



### CIRCULAR

The approved revised structure and syllabus for Semester I to VIII of the **Bachelor of Arts in English** Programme is attached. The revised syllabus shall be applicable to the students admitted from the Academic Year 2026-27 onwards.

The Dean and the Vice-Dean (Academic) of the Shenoi Goembab School, of Languages and Literature and Principals of the Affiliated Colleges offering the **Bachelor of Arts in English** Programme are requested to take note of the above and bring the contents of the Circular to the notice of all concerned.

(Ashwin V. Lawande)  
Deputy Registrar – Academic

To,

1. The Dean, Shenoi Goembab School, of Languages and Literature, Goa University.
2. The Vice-Dean (Academic), Shenoi Goembab School, of Languages and Literature, Goa University.
3. The Principals of Affiliated Colleges offering the Bachelor of Arts in English Programme

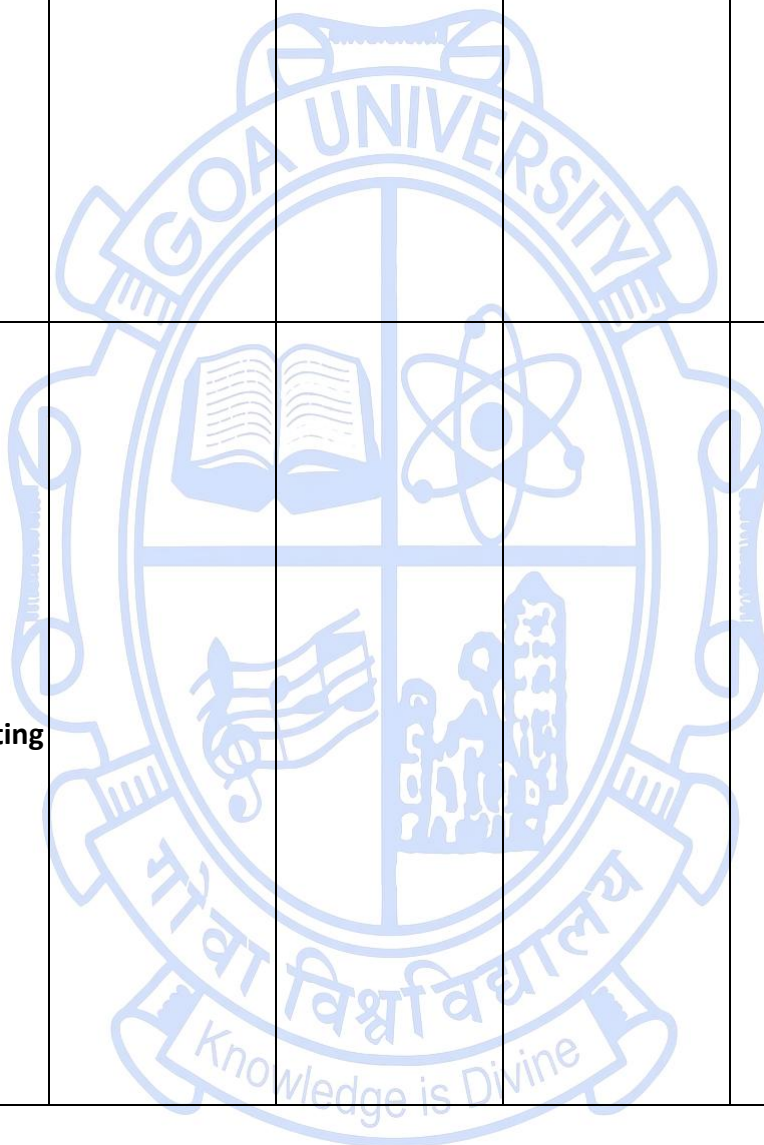
Copy to:

1. The Director, Directorate of Higher Education, Govt. of Goa
2. Chairperson, BoS in English, Goa University.
3. Controller of Examinations, Goa University.
4. Assistant Registrar Examinations (UG), Goa University.
5. Directorate of Internal Quality Assurance, Goa University for uploading the Syllabus on the University website.

