



Chowgule Education Society's



Parvatibai Chowgule College of Arts and Science
Autonomous

Accredited by NAAC with Grade 'A+'

Best Affiliated College-Goa University Silver Jubilee Year Award

Department of English
BACHELOR OF ARTS SYLLABUS
2025-2026 onwards



UG English Course Structure

AY2025-26 onwards

Sem.	Major Core	Minor/ Vocational	Value Added Course (VAC)	Ability Enhancement Course (AEC)	Skill Enhancement Course (SEC)
I	Understanding Poetry and Drama (UG-ENG-101)	Understanding Poetry and Drama (Minor) (UG-ENG-101)	ePortfolio (UG-ENG-VAC1)	Effective English Communication (UG-ENG-AEC1)	Creative Writing for Beginners (UG-ENG-SEC1)
		Introduction to Poetry and Drama (Minor) (UG-ENG-105)		Academic Writing I (UG-ENG-AEC2)	Building ePortfolio (UG-ENG-SEC4)
			Exploring Indian Literature: Selected Readings (UG-ENG-VAC3)		Reading Literature (UG-ENG-SEC7)
II	Understanding Fiction (UG-ENG-102)	Understanding Fiction (Minor) (UG-ENG-102)	Literature and Environment (UG-ENG-VAC4)	Academic Writing I (UG-ENG-AEC2)	Writing for the Media I (UG-ENG-SEC2)
		Introduction to Fiction (Minor) (UG-ENG-106)		Academic Writing II (UG-ENG-AEC3)	Creative Writing Skills I (UG-ENG-SEC5)
III	Introduction to Linguistics I (2Credits) (UG-ENG-201)	Contemporary Indian English Literature (Minor) (UG-ENG-203)			Writing for the Media II (UG-ENG-SEC3)
	Contemporary Indian English Literature (UG-ENG-203)	History of English Literature (5 th to 18 th Century) (Minor) (UG-ENG-211)			Creative Writing Skills II (UG-ENG-SEC6)

	Creative Writing I (2 Credits) (UG-ENG-202) OR Media Writing I (2 Credits) (UG-ENG-212)	Exploring Literature (Minor) (UG-ENG-214)			
IV	Introduction to Linguistics II (2Credits) (UG-ENG-204)	Craft of Creative Writing (UG-ENG-VOC3)			
	Creative Writing II (2 Credits) (UG-ENG-205) OR Media Writing II (2 credits) (UG-ENG-213)				
	Literary Criticism (UG-ENG-215)				
	Visual Literature (UG-ENG-216)				
	Literature of Indian Diaspora (UG-ENG-206)				
V	Goan Literature and Culture (UG-ENG-301)	Film Studies (UG-ENG-VOC1)			
	New Literatures in English (UG-ENG-307)				
	American Literature of the Twentieth Century (UG-ENG-308)				
VI	Modern Indian Literature in	English Language			

	Translation (UG-ENG-305)	and Literature Teaching (UG- ENG-VOC2)			
	Women's Writing in India (UG-ENG-306)				
	Introduction to World Literature (UG- ENG-302)				
	Project Course (UG-ENG-PRJ)				
VII	Nineteenth Century English Literature (UG-ENG-401)				
	Introduction to Literary Theory (UG-ENG-404)				
	Shakespeare Today (UG-ENG-402)				
	Film Studies (UG-ENG-403)				
VIII	Twentieth Century English Literature (UG-ENG-405)				
	English Literature and Language Teaching (UG-ENG-407)				
	Latin American Literature (UG- ENG-406)				
	Representation of Gender and Sexuality in Literature (UG-ENG-408)				

Courses for Major1 and Major2 (Double Major)

Semester	Major1	Major2
I	Understanding Poetry and Drama	Understanding Poetry and Drama
II	Understanding Fiction	Understanding Fiction
III	Introduction to Linguistics I (2 credits)	Introduction to Linguistics I (2 credits)
	Creative Writing I (2 credits) OR Media Writing I (2 Credits)	Creative Writing I (2 credits) OR Media Writing I (2 Credits)
		Contemporary Indian English Literature (4 credits)
IV	Introduction to Linguistics II (2 credits)	Introduction to Linguistics II (2 credits)
	Creative Writing II (2 credits) OR Media Writing II (2 credits)	Creative Writing II (2 credits) OR Media Writing II (2 credits)
	Literary Criticism	Literary Criticism
	Craft of Creative Writing (vocational)	
V	Goan Literature and Culture	Goan Literature and Culture
	American Literature of the Twentieth Century	
	Film Studies (vocational)	
VI	Women's Writing in India	Women's Writing in India
	Introduction to World Literature	English Language and Literature Teaching (vocational)

Course Title: Understanding Poetry and Drama

Course Code: UG-ENG-101

Credits: 4

Marks: 100

Duration: 60

Course Prerequisites: NIL

Course Objectives:

1. To acquaint students with major poetic forms and trends in English Poetry.
2. To enable students to read and appreciate poems.
3. To improve the literary and critical competence of the students.
4. To teach students to appreciate English Drama.
5. To instill the appreciation of Drama and the universality of its reach.
6. To train students to identify basic elements in a Drama.

Course Learning Outcomes:

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

CLO1: Recognize and define major poetic forms (such as lyric and narrative poetry), and identify core elements of poetic structure including rhyme, rhythm, and meter.

CLO2: Interpret and analyze poetry by appreciating both literal and symbolic meanings, while examining stylistic features such as imagery, tone, atmosphere, and other linguistic devices.

CLO3: Recognize and appreciate various elements of a drama: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.

CLO4: Understand and be knowledgeable about the evolution of two major forms of Drama – Tragedy and Comedy.

Course Content:

Module I: Background to Poetry & Drama

(12 hours)

1.1 Poetry as a Literary form

1.2 Nature and types of lyric poetry

- 1.3 Evolution of lyric as a literary form
- 1.4 Nature and forms of narrative poetry
- 1.5 Evolution of the English Drama
- 1.6 Nature of Tragedy & Comedy in Drama

Module II: Lyric Poetry: Songs, Sonnets, Odes, Elegies & Dramatic Monologues

(12 hours)

- | | | | |
|---|----------------------|----|--|
| 1 | Edmund Spenser | a) | Whilst in Prime |
| 2 | William Shakespeare | a) | Marriage of True Minds |
| 3 | John Donne | a) | Batter my Heart |
| 4 | Robert Herrick | a) | To Daffodils |
| 5 | William Blake | a) | Lamb |
| | | b) | Tyger |
| 6 | William Wordsworth | a) | The Daffodils (I Wandered Lonely As a Cloud) |
| 7 | Percy Bysshe Shelley | a) | Mutability |
| 8 | John Keats | a) | Ode on a Grecian Urn |
| 9 | Robert Browning | a) | My Last Duchess |

Module III: Narrative Poetry: Ballads, Mock Epic

(12 hours)

- 1. Samuel Taylor Coleridge - The Rime of the Ancient Mariner (Section 1)
- 2. Alexander Pope - Rape of the Lock (Canto I)

Module IV: Drama: Tragedy & Comedy

(24 hours)

- 1. Henrik Ibsen - An Enemy of the People
- 2. James Matthew Barrie - The Admirable Crichton

REFERENCES:

Mandatory:

- 1. Barrie. J. M. *The Admirable Crichton*. Createspace Independent P, 2012.
- 2. Ibsen, Henrik. *An Enemy of the People*. Penguin Classics, 2016.

Supplementary:

- 1. Abrams, M. H. *A Glossary of Literary Terms*. Cengage Learning, 2014.

2. Ed. Bloom Harold. *William Shakespeare's Sonnets*. Viva Books, 2007.
3. Hudson, W. H. *An Introduction to the Study of Literature*. Trinity Press, 2009.
4. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2004.
5. Prasad, B. *Background to the Study of English Literature for Indian Students*. Trinity Press, 2014.

Web References:

1. <https://www.poetryfoundation.org/poems/45106/sonnet-116-let-me-not-to-the-marriage-of-true-minds> (Shakespearean Sonnets)
2. <https://people.umass.edu/eng2/genre/epic.html> (Epic Poetry)
3. <https://poets.org/glossary/lyric-poetry> (Lyric Poetry)
4. <https://sites.udel.edu/britlitwiki/the-rape-of-the-lock/> (Alexander Pope resources)
5. <https://www.youtube.com/watch?v=RhwAXc2YvPc> (John Keats Poetry resource)

Course Title: Understanding Fiction

Course Code: UG-ENG-102

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To understand the evolution of the Novel and Short Story as distinct Literary Forms.
2. To understand the contribution of various other literary forms like Medieval Romances, Character Sketch etc. to the evolution of the novel.
3. To understand how the socio-economic conditions prevalent in the 18th century contributed to the rise of the Novel, and how the conditions prevalent in the 19th century contributed to the rise of the Short Story.
4. To understand the contribution of various other literary forms like Parables, Fables etc. to the evolution of the Short Story.
5. To understand the characteristics of the short story through the study of few popular short stories.
6. To appreciate English Fiction and to recognize the various elements of Fiction.

Course Learning Outcomes:

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

Upon completion of the course, the student will be able to:

CLO1. Demonstrate understanding of the historical background and evolution of fiction, including the roots of the novel, short story, and novella.

CLO2. Identify and analyze the major elements of narrative forms and their distinctive features across genres.

CLO3. Interpret and critically evaluate selected novels, novellas, and short stories from diverse cultural and historical contexts.

CLO4. Apply literary concepts and theories to develop independent critical responses to fictional texts.

Course Content:

Module I: Background (10 hours)

1.1 Contribution of Medieval Prose Romances to evolution of English Novel

1.2 Other Literary Forms That Contributed to the Novel (diaries and journals, biographies/autobiographies, letters, character sketch)

1.3 Reasons for Emergence and Growth of the Novel as a Distinct Literary Genre In the 18th Century

1.4 Characteristics of the contemporary novel

1.5 Elements of the Novel

1.6 Contribution of writers of Asian, African, Latin American origin to the Contemporary English Novel.

1.7 Ancient Roots/origins of the short story (Stories of the Old Testament, Parables Of the New Testament, Fables, Panchatantra Stories, Boccaccio's Decameron etc.)

1.8 Reasons for the emergence of the short story in the 19th century

1.9 Characteristics Of the short Story

1.10 Difference between Novella and Short Story.

Module II: Novel (25 hours)

1. Lord of the Flies - William Golding

Module III: Short Stories**(10 hours)**

1. The Gift of the Magi - O Henry
2. The Cask of Amontillado - Edger Alan Poe
3. Darling – Anton Chekov
4. A Wrong Man in Workers Paradise - Rabindranath Tagore
5. The Tiger in the Tunnel - Ruskin Bond
6. The Doctor's Word - Rasipuram Krishnaswami Iyer Narayanaswami
7. Vengeful Creditor - Chinua Achebe
8. Good Advice Is Rarer than Rubies - Salman Rushdie
9. The Monkey's Paw - William Wymark Jacobs

Module IV: Novella**(15 hours)**

1. Animal Farm - George Orwell

(NOTE: Some short stories as well as background topics will be given for self study.)

REFERENCES:**Mandatory:**

1. Cross, Wilbur. *The Development of the English Novel*. New York: Atlantic Publishers and Distributors, 2001.
2. Golding, William. *Lord of the Flies*. Penguin; Deluxe edition, 2017.
3. Hunter, Adrian. *The Cambridge Introduction to The Short Story In English*. New Delhi: Cambridge University Press, 2007.
4. Hoppenstand, [Gary](#), [W.W. Jacobs](#). *The Monkey's Paw and Other Tales of Mystery and the Macabre*. Chicago Review Press; Revised ed. Edition. 2005.
5. Orwell, George. *Animal Farm*. Penguin India; Fourth edition, 2011.

Supplementary:

1. Abrams M. H. *A Glossary of Literary Terms*. Bangalore. Prism Books. 1999.
2. Daiches, David. *A Critical History Of English Literature Vol 1*. 2nd ed. New Delhi: Allied Publishers Pvt. Ltd., 2004.
3. Reid, Ian. *The Short Story*. New York: Barnes and Noble, 1977.

Web References:

1. <https://www.youtube.com/watch?v=3hAjiUQqQ1A>(The Doctor's Word. R.K. Narayan)
2. <https://www.youtube.com/watch?v=ugjegclLNhM> (The Monkey's Paw)
3. <https://www.youtube.com/watch?v=dYGZqDcoWDI> (Animal Farm)
4. https://www.youtube.com/watch?v=_vS6O8YIMq0 (The Gift of the Magi)

Course Title: Introduction to Poetry and Drama (Minor)

Course Code: UG-ENG-105

Credits: 4

Marks: 100

Duration: 60

Course Prerequisites: NIL

Course Objectives:

1. To acquaint students with major poetic forms and trends in English Poetry.
2. To enable students to read and appreciate poems.
3. To improve the literary and critical competence of the students.
4. To teach students to appreciate English Drama.
5. To instill the appreciation of Drama and the universality of its reach.
6. To train students to identify basic elements in a Drama.

Course Learning Outcomes:

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

CLO1: Recognize and define major poetic forms (such as lyric and narrative poetry), and identify core elements of poetic structure including rhyme, rhythm, and meter.

CLO2: Interpret and analyze poetry by appreciating both literal and symbolic meanings, while examining stylistic features such as imagery, tone, atmosphere, and other linguistic devices.

CLO3: Recognize and appreciate various elements of a drama: Plot, Character, Dialogue, Setting, Theme, and Act-Scene Division.

CLO4: Understand and be knowledgeable about the evolution of two major forms of Drama – Tragedy and Comedy.

Course Content:

Module I: Background to Poetry & Drama

(12 hours)

1.1 Poetry as a Literary form

1.2 Nature and types of lyric poetry

- 1.3 Evolution of lyric as a literary form
- 1.4 Nature and forms of narrative poetry
- 1.5 Evolution of the English Drama
- 1.6 Nature of Tragedy & Comedy in Drama

Module II: Lyric Poetry: Songs, Sonnets, Odes, Elegies & Dramatic Monologues

(12 hours)

- | | | | |
|---|----------------------|----|--|
| 1 | Edmund Spenser | a) | Whilst in Prime |
| 2 | William Shakespeare | a) | Marriage of True Minds |
| 3 | John Donne | a) | Batter my Heart |
| 4 | Robert Herrick | a) | To Daffodils |
| 5 | William Blake | a) | Lamb |
| | | b) | Tyger |
| 6 | William Wordsworth | a) | The Daffodils (I Wandered Lonely As a Cloud) |
| 7 | Percy Bysshe Shelley | a) | Mutability |
| 8 | John Keats | a) | Ode on a Grecian Urn |
| 9 | Robert Browning | a) | My Last Duchess |

Module III: Narrative Poetry: Ballads, Mock Epic

(12 hours)

- 1. Samuel Taylor Coleridge - The Rime of the Ancient Mariner (Section 1)
- 2. Alexander Pope - Rape of the Lock (Canto I)

Module IV: Drama: Tragedy & Comedy

(24 hours)

- 1. Henrik Ibsen - An Enemy of the People
- 2. James Matthew Barrie - The Admirable Crichton

REFERENCES:

Mandatory:

- 1. Barrie, J. M. *The Admirable Crichton*. Createspace Independent P, 2012.
- 2. Ibsen, Henrik. *An Enemy of the People*. Penguin Classics, 2016.

Supplementary:

- 1. Abrams, M. H. *A Glossary of Literary Terms*. Cengage Learning, 2014.

2. Ed. Bloom Harold. *William Shakespeare's Sonnets*. Viva Books, 2007.
3. Hudson, W. H. *An Introduction to the Study of Literature*. Trinity Press, 2009.
4. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2004.
5. Prasad, B. *Background to the Study of English Literature for Indian Students*. Trinity Press, 2014.

Web References:

1. <https://www.poetryfoundation.org/poems/45106/sonnet-116-let-me-not-to-the-marriage-of-true-minds> (Shakespearean Sonnets)
2. <https://people.umass.edu/eng2/genre/epic.html> (Epic Poetry)
3. <https://poets.org/glossary/lyric-poetry> (Lyric Poetry)
4. <https://sites.udel.edu/britlitwiki/the-rape-of-the-lock/> (Alexander Pope resources)
5. <https://www.youtube.com/watch?v=RhwAXc2YvPc> (John Keats Poetry resource)

Course Title: Introduction to Fiction (Minor)

Course Code: UG-ENG-106

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To explain the development of fiction from medieval prose romances to modern novels, novellas, and short stories.
2. To analyze key texts and selected short stories.
3. To compare and contrast narrative forms.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1. Demonstrate understanding of the historical background and evolution of fiction, including the roots of the novel, short story, and novella.

CLO2. Identify and analyze the major elements of narrative forms and their distinctive features across genres.

CLO3. Interpret and critically evaluate selected novels, novellas, and short stories from diverse cultural and historical contexts.

CLO4. Apply literary concepts and theories to develop independent critical responses to fictional texts.

Course Content:

Module I - Background

(15 hours)

1. Contribution of Medieval Prose Romances to evolution of English Novel
2. Other Literary Forms That Contributed to the Novel (diaries and journals, biographies/autobiographies, letters, character sketch)
3. Elements of the Novel & Short Story, Difference between Novella and Short Story
4. Ancient Roots/origins of the short story (Stories of the Old Testament, Parables Of the
5. New Testament, Fables, Panchatantra Stories, Boccaccio's Decameron etc.)
6. Reasons for Emergence and Growth of the Novel as a Distinct Literary Genre in the 18th Century

7. Reasons for the emergence of the short story in the 19th century

Module II - Novel

(15 hours)

1. Lord of the Flies - William Golding

Module III - Short Stories

(15 hours)

1. The Gift of the Magi - O Henry

2. The Cask of Amontillado - Edgar Allan Poe

3. Darling – Anton Chekov

5. The Tiger in the Tunnel - Ruskin Bond

6. The Doctor's Word - Rasipuram Krishnaswami Iyer Narayanaswami

7. Vengeful Creditor - Chinua Achebe

8. Good Advice Is Rarer than Rubies - Salman Rushdie

9. The Monkey's Paw - William Wymark Jacobs

Module IV - Novella

(15 hours)

1. Animal Farm - George Orwell

(Note: Some short stories as well as background topics will be given for self-study.)

REFERENCES:

Mandatory:

1. Cross, Wilbur. *The Development of the English Novel*. New York: Atlantic Publishers and Distributors, 2001.

2. Golding, William. *Lord of the Flies*. Penguin; Deluxe edition, 2017. Print.

3. Hunter, Adrian. *The Cambridge Introduction to The Short Story in English*. New Delhi: Cambridge University Press, 2007.

4. Hoppenstand, Gary, W.W. Jacobs. *The Monkey's Paw and Other Tales of Mystery and the Macabre*. Chicago Review Press; Revised ed. Edition. 2005.

5. Orwell, George. *Animal Farm*. Penguin India; Fourth edition, 2011.

Supplementary:

1. Abrams M. H. *A Glossary of Literary Terms*. Bangalore. Prism Books. 2005

2. Daiches, David. *A Critical History Of English Literature Vol 1*. 2nd ed. New Delhi: Allied Publishers Pvt. Ltd., 2004.
3. Reid, Ian. *The Short Story*. New York: Barnes and Noble, 1977.

Web References:

1. <https://www.youtube.com/watch?v=3hAjiUQqQ1A>(The Doctor's Word. R.K. Narayan)
2. <https://www.youtube.com/watch?v=ugjegclLNhM> (The Monkey's Paw)
3. <https://www.youtube.com/watch?v=dYGZqDcoWDI> (Animal Farm)
4. https://www.youtube.com/watch?v=_vS6O8YlMq0 (The Gift of the Magi)

Course Title: Introduction to Linguistics I

Course Code: UG-ENG-201

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

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

Course Learning Outcomes:

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

CLO1. Understand the basic nature, branches and history of linguistic inquiry.

CLO2. Develop competence in linguistic and phonetic analysis of English sound system and word formation in English.

CLO3. Distinguish between different registers of English and international varieties of English.

Pedagogy:

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

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

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

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

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

Course Content:

Module I **(20 hours)**

A. Nature of Language

1.1 Language and communication

1.2 Origin of language

1.3 Characteristics of human language

1.4 Language varieties: standard and non-standard language, dialect, register, slang, pidgin, creole; International varieties of English

1.5 Language change

B. English Phonetics and Phonology

1.6 The Speech Mechanism

1.7 Phonemes of English: Description and Classification

1.8 Syllable: Structure and Types

1.9 Word Stress, Degrees of Stress, Stress Shift, Grammatical Stress

1.10 Sentence Stress: Use of Weak and Strong Forms

1.11 Intonation Patterns/Uses of Tones

Module II: English Morphology **(10 hours)**

2.1 Morphemes: Free and bound morphemes; Morphs and allomorphs

2.2 Word Formation in English: Simple, complex, compound, and compound- complex words; affixes, stems, roots; inflectional vs. derivational morphology

2.3 The process of word formation: Backformation, reduplication, blends, clippings, acronyms

2.4 Meaning change: Generalization, specialization, change in connotations

REFERENCES:

Mandatory:

1. Akmajian, Demers, Farmer, Harnish. *Linguistics. An Introduction to Language and Communication*. PHI Learning Private Limited, New Delhi, 2009.
2. Leech Geoffrey. *A Linguistic Guide to Poetry*. Routledge London, 1969.
3. Jones Daniel. *An Outline of English Phonetics*. Cambridge Uni. Press, 1972.
4. Lyons John. *Language and Linguistics an Introduction*. Cambridge University Press, 2003.
5. Quirk Randolph, Greenbaum Sidney. *A University Grammar of English*. Pearson Education Ltd. 2012.
6. Wallwork J F. *Language and Linguistics: An Introduction to the study of Language*. Heinemann Educational Books London, 1969.
7. Yule George. *The Study of Language: An Introduction*. Cambridge University Press, 1985.

Supplementary:

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

Course Title: Creative Writing I

Course Code: UG-ENG-202

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

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

Course Learning Outcomes:

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

CLO1: Demonstrate an understanding of concepts related to the creative writing genres. CLO2: Present & critique their ideas/opinions as well as others articulately through creative writing genres.

CLO3: Create a sample of their own creative output (individual/group), utilizing ICT & Digital technology in their creative endeavour through an ePortfolio.

