second Edition*. 2nd edition, University of Minnesota Press, 2010.

9. Recommended Reading

1.Ashley, Kathleen M., et al., editors. *Autobiography and Postmodernism*. University of Massachusetts Press, 1994.

2.Cowley, Christopher, editor. *The Philosophy of Autobiography*. 1 edition, University of Chicago Press, 2015.

3.DiBattista, Maria, and Emily O. Wittman, editors. *Modernism and Autobiography*. Cambridge University Press, 2014.

4.Gilmore, Leigh. *Tainted Witness: Why We Doubt What Women Say About Their Lives*. Columbia University Press, 2017.

5.*The Palgrave Handbook of Auto/Biography* | Julie M. Parsons | Palgrave Macmillan.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

2.Course Code: ENG5064**3.Credits: 4****4.Course Description:**

Postcolonial Studies emerges from countries such as Canada, Australia, New Zealand, India, Sri Lanka, and also from several African and Caribbean nations which were colonized mainly by the European powers. The literatures from these ex-colonies reflect the colonial and post-colonial experience adopting traditional and non-traditional literary techniques. Some important texts from this corpus as well as key concepts in postcolonial studies will be introduced to the learners. This course comprises literatures of the nations where the literary traditions in English emerged more recently in the mid to late 20th century, often post independence.

5.Course Objectives:

- To introduce the learner to some major texts in the area of New Literatures, especially from the Asian and African countries (Nigeria, Jamaica, West Africa, Kenya etc.,).
- To encourage the learner to understand the history of the people of the colonized countries.
- To foster an understanding of global issues such as class, caste, race and gender.
- To introduce some key concepts in postcolonial literature

6.Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the scope of the field of postcolonial Studies and its academic origins in the history of English Studies as a discipline
CO2	Analyse the rationale for the selection and description of literary texts from certain countries as “new” literature
CO3	Evaluate literary productions from Asia and Africa, to widen the scope of colonial and post-colonial Writing.
CO4	Gain knowledge on histories, socio-politics, cultures and theoretical concepts displayed in Postcolonial context.
CO5	Apply theoretical concepts to the analysis of texts from these countries

7.Course Contents**Unit I : Theoretical Orientation (12)**

- Imperialism – Colonialism – Nationalism and Economic Nationalism – Idea of ‘Overseas Expansion’
- Chinua Achebe: *An Image of Africa: Racism in Conrad ’ s Heart of Darkness*

- Homi Bhabha: *The Location of Culture* – Chapter 9 “The Postcolonial and the Postmodern: The Question of Agency”
- Ashcroft, Griffiths and Tiffin: *The Empire Writes Back* - Chapter 1

Unit II: Poetry (12)

- Srilanka: Rudhramoorthy Cheran- “A Letter to a Sinhala Friend” - Ebeling, Edited and translated from the Tamil by Lakshmi Holmström and Sascha. *A Second Sunrise: Poems by Cheran*. 2012.
- Pakistan: AlamgirHashmi- “So What if I Live in a House made by Idiots?”
- Malaysia: Mohamad Bin Haji Salleh: *Do Not Say*
- Africa: Wole Soyinka: *Telephone Conversation*
- India: Prof. Esther Syiem: *To the Rest of India from Another Indian*
- Gabriel Okara: *The Mystic Drum*

Unit III: Non Fiction (12)

- Macaulay's Minute (1835)
- Spivak: Can the Subaltern Speak?
- Gauri Vishwanathan: *The Beginnings of English Literary Study in British India*

Unit IV: Drama (12)

- Africa: Wole Soyinka: *The Lion and the Jewel*
- Ngugi waThiong : *The Trial of Dedan Kimathi*

Unit V : Fiction (12)

- Bangladesh: Neamat Imam- *The Black Coat*
- Sri Lanka: Michael Ondaatje- *The English Patient*
- Nigeria: Chimamanda Ngozi Adiche: *Half of a Yellow Sun*
- India: Bapsi Sidhwa: *Ice Candy Man*

8.Required Reading

1. Ashcroft, Bill, et al. *Post-Colonial Studies: The Key Concepts*. 2013.
2. Bartels, Anke, et al. *Postcolonial Literatures in English: An Introduction*. 2019.
3. Thiong’ o, Ngugiwa. *Decolonising the Mind: The Politics of Language in African Literature*. 1986.
4. Young. *Post Colonialism: A Very Short Introduction*. 2003.
5. Ashcroft. *The Empire Writes Back*. 2002.

9.Recommended Reading

1. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 2016.
2. Ashcroft, Bill, et al., editors. *The Post-Colonial Studies Reader*. 2005.
3. Fanon, Frantz. *The Wretched of the Earth*. Translated by Constance Farrington, 2001.

4. Innes, C. L. The Cambridge Introduction to Postcolonial Literatures in English. 2007.
5. Said, Edward W. Culture And Imperialism. 1994.
6. Soyinka, Wole. Myth, Literature and the African World. 1990.
7. Young, Robert J. C. Postcolonialism: An Historical Introduction. 2016.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	3	3	3	3
CO2	3	3	3	3	2
CO3	3	2	3	3	3
CO4	3	3	3	3	3
CO5	3	1	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

YEAR 4						
SEMESTER 7						
Course Code	Course Title	Course Type	Credits	Hours	Internal Marks	External Marks
ENG5071	Literatures of the Marginalised	CC 17	4	4	40	60
ENG5072	Research Methodology	CC 18	4	4	40	60
ENG5073	Cultural Studies	CC 19	4	4	40	60
ENG5074	Gender Studies	CC 20	4	4	40	60

1. Course title: Literatures of the Marginalized

2. Course code: ENG5071

3. Credits: 04

4. Course description:

An introductory course in the area of marginalized writings, this course designates the consolidation of those who have been confined to the margin owing to their subject position of being oppressed in Indian society as marginalized. By positioning the literary writings of marginalized against their social movements, the course will attempt to study how literary writings participate in the larger social movement against social exclusion and counterchallenge the marginality. The course will engage with the writings of Dalit, tribal, disabled, religious minorities, women and LGBTQ+ to understand how they challenge marginalization by authoring their stories. Through reading these writings, students will be exposed to different levels of exclusions based on caste, region, religion, body, gender and sexuality. By locating the writings in the social and political movement of Dalit, tribal, disabled, women, religious and sexual minorities, the course will inform students about the counter-culture tradition of such writings. The course will also make students understand how popular literary genres have been appropriated by these writers to voice their protest and counter the generic notion of literature accommodating only majoritarian concerns.

5. Course objectives:

- To understand the alternative literary tradition of marginalized in India.
- To study the identity construction of marginalized through their writings.
- To discuss intersectionality of different marginalized.
- To infer the self-representation of marginalized through literature of their own.

6. Course learning outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Analyze the emergence, nature, and significance of the alternative literary tradition created by marginalized communities in India, juxtaposing it with the established literary canon.
CO2	Comprehend the distinct socio-political and cultural contexts that shape the literature of various marginalized groups, such as Dalits, Adivasis, disabled, women, and the LGBTQ+ community
CO3	Evaluate how marginalized writers utilize their literature as a tool for identity construction and assertion, challenging dominant narratives and reclaiming agency.
CO4	Critically infer and articulate the concepts of self-representation in the literatures of the marginalized, distinguishing it from representations by non-marginalized writers.
CO5	Develop a critical aptitude and reflexive thinking to systematically engage with issues of social exclusion, discrimination, power dynamics, and resistance as depicted in the texts.

7. Course contents:

Unit I – Introduction

- Key terms: subalternity, marginality, Dalit, caste, tribe, gender, sexuality, queer, minority, social movements, identity construction, disability, normalcy, ableism, heteronormativity, patriarchy and ethnocentrism.
- David Ludde: “Introduction.” - *Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia* (2002).
- Paulo Freire: “Introduction” - *Pedagogy of the Oppressed*
- Antonio Gramsci: “History of Subaltern Classes: Methodological Criteria” from *Prison Notebooks*
- Ranajit Guha: “Preface” to *Subaltern Studies*

Unit II – Dalit and Tribal Writings

- Deivangal by Ku Uma Devi (Dalit) - <https://www.firstpost.com/long-reads/politics-of-dalit-identity-revealed-through-poetry-3483287.html>
- Hunger (Dalit) by Namdeo Dhasal
- The Mystery of the Forest Bamboos by Jacinta Kerketta (tribal)
- Mother by Baburao Bagul (Dalit)
- The Last Song by Temsula Ao (tribal) - <https://www.readersdigest.co.in/books-and-culture/story-the-last-song-temsula-ao-breaching-the-citadel-zubaan-books-book-extract-124716>
- *Karukku* by Bama
- The Mysterious Ailments of Rupī Baskey by Hansda Sowvendra Shekhar (tribal)

Unit III – Writings of the Disabled

- A simple cup by Tito Rajarshi Mukhopadhyay
- Screen reader by Jyothsnaphanija Bolla (visually challenged)
- The Game by Nabanita Sengupta (hearing impaired)
- No Looking Back by Shivani Gupta (physically impaired)
- Trying to Grow by Firdaus Kanga (dwarf)

Unit IV – Writings of Women and LGBTQ+ Communities

- “The Looking Glass” by Kamala Das
- “Ms Militancy” by Meena Kandasamy
- Kinnaras of the Dark World by Shilok Mukkati (transgender) - <https://shilokgowda.wordpress.com/2016/01/05/eunuchs-of-dark-world/>
- BOMGaY (Any one selected poem) by R. Raj Rao
- Bicycle Riding by Vasudhendra (gay)
- Draupadi by Mahasweta Devi
- That Long Silence by Shashi Deshpande

- I Am Vidya by Living Smile Vidya (transgender)

Unit V Writings of Religious Minorities

- Neither a Shadow Nor a Reflection by NaseemShafai (Kashmiri Muslim)
- "Migrations" by Keki N. Daruwalla (Parsi)
- Toba Tek Singh by Saadat Hasan Manto (Muslim)
- Condolence Visit by RohintonMistry (Parsi)
- The Half Mother by Shahnaz Bashir (Kashmiri Muslim)

8. Required readings:

1. Ambedkar B.R.: "Castes in India: Their Mechanism, Genesis and Development."
2. Dipesh Chakrabarty: "Subaltern Studies and Postcolonial Historiography"
3. E.P.Thompson: "History from Below"
4. Agoramoorthy, Govindasamy, and Minna J. Hsu. "Living on the Societal Edge: India's Transgender Realities." *Journal of Religion and Health*, vol. 54, no. 4, 2015, pp. 1451–59.
5. "Constructing Normalcy" Davis, Lennard J. *Enforcing Normalcy: Disability, Deafness, and the Body*. First Edition, Verso, 1995.
6. Deo, Veena, and Eleanor Zelliot. "DALIT LITERATURE - TWENTY-FIVE YEARS OF PROTEST? OF PROGRESS?" *Journal of South Asian Literature*, vol. 29, no. 2, 1994, pp.41–67. JSTOR.
7. Guru, Gopal. "Dalits from Margin to Margin." *India International Centre Quarterly*, vol. 27, no.2, 2000, pp. 111–16. JSTOR.
8. "Literature and Disability" Hall, Alice. *Literature and Disability*. 1 edition, Routledge, 2015.
9. Heredia, Rudolf C. "Interrogating Integration: The Counter-Cultural Tribal Other." *Economic and Political Weekly*, vol. 37, no. 52, 2002, pp. 5174–78. JSTOR.
10. JanMohamed, Abdul R. "Humanism and Minority Literature: Toward a Definition of Counter-Hegemonic Discourse." *Boundary 2*, vol. 12/13, 1984, pp. 281–99. JSTOR, JSTOR, doi:10.2307/302818.
11. Reddy, Gayatri. "Paradigms of Thirdness: Analyzing the Past, Present, and Potential Futures of Gender and Sexual Meaning in India." *QED: A Journal in GLBTQ Worldmaking*, vol. 5, no.3, 2018, pp. 48–60. JSTOR.
12. Sharma, Hari. "Centralised State Power and Threat to Minorities in India." *Economic and Political Weekly*, vol. 22, no. 40, 1987, pp. 1668–1668. JSTOR.
13. Xaxa, Virginius. "Politics of Language, Religion and Identity: Tribes in India." *Economic and Political Weekly*, vol. 40, no. 13, 2005, pp. 1363–70. JSTOR.

9. Recommended readings:

1. Ali, Ahmed. *Twilight in Delhi*. Rupa Publications India, 2008.

2. Ashfaq, Saman. "Representing the 'Other': Minority Discourse in the Postcolonial Indian English Novel." *South Asian Review*, vol. 39, no. 3–4, Oct. 2018, pp. 370–82. Taylor and Francis+NEJM, doi:10.1080/02759527.2018.1538731.
3. Chib, Malini. *One Little Finger*. 1 edition, Sage Publications India Private Limited, 2015.
4. Dangle, Arjun. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Edited by Arjun Dangle, Orient BlackSwan, 1992.
5. Devy, G. N., editor. *Painted Words: An Anthology of Tribal Literature*. Penguin Books India, 2003.
6. Engineer, Asghar Ali. *Lifting the Veil: Communal Violence and Communal Harmony in Contemporary India*. Sangam Books, 1995.
7. Ghosh, Nandini, editor. *Interrogating Disability in India: Theory and Practice*. 1st ed. 2016 edition, Springer, 2016.
8. Goodley, Dan. *Disability Studies: An Interdisciplinary Introduction*. 2 edition, SAGE Publications Ltd, 2016.
9. Gregory, Robert J. "Tribes and Tribal: Origin, Use, and Future of the Concept." *Studies of Tribes and Tribals*, vol. 1, no. 1, July 2003, pp. 1–5. Taylor and Francis+NEJM, doi:10.1080/0972639X.2003.11886479.
10. Hosain, Attia. *Sunlight on a Broken Column*. Penguin India, 2009.
11. Kamble, Baby. *The Prisons We Broke*. Orient Blackswan Private Limited, 2018.
12. Kanga, Firdaus. *Trying to Grow*. First edition, Bloomsbury Pub Ltd, 1991.
13. Limbale. *Towards an Aesthetic of Dalit Literature*. Orient BlackSwan, 2004.
14. *Disability in South Asia: Knowledge and Experience*. Edited by Anita Ghai, 1 edition, Sage Publications Pvt. Ltd, 2018.
15. Mal. *The Hijras of India: A Marginal Community with Paradox Sexual Identity*. <http://www.indjsp.org/article.asp?issn=09719962;year=2018;volume=34;issue=1;spage=79;epage=85;aulast=Mal>. Accessed 8 May 2019.
16. Mistry, Rohinton. *Tales from Firozsha Baag*. New Ed edition, Faber & Faber, 2008.
17. Monga, Preeti, and Radhika Kapoor Mitra. *The Other Senses*. Reado, 2012.
18. Pelc, Stanko. "Marginality and Marginalization." *Societies, Social Inequalities and*
19. *Marginalization*, Springer, Cham, 2017, pp. 13–28. link.springer.com, doi:10.1007/978-3-319-50998-3_2.
20. Sonowal, C. J. "Indian Tribes and Issue of Social Inclusion and Exclusion." *Studies of Tribes and Tribals*, vol. 6, no. 2, Dec. 2008, pp. 123–34. Taylor and Francis+NEJM, doi:10.1080/0972639X.2008.11886586.
21. Valmiki, Omprakash, and Arun Prabha Mukherjee. *Joothan: A Dalits Life*. Third Reprint Edition edition, Bhatkal & Sen, 2007.
22. Vasudhendra, and Rashmi Terdal. *Mohanaswamy*. HarperPerennial, 2016.
23. Vidya, Living Smile. *I Am Vidya*. Rupa Publications India, 2013.