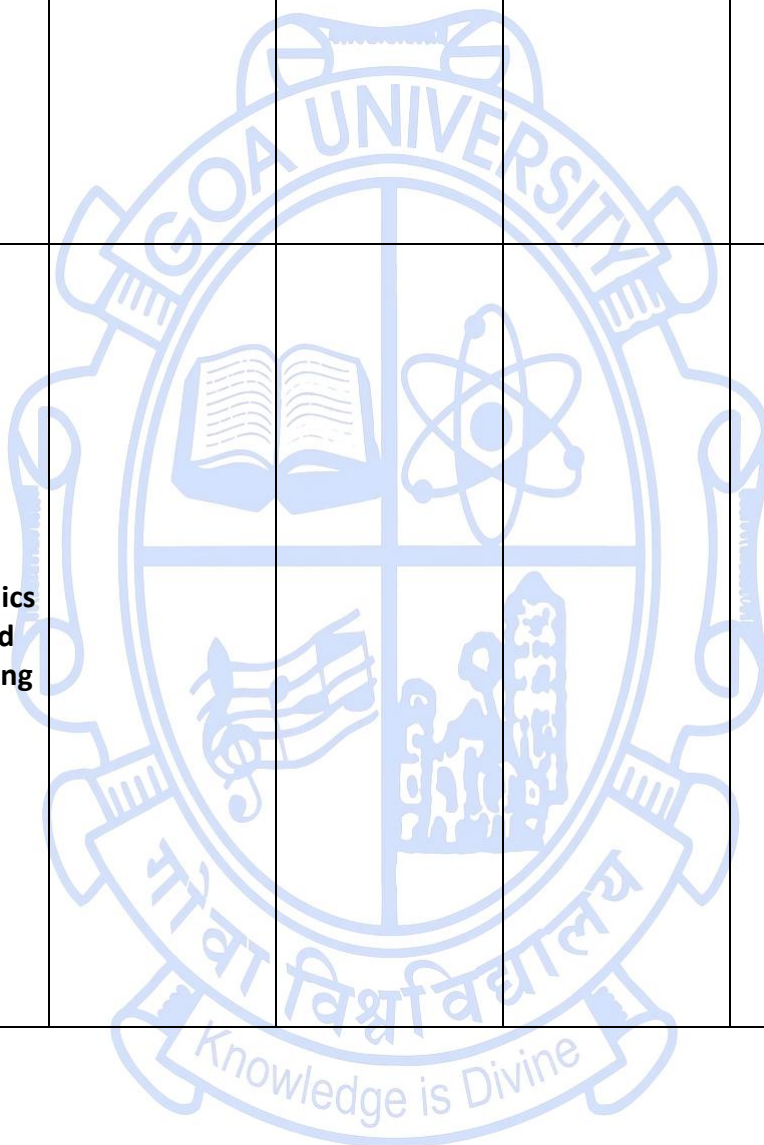
Programme Structure for Semester I to VIII Under Graduate Programme- English (AY 2026-2027)										
Semester	Major	Minor	MC	AEC	SEC	I	D	VAC	Total Credits	Exit
I	ENG-101 Introduction to English Literature (4T)	ENG-113 India through Literature and Cinema (4T)	ENG-131 Culture Study through Film: India (3T)  OR ENG-132 Advanced Writing Skills in English (3T)	ENG-155 Communicative English: Spoken and written (2T)	ENG-144 Soft Skills (1T+2P)  OR ENG-145 Popular Culture in Digital Media (1T+2P)					
II			ENG-133 Travel Narratives of India (3T)  OR ENG-134 Culture Study through Film: America (3T)	ENG-156 Digital Content Creation in English (2T)	ENG-146 English for Competitive Exams (1T+2P)  OR ENG-147 English for Tourism and Hospitality (1T+2P)					ENG-161 Hotel Front Office Operati ons (4T)