Pedagogy:

This course will focus on the creative writing process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learnings, and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a finale portfolio of their creative output. The editing aspect of the writing process (revision, editing and proof reading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

Course Content:

Module I: Poetry

(10 hours)

1.1 Concepts: Metre and rhyme; form (and subverting form); free verse; syllabics; figures of speech and its use

Reading techniques—charm set, space, cold open, silence, blending music Use of technology in performance, exposing our work to others

1.2 Applied: Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

1.3 Portfolio: Rhyming poems (with various rhyme scheme and forms), free verse

Module II: Drama

(10 hours)

2.1 Concepts: Structures of a stage plays (physical/written); Acts/scenes; Scripting a stage play; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition -Using monologues; subtext; dramatic irony; status

2.2 Applied: Students will apply strategies of story- telling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

2.3 Portfolio: One act play

Module III: Fiction

(10 hours)

3.1 Concepts: Short Fiction– Flash Fiction, Short Fiction (not more than 1000 words)
Descriptive Writing in Plot/Scenes; Character; point of view/ narrative voice; conflict/crises;

Setting/time

Micro-tales/Nano -tales–analysis of social media and innovative story- telling techniques

3.2 Applied: Students will apply strategies of story- telling in the writing of at least five short story/flash fiction; and the analysis of published fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of story-telling: plot, characterization, setting, point of view, symbolism, and style. They will identify the narrative techniques and elements of storytelling used in published works of fiction and stories written by classmates.

3.3 Portfolio: Short-story, Flash Fiction

N.B: the number of hours for each unit includes time for continuous assessment, portfolio building (with instructor feedback and review) as well as writing classes.

Additional Note: As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top publishing software to format their manuscript so as to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given opportunities for publication. These can be achieved using a portfolio method of assessing the students work. (Desk-top publishing software such as Adobe In design/Publisher/Illustrator)

Instructors should use pre editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, there by taking care of the spoken word aspect of creative writing, as and when it may apply.

REFERENCES:

Mandatory:

1. Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. New York: Longman Publishers, 2000.
2. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. eBook.

3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook- Developing Dramatic Technique, Individual Style and Voice*. Ed. Derek Neale. London: A & C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant- Writing and Shaping Creative Nonfiction*. McGraw- Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge, 2006. eBook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic- The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Source books Media Fusion, 2009. eBook.
9. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Supplementary:

1. Boden, Margaret. *The creative mind - myths and mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself-Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing for Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
5. Kaufman, Scott Barry and James Kaufman. *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
6. May, Steve. *Doing creative writing*. Oxon: Routledge, 2007.
7. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam*. Illinois: Sourcebooks Media Fusion, 2009, Publishers, 2008.

Course Title: Contemporary Indian English Literature (Minor)

Course Code: UG-ENG-203

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To introduce the students to different genres of contemporary Indian writing in English.
2. To acquaint the students with the narrative of India's struggle for independence.
3. To familiarize the students with various themes and cultural contexts of Contemporary Indian English Writing.

Course Learning Outcomes:

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

CLO 1. Define and recognize contemporary Indian English Literature.

CLO 2. Identify various genres employed by the contemporary Indian English writers.

CLO 3. Explain and analyse themes and narrative techniques employed by contemporary Indian English writers.

CLO 4. Identify the special features of contemporary Indian Poetry and Drama.

Pedagogy:

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

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

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

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

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

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

Course Content:

Module I - Poetry

(15 hours)

1. Keki Daruwalla

- a. Boat-ride Along the Ganga
- b. Draupadi
- c. Bars

2. Adil Jussawala

- a. On First Approaching Santacruz Airport

3. Nissim Ezekiel

- a. Goodbye Party for Miss Pushpa T.S.
- b. Background Casually
- c. Poet, Lover, Birdwatcher

4. Arun Kolatkar

- a. The Bus
- b. An Old Woman
- c. Ajamil and the Tigers

5. Jayanta Mahapatra

- a. Hunger
- b. Indian Summer

6. A. K. Ramanujan

- a. Love Poem for a Wife

- b. Looking for a Cousin on a Swing
- c. A River

7. Kamala Das

- a. An Introduction
- b. My Grandmother's House
- c. Summer in Calcutta

Module II - Drama

(18 hours)

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

Module III - Short Stories

(12 hours)

- 1. R. K. Narayan – A Horse and Two Goats
- 2. Ruskin Bond - The Blue Umbrella
- 3. Khushwant Singh – Portrait of a Lady
- 4. Vilas Sarang – An Interview with M. Chakko

Module IV - Novel

(15 hours)

- 1. Khushwant Singh - Train to Pakistan

REFERENCES:

Mandatory:

- 1. David Davidar. *A Clutch of Indian Masterpieces*. New Delhi: Aleph Book Company, 2014.
- 2. Girish Karnad. *Yayati*. New Delhi: Oxford University Press, 2007.
- 3. Singh Khushwant. *Train to Pakistan*. Penguin, 2016.
- 4. Vilas Sarang. *The Women In Cages: Collected Stories*. Penguin India, 2006.

Supplementary:

1. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd., fourth edition, 1984.
2. Joshi, Dr. Rakesh. *Girish Karnad's Plays*. Jaipur: Mark Publishers, 2011.
3. Khair Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. Oxford University Press, 2001.
4. King, Bruce. *Modern Indian Poetry in English*. USA: Oxford University Press, 2005.
5. Mehrotra Arvind Krishna. *Twelve Modern Indian Poets*. New Delhi: Oxford India Courseback, 1993.
6. Naik, M. K, S. K. Desai and G. S. Amur. *Critical Essays on Indian Writing in English*. New Delhi: MacMillan, 1968.
7. Paranjape, Makarand R. *Indian Poetry in English*. New Delhi: Macmillan, 1993.
8. Parthasarathy, R. (ed.). *Ten Twentieth-Century Indian Poets (New Poetry in India)*. New Delhi: Oxford University Press, 1976.
9. Shama, Ram. *Recent Indian English Literature*. Delhi: Manglam Publications, 2012.
10. Vilas Sarang. *Fair Tree of the Void*. Penguin Books Ltd.
11. Warma, Monica. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 2010.

Web References:

1. <https://indianpoetry.wordpress.com/>
2. <https://www.poetryinternational.org/pi/poets/filter/country/27/page/0/en/tile>
3. <https://www.raintaxi.com/the-poetry-of-india/>
4. <https://scroll.in/article/694635/five-reasons-indian-poetry-matters-more-than-ever>
5. <https://www.livemint.com/mint-lounge/features/girish-karnad-and-the-women-who-defied-norms-11591760364724.html>
6. <http://www.imagi-nation.com/moonstruck/clsc79.html>
7. <https://www.loc.gov/acq/ovop/delhi/salrp/khushwantsingh.html>

Course Title: Contemporary Indian English Literature

Course Code: UG-ENG-203

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To introduce the students to different genres of contemporary Indian writing in English.
2. To acquaint the students with the narrative of India's struggle for independence.
3. To familiarize the students with various themes and cultural contexts of Contemporary Indian English Writing.

Course Learning Outcomes:

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

CLO 1. Define and recognize contemporary Indian English Literature.

CLO 2. Identify various genres employed by the contemporary Indian English writers.

CLO 3. Explain and analyse themes and narrative techniques employed by contemporary Indian English writers.

CLO 4. Identify the special features of contemporary Indian Poetry and Drama.

Pedagogy:

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

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

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

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

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

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

Course Content:

Module I - Poetry

(15 hours)

1. Keki Daruwalla

- a. Boat-ride Along the Ganga
- b. Draupadi
- c. Bars

2. Adil Jussawala

- a. On First Approaching Santacruz Airport

3. Nissim Ezekiel

- a. Goodbye Party for Miss Pushpa T.S.
- b. Background Casually
- c. Poet, Lover, Birdwatcher

4. Arun Kolatkar

- a. The Bus
- b. An Old Woman
- c. Ajamil and the Tigers

5. Jayanta Mahapatra

- a. Hunger
- b. Indian Summer

6. A. K. Ramanujan

- a. Love Poem for a Wife
- b. Looking for a Cousin on a Swing
- c. A River

7. Kamala Das

- a. An Introduction
- b. My Grandmother's House
- c. Summer in Calcutta

Module II - Drama

(18 hours)

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

Module III - Short Stories

(12 hours)

1. R. K. Narayan – A Horse and Two Goats
2. Ruskin Bond - The Blue Umbrella
3. Khushwant Singh – Portrait of a Lady
4. Vilas Sarang – An Interview with M. Chakko

Module IV - Novel

(15 hours)

1. Khushwant Singh - Train to Pakistan

REFERENCES:

Mandatory:

1. David Davidar. *A Clutch of Indian Masterpieces*. New Delhi: Aleph Book Company, 2014.
2. Girish Karnad. *Yayati*. New Delhi: Oxford University Press, 2007.
3. Singh Khushwant. *Train to Pakistan*. Penguin, 2016.
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Supplementary:

1. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd., fourth edition, 1984.
2. Joshi, Dr. Rakesh. *Girish Karnad's Plays*. Jaipur: Mark Publishers, 2011.
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7. Paranjape, Makarand R. *Indian Poetry in English*. New Delhi: Macmillan, 1993.
8. Parthasarathy, R. (ed.). *Ten Twentieth-Century Indian Poets (New Poetry in India)*. New Delhi: Oxford University Press, 1976.
9. Shama, Ram. *Recent Indian English Literature*. Delhi: Manglam Publications, 2012.
10. Vilas Sarang. *Fair Tree of the Void*. Penguin Books Ltd.
11. Warma, Monica. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 2010.

Web References:

1. <https://indianpoetry.wordpress.com/>
2. <https://www.poetryinternational.org/pi/poets/filter/country/27/page/0/en/tile>
3. <https://www.raintaxi.com/the-poetry-of-india/>
4. <https://scroll.in/article/694635/five-reasons-indian-poetry-matters-more-than-ever>
5. <https://www.livemint.com/mint-lounge/features/girish-karnad-and-the-women-who-defied-norms-11591760364724.html>
6. <http://www.imagi-nation.com/moonstruck/clsc79.html>
7. <https://www.loc.gov/acq/ovop/delhi/salrp/khushwantsingh.html>

Course Title: Introduction to Linguistics II

Course Code: UG-ENG-204

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

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

Course Learning Outcomes:

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

CLO1. Develop a fundamental understanding of semantics and syntax in English.

CLO2. Understand and examine the stylistic features of works in English language.

CLO3. Evaluate the different methods of language acquisition and learning.

Pedagogy:

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

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

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

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

Written Tests and Time-bound Google Classroom questions are also recommended to reinforce classroom learning.

Course Content:

Module I: Syntax, Grammar, and Semantics (15 hours)

- 1.1 Different approaches to syntax
- 1.2 Parts of speech, Basic sentence structures, Types of sentences, clauses, phrases
- 1.3 Words as signs, transparent and opaque words
- 1.4 Conceptual vs. associative meaning
- 1.5 Lexical relations: synonymy, antonymy, hyponymy, homophony, homonymy, polysemy

Module II: Applied Linguistics (15 hours)

- 2.1 Linguistic approach to literature: Difference between ordinary language and language of literature
- 2.2 Use of linguistics in the study of literature (stylistics): Figurative language; linguistic deviations; Phonological patterns of rhyme metre, alliteration, assonance, clustering of vowel and consonant sounds.
- 2.3 Linguistics and language teaching/learning: First language acquisition; Second language Learning, barriers in learning second language
- 2.4 Methods of teaching second language: Grammar-translation method, Direct method, audio-lingual method, the communicative approach

REFERENCES:

Mandatory:

1. Akmajian, Demers, Farmer, Harnish. Linguistics. *An Introduction to Language and Communication*. PHI Learning Private Limited, New Delhi, 2009.
2. Leech Geoffrey. *A Linguistic Guide to Poetry*. Routledge London, 1969.
3. Jones Daniel. *An Outline of English Phonetics*. Cambridge Uni. Press, 1972.
4. Lyons John. *Language and Linguistics an Introduction*. Cambridge University Press, 2003.

5. Quirk Randolph, Greenbaum Sidney. *A university Grammar of English*. Pearson Education Ltd. 2012.
6. Wallwork J F. *Language and Linguistics: An Introduction to the study of Language*. Heinemann Educational Books London, 1969.
7. Yule George. *The Study of Language: An Introduction*. Cambridge University Press, 1985.

Supplementary:

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

Course Title: Creative Writing II

Course Code: UG-ENG-205

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

To explore creative writing genres (Poetry, Drama, Fiction) through practical writing classes

To build on the foundation of basic knowledge of students' interest in creative writing

To develop ones' own style of writing through reading, discussion and experimenting in writing

To encourage students to get their works published using traditional means and modern media.

To encourage students to use modern media in their creative effort.

To create a writing portfolio for each student

Pedagogy: This course will focus on the creative writing process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learning and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a finale portfolio of their creative output. The editing aspect of the writing process (revision, editing and proof reading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Demonstrate an understanding of concepts related to the creative writing genres.

CLO2: Present & critique their ideas/opinions as well as others articulately through creative writing genres.

CLO3: Create a sample of their own creative output (individual/group), utilizing ICT & Digital technology in their creative endeavour through an ePortfolio.

Course Content:

Module I: Poetry

(10 hours)

Concepts: Meaning and being of language- power of reference/pop culture/allusions; form (and subverting form); syllabics; shaping a sequence and collection; Spoken Word-writing, speaking, and performing; Reading techniques—charm, set, space, cold open, silence, blending music

Use of technology in performance, exposing your work to others.

Applied: Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

Portfolio: Rhyming poems, free verse, Slam poetry, Spoken word

Module II: Drama

(10 hours)

Concepts: Scripting a stage play; Original v/s adapted; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition -Using monologues; subtext; dramatic irony; status

Staging-Action; Sets; stage directions and visual narrative; Using off stage effectively; Dramatic action; Staging scenes

Radio Drama: creating pictures with sound; constraints of the medium; Radio drama script; Adaptation; using voices.

Applied: Students will apply strategies of story-telling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play.

(three act) an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

Portfolio: three act play, Radio play

Module III: Fiction

(10 hours)

Concepts: Short Fiction— Short Stories, Novella, and Novel (only introduction to Novella/novel form)

Form/Structure; Plot/Scenes; Character; point of view/narrative voice; conflict/crises;
Setting/time

Novella/Novel: literary novel v/s genre novels exploring story lines, multiple/parallel plots;
reality v/s imagination; research and its importance; structuring your chapters vis-à-vis your
novel

Creative Non-Fiction-Devices; Basic structure; Speaking with the reader-Your spoken
voice; Passion involvement; Writing about yourself- You as a story; Memoir and memory;
Writing about people and the world; finding atopic; field work and interviews; literature of
hope.

Applied: Students will apply strategies of storytelling in the writing of at least one short
story/flash fiction; novella/novel (or works of creative non-fiction, or graphic novels) and the
analysis of published fiction. They will demonstrate, through the writing of an original work,
an understanding of some of the following elements of storytelling: plot, characterization,
setting, point of view, symbolism, and style. They will identify the narrative techniques and
elements of storytelling used in published works of fiction and stories written by classmates.

Portfolio: Short-story, Creative Non-fiction Novel/Novella (Structuring/idea conception and
writing of at least 3 chapters)

N.B: the number of hours for each unit includes time for continuous assessment, portfolio
building (with instructor feedback and review) as well as writing classes.

Additional note: As a supplementary skill, the students should be taught how to prepare and
submit a piece of work for publication. They should display the ability of using a word-
processor, and desk-top publishing of word to format the manuscripts to be print ready and
ready for submission to an editor, or publisher. They should also be taught, if not given,
opportunities for publication. These can be achieved using a portfolio method of assessing the
students work. (Desk-top publishing software such as Adobe In design/Publisher/Illustrator)

Instructors should use peer editing and group workshop method within the classroom as a
method of giving and receiving constructive criticisms. This will also open opportunities for
students to perform and read out their work, there by taking care of the spoken word aspect of
creative writing, as and when it may apply.

REFERENCES:

Mandatory:

1. Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. New York: Longman
Publishers, 2000.

2. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. e book.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook-Developing Dramatic Technique, Individual style, and Voice*. Ed. Derek Neale. London: A&C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant-Writing and Shaping Creative Nonfiction*. McGraw-Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Course book*. Routledge, 2006. eBook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic-The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Source books Media Fusion, 2009. e book.
9. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Supplementary:

1. Boden, Margaret. *The Creative Mind - Myths and Mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself- Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing for Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
5. Kaufman, Scott Barry and James Kaufman, *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
6. May, Steve. *Doing Creative Writing*. Oxon: Routledge, 2007.
7. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam Illinois: Sourcebooks Media Fusion*, 2009

Course Title: The Literature of the Indian Diaspora

Course Code: UG-ENG-206

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To introduce to the students the types of Diaspora theories and writings.
2. To enable students to read and appreciate Diaspora themes, identity and culture.
3. To teach students to appreciate cross-cultural and multicultural studies.
4. To understand multiple consciousness in Diaspora writings.

Course Learning Outcomes:

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

CLO1: Understand and explore concepts such as cultural hybridity, alienation, and exile

CLO2: Appreciate diverse experiences by exploring narratives of migration, displacement, and cultural negotiation in the literature of the Indian diaspora

CLO3: Analyze the thematic concerns and stylistic visions of diasporic writers through the prescribed texts.

CLO4: Develop critical thinking skills through close reading, textual analysis, and interpretation of literary texts from the Indian diaspora

Pedagogy:

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

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

Course Content:

Module I: Background

(7 hours)

- 1.1 Nature and themes of Diasporic writings
- 1.2 Exile literature
- 1.3 Displacement and the Diasporic identity
- 1.4 Culture and hybridity
- 1.5 Gender and Diaspora politics
- 1.6 Major Diaspora writers of India

Module II: Poetry

(15 hours)

1. Sujata Bhatt
 - a. The Voices
 - b. The Dream
 - c. Search for my tongue

2. Meena Alexander
 - a. On Indian Road
 - b. Birthplace with Buried Stones

3. Chitra Banerjee Divakaruni
 - a. Indigo
 - b. Tiger Mask Ritual

4. Saleem Peeradina
 - a. To whom it may concern
 - b. Song of the makeover

5. Ratin Bhattacharjee
 - a. The Indian Diaspora

Module III: Novel (15 hours)

1. A River Sutra - Geeta Mehta
2. Bye Bye Blackbird - Anita Desai (Non–evaluative Secondary text)

Module IV: Short Stories (15 hours)

1. A Temporary Matter
2. When Mr. Pirzada Came to Dine
3. Interpreter of Maladies
4. The Third and Final Continent
5. A Real Durwan

Module V: Essays (8 hours)

1. Salman Rushdie
 - a. Imaginary Homelands
 - b. New empire within Britain

Module VI: Films (Non-Evaluative)

1. Anita and Me (film) - Meera Syal. Directed by Metin Hüseyin and Produced by Paul Raphael (UK) 2002
2. Namesake (film) - Jhumpa Lahiri. Produced and Directed by Meera Nair (India) 2007

REFERENCES:

Mandatory:

1. Bhatt Sujatha. *Collected Poems*. Carcanet Press Limited, 2013.
2. Bhatt Sujatha. *Point No Point: Selected Poems*. Carcanet Press Limited, 1997.
3. Desai Anita. *Bye Bye Black Bird*. Orient Paperbacks, New Delhi, 2005.
4. Lahiri Jhumpa. *Interpreter of Maladies*. Harper Collins Publishers, 2008.
5. Mehta Gita. *A River Sutra*. Penguin, 2000.

6. Peeradina Saleem. *Contemporary Indian English Poetry*. Macmillan, Chennai, 2010.
7. Rushdie Salman. *Imaginary Homelands: Essays and Criticism* RHUK, 2004.

Supplementary:

1. Agarwal Beena. *Women Writers and Indian Diaspora*. Authors press, 2011.
2. Agarwal Malti. *English Literature: Voices of Indian Diaspora*. Atlantic Publisher, 2009.
3. Bande Usha and Jasbir Jain (series ed). *Gita Mehta- Writing Home/Creating Homeland*. New Delhi: Rawat Publication, 2008.
4. Chakrabarti A. S. A. P. T Kavita. *Contextualizing Nationalism, Transnationalism and Indian Diaspora*. Creative Publisher, 2010.
5. Das Nigamananda. *Jhumpa Lahiri: Critical Perspectives*. Pencraft International, 2008.
6. Deb Kushal. *Mapping Multiculturalism (1st Edition)*. Rawat Publications, 2002.
7. Gupta K. Surendra. *Specifications of Indian Diaspora Study of Emerging Sandwich Cultures*. Atlantic Publisher, 2012.
8. Jain Jasbir. *Dislocations and Multiculturalisms: (1st Edition)*. Rawat Publications, 2004.
9. Jain Jasbir. *Writers of the Indian Diaspora*. Rawat Publications, 1998.
10. Kadekar Narayan Laxmi and Sahoo Kumar Ajaya. *Global Indian Diaspora: History, Culture and Identity*. Rawat Publications, 2012.
11. Knott Kim. *Diasporas: Concepts, Intersections, Identities*. Rawat Publications, 2011.
12. Tiffin Griffiths Ashcroft Menin. *The Empire Writes Back*. Taylor & Francis Ltd, 2002

Course Title: New Literatures in English

Course Code: UG-ENG-207

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To introduce students to the marginalized voices in society through their literatures.
2. To help students understand the contribution of the marginalized to mainstream literature.
3. To establish the voices of the marginalized through their representative texts, authors and movements.
4. To inculcate an atmosphere of cultural acceptance through the texts
5. To introduce students to the marginalization of the female gender through their works in literature

Course Learning Outcomes:

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

CLO1: Assess the concept of the marginalized segments in society.

CLO2: Critique writers, forms, and movements associated with the marginalized.

CLO3: Analyze works of literatures critically, keeping in mind the segmented.

CLO4: Write reflective and research essays to present their responses to New Literatures in English.

Pedagogy:

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

1. Weekly Written reflective Submissions on texts/Theory/Concepts
2. One-time Open presentations where different mediums should be explored – e.g. video lectures, podcasts, role plays, play enactments, study guides, infographics, short movies, gallery walks or exhibition (any other as decided by the faculty)
3. MCQ tests immediately after a unit is completed can be given if opted for. A best 2 out of 4 scores can be looked at.
4. One of the Semester End Exam should be an ePortfolio where the student collates their learning of the whole semester – their weekly assignments, work product and learning reflections.
5. One of the SEE should be a term paper submission – a prior CA should be administered requiring students to break down their thesis and literature review for their term paper.