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B	10	10	-	-	-

(Short Answer -5 x 4 = 20 marks)					
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1.Course Title: Research Methodology**2. Course Code: ENG5072****3. Credits: 04****4. Course Description:**

This course, being centred on research methods and methodology for English Studies, will help learners acquire the rudimentary knowledge of research, its types, the conduct to be adopted by a researcher for avoiding plagiarism, understanding of the difference between primary and secondary sources, etc. Additionally, the learners will be introduced to Social Sciences method of fieldwork and data collection for doing qualitative research in Humanities. The course will further strive to make learners infer the idea of doing research in English Studies with its inter, trans and multi-disciplinary nuances. The learners will also be introduced to various discourses of text, its types, and the generic limitations. An attempt will also be made to explain the major current approaches in literary and cultural studies, such as textual, auto/biographical, visual, archival, interview and oral history. Finally, the course will provide the learners with training in different writings of research, like abstract, research article, project writing, proposal writing, SOP writing, and review writing. Adequate training will be given to familiarise learners with the major research style guides like APA, MLA and Chicago manuals, through constant practices in and out of the classroom.

5. Course Objectives:

1. To make learners understand the idea of research and its types.
2. To introduce learners to major methods and approaches in research in literary and cultural studies.
3. To explain and provide awareness of research ethics, and of the conduct of researcher.
4. To explicate the inter, trans and multi-disciplinary domains of English Studies.
5. To provide adequate training in different research writings and documentation of research.

6. Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Demonstrate the required research skills like critical thinking, research writing and documenting the research.
CO2	Exhibit the awareness of types of research, ways to find sources, and difference between primary and secondary sources.
CO3	Understand the nature of research in English Studies in particular, and humanities in general.
CO4	Appreciate the knowledge in major methods and approaches in literary research.
CO5	Apply the training and knowledge acquired from the course to carry out their future research.

7.Course Contents:

Unit I: Introduction to Research

Research: Definition and Description, Types of Research (Qualitative and Quantitative) Ethics of Research: Plagiarism and Copyright Infringement, Selecting of Topic, Finding Sources, Accessing Online Research Databases, Primary and Secondary Sources, Fieldwork and Data Collection

Unit II: Research in Literary and Cultural Studies

1. Understanding research in literary studies: inter, trans and multi-disciplinary types
2. Exploring the idea of text: discourse, text types and major genres
3. The place of theory in literary research
4. Research in Mass, Popular and Subcultures

Unit III: Major Methods and Approaches in Literary and Cultural Research

Archival Method, Oral history, Interviewing, Textual, Auto/biography and Visual.

For the above topics, the reading can be drawn from - Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2005.

Unit IV: Research Reading and Writing

Reading seminal research articles in literary and cultural studies to infer research argument, discussion of the primary text/data, theoretical framework, ways of writing research articles, etc.

Hypothesis, Synopsis, Abstract, Framing Research Title, Research Article, Book Review, Review Article, Literature Review, Format for Research Proposal, SOP (Statement of Purpose)/SOI (Statement of Interest), Note Taking, Framing Thesis Statement, Research Questions, Drafting, Revising and Editing.

Unit V: Documenting, Formatting and Referencing

Documentation: List of Works Cited: Citing Periodical Print Publications, Non periodical Print Publications, Web Publications, Additional Common Sources, In- text Documentation: Citing Sources in the Text, Parenthetical documentation, Readability, Sample References.

Mechanics of Writing: General Conventions: Spelling, Punctuation, Italics, Names,

Numbers, Titles of Works, Quotations, Capitalization, Abbreviations, Footnotes and Endnotes.

Formatting: Indentation, Margins, Font, Spacing, Heading and Title, Pagination,

Text, Formatting, Abbreviations, Indexing, Glossary and Special Elements such

as: Title-page, Table of Contents, Headings and Sub-headings, Tables and Figures,

Appendix, Bibliography and Proof Reading

8. Required Readings:

1. The Modern Language Association of. *MLA Handbook*. 9th edition, Modern Language Association of America, 2021.

2. Association, American Psychological. *Publication Manual of the American Psychological Association*. Sixth edition, American Psychological Association, 2009.
3. Belsey, Catherine. *Critical Practice*. 2nd edition, Routledge, 2002.
4. Chicago, Univ. *The Chicago Manual of Style, 17th Edition*. 17th edition, University of Chicago Press, 2017.
5. Dorairaj, A. Joseph. *FAQs on Research in Literature and Language*. Emerald Publishers, 2019.
6. Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2005.

9. Recommended Readings:

1. Altick, Richard D., and John J. Fenstermaker. *The Art of Literary Research*. Fourth edition, W. W. Norton & Company, 1992.
2. Correa, Delia da Sousa, and W. R. Owens, editors. *The Handbook to Literary Research*. 2nd edition, Routledge, 2009.
3. Kumar, Ranjit. *Research Methodology: A Step-by-Step Guide for Beginners*. 5th edition, SAGE Publications Ltd, 2018.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Title: Cultural Studies

2. Course Code: ENG5073

3. Credits: 04

4. Course Description:

Being an introductory course in Cultural Studies, this will introduce major keywords, schools in Cultural Studies and theoretical lineage of the discipline. It will also try to orient learners with how culture interacts with space and location through some of the eminent essays. The learners will be introduced to critically look at the idea of shopping, food culture in India and the movement of graffiti and street art in city space in the second unit. In the third unit, they will be exposed to the interaction between caste and modernity and the origin of national consciousness. Further, in the fourth unit, the discussion will be made through the selected essays on the idea of culture and minorities. The last unit will orient the learners with the idea of controlling/shaming body and the concept of sexual identity.

5. Course Objectives:

- To introduce the complex and varied idea of culture and its theories particularly within the disciplinary and historical context of the academic study.
- To enable students to perceive the connections between cultural theory and everyday objects and practices.
- To examine the overlap between culture and other categories such as caste, nationalism, space, religion, disability, body and sexual identity.

6. Course Outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Understand the idea of culture in a holistic manner, with its intersections.
CO2	Carry out cultural analysis of any text, by using cultural theories.
CO3	Comprehend the cultural politics/subjugations that occur in real-life situations.
CO4	Infer how common categories such as body, disability, sexuality, religion, and caste, are often used as cultural signs to stigmatize one's identity.
CO5	Apply arguments of this course as a starting point, to initiate into a research area, for their doctoral research.

7. Course Content:

Unit I: Introduction and Theoretical Orientations (No. of Teaching Hours – 12)

- Keywords

High vs Low/Mass Culture, Culture industry, Popular culture, Representation, Ideology, Power, Hegemony, Resistance, Base and superstructure, Body, Common culture, Communication, Counterculture, Cultural capital, Cultural materialism, Cultural politics, Cultural populism, Culturalism, Identity, Identity politics, Subculture, Subject position, Youth culture.

- Two Major Schools of Cultural Studies

Birmingham and Frankfurt

- Theoretical Lineage
 - a. Stuart Hall: "Cultural Studies: Two Paradigms"
 - b. Theodor W. Adorno: "Culture Industry Reconsidered"
 - c. Arjun Appadurai: "Disjuncture and Difference in the Global Cultural Economy"

Unit II: Culture, Space and Location (No. of Teaching Hours – 12)

- John Fiske: "Shopping for Pleasure: Malls, Power and Resistance" - Fiske, John. *Reading the Popular*. 2nd edition, Routledge, 2010.
- Ashish Nandy: "The Changing Popular Culture of Indian Food: Preliminary Notes"
- Kurt Iveson: "Graffiti, Street Art and the Democratic City". - *Graffiti and Street Art: Reading, Writing, and Representing the City* by Konstantinos Avramidis and Myrto Tsilimpounidi

Unit III: Culture, Caste and Nationalism (No. of Teaching Hours – 12)

- M. S. S. Pandian: "One Step outside Modernity: Caste, Identity Politics and Public Sphere"
- Benedict Anderson: "The Origins of National Consciousness" – *Imagined Communities: Reflections on the Origin and Spread of Nationalism*

Unit IV: Culture and Minorities (No. of Teaching Hours – 12)

- Shahid Amin: "Representing the Musalman: Then and Now, Now and Then" - Muslims, Dalits, and the Fabrications of History
- Sharon L. Snyder and David T. Mitchell: "Introduction: Cultural Locations of Disability" - Snyder, Sharon L. and David T. Mitchell. *Cultural Locations of Disability*. University of Chicago Press, 2006.

Unit V: Culture, Body and Sexual Identity (No. of Teaching Hours – 12)

- Eve Kosofsky Sedgwick: "Epistemology of the Closet" - Abelow, Henry, et al., editors. *The Lesbian and Gay Studies Reader*. 1st edition, Routledge, 1993.
- Dina Giovanelli and Stephen Ostertag: "Controlling the Body: Media Representations, Body Size, and Self- Discipline" - *The Fat Studies Reader*. Edited by Esther Rothblum and Sondra Solovay, New York University Press, 2009.

8.Required Readings:

- Barker, Chris. *The Sage Dictionary of Cultural Studies*. London: Sage, 2004.

2. During, Simon, ed. *The Cultural Studies Reader*. London: Routledge, 1993.
3. Lewis, Jeff. *Cultural Studies - The Basics*. First edition, SAGE Publications Ltd, 2002.

9. Recommended Readings:

1. Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold, 2003.
2. Certeau, Michel de. *The Practice of Everyday Life*. Berkeley: U of California P, 1984.
3. Edgar, Andrew, and Peter Sedgwick, eds. *Key Concepts in Cultural Theory*. London: Routledge, 1999.
4. Nayar, Pramod K. *An Introduction to Cultural Studies*. New Delhi: Viva, 2011.
5. Oswell, David. *Culture and Society: An Introduction to Cultural Studies*. 1st edition, Sage Publications Ltd., 2007.
6. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. London: Pearson, 2012.
7. Strinati, Dominic. *An Introduction to Theories of Popular Culture*. London: Routledge, 1995.
8. Tudor, Andrew. *Decoding Culture: Theory and Method in Cultural Studies*. London: Sage, 1999.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Gender Studies**2. Course Code: ENG5074****3. Credits: 4****4. Course Description:**

Gender Studies aims at introducing the learner to some of the key concepts and theoretical postulations in the field of gender and sexuality. Units two, three, and four are divided according to some of the major theoretical approaches to gender. The first unit offers a list of key concepts to be discussed during the introductory lectures by the course instructor. This unit has been further divided into two categories: general and theoretical key concepts. The last unit includes a selection of literary texts which are expected to be read in the light of the theoretical approaches discussed in the other sections.

5. Course Objectives:

- Gaining an overview of all the key concepts in gender studies
- Reading gender in literary texts
- Understanding gender as a theoretical concept
- Analyzing gender from an intersectional point of view

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the significance of the term 'gender' and appreciate its theoretical ramifications in textual and cultural analysis
CO2	Analyse literary texts through the prism of gender theory
CO3	Evaluate and compare different theoretical approaches to gender and form opinions about varying methodologies
CO4	Apply the theoretical approaches learnt in this course in literary analysis
CO5	Create knowledge that is attuned to the insights about gender acquired in this course

7. Course Content**Unit I: Concepts****General Concepts:**

Sex/Gender, Biological Determinism, Patriarchy, Gender Discrimination/Stereotyping, Gendered Division of Labour, Gender Sensitivity and Empowerment, Queer Theory, Sexuality

Theoretical Concepts:

Agency, Heteronormativity, Subjectivity, Performativity, Class, Feminist Politics, Body, Gender Identity, Reflexivity, Sexual Politics

Unit II: Politics

- Simone de Beauvoir, *The Second Sex* (excerpts)

- Gayle S. Rubin, “Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality” (excerpts). DOI: <https://doi.org/10.1215/9780822394068-006>
- Excerpts from *The Madwoman in the Attic* (1979) by Sandra Gilbert and Susan Gubar

Unit III: Feminist Writing and Theory

- Hélène Cixous, “The Laugh of the Medusa.” Available at: <http://www.jstor.org/stable/3173239>
- Luce Irigaray, excerpts from *This Sex Which Is Not One*. Ithaca, New York: Cornell University Press, 1985

Unit IV: Gender/Sexuality as Construct and Performance

- Judith Butler, “Imitation and Gender Insubordination,” in *The Gay and Lesbian Studies Reader*, edited by Abelove, Barale, and Halperin. Routledge, 1993
- David M. Halperin, “Is There a History of Sexuality?” Available at: <https://www.jstor.org/stable/2505179>

Unit V: Between the Pages

Poetry:

- Lee Mokobe, “A Powerful Poem About What It Means to Be Transgender”
- Sukirtharani, “My Body”

Fiction and Life Writing:

- Revathi and V. K. Karthika, *The Truth About Me: A Hijra Life Story*. Penguin Books India, 2010 (excerpts)
- Nalini Jameela, *Autobiography of a Sex Worker*
- Jeanette Winterson, *Oranges Are Not the Only Fruit*. New York: Grove Press, 2007 (excerpts)

8. Required Reading:

1. Evans, Mary, and Carolyn Williams. *Gender: The Key Concepts*. Abingdon, Oxon: Routledge, 2013.
2. Menon, Nivedita. *Gender and Politics in India*. New Delhi: Oxford Univ. Press, 2011. Print.
3. Banerjee, Supurna, and Nandini Ghosh. *Caste and Gender in Contemporary India: Power, Privilege and Politics*. Routledge, 2019.
4. Alsop, Rachel, Annette Fitzsimons, and Kathleen Lennon. *Theorising Gender: An Introduction*. Oxford: Polity, 2002. Print.