III	<p>ENG-200 British Literature: 14<sup>th</sup> to 17<sup>th</sup> centuries (4T)</p> <p>ENG-201 Goan Literature in English Translation (4T)</p>	<p>ENG-211 World Literatures (4T)</p>	<p>ENG-231 Metaverse and Literature (3T)</p> <p>OR</p> <p>ENG-232 Narrative Medicine (3T)</p>	<p>ENG-251 Functional English I: Communicative English 1.1 (2T)</p>	<p>ENG-241 Learning English Language through Literature (1T+2P)</p> <p>OR</p> <p>ENG-242 Text and performance in English (1T+2P)</p>					
IV	<p>ENG-202 British Literature: 18<sup>th</sup> and 19<sup>th</sup> century (4T)</p> <p>ENG-203 Ecology and Literature (4T)</p>	<p>ENG-221 News Reporting and Editing (3T+1P)</p>		<p>ENG-252 Functional English II: Communicative English 1.2 (2T)</p>						<p>ENG- 261 Corpora te Commu nication (4T)</p>

	<p><b>ENG-204</b> Diasporic Goan Literature (4T)</p> <p><b>ENG-205</b> Dalit Literature (2T)</p>								
V	<p><b>ENG-300</b> Literary Criticism: From the Classical to the Modern (4T)</p> <p><b>ENG-301</b> Modern European Drama (4T)</p> <p><b>ENG-302</b> British Literature: Early 20<sup>th</sup> Century (4T)</p>	<p><b>ENG-321</b> Creative Writing (3T+1P)</p>				<p><b>ENG-361</b> Internship (2)</p>			

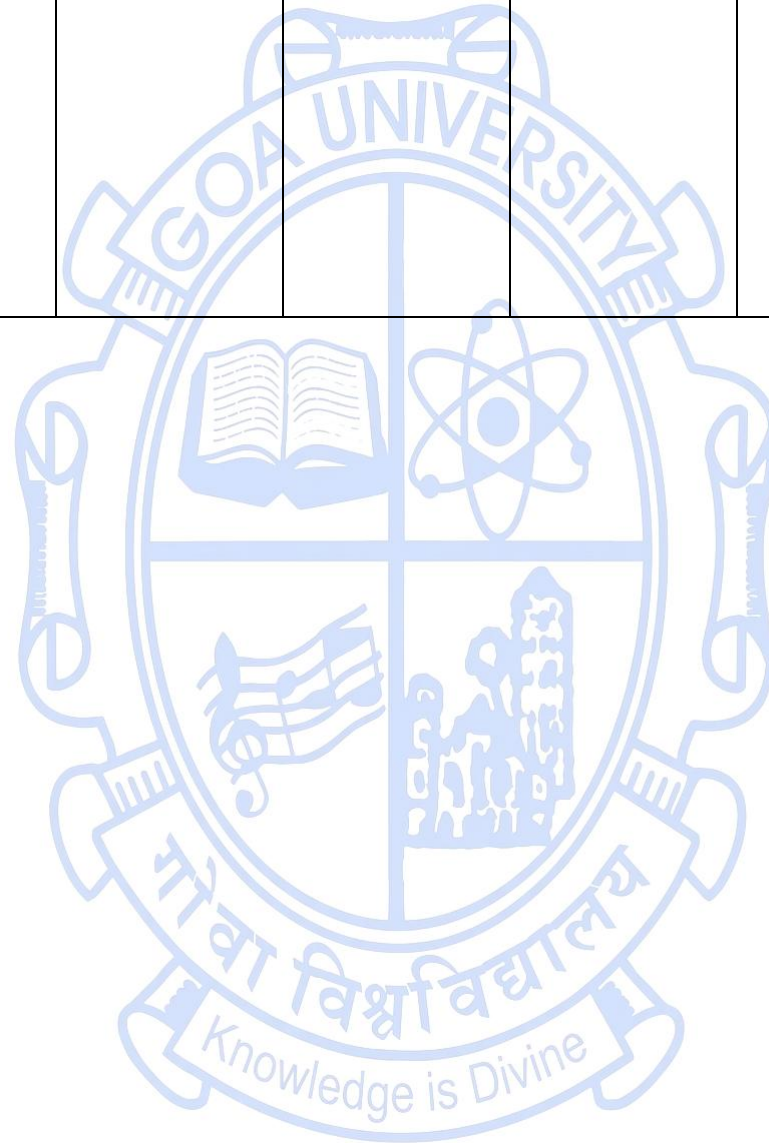


	<b>ENG-303 Modern Indian Writing in English Translation (2T)</b>									
<b>VI</b>	<b>ENG-304 Postcolonial Literatures (4T)</b>  <b>ENG-305 Women's Writing (4T)</b>  <b>ENG-306 Popular Literature (4T)</b>  <b>ENG-307 Project (4)</b>	<b>ENG-322 The Mechanics of Print and Digital Writing (3T+1P)</b>								