Course Content:

Module I: Contextual Study (8 hours)

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

- 1.1 American Civil War and its consequences
- 1.2 The Harlem Renaissance - the rise and fall of the Black cultural movement with reference to the Black Panthers
- 1.3 Feminism - the waves and the main proponents of Feminism
- 1.4 Introduction to post-colonial themes

Module II: Play (20 hours)

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

Module III: Poetry (18 hours)

1. Langston Hughes
 - a) The Weary Blues
 - b) The Negro Speaks of Rivers

Secondary Poems:

- a) Black Panther
- b) Dinner Guest: Me

2. Countee Cullen:

- a) Heritage
- b) Karengé ya Marengé
- c) A Brown Girl Dead
- d) Incident

Secondary Poems:

- a) Yet do I Marvel
- b) Mood

3. Paul Lawrence Dunbar

- a) The Plantation Child's Lullaby
- b) The wraith

Secondary Poems:

- a) We Wear the Mask

4. Edward Braithwaite

- a) Bread

Secondary Poems:

- a) Prelude

5. Claude McKay

- a) America
- b) Tormented

Secondary Poems:

- a) If we must die
- b) The Barrier

6. Imamu Amiri Baraka

- a) Incident
- b) In memory of Radio
- c) Notes for a Speech

Secondary Poems:

- a) At the National Black Assembly

7. Hilarie Lindsay

- a) Barren Harvest
- b) Monuments of Men

8. Maya Angelou

- a) Caged bird
- b) Women Work

Secondary Poems:

- a) Phenomenal Woman
- b) Still I Rise

9. Alec Derwent Hope

- a) Australia
- b) The Death of a Bird

10. Derek Walcott

- a) A Far Cry from Africa
- b) Ruins of a great House

11. Judith Wright

- a) Nigger's Leap

12. Louise Bennet

a) Colonization in Reverse

13. David Dabydeen

a) Coolie Mother

b) Coolie Son

c) Slave Song

**Module IV: Short Stories
hours)**

(14

1. *Miguel Street* -V.S. Naipaul

a. Bogart

b. His Chosen Calling

c. The Thing Without a Name

d. Man-Man

e. George and the Pink House

f. B. Wordsworth

2. *The Tomorrow-Tamer* - Margaret Laurence

a. The Tomorrow-Tamer

b. The Merchant of Heaven

3. *Lives of Girls and Women* - Alice Munro

a. The Flats-Land

b. Lives of Girls and Women

REFERENCES:

Mandatory:

1. Bajaj, Nirmal. *Search for Identity in Black Poetry*. Atlantic Publications
2. Chavan, Sunanda. *The Fair Voice-A Study of Women Poets in English*. Sterling.
3. Kulkarni, Harihar. *Black Feminist Fiction*. Creative Books
4. Loomba, Ania. *Colonialism/Postcolonialism -The New Critical Idiom*. Routledge.
5. Naipaul V.S. *Miguel Street*. New York Vintage International Edition, 1984.
6. Pushpa, M. *The plays of Wole Soyinka*. Prestige.
7. Rehman, Anisur. *New literatures in English*. Creative.
8. Sumana, K. *The Novels of Toni Morrison- A study in Race, Gender & Class*. New Delhi: Prestige Books
9. V.S. Naipaul. *Miguel Street*. New York: Vintage International Edition, 1984.

Supplementary:

1. Bhelande, Anjali; Pandurang, Mala (ed). *Articulating Gender*. Delhi: Pencraft International
2. Kearns, Francis. *Black Identity*. N.Y.: Holt, Rinehart & Winston.
3. Ray, Mohit; Kundu, Rama, Kundu. *Studies in Women Writers in English*. Atlantic.
- Wright, Derek. *Wole Soyinka revisited*. N.Y. Twayne Pubs.

Course Title: American Literature of the Twentieth Century

Course Code: UG-ENG-208

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To study the American Experience as captured in the seminal works of masters of American Literature of the twentieth century.
2. To expose the students through prose and poetry and drama to the various main trends, ideas and forces that shaped the writing of those times.
3. To acquaint students with the following literary movements in America – Realism, Modernism and Harlem Renaissance.

Course Learning Outcomes:

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

CLO1: Contextualize literary works within the historical, cultural, and social contexts of 20th Century America

CLO2: Explain the impact of historical events and movements such as the American Dream, the Great Depression, and Harlem Renaissance on literature.

CLO3: Interpret and critically analyze through close reading 20th-century American fiction.

CLO4: Demonstrate the ability to analyze and interpret a variety of 20th-century American poems, identifying themes, literary devices, and cultural contexts.

Pedagogy:

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

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

Course Content:

Module I: Novel (15 hours)

The Bluest Eye - Toni Morrison

Module II: Drama (15 hours)

Death of a Salesman - Arthur Miller

Module III: Poetry (15 hours)

- | | | |
|----------------------|--|--------------------------|
| 1. Robert Frost | a) Mending Wall | b) Stopping by the Woods |
| | c) The Road Not Taken | |
| 2. Theodore Roethke | a) My Papa's Waltz | b) The Waking |
| 3. Wallace Stevens | a) The Emperor of Ice Cream | |
| 4. John Crowe Ransom | a) Bells for John Whiteside's Daughter | |
| 5. Allen Ginsberg | a) Howl | |
| 6. Robert Lowell | a) To Speak of Woe that is Marriage | |
| 7. Sylvia Path | a) Crossing the Water | b) Lady Lazarus |
| 8. Langston Hughes | a) Dreams | b) I, Too |

Module IV: Background (15 hours)

The American Dream

The Great Depression

Social Realism and the American Novel

Beat Poets

Confessional Poets

(Some topics can be assigned for self-study and presentations in class.)

REFERENCES:

Mandatory:

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

Supplementary:

1. Brown, John Russell, ed. *American Theatre*. London, Edward Arnold, 1967.
2. Cullum, E. Linda, ed. *Contemporary American Ethnic Poets: Lives, Works, Sources*. Greenwood Publication group Inc, 2004.
3. Daniel Hoffman (ed.) Harward. *Guide to Contemporary American Writing*. New Delhi: Oxford University Press, 1979.
4. Gould, Jean. *Modern American Playwrights*. Bombay: Popular Prakashan, 1969.
5. Horto Rod, ed. *Background of American Literary Thought*. New Jersey: Prentice Hall, 1974.
6. Matthiessen F. O. *American Renaissance*. New York: Oxford University Press, 1941.
7. Pearce, Roy H. *The Continuity of American Poetry*. Princeton University Press, 1979.
8. Shaw, R.B, ed. *American Poetry since 1960: Some Critical Perspectives*. 1974.

Course Title: History of English Literature (5th to 18th Century) (Minor)

Course Code: UG-ENG-211

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To provide a comprehensive overview of major periods in the History of English literature.
2. To introduce the historical and cultural contexts in which English Literature has developed through the ages.
3. To provide insight on major writers and their works in different ages.
4. To explore the complex relationship between literature and its context through discussion of particular literary trends, texts and issues within each period.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO 1: Identify the impactful periods in the history of English literature.

CLO 2: Compare and strategically dissect the development of European culture in relation to English literature.

CLO 3: Construct a comprehensive list of major writers and their works throughout important periods of English history.

CLO 4: Examine the relationship between literature and its context by evaluating particular literary trends, texts and issues.

Course Content:

Module I: Anglo Saxon Age

(12 hours)

- 1.1 The dark ages and the Norman conquest[^]
- 1.2 Development of English Language (Old English and Middle English)[^]
- 1.3 The Age of Chaucer/From Chaucer to Renaissance (1350- 1516)[^]
- 1.4 Age of unrest and transition, Religious movements, [^]
- 1.5 New learning of classical antiquity Petrarch, Giovanni Boccaccio [^]
- 1.6 Anglo Saxon Literature- Beowulf ^{^*}
- 1.7 Works of Major prose writers- John Wyclif, Sir John Mandeville ^{^*}
- 1.8 Works of Major Poets- Geoffrey Chaucer, William Langland, John Gower ^{^*}

Module II: The English Renaissance/ The age of Shakespeare (1578-1625) (18 hours)

- 2.1 Renaissance and Reformation
- 2.2 Development of drama from Miracle and Morality Plays[#]
- 2.3 War of the Roses, Anglican Clergy, Elizabethan age and Geographical discoveries
- 2.4 Interludes to University Wits[^]
- 2.5 Shakespeare[#] and Humanism
- 2.6 Poetry- Songs and sonnets of the 16th century, Bacon's Essays

2.7 Prose- Translations (Wyclif, Tyndale, Coverdale, Authorized Version of 1611), Historical and biographical works, Literary Criticism, Religious writings, Humanistic writings, Elizabethan satirical writings (Nash, Lodge, etc.)#

Module III: The Seventeenth Century (18 hours)

- 3.1 Political Background: England under James I (Jacobean Period) and Charles I (Cavaliers)^ Commonwealth, the triumph of Puritanism^ Restoration: Charles II^
- 3.2 Literary Movements: The age of John Milton and John Dryden (1625- 1700)^
- 3.3 Religious Movement: Puritanism^ Prose- Sir Thomas Browne, ^(#) The Puritan writers^(#)
- 3.4 Restoration prose: (Hobbes, Newton)^(#)
- 3.5 Diarist of the Age: Samuel Pepy, John Evelyn,^(#)
- 3.6 Moral Essays (Cowley, Temple)^, John Bunyan,^ George Fox, Thomas Ellwood,*
- 3.7 Establishment of Royal Society and the development of modern prose Poetry – The Cavalier Poets^*(#) The Metaphysical Poet: John Donne^(#), John Milton, John Dryden *(#)
- 3.8 Restoration Drama: William Congreve^(#), John Vanburgh, George Farqahar, William Wycherley, George Etherege *(#) Literary Criticism: Dryden ^(#)

Module IV: The Eighteenth Century (12 hours)

- 4.1 Political Background: Reign of Queen Anne ^
- 4.2 Literary Movements: The Age Alexander Pope and Dr. Samuel Johnson (1700-1789)^ Periodical Essays ^ The Age of Prose and Reason^ Satires of the age^ The rise of the novel Sentimental Comedy^
- 4.3 Society: The Coffee House Culture^(#) Periodical Essays: Thomas Addison*(#) and Dr. Samuel Johnson^(#) Satires of the age – Johnathan Swift^(#) Neoclassicism Augustan Reflective poetry - Alexander Pope^(#), Lady Anne Finch of Winchilsea*(#) Precursors of Romantic Poetry: Thomas Collins^(#), Thomas Gray*(#) and Oliver Goldsmith*(#) Robert Burns*(#) and William Cowper *(#)

Note: *Self-study, ^To be discussed in class by the Instructor, #shall be given as Assignments and Presentations

REFERENCES:

Mandatory:

1. Daiches, David. *A Critical History of English Literature*. Allied Publishers Ltd. New Delhi, 1999.
2. Hudson, William. *An Outline History of English Literature*. Trinity Press, 2009.
4. Legouis, Emile, Cazamian, Louis. *History of English Literature*. Trinity Press, 2017.
5. Poplawski, Paul ed. *English Literature in Context*. New Delhi: Cambridge University Press, 2008.

Supplementary:

1. Compton-Rickett Arthur. *A History of English Literature*. Universal Book Stall, Delhi, 1969.
2. Evans I. *A Short History of English Literature*. The English Language Book Society & Penguin Books, 1970.
3. Ford, Boris ed. *The Pelican Guide to English Literature*. Penguin Books UK, 1964.

Web References:

1. <https://www.youtube.com/watch?v=c21cMSmaC8g>
2. https://oms.bdu.ac.in/ec/admin/contents-n/462_20220212023754895.pdf
3. <https://liberalarts.oregonstate.edu/wlf/what-literature-definition-examples>

Course Code: UG-ENG-212

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

1. To give students an overview of Media into day's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical languages skills to be applied in the field of Mass Media.
4. To train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real- life situations.
5. To prepare the foundation for careers in Media as an option for students.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Demonstrate proficiency in writing in Print, Electronic, & Digital Media, interpreting jargon, key-terms and concepts in Mass Media

CLO2: Create simple mixed media original content for Print, Electronic and Digital Media through social media, blogs, print/audio/video sharing sites.

CLO3: Create samples of their content creation (individual/group), utilizing ICT & Digital technology, and industry standard software in DTP, & Audio/video editing through an ePortfolio.

Pedagogy:

To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

Course Content:

Module 1: Print Media: Newspapers

(10 hours)

1.1 Introduction: The Media and the Message- Message depends on Medium Introduction to Print Media: Audience for the News, Newspaper Writing

1.2 Advertising in Print Media: Promotional Literature: Copywriting for Leaflets, Pamphlets, Brochures, Classifieds– Text, Captions

Concepts:

- a. News Reporting- (datelines/Credit-line/Bylines/Nut-graph/Headlines)
- b. News Writing–Appropriate angle for a news story– Structuring news (Lead/Climax form- Inverted Pyramid Form; Chronological form)– Qualities of effective leads–Using significant details–Effective revision Basic principles of AP Style (Associated Press Style Book) for Writing–Use of the Style Book– Style as a Manner of Writing– Clarity in Writing– Readability–Five ‘W’ and ‘H’ of Writing.
- c. Other Writing- Features/Articles-Editorials– Letters to the Editor– Book and Film reviews– Interviews–Op-ed Pieces
- d. Basic Layout and Composition-Balanced/Unbalanced/Circus Layout- column setups- photograph additions-final look

Applied:

Reporting -Climax form -Inverted Pyramid Form; Chronological form Editorials- Letters to the Editor -Book and Film Reviews- Headlines- op-ed Pieces -Layout & Composition; copywriting for Print Advertisement

e. Editing: Concepts & Applied:

Copy editing process–Guiding principles of editing Grammar– Punctuation–Subbing–Proof-reading (Proof-reading notations) – [The AP style book can be a great guide here.]

Note: The Editing component is to be taught simultaneously along with the applied component of the paper. The teaching should be graded- Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component 1 should be taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.

Module II: Electronic Media

(10 hours)

2.1 Concepts:

Radio as a Mass Medium– Radio Skills – Broad cast Writing–Broadcast Terms– Scripting for Radio– Story Structure– Lead, Body, ending– Writing Radio News and Features-Programmes for Radio (Features, News, Interviews, Skits, Music Programmes, etc.), Advertising in Radio

Applied:

Planning a Newscast– Radio Jockeying- Scripting for the Radio–Recording, Radio Ads, Radio PSA

2.2 Television

Concepts:

Television as a Mass Medium–Television Skills–Scripting for TV- Programmes for TV (Features, News, Interviews, Music Programmes, etc.), TV Advertising - Story Idea to story board to screen play to shoot

Applied:

Anchoring; Interviewing, TV PSA, Parody Ads, the 3 shot ad movie

Module III: Digital Media: Internet and New Media

(10 hours)

Concepts:

Kinds of Digital Media & New Media

E-book/E-magazine–E-journal–E-newspaper–Internet–World Wide Web Mobile Media-

Video Games

Concepts:

Writing for Digital Media: An Interactive Media

Web Writing- Blogging. -Introduction to Profile Writing–Broadcast News Analysis–Caption Writing–
Headline, Blurb, Lead-Digital Correspondence–Digital Editing

Applied:

Web Writing-Blogging; Caption writing

REFERENCES:

Mandatory:

1. *Writing for Television, Radio and New Media* (Seventh ed.). Hilliard, Robert Wadsworth, 2006
2. *Writing for the Mass Media* (Sixth ed.). James Glen Stovall Pearson Education, 2006
3. *Basic News Writing*. Melvin Menchar William. C. Brown Co.,1983
4. *Writing and Reporting News: A Coaching Method*. Carol e Rich. Wadsworth/Thomson Learning, 2003
5. *News Writing & Reporting*. James A Neal & Suzane S Brown. Surjeeth Publications, 2003
6. *Broadcast News Writing, Reporting & Production*. Ted White. Macmillan
7. *An Introduction to Digital Media*. Tony Feldman. Blueprint Series, 1996
8. *Advertising*. Ahuja & Chhabra. Sujeeth Publications, 1989
9. *The Screenwriter's Workbook*. Syd Field. Dell Publishing, 1984
10. *E-Writing*. Dianna Booher. Macmillan, 2008
11. *Mass Communication Theory*. Denis Mcquail. Vistaar Publications, 2007
12. *The Associated Press Style Book and Libel Manual*. A.P, 1994
13. *Handbook of Magazine Article Writing*. Michelle Ruberg. Writer's Digest, 2009

Supplementary:

1. *Writing and Producing News* Eric Gormly Surjeet Publications, 2005
2. *A Crash Course in Screenwriting* David Griffith Scottish Screen, 2004

3. *Digital Media: An Introduction* Richard L Lewis Prentice Hall
4. *The Art of Editing the News* Robert.CMcGiffortChiltonBookCo.,1978
5. *Digital Media Tools* Dr. Chapman Nigel, Oct 2007
6. *News reporting and Editing* K.M Srivastava Sterling Publications
7. *The News Writer's Handbook: An Introduction to Journalism* M. L Stein, Paterno, Susan. F Surjeeth Publications, 2003
8. *The TV Writer's Workbook: A Creative Approach to Television* Ellen Sandler Delta, 2007
9. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications, 2004
10. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education, 2002
11. *Media in the Digital Age* J.V Pavlik, 2008

Web References:

1. <https://ohiostate.pressbooks.pub/stratcommwriting/>
2. https://owl.purdue.edu/owl/subject_specific_writing/journalism_and_journalistic_writing/index.html
3. <https://writeandco.com/four-types-of-screenplay-drafts/>
4. https://www.youtube.com/watch?v=uZaJQ_ivG6Y
5. <https://blog.hubspot.com/marketing/how-to-start-a-blog>

Course Title: Media Writing II

Course Code: UG-ENG-213

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

1. To give students an overview of Media in today's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical language skills to be applied in the field of Mass Media.
4. To train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real- life situations.
5. To prepare the foundation for careers in Media as an option for students.

Course Learning Outcomes:

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

CLO1: Demonstrate proficiency in writing in Print, Electronic, & Digital Media, interpreting jargon, key-terms and concepts in Mass Media

CLO2: Create simple mixed media original content for Print, Electronic and Digital Media through social media, blogs, print/audio/video sharing sites.

CLO3: Create samples of their content creation (individual/group), utilizing ICT & Digital technology, and industry standard software in DTP, & Audio/video editing through an ePortfolio.

Pedagogy:

To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

Course Content:

Module I: Print Media – Magazines (10 hours)

Introduction: The Media and the Message-Message depends on Medium Difference in writing styles between Newspaper and Magazines

Writing for Magazines:

Concepts: Demographics (Target Audience); Types of Magazines and How writing differs in them; Differences/Similarities in writing Between Newspaper writing and Magazine writing; Editorials; Layout and Composition

Article writing: Structuring for greatest effect–Preparation and organization of article– Specific angle–specific audience.

Feature writing – structure – organization – feature angles– simplicity in Style.

Applied: Feature and Article Writing-Creation of a Magazine-Layout/Composition- Photographs to enhance written word, Product/information-based advertisements

Editing: Concepts & Applied: Copy editing process-Guiding principles of editing Grammar-Punctuation-Subbing-Proof-reading (Proof-reading notations) – [The A P stylebook can be a great guide here.]

Note: The Editing component is to be taught simultaneously along with the applied component of the course. The teaching should be graded- Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component should be taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.

Module II: Electronic Media- Cinema

(10 hours)

2.1 Television: Concepts: Television as a Mass Medium-Television Skills-Scripting for TV- Programs for TV

Applied-Scripting for a Show

2.2 Film: Concepts: Fundamentals of Film Story Writing (The Three Act Story Structure), Scripting, Screenplay and Production, Documentary Film. Writing for the screen-Writing effective film reviews

Applied-The Three Act Story Structure, Writing Short Screen plays, Film Reviews.

Module III: Digital Media-Internet and New Media

(10 hours)

Concepts: Writing for Digital Media: An Interactive Media

Web Writing- Technical Writing-Blogging. -Introduction to Profile Writing-Broadcast News Analysis-Caption Writing-Copy Writing/Content Writing-Story Structure and Planning- Inverted Pyramid-Headline, Blurb, Lead-Digital Correspondence-Digital Editing

Applied: Technical Writing; Content Writing using blogs, social media content generation

REFERENCES:

Mandatory:

1. *Writing for Television, Radio and New Media (Seventh Ed.)*. Hilliard, Robert-Wadsworth 2006
2. *Writing for the Mass Media* (Sixth edition). James Glen Stovall Pearson Education, 2006
3. *Basic News Writing* Melvin Menchar William. C. BrownCo.,1983
4. *Writing and Reporting News: A Coaching Method* Carole. Rich Wadsworth/Thomson Learning, 2003
5. *News Writing & Reporting* James A Neal & Suzane S Brown Surjeeth Publications,2003
6. *Broadcast News Writing, Reporting & Production* Ted White Macmillan
7. *An Introduction to Digital Media* Tony Feldman (Blueprint Series)1996

8. *Advertising* Ahuja & Chhabra Sujeeth Publications,1989
9. *The Screen writer's Workbook* Syd Field Dell Publishing,1984
10. *E-Writing* Dianna Booher Macmillan,2008
11. *Mass Communication Theory* Denis Mcquail Vistaar Publications, 2007
12. *The Associated Press Style Book and Libel Manual* Norm The A.P,1994
13. *Handbook of Magazine Article Writing*, Michelle Ruberg, Writer's Digest, 2009

Supplementary:

1. *Writing and Producing News* Eric Gormly Surjeet Publications,2005
2. *A Crash Course in Screen writing* David Griffith Scottish Screen, 2004
3. *Digital Media: A* Richard L Lewis Prentice Hall *Introduction*
4. *The Art of Editing the News* Robert C Mc Giffort Chilton Book Co.,1978
5. *Digital Media Tools* Dr. Chapman Nigel, 2007
6. *News reporting and Editing* K. M Srivastava Sterling Publications
7. *The News Writer's Handbook: An Introduction to Journalism* M. L Stein, Paterno, Susan. F Surjeeth Publications, 2003
8. *The TV Writer's Workbook: A Creative Approach to Television* Ellen Sandler Delta, 2007
9. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications,2004
10. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education, 2002\
11. *Media in the Digital Age* J. V Pavlik, 2008

Web References:

1. <https://ohiostate.pressbooks.pub/stratcommwriting/>
2. https://owl.purdue.edu/owl/subject_specific_writing/journalism_and_journalistic_writing/index.html
3. <https://writeandco.com/four-types-of-screenplay-drafts/>
4. https://www.youtube.com/watch?v=uZaJQ_ivG6Y
5. <https://blog.hubspot.com/marketing/how-to-start-a-blog>
6. <https://writenonfictionnow.com/writing-magazine-articles/>

Course Code: UG-ENG-214

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To introduce the students to different genres of English literature.
2. To improve the analytical competence required for critical appreciation of literature.
3. To engage with questions of gender, identity, ethics and education through popular literature.