9. Recommended Reading

1. Foucault, Michel. *The History of Sexuality: Volume 1*. Penguin Modern Classics, 2020. Print.
2. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 2007. Print.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3

CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

YEAR 4						
SEMESTER 8						
Course Code	Course Title	Course Type	Credits Hon/HwR	Hours	Internal Marks	External Marks
ENG5081	Introduction to English Language Teaching	CC 21	4	4	40	60
ENG5082	Film Studies	CC 22	4	4	40	60
ENG5083	English for Employability	CC 23	4/Nil	4	40	60

1. Course title: Introduction to English Language Teaching

2. Course code: ENG5081

3. Credits: 4

4. Course description:

This course provides a comprehensive introduction to the historical, theoretical, and practical foundations of English Language Teaching (ELT) with a particular emphasis on India's multilingual context and global language education frameworks. Beginning with Unit 1, students explore how national and international language policies shape classroom practices, linguistic hierarchies, and debates surrounding English, multilingualism, and decolonization. Key thinkers—including Braj Kachru, Ngũgĩ wa Thiong'o, Harish Trivedi, and Andy Kirkpatrick—provide critical perspectives on English in postcolonial societies, multilingual education, and global Englishes.

The subsequent units guide students through major teaching methods, communicative and task-based frameworks, lesson planning, Bloom's taxonomy, and principles of evaluation in ELT. The course concludes by foregrounding ethics, social justice, and culturally sustaining approaches to language teaching, drawing on Paulo Freire, bell hooks, and Suresh Canagarajah. By combining theory and praxis, students learn to analyze teaching approaches critically, design learner-centered lessons, construct meaningful assessments, and reflect on their pedagogical values. The course prepares future educators to work responsibly, empathetically, and effectively in diverse linguistic and cultural settings.

5. Course Objectives

1. Explain major language education policies in India and globally, and evaluate their implications for ELT and multilingual classroom practice.
2. Describe and compare foundational ELT methods—from Grammar-Translation to Natural and Lexical Approaches—identifying their strengths and limitations.
3. Apply principles of Communicative Language Teaching (CLT), Task-Based Language Teaching (TBL), ESP, and Postmethod Pedagogy to practical teaching scenarios.
4. Design lesson plans, formulate Bloom's Taxonomy-aligned objectives, and construct valid and reliable evaluation tools for ELT.
5. Critically reflect on the ethical, sociocultural, and political dimensions of teaching English in multilingual, postcolonial, and global contexts.

6. Course Learning Outcomes

1. CLO1: Demonstrate a nuanced understanding of linguistic politics, global Englishes, and postcolonial debates surrounding language education.
2. CLO2: Evaluate traditional and modern ELT methodologies and adopt context-sensitive approaches suited to learner needs.
3. CLO3: Construct coherent communicative or task-based lessons using established frameworks (e.g., Willis TBL framework, CLT activity types).
4. CLO4: Create Bloom-aligned lesson objectives, develop rubrics, and critique assessment tools for fairness, validity, washback, and cultural sensitivity.
5. CLO5: Integrate principles of critical pedagogy, translingual practice, and culturally sustaining pedagogy into ELT materials and classroom interactions.

7.Course Contents

Unit 1: Language Education Policies in India and Global Perspectives

- Overview of Language Education Policies in India
- Braj B. Kachru: The Three Circles of English & Indian English
- Andy Kirkpatrick: Multilingual Education in Asia
- Ngũgĩ wa Thiong’ o: Language, Decolonization, and Education
- Harish Trivedi: English Studies in India & Postcolonial Language Debates

Unit 2: Foundations of ELT and Key Teaching Methods

- Grammar-Translation Method (focus on reading and translation)
- Direct Method (focus on speaking and listening)
- Audio-Lingual Method (pattern drills, repetition, pronunciation)
- Total Physical Response Method (TPR)
- The Silent Method
- The Natural Approach (Krashen & Terrell)
- The Lexical Approach (Matthew Lewis)

Unit 3: Communicative, Task-Based, and Post-method Approaches

- Key concepts in Communicative Language Teaching (CLT)
- Types of CLT-Inspired Classroom Activities (Information-Gap Activities, Role-Plays and Simulations, Problem-Solving Tasks, Jigsaw Activities, etc.)
- Introduction to ESP (English for Specific Purposes): EAP – English for Academic Purposes, EOP/EOW – English for Occupational/Workplace Purposes, EIL/ELF – English as an International/Global Lingua Franca
- Task-Based Learning (TBL): The Bangalore Project and N. S. Prabhu, Prabhu’ s Task Categories, Basic Structure of a TBL Lesson (Willis Framework)
- Kumaravadivelu’ s Postmethod Pedagogy: Ten Macro-Strategies

Unit 4: Lesson Planning, Bloom’ s Taxonomy, and Evaluation

- What is a Lesson Plan?
- Features and Components of a Lesson Plan, Types of Lesson Plans
- Issues and Challenges in Evaluation for ELT: Testing Communicative Ability, Washback Effect, Subjectivity in Scoring, Cultural and Linguistic Bias, Overemphasis on Summative Testing, Measuring Higher-Order Skills, etc.
- Preparation of Evaluation Rubrics for ELT
- Bloom-Based Learning Objectives for ELT
- Bloom-Based Assessment Tasks for ELT

Unit 5: Ethics, Social Justice, and Cultural Ethnography in ELT

- Paulo Freire — Critical Pedagogy and Empowerment
- Dialogic teaching: open discussions, questioning assumptions.
- bell hooks — Teaching to Transgress & Intersectional Pedagogy

- Participatory learning (hooks): co-creating learning goals, discussions, peer teaching.
- Suresh Canagarajah — Postcolonial ELT and Linguistic Pluralism
- Translingual pedagogy (Canagarajah): allowing multilingual drafting, translation, code-meshing.
- Critical literacy tasks: analysing how texts reflect ideologies.
- Culturally sustaining materials: selecting texts relevant to local contexts.

8.Required Reading

1. Ngũgĩ wa Thiong’o – *Decolonising the Mind* (selected chapters)
2. Andy Kirkpatrick – *World Englishes in Asian Contexts* (selected chapters)
3. Harish Trivedi – *Essays on English Studies in India*
4. Richards & Rodgers – *Approaches and Methods in Language Teaching* (covering GTM, Direct Method, Audio-Lingual Method, TPR, Silent Way, Natural Approach, Lexical Approach, etc.)
5. N. S. Prabhu – *Second Language Pedagogy* (selected chapters)
6. H. G. Widdowson – *Teaching English as Communication* (excerpts)
7. Paulo Freire – *Pedagogy of the Oppressed* (Chapters 1 and 2)
8. bell hooks – *Teaching to Transgress* (Introduction and Chapter 1)
9. Suresh Canagarajah “–Toward a Writing Pedagogy of Shuttling Between Languages”

9.Recommended Reading

1. Alastair Pennycook – *The Cultural Politics of English*
2. Stephen Krashen – *Principles and Practice in Second Language Acquisition*
3. Hutchinson & Waters – *English for Specific Purposes*
4. Rod Ellis – *Task-Based Language Learning and Teaching*
5. Gayatri Spivak – *essays on education and the humanities*
6. Adrian Holliday – *The Struggle to Teach English as an International Language*
7. Ofelia García – *Translanguaging: Language, Bilingualism and Education*.

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3

CO5	3	2	3	3	3
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11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Film Studies

2. Course Code: ENG5082

3. Credits: 4

4. Course Description

with the field from a theoretical and postcolonial perspective. The first three units are designed to introduce the learners to the most basic elements of film analysis including classic editing methods, camerawork, and filmic narrative language as well as a sampling of auteur theory through four ‘big’ names in the history of cinema—all from the perspective of a film critic, not a film-maker. Unit Four is designed in continuity with the rest of the M.A. English Studies curriculum allowing learners to juxtapose cinema with other literary genres—pulp fiction genres in particular. This unit allows the learners to separate the technical and theoretical approaches to the form of cinema from the medium’s continuity with and belongingness to the sphere of changing popular culture, thus segueing into the final unit that introduces them to contemporary film studies scholarship from India. While Units 1 and 2 may be heavily dependent on classroom lectures and demonstration of concepts using small video clips, Units 3 and 4 may be organised about consistent film screenings followed by classroom discussion mentored by the course instructor. Unit 5 must be treated as a reading and writing intensive component.

5. Course Objectives

- 1) Surveying the rise of cinema as media and as literary text
- 2) Exploring avant-garde and popular cinema
- 3) Surveying genres such as melodrama and noir
- 4) Comparing world cinema with the specific case of cinema in India

6. Course Learning Outcomes

At the end of this course, the student will be able to:

CO1	Understand the historical development of film theory and early European modernist thought on the subject
CO2	Analyse films from around the world in terms of their technology, history, aesthetics and politics
CO3	Evaluate critical commentaries and theorisations on film from a colonial and postcolonial framework as well as from the point of view of Cultural Studies
CO4	Apply the theoretical approaches learnt in this course in film analysis
CO5	Create an archive of popular films which best illustrate the range of critical insights learned from this course

7. Course Content

Unit 1: Film Aesthetics

An overview of the following technical concepts/categories may be provided by the course instructor alongside examples from popular cinema (selected video and audio clips can be used in class as texts for

analysis).

- Mise-en-scene
- Set design
- Mise-en-shot
- Film sound

(Case study: M.G.M.Studios)

Unit 2: Film Structure

The following three concepts may be discussed in class with close reference to selected movies screened in class that provided ample demonstration of these methods.

- Restricted narration
- Omniscient narration
- Fragmentation

Unit 3: Case Studies

This unit shifts the focus to a close analysis of selected films. A curated set of films may be screened and studied in detail, enabling learners to concretely analyze how various cinematic elements function together within specific films.

- *Pather Panchali* (Dir. Satyajit Ray)
Realist mise-en-scène, sound design, and narrative restraint
- *Rear Window* (Dir. Alfred Hitchcock)
Framing, restricted narration, and spectator alignment
- *Citizen Kane* (Dir. Orson Welles)
Deep focus cinematography, narrative fragmentation, and sound
- *Cléo from 5 to 7* (Dir. Agnès Varda)
Real-time narration, urban space, and subjective experience

Unit 4: Film genres

This unit can be juxtaposed with literary genres (especially pulp fiction genres) for the sake of exploiting continuity and familiarity of content within the curriculum: most genre films are also based on bestsellers and classics in literature.

- ‘Superstar’ cinema
- Horror/Thriller
- Film Noir

Unit 5: Film Studies in India

Highlighting the key observations in each essay will offer the learners insights into the role of nation, region, caste, gender, etc., in cinema. It is also recommended that the course instructor follow premeditated methods for supporting the students as they read, re-read, underline, summarize, recap, etc., in class to stabilize their relationship to theoretical reading material.

1. Prasad, M. Madhava. (1998). *Ideology of the Hindi Film: a Historical Construction*. Delhi; New York: Oxford University Press.
2. M.S.S.Pandian. “Tamil Cultural Elites and Cinema: Outline of an Argument” in

Economic and Political Weekly, 1996. 950-955.

3. Srinivas, S V. *Megastar: Chiranjeevi and Telugu Cinema After N.t. Rama Rao*. New Delhi: Oxford University Press, 2009. Print. (one chapter)
4. Vasudevan, Ravi. Devotional Transformation: Miracles, Mechanical Artifice, and Spectatorship in Indian Cinema. *Postscripts: The Journal of Sacred Texts, Cultural Histories, and Contemporary Contexts*, 1(2-3), 2005. 237–257.
5. Ratheesh Radhakrishnan. “What is Left of Malayalam Cinema?” in *Cinemas of South India : culture, resistance, ideology*. Oxford University Press. 2010.

8. Required Reading

1. Bollywood: A History (2006) by Mihir Bose
2. *The Eye of the Serpent* (1996) by Theodore Bhaskaran
3. *The Cinematic Imagination* (2003) by Jyotika Virdi
4. Rajadhyaksha, Ashish. *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*. Bloomington, Ind: Indiana University Press, 2009. Print.
5. Kapur, Geeta. “Mythic Material in Indian Cinema.” *Journal of Arts and Ideas* (Delhi) 14–15 (July– December 1987): 79–108.
6. In When was Modernism?: Essays on Contemporary Cultural Practice in India, 233–64. Delhi: Tulika Books, 2000.
7. Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. , 2007. Print
8. Hayward, Susan. *Cinema Studies: The Key Concepts*. , 2018. Print.

9. Recommended Reading

- a. Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. , 2007. Print.
- b. Hayward, Susan. *Cinema Studies: The Key Concepts*. , 2018. Print.
- c. Tom Gunning “An Aesthetic of Astonishment: Early Film and the [In]Credulous Spectator.” In *Viewing Positions: Ways of Seeing Film*, ed. Linda Williams, 114–33. New Brunswick: Rutgers University Press, 1995.
- d. Dyer, Richard. “Entertainment and Utopia.” In *Movies and Methods*, ed. Bill Nichols, 2:220–32. 2 vols. Berkeley: University of California Press, 1985.
- e. Menon, Dilip. "Things Fall Apart: the Cinematic Rendition of Agrarian Landscape in South India." *The Journal of Peasant Studies*. 32.2 (2005): 304-334. Print

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: English for Employability

2. Course Code: ENG5083

3. Credits:4

4. Course Description:

In the current digital ecosystem, the ability to write clear, concise, and optimised content is a high-demand skill. This course transitions students from literary analysis to functional, commercial, and technical writing, introducing them to the principles and practices of professional content writing. It equips learners with the skills to create clear, engaging, and audience-focused content for digital platforms. Through hands-on tasks in blogging, copywriting, social media writing, SEO, and content strategy, students learn to write with purpose, clarity, and impact. The course also integrates essential digital tools, research techniques, and portfolio development to prepare students for careers in content creation and digital communication.

5. Course Objectives

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

1. Understand the foundations of content writing, digital communication, and online audience behaviour.
2. Create clear, compelling, and SEO-friendly content for a variety of platforms.
3. Apply principles of storytelling, persuasive writing, and marketing psychology.
4. Develop technical, academic, business, and creative content tailored to industry needs.
5. Use digital tools for editing, research, analytics, and publishing.

6. Course Learning Outcomes

Upon successful completion of this course, the learners will be able to:

CO1	Demonstrate an understanding of digital content writing principles, types of content, and the distinctions between content writing, content marketing, and copywriting.
CO2	Produce clear, engaging, and SEO-friendly content tailored to different digital platforms such as blogs, landing pages, newsletters, and social media.
CO3	Apply storytelling frameworks, persuasive writing techniques, and marketing psychology to create reader-centric content.
CO4	Analyse audience behaviour, develop content strategies, and design content that aligns with target segments and marketing goals.
CO5	Edit, proofread, and refine drafts using digital tools to improve clarity, coherence, readability, and accuracy.