VII	<p><b>ENG-400</b> Literary criticism (4T)</p> <p><b>ENG-401</b> Shakespeare: Plays (4T)</p> <p><b>ENG-402</b> English Novel (4T)</p> <p><b>ENG-403</b> English Drama (4T)</p>	<p><b>ENG-411</b> Study of a Major Poet: P.B. Shelley or T.S. Eliot (4T)</p>						
VIII	<p><b>ENG-404</b> English Poetry (4T)</p> <p><b>ENG-405</b> Novel as a Major Literary form (4T)</p>	<p><b>ENG-412</b> Study of a Major Novelist: D.H. Lawrence or Joseph Conrad (4T)</p>						

	<b>ENG-406</b> <b>Linguistics</b> <b>(4T)</b>									
	<b>ENG-407</b> <b>American</b> <b>Literature</b> <b>(4T)</b>									



➤ **Number of Courses for Colleges opting for 60% for Double Major in English**

- Sem III
  - Major-2 ENG 200 British Literature: 14<sup>th</sup> to 17<sup>th</sup> Centuries (4 credits)
- Sem IV
  - Major-4 ENG 202 – British Literature: 18<sup>th</sup> and 19<sup>th</sup> century (4 credits)
  - Major-5 ENG 203 – Ecology and Literature (4 credits)
  - Major-7 ENG 205 – Dalit Literature (2 credits)
- Sem V
  - Major-8 ENG 300 – Literary Criticism: From the Classical to the Modern (4 credits)
  - Major-9 ENG 301 – Modern European Drama (4 credits)
  - Major-11 ENG 303 – Modern Indian Writing in English Translation (2 credits)
- Sem VI
  - Major-12 ENG 304 – Postcolonial Literatures (4 credits)
  - Major-13 ENG 305 – Women’s Writing (4 credits)
- Sem VII
  - Major-16 ENG 400 – Literary criticism (4 credits)
  - Major-17 ENG 401 – Shakespeare: Plays (4 credits)
- Sem VIII
  - Major-20 ENG 404 – English Poetry (4 credits)
  - Major-21 ENG 405 – Novel as a Major Literary form (4 credits)

➤ **Number of Courses for Colleges opting for 40% for Double Major in English**

- Sem III
  - Major-2 ENG 200 British Literature: 14<sup>th</sup> to 17<sup>th</sup> Centuries (4 credits)
- Sem IV
  - Major-4 ENG 202 – British Literature: 18<sup>th</sup> and 19<sup>th</sup> century (4 credits)
- Sem V
  - Major-8 ENG 300 – Literary Criticism: From the Classical to the Modern (4 credits)
- Sem VI
  - Major-12 ENG 304 – Postcolonial Literatures (4 credits)
  - Major-13 ENG 305 – Women’s Writing (4 credits)
- Sem VII
  - Major-16 ENG 400 – Literary criticism (4 credits)
  - Major-17 ENG 401 – Shakespeare: Plays (4 credits)
- Sem VIII
  - Major-20 ENG 404 – English Poetry (4 credits)
  - Major-21 ENG 405 – Novel as a Major Literary form (4 credits)