Course Learning Outcomes:

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

CLO1: Identify the distinct features of different literary forms.

CLO2: Explain the difference in the treatment of themes in literary texts.

CLO3: Develop a critical approach to analyse literary texts.

CLO4: Demonstrate ability to analyse literary texts.

Course Content:

Module I - Poetry

(15 hours)

1. Nissim Ezekiel - "Goodbye Party for Miss Pushpa T.S."
2. Manohar Rai Sardesai - "This Land of Mine"
3. W. H. Davies - "Leisure"
4. Emily Dickinson – "Hope is the thing with feathers"
5. Maya Angelou - "Phenomenal Woman"
6. Eunice D'Souza - "Advice to Women"
7. Louise Bennett – "Colonization in Reverse"

Module II - Short Fiction

(15 hours)

1. Vilas Sarang - An Interview with M. Chakko
2. Jhumpa Lahiri – Interpreter of Maladies
3. Damodar Mauzo - These are my Children (translated by Xavier Cota)
4. Edgar Allan Poe - The Tell-Tale Heart
5. O Henry – After 20 years or The Last Leaf

Secondary Reading

1. *Three Robots* from the TV anthology series Love. Death, Robots

Module III – Novels

(15 hours)

1. George Orwell – Animal Farm
2. Alan Moore - V for Vendetta
3. Durgabai Vyam, Subhash Vyam, Srividya Natarajan, and S. Anand - Bhimayana

Secondary Reading (novels):

1. Antoine de Saint-Exupéry - The Little Prince
2. Octavia E. Butler - Parable of the Sower

Module IV – Drama

(15 hours)

1. Mahesh Dattani – Where There's a Will
2. William Shakespeare – Merchant of Venice

REFERENCES:

Mandatory:

1. Dattani, Mahesh. *Collected Plays*. Penguin India, 2000.
2. Lahiri, Jhumpa. *Interpreter of Maladies*. Harpercollins Publishers India, 2005.
3. Henry, O. “After Twenty Years,” *The Four Million*, 1906.
4. Moore, Alan., Lloyd, David. *V for Vendetta*. Vertigo/DC Comics, 2005.
5. Sarang, Vilas. *Women in Cages: Collected Stories*. Penguin India, 2006.
6. Shetty, Manohar, ed. *Ferry Crossing*. Penguin Books, 1998.

Supplementary:

1. Abrams, M. H. *A Glossary of Literary Terms*. 7th ed., Heinle & Heinle, 1999.
2. Brillenburg Wrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019.
3. Carey, John. *A Little History of Poetry*. United States, Yale University Press, 2020
4. During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2005.
5. Poplawski Paul ed. *English Literature in Context*. New Delhi: Cambridge University Press, 2008.

Web References:

1. Crash Course video on Lord of the Flies:
<https://www.youtube.com/watch?v=WfNiQBxmPw8>
2. Merchant of Venice resources: <https://www.folger.edu/explore/shakespeares-works/the-merchant-of-venice/>
3. Reader Resources on Emily Dickinson by The National Endowment for the Arts:
<https://www.arts.gov/sites/default/files/Reader-Resources-EmilyDickinson.pdf>

Course Code: UG-ENG-301

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To create awareness of Goa's historical and political background, focusing on colonial and post-colonial period.
2. To introduce students to different genres of literary works of Goan Literature.
3. To sensitize students Goaness and Goan ethos through selected Goan literature and culture.
4. To critically appreciate the thematic content, narrative techniques, and character development of Goan Literature

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Identity the historical, socio-political, and cultural background of Goa.

CLO2: Analyze the historical, and political realities of the pre-colonial and post-colonial periods through Goan literary texts.

CLO3: Critically appreciate and interpret Goan literature, exploring themes of identity, displacement, and culture.

CLO4: Demonstrate understanding of Goan folklore, folk dances, and culture.

Course Content:

Module I: Socio-Political and Cultural Background

(10 hours)

1. Historical: a) Colonialism b) Post colonialism
2. Art and Artists of Goa (Folklore, Folkdance and Cartoonists)
 - a) Tiatr (difference between Khell and Tiatr; origin and development)
 - b) Folklore (from *Konkani Folktales* by Olvinho Gomes):
 - i. The Fox and the Crocodile
 - ii. The Golden-haired Girl

iii. The Necklace

iv. The Father of the Giants

c) Folk Dances and Songs- any four of the following: Goff, Dhalo, Ghode Modini, Kunbi, Fugdi, Lamp Dance, Dekhni, Mando, Musal Kell, Corridinho

d) Cartoonists of Goa (Alexzy and Mario Miranda)

Module II: Short Stories

(15 hours)

1. Lambert Mascarenhas: a) The Little Fellow b) Blood and Lily

2. Victor Rangel-Riberio: a) Lonely Aging Chinese American New York Neighbour Lady

b) Loving Ayesha

3. Ben Antao: a) The Guardian Angel b) The Curse

4. Damodar Mauzo a) The Vignahatra b) A Writer's Tale

5. Laxmanrao Sardessai a) The Hour's End b) The Africa Boat

6. Pundalik Naik: a) The Turtle

Module III: Novels

(20 hours)

1. Margaret Mascarenhas- Skin

2. Pundalik Naik- The Upheaval (translated from Konkani by Vidya Pai)

Module IV: Poetry

(15 hours)

1. Joseph Furtado

a) The Secret

b) Brahmin Girls

c) The Neglected Wife

2. Raghunath Vishnu Pandit

a) His Immortal Land

b) I'm a Gaudo

3. Eunice De Souza

a) One Man's Poetry

b) Autobiographical

c) He Speaks

d) Advice to Women

4. Balakrishna B. Borkar

a) Ebony Black

b) Towards the Horizon

c) Cemetery

5. Robert De Souza

a) The Village Baker

6. Manohar Shetty

a) Jigsaw

b) One Morning

- | | | |
|--------------------|--------------|------------------|
| 7. Melanie Silgado | a) Legacy | b) Poet's Prayer |
| 8. Rochelle Potkar | a) Gathering | b) Palimpsest |

REFERENCES:

Mandatory:

1. Antao, Ben. *A Madhouse in Goa and Nine Other Stories*. Margao, Cinnamon Teal Publishing, 2012.
2. Gaitonde, Edila. *The Tulsi and Other Short Stories of Goa*. Goa 1556 & Broadway Book Centre 2011
3. Mascarenhas, Lambert. *In the Womb of Saudade -Stories of Goan Life*. New Delhi, Rupa Publishing House, 1994.
4. Mauzo, Damodar. *Theresa's Man and other Stories from Goa*. Trans Xavier Cota. New Delhi: Rupa Publications, 2014.
5. Naik, Pundalik. *The Upheaval*. Trans Vidya Pai. New Delhi: Oxford University Press, 2012.
6. Noronha. Fatima. M. *Stray Mango Branches and Other Stories with Goan Sap*. Goa 1556 & Broadway Book Centre, 2013.
7. Potkar, Rochelle, editor. *Goa: A Garland of Poems*. The Onslaught Press, 2017.
8. Rangel-Riberio, Victor. *Loving Ayesha and Other Stories*. New Delhi: HarperCollins Publishers, 2003.
9. Shetty Manohar, ed. *Ferry Crossing*. New Delhi: Penguin Books, 1998.

Supplementary:

1. Fernandes, Andre Rafael. *When the Curtains Rise*. Saligao: Tiatr Academy of Goa & Goa 1556, 2010.
2. Gomes, Cynthia James. "Tiatr: An Unlimited Engagement," *Reflected in Water*. Jerry Pinto, ed. New Delhi: Penguin Books, 2006.
3. Gomes, Olvinho J.F, (retold). *Konkani Folktales*. New Delhi: National Book Trust, 2008.
4. Menezes, Juliao. *Goa's Freedom Struggle*. Velim: Mrs. Alzira da Almeida Charitable Trust, 2011.
5. Nazareth Peter, ed. *Pivoting on the Point of Return: Modern Goan Literature*. Saligao: Goa 1556 & Broadway Book Centre, 2010.
6. Pinto Jerry, ed. *Reflected in Water*. New Delhi: Penguin Books, 2006.

Web References:

1. <https://www.proquest.com/openview/b3450e4fefbad6a1988bacdb99df4539/1?pq-origsite=gscholar&cbl=2035951> (Ben Antao Interview)
2. <https://museindia.com/Home/ViewContentData?arttype=focus&issid=50&menuid=427> (Goan Literature Special Edition Issue)

Course Title: Introduction to World Literature

Course Code: UG-ENG-302

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To introduce students to major works of world literature creating cultural and historical awareness.
2. To enhance students' skills in literary interpretation, discussion, and writing through diverse texts.
3. To expose students to representative works of world literature to develop their sensitivity to cultural diversity.
4. To promote an understanding of the works in their cultural/historical contexts.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Identify the various themes and narrative techniques of World Literature

CLO2: Analyze key literary texts from various cultures, identifying universal themes and cultural differences.

CLO3: Critically evaluate the relationship between literature and historical, political, and social contexts.

CLO4: Demonstrate and appreciate the diversity of global literary traditions and their impact on contemporary culture.

Course Content:

Module I: Novel **(15 hours)**

Study seminal novel that reflects different culture and time period, focusing on narrative techniques, cultural critique, and philosophical themes.

1. Chinua Achebe- Things Fall Apart

Module II: Drama **(15 hours)**

Explore world drama through key texts, focusing on themes such as identity, morality, and societal change.

1. John Millington Synge- Riders to the Sea
2. Henrik Ibsen- A Doll's House

Module III: Poetry

(15 hours)

Explore major poetic traditions from different parts of the world, analyzing themes, structure, and cultural context.

- | | |
|------------------------|---|
| 1. Abraham Moses Klein | a) Indian Reservation: Caughnawaga |
| 2. Margaret Atwood | a) Journey to the Interior |
| 3. David Rubadiri | a) A Negro Labourer in Liverpool |
| 4. Arthur Nortje | a) Letter From Pretoria Central Prison |
| 5. Wole Soyinka | a) Telephonic Conversation |
| 6. Kath Walker | a) A Song of Hope
b) Dawn is at Hand |
| 7. Les Murrays | a) The Widower in the Country |

Module IV: Short Stories

(15 hours)

Examine short stories from different cultures, highlighting storytelling techniques, characters, and thematic concerns.

1. Alice Munro- Child's Play
2. Anton Chekov- The Bet
3. Henry Lawson- The Drover's Wife
4. Gabriel García Márquez- A Very Old Man with Enormous Wings
5. Flannery O'Connor- A Good Man is Hard to Find
6. Akutagawa Ryunosuke- The Confession of a Woman who Has Come to the Shimizu Temple
7. Chimamanda Ngozi Adichie- The Thing Around Your Neck

REFERENCES:

Mandatory:

1. Achebe, Chinua. *Things Fall Apart*. Penguin Books, New Delhi, 2001.
2. Chekhov, Anton. *Masterpieces of World Fiction: Selected Stories*. Rupa Publications, New Delhi, 2014.

3. Goossen W. Theodore. ed. *The Oxford Book of Japanese Short Stories*. Oxford University Press. 2002.

4. Munro, Alice. *Too Much Happiness*. Penguin, Canada, 2012.

Supplementary:

1. Bloom, Harold, ed. *Modern Critical Views: Anton Chekhov*. Chelsea House, Philadelphia, 1999.

2. Bloom, Harold. *Alice Munro: Bloom's Literary Criticism*, New York, 2009.

3. Eekman, Thomas A., and Virginia L. Smith. *Critical Essays on Anton Chekhov*. ed. Robert Lecker. G.K. Hall and Co, Boston, 1989.

4. Fisher, J. & Silber, E. (eds). *Women in Literature: Reading through the Lens of Gender*. Connecticut, Greenwood Press, 2003.

5. Pollock, Zailig, Seymour Mayne, Usher Caplan ed. *Selected Poems: A.M. Klein*. University of Toronto Press, Toronto, 1997.

6. Thacker, Robert. *Reading Alice Munro, 1973-2013*. University of Calgary Press, 2016.

Web References:

1. <https://dokumen.pub/selected-poems-collected-works-of-am-klein-9781442627758.html>
([Works of A M Klein](#))

2. <https://www.eastoftheweb.com/short-stories/UBooks/DrovWife.shtml> (Drover's Wife text)

Course Title: Visual Literature

Course Code: UG-ENG-303

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To introduce students to visual literature – in the form of graphic novels, comics and digital comics
2. To understand core concepts in the field of visual literature.
3. To understand how to read graphic novels, comics, and other forms of visual literature.
4. To establish the contribution of visual literature to literature on the whole.

Course Learning Outcomes:

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

CLO1: Read Graphic literature, with knowledge of core concepts germane to the Comic form.

CLO2: Assess writers, forms, and their works vis-à-vis others, in the graphic literature tradition

CLO 3: Exhibit their knowledge of visual literature through constructivist learning.

CLO 4: Critically analyze works of visual literature, using concepts from the field.

Course Content:

Module I: The Comics Genre – History, Formats to Key Terms: (12 hours)

1.1 History of Comics (from paper to digital), Graphic novels and other visual literature

1.2 The major comics-creating nations and introduction to comics traditions:

America - Titles from DC Comics, Marvel, Vertigo, Dark Horse and others

Europe - Tintin, Asterix; French and British Comics

Japan (Manga) - Akira

Indian Comics tradition - Tinkle, Amar Chitra Katha, Jataka & Panchatantra tales

1.3 The single panel comic to syndication:

R.K. Laxman's collection

Calvin & Hobbes - William Patterson

1.4 Adapted Comics - The League of Extraordinary Gentlemen - Alan Moore

1.5 Advent of Digital Comics/web comics -

Gavin Aung Than - www.zenpencils.com

Rob Denbleyker - www.explosm.net

1.6 Key Terms - Sequential Art, panel, gutter, tier, splash, spread, speech balloon, caption, sound effects, narration, formats, canon

Please Note: Noted graphic novelists and comics creators will be introduced to students as they cover the history of the genre.

Module II: The Modern Classic

(16 hours)

1. The Complete Maus - Art Spiegelman

Recommended Secondary Reading: Persepolis - Marjane Satrapi

Module III: A Realistic look at the 'Superhero'

(16 hours)

1. Watchmen - Alan Moore

2. V for Vendetta - Alan Moore

Recommended Secondary Reading:

Batman Year One - Frank Miller

The Dark Knight Returns- Frank Miller

Superman: Man of Steel - John Byrne

Module IV: Alternative Comics/Graphic Novels

(16 hours)

1. Fun Home - Alison Bechdel

2. A Contract with God - Will Eisner

Recommended Secondary Reading: Underwater Welder - Jeff Lemire

N.B: The number of lectures for each unit includes time for continuous assessment.

Secondary Reading will not be evaluated in the Semester End Exam, but may be used for Continuous Assessment if it is used as an extension of the scope of the course.

It is recommended for the students to read the suggested secondary readings in order to fully comprehend the material to be discussed in class.

REFERENCES:

Mandatory:

1. Bechdel, Alison. *Fun Home: A Family Tragicomic*. Boston: Houghton Mifflin, 2006.
2. Chaney, Michael A., ed. *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Wisconsin: University of Wisconsin Press, 2011.
3. Eisner, Will. *A Contract with God and Other Tenement Stories*. New York: DC Comics, 1996.
4. Eisner, Will. *Comics & Sequential Art*. Florida: PoorHouse Press, 1985.
5. Heer, Jeet and Kent Worcester. *Arguing Comics: Literary Masters on a Popular Medium*. Jackson: University Press of Mississippi, 2004.
6. Liddo, Annalisa di. *Alan Moore: Comics as Performance, Fiction as Scalpel*. Mississippi: University Press of Mississippi, 2009.
7. McCloud, Scott. *Making Comics- Story Telling Secrets of Comics, Manga and Graphic Novels*. New York: Harper Collins, 2006.
8. McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: HarperCollins, 1993.
9. McLaughlin, Jef, ed. *Comics as Philosophy*. Jackson: University Press of Mississippi, 2005.
10. Miller, Frank. *Batman: Year One*. New York: DC Comics, 2005.
11. Mills, Anthony R. *American Theology, Superhero Comics, and Cinema: The Marvel of Stan Lee and the Revolution of a Genre*. New York: Routledge, 2014.
12. Moore, Alan (w) and David (a) Lloyd. *V for Vendetta*. DC Comics, 2008.
13. Moore, Alan. *The League of Extraordinary Gentlemen*. La Jolla: CA: America's Best Comics, 2000.
14. Moore, Alan and Dave Gibbons. *Watchmen*. New York: Warner Books, 1987.
15. Morris, Tom and Matt Morris. *Superheroes and Philosophy: Truth, Justice and the Socratic Way*. Illinois: Open Court, 2005.

16. Peterson, Robert S. *Comics, and Manga, Graphic Novels: A History of Graphic Narratives*. California: Praeger, 2011.
17. Robb, Brian J. *Superheroes: From Superman to the Avengers, The Evolution of Comic Book Legends*. London: Robinson, 2014.
18. Satrapi, Marjane. *Persepolis*. London: Vintage Books, 2008.
19. Spiegelman, Art. *MetaMaus*. New York: Pantheon Books, 2011.
20. Spiegelman, Art. *The Complete Maus*. USA: Pantheon Books, 1996.
21. White, Mark D. *Watchmen and Philosophy: A Rorschach Test*. New Jersey: John Wiley & Sons, Inc, 2009.

Supplementary:

1. Dalton, Russell. *Marvelous Myths: Marvel Superheroes and Everyday Faith*. Missouri: Chalice Press, 2011.
2. Daniels, Les. *DC Comics: A Celebration of the World's Favorite Comic Book Heroes*. New York: Bulfinch Press, 1995.
3. Hatfield, Charles. *Alternative Comics: An Emerging Literature*. Jackson: University Press of Mississippi, 2005.
4. Lavin, Michael. "A Librarian's Guide to Dark Horse Comics." *Serials Review* (1998): 76-93.
5. Lavin, Michael. "A Librarian's Guide to Marvel Comics." *Serials Review* (1998): 41-63.
6. MacWilliams, Mark W., ed. *Japanese Visual Culture-Explorations in the World of Manga and Anime*. New York: East Gate, 2008.
7. Than, Gavin Aung. *Zen Pencils: Cartoon Quotes from Inspirational Folks*. Missouri: Andrew McMeel Publishing, 2014.
8. Than, Gavin Aung. *Zen Pencils-Volume Two - Dream the Impossible Dream*. Missouri: Andrew Mcmeel Publishing, 2015.

Web References:

1. <https://www.illustrationhistory.org/genres/comics-comic-books>
2. <https://creatingagraphicnovel.wordpress.com/about/history-of-graphic-novels/>
3. <https://imagetextjournal.com/>
4. https://www.youtube.com/watch?v=KkhtUH6JL_8 (Visual Language of Comics)

5. <https://www.npr.org/2022/02/11/1080095967/maus-author-art-spiegelman-shares-the-story-being-his-pulitzer-winning-work>
6. <https://www.youtube.com/watch?v=wJmg0uc3CjY> (Watchmen explained)
7. <https://www.youtube.com/watch?v=4FBF--r0QJI> (V for Vendetta explained)

Course Code: UG-ENG-304

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To enable the students to understand the nature of literary criticism and acquaint them with the terminology of literary criticism.
2. To provide them the knowledge of the important schools of literary criticism with the help of representative texts.
3. To help them grasp methods and techniques of interpreting literature.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

- CLO1. Explain the meaning, significance, and value of specific works of literary criticism.
- CLO2. Distinguish between different literary theories and to identify the structure and logic of their arguments.
- CLO3. Demonstrate an understanding of key concepts in literary criticism.
- CLO4. Apply theoretical concepts to develop one's own interpretations of literary texts.

Course Content:

Module I

(15 hours)

1. What is Literature? Difference between Literary Theory and Literary Criticism.
2. Functions of Literary Criticism, Types of Literary Criticism.
3. Features of Classical Criticism
4. Plato on Imitation and Art
5. Aristotle: "Poetics"
6. Longinus: "On the Sublime"

Module II**(15 hours)**

1. Sir Philip Sidney: "Apology for Poetry"
2. John Dryden: "An Essay of Dramatic Poesy"
3. Alexander Pope: "An Essay on Criticism"
4. Dr. Samuel Johnson: "Preface to Shakespeare"

Module III**(15 hours)**

1. William Wordsworth: "Preface to Lyrical Ballads" - The Romantic Manifesto, Difference between Neoclassicism and Romanticism, Definition of Poetry, Who is a Poet? Poetic Diction and Language.
2. Samuel Taylor Coleridge: "Biographia Literaria" – Theory of Imagination, Fancy and Imagination, Primary Imagination and Secondary Imagination.

Module IV**(15 hours)**

1. Matthew Arnold: Concept of Culture, Touchstone Method, Function of Criticism
2. Thomas Stearns Eliot: "Tradition and the Individual Talent" - Historic Sense, Theory of Impersonality, Dissociation of Sensibility, Objective Correlative.
3. Ivor Armstrong Richards: "Practical Criticism" - Four Kinds of Meaning

REFERENCES:**Mandatory:**

1. Abrams, M. H. *A Glossary of Literary Terms*. Cengage India Private Limited, 2015.
2. Daiches, David. *Critical Approaches to Literature*. Orient Longman, 1981.
3. Habib, M. A. R. *A History of Literary Criticism and Theory*. Blackwell Publishing, U.S.A., 2008.
4. Waugh, Patricia. *Literary Theory and Criticism*. Oxford University Press, 2006.

Supplementary:

1. Butcher, S.H. *Aristotle's Theory of Poetry and Fine Art*. Dover P, USA, 1951.
2. Leitch, Vincent B. *The Norton Anthology of Theory and Criticism*. W. W. Norton & Co., 2001.