7.Course Contents

Unit I: Fundamentals

Introduction to Content Writing - Types of Digital Content- Content Writing vs Creative Writing vs Copywriting - Language Skills for Content: Tone, Style, Voice - Basics of grammar for digital writing: readability, clarity, conciseness

Unit II: Mechanics

The AIDA Formula (Attention, Interest, Desire, Action) -Writing powerful headlines: psychology of attention - Global Standards: Differences in spelling and usage (UK vs. US English) - Punctuation rules for the web -The effective formula of storytelling in a business context- Writing words that speak to the audience (Buyer Personas).

Unit III: Writing for the Web

Blog writing - Types of Content: Listicles, How-to Guides, Thought Leadership- Writing for landing pages, email newsletters, product descriptions - Social Media Content Writing - Developing a content calendar -Avoiding plagiarism; Paraphrasing skills - Creating your writing identity (bio, author page)

Unit IV: Content Planning

Content Marketing: definition, importance & workflow- Understanding customer journey & buyer personas - Tactical vs Strategic content - Mind mapping, idea generation, content formats - Storytelling for brand identity -Reader psychology: emotions, credibility, trust.

Unit V: Writing for Professional Contexts

Technical Writing: user manuals, FAQs, white papers (basics only)- Academic content: tutorials, modules, e-learning, rubrics - Business writing: emails, proposals, reports - Review writing: books, films, products, websites - Ethical writing: copyright, Creative Commons, plagiarism - Editing & proofreading for digital publishing

8. Required Reading:

Books

1. Ann Handley – *Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content*
2. William Zinsser – *On Writing Well*
3. Strunk & White – *The Elements of Style*

Articles / Chapters

6. “What Is Content Marketing?” – Content Marketing Institute (CMI)
7. “The Psychology of Persuasive Writing” – Nielsen Norman Group
8. “SEO Starter Guide” – Google Search Central

Web Resources

9. Content Marketing Institute (www.contentmarketinginstitute.com) – foundational strategies & industry updates
10. HubSpot Blog (www.blog.hubspot.com) – blogs on content strategy, brand storytelling & digital engagement
11. Nielsen Norman Group (www.nngroup.com/articles) – UX writing, readability, web behaviour research

9. Recommended Reading

Books

1. Jonah Berger – *Contagious: Why Things Catch On*
2. Robert W. Bly – *The Copywriter's Handbook*
3. Seth Godin – *This Is Marketing*

Articles / Online Sources

4. Moz Beginner's Guide to SEO – MOZ.com
5. "How to Write Great Headlines" – CoSchedule Headline Study

Website Sources

6. Medium (www.medium.com) – examples of narrative blogs & personal essays
7. Backlinko (www.backlinko.com) – SEO research, keyword intent, content strategy
8. Think with Google (www.thinkwithgoogle.com) – audience insights, digital trends

10.Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12.Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13.Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

List of Electives (DSEs) Offered in the FYUP

(Semester-wise)

	Semester	Course Code	Credits	Course title
1	Semester 5	ENGEC31	4	Media Studies
2	Semester 5	ENGEC32	4	Prison Narratives
3	Semester 5	ENGEC33	4	Children's Literature
4	Semester 6	ENGEC34	3	Indian Feminism: Theory and Literature
5	Semester 6	ENGEC35	3	Refugee Literature
6	Semester 6	ENGEC36	3	Popular Fiction
7	Semester 7	ENGEC37	3	Public Humanities: An Introduction
8	Semester 7	ENGEC38	3	Indigenous Literature
9	Semester 7	ENGEC39	3	Literary and Cultural Disability Studies

Electives Offered in Semester 5

1. Course Title: Media Studies

2. Course Code: ENGEC31

3. Credits: 4

4. Course Description

This course introduces students to the evolution, theories, and practices of mass communication with a focus on the Indian context. It explores the relationship between media, language, and society, while providing practical understanding of news writing, copy editing, broadcasting, and film language. The course also examines how media shapes public opinion, culture, and democratic processes.

5. Course Objectives

- To understand the historical development of mass communication in India
- To analyze major media theories and their societal implications
- To develop skills in news writing, copywriting, and editing
- To examine the role of language in media and persuasion
- To explore the structure and functioning of print, radio, television, and film media
- To critically evaluate media as a democratic institution

6. Course Learning Outcomes

CLO1: Demonstrate knowledge of key media theories and communication models

CLO2: Identify and analyze the evolution of media in India

CLO3: Apply principles of effective news writing and editing

CLO4: Evaluate the role of language in shaping media messages

CLO5: Understand production elements in radio, television, and film

7. Course Content

Unit I: Mass Communication and Its History in India

- Tony Bennett's theories of the media
- Theories of society and media
- Marshall McLuhan: The Medium is the Message
- Asa Briggs: Communication and Culture (1823–1973): A Tale of Two Centuries
- Concept of Mass Communication and Communication Models

Historical development with reference to:

- Bengal Gazette
- Swadesamitran
- Indian Gazette
- Madras Gazette
- Indian Herald
- Bombay Herald
- Bombay Courier
- Bombay Gazette
- Sanbad Kaumudi

- The Bombay Times
- Amrit Bazaar Patrika
- Kesari
- Mahrata
- Young India
- Harijan
- National Herald
- The Hindu
- PTI

Unit II: Definitions – Language and Media

- Mass Media: Electronic and Print
- News writing for Radio and Television
- Stages in the course of news
- News values
- Newspaper writing
- Terms used in news gathering
- Newspaper organization
- Copywriting and copy editing

Conceptual frameworks:

- Truth telling
- Agenda setting
- Opinion forming
- Media as a democratic institution

Language and Persuasion:

- Language of Advertising
- Persuasive strategies in advertising
- Semiotics in advertising (with focus on gender and women)

Unit III: Print Media – Copy Writing and Copy Editing

Copy Writing:

- Writing for mass circulation
- Diversity of audience
- Elements of readability
- Vocabulary and structural simplicity
- Units of thought and sentence construction
- Fog Index
- Inverted pyramid structure
- Editorializing
- Headlines and lead paragraphs
- Types of news stories

Copy Editing:

- Editing to improve meaning
- Editing for brevity and space
- Cutting, trimming, and condensation

- Developing story angles
- Objectivity and fairness
- Coverage
- Ensuring legal safety of content

Unit IV: Radio and Television

- Narrative techniques in broadcast media
- Use of pause and dramatic silence
- Voice and point of view
- Sound design, atmosphere, and music in documentaries and plays (BBC & AIR)

Media characteristics:

- Evolution of language in broadcasting
- Voyeurism in media
- Fast-paced narrative styles
- Concept of “flow”
- Space and culture in documentaries, plays, and soap operas

Unit V: Film Language

Development of Film Narrative:

- Evolution of film techniques
- The Silent Era
- Film movements
- Film Noir
- Asian cinema

Language of Film (Core Elements):

- Mise-en-scène
- Cinematography
- Sound and lighting
- Editing

Institutional Framework:

- Film institutes in India

8. Required Reading:

1. Samuel Beckett’ s All That Fall
2. John Biewen’ s Reality Radio: Telling True Stories in Sound.
3. Kevin Branigan’ s Radio Beckett.
4. Westley H., Bruce. News Editing. New Delhi: Oxford IBH, 1975.
5. Theodore Adorno’ s “How to look at Television”.
6. Raymond William’ s Television: Technology and Cultural Forms.
7. Andre ’ Bazin’ s “The Evolution of the Language of Cinema”.
8. Laura Mulvey’ s “Visual Pleasure and Narrative”.
9. Susan Hayward, 2004, Key Concepts in Cinema Studies, Routledge, London.
10. Parthasarthy, Rangaswami, Journalism in India, Sterling Publishers, New Delhi, 1997
11. Sharon Wheeler, Feature Writing for Journalists, Routledge, New York.
12. Stein, P. & Burnett (2000), News writer’ s Handbook: An Introduction to Journalism, Blackwell Publishing.

9. Recommended Reading:

- 1.Mehta, D.S. Mass Communication and Journalism in India. Bombay: Allied, 1979.
- 2.Shrivastava, K. M. News Reporting and Editing. New Delhi: Sterling Publishers, 2003.
- 3.Theodore Adorno' s The Culture Industry
- 4.Sergei Eisenstein' s Film Forms: Essays in Film Theory.
- 5.James Monaco' s How to Read a Film.
- 6.Andre ' Basin' s What is Cinema?
- 7.Gilles Deleuze' s The Movement Image.
- 8.John Fiske' s Introduction to Communication Studies
- Asa Briggs ' History of Broadcasting in the United kingdom

Recommended viewing:

- 1.Griffith: The Birth of a Nation (1915)
- 2.Eisenstein: Battleship Potempkin (1925)
- 3.Chaplin : Modern Times (1936)
- 4.Welles: Citizen Kane (1941)
- 5.De Sica: Bicycle Thieves (1948)
- 6.Kurosawa: Rashomon (1950)
- 7.Bergman: Wild Strawberries (1957)
- 8.Godard: Breathless (1960)
- 9.Ray: Charulatha (1964)
- 10.Ghatak: Subarnarekha (1965)
- 11.Patwardhan: Bombay Our City (1985)

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Prison Narratives**2. Course Code: ENGEC32****3. Credits: 04****4. Course Description:**

An introductory course in the emerging area of prison narratives, it will orient learners with various genres of prison writings, such as poetry, essays, letters, diaries, life narratives, novels, and documentaries. The course will also provide them with the background readings in the origin of prison writings, the act of reading and writing in an oppressive space like prison, and the untold stories of women prisoners. The readings for this paper have been drawn from various national and political contexts, so as to make learners understand the diversity of prison spaces, and the diversity in the experiences of prisoners.

5. Course Objectives:

- To familiarize learners with the distinct writings from prison.
- To make them understand, how the popular genre forms have been appropriated by prison writers, to express their experiences.
- To provide learners with background information on prison spaces and their power structures, in various national contexts.
- To help them infer the intersectional aspects of prisoners and their literary expressions.

6. Course Outcomes:

Upon successful completion of this course, the learners will be able to:

CO1	Understand the role of prison narratives in shaping our sensibility and awareness of prison spaces and their power dynamics.
CO2	Appreciate the aesthetics of prison writings.
CO3	Locate prison writings in the larger socio-political and national contexts.
CO4	Infer the state's role in stifling dissenting voices, through the mechanism of incarceration.
CO5	Examine the role of prison narratives, in documenting the life stories and struggles of political prisoners.

7. Course Content:**Unit 1 - Introduction: Understanding Prison Narratives**

- Thomas S. Freeman: "Rise of Prison Literature"
- Anne Schwan: "Introduction: Reading and Writing in Prison"
- Barbara Harlow: "From the Women's Prison: Third world Women's Narratives of Prison"
- Emma Kaufman and Mary Bosworth: "The Prison and National Identity: Citizenship, Punishment and Sovereign State" - *Why Prison?* edited by David Scott

Unit 2 - Poetry

- Ethridge Knight: "Hard Rock returns to Prison from the hospital for the criminal insane"
- Mahmoud Darwish: "The Prison Cell"
- Koigi wa Wamwere: "Excerpts from the book Conscience on Trial" - *Writers under Siege: Voices of Freedom around the World* edited by Lucy Popescu et al.
- Chris Abani: "Mango Chutney" - *Writers under Siege: Voices of Freedom around the World* edited by Lucy Popescu et al.

Unit 3 - Essays, Letters and Diaries

- Martin Luther King Jr: Letters from Birmingham Jail (Any 2 letters)
- Sunetra Choudhury: "The Gangrape of a Trans Bar Dancer in Custody" From the book *Prison Tales of India's Most Famous*
- Yury Bandazhevsky: Excerpts from the book *The Philosophy of My Life – Writers under Siege: Voices of Freedom around the World* edited by Lucy Popescu et al.

Unit 4 - Life Narratives

- Nawal El Saadawi: *Memoirs from the Women's Prison*
- Kobayashi Ghandy: *Fractured Freedom: A Prison Memoir*

Unit 5 - Novels and Documentaries

- James Baldwin: *If Beale Street Could Talk*
- Abhijit Dasgupta: "The Jail Documentary". https://youtu.be/nFn_X2bRB_g

8.Required Readings:

1. Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. 2nd Vintage Books edition, Vintage, 1995.
2. Kelly, Michelle, and Claire Westall, editors. *Prison Writing and the Literary World: Imprisonment, Institutionality and Questions of Literary Practice*. 1st edition, Routledge, 2020.
3. Popescu, Lucy, et al., editors. *Writers Under Siege: Voices of Freedom from Around the World, A Pen Anthology*. New York UP, 2007.
4. Scott, David, editor. *Why Prison?* New edition, Cambridge University Press, 2013.

9.Recommended Readings:

1. Abbott, Jack Henry. *In the Belly of the Beast: Letters From Prison*. Reprint edition, Vintage, 1991.
2. Castro, Fidel, and Ann Louise Bardach. *The Prison Letters of Fidel Castro*. Bold Type Books, 2009.
3. Choudhury, Sunetra. *Behind Bars: Prison Tales of India 's Most Famous*. Roli Books, 2017.
4. Lerman, Amy E. *The Modern Prison Paradox*. 1st edition, Cambridge University Press, 2013.
5. Oates, Joyce Carol, editor. *Prison Noir*. Akashic Books, 2014.
6. Sweeney, Megan. *Reading Is My Window: Books and the Art of Reading in Women ' s Prisons*. New edition, The University of North Carolina Press, 2010.
7. Wicker, Tom. *Prison Writing in 20th-Century America*. Edited by H. Bruce Franklin, Penguin Books, 1998.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Children's Literature

2. Course Code: ENGEC33

3. Credits: 4

4. Course Description:

The course intends to provide a broad introduction to the domain of Children's Literature which is as ancient as the oldest traditions of story-telling across civilizations. It incorporates representative texts from the eighteenth century, the immensely popular texts of the nineteenth, and the popular authors and readers of the twentieth and twenty-first centuries to inspect the idealization of cultural and political ideology. The course brings out validation and responsibility of children through representations in books.