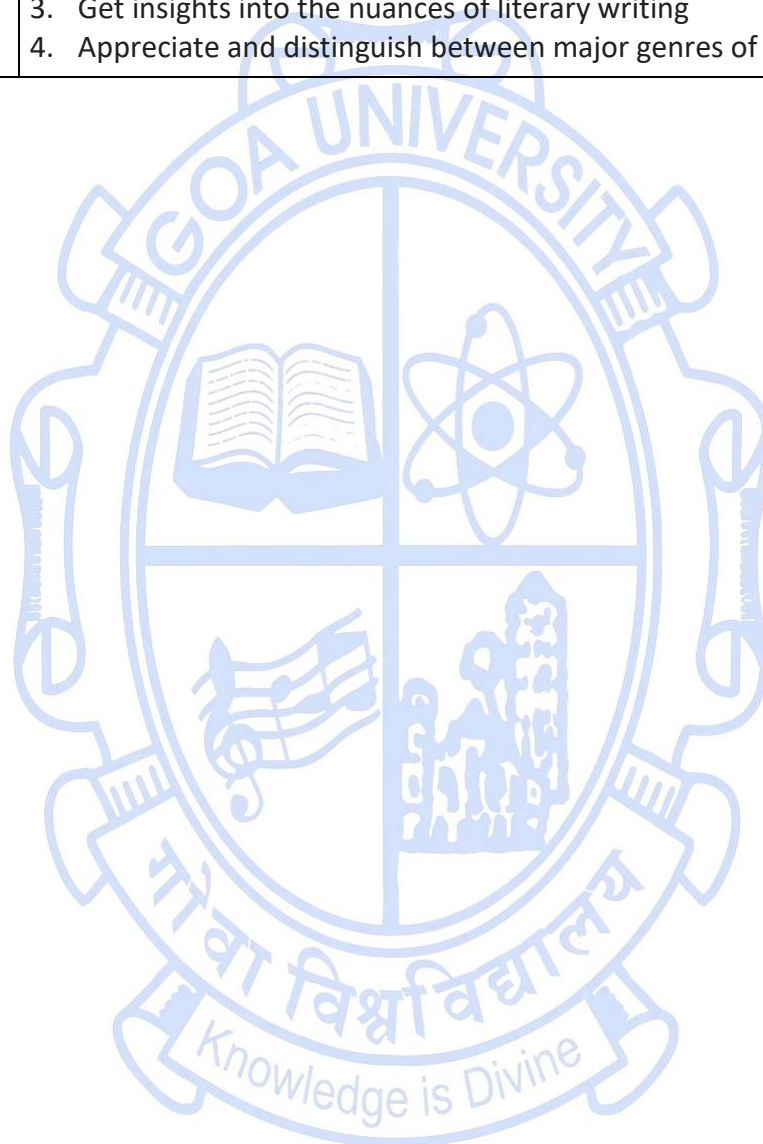
## Semester I & II

### Major Course

**Name of the Programme** : B.A. English  
**Course Code** : ENG-101  
**Title of the Course** : Introduction to English Literature  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Basic knowledge of the English language</li> <li>• An interest in reading literature</li> <li>• Ability to express oneself in writing</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To develop an interest in literature among learners</li> <li>• To acquaint students with English literature</li> <li>• To analyse 'values' in the prescribed texts</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1 - Short Story</b> <b>H.H. Munro</b> - "The Open Window" <b>Katherine Mansfield</b> - "A Cup of Tea" <b>O.Henry</b> - "The Gift of the Magi" <b>James Thurber</b> - "The Secret Life of Walter Mitty"	<b>15</b>
	<b>Unit 2 - Poetry</b> <b>Michael Drayton</b> - "The Parting" <b>William Shakespeare</b> - Sonnet 116: "Let me not to the marriage of true minds" <b>Ben Jonson</b> - "On my First Son" <b>William Wordsworth</b> - "The World Is Too much With Us" <b>Robert Frost</b> - "Mending Wall" <b>W.B. Yeats</b> - "The Ballad of Father Gilligan" <b>Rudyard Kipling</b> - "If" <b>Maya Angelou</b> - "Still I Rise"	<b>15</b>
	<b>Unit 3 – Novel</b> <b>George Orwell</b> - <i>Animal Farm</i>	<b>15</b>
	<b>Unit 4 – Drama</b> <b>Henrik Ibsen</b> – <i>A Doll's House</i>	<b>15</b>
<b>Pedagogy:</b>	1) Reflective approach 2) Integrative approach	
<b>References/Readings:</b>	1. Abrams, M.H. <i>A Glossary of Literary Terms</i> . Cengage Learning, 2012. 2. Green, David. <i>The Winged Word</i> . Macmillan India Ltd, 2009. 3. Ibsen, Henrik. <i>The Doll's House</i> . Dover Publications, 1992.	