3. Scott-James, R.A. *The Making of Literature*. Nabu Press, South Carolina, 2011.

Web References:

1. <https://iep.utm.edu/literary/> (Internet Encyclopedia of Philosophy)
2. <https://epgp.inflibnet.ac.in/Home/ViewSubject?catid=9RA537jM1m7VD3VCoav4lQ==>
(ePG Pathshala)
3. <https://sites.google.com/site/nmeictproject/literary-theory-and-criticism> (NMEICT Project -Sakshat)
4. http://www.individual.utoronto.ca/h_forsythe/Literary%20Terms.html (Dr Kip Wheeler's List of Literary Terms)

Course Title: Modern Indian Literature in Translation

Course Code: UG-ENG-305

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To introduce select texts from different Indian languages, translated in English.
2. To create awareness of sub-cultural variations in translated works.
3. To familiarize the students with various themes and styles found in the genres of translated fiction, poetry, and drama.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1. Identify sub-cultural variations in translated works.

CLO2. Critically analyze the translated texts.

CLO3. Compare the various themes, styles in the genres of fiction, poetry and drama as reflected in the prescribed translations.

CLO4. Understand the major developments and the pluralistic realities expressed through regional fiction.

Course Content:

Module I: Poetry

(15 hours)

1. Gurram Jashuva: The Bat (Gabbilum)
2. Sukirtharani: My Body (Yen Udal)
3. P. Lankesh: Mother (Avva)
4. Namdeo Dhasal: Man, You Should Explode
5. Amrita Pritam: Street Dog
6. Thangjam Ibopishak: I Want to be Killed by an Indian Bullet
7. Manohar Rai Sardesai: We are the World Wanderers
8. Anamika: The Door
9. Jibanananda Das: I Shall Return to this Bengal

Module II: Novel**(15 hours)**

1. Vaikom Muhammad Basheer- Pathumma's Goat

Module III: Short Stories**(16 hours)**

1. Ambai - Journey 4
2. Jayakanthan - New Horizon
3. Perumal Murugan - An Unexpected Visitor
4. Ismat Chughtai - The Quilt
5. Mahaswetha Devi - Draupadi
6. Baburao Bagul - Mother
7. Jayanti Naik - The Fulfilment of a Desire
8. Rabindranath Tagore - Subha

Module IV: Drama**(14 hours)**

1. Girish Karnad - Nagamandala

REFERENCES:**Mandatory:**

1. Basheer, Vaikom Mohammed. *Pattumma's Goat*. Mathrubhumi Books, 2020.
2. Karnad, Girish. *Nagamandala*. Oxford University Press, 1999.
3. Kothari, Rita. *Translating India*. Routledge, 2017.
4. Naik, Jayanti. *The Salt of the Earth*. Translated by Augusto Pinto, Goa 1556, 2017.
5. Vijayaraghavan, Sujatha, and Mini Krishnan, editors. *The Greatest Tamil Stories Ever Told*. Aleph Book Company, 2021.

Supplementary:

1. Bassnet, Susan. *Translation and World Literature*. Routledge, 2018.
2. Chakravarty, Radha. *Feminism and Contemporary Women Writers: Rethinking Subjectivity*. Routledge, 2008.

3. Davidar, David. *A Clutch of Indian Masterpieces*. Aleph Book Company, 2014.
4. Kapse, Dhananjay, editor. *Modern Indian Writing in English Translation*. Worldview Publication, 2016.
5. Murugan, Perumal. *The Goat Thief*. Juggernaut, 2017.

Web References:

1. https://www.poetryinternational.com/en/poets-poems/poets/poet/102-6290_Ibopishak-Singh

(Biography of Thangjam Ibopishak)

2. <https://scroll.in/article/989445/how-the-poetry-of-anamika-winner-of-the-hindi-sahitya-akademi-award-for-2020-challenges-patriarchy>

(Introduction to Anamika's poetry)

3. <https://medium.com/unison-trend/pathummayude-aadu-basheers-tale-of-chaos-family-and-a-mischievous-goat-c7593e41298e>

(Analysis of Pathumma's Goat)

4. http://www.impressions.org.in/jan12/ar_rkjaishreek.html

(Themes in Ambai's works)

5. <https://ilkogretim-online.org/index.php/pub/article/download/2178/2121/4189>

(Subaltern in Mahasweta Devi's short story)

6. https://udrc.lkouniv.ac.in/Content/DepartmentContent/SM_c30be09c-d6c7-4cd2-a95c-a81119f654eb_6.pdf

(Translation and Literary History)

Course Title: Women's Writing in India

Course Code: UG-ENG-306

Credits: 04

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. Appreciate women's point of view regarding life.
2. Understand the life of a woman in the patriarchal Indian society, through literature.
3. Evaluate distinct features of Indian women's writing.

Course Learning Outcomes:

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

CLO1. Understand women's perspective of life and womanhood in India from ancient times.

CLO2. Acquaint themselves with the position of a woman in patriarchal Indian society.

CLO3. Re-examine texts that project women in rigid cultural and social constructs.

CLO4. Evaluate the distinct stylistic features of Indian women writers.

Course Content:

Module I: Background

(18 hours)

1. Feminism, Language and Literature

Women's Oppression, Patriarchal Values, Reinforcement of Traditional Feminine Roles; Conflicts, Contradiction, Conformity, Non-conformity; Gender Bias in Language; Women's Talk and Silence

2. History of Women's Writing in India

Indian Feminism: Thinkers and Activists

Women in ancient Indian tradition: Vedas, Epics and Smritis; Arthashastra (Kautilya) and Manusmriti (Manu)

Women in Bhakti tradition: Meerabai, Akkamahadevi

Feminists in colonial India: Begum Rokeya Sakhawat Hussein – "Sultana's Dream", Tarabai Shinde – "Stree-Purush Tulana"

Module II: Fiction**(16 hours)**

1. Rudali – Usha Ganguli
2. Eating Wasps – Anita Nair
3. A Kitchen in the Corner of the House – Ambai

(The teacher can select any two short stories from the above-mentioned collection)

Module III: Poetry**(12 hours)**

1. N. Balamani Amma – To My Daughter
2. Kamala Das – The Descendants
3. Meena Kandasamy – We Will Rebuild Worlds
4. Mamang Dai – Once Upon a Time in Pasighat
5. Temsula Ao – Prayer of a Monolith
6. Jyoti Lanjewar – The Nameless One
7. Hira Bansode – Slave
8. Mamta Kalia – After Eight Years of Marriage
9. Amrita Pritam – I Ask Waris Shah Today
10. Toru Dutt – Our Casuarina Tree

Module IV: Non-Fiction**(14 hours)**

1. “Introduction” - Women Writing in India (600 B.C. to Early 20th Century) by Susie Tharu & K. Lalitha
2. “Chapter One” - It’s Always Possible: Transforming One of the Largest Prisons in the World by Kiran Bedi

REFERENCES:**Mandatory:**

1. Ambai. *A Kitchen in the Corner of the House*. Translated by Lakshmi Holmström, Archipelago, 2019.
2. Bedi Kiran. *It’s Always Possible: Transforming One of the Largest Prisons in the World*.

Sterling Publishers Pvt. Ltd, India; 6th ed., 2005.

3. Ganguli Usha. *Rudali*. Radhakrishan Prakashan, 1st ed., 2004.

4. Menon, Nivedita. *Seeing Like a Feminist*. Penguin Zubaan, 2012.

5. Nair, Anita. *Eating Wasps*. Context Publisher, India, 2018.

6. Tharu, Susie & K. Lalitha. *Women Writing in India (600 B.C.to Early 20th Century)*. Oxford University Press, Delhi, 1993.

Supplementary:

1. Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens (Theorizing Feminism)*. Sage Publication, 2018.

2. De Souza, Eunice, editor. *Nine Indian Women Poets: An Anthology*. Oxford University Press, 1997.

3. Rege, Sharmila, editor. *Against the Madness of Manu*. Navayana Publishers, 2013.

4. Sundar Rajan, Rajeshwari. *Real and Imagined Women: Gender, Culture and Postcolonialism*. Routledge, 1993.

Web References:

1. <https://feminisminindia.com/section/history/>

(Background related to women's issues in India)

2. <https://www.theswaddle.com/whose-feminism-is-it-anyway>

(Contemporary Feminism in India)

3. <http://writersinspire.org/content/feminist-approaches-literature>

(Introductory essay to Feminist Literary Theory)

4. <https://sourcebooks.fordham.edu/women/womensbook.asp>

(Detailed history of women within broadly defined historical periods)

5. <https://wcc.stanford.edu/resources/feminist-websites-blogs-and-resources>

(Feminist jargon and resources)

Course Title: Nineteenth Century English Literature

Course Code: UG-ENG-401

Credits: 4

Marks: 100

Duration: 60

Pre-requisites: NIL

Course Objectives:

1. To understand the key features of Romantic and Victorian literary traditions.
2. To critically examine selected texts.
3. To examine Shaw's Pygmalion in the context of social criticism and modern drama.
4. To interpret Charlotte Brontë's Jane Eyre as a representative 19th-century novel.

Course Learning Outcomes:

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

CLO1. Explain the historical, social, and intellectual contexts that shaped 19th-century literature.

CLO2. Analyze major poets and their works with reference to form, style, and thematic concerns.

CLO3. Interpret drama and novels of the period by exploring issues of class, gender, morality, and identity.

CLO4. Develop critical insights into the relevance and legacy of 19th-century English literature in shaping modern literary and cultural discourse.

Course Content:

Module I - Background

(15 hours)

1. Romanticism
2. French Revolution and its effects on Romanticism
3. Features of Victorian literature
4. Industrial Revolution
5. Darwinism

Module II - Poetry

(15 hours)

1. William Wordsworth:

- a) We are Seven b) Tables Turned c) Lines Written in Early Spring
d) To a Skylark e) Simon Lee

2. S.T. Coleridge:

- a) Kubla Khan b) A Broken Friendship

3. John Keats:

- a) Ode to Autumn b) When I have Fears That I May Cease to Be c) Ode to Nightingale

4. P.B. Shelley:

- a) To a Skylark b) Ozymandias c) The Cloud

5. Alfred, Lord Tennyson:

- a) Break, Break, Break b) In Memoriam (Prologue, Epilogue)

6. Robert Browning:

- a) The Bishop Orders His Tomb at Saint Praxed's Church

7. Mathew Arnold:

- a) Dover Beach b) Longing c) To Marguerite: Continued

Module III - Drama

(15 hours)

1. George Bernard Shaw – Pygmalion

Module IV - Novel

(15 hours)

1. Charlotte Bronte – Jane Eyre

REFERENCES:

Mandatory:

1. Charlotte, Bronte. *Jane Eyre*. Penguin Select Classics, 2024.
2. Green, David. *The Winged Word*. Macmillan Education, 2016.
3. Shaw, George Bernard. *Pygmalion*. Enriched Classic ed., Simon & Schuster, 2005.

Supplementary:

1. Allott, Miriam. *The Brontës: The Critical Heritage*. Routledge & Kegan Paul, 2010.
2. Davies, Stevie ed. *The Cambridge Companion to the Brontës*. 2nd ed., Cambridge UP, 2019.
3. Fraser, Robert. *English Literature of the Nineteenth Century*. American Academic Publisher, 2023.
4. Kaplan, Cora. *Brontë Sisters: Critical Assessments*. Routledge, 2013.
5. Mather, Marshall. *Popular Studies of Nineteenth Century Poets*. Hansebooks, 2017
6. O'Neill, Michael. *The Cambridge History of English Poetry*. Cambridge University Press, 2010.

Web References:

1. <https://www.youtube.com/watch?v=kjR0YcaSEfQ> (The Victorian Age in Literature)
2. <https://www.youtube.com/watch?v=oAJHCF5afE8> (The Industrial Revolution)
3. https://www.youtube.com/watch?v=vki6LRAf_-w&t=939s&pp=ygUUMTkgQyBFbmdsaXNoIFBvZXRyeSA%3D (Romanticism: Introduction, Poetry & Philosophy)
4. <https://www.youtube.com/watch?v=OSnLhn-hhVg> (How 5 English Poets Became Revered Across Europe | Literary Classics: The Romantics)

Course Title: Shakespeare Today

Course Code: UG-ENG-402

Credits: 4

Marks: 100

Duration: 60 hours

Course Pre-requisites: NIL

Course Objectives:

1. To enable students to critically evaluate Shakespeare's plays in relation to modern relevance.
2. To interpret literary and visual adaptations as creative re-imaginings of Shakespeare.
3. To compare and contrast representations of Shakespeare in global and local contexts.
4. To apply theoretical perspectives to Shakespeare's plays.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1. Understand Shakespeare's continuing relevance on literature, culture, and modern society.

CLO2. Analyze reinterpretations of Shakespeare's plays across genres, media, and cultural contexts.

CLO3. Critically engage with and explore how Shakespeare is reshaped for contemporary audiences.

CLO4. Apply modern critical approaches to reinterpret Shakespearean texts.

Course Content:

Module I - Background (15 hours)

1. Relevance of Shakespeare in the modern era.
2. The three genres of Shakespearean drama: Comedy, Tragedy and History.
3. The influence of Shakespeare on English Literature.
4. The impact of Shakespeare's plays on modern culture.

Module II - Literature Based on Shakespeare's Plays (15 hours)

1. I, Iago by Nicole Galland

2. The Tempest (Manga Shakespeare)
3. Hamlet (Manga Shakespeare)

Module III - Visual Media Based on Shakespeare's Plays

(15 hours)

Movies:

1. *Hamlet* (1996) by Kenneth Branagh
2. *Maqbool* (2003) by Vishal Bharadwaj
3. *Omkara* (2006) by Vishal Bharadwaj
4. *Haider* (2014) by Vishal Bharadwaj

TV Series:

1. Romeo and Juliet, BBC TV Shakespeare
2. Shakespeare: The animated tales: Gnome and Romeo

Module IV - Review of Shakespearean Plays by Modern Schools of Criticism (15 hours)

1. Psychoanalytical interpretation of Shakespeare's works.
2. Post-colonial interpretation of Shakespeare's works.
3. Feminist interpretation of Shakespeare.
4. Marxist interpretation of Shakespeare's works.

REFERENCES:

Mandatory:

1. Burt, Richard. *Shakespeare After Mass Media*. Palgrave Publications, New York, 2012.
2. Cartelli, Thomas. *Repositioning Shakespeare*. Routledge, 2009.
3. Brown, Dr Carolyn. *Shakespeare and Psychoanalytic Theory*. The Arden Shakespeare ed, 2015.
4. Galland, Nicole. *I, Iago: A Novel*. William Morrow & Company, New York, 2012.
5. Garber, Majorie. *Shakespeare and Modern Culture*. Random House Inc, New York, 2008.

6. *Hamlet*. Dir. Kenneth Branagh. Columbia Pictures. 1996. Film
7. *Haider*. Dir. Vishal Bharadwaj. UTV Motion Pictures, 2014. Film.
8. *Maqbool*. Dir. Vishal Bharadwaj. Kaleidoscope Entertainment Pvt. Ltd., 2003. Film.
9. *Omkara*. Dir. Vishal Bharadwaj. Eros Entertainment, Big Screen Entertainment, Shemaroo Entertainment, 2006. Film.
- 10 Iyengar, Sujata. *Shakespeare and Adaptation Theory*, edited by [Dr Evelyn Gajowski](#), The Arden Shakespeare Edition, Bloomsbury Publishing, 2023.

Supplementary:

1. Joubin, Alexa Alice. *Shakespeare and East Asia*. Oxford UP, 2021.
2. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 3rd ed., Routledge, 2014.
3. Young, Robert, and Ania Loomba, eds. *Post-Colonial Shakespeares*. Routledge, 1998.

Web References:

1. Gopnik, Adam. "Why Rewrite Shakespeare?" *The New Yorker*, 10 Oct. 2016, www.newyorker.com/magazine/2016/10/17/why-rewrite-shakespeare.
2. Couch, Aaron. "25 Years Later, 10 Things I Hate About You Still Rules." *Decider*, 31 Mar. 2024, decider.com/2024/03/31/10-things-i-hate-about-you-interview-25-year-anniversary/.
3. Greene, Steve. "Why Shakespeare's Plays Make Perfect Rom-Com IP." *Entertainment Weekly*, 15 Apr. 2024, ew.com/why-shakespeare-plays-make-perfect-rom-com-ip-8622024.
4. Sharma, Nisha. "James Baldwin at 100: How I Read Shakespeare Through His Words." *People Magazine*, 5 Aug. 2024, people.com/james-baldwin-100-nisha-sharma-reads-shakespeare-essay-exclusive-8689596.

Course Title: Film Studies

Course Code: UG-ENG-403

Credits: 4

Marks: 100

Duration: 60

Course Pre-Requisites: NIL

Course Objectives:

1. To introduce students to the allied field of Film Studies, its history, literature, and theory.
2. To inculcate in students an educated response to films.
3. To allow students a space to explore film Studies practically and creatively through appropriate form and structure.

Course Learning Outcomes:

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

CLO1: Recognize Directors, artists, genres, and movements in Films.

CLO2: Analyze the literature of Films through relevant exemplars.

CLO3: Critically analyze films.

CLO4: Create their own short film, using Film & Digital Technology, informed by Film theory and Film literature.

Course Content:

Module I: History of Film

(10 hours)

1.1 Silent Period (1895 – 1929): Movements – German Expressionism, Soviet Montage, French Avant-garde; Lumiere Brothers, Georges Melies, Edwin Porter, D.W. Griffith, Thomas Ince, Mack Sennet, Charlie Chaplin, Buster Keaton, Oscar Miceaux, Carl Theodor Dreyer, Robert Flaherty, Cecil DeMille

1.2 Classical Period (1930 – 1945): Movements: French poetic realism; Frank Capra, Josef Von Sternberg, Howard Hawks, John Ford, Maya Deren

1.3 Postwar Period (1946 – 1959): Movements: Italian neorealism, Japanese art Cinema; Orson Welles, Douglas Sirk, Nicholas Ray, Ingmar Bergman, Satyajit Ray

1.4 Transitional Period (1960 – 1979): Movements- French New Wave, Feminist Film, Direct Cinema, Structural film, Third World Cinema ; John Cassavetes Arthur Penn, Sam Peckinpah, Francis Ford Coppola, Robert Altman, Stan Brakhage, Ousmane Sembene, Luis Bunuel, Woody Allen, Stanley Kubrick, George Lucas, Martin Scorsese

1.5 Contemporary Period (1980 - present): Movements – American Independent cinema, East Asian Cinema, Iranian Cinema, New British cinema, Personal documentary; Steven Spielberg, Oliver Stone, Lars von Trier, David Cronenberg, Ridley Scott, Mira Nair

Note: Students are to be briefly introduced the context of the periods through clips, montages, extracts. Focus should be on the movements, emphasis should be in understanding them.

Module II: Literature of Film (15 hours)

2.1 Film Form: Mise en Scene –Setting, Performance & Movement, Costume and Props; Cinematography –Shot types; Camera Lenses; Camera Angles; Camera Movements, Lighting & Colour

2.2 Sound & Editing – Effects, Music, Perspective Sound, dialogue Overlaps/ Sound Bridges; Optical Effects, Continuity, Spatiotemporal effects

2.3 Narrative- Story & Plot, Narrative development, Narration, Narrative meaning; Time

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to understand the Literature of Films. Each aspect, and concept must be underlined with actual extracts, and clips of visuals.

Module III: Film Genres & Theory (15 hours)

3.1 Genre Theory: Genre as Film Language; Genres- Gangster, Western, Horror, Science Fiction, Musical, Romantic Comedy, Fantasy, Parody, Animation, Found Footage, Realism, Blaxploitation

Bollywood vs Hollywood – a comparison

Adaptations, Sequels and current forms of Film Trends – Studio Blockbusters, Shared Universe

3.2 Film Theory: Medium Specific, Realism, Auteur Theory, Semiotics & Structuralism, Ideology theory, Feminist film Theory, Cultural Studies, Cognitive Theory

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc. to discuss the various genres and Theory. Each Theory must be underlined with actual extracts, and clips of visuals. Adapted texts can also be taken.

Module IV: Practical Application of Learning

(20 hours)

4.1 Reader-Response

Reader-Response to Unseen Films: Reviews, comparisons, and break-downs of movies/TV/documentaries in written forms and structures.

4.2 Application of Film Form

Message & Values, Mise en Scene, Cinematography, Sound & Editing, Narrative, Genre and Film theory

Story, Storyboard, Screenplay

Creation of movies using concepts learnt in Units 1, 2, and 3.

Note: Instructor should create a learning environment where concepts can be applied.

Movies, TV series, Documentaries should be viewed and analyzed. Students should also create their own short films informed with the concepts learnt in the previous units.

REFERENCES:

Mandatory:

1. Andrew, Dudley. *Concepts in Film Theory*. Oxford: Oxford University Press, 1984.
2. Aufderheide, Patricia. *Documentary Film A Very Short Introduction*. Oxford: Oxford University Press, 2007.
3. Benyahia, Sarah, Freddie Gaffeny and John White. *AS Film Studies The Essential Introduction*. New York: Routledge, 2006.
4. Butler, Andrew. *The Pocket Essentials Film Studies*. Berks: www.pocketessentials.com, 2005.
5. Dancyger, Ken. *The Technique of Film & Video Editing* Fifth Edition. Oxford: Focal Press, 2011.
6. Nelmes, Jill, ed. *Introduction to Film Studies*, 5th Edition. London: Routledge, 1996.
7. Pearson, Roberta and Philip Simpson, *Critical Dictionary of Film and Television Theory*. New York: Routledge, 2001.

8. Stadler, Jane and Kelly McWilliam. *Screen Media Analyzing Film and Television*. NSW: Allen & Unwin, 2009.
9. Stam, Robert. *Film Theory An Introduction*. Massachusetts: Blackwell Publishing, 2000.
10. Thompson, Kristin and David Bordwell. *Film History An Introduction* Second Edition. New York: McGraw Hill, 2003.
11. Villarejo, Amy. *Film Studies The Basics*. New York: Routledge, 2007.
12. Welsh, James and Peter Lev, *The Literature/Film Reader*. Plymouth: The Scarecrow Press, 2007.