5. Course Objectives:

- To introduce students to the key concepts, definitions, and theoretical frameworks in children's literature, including ideas of childhood, ideology, and narrative structures.
- To develop critical reading skills through the study of poetry, enabling students to analyze language, imagination, and moral themes in texts by authors such as Lewis Carroll and Shel Silverstein.
- To explore the role of folklore and oral traditions in shaping children's literature, with reference to classic tales like those of the Brothers Grimm.
- To examine major works of children's fiction in order to understand narrative techniques, characterization, and themes of growth, identity, and fantasy.
- To familiarize students with Indian writing for children and young readers, highlighting cultural contexts and storytelling traditions through authors such as R. K. Narayan and Ruskin Bond.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the scope of Children's Literature and its academic origins in the history of English Studies as a discipline
CO2	Equip the cultural notions of "child" and "childhood" for getting a overview on the theory of writing about children
CO3	Examine the representation of children in culture, history, literature, genres and theories of writing for children, identity and ideology in children's literature, children's books, market and media.
CO4	Gain knowledge on ideas of innocence, growth, adulthood, formative requisites, emotional balance, identity, confidence, creativity, responsibility and belonging that are often embedded in children's books and in turn situate them in the world of adults.
CO5	Apply theoretical concepts to the analysis of texts and contemporary cultures

7. Course Content

Unit I: Concept

- Hunt, Peter. *Understanding Children's Literature*. Routledge, New Fetter Lane, London, 1999.
 - Essentials: What is Children's Literature? What is Childhood?
 - The Impossibility of Innocence: Ideology, Politics, and Children's Literature
- Nikolajeva, Maria. "Narrative Theory and Children's Literature." *International Companion Encyclopedia of Children's Literature*, 2018, pp. 166–178.
- Rudd, David. "Theorising and Theories: The Conditions of Possibility of Children's Literature." *International Companion Encyclopedia of Children's Literature*, 2018, pp. 29–43.

Unit II: Poetry

- Lewis Carroll: *Jabberwocky*
- Shel Silverstein: *Where the Sidewalk Ends*
- Robert Fitzgerald: *Cobb Would Have Caught It*
- William Cowper: *The Nightingale and the Glowworm*
- Robert Louis Stevenson: *Good and Bad Children*

Unit III: Folk Literature

- Blatt, Gloria T. "Once Upon a Folktale: Capturing the Folktale Process with Children." Teachers College, Columbia University, New York (pp. 80–93)
- Brothers Grimm: *The Fisherman and His Wife*

Unit IV: Fiction

- Lewis Carroll: *Alice's Adventures in Wonderland*
- Mary Norton: *The Borrowers*
- Roald Dahl: *Matilda*

Unit V: Indian Narratives

- R. K. Narayan: *Swami and Friends*
- Ruskin Bond: *The Room on the Roof*
- Sudha Murthy: *Grandma's Bag of Stories* (pp. 11–27)

8. Required Reading:

1. Blatt, Gloria T. *Once Upon a Folktale: Capturing the Folktale Process with Children*. Teachers College Press, 1993, pp. 80–93.
2. Bond, Ruskin. *The Room on the Roof*. Penguin Books, 1956.
3. Brothers Grimm. "The Fisherman and His Wife." *Grimms' Fairy Tales*, translated by Margaret Hunt, Dover Publications, 2003.
4. Carroll, Lewis. *Alice's Adventures in Wonderland*. Macmillan, 1865.

5. Carroll, Lewis. *Jabberwocky. Through the Looking-Glass and What Alice Found There*, Macmillan, 1871.
6. Cowper, William. "The Nightingale and the Glowworm." *The Task and Other Poems*, 1785.
7. Dahl, Roald. *Matilda*. Jonathan Cape, 1988.
8. Fitzgerald, Robert. "Cobb Would Have Caught It." *Poetry*, vol. 88, no. 4, 1956, pp. 227–228.
9. Hunt, Peter. *Criticism, Theory, and Children's Literature*. Oxford: Blackwell, 1991.
10. Hunt, Peter, editor. *Understanding Children's Literature*. Taylor & Francis, 2005.
11. Murthy, Sudha. *Grandma's Bag of Stories*. Penguin Books, 2012, pp. 11–27.
12. Murty, Sudha. *Grandma's Bag of Stories*. Illustrated by Priya Kuriyan, Puffin Books, 2015, pp.1127.
13. Narayan, R.K. *Swami and Friends*. Indian Thought Publications, 1935.
14. Nikolajeva, Maria. "Narrative Theory and Children's Literature." *International Companion EncyCOpedia of Children's Literature*, 2018, pp. 166–178, <https://doi.org/10.4324/9781315015729-12>.
15. Norton, Mary. *The Borrowers*. Harcourt, 1952.
16. Reynolds, Kimberley. *Children's Literature: A Very Short Introduction*. Oxford: Oxford University Press, 2011.
17. Rudd, David. "Theorising and Theories: The Conditions of Possibility of Children's Literature." *International Companion EncyCOpedia of Children's Literature*, 2018, pp. 29–43, <https://doi.org/10.4324/9781315015729-3>.
18. Silverstein, Shel. *Where the Sidewalk Ends: The Poems and Drawings of Shel Silverstein*. Harper and Row, 1974.
19. Stevenson, Robert Louis. "Good and Bad Children." *A Child's Garden of Verses*, Longmans, Green, and Co., 1885.
20. Thacker, Deborah, and John Webb. *Introducing Children's Literature: From Romanticism to Postmodernism*. New York: Routledge, 2002.
21. Workman, Mark. "Folklore and Literature." *Once upon a Folktale: Capturing the Folklore Process with Children*, edited by Gloria T. Blatt, Teachers College Press, 1993, pp. 131–138.
22. Zornado, Joseph L. *Inventing the Child: Culture, Ideology and the Story of the Child*. Garland Science, 2004.

9. Recommended Reading:

1. Lesnik-Oberstein, Karin. *Children's Literature: New Approaches*. Basingstoke, 2004. Palgrave.
2. Rose, Jacqueline. *The Case of Peter Pan or the Impossibility of Children's Fiction*. Philadelphia: University of Pennsylvania Press.1993.
3. Wolf, Shelby. *Handbook of Research in Children's and Young Adult Literature*. Cambridge: Routledge. 2010.
4. SchwenkeWyle, Andrea &Teya Rosenberg. *Considering Children's Literature: A Reader*. Buffalo: Broadview Press. 2008.
5. Thacker, Deborah and John Webb. *Introducing Children's Literature: From Romanticism to Postmodernism*. New York: Routledge. 2002.
6. Thiel, Elizabeth. *The fantasy of family: nineteenth-century children's literature and the myth of the domestic ideal*. Routledge, 2007.

7. Grenby, Matthew Orville, and M. Matthew Orville Grenby. *The Child Reader, 1700-1840*. Cambridge University Press, 2011.
8. Reynolds, Kimberley, and Matthew Orville Grenby, eds. *Children's Literature Studies: A Research Handbook*. Palgrave Macmillan, 2011.
9. Grenby, M. Matthew Orville, and Andrea Immel, eds. *The Cambridge Companion to Children's Literature*. Cambridge University Press, 2009.
10. The Children's Literature Web Guide: <https://people.ucalgary.ca/~dkbrown/>
11. International Children's Digital Library: <http://en.childrenslibrary.org/>

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1

Total	8	8	8	8	8
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13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

Electives Offered in Semester 6

1. Course Title: Indian Feminism: Theory and Literature

2. Course Code: ENGEC34

3. Credits: 3

4. Course Description:

An introductory course on Indian feminism offers an elaborate outline of the evolving landscape of feminist theories in India by bringing together theoretical frameworks, critical essays, literary texts, and cultural productions. The course aims to provide critical insights into how Indian feminism is both distinct from and complementary to feminist theories at the global level. It also explores the diversity and complexity of Indian feminism and highlights multicultural and regional voices through literary and cultural texts.

5. Course Objectives:

1. To introduce key concepts, debates, and emerging dimensions of feminist theories in India from the beginning to digital era.
2. To provide an overview of diverse and multicultural representations of women in Indian literature and cultural texts.
3. To examine the intersections of gender with caste, class, region, and sexuality in shaping women's identities in India.
4. To analyse the plurality and heterogeneity of women's experiences across socio-cultural contexts.
5. To explore contemporary expressions of Indian feminism in digital, literary, and visual cultures.
6. To assess the global relevance and transformative potential of Indian feminist theories in transnational contexts.

6. Course Learning Outcomes: Upon successful completion of this course, the student should be able to:

CLO1: Understand key concepts, debates, and frameworks in Indian feminist thought through the works of thinkers.

CLO2: Analyse the intersections of gender with caste, class, region, and sexuality, and evaluate how patriarchy operates within diverse Indian socio-cultural contexts.

CLO3: Interpret literary texts by women writers and poets on women and the world highlighting plural voices and experiences.

CLO4: Examine representations of women's identities, resistance, and agency in contemporary Indian literature, digital spaces, and cultural production.

CLO5: Critically evaluate the evolution and global relevance of Indian feminist theories, including their contributions to transnational feminist discourses.

7. Course Content

Unit I: Theory

Kamla Bhasin and Khan: *Some Questions on Feminism and its Relevance in South Asia*

Mary E. John "Feminism in India and the West: Recasting a Relationship"

Nivedita Menon: "Sexual Violence" from *Seeing Like a Feminist*

Unit II

Uma Chakravarti: “Understanding Patriarchy” from Gendering Caste: Through a Feminist Lens

V. Geetha: “God Made You Different , Nature Made Us Different” from Gender/ Patriarchy

Meena T.Pillai : “Intimate Rebels: Affective Feminisms in Digital India” from Affective Feminism in Digital India

Unit III

- Meena Alexander : — “South of the Nilgiri”
- Mamang Dai : — “The Voice of the Mountain”
- Vijayalakshmi : — “Making up a Soup”
- Vijayalakshmi : — “The Animal Trainer”
- Volga : — “Spring will not come”
- Anamika : — “Women”
- Arundhati Subramaniam – “Home”
- Toru Dutt: — “Sita”
- Meena Kandasamy: — “Eating Dirt”

Unit IV

- Rukmani Bhaya Nair — “Reasons”
- Salma — “My Ancestral House”
- Salma — “A Deserted Place”
- Sakthi Jothi — “Seed”
- Sukirtha Rani — “Infant languages”
- Vaidehi — “Don’t Look into the Vanity Bag”
- Imtiaz Dharker – “The Right Word”

Unit V

- C.S. Lakshmi — *Unpublished Manuscript*
- Bharati Mukherjee – *Miss New India*
- Manjula Padmanabhan – *Escape*
- Kiran Rao – *Laapataa Ladies*

8. Required Reading:

1. John, Mary E. *Women's Studies in India: A Reader*. Penguin Books, 2008.
2. Maitrayee Chaudhuri. *Feminism in India*. Kali for Women, 2004.
3. Mohanty, Chandra Talpade. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. Duke University Press, 2003. JSTOR, <https://doi.org/10.2307/j.ctv11smp7t>
4. Menon, Nivedita. *Seeing Like a Feminist*. New Delhi: Zubaan & Penguin Books India, 2014.
5. Kumar, Radha. *The History of Doing: An Illustrated Account of Movements for Women ’ s Rights and Feminism in India, 1800-1990*. Kali for Women, 2004.
6. Sharma, Kumud. *Shared Aspirations, Fragmented Realities: Contemporary Women ’ s Movement in India, Its Dialectics and Dilemmas*. Centre for Women ’ s Development Studies, 1989.

9. Recommended Reading:

1. Tharu, Susie and K. Lalita. Women Writing in India: 600 B.C. to the Present. 2 vols. The Feminist Press, 1991.
2. Rege, Sharmila. Against the Madness of Manu: B. R. Ambedkar's Writings on Brahmanical Patriarchy. Navayana, 2013.
3. Rege, Sharmila. Writing Caste/Writing Gender: Reading Dalit Women's Testimonios. New Delhi: Zubaan, 2006.
4. Sarkar, Tanika. Words to Win: The Making of a Modern Autobiography. Zubaan, 2013. • Sen, Ilina. A Space Within the Struggle: Women's Participation in People's Movements. Kali for Women, 1990.
5. Pan, Anandita. Mapping Dalit Feminism: Towards an Intersectional Standpoint. Sage-Stree, 2020.
6. Geetha, V. and S. V. Rajadurai. Towards a Non-Brahmin Millennium: From Iyothee Thass to Periyar. Samya, 2011.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-

Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Refugee Literature**2. Course Code: ENGEC35****3. Credits: 03****4. Course Description:**

This course will familiarize learners with the diverse writings of refugees from transnational backgrounds. Learners will be introduced to several terms employed in Refugee Studies, such as exile, diaspora, expatriate, migrant, immigrant, etc., so as to make them understand the semantic variance of such terms. The introductory unit, besides offering a deep understanding into the writings of refugees, provides knowledge of postcolonial/global southern perspectives of refugee literature, in particular, and Refugee Studies, in general. The subsequent units have been framed to introduce refugee literary forms such as poetry, essays, life narratives, and novels, in order to make learners infer distinct literary expressions fraught with resistance, and loss of homeland and identity.

5. Course Objectives:

- To introduce the unique writings of refugees located in transnational backgrounds.
- To expose learners to refugee literary themes such as collective memory, collective identity, loss of homeland, resistance, use of land, and natural elements.
- To make learners understand how the popular literary forms like poetry, essay, life writing and novel, are appropriated by refugee writers.
- To explain how refugee writers use literature, particularly the genres of life narrative and novel, to narrate their suppressed history.

6. Course Learning Outcomes:

Upon successful completion of this course, the learners will be able to:

CLO1: Gain the knowledge of locating refugee literature in the contemporary, larger, literary discourse.

CLO2: Understand how refugees use literature as a powerful medium, to express and construct their lost identity and homeland, metaphorically.

CLO3: Apply theories of refugee studies for their future research works on refugee writings.

CLO4: Create an awareness of refugee writings and their situation in geo-politics in a society.

CLO5: Evaluate the aesthetic and creative aspects of various forms of refugee literature.

7. Course Content:**Unit I - Understanding Refugee Literature**

Said, Edward W. "Reflections on Exile". *Reflections on Exile: And Other Essays*. Granta, 2012.

Asaad, Lava. "Can the Refugee Speak? Voices by Proxy, Storytelling, and Surrogate Agencies" *Literature with A White Helmet: The Textual-Corporeality of Being, Becoming, and Representing Refugees*. 1st edition, Routledge, 2019.

B. S. Chimni: "The geopolitics of Refugee Studies: A view from the South"

Cox, Emma, et al. "Introduction." *Refugee Imaginaries: Research Across the Humanities*, edited by Emma Cox et al., Edinburgh University Press, 2020, pp. 1–12.

Classon Frangos, Mike, and Ghose, Sheila. "Why Refugee Genres?: Refugee Representation and Cultural Form", *Refugee Genres*, edited by Mike Classon Frangos and Sheila Ghose., Palgrave Macmillan Cham, 2023, pp.1-21.

Bromley, Roger. "Introduction." *Narratives of Forced Mobility and Displacement in Contemporary Literature and Culture*, 1st ed., Palgrave Macmillan Cham, 2021, pp. 1–26.