	<p>4. Orwell, George. <i>Animal Farm</i>. Oxford University Press, 2021.</p> <p>5. Ramachandran, C. N. and Achar Radha eds. <i>Five Centuries of Poetry</i>. Trinity Press. 1991.</p>
<b>Course Outcomes:</b>	<p>On completion of the course, the student will be able to do the following:</p> <ol style="list-style-type: none"> <li>1. Read and appreciate literary texts</li> <li>2. Understand literary movements and the writers representing their times</li> <li>3. Get insights into the nuances of literary writing</li> <li>4. Appreciate and distinguish between major genres of literature</li> </ol>



## Minor Course

**Name of the Programme** : B.A. English  
**Course Code** : ENG-113  
**Title of the Course** : India through Literature and Cinema  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>● Basic knowledge of the English language</li> <li>● An interest in Indian literature and cinema</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>● To introduce and explain key literary and cinematic representations of India</li> <li>● To apply and interpret critical concepts while engaging with texts and films</li> <li>● To analyze and evaluate themes of identity, culture, gender, and nation</li> <li>● To develop critical perspectives by relating literary texts to cinematic narratives</li> </ul>	
<b>Content:</b>	<p style="text-align: right;"><b>No. of Hours</b></p>	
	<p><b>Unit 1 - Poetry</b></p> <ol style="list-style-type: none"> <li>1. Rabindranath Tagore – “Where the Mind is Without Fear”.</li> <li>2. Sarojini Naidu – “Indian Weavers”.</li> <li>3. Nissim Ezekiel – “Goodbye Party for Miss Pushpa T.S.”.</li> <li>4. Ranjit Hoskote – “A Poem for Grandmother”.</li> <li>5. Jeet Thayil – “Malayalam’s Ghazal”.</li> <li>6. Antonio Gomes – “This Place, This Day”.</li> </ol>	<b>15</b>
	<p><b>Unit 2 - Short Stories</b></p> <ol style="list-style-type: none"> <li>1. Salman Rushdie – “The Free Radio” (from the anthology, <i>East, West</i> published by Vintage, 1995.)</li> <li>2. Sudha Murty – “How I Taught My Grandmother to Read” (from the anthology, <i>How I Taught My Grandmother to Read and other stories</i> published by Alohi, 2024)</li> <li>3. Prakash Parienkar – “The Bitter Fruit Tree” (from the anthology <i>The Bitter Fruit Tree and other Stories</i> published by Niyogi Books, 2025).</li> </ol>	<b>15</b>
	<p><b>Unit 3: Novel</b> R.K. Narayan - <i>The Bachelor of Arts</i></p>	<b>15</b>
<p><b>Unit 4 – Cinema</b> <b>Themes:</b> Concerns of Indian Cinema – nation and nationalism, identity formation, gender roles, class structures, migration, everyday life narratives, and regional diversity</p>	<b>15</b>	