Supplementary:

1. Fabe, Marilyn. *Closely Watched Films An Introduction to the Art of Narrative Film Technique*. New York: University of California Press, 2004.
2. Grant, Barry Keith, ed. *Film Genre reader III*. Austin: University of Texas Press, 1986.
3. Guynn, William, ed. *The Routledge Companion to Film History*. New York: Routledge, 2011.
4. Hart, John. *The Art of the Storyboard A Filmmaker's Introduction*. Oxford: Elsevier, 2008.
5. Monaco, James. *How to Read a Film The World of Movies, Media, and Multimedia*. New York: Oxford University Press, 200.
6. Jess-Cooke, Carolyn and Constantine Verevis, *Second Takes Critical Approaches to the Film Sequel*. New York: State University of New York Press, 2010.
7. Roberts, Graham. *Key Film Texts*. New York: Oxford University Press, 2002.

Web References:

1. <https://www.studiobinder.com/blog/mise-en-scene/>
2. <https://www.videomaker.com/how-to/directing/film-history/what-is-film-theory-a-beginners-guide/>
3. <https://www.youtube.com/watch?v=gk-WbrAxL1Y> (basic shots)
4. <https://www.youtube.com/watch?v=PU65MPuVXwU> (Visual Language)
5. <https://www.youtube.com/@StudioBinder> (for all topics under film making)

Course Title: Introduction to Literary Theory

Course Code: UG-ENG-404

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To provide an understanding of major schools and concepts of literary theory.
2. To foster critical thinking and engagement with literary and cultural discourses.
3. To develop students' ability to analyze literary texts through different theoretical lenses.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Explain key concepts in Literary Theory.

CLO2: Demonstrate familiarity with major literary theories, examining their meaning, significance, and underlying logic.

CLO3: Apply theoretical concepts to both texts and contemporary issues.

CLO4: Analyse literary texts using appropriate theoretical perspectives to develop individual interpretations.

Course Content:

Module 1 - Structuralist and Poststructuralist Theory

(15 hours)

From New Criticism to Structuralism

Saussure: signifier/signified, langue/parole, syntagmatic/paradigmatic relations

Lévi-Strauss: mytheme, binary opposition in myth

Shklovsky: defamiliarization, literariness

Jakobson: functions of language, poetics

From Structuralism to Poststructuralism

Barthes: semiotics, narrative codes, Death of the Author

Derrida: deconstruction, différance, undecidability

Kristeva: intertextuality

Module 2 - Psychoanalytic and Marxist Theory

(15 hours)

Freud's views on the Human Mind

Freud: unconscious, repression, defence mechanisms, Oedipus complex

Lacan: mirror stage, imaginary/symbolic/real, desire

Marxist View of History and Society

Marx & Engels: base/superstructure, historical materialism

Lukács: class consciousness, realism

Althusser: ideology, interpellation

Module 3 - Feminist and Queer Theory

(15 hours)

Development of Feminist Thought, Waves of Feminism, Intersectionality

Simone de Beauvoir: Gender as a social construct, patriarchy

Hélène Cixous: écriture féminine

Elaine Showalter: Gynocriticism

Brief History of Queer Theory

Judith Butler: gender performativity

Module 4 - Postcolonial Theory

(15 hours)

Colonial Discourse and Rise of Postcolonial Theory

Edward Said: Orientalism

Gayatri Spivak: subaltern, strategic essentialism

Homi Bhabha: hybridity, mimicry

Frantz Fanon: colonial psychology, decolonization

REFERENCES:

Mandatory:

1. Barry, Peter. *Beginning Theory*. Manchester University Press, 2017.
2. Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. Routledge, 2023.
3. Waugh, Patricia. *Literary Theory and Criticism*. Oxford University Press, 2006.

Supplementary:

1. Abrams, M. H. *A Glossary of Literary Terms*. Cengage India Private Limited, 2015.
2. Habib, M. A. R. *A History of Literary Criticism and Theory*. Blackwell Publishing, 2008.
3. Klages, Mary. *Literary Theory: The Complete Guide*. Bloomsbury Academic India, 2017.

Web References:

1. Internet Encyclopedia of Philosophy (IEP) – Literary Theory Section:
<https://iep.utm.edu/literary/>
2. Purdue OWL- Literary Theory & Schools of Criticism:
<https://openwa.pressbooks.pub/octavianog/chapter/literary-theory-and-schools-of-criticism-purdue-owl/>
3. NPTEL (IIT Kanpur) YouTube playlist for Literary Theory:
<https://www.youtube.com/watch?v=RAoQgPI5nC0&list=PLFW6lRTa1g80RBOL0DJDdQkkB49xPJNgQ>

AEC

Course Title: Effective English Communication

Course Code: UG-ENG-AEC1

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

1. To help students develop competence in English communication.
2. To help students become proficient in listening, writing, and speaking skills.
3. To help students understand the importance of developing multimedia related digital skills.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Identify the key indicators of good communication skills and show confidence while conversing and writing in formal English.

CLO2: Demonstrate proficiency in written skills related to letters, resumes and minutes of a meeting.

CLO3: Create multimedia stories with purposeful and correct English grammar and pronunciation.

Course Content:

Module I: Spoken English

(9 hours)

1.1 Individual Presentation Skills

Students are to be taught public speaking using Presentation skills through application-based teaching; public speaking is to be taught and application of these skills in formal and informal settings.

Concepts: Importance of Body Language and Eye Contact in Spoken Communication

Ways to Overcome Fear of Speaking

Pace, Tone and Intonation

Listening as an Essential Part of Communication. How to be an Effective Listener

Applied: Students will be given topics to present before the class. They can use a host of methods to do so:

Formal Presentation with material

Formal/Informal Speech – Welcome, Introduction to a dignitary, Raising a toast, Farewell speech, Celebratory speech

1.2 Group Based Activities

1.2.1 Minutes of the meeting can be used as a group-based activity.

1.2.2 Group Discussions of Formal and Informal nature.

Module II: Written English

(9 hours)

Students will be taught simple office-related writing skills and etiquettes:

2.1 Formal Letters

2.2 Writing a Resume

2.3 Minutes of Meeting

2.4 Writing Emails (and online/digital etiquettes)

Module III: Digital Story Telling (DST)

(12 hours)

DST essentially implies harnessing digital media to weave engaging video narratives in a short time frame. The topic can either be a personal story or a general story that incorporates the features of a good presentation, creates audience engagement, and showcases a narrative arc to produce an engrossing DST. Use of technology and multimedia is also an important aim.

REFERENCES:

Mandatory:

1. Biber, Douglas, Susan Conrad and Geoffrey Leech. *Longman Student Grammar of Spoken and Written English*. Edinburgh: Pearson Education Limited, 2002.
2. Bullock, Richard. *The Norton Field Guide to Writing*. New York: W.W. Norton & Company, 2009.

Supplementary:

1. Downing, Angela and Philip Locke. *English Grammar A University Course*. London and New York: Routledge, 2006.
2. Sadanand, Kamelesh and Susheela Punitha. *Spoken English: A Foundation Course- Part 1*. Hyderabad: Orient Blackswan Private Limited, 2009.
3. Stanek, William. *Effective Writing for Business, College and Life*. Reagent Press, 2005.

Web References:

1. <https://www.englishclub.com/>
2. <https://www.englishgrammar.org/>
3. <https://learnenglish.britishcouncil.org/>
4. <https://www.storycenter.org/stories>

Course Title: Academic Writing I

Course Code: UG-ENG-AEC2

Credits: 02

Marks: 50

Duration: 30 hours

Course Objectives:

To teach students to paraphrase, summarize, and respond to academic texts.

To use academic language (discourse and vocabulary) appropriately in a variety of written genres

To develop and apply strategies in their writings appropriate to purpose and audience.

To generate, develop, organize, and revise, refine their ideas.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Quote, paraphrase and summarize information accurately and with confidence.

CLO2: Understand the different stages of writing process & identify rules of grammar that are used in its construction.

Pedagogy:

Continuous assessments of the course will be conducted through online mode. 30/20 marks division: Mandatory 3CAs of 10 marks each and term paper of 20 marks.

Course Content:

Module I: Writing a Paragraph

(15 hours)

1.1 Brainstorming

1.2 Writing a Coherent Paragraph

1.3 Editing a paragraph: Vocabulary and Grammar (Transition words and Phrases, Simple sentence, Compound sentence, Complex sentence, Compound-Complex sentence, Reporting verbs and tones)

Module II: Writing an Academic Essay

(15 hours)

2.1 Generating Thesis Statement

2.2 From a Paragraph to an Essay

2.3 Essay Structure

2.4 Editing an Essay

2.5 Writing an Expository Essay

REFERENCES:

Mandatory:

1. Bailey Stephen, 2011. *Academic Writing: A Handbook for International Students*. 3rd Edition Routledge, New York.
2. Fowler, R.H., Aaron, J.E. & McArthur, M., 2005. *The Little Brown Handbook*. 4th ed. Toronto: Pearson Longman.
3. Oshim Alice and Ann Hogue 2007. *Introduction to Academic Writing*, Third Edition. Pearson Longman.
4. Wallwork Adrain 2013. *English for Academic Research: Vocabulary Exercises*. Springer Science+Business Media New York.

Supplementary:

1. Harris, M., 2008. Prentice Hall *Reference Guide*. 7th ed. New Jersey: Pearson Prentice Hall.
2. Heather, A., Lucille, S., Karen, T. & Kathleen, J.-C., 1995. *Thinking It Through: A Practical Guide To Academic Essay Writing*. 2nd ed. Peterborough: Academic Skills Centre Trent University Peterborough.
3. Herring, Peter 2016. *The Farlex Grammar Book: Complete English Grammar Rules*. Farlex International

Web References:

1. <https://www.readwritethink.org/classroom-resources/student-interactives>
2. <https://www.essaypunch.com/>

Course Title: Academic Writing II

Course Code: UG-ENG-AEC3

Credits: 02

Marks: 50

Duration: 30

Prerequisites: Academic Writing I

Course Objectives:

1. To provide valuable practice of essential academic structures, vocabulary, and organizational patterns
2. To ensure that students will attain a level of writing expected by an academic audience
3. To teach students how to document their sources appropriately i.e., use of citations and references
4. To help students develop a formal tone and style (registers) expected in academic writing

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Identify and explain essay outlines, edit drafts, and produce a complete essay.

CLO2: Examine and differentiate various sources which establish valuable evidence and authority and incorporate them effectively into an essay.

Course Content:

Module I: The Compare and Contrast Essay (15 hours)

- 1.1 Compare and Contrast Essay Structure
- 1.2 Useful Vocabulary and Style
- 1.3 Editing Compare and Contrast Essays

Module II (15 hours)

A. Working with Sources

- 2.1 Avoiding Plagiarism
- 2.2 Selecting Resources
- 2.3 Citing the Sources of Information
- 2.4 Citations, quotations, and integration

B. Working with Drafts

- 2.5 Drafting
- 2.6 Revising and Proofreading

REFERENCES:

Mandatory:

1. Bailey Stephen, 2011. *Academic Writing: A Handbook for International Students*. 3rd Edition Routledge, New York.
2. Fowler, R.H., Aaron, J.E. & McArthur, M., 2005. *The Little Brown Handbook*. 4th ed. Toronto: Pearson Longman.
3. Oshim Alice and Ann Hogue, 2007. *Introduction to Academic Writing*, Third Edition. Pearson Longman.
4. Wallwork Adrain 2013. *English for Academic Research: Vocabulary Exercises*. Springer Science+Business Media New York.

Supplementary:

1. Harris, M., 2008. *Prentice Hall Reference Guide*. 7th ed. New Jersey: Pearson Prentice Hall.

2. Heather, A., Lucille, S., Karen, T. & Kathleen, J.-C., 1995. *Thinking It Through: A Practical Guide To Academic Essay Writing*. 2nd ed. Peterborough: Academic Skills Centre Trent University Peterborough.
3. Herring, Peter 2016. *The Farlex Grammar Book: Complete English Grammar Rules*. Farlex International

Web References:

1. <https://www.readwritethink.org/classroom-resources/student-interactives>
2. <https://www.essaypunch.com/>

SEC

Course Title: Creative Writing for Beginners

Course Code: UG-ENG-SEC1

Credits: 3

Marks: 75

Duration: 45

Course Pre-requisites: NIL

Course Objectives:

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

Course Learning Outcomes:

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

CLO1: Demonstrate an understanding of concepts related to the creative writing genres.

CLO2: Present their ideas/opinions confidently through creative writing genres.

CLO3: Create a sample of their own creative output through ICT & Digital technology (individual/group).

CLO4: Critique and edit their own work as well as others.

Pedagogy:

This course will focus on the creative writing process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learnings, and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a finale portfolio of their creative output. The editing aspect of the writing process (revision, editing and proof reading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

Course Content:

Unit I: Poetry

(10 hours)

Concepts: Metre and rhyme; form (and subverting form); free verse; syllabics; figures of speech and its use

Reading techniques—charm set, space, cold open, silence, blending music Use of technology in performance, exposing our work to others

Applied: Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

Portfolio: Rhyming poems (with various rhyme scheme and forms), free verse

Unit II: Drama

(10 hours)

Concepts: Structures of a stage plays (physical/written); Acts/scenes; Scripting a stage play; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition -Using monologues; subtext; dramatic irony; status

Applied: Students will apply strategies of story- telling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

Portfolio: One act play

Unit III: Fiction

(10 hours)

Concepts: Short Fiction— Flash Fiction, Short Fiction (not more than 1000 words) Descriptive Writing in Plot/Scenes; Character; point of view/ narrative voice; conflict/crises;

Setting/time

Micro-tales/Nano -tales—analysis of social media and innovative story- telling techniques

Applied: Students will apply strategies of story- telling in the writing of atleast five short story/flash fiction; and the analysis of published fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of story-

telling: plot, characterization, setting, point of view, symbolism, and style. They will identify the narrative techniques and elements of storytelling used in published works of fiction and stories written by classmates.

Portfolio: Short-story, Flash Fiction

N.B: the number of hours for each unit includes time for continuous assessment, portfolio building (with instructor feedback and review) as well as writing classes.

Additional note: As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top publishing software to format their manuscript so as to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given opportunities for publication. These can be achieved using a portfolio method of assessing the students work. (Desktop publishing software such as Adobe InDesign/Publisher/Illustrator)

Instructors should use pre editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, there by taking care of the spoken word aspect of creative writing, as and when it may apply.

REFERENCES:

Mandatory:

1. Burroway, Janet. *Writing Fiction: A Guide To Narrative Craft*. New York: Longman Publishers, 2000.
2. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. ebook.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook- Developing Dramatic Technique, Individual Style and Voice*. Ed. Derek Neale. London: A & C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant- Writing and Shaping Creative Nonfiction*. Mcgraw- Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge, 2006. ebook.

7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic- The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Source books Media Fusion, 2009. ebook.
9. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Supplementary:

1. Boden, Margaret. *The creative mind - myths and mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself-Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing For Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
5. Kaufman, Scott Barry and James Kaufman. *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
6. May, Steve. *Doing creative writing*. Oxon: Routledge, 2007.
7. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam*. Illinois: Sourcebooks Media Fusion, 2009, Publishers, 2008.

Course Title: Writing for the Media I

Course Code: UG-ENG-SEC2

Credits: 3

Marks: 75

Duration: 45

Course Pre-requisites: NIL

Course Objectives:

1. To give students an overview of Media into day's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical languages skills to be applied in the field of Mass Media.
4. To train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real- life situations.
5. To prepare the foundation for careers in Media as an option for students.

Course Learning Outcomes:

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

CLO1: Demonstrate proficiency in writing in Print, Electronic, & Digital Media, interpreting jargon, key-terms and concepts in Mass Media

CLO2: Create simple mixed media original content for Print, Electronic and Digital Media through social media, blogs, print/audio/video sharing sites.

CLO3: Create samples of their content creation (individual/group), utilizing ICT & Digital technology, and industry standard software in DTP, & Audio/video editing through an ePortfolio.

Pedagogy:

To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

Course Content:

Module I: Print Media: Newspapers

(15 hours)

Introduction: The Media and the Message-Message depends on Medium Introduction to Print Media: Audience for the News

Advertising in Print Media: Promotional Literature: Copywriting for Leaflets, Pamphlets, Brochures, Classifieds-Text, Captions

Newspaper Writing:

Concepts: News Reporting- (datelines/Credit-line/Bylines/Nut-graph/Headlines) News Writing-Appropriate angle for a news story- Structuring news (Lead/Climax form- Inverted Pyramid Form; Chronological form)- Qualities of effective leads-Using significant details- Effective revision Basic principles of AP Style (Associated Press Style Book) for Writing- Use of the Style Book- Style as a Manner of Writing- Clarity in Writing- Readability-Five 'W' sand 'H' of Writing.

Other Writing- Features/Articles-Editorials- Letters to the Editor- Book and Film reviews- Interviews-Op-ed Pieces

Basic Layout and Composition-Balanced/Unbalanced/Circus Layout- column setups- photograph additions-final look

Applied: Reporting -Climax form -Inverted Pyramid Form; Chronological form Editorials- Letters to the Editor -Book and Film Reviews- Headlines- op-ed Pieces -Layout & Composition; copywriting for Print Advertisement

Editing:

Concepts & Applied: Copy editing process-Guiding principles of editing Grammar-Punctuation-Subbing-Proofreading (Proof-reading notations)- [The A P style book can be a great guide here.]

Note: The Editing component Is to be taught simultaneously along with the applied component of the paper. The teaching should be graded- Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component 1 should be taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.

Module II: Electronic Media: Radio and TV

(15 hours)

Concepts: Radio as a Mass Medium-Radio Skills-Broad cast Writing-Broadcast Terms- Scripting for Radio- Story Structure-Lead, Body, ending- Writing Radio News and Features- Programmes for Radio (Features, News, Interviews, Skits, Music Programmes, etc.), Advertising in Radio

Applied: Planning a Newscast– Radio Jockeying- Scripting for the Radio–Recording, Radio Ads, Radio PSA

Television Concepts: Television as a Mass Medium–Television Skills–Scripting for TV- Programmes for TV (Features, News, Interviews, Music Programmes, etc.), TV Advertising - Story Idea to story board to screen play to shoot

Applied– Anchoring; Interviewing, TV PSA, Parody Ads, the 3 shot ad movie

Module III: Digital Media-Internet and New Media

(15 hours)

Concepts: Kinds of Digital Media & New Media

E-book/E-magazine–E-journal–E-newspaper–Internet–World Wide Web Mobile Media- Video Games

Concepts: Writing for Digital Media: An Interactive Media

Web Writing–Blogging. -Introduction to Profile Writing–Broadcast News Analysis–Caption Writing–Headline, Blurb, Lead-Digital Correspondence–Digital Editing

Applied: Web Writing-Blogging; Caption writing

REFERENCES:

Mandatory:

1. *Writing for Television, Radio and New Media* (Seventh Ed.). Hilliard, Robert-Wadsworth 2006
2. *Writing for the Mass Media* (Sixth edition). James Glen Stovall Pearson Education, 2006
Basic News Writing Melvin Menchar William. C. Brown Co.,1983
3. *Writing and Reporting News: A Coaching Method* Carol e Rich Wadsworth/Thomson Learning, 2003
4. *News Writing & reporting* James A Neal & Suzane S Brown Surjeeth Publications, 2003
5. *Broadcast News Writing, Reporting & Production* Ted White Macmillan
6. *An Introduction to Digital Media* Tony Feldman (Blueprint Series)1996
7. *Advertising* Ahuja & Chhabra Sujeeth Publications, 1989
8. *The Screenwriter's Workbook* Syd Field Dell Publishing, 1984
9. *E-Writing* Dianna Boother Macmillan, 2008
10. *Mass Communication Theory* Denis Mcquail Vistaar Publications,2007
11. *The Associated Press Style Book and Libel Manual* norm the A.P, 1994
12. *Handbook of Magazine Article Writing*, Michelle Ruberg, Writer's Digest,2009

Supplementary:

1. *Writing and Producing News* Eric Gormly Surjeet Publications, 2005
2. *A Crash Course in Screenwriting* David Griffith Scottish Screen, 2004
3. *Digital Media A* Richard L Lewis Prentice Hall Introduction
4. *The Art of Editing the News* Robert. C McGiffort Chilton BookCo.,1978
5. *Digital Media Tools* Dr. Chapman Nigel (Paperback- 26 Oct 2007)
6. *News reporting and Editing* K.M Srivastava Sterling Publications
7. *The News Writer's Handbook: An Introduction to Journalism* M. L Stein, Paterno, Susan. F Surjeeth Publications, 2003
8. *The TV Writer's Workbook: A Creative Approach to Television* Ellen Sandler Delta, 2007
9. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications, 2004
10. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education, 2002
11. *Media in the Digital Age* J.V Pavlik (Paperback-1 May 2008)

Course Title: Writing for the Media II

Course Code: UG-ENG-SEC3

Credits: 3

Marks: 75

Duration: 45

Course Pre-requisites: NIL

Course Objectives:

1. To give students an overview of Media in today's world.
2. To promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
3. To develop critical and analytical language skills to be applied in the field of Mass Media.
4. To train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real- life situations.
5. To prepare the foundation for careers in Media as an option for students.

Course Learning Outcomes:

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

CLO1: Demonstrate proficiency in writing in Print, Electronic, & Digital Media, interpreting jargon, key-terms and concepts in Mass Media

CLO2: Create simple mixed media original content for Print, Electronic and Digital Media through social media, blogs, print/audio/video sharing sites.

CLO3: Create samples of their content creation (individual/group), utilizing ICT & Digital technology, and industry standard software in DTP, & Audio/video editing through an ePortfolio.

Pedagogy:

To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

Course Content:

Module I: Print Media - Magazines

(15 hours)

Introduction: The Media and the Message-Message depends on Medium Difference in writing styles between Newspaper and Magazines Writing for Magazines:

Concepts: Demographics (Target Audience); Types of Magazines and How writing differs in them; Differences/Similarities in writing Between Newspaper writing and Magazine writing; Editorials; Layout and Composition Article writing– Structuring for greatest effect– Preparation and organization of article– Specific angle–specific audience.

Feature writing–structure– organization– feature angles–simplicity in Style.

Applied: Feature and Article Writing-Creation of a Magazine-Layout/Composition- Photographs to enhance written word, Product/information-based advertisements

Editing: Concepts & Applied: Copy editing process–Guiding principles of editing Grammar– Punctuation–Subbing–Proofreading (Proof-reading notations)– [The AP stylebook can be a great guide here.]

Note: The Editing component is to be taught simultaneously along with the applied component of the course. The teaching should be graded- Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component 1 should be taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.