Gallien, Claire. " 'Refugee literature' : What postcolonial theory has to say." *Journal of Postcolonial Writing*, vol. 54, no. 6, 2 Nov. 2018, pp. 721–726, <https://doi.org/10.1080/17449855.2018.1555206>.

Unit II - Poetry

Mahmoud Darwish: "Identity Card"

Rafeef Ziadah: "We Teach Life, Sir." <https://adarshbadri.me/letters/poems-that-tell-the-story-of-palestine/>

Nizar Qabbani: "A Lesson In Drawing"

R Cheran: "My Land"- *You Cannot Turn Away*, translated by Chelva Kanaganayakam

Jean Arasanayagam : "Innocent Victim" Trincomalee: - Apocalypse'83

Warsan Shire: "Home" <https://www.amnesty.ie/wp-content/uploads/2016/06/home-by-warsan-shire.pdf>

Nhien Nguyen MD: "Vietnamese Refugee Boat People Forty Years Later"

Unit III – Essays and Stories

Ramzy Baroud: "Death Notice" - Baroud, Ramzy. *The Last Earth: A Palestinian Story*. Pluto Press, 2018.

Ain Van do: Simple map, Small Compass, Three Flashlights – Cargill, Mary Terrell, and Jade Quang Huynh, editors. *Voices of Vietnamese Boat People: Nineteen Narratives of Escape and Survival*. McFarland, 2015.

Danticat, Edwidge. "Children of the Sea." *The Penguin Book of Migration Literature*, edited by Dohra Ahmad, Penguin Books, 2019.

Nayeri, Dina. "Valid and Taraa" *The Ungrateful Refugee*, Catapult New York, 2019.

Unit IV - Life Writings

Jacob J. Nammar: *Born in Jerusalem, Born Palestinian: A Memoir*

Nujeen Mustafa, Christina Lamb: *Nujeen: One Girl's Journey from War-Torn Syria in a Wheelchair*

Unit V – Novels

Hamid, Mohsin. *Exit West: A Novel*. Riverhead Books, 2018.

Benjamin Dix, Lindsay Pollock: *Vanni: A Family's Struggle Through the Sri Lankan Conflict*

8. Required Readings:

1. Asaad, Lava. *Literature with A White Helmet: The Textual-Corporeality of Being, Becoming, and Representing Refugees*. 1st edition, Routledge, 2019.
2. Bose, Sumantra. *Contested Lands: Israel-Palestine, Kashmir, Bosnia, Cyprus and Sri Lanka*. Harvard University Press, 2009.
3. Harlow, Barbara. *Resistance Literature*. Routledge, 1987.
4. Rellstab, Daniel H., and Christiane Schlote, editors. *Representations of War, Migration, and Refugeehood: Interdisciplinary Perspectives*. 1st edition, Routledge, 2014.

9. Recommended Readings:

1. Baroud, Ramzy. *The Last Earth: A Palestinian Story*. Pluto Press, 2018.
2. Brownlie, Siobhan. *Discourses of Memory and Refugees: Exploring Facets*. 1st ed. 2020 edition, Palgrave Macmillan, 2020.
3. Cargill, Mary Terrell, and Jade Quang Huynh, editors. *Voices of Vietnamese Boat People: Nineteen Narratives of Escape and Survival*. McFarland, 2015.
4. Fiddian-Qasmiyeh, Elena, et al., editors. *The Oxford Handbook of Refugee and Forced Migration Studies*. Reprint edition, Oxford University Press, 2016.
5. Nguyen, Viet Thanh, editor. *The Displaced: Refugee Writers on Refugee Lives*. 1st edition, Harry N. Abrams, 2018.
6. Triandafyllidou, Anna, editor. *Routledge Handbook of Immigration and Refugee Studies*. 1st edition, Routledge, 2015.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Popular Fiction**2. Course Code: ENGEC36****3. Credits: 3****4. Course Description:**

The course discusses by way of exposing the learners to theories on popular taste and diverse forms of cultures sampling at varied genres and concerns of popular fictions and culture capital. It looks closely at more recent developments like fan fiction communities and evolving technologies in shaping the production and consumption of popular fictions. The Units I, II & III accustom the learners with the definition and redefinition of popular culture and Unit IV & V enhance the learning consumption with literary samples representing each genre.

5. Course Objectives:

- To introduce students to the key concepts and debates surrounding popular fiction, including why it is widely read and how it reflects contemporary cultural trends, drawing on thinkers like Elizabeth Lowell and Shaikat Dasgupta.
- To analyze narrative structures and genre conventions in popular fiction, with reference to theoretical frameworks by Umberto Eco and discussions of gender and masculinity in popular texts.
- To examine the relationship between popular culture and popular fiction, engaging with critical perspectives from Stuart Hall and others on how meaning is constructed and circulated.
- To develop critical reading skills through the study of diverse genres—such as science fiction, horror, dystopian, and graphic narratives—through works like *Dracula*, *The Handmaid's Tale*, and *Maus*.

6. Course Learning Outcome: Upon successful completion of this course, the student should be able to

CLO1: Understand and gain knowledge on different genres, factors enforcing and embellishing them and their characteristic features in the contemporary popular Literature

CLO2: Analyse the emerging ideologies and methods of various genres reflecting the current trending

CLO3: Evaluate the popular socio-cultural context and its social milieu mobilized in literary representation.

CLO4: Apply a critical and media outlook in understanding the cultural diversity of the Popular genres.

CLO5: Appreciate and demonstrate the modern sensibilities in narrative methods in the reading of texts representative of popular mood and mode

7. Course Content**Unit I**

- Lowell, Elizabeth. Popular Fiction: Why We Read It, Why We Write It. (Web source, accessed 23 December 2013)
- Dasgupta, Shaikat. "Leading the Idiocracy." *Tehelka Magazine*, Volume 9, Issue 33, August 2012
- Gary Westfahl. "How Charlie Made Children Hate Him: Fantasy and Reality"

Unit II

- Umberto Eco. “Narrative Structure in Fleming,” in *The Study of Popular Culture: A Sourcebook*, ed. Bob Ashley (London: Pinter, 1989), pp. 124–134
- Gender equations in popular fiction
- Brian Baker. *Masculinity in Film and Fiction: Representing Men in Popular Genres*

Unit III

- Reflection of popular culture in popular fiction and the impact of popular fiction on popular culture
- Stuart Hall. “Notes on Deconstructing ‘the Popular’”
- Select chapters from Clive Bloom’s *Cult Fiction: Popular Reading and Pulp Theory*
- Jayashree Kamble. *Making Meaning in Popular Romance Fiction*

Unit IV

- Science Fiction: *A Princess of Mars* – Edgar Rice Burroughs
- Culinary Fiction: *Like Water for Chocolate* – Laura Esquivel
- Horror Fiction: *Dracula* – Bram Stoker

Unit V

- Chick Lit: *Piece of Cake* – Swati Kaushal
- Dystopian Novel: *The Handmaid’s Tale* – Margaret Atwood
- Graphic Novel: *Maus* – Art Spiegelman

8. Required Reading:

1. Christopher Pawling, ‘Popular Fiction : Ideology or Utopia?’ *Popular Fiction and Social Change*, ed. Christopher Pawling (London : Macmillan, 1984).
2. Ken Gelding, *New Directions in Popular fiction: Genre, Distribution and Reproduction*, London:Macmillan, 2016.
3. Leo Braudy, *Native Informant: Essays on film, fiction and popular culture*, Oxford, Oxford University Press, 1991.
4. Scott McCloud’s graphic novel exploration of the medium, *Understanding Comics: The Invisible Art*,
5. Storey, John. *Cultural Theory and Popular Culture: An Introduction*. Fifth Edition University of Sunderland: Pearson Longman. www.pearsoned.co.uk/storey
6. Agger, Ben. *Cultural Studies as Cultural Theory*. London: Falmer Press, 1992.

9. Recommended Reading:

1. Glover, David & Scott McCracken, eds. *The Cambridge Companion to Popular Fiction*. Cambridge UP
2. Gill, Rosalind & Herdieckerhoff, Elena. —Rewriting the Romance: New femininities in Chicklit?. *Feminis Media Studies* 6(4). 2006.

3. Chute, Hillary. —Comics as Literature? Reading Graphic Narrative. PMLA –Publications of The Modern Language Association of America. 123. 452-465. 20

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

Electives offered in Semester 7

1. Course Title: Public Humanities: An Introduction

2. Course Code: ENGEC37

3. Credits: 3

4. Course Description:

This course introduces students to the theoretical foundations and practices of Public Humanities, examining how humanities scholarship engages with public life, civic discourse, and community knowledge. It also emphasizes practical approaches such as oral history, archival research, and digital storytelling, enabling students to critically engage with cultural documentation, community memory, and ethical public engagement in the Indian context.

5. Course Objectives:

1. To introduce key theories, concepts, and debates in Public Humanities.
2. To examine the role of the public sphere, counter publics, and civic engagement in humanities research.
3. To explore ethical issues in cultural documentation, storytelling, and representation.
4. To analyse literary and visual texts as forms of civic and ethical discourse.
5. To develop skills in oral history, archival research, and community-based methodologies.
6. To understand the role of digital media, podcasts, and graphic narratives in public engagement.

6. Course Learning Outcomes: Upon successful completion of this course, the student should be able to:

CLO1: Demonstrate an understanding of key concepts and theoretical frameworks in Public Humanities, including the public sphere and counter publics.

CLO2: Critically analyse texts and cultural productions that address social, political, and ethical issues in the public domain.

CLO3: Evaluate the role of humanities in civic engagement, activism, and community-based knowledge production.

CLO4: Apply research methods such as oral history, ethnography, and archival study in documenting community narratives.

CLO5: Assess ethical challenges in representation, storytelling, and cultural documentation.

7. Course Content

Unit I: Basics of Public Humanities

- Definitions and scope
- Theories of the human
- The public sphere and counterpublics
- Public humanities in Indian civic, cultural, and academic contexts
- Ethics and activism in public engagement
- Cultural documentation and ethical storytelling
- Interviewing and oral histories
- Archives and community memory

- Oral history, archives, and ethnography
- Digital storytelling and podcasting
- Community-engaged humanities research methods
- Ethics in representation

Unit II: Theory

- Nancy Fraser “ – Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy”
- Sylvia Wynter “ – Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation – An Argument”

Unit III: Understanding Literature as Civic and Ethical Discourse

- Temsula Ao: These Hills Called Home: Stories from a War Zone (Selections)
- Orijit Sen and Vidyum Sabhaney: First Hand: Graphic Non-Fiction from India (Selections)
- Amitav Ghosh: The Great Derangement: Climate Change and the Unthinkable (Selections)

Unit IV: Indian Context

- Durgabai Vyam and Subhash Vyam: Bhimayana: Experiences of Untouchability
- Srividya Natarajan and Aparajita Ninan: A Gardener in the Wasteland: Jotiba Phule’ s Fight for Liberty

Unit V: Practical Work

- Communication of social, historical, and cultural issues through literature and visual narratives
- Civic engagement and ethical storytelling in Indian public humanities projects
- Digital storytelling, podcasts, and graphic narratives as tools for public awareness
- Representation of trauma, resistance, and marginalized voices in contemporary India
- Role of archives, oral histories, and fieldwork in documenting community memory
- Analysis of digital and visual media in shaping public understanding

8. Required Reading:

1. Fisher-Livne, D., & May-Curry, M. (Eds.). (2024). *The Routledge Companion to Public Humanities Scholarship* (1st ed.). Routledge. <https://doi.org/10.4324/9781003248125>
2. Todd, M.& Cohen, J.E. (2015) *Public Humanities: Engaging Community, Empowering Civic Discourse, and Reshaping Academia*. Michigan State University Press.
<https://books.google.co.in/books?id=iXqFEQAAQBAJ>
- Smulyan, S, (Eds). *Doing Public Humanities*. Abingdon: Routledge, 2020.
3. Sinha Palit, P. (2023). *New Media and Public Diplomacy: Political Communication in India, the United States and China* (1st ed.). Routledge India. <https://doi.org/10.4324/9780429298141>

4. Angeli, E. L., & McNealis, R. (2025). A framework for public humanities: Integrating public humanists' experiences with scholarship. *Arts and Humanities in Higher Education*, 0(0).

<https://doi.org/10.1177/14740222251341410>

5. Philip Lewis – The Public Humanities Turn: The University as an Instrument of cultural Transformation. John Hopkins University Press, 2024

9. Recommended Reading:

1. *Folklife and Fieldwork* (Library of Congress)

2. Case study: The 1947 Partition Archive

3. The People's Archive of Rural India (PARI) – founded by P. Sainath (2014)

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO 4	P O5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5

Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Indigenous Literature**2. Course Code: ENGEC38****3. Credits: 3****4. Course Description:**

The course provides an understanding of the literature of Indigenous nations in Canada, Australia, New Zealand and the Philippines. It starts from stories from the oral tradition through written poems, stories, and drama, to novels. Further it gives an overall view to the learners how the indigenous writers have contributed to literature through hardship. It also comprises some of the important texts in this genre from Native America. The course further introduces the issues relating to the representation of race and Indignity in literature, in addition to the politics of indigenous authorship, narrative voice, and self-empowerment

5. Course Objectives: The learner will be introduced

- To some of the important Indigenous writings (indigenous experiences) from Native America, Canada, Australia, New Zealand and the Philippines.
- To examine indigenous novels, traditional stories, poetry, short stories, and plays from various time periods, written by Métis, Inuit, and First Nations authors.
- To enable the learner to criticize the texts using postcolonial, indigenous cultural and historical aspects
- To foster an historical understanding of literary cultures other than British and American Literatures.

6. Course Outcomes:

At the end of this course, the student will be able to:

CO1: Understand and read the texts in the light of its history and culture

CO2: Analyze the literary terminology, the components and basic structures of novels, plays, and poems, using specific examples from works studied in the course.

CO3: Evaluate and compare different authorial treatments of particular themes and subjects in works of different genres.

CO4: Apply own critical analysis, original ideas, and research about the literature.

CO5: Appreciate and discuss literary patterns in a novel, play, or poem and tend to write critical essays, including a formal research paper, on literary texts and topics.