	<p><b>Key Theoretical Keywords (light integration):</b> Representation, Realism, Narrative, Gender, Ideology, Space, Domesticity, Marginality</p> <p><b>Films:</b></p> <ol style="list-style-type: none"> <li>1. Chak De! India (2007)</li> <li>2. English Vinglish (2012)</li> <li>3. The Lunchbox (2013)</li> <li>4. Newton (2017)</li> <li>5. The Great Indian Kitchen (2023)</li> </ol>
<b>Pedagogy:</b>	<ol style="list-style-type: none"> <li>1. Reflective approach</li> <li>2. Integrative approach (interdisciplinary linkage between literature, cinema, and culture)</li> </ol>
<b>References/ Readings:</b>	<ol style="list-style-type: none"> <li>1. Dwyer, Rachel. <i>Bollywood's India: Hindi Cinema as a Guide to Contemporary India</i>. Reaktion Books, 2014.</li> <li>2. Gokulsing, K. Moti and Wimal Dissanayake. <i>Indian Popular Cinema: A Narrative of Cultural Change</i>. Trentham Books, 2004.</li> <li>3. Iyengar, K.R.S. <i>Indian Writing in English</i>. Sterling Publishers 2019.</li> <li>4. King, Bruce. <i>Modern Indian Poetry in English</i>. Oxford University Press, 2005.</li> <li>5. Rushdie, Salman. <i>East, West</i>. Vintage, 1995.</li> <li>6. Rushdie, Salman. <i>Imaginary Homelands</i>. Granta Books, 2010.</li> <li>7. Nayar, Pramod K. <i>Introduction to Cultural Studies</i>. Viva Books, 2016.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of the course, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Recall and explain key literary and cinematic texts representing India.</li> <li>2. Interpret and apply critical ideas to literary and film narratives.</li> <li>3. Analyze themes such as identity, gender, class, and nation in texts and films.</li> <li>4. Evaluate and articulate informed responses to cultural representations.</li> <li>5. Develop original insights by connecting literature with cinema.</li> </ol>

## Multidisciplinary Courses

**Name of the Programme** : B.A. English  
**Course Code** : ENG-131  
**Title of the Course** : Culture Study through Film: India  
**Number of Credits** : 03  
**Effective from AY** : 2026-27

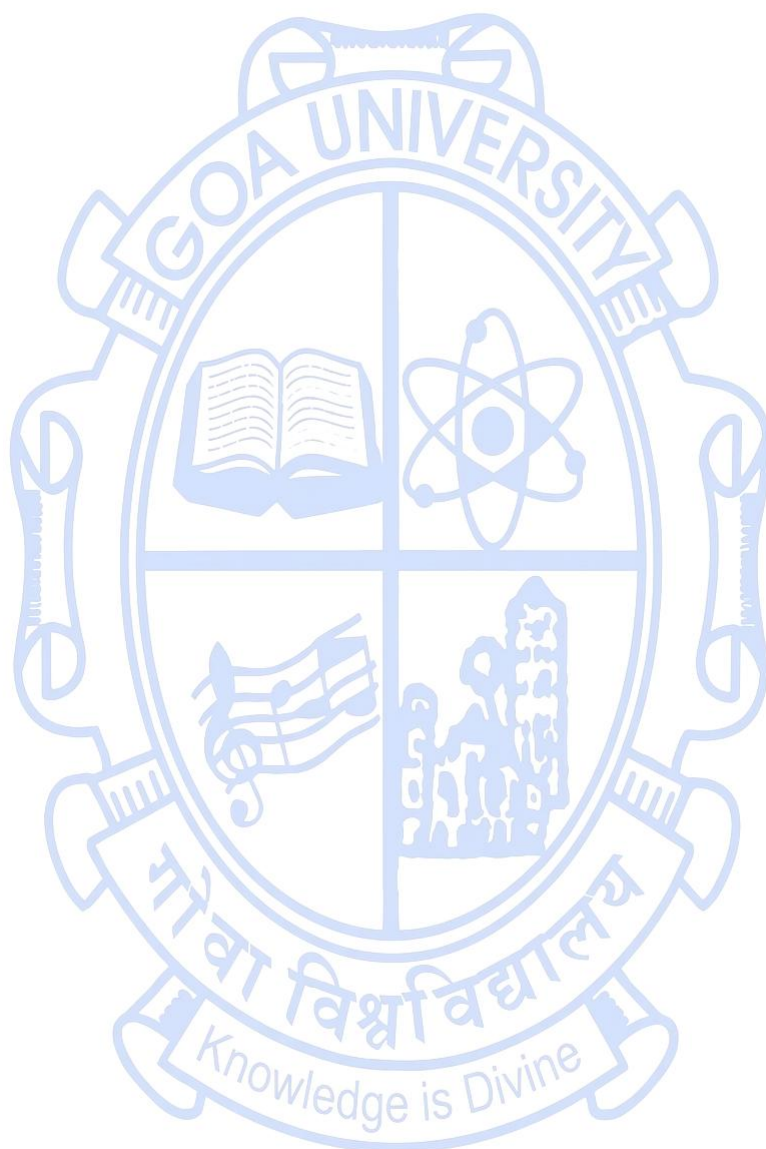
<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Students should have interest in cinema and have previous viewing experience</li> <li>• Ability to express themselves through writing in English</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To stimulate interest in Indian Cinema through landmark Indian films</li> <li>• To recognise the major thematic and stylistic devices of the films</li> <li>• To identify key terms and concepts in film studies</li> <li>• To encourage critical debate based on evidence in the film</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1: Background</b> <ul style="list-style-type: none"> <li>• Introduction to Film Studies</li> <li>• Qualities of Film as an artistic medium</li> <li>• Approaches to film criticism</li> <li>• Basic Film Theory and Terminology</li> </ul>	<b>15</b>
	<b>Unit 2: History and Development of films in India</b> <ul style="list-style-type: none"> <li>• Popular v/s Parallel films</li> <li>• Gender in films</li> <li>• 'Masala' / 'formula' films</li> <li>• Regional films</li> </ul>	<b>15</b>
	<b>Unit 3: Analysis of selected films (Any 8)</b> <ul style="list-style-type: none"> <li>• <i>Monsoon Wedding</i></li> <li>• <i>English Vinglish</i></li> <li>• <i>Slumdog Millionaire</i></li> <li>• <i>Pink</i></li> <li>• <i>Sholay</i></li> <li>• <i>Salaam Bombay</i></li> <li>• <i>Amar, Akbar, Anthony</i></li> <li>• <i>Fire / Water</i> by Deepa Mehta</li> <li>• <i>Bride and Prejudice</i></li> <li>• <i>Lion</i></li> <li>• <i>Traffic Signal</i></li> </ul>	<b>15</b>