Module II: Electronic Media- Cinema

(15 hours)

Television: Concepts: Television as a Mass Medium–Television Skills–Scripting for TV- Programs for TV

Applied–Scripting for a show

Film: Concepts: Fundamentals of Film Story Writing (The Three Act Story Structure), Scripting, Screenplay and Production, Documentary Film. Writing for the screen–Writing effective film reviews

Applied–The Three Act Story Structure, Writing Short Screen plays, Film Reviews.

Module III: Digital Media-Internet and New Media

(15 hours)

Concepts: Writing for Digital Media: An Interactive Media

Web Writing- Technical Writing–Blogging. -Introduction to Profile Writing–Broadcast News Analysis–Caption Writing–Copy Writing/Content Writing–Story Structure and Planning- Inverted Pyramid-Headline, Blurb, Lead-Digital Correspondence–Digital Editing

Applied: Technical Writing; Content Writing using blogs, social media content generation

REFERENCES:

Mandatory:

1. Writing for Television, Radio and New Media (Seventh Ed.). Hilliard, Robert- Wadsworth 2006
2. Writing for the Mass Media (Sixth edition). James Glen Stovall Pearson Education, 2006
3. Basic News Writing Melvin Menchar William. C. BrownCo.,1983
4. Writing and Reporting News: A Coaching Method Carole. Rich Wadsworth/Thomson Learning, 2003
5. News Writing & Reporting James A Neal & Suzane S Brown Surjeeth Publications,2003
6. Broadcast News Writing, Reporting & Production Ted White Macmillan
7. An Introduction to Digital Media Tony Feldman (Blueprint Series)1996
8. Advertising Ahuja & Chhabra Sujeeth Publications,1989
9. The Screen writer's Workbook Syd Field Dell Publishing,1984
10. E-Writing Dianna Booher Macmillan,2008
11. Mass Communication Theory Denis Mcquail Vistaar Publications, 2007
12. The Associated Press Style Book and Libel Manuel Norm The A.P,1994
13. Handbook of Magazine Article Writing, Michelle Ruberg, Writer's Digest, 2009

Supplementary:

1. *Writing and Producing News* Eric Gormly Surjeet Publications, 2005
2. *A Crash Course in Screen writing* David Griffith Scottish Screen, 2004
3. *Digital Media* A Richard L Lewis Prentice Hall Introduction
4. *The Art of Editing the News* Robert C Mc Giffort Chilton Book Co.,1978
5. *Digital Media Tools* Dr. Chapman Nigel (Paperback-26Oct2007)
6. *News reporting and Editing* K. M Srivastava Sterling Publications
7. *The News Writer's Handbook: An Introduction to Journalism* M. L Stein, Paterno, Susan. F Surjeeth Publications, 2003
8. *The T V Writer's Workbook: A Creative Approach to Television* Ellen Sandler Delta, 2007
9. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications,2004

10. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education,2002
11. *Media in the Digital Age* J. V Pavlik (Paperback-1May2008)

Course Title: Building ePortfolio

Course Code: UG-ENG-SEC4

Credits: 3

Marks: 75

Duration: 45

Course Pre-requisites: NIL

Course Objectives:

1. To introduce students to an ePortfolio.
2. To demonstrate its benefits in academic identity building
3. To train students in effective communication in an ePortfolio.
4. To create various artifacts for an effective ePortfolio.

Course Learning Outcomes:

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

CLO1: Communicate effectively using the written word in an ePortfolio.

CLO2: Create digital artifacts that complements their academic identity.

Course Content:

Module I: Introduction to an ePortfolio

(15 hours)

- 1.1 ePortfolio as an effective Communicative tool.
- 1.2 What is an Eportfolio?
- 1.3 Different types of ePortfolios.
- 1.4 How do I create my academic brand Identity using an ePortfolio?
- 1.5 Writing Effectively – Introduction, Content Creation and Resume Building.

Note: Instructors need to aid the above theory with intensive writing sessions which include drafting, writing and reviewing the written works. A variety of written aspects need to be explored – Writing about self, writing about others, & writing about processes and products (academic products such as projects, models etc.)

Module II: Building my ePortfolio

(30 hours)

2.1 What are Artifacts?

2.2 Using free site makers

2.3 Creating, and Publishing my Home page

2.4 Adding Pages

2.5 Creating Digital Artifacts Using – Documents, Photos, Audio and Video

Note: Instructors need to have hand-on classes where students will create the artifacts or be given the time to create the artifacts required to assist their ePortfolios. Designing pages, audio content and video content requires time and space. The creation process will also require students to provide material for feedback and review. Instructors are to give as much as 75% of the course time for students to get hands-on training to create a robust ePortfolio.

REFERENCES:

Mandatory:

1. Ali, Jafari (ed). *Handbook of Research on ePortfolios*. IGI Global, 2006.
2. Cambridge, Darren. *Eportfolios for Lifelong Learning and Assessment*. San Francisco, CA. Jossey-Bass, 2010.
3. Yancey, Blake (ed.). *ePortfolio as Curriculum: Models and Practices for Developing Students' ePortfolio Literacy*. Routledge, 2019.

Web References:

1. [The What, Why, and How of ePortfolios | Clemson University, South Carolina](#)
2. [e-Portfolio | Center for Teaching & Learning \(berkeley.edu\)](#)
3. [University Writing \(auburn.edu\)](#)

Course Title: Creative Writing Skills I

Course Code: UG-ENG-SEC5

Credits: 3

Marks: 75

Duration: 45

Course Pre-requisites: NIL

Course Objectives:

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

Course Learning Outcomes:

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

CLO1: Demonstrate an understanding of concepts related to the creative writing genres.

CLO2: Present & critique their ideas/opinions as well as others articulately through creative writing genres.

CLO3: Create a sample of their own creative output (individual/group), utilizing ICT & Digital technology in their creative endeavour through an ePortfolio.

Pedagogy:

This course will focus on the creative writing process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learnings, and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a finale portfolio of their creative output. The editing aspect of the writing process (revision, editing and proof reading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

Course Content:

Module I: Poetry

(15 hours)

Concepts: Metre and rhyme; form (and subverting form); free verse; syllabics; figures of speech and its use

Reading techniques—charm set, space, cold open, silence, blending music Use of technology in performance, exposing our work to others

Applied: Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

Portfolio: Rhyming poems (with various rhyme scheme and forms), free verse

Module II: Drama

(15 hours)

Concepts: Structures of a stage plays (physical/written); Acts/scenes; Scripting a stage play; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition -Using monologues; subtext; dramatic irony; status

Applied: Students will apply strategies of story- telling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

Portfolio: One act play

Module III: Fiction

(15 hours)

Concepts: Short Fiction— Flash Fiction, Short Fiction (not more than 1000 words) Descriptive Writing in Plot/Scenes; Character; point of view/ narrative voice; conflict/crises; Setting/time

Micro-tales/Nano -tales—analysis of social media and innovative story- telling techniques

Applied: Students will apply strategies of story- telling in the writing of at least five short story/flash fiction; and the analysis of published fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of story- telling: plot, characterization, setting, point of view, symbolism, and style. They will identify the narrative techniques and elements of storytelling used in published works of fiction and stories written by classmates.

Portfolio: Short-story, Flash Fiction

N.B: the number of hours for each unit includes time for continuous assessment, portfolio building (with instructor feedback and review) as well as writing classes.

Additional note: As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top publishing software to format their manuscript so as to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given opportunities for publication. These can be achieved using a portfolio method of assessing the students work. (Desk-top publishing software such as Adobe In design/Publisher/Illustrator)

Instructors should use pre editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, there by taking care of the spoken word aspect of creative writing, as and when it may apply.

REFERENCES:

Mandatory:

1. Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. New York: Longman Publishers, 2000.
2. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. eBook.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook- Developing Dramatic Technique, Individual Style and Voice*. Ed. Derek Neale. London: A & C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant- Writing and Shaping Creative Nonfiction*. McGraw- Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge, 2006. eBook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic- The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Source books Media Fusion, 2009. eBook.
9. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Supplementary:

1. Boden, Margaret. *The Creative Mind - Myths and Mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself-Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing for Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.

5. Kaufman, Scott Barry and James Kaufman. *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
6. May, Steve. *Doing Creative Writing*. Oxon: Routledge, 2007.

Web References:

1. <https://www.youtube.com/watch?v=RSoRzTtwgP4>
2. <https://www.youtube.com/playlist?list=PLJicmE8fK0EgaT9PaLkW977tUpmUXtnAa>
3. https://owl.purdue.edu/owl/subject_specific_writing/creative_writing/index.html

Course Title: Creative Writing Skills II

Course Code: UG-ENG-SEC6

Credits: 3

Marks: 75

Duration: 45

Course Pre-requisites: NIL

Course Objectives:

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

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Demonstrate an understanding of concepts related to the creative writing genres.

CLO2: Present & critique their ideas/opinions as well as others articulately through creative writing genres.

CLO3: Create a sample of their own creative output (individual/group), utilizing ICT & Digital technology in their creative endeavour through an ePortfolio.

Pedagogy:

This course will focus on the creative writing process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learning and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a finale portfolio of their creative output. The editing aspect of the writing process (revision, editing and proof reading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

Course Content:

Module I: Poetry

(15 hours)

Concepts: Meaning and being of language- power of reference/pop culture/allusions; form (and subverting form); syllabics; shaping a sequence and collection; Spoken Word-writing, speaking, and performing; Reading techniques—charm, set, space, cold open, silence, blending music

Use of technology in performance, exposing your work to others

Applied: Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

Portfolio: Rhyming poems, free verse, Slam poetry, Spoken word

Module II: Drama

(15 hours)

Concepts: Scripting a stage play; Original v/s adapted; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition -Using monologues; subtext; dramatic irony; status

Staging-Action; Sets; stage directions and visual narrative; Using off stage effectively; Dramatic action; Staging scenes

Radio Drama: creating pictures with sound; constraints of the medium; Radio drama script; Adaptation; using voices

Applied: Students will apply strategies of story-telling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play (three act) an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

Portfolio: three act play, Radio play

Module III: Fiction

(15 hours)

Concepts: Short Fiction— Short Stories, Novella, and Novel (only introduction to Novella/novel form)

Form/Structure; Plot/Scenes; Character; point of view/narrative voice; conflict/crises; Setting/time

Novella/Novel: literary novel v/s genre novels exploring story lines, multiple/parallel plots; reality v/s imagination; research and its importance; structuring your chapters vis-à- vis your novel

Creative Non-Fiction—Devices; Basic structure; Speaking with the reader—Your spoken voice; Passion involvement; Writing about yourself— You as a story; Memoir and memory; Writing about people and the world; finding atopic; field work and interviews; literature of hope

Applied: Students will apply strategies of storytelling in the writing of at least one short story/flash fiction; novella/novel (or works of creative non-fiction, or graphic novels) and the analysis of published fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of story-telling: plot, characterization, setting, point of view, symbolism, and

style. They will identify the narrative techniques and elements of storytelling used in published works of fiction and stories written by classmates.

Portfolio: Short-story, Creative Non-fiction Novel/Novella (Structuring/idea conception and writing of at least 3 chapters)

N.B: the number of hours for each unit includes time for continuous assessment, portfolio building (with instructor feedback and review) as well as writing classes.

Additional note: As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top publishing of work to format the manuscripts to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given, opportunities for publication. These can be achieved using a portfolio method of assessing the students work. (Desk-top publishing software such as Adobe In design/Publisher/Illustrator)

Instructors should use peer editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, there by taking care of the spoken word aspect of creative writing, as and when it may apply.

REFERENCES:

Mandatory:

1. Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. New York: Longman Publishers, 2000.
2. Cheney, Theodore A. Rees. *Writing Creative Nonfiction-Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. e book.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook-Developing Dramatic Technique, Individual style and Voice*. Ed. Derek Neale. London: A&C Publishers Ltd., 2009.
5. Miller, Brenda and Suzanne Paola. *Tell it Slant-Writing and Shaping Creative Nonfiction*. McGraw-Hill, 2005.
6. Mills, Paul. *The Routledge Creative Writing Course book*. Routledge, 2006. eBook.
7. Morley, David. *The Cambridge Introduction to Creative Writing*. Cambridge: Cambridge University Press, 2007.
8. Smith, Marc Kelly and Joe Kraynak. *Take the Mic-The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Source books Media Fusion, 2009. e book.
9. Strunk, William and E.B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Supplementary:

1. Boden, Margaret. *The Creative Mind - Myths and Mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself- Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing for Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.
5. Kaufman, Scott Barry and James Kaufman, *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
6. May, Steve. *Doing Creative Writing*. Oxon: Routledge, 2007.

Web References:

1. <https://www.youtube.com/watch?v=RSoRzTtwgP4>
2. <https://www.youtube.com/playlist?list=PLJicmE8fK0EgaT9PaLkW977tUpmUXtnAa>
3. https://owl.purdue.edu/owl/subject_specific_writing/creative_writing/index.html

Course Title: Reading Literature

Course Code: UG-ENG-SEC7

Credits: 3

Marks: 75

Duration: 45

Course Pre-requisites: NIL

Course Objectives:

1. To introduce the students to different genres of English literature.
2. To improve the analytical competence required for critical appreciation of literature.
3. To engage with questions of gender, identity, ethics and education through popular literature.

Course Learning Outcomes:

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

CLO1: Identify the distinct features of different literary forms.

CLO2: Explain the difference in the treatment of themes in literary texts.

CLO3: Develop a critical approach to analyse literary texts.

Course Content:

Module I - Poetry

(10 hours)

1. Nissim Ezekiel - "Goodbye Party for Miss Pushpa T.S."
2. Manohar Rai Sardesai - "This Land of Mine"
3. W. H. Davies - "Leisure"
4. Emily Dickinson – "Hope is the thing with feathers"

Module II - Short Stories

(15 hours)

1. Vilas Sarang - An Interview with M. Chakko
2. Jhumpa Lahiri – Interpreter of Maladies

3. Damodar Mauzo - These are my Children (translated by Xavier Cota)
4. Edgar Allan Poe - The Tell-Tale Heart

Module III – Novel & Drama

(20 hours)

1. Stephen King - Apt Pupil
2. Mahesh Dattani – Where There's a Will

Secondary Reading (novels):

1. George Orwell – Animal Farm
2. Antoine de Saint-Exupéry - The Little Prince
3. Octavia E. Butler - Parable of the Sower

REFERENCES:

Mandatory:

1. Dattani, Mahesh. Collected Plays. Penguin India, 2000.
2. King, Stephen. Apt Pupil. Scribner Publishing, 2018.
3. Lahiri, Jhumpa. Interpreter of Maladies. Harpercollins Publishers India, 2005.
4. Sarang, Vilas. Women in Cages: Collected Stories. Penguin India, 2006.
5. Shetty, Manohar, ed. Ferry Crossing. Penguin Books, 1998.

Supplementary:

1. Abrams, M. H. *A Glossary of Literary Terms*. 7th ed., Heinle & Heinle, 1999.
2. Brillenburg Wrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019.
3. Carey, John. *A Little History of Poetry*. United States, Yale University Press, 2020
4. During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2005.
5. Poplawski Paul ed. *English Literature in Context*. New Delhi: Cambridge University Press, 2008.

Web References:

1.
<https://www.mukilteoschools.org/site/handlers/filedownload.ashx?moduleinstanceid=183&dataid=731&FileName=6-All-Summer-in-a-Day-by-Ray-Bradbury.pdf>

2.

<https://ga01000549.schoolwires.net/cms/lib/GA01000549/Centricity/Domain/1545/The%20Bret.pdf>

3. <https://www.youtube.com/watch?v=WfNiQBxmPw8>

VAC

Course Title: ePortfolio

Course Code: UG-ENG-VAC1

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

1. To introduce students to an ePortfolio.
2. To demonstrate its benefits in academic identity building
3. To train students in effective communication in an ePortfolio.
4. To create various artifacts for an effective ePortfolio.

Course Learning Outcomes:

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

CLO1: Communicate effectively in an ePortfolio.

CLO2: Create digital artifacts that complement their academic identity.

Course Content:

Module I: Introduction to an ePortfolio

(12 hours)

1. ePortfolio as an effective Communicative tool.
2. What is an Eportfolio?
3. Different types of ePortfolios
4. How do I create my academic brand Identity using an ePortfolio?
5. Writing Effectively – Introduction, Content Creation and Resume Building.

Module II: Building my ePortfolio

(18 hours)

1. What are Artifacts?
2. Using free site makers

3. Creating, and Publishing my Home page
4. Adding Pages
5. Creating Digital Artifacts Using – Documents, Photos, Audio and Video

REFERENCES:

Mandatory:

1. Ali, Jafari (ed). *Handbook of Research on ePortfolios*.
2. Cambridge, Darren. *Eportfolios for Lifelong Learning and Assessment*. San Francisco, CA: Jossey-Bass. 2010.
3. Yancey, Blake (ed.). *ePortfolio as Curriculum. Models and Practices for Developing Students' ePortfolio Literacy*.

Web References:

1. [The What, Why, and How of ePortfolios | Clemson University, South Carolina](#)
2. [e-Portfolio | Center for Teaching & Learning \(berkeley.edu\)](#)
3. [University Writing \(auburn.edu\)](#)

Course Title: Exploring Indian Literature: Selected Readings

Course Code: UG-ENG-VAC3

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

1. To navigate and comprehend the diverse landscape of Indian literary expression.
2. To identify and compare the diverse approaches Indian authors take to address universal themes such as love, loss, identity, and social conflict.
3. To analyze the meaning, form, and function of selected Indian literary texts.

Course Learning Outcomes:

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

CLO1: Critically analyze and categorize selected Indian literary works based on their characteristic features.

CLO2: Develop a nuanced understanding of how Indian thematic concerns and stylistic markers are articulated and explored across various literary forms and historical periods.

Course Content:

Module I

(12 hours)

1.1 Introduction: This module focuses on the importance of cultivating empathy and inclusivity amidst rigid societal norms based on social, cultural and gender inequities. The spirit of resilience and defiance against injustice, especially in a patriarchal system is further emphasized. Attention is concentrated on the universal human longing for fulfillment as well as on the question of identity amidst adversity and how self-actualization is negotiated through the socio-economic realities of India.

1.2 Poetry:

- a. Kamala Das – ‘An Introduction’
- b. Nissim Ezekiel – ‘Goodbye Party for Miss Pushpa T.S.’
- c. Keki Daruwalla – ‘Draupadi’
- d. Jayanta Mahapatra – ‘Hunger’

1.3 Short Stories:

- a. Vilas Sarang - Revolt of the Gods
- b. Ismat Chughtai – The Quilt

Module II

(18 hours)

2.1 Introduction: This module focuses on intricately assessing Indian societal values, challenging caste hierarchies and emphasizing empathy and individual freedom. Through fiction, the unstable standards of a dystopian society and the consequences of unchecked capitalism are highlighted. The values of resilience, dignity and moral integrity are championed amidst oppression and readers are compelled to confront societal injustices and advocate for compassion and justice.

2.2 Novel: Arundhati Roy – The God of Small Things

2.3 Drama: Manjula Padmanabhan - The Harvest

REFERENCES:

Mandatory:

1. Davidar, David (ed). *A Clutch of Indian Masterpieces*. Aleph Book Company, 2014.
2. Padmanabhan, Manjula. *The Harvest*. Hachette India, 2017.
3. Roy, Arundhati. *The God of Small Things*. Penguin India, 2002.
4. Sarang, Vilas. *Women in Cages: Collected Stories*. Penguin India, 2006.

Supplementary:

1. Abrams, M. H. *A Glossary of Literary Terms*. 7th ed., Heinle & Heinle, 1999.
2. Brillenburg Wrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019.
3. Carey, John. *A Little History of Poetry*. United States, Yale University Press, 2020
4. Chaudhuri, Rosinka. *A History of Indian Poetry in English*. Cambridge, Cambridge University Press, 2016.
5. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling Publishers Pvt. Ltd., fourth edition, 1984.
6. King, Bruce. *Modern Indian Poetry in English*. United States, Oxford University Press, 2005.
7. Mehrotra, Arvind Krishna (ed). *A History of Indian Literature in English*. New York: Columbia University Press, 2003

Web References:

1. Manjula Padmanabhan Interview: https://www.youtube.com/watch?v=bECE5F_jefE
2. Arundhati Roy Interview: <https://www.youtube.com/watch?v=57560OKZBiY>
3. e-PG Pathshala (MHRD Project: NME-ICT) video on The God of Small Things: <https://www.youtube.com/watch?v=WMAVt5ebFqQ>

Course Title: Literature and Environment

Course Code: UG-ENG-VAC4

Credits: 2

Marks: 50

Duration: 30

Course Pre-requisites: NIL

Course Objectives:

1. To explore the relationship between people and their environments.
2. To sensitize learners to ecocritical issues.
3. To analyze and respond critically to environmentally sensitive issues.
4. To acquire a set of values for environmental protection and conservation.

Course Learning Outcomes:

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

CLO1: Critically understand texts on issues of sustainability, environmental justice and ecological balance.

CLO2: Develop the necessary critical thinking skills for writing and speaking about literature and the environment.

Course Content:

Module I

(15 hours)

1.1 Background: Deep Ecology, Ecofeminism, Eco-criticism, Ecosophy, Anthropocene, Anthropocentrism, Natural Resource Conservation, Climate Change, Biodiversity, Pollution, Natural disasters, Human resilience, Social commentary, Nature's cycles, Perseverance, Human-animal relationship

1.2 Essay: Vandana Shiva - 'Women's Indigenous Knowledge and Biodiversity Conservation'

1.3 Poems:

- a. Nissim Ezekiel - 'The Truth about the Floods'
- b. W. S. Merwin – 'The Last One'
- c. Mary Oliver - 'Sleeping in the Forest'
- d. Elizabeth Bishop – 'The Fish'

Module II

(15 hours)

2.1 Background: Science fiction, Environmental degradation, Humanity's impact on the planet, Speculative fiction, Literary fiction, Marine life and ecosystems, Environmental conservation, Plastic pollution, Social and environmental activism, Biographical documentaries, Government initiatives in environmental conservation

2.2 Short Stories:

a. Margaret Atwood – ‘Time Capsule Found on The Dead Planet’

b. David Mitchell – ‘The Siphoners’

2.3 Documentaries:

a. *Blue Planet: The Fascinating World Beneath the Waves (2020)* by Quintus Media

b. *Plastic Cow (2012)* directed by Kunal Vohra

c. *Saalumarada Thimmakka: The Green Crusader (2019)* by Films Division, I&B Ministry

REFERENCES:

Mandatory:

1. Films Division. “Saalumarada Thimmakka: The Green Crusader.” *YouTube*, 4 June 2021, <https://www.youtube.com/watch?v=qLAgUOO9rYw>

2. Free Documentary. “Blue Planet: The Fascinating World Beneath the Waves.” *YouTube*, 30 Sept. 2020, <https://www.youtube.com/watch?v=CnmLgezy3jc&t=2s>

3. Kunal Vohra. “The Plastic Cow.” *YouTube*, 20 Apr. 2012, <https://www.youtube.com/watch?v=SifRIYqHfcY>

4. Martin, Mark, ed. *I’m With the Bears*. Verso, New York, 2011.

5. Shiva, Vandana. “Women’s Indigenous Knowledge and Biodiversity Conservation.” *India International Centre Quarterly*, vol. 19, no. 1, 1992, pp. 205–214. *JSTOR*, <https://www.jstor.org/stable/23002230>.