7. Course Content:**Unit I: Key Concepts**

- Introduction to Indigenous Literature with reference to:
 - Native American (tales and oratures)
 - Canadian Indigenous literature
 - Australian Aboriginal literature
 - New Zealand Māori literature
 - Philippine Indigenous literature

- Historical and political contexts:
 - Truth and Reconciliation Commission of Canada
 - Children’ s Removal Act (Scoop-up)
 - Stolen Generation
 - Dispossession of land
 - Aboriginal Rights Movement

Unit II: Poetry

- Joy Harjo: *Once the World Was Perfect*
- Jeannette Armstrong: *Indian Woman*
- Marjorie Evasco: *Farol de Combate*

Unit III: Narratives / Biography / Memoirs

- John G. Neihardt: *Black Elk Speaks*
- N. Scott Momaday: *From The Way to Rainy Mountain*
- Kate Howarth: *Ten Hail Marys*
- Patricia Grace: *The Moon Sleeps* (excerpt)
- LeAnne Howe: *Moccasins Don’ t Have High Heels*

Unit IV: Novel

- Eden Robinson: *Monkey Beach*
- Alan Duff: *Once Were Warriors*
- Hone Kouka: *Waiora* (1996)
- Witi Ihimaera: *The Trowenna Sea*
- Narayan: *Kocharethi*

Unit V: Drama

Prescribed Texts:

- Jack Davis: *The Dreamers*
- Drew Hayden Taylor: *In a World Created by a Drunken God*

8. Required Reading:

1. Velie R Alan. Ed. *An Anthology of American Indian Literature*, University of Oklahoma Press, Norman.
2. David, Daniel Moses, Ed. *An Anthology of Canadian Native Literatures in English*. Toronto.OUP,1998.
3. Nicholas Jose, Anita M Heis. *An Anthology of Australian Aboriginal literature*, 2008. Lawana Trout, Ed, *Native American Literature* .1998
4. Moses, D. D. & Goldie, T. (Eds.). (2013). *An Anthology of Canadian Native Literature in English*. (4th ed.). Toronto: Oxford UP.
5. QuaysonAto, *Cambridge History of Postcolonial Literature*, 2012.

E-Reference:

Epgpathsala:paper 07: module 04

Links to Refer:

- <https://nctr.ca/education/trw/general-public-schedule/>
- <https://csps-efpc.gc.ca/events/national-day-truth-reconciliation/index-eng.aspx>
- <https://www.canada.ca/en/canadian-heritage/campaigns/national-day-truth-reconciliation.html>
- <https://www.rcaanc-cirnac.gc.ca/eng/1621447127773/1621447157184>
- <https://csps-efpc.gc.ca/ils-eng.aspx>
- <https://downiewenjack.ca/national-day-for-truth-and-reconciliation/>
- <https://poetryarchive.org/poet/david-eggleson/>
- <https://poetryarchive.org/poem/turangawaewae/>
- <http://cordite.org.au/poetry/philippines/farol-de-combate/>
- [https://www.thefreelibrary.com/Mutuwhenua+\(an+excerpt\).-a0137013012](https://www.thefreelibrary.com/Mutuwhenua+(an+excerpt).-a0137013012)

9. Recommended Reading

1. Erdrich's The Round House and Tribal Jurisdiction
2. Read Womack, "Theorizing American Indian Experience
3. Genoni, Paul (2004). *Subverting the Empire: Explorers and Exploration in Australian Fiction*. Altona, VIC: Common Ground.
4. <https://www.abc.net.au/news/2021-05-27/first-nations-poetry-flourishing-evelynaraluen/100160654>
5. <http://www.cultureandrecreation.gov.au/articles/poetry/index.htm>
6. <http://www.cbc.ca/books/2016/06/the-shoe-boy.html>

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60

Total	20	20	20	20	20	100
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12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: Literary and Cultural Disability Studies**2. Course Code: ENGEC39****3. Credits: 03****4. Course Description:**

Being an introductory course in the fledgling discipline of Literary and Cultural Disability Studies, this course is aimed at providing an overview of the interdisciplinary nature of Disability Studies and the literature of the disabled. The course will attempt to situate the condition of disability in socio-political, historical and cultural contexts, to reveal the overlapping nature of disability. It will explicate how the disability rights movement, a seedbed of Disability Studies, resisted the charity-based approach towards the disabled and established the rights-based approach through the popular maxim “Nothing about us without us.” Through discussing a range of important and often used key concepts in the field of Disability Studies, this course will expose students to specific vocabularies of disability epistemology. By elucidating how the disability of an individual is translated to become a social pathology, the course will inquire into the various models employed to critically understand the condition termed ‘Disability’. Having explored these theoretical aspects, the course will also investigate the politics of disability representation in literature and culture, by discussing some of the key articles by Disability Studies scholars. The course will finally engage with the ethnocentric writings of the disabled, to exemplify how they articulate the unheard voices of their experience with disability.

5. Course Objectives:

- To introduce the new epistemology of the disabled, as manifested in sociological, literary and cultural writings.
- To provide the learners with an overview of the history of disability in Western and Indian contexts.
- To explicate the origin and development of Disability Rights Movements in the West and India, and its role in the foundation of Disability Studies as a new academic enquiry.
- To familiarize learners with key-terms in Disability Studies and their wider context in the disability epistemology.
- To expose learners to critical writings on the politics of disability representations, in the mainstream literary and cultural writings, alongside the ethnocentric writings of the disabled.

6. Course Learning Outcomes:

CLO1: Upon successful completion of this course, the learners will be able to

CLO2: Understand the subject position of disabled in the societal and cultural contexts as political.

CLO3: Demonstrate an awareness that disability is not an individual problem, rather, it is a social pathology.

CLO4: Familiarize themselves with key concepts, models and new areas in Disability Studies.

CLO5: Comprehend the normative, ableist and stigmatized construction of disabled in the public sphere, and their portrayal in literature, culture and cinema.

7. Course Content:**Unit I: Introduction to Disability Studies**

1. Situating disability: socio-political, historical and cultural context.
2. From charity to right based approach: a history of disability rights movement in India and West.
3. Emergence of Disability Studies: an overview.

Unit II: Key concepts and Major Models in Disability Studies

1. Key Concepts:

Ableism, Accessibility, Barriers, Citizenship, Disableism, Embodiment, Ethnocentrism, Eugenics, Impairment, Inclusive Education, Intersectionality, Normalcy, Rehabilitation, Representation, Special Education, and Stigma.

2. Major Models in Disability Studies:

Medical, Social and Cultural.

Unit III: Disability Representations in Literature and Culture:

1. Kenneth Jernigan: "Blindness: Is Literature Against Us?"

<https://nfb.org/images/nfb/publications/convent/banque74.htm>

2. Siebers, Tobin. "Introducing Disability Aesthetics." *Disability Aesthetics*, University of Michigan Press, 2010, pp. 1–20.

3. David Mitchell and Sharon Snyder: "Narrative Prosthesis"

4. "Aesthetic Nervousness" by Ato Quayson

The two articles feature in *The Disability Studies Reader* edited by Lennard J. Davis.

Unit IV: Literature by the Disabled (Poetry and Essays)

1. Poetry:

A. Deanna Noriega (Visually Impaired): 'See Me, Open Your Eyes and Really Look' -

<http://www.visionaware.org/blog/visually-impaired-now-what/how-poetry-helps-me-move-on-as-a-blind-person/12>

B. Tito Rajarshi Mukhopadhyay (Autistic): 'A Simple Cup' -

C. Cheryl Marie Wade (Physically Impaired): 'Cripple Lullaby' -

D. Alyssa D'Amico (Epileptic): 'Epilepsy' -

E. Jim Ferris (Physically Impaired): 'Poet of Cripples' -

F. Stevie Drown (Hearing Impaired): 'You Have to be Deaf to Understand

2. Essays:

A. Nancy Mairs (Multiple Sclerosis-Physically Impaired): 'On Being a Cripple' -

1. B. Tasha Chemel (Visually Impaired): 'In Search of the Ordinary' - _____

Unit V: Literature by the Disabled (Life Narratives and Novel)

1. Life Narratives:

A. Temple Grandin (Autistic): *Thinking in Pictures: My Life with Autism* (2006)

B. Malini Chib (Cerebral Palsy): *One Little Finger* (2011)

2. Novel:

A. Firdaus Kanga (Dwarf): *Trying to Grow* (1991)

B. Jojo Moyes (quadriplegia): *Me Before You* (2012)

8. Required Readings:

1. “Introduction: Disability, Normality, and Power” “Disability, Life Narratives, and Representation” Davis, Lennard J., ed. *The Disability Studies Reader*. 4th edition. New York, NY: Routledge, 2013.
2. “Introduction: Global Disability Studies” “Psychology: Critical Psychological Disability Studies,” “Culture: Psycho Analytic Disability Studies” Goodley, Dan. *Disability Studies: An Interdisciplinary Introduction*. 1 edition. Los Angeles, Calif ; London: SAGE Publications Ltd, 2010.
3. Introduction: Epistemological and Academic Concerns of Disability in the Global South”, “Emergence of Disability Rights Movement in India: From Charity to Self-advocacy”, “Disability Rights Law and Origin of Disability Rights Movement in India: Contesting Views”, *Disability in South Asia: Knowledge and Experience*. Edited by Anita Ghai, 1st edition, Sage Publications Pvt. Ltd, 2018.
4. “From Charity to Independent Living” Shapiro, Joseph P. *No Pity: People with Disabilities Forging a New Civil Rights Movement*. 1st edition, Broadway Books, 1994.
5. “The Disabled People’s Movement,” “The Medical Model,” and “The Social Model” Cameron, Colin, ed. *Disability Studies: A Student’s Guide*. 1st edition. Los Angeles: SAGE Publications Ltd, 2013.
6. Adams, Rachel, Benjamin Reiss, and David Serlin, eds. *Keywords for Disability Studies*. New York: New York University Press, 2015.

9. Recommended Readings:

1. Albrecht, Gary L., et al., editors. *Handbook of Disability Studies*. 1st edition, SAGE Publications, Inc, 2003.
2. Barker, Clare, editor. *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2017.
3. Barker, Dr Clare. *Postcolonial Fiction and Disability: Exceptional Children, Metaphor and Materiality*. 2011 edition, Palgrave Macmillan, 2012.
4. Cho, Sumi, et al. “Toward a Field of Intersectionality Studies: Theory, Applications, and Praxis.” *Signs*, vol. 38, no. 4, 2013, pp. 785–810. JSTOR, doi:10.1086/669608.
Davis, Lennard J. *Enforcing Normalcy: Disability, Deafness, and the Body*. 1st edition, Verso, 1995.
--. *The Disability Studies Reader*. Taylor & Francis, 2006.
5. Gerschick, Thomas J. “Toward a Theory of Disability and Gender.” *Signs*, vol. 25, no. 4, 2000, pp. 1263–68.
6. Ghosh, Nandini, editor. *Interrogating Disability in India: Theory and Practice*. 1st ed., Springer, 2016.
7. Grech, Shaun, and Karen Soldatic, editors. *Disability in the Global South: The Critical Handbook*. 1st ed. 2016 edition, Springer, 2016.
8. GUPTA, SHIVANI. *No Looking Back*. Rupa Publications India, 2013.
9. Hall, Alice. *Literature and Disability*. 1 edition, Routledge, 2015.
10. L, Subramani. *Lights Out: A True Story of a Man’s Descent into Blindness*. Ebury Press, 2014.
11. MEHROTRA, NILIKA. “Disability Rights Movements in India: Politics and Practice.” *Economic and Political Weekly*, vol. 46, no. 6, 2011, pp. 65–72.

12. Mitchell, David T., and Sharon L. Snyder. *Narrative Prosthesis: Disability and the Dependencies of Discourse*. University of Michigan Press, 2001.
13. Monga, Preeti, and Radhika Kapoor Mitra. *The Other Senses*. Reado, 2012.
14. NASEEMA HUZRUK. *NASEEMA - THE INCREDIBLE STORY - NASEEMA HUZRUK*. Internet Archive, <http://archive.org/details/Naseema-TheIncredibleStory-NaseemaHuzruk>.
15. Quayson, Ato. *Aesthetic Nervousness – Disability and the Crisis of Representation*. Columbia University Press, 2007.
16. Shapiro, Joseph P. *No Pity: People with Disabilities Forging a New Civil Rights Movement*. 1 edition, Broadway Books, 1994.
17. Thomson, Rosemarie Garland. *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*. 1st edition, Columbia University Press, 1996.
18. Tremain, Shelley Lynn, editor. *Foucault and the Government of Disability*. 1st edition, University of Michigan Press, 2005.
19. Valliappan, Reshma. *Fallen Standing: My Life as a Schizophrenist*. Women Unlimited, 2015.
20. Wappett, M., and K. Arndt, editors. *Foundations of Disability Studies*. 2013 edition, Palgrave Macmillan, 2013.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

	AEC, VAC, MSD, etc.	
	General English 1	AEC
	General English II	AEC
	English for Technical Communication	For BTech
	Green Humanities	VAC

1. Course Title: General English I**2. Course Code: ENGAE1****3. Credits: 3****4. Course Description:**

This course is designed to help students understand the principles and importance of learning English as a second language while strengthening the foundational skills necessary for effective communication. Through focused instruction in grammar, reading, and writing, students will develop greater confidence and accuracy in language use. The course also introduces learners to a rich selection of poetry, prose, and fiction from India and around the world, encouraging them to analyse and appreciate diverse literary voices and cultural contexts. By engaging with various texts and classroom activities, students will enhance their critical and creative thinking abilities and cultivate expressive clarity. Ultimately, the course aims to deepen students' understanding of life and society as reflected in literature, fostering both linguistic competence and humanistic insight.

5. Course Objectives:**This course aims**

- To help the students to understand the principles and importance of learning English as a second Language
- To enhance their foundational grammar skills, reading and writing skills
- To help them critically analyse and appreciate poetry, prose and fiction from India and other parts of the world.
- To develop their critical and creative thinking and expressions.
- To enhance their understanding of various aspects of life and of society through literature.

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Understand the principles and importance of learning English as a second Language
CO2	Enhance their foundational grammar skills, reading and writing skills
CO3	Analyse and appreciate poetry, prose and fiction from India and other parts of the world
CO4	Enhance their critical and creative thinking and expression
CO5	Enhance their understanding of various aspects of life and of society through literature.

7. Course Content

Units	Content	Hrs.
Unit I Grammar & Usage	Parts of Speech - nouns – Singular Noun, Plural Noun, Common Noun, Proper Noun, Concrete Noun, Abstract Noun, Collective Nouns and Compound Noun Pronouns Verbs– Main Verbs and Auxiliary Verbs Adjectives Adverbs Prepositions Tenses Voices - Active Voices & Passive Voices Sentence Pattern, Articles – Spotting Errors	9
Unit II Reading and Writing	Vocabulary Building – Functional Writing Skills Synonyms and Antonyms - Idioms and Phrases Sentence Formation Paragraph Writing, Jumbled Sentences Types of reading – Skimming and Scanning, Reading and Comprehending Listening Comprehension Group Presentation	9

Unit III Poetry	Sukirtharani- Debt Shakespeare-Sonnet 18 Kamala Das-Dance of the Eunuchs	8
Unit IV: Essay & Speech	Knowledge and Wisdom – by Bertrand Russel’s Why We Travel – Pico Iyer Mother Tongue – Amy Tan I Have a Dream by Martin Luther King	10
Unit V: Fiction	An Astrologer’s Day – R.K. Narayan. (Short Story) Old man and the Sea- Ernest Hemingway (Novella)	9

8. Required Reading:

1. A Background to the Study of English Literature: Revised Edition by B. Prasad, 2016
2. Murphy, Raymond, English Grammar in Use, Fifth Edition.
3. Murphy, Raymond. Intermediate English Grammar. 2nd ed., Cambridge UP, 2012.
4. Business English, Pearson, 2008. Fluency in English Part II. Oxford UP, 2006.