Supplementary:

1. Bharucha, Erach. *The Biodiversity of India*. Mapin Publishing Pvt. Ltd, 2003.

2. Bryson, Scott J., editor. *Eco Poetry: A Critical Introduction*. U of Utah Press, 2002.

3. Clark, R.S. *Marine Pollution*. Clanderson P, 2008.

4. Garrard, Greg, ed. *The Oxford Handbook of Ecocriticism*. Oxford Handbooks, 2014.

5. Mark Maslin. *Climate Change: A Very Short Introduction*. Oxford UP, 2014.

6. Shiva, Vandana: *Stolen Harvest: The Hijacking of the Global Food Supply*. UP of Kentucky, 2015.

Web References:

1. <https://www.poetryfoundation.org/poets/w-s-merwin>

2. <https://www.jstor.org/stable/44015972>

3. <https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=2616&context=clweb>

VOC

Course Title: Film Studies

Course Code: UG-ENG-VOC1

Credits: 4

Marks: 100

Duration: 60

Course Pre-Requisites: Skill Enhancement Courses like Writing for the Media, as well as Personal Interview.

Course Objectives:

1. To introduce students to the allied field of Film Studies, its history, literature, and theory.
2. To inculcate in students an educated response to films.
3. To allow students a space to explore film Studies practically and creatively through appropriate form and structure.

Course Learning Outcomes:

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

CLO1: Recognize Directors, artists, genres, and movements in Films.

CLO2: Analyze the literature of Films through relevant exemplars.

CLO3: Critically analyze films.

CLO4: Create their own short film, using Film & Digital Technology, informed by Film theory and Film literature.

Course Content:

Module I: History of Film

(10 hours)

1.1 Silent Period (1895 – 1929): Movements – German Expressionism, Soviet Montage, French Avant-garde; Lumiere Brothers, Georges Melies, Edwin Porter, D.W. Griffith, Thomas Ince, Mack Sennet, Charlie Chaplin, Buster Keaton, Oscar Miceaux, Carl Theodor Dreyer, Robert Flaherty, Cecil DeMille

1.2 Classical Period (1930 – 1945): Movements: French poetic realism; Frank Capra, Josef Von Sternberg, Howard Hawks, John Ford, Maya Deren

1.3 Postwar Period (1946 – 1959): Movements: Italian neorealism, Japanese art Cinema; Orson Welles, Douglas Sirk, Nicholas Ray, Ingmar Bergman, Satyajit Ray

1.4 Transitional Period (1960 – 1979): Movements- French New Wave, Feminist Film, Direct Cinema, Structural film, Third World Cinema ; John Cassavetes Arthur Penn, Sam Peckinpah, Francis Ford Coppola, Robert Altman, Stan Brakhage, Ousmane Sembene, Luis Bunuel, Woody Allen, Stanley Kubrick, George Lucas, Martin Scorsese

1.5 Contemporary Period (1980 - present): Movements – American Independent cinema, East Asian Cinema, Iranian Cinema, New British cinema, Personal documentary; Steven Spielberg, Oliver Stone, Lars von Trier, David Cronenberg, Ridley Scott, Mira Nair

Note: Students are to be briefly introduced the context of the periods through clips, montages, extracts. Focus should be on the movements, emphasis should be in understanding the movements.

Module II: Literature of Film

(15 hours)

2.1 Film Form: Mise en Scene –Setting, Performance & Movement, Costume and Props; Cinematography –Shot types; Camera Lenses; Camera Angles; Camera Movements, Lighting & Colour

2.2 Sound & Editing – Effects, Music, Perspective Sound, dialogue Overlaps/ Sound Bridges; Optical Effects, Continuity, Spatiotemporal effects

2.3 Narrative- Story & Plot, Narrative development, Narration, Narrative meaning; Time

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc to understand the Literature of Films. Each aspect, and concept must be underlined with actual extracts, and clips of visuals.

Module III: Film Genres & Theory

(15 hours)

3.1 Genre Theory: Genre as Film Language; Genres- Gangster, Western, Horror, Science Fiction, Musical, Romantic Comedy, Fantasy, Parody, Animation, Found Footage, Realism, Blaxploitation

Bollywood vs Hollywood – a comparison

Adaptations, Sequels and current forms of Film Trends – Studio Blockbusters, Shared Universe

3.2 Film Theory: Medium Specific, Realism, Auteur Theory, Semiotics & Structuralism, Ideology theory, Feminist film Theory, Cultural Studies, Cognitive Theory

Note: Instructor, in conjunction with their class, should select movies, TV series, Documentaries etc. to discuss the various genres and Theory. Each Theory must be underlined with actual extracts, and clips of visuals. Adapted texts can also be taken.

Module IV: Practical Application of Learning

(20 hours)

4.1 Reader-Response

Reader-Response to Unseen Films: Reviews, comparisons, and break-downs of movies/TV/documentaries in written forms and structures.

4.2 Application of Film Form

Message & Values, Mise en Scene, Cinematography, Sound & Editing, Narrative, Genre and Film theory

Story, Storyboard, Screenplay

Creation of movies using concepts learnt in Units 1, 2, and 3.

Note: Instructor should create a learning environment where concepts can be applied.

Movies, TV series, Documentaries should be viewed and analyzed. Students should also create their own short films informed with the concepts learnt in the previous units.

REFERENCES:

Mandatory:

1. Andrew, Dudley. *Concepts in Film Theory*. Oxford: Oxford University Press, 1984.
2. Aufderheide, Patricia. *Documentary Film A Very Short Introduction*. Oxford: Oxford University Press, 2007.
3. Benyahia, Sarah, Freddie Gaffeny and John White. *AS Film Studies The Essential Introduction*. New York: Routledge, 2006.

4. Butler, Andrew. *The Pocket Essentials Film Studies*. Berks: www.pocketessentials.com, 2005.
5. Dancyger, Ken. *The Technique of Film & Video Editing* Fifth Edition. Oxford: Focal Press, 2011.
6. Nelmes, Jill, ed. *Introduction to Film Studies*, 5th Edition. London: Routledge, 1996.
7. Pearson, Roberta and Philip Simpson, *Critical Dictionary of Film and Television Theory*. New York: Routledge, 2001.
8. Stadler, Jane and Kelly McWilliam. *Screen Media Analyzing Film and Television*. NSW: Allen & Unwin, 2009.
9. Stam, Robert. *Film Theory An Introduction*. Massachusetts: Blackwell Publishing, 2000.
10. Thompson, Kristin and David Bordwell. *Film History An Introduction* Second Edition. New York: McGraw Hill, 2003.
11. Villarejo, Amy. *Film Studies The Basics*. New York: Routledge, 2007.
12. Welsh, James and Peter Lev, *The Literature/Film Reader*. Plymouth: The Scarecrow Press, 2007.

Supplementary:

1. Fabe, Marilyn. *Closely Watched Films An Introduction to the Art of Narrative Film Technique*. New York: University of California Press, 2004.
2. Grant, Barry Keith, ed. *Film Genre reader III*. Austin: University of Texas Press, 1986.
3. Guynn, William, ed. *The Routledge Companion to Film History*. New York: Routledge, 2011.
4. Hart, John. *The Art of the Storyboard A Filmmaker's Introduction*. Oxford: Elsevier, 2008.
5. Monaco, James. *How to Read a Film The World of Movies, Media, and Multimedia*. New York: Oxford University Press, 200.
6. Jess-Cooke, Carolyn and Constantine Verevis, *Second Takes Critical Approaches to the Film Sequel*. New York: State University of New York Press, 2010.
7. Roberts, Graham. *Key Film Texts*. New York: Oxford University Press, 2002.

Web References:

1. <https://www.studiobinder.com/blog/mise-en-scene/>
2. <https://www.videomaker.com/how-to/directing/film-history/what-is-film-theory-a-beginners-guide/>

3. <https://www.youtube.com/watch?v=gk-WbrAxL1Y> (basic shots)
4. <https://www.youtube.com/watch?v=PU65MPuVXwU> (Visual Language)
5. <https://www.youtube.com/@StudioBinder> (for all topics under film making)

Course Title: English Language and Literature Teaching

Course Code: UG-ENG-VOC2

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To introduce students to the fundamentals of English Language and Literature Teaching.
2. To introduce students to methods and approaches to teaching English Language and Literature.
3. To prepare students for the field of teaching with practical approaches to ELLT.

Course Learning Outcomes: By the end of the course, the student will be able to:

CLO 1: Recognize concepts, methods, and approaches in teaching ELLT.

CLO 2: Analyze and apply teaching methodologies and approaches in English language and literature

CLO 3: Create instructional paradigms (approach, instruction, assessment)

CLO 4: Demonstrate working knowledge in the classroom through teaching sessions

Course Content:

Module I: English Language Teaching (15 hours)

Introduction: English in the world today, Brief History of English Language teaching
Principles of Language Teaching – Cognitive, Social, Linguistic

Fundamentals: Listening, Speaking, Reading, Writing, Pronunciation, Vocabulary Curriculum Building

Methods: Grammar-Translation Method, Direct Method, Audio-Lingual Method, Silent Way, Desuggestopedia, Community Language Learning, Total Physical Response, Communicative Language teaching; Content based, Task-Based, and Participatory Approaches, Learning Strategy Training, Cooperative Learning and Multiple Intelligences

Issues in English Language teaching with focus on India

Discussion topics - Literature as Autobiography and Fiction as Lies.

New Paradigms & Current innovations in ELT

Module II: Praxis of English Language Teaching: (15 hours)

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 1 for crafting language teaching modules: Lecture Method, Demonstration Method, Problem Solving Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching.

Use of ICT/Technology, Mixed-Media teaching

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL, Constructivism Student Innovation

Module III: English Literature Teaching (15 hours)

Curriculum Building

Approaches: Language- based approach, Culture-based approach, Personal Growth approach (Reader-Response), Integrated Approach, Cultural-Response Method, Active Learning, Explanatory & Experiential Approach, Dramatic Method, Close reading, Reader-Response.

Form & Genre: Poetry, Drama, Novel, Graphic-Novel, Non-Fiction, Creative Non-Fiction

Module IV: Praxis of Teaching English Literature (15 hours)

Preparation – Organization – Dissemination - Feedback

Use of teaching Methods using methods learnt in Unit 3 for crafting literature teaching modules: Lecture Method, Demonstration Method

Interactive Method Using: Problem Solving Method, Project Method, Vee – Mapping, Discussion Method, Play Method, Individualized Instruction Method, Discovery Method, Guided Discovery Method, Concept Mapping, Team Teaching.

Use of ICT/Technology, Mixed-Media teaching.

Innovations in teaching – Student-Centric, Flipped classrooms, POGIL, Constructivism Student Innovation

REFERENCES:

Mandatory:

1. Broughton, Geoffrey, et al. *Teaching English as a Foreign Language*. New York: Routledge, 1978.
2. Carter, Ronald and David Nunan, *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge: Cambridge University Press, 2001.
3. Chambers, Ellie and Marshall Gregory. *Teaching & Learning English Literature*. London: Sage, 2006.
4. Davison, Jon and John Moss, *Issues in English Teaching*. London: Routledge, 2000.
5. Irvine, Colin C., ed. *Teaching the Novel across the Curriculum - A Handbook for Educators*. Westport: Greenwood Press, 2008.
6. Jeffcoate, Robert. *Starting English Teaching*. London and New York: Routledge, 1992.
7. Larsen-Freeman, Diane. *Teaching and Principles in Language Teaching*. New York: Oxford University Press, 2003.
8. Nunan, David. *Language Teaching Methodology - A textbook for teachers*. Prentice Hall, 1991.
9. Richards, Jack and Theodore Rodgers. *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press, 1986.
10. Richards, Jack and Willy Renandya. *Methodology in Language Teaching*. New York: Cambridge University Press, 2002.
11. Wyse, Dominic, Richard Andrews and James Hoffman, *The Routledge International Handbook of English, Language and Literacy Teaching*. New York: Routledge, 2010.

Supplementary:

1. Chambers, Ellie and Marshall Gregory. *Teaching and Learning English Literature*. London: Sage Publications, 2006.
2. Ken, Bain. *What the Best College Teachers Do*. Massachusetts: Harvard University Press, 2004.
3. Nunan, David. *Learner-Centred English Language Education*. Devon: Routledge, 2013.
4. —. *Research Methods in Language Learning*. New York: Cambridge University Press, 1992.
5. —. *Teaching English to Speakers of Other Languages*. New York: Routledge, 2015.

6. Richards, Jack and Richard Schmidt. *Dictionary of Language Teaching & Applied Linguistics*. Edinburgh: Pearson, 2010.
7. Thurston, Cheryl Miller. *Ideas That Really Work!* Colorado: Cottonwood Press, 1991.

Web References:

1. <https://blog.tjtaylor.net/teaching-methods/>
2. <https://bridge.edu/tefl/blog/esl-teaching-methods/>
3. <https://www.youtube.com/watch?v=IXTdPKScsSg> (approaches to language teaching)
4. <https://www.youtube.com/watch?v=CoprEPWul8> (Literature Teaching)
5. <https://files.eric.ed.gov/fulltext/EJ1086201.pdf> (Teaching Literature in ESL classroom)
6. <https://www.teacherstrategies.org/what-are-the-different-methods-and-strategies-in-teaching-english-literature/>

Course Title: Craft of Creative Writing

Course Code:UG-ENG-VOC3

Credits: 4

Marks: 100

Duration: 60

Course Pre-requisites: NIL

Course Objectives:

1. To explore creative writing genres (Poetry, Drama, Fiction) through practical writing classes.
2. To build on the foundation of basic knowledge and interest of students in creative writing.
3. To develop ones' own style of writing through reading, discussion and experimenting in writing culminating in a student's work portfolio.
4. To encourage students' to get their works published using traditional means and modern media.
5. To write with the aid of the senses.

Course Learning Outcomes:

Upon completion of the course, the student will be able to:

CLO1: Demonstrate an understanding of the crafts related to the creative writing genres.

CLO2: Create a sample of their own creative output(individual/group)

CLO3: Develop ability to critique and edit their own work as well as others'.

CLO4: Incorporate ICT and Digital technology in their creative endeavour.

Note: This course will focus on the creative writing process. Thus, emphasis will be given to the written aspect of the course. Theoretical concepts, learnings, and innovations in the forms and fields will be imparted through praxis. Students will maintain a journal and submit a final portfolio of their creative output. The journal should mandatorily contain all the drafts of their works. The editing aspect of the writing process (revision, editing and proofreading) is to be taught concurrently with the units, while focusing on the particular needs of the forms.

Course Content:

Module I: Poetry

(15 hours)

1. Concepts: Metre and rhyme; Meaning and being of language- power of reference/pop culture/allusions; form (and subverting form); free verse; syllabics; shaping a sequence and collection; figures of speech and its use

Spoken Word -writing, speaking, and performing; Reading techniques – charm, set, space, cold open, silence, blending music

Use of technology in performance, exposing your work to others; transaesthetics

2. Applied: Students will apply some strategies of contemporary poetry in the writing of several poems and the analysis of published poetry. They will demonstrate, through the writing and performing of several poems, an understanding of some of the aesthetic aspects of contemporary poetry, such as manipulation of stanzas and line lengths, figures of speech, symbolism, setting, tone, and imagery. They will identify the aesthetic aspects of poetry in published poems and poems written by classmates.

3. Portfolio: Rhyming poems (with various rhyme scheme and forms), free verse, Slam poetry, Spoken word.

Note: Instructor may use a selection of poetry (established poets) to illustrate the range and variety of poetry. Focus should be on cultivating the student's poetry writing skills.

Module II: Drama

(15 hours)

1. Concepts: Structures of a stage plays (physical/written); Acts/scenes; Scripting a stage play; Original v/s adapted; story/dialogue/description; Contrast creating conflict; characters and idiom; overwriting; individual voice

Exposition - Using monologues; subtext; dramatic irony; status

Staging - Action; Sets; stage directions and visual narrative; using offstage effectively;

Dramatic action; Staging scenes

Radio Drama: creating pictures with sound; constraints of the medium; Radio drama script; Adaptation; using voices

2. Applied: Students will apply strategies of storytelling in the medium of a play and the analysis of published drama. They will demonstrate, through the writing of a play (one act/two act/three act) an understanding of some of the aesthetic aspects of drama, such as scripting action for the stage, use of dialogue and creating powerful characters through use of monologues and dramatic irony. They will have the ability identify these aspects of drama in published plays and work written by classmates.

3. Portfolio: One act play, three act play, Radio play

Note: Instructor may use a selection of drama (established playwrights) to illustrate the range and variety of drama. Focus should be on cultivating the student's writing skills.

Module III: Fiction

(15 hours)

1. Concepts: Short Fiction – Short Stories, Flash Fiction, Novella, and Novel

Form/Structure; Plot/Scenes; Character; point of view/narrative voice; conflict/crises; Setting/time

Micro-tales/Nano-tales – analysis of social media and innovative storytelling techniques

Novella/Novel: literary novel v/s genre novels exploring storylines, multiple/parallel plots; reality /s imagination; research and its importance; structuring your chapters vis-à-vis your novel

2. Applied: Students will apply strategies of storytelling in the writing of at least one short story/flash fiction; novella/novel (or works of creative non-fiction, or graphic novels) and the analysis of published fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of storytelling: plot, characterization, setting, point of view, symbolism, and style. They will identify the narrative techniques and elements of story telling used in published works of fiction and stories written by classmates.

3. Portfolio: Short-story, Flash Fiction, Novel/Novella (Structuring/idea conception and writing of at least 3 chapters)

Note: Instructor may use a selection of fiction (established writers) to illustrate the range and variety of fiction. Focus should be on cultivating the student's writing skills.

Module IV: Creative Non-Fiction

(15 hours)

1. Creative Non – Fiction –Devices; Basic structure; Speaking with the reader – Your spoken voice; Passion involvement; Writing about yourself – You as a story; Memoir and memory; Writing about people and the world; finding a topic; fieldwork and interviews; Literature of hope

2. Applied: Students will apply strategies of personal writing in the writing of at least three pieces of creative non-fiction. They will demonstrate, through the writing of an original work, an understanding of some of the following elements of creative non-fiction-setting, descriptive imagery, character development, plot, research, reflection, real-life experiences, figurative language, scene-by-scene construction, and the use of literary device to enhance narrative, combining factual accuracy with literary techniques. They will identify the narrative techniques and elements of creative non-fiction used in published works and stories written by classmates.

3. Portfolio: Personal Essay, Descriptive Essay, Memoir, Literary Journalism

N.B: the number of lectures for each unit includes time for continuous assessment, portfolio building (with instructor feedback and review) as well as writing classes. Additional note: As a supplementary skill, the students should be taught how to prepare and submit a piece of work for publication. They should display the ability of using a word-processor, and desk-top

publishing software to format their manuscript so as to be print ready and ready for submission to an editor, or publisher. They should also be taught, if not given, opportunities for publication. These can be achieved using the students' works, collected in a portfolio, to assess their growth and competency. (Desk-top publishing software such as Adobe Indesign/Publisher/Illustrator) Instructors should use peer editing and group workshop method within the classroom as a method of giving and receiving constructive criticisms. This will also open opportunities for students to perform and read out their work, thereby taking care of the spoken word aspect of creative writing, as and when it may apply.

REFERENCES:

Mandatory:

1. Cheney, Theodore A. Rees. *Writing Creative Nonfiction - Fiction Techniques for Crafting Great Nonfiction*. California: Ten Speed Press, 1987. ebook.
2. Burroway, Janet. *Writing Fiction: A Guide to Narrative Craft*. New York: Longman Publishers, 2000.
3. Earnshaw, Steven. *The Handbook of Creative Writing*. Edinburgh University Press, Edinburgh. 2007.
4. Greenwell, Bill and Linda Anderson. *A Creative Writing Handbook – Developing Dramatic Technique, Individual Style and Voice*. Ed. Derek Neale. London: A & C Publishers Ltd., 2009.
5. Mills, Paul. *The Routledge Creative Writing Coursebook*. Routledge, 2006. Ebook
6. Smith, Marc Kelly and Joe Kraynak. *Take the Mic - The Art of Performance Poetry, Slam and the Spoken Word*. Illinois: Sourcebooks Media Fusion, 2009. ebook.
7. Strunk, William and E. B. White. *The Elements of Style*. New York: The Penguin Press, 2005.

Supplementary:

1. Boden, Margaret. *The Creative Mind - Myths and Mechanisms*. 2nd. New York: Routledge, 2004.
2. Bolton, Gille. *Write Yourself - Creative Writing and Personal Development*. London: Jessica Kingsley Publishers, 2011.
3. Hamand, Maggie. *Creative Writing For Dummies*. West Sussex: John Wiley & Sons, Ltd, 2009.
4. Harper, Graeme. *On Creative Writing*. London: Short Run Press, 2010.

5. Kaufman, Scott Barry and James Kaufman. *The Psychology of Creative Writing*. New York: Cambridge University Press, 2009.
6. May, Steve. *Doing Creative Writing*. Oxon: Routledge, 2007.
7. Smith, Marc Kelly and Joe Kraynak. *Stage a Poetry Slam*. Illinois: Sourcebooks Media Fusion, 2009.

Web References:

1. Online Writing Lab - Purdue University resources on Creative Writing:
https://owl.purdue.edu/owl/subject_specific_writing/creative_writing/creative_nonfiction/index.html
2. Understanding Slam Poetry: <https://www.twinkl.co.in/teaching-wiki/slam-poetry>
3. Resource for writing fiction: <https://www.masterclass.com/articles/writing-tips-for-fiction-writers>

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