9. Recommended Reading:

1. Bertrand Russell. “**Knowledge and Wisdom.**”
2. Das, Kamala. “**The Dance of the Eunuchs.**”
3. **Editorial Board.** *Language, Literature and Creativity*. Orient BlackSwan, 2013.
4. Frank, Marjorie. **Writing as Thinking: A Guided Process Approach**. Englewood Cliffs, Prentice Hall,
5. Graff, Gerald, and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. Norton, 2009.
6. Hemingway, Ernest. *The Old Man and the Sea*. Scribner, 1952.
7. Iyer, Pico. “**Why We Travel?**”
8. Narayan, R. K. “**An Astrologer’ s Day.**” *Malgudi Days*, Indian Thought Publications, 1943.
9. Shakespeare, William. **Sonnet 18.** *Shakespeare’ s Sonnets*, 1609.
10. Sood, S. C., et al., editors. *Developing Language Skills – 2*. Spantech, 1992.
11. Sukirtharani. “**Debt.**”

12. Tan, Amy. “**Mother Tongue.**”*The Threepenny Review*, no. 43, 1990, pp. 7–8.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO 4	P O5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

13.

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

1. Course Title: General English II**2. Course Code: ENGAE2****3. Credits: 3****4. Course Description:**

The course covers Grammar and Usage where students will be introduced to the nuances of Language and its functional usage, and get to know the sub skills involved in LSRW. Further, the learners are introduced to some literary texts including various Genres such as Poetry, prose, short stories, essays, novella etc.

5. Course Objectives:

The course is offered to make the students proficient communicators in English. It aims to develop in the learners the ability to understand English in a wide range of contexts. The main thrust is on understanding the nuances of listening, speaking and reading and Writing English. Further the course prepares the learners to face situations with confidence and to seek employment in the modern globalized world. Introduction towards some literary pieces will enhance the students to appreciate and analyze the same.

6. Course Learning Outcomes:

On completion of the course, the students should be able to:

CO1	Understand the principles and importance behind learning English as second Language
CO2	Analyze and appreciate poetry, fiction, prose and drama and other genres.
CO3	Evaluate grammatically and idiomatically correct spoken and written discourse
CO4	Apply verbal and non-verbal Communication techniques in the professional environment
CO5	Appreciate the literary texts critically

7. Course Content

Units	Content	Hrs.
Unit I Writing and Reading	Writing: Letter Writing – Formal Letters Informal Letters) Report and its common template Writing Minutes Writing CV (Curriculum Vitae) Email writing and etiquettes of emails, Essays - Narrative Essays, Descriptive Essays and Argumentative Essays Reading: Extensive Reading & Intensive Reading, Script Writing, COse Reading	9
Unit II Oral Communication	Group Discussion Mock Interview Situational Communication (Debate).	9
Unit III Poems	Jayanta Mahapatra – Hunger Shakespeare’s Sonnet no: 65 Robert Frost : Road not Taken Tennyson’s Ulysses	9
Unit IV Prose	O.Henry’s Last Leaf. Jerome K. Jerome’s The Dancing Partner Helen Keller’s The Story of my Life. R.K Narayan’s Swami and Friends	9
Unit V One Act Play	Anton Chekhov – The Marriage Proposal. The Bishop’s Candlesticks – Norman Mc Kinnel	9

8. Required Reading:

1. A Background to the study of English Literature: Revised Edition by B. Prasad 2016
2. Murphy, Raymond, English Grammar in Use, Fifth Edition.
3. Murphy, Raymond. Intermediate English Grammar. 2nd ed., Cambridge UP, 2012.

4. Business English, Pearson, 2008. Fluency in English Part II. Oxford UP, 2006.

9. Recommended Reading:

1. Frank, M. Writing as thinking: A guided process approach. Englewood Cliffs, Prentice Hall Regents.
2. Graff, Gerald, Cathy Birkenstein, They Say/I Say: The Moves That Matter in Academic Writing. New York: Norton, 2009.
3. Hamp-Lyons, Liz, Ben Heasley, Study writing: A Course in Writing Skills for Academic Purposes. Cambridge UP, 2006.
4. Language, Literature and Creativity, Editorial Board, Orient Black Swan, 2013.
5. Riordan, Daniel G., Steven E. Pauley, Biztantra: Technical Report Writing Today, 8th Edition (2004).
6. Sood, S. C et al. editors. Developing Language Skills-2 Ed. S.C. et al. Spantech, Delhi 1992.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

Value Added Course (VAC)

1. Course Title: Value Added Course: Green Humanities

2. Course Code:

3. Course Credits:

4. Course Description:

This course explores the vital relationship among literature, environment, human and non-human interactions. It focuses on the various facets of environmental issues. The literary works are primarily concerning on the socio-cultural aspects and ethical responsibilities for ecological wellbeing. The objective is to highlight the environmental consciousness for attaining an inclusive sustenance among species.

5. Course Objectives:

- To introduce the learner to gain in-depth exposure to the environmental hazards
- To encourage the learner to foster global as well as regional representation of environmental issues
- To conceptualize an analytical perception to intervene on the contemporary cultural practices through an ecocritical lens

6. Course Learning Outcomes:

At the end of this course, the student will be able to:

CO1	Gain the ecological awareness of bio-sphere and encourage them for collective engagement to protect the planet Earth
CO2	Understand the relationship between Literature and Ecosystem
CO3	Conceptualize the cultural tools to address and prevent the cultural practices that may harm animals and other species
CO4	Apply the environmental exigencies in their day-to-day life
CO5	Adopt to green consciousness

7. Course Content

Unit I

1. John Berger, “Why Look at Animals?” pp 252-261.
2. Rachel Carson-*The Silent Spring*
3. R K Ramanujan-*A River*
4. Gieve Patel: “On Killing a Tree”

Unit II

1. Plumwood, Val , ‘ “Babe’ : The tale of the speaking Meat.” *The Eye of the Crocodile* edited by Lorraine Shannon. The Australian National University, Canberra. 2012 . pp-55-74.
2. Robert Frost- *The Gum Gatherer*
3. Sherry B. Ortner- “Is Female to Male as Nature is to Culture?”

Unit III

1. Vandana Shiva – *Staying Alive: Women, Ecology and Development*. Ch.1 DEVELOPMENT, ECOLOGY AND WOMEN
2. Margaret Atwood “ – The Animals in That Country”
3. Niyi Osundare “ – Ours to Plough, Not to Plunder”

Unit IV

1. Amitav Ghosh – *The Great Derangement* (Selected Chapter)
2. Margaret Atwood “ – Time Capsule Found on the Dead Planet”
3. Jorie Graham “ – Sea Change”

Unit V

1. Arundhati Roy “ – The Greater Common Good”
2. Pablo Neruda “ – The United Fruit Co.”
3. Chief Seattle “ – Speech of 1854”

8. Required Reading:

1. Carson, Rachel. *Selections from Silent Spring* (1962). Chapter 1 “A Fable for Tomorrow and Chapter 2 “The Obligation to Endure”. (London: Penguin Classics, 2000): pp. 21-30.
2. Eli Clare. "Meditations on Natural Worlds, Disabled Bodies and a Politics of Cure" in S. Oppermann and S. Iovino (eds), *Material Ecocriticism* (Bloomington: Indiana UP, 2014).

9. Recommended Reading:

1. Garrard, Greg. 'Chapter 5: Apocalypse', in *Ecocriticism* (Routledge: London, 2003): 93- 116.
2. Garrard, Greg “Beginnings: Pollution” in *Ecocriticism (The New Critical Idiom)*. (New York: Routledge, 2004): 1-18.
3. Heise, Ursula K. “The Hitchhiker’ s Guide to Ecocriticism”. *PMLA*. Vol. 121, No. 2. pp. 503-516.

4.Cronon, William. “Introduction: In Search of Nature”. *Uncommon Ground: Rethinking the Human Place in Nature*. (New York: W.W. Norton & Co., 1996): 23-56.

10. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO4	PO5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

11. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
Total	20	20	20	20	20	100

5.

12. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

13. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12

The following course is offered for the Department of Computer Science

Course Code: ENG5019	ENGLISH FOR TECHNICAL COMMUNICATION	2-0-2-3
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Course Objectives

1. Understand and apply foundational principles of clarity, accuracy, audience awareness, and ethical responsibility in technical communication.
2. Analyze communication contexts and select appropriate structures, styles, and formats for various technical documents
3. Produce well-organized technical documents—including short messages, instructional materials, reports, and proposals—using effective language and document design.
4. Demonstrate effective oral communication in technical settings, including explanations, presentations, and participation in professional meetings.
5. Evaluate and apply ethical standards related to accuracy, safety communication, confidentiality, and intellectual property in technical documentation and interaction.

Unit	Content	Hours
Unit – 1	Foundations of Technical Communication 1. Core Qualities of Effective Technical Communication • Clarity, brevity, accuracy • Objectivity and neutrality • Formality and consistency • Plain language principles 2. Audience and Context Analysis • Identifying primary vs. secondary audiences • User needs and expectations • Cultural and contextual considerations	5 hrs

	• Reader-centered communication 3. Language and Style in Technical English • Technical vocabulary and terminology • Jargon: appropriate vs. excessive use • Active vs. passive voice Tone management: formal, neutral, directive	
Unit – 2	Information Structures and Technical Document Types . Information Organization • Linear vs. non-linear organization • Chunking and modular writing • Logical sequencing (general-to-specific, cause-effect, comparison) 2. Short Technical Documents • Technical emails (structure, etiquette, clarity) • Memos • Meeting minutes • Notices and announcements 3. Instructional and Procedural Writing • Standard Operating Procedures (SOPs) • Process descriptions • Instruction sets and user guides Safety instructions and warnings (signal words, hazard levels)	
Unit – 3	Extended Technical Documents: Reports & Proposals . Technical Reports • Types: informational, analytical, progress, incident • Standard report structure: title page, TOC, introduction, body, conclusions, recommendations • Descriptive vs. analytical content 2. Data-Based Reporting • Summarizing numerical and graphical data • Verbalizing trends and comparisons	

	3. Technical Proposals • Problem definition and needs assessment • Objectives and deliverables • Methods, work plans, schedules Budget and resource requirements	
Unit – 4	Listening and Speaking in Technical Contexts 1. Speaking: Explanation and Clarification • Structuring oral explanations (definition → description → example → application) • Using verbal signposting (“first... next... therefore...”) • Managing precision while avoiding unnecessary jargon • Clarifying misunderstandings and checking listener comprehension • Using qualifiers (approximately, likely, within tolerance) 2. Participating in Meetings • Common meeting formats: stand-ups, reviews, debriefs, planning meetings • Formulating technical questions and responses effectively • Polite disagreement and evidence-based argumentation • Summarizing meeting decisions and next steps verbally 3. Oral Presentation in Professional Contexts • Describing visuals: charts, models, diagrams, prototypes • Demonstrating equipment or processes orally • Pitching technical proposals or product concepts Managing time, pacing, and clarity in spoken delivery	
Unit – 5	Ethics in Technical Communication . Accuracy, Honesty, and Transparency • Avoiding distortion, omission, or exaggeration of	

	data • Communicating limitations, risks, and uncertainties clearly • Integrity in reporting results and project progress 2. Safety, Responsibility, and User Protection • Ethical obligation to design clear, complete, and usable instructions • Communicating hazards and warnings effectively (signal words, severity levels) • Consequences of ambiguous or incomplete safety information • Ensuring accessibility of information for diverse users 3. Confidentiality, Attribution, and Professional Conduct • Protecting proprietary information, sensitive data, and client material • Ethical citation and intellectual property practices Avoiding plagiarism in technical descriptions, diagrams, and reports	
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Text / Reference Books:

1. Markel, M., & Selber, S. *Technical Communication*. (Bedford/St. Martin's)
2. Alred, G. J., Brusaw, C. T., & Oliu, W. E. *The Handbook of Technical Communication*. (Pearson)
3. Gerson, S. J., & Gerson, S. M. *Technical Communication: Process and Product*. (Pearson)
4. Tebeaux, E., & Dragga, S. *The Essentials of Technical Communication*. (Oxford University Press)
5. IEEE Editorial Style Manual (for discipline-specific formatting and ethics guidance)

7. Course Outcomes

On successful completion of the course, the student will be able to

	Course Outcome
CO1	Create clear, concise, and audience-centered technical documents that demonstrate correct use of technical vocabulary, tone, style, and formatting.
CO2	Organize information logically and coherently, using appropriate structures for emails, memos, instructions, reports, and proposals.
CO3	Interpret, summarize, and integrate numerical or graphical data into written and oral communication with accuracy and clarity.
CO4	Communicate technical information orally, including structured explanations, meeting contributions, and professional presentations supported by visuals.
CO5	Apply ethical principles by maintaining accuracy, ensuring user safety, citing sources properly, and protecting confidential or proprietary information in all communication tasks.

6. Mapping of Program Outcomes with Course Outcomes

	PO1	PO2	PO3	PO 4	P O5
CO1	3	2	3	3	3
CO2	3	1	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	2	3	3	3

7. Evaluation Scheme

	CO1	CO2	CO3	CO4	CO5	Total
Internal	8	8	8	8	8	40
External	12	12	12	12	12	60
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8. Mapping Course Outcome with Internal Assessment (40 Marks)

	CO1	CO2	CO3	CO4	CO5
Assignments	2	2	-	-	2
Seminar	-	-	2	2	-
Test	5	5	5	5	5
Attendance	1	1	1	1	1
Total	8	8	8	8	8

9. Mapping Course Outcome with External Assessment (60 Marks)

Category	CO1	CO2	CO3	CO4	CO5
Part – A (Objective - 10 x 1 = 10 marks)	2	2	2	2	2
Part – B (Short Answer -5 x 4 = 20 marks)	10	10	-	-	-
Part – C (Essay-3 x 10 = 30 marks)	-	-	10	10	10
Total	12	12	12	12	12