	<ul style="list-style-type: none"> <li>• PK</li> </ul>	
<b>Pedagogy:</b>	<ol style="list-style-type: none"> <li>1) Inquiry-based approach</li> <li>2) Collaborative approach</li> </ol>	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Dwyer, Rachel and Divia Patel. <i>Cinema India: The Visual Culture of Hindi Film</i>. Rutgers UP, 2002.</li> <li>2. Gokulsing, Moti K. and Wimal Dissanayake, editors. <i>Routledge Handbook of Indian Cinemas</i>. Routledge, 2013.</li> <li>3. Hogan, Patrick Colm. <i>Understanding Indian Movies: Culture, Cognition, and Cinematic Imagination</i>. U of Texas P, 2009.</li> <li>4. Nelmes, Jill, editor. <i>Introduction to Film Studies</i>. 5<sup>th</sup>ed. Routledge, 2017.</li> <li>5. Pauwels, Heidi R.M. <i>Indian Literature and Popular Cinema: Recasting Classics</i>. Routledge, 2007.</li> <li>6. Rajadhyaksha, Ashish. <i>Indian Cinema: A Very Short Introduction</i>. Oxford UP, 2016.</li> <li>7. Redlich, Margaret, E. <i>Don't Call It Bollywood: An Introduction to the Hindi Film Universe</i>. Annorlunda Books Incorporated, 2016.</li> <li>8. Saran, Renu. <i>History of Indian Cinema</i>. Diamond Pocket Books Pvt. Ltd, 2014.</li> </ol>	
<b>Course Outcomes:</b>	<p>On completion of the course, the student will be able to do the following:</p> <ol style="list-style-type: none"> <li>1. Appreciate film as a vehicle of culture</li> <li>2. Interpret a world increasingly shaped by motion pictures</li> <li>3. Critique the medium of film</li> <li>4. Analyse the cinematic techniques and genres in Indian Cinema</li> </ol>	

**Name of the Programme** : B.A. English  
**Course Code** : ENG-132  
**Title of the Course** : Advanced Writing Skills in English  
**Number of Credits** : 03  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	An interest in improving the skills of writing in the English language	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To develop advanced skills of writing in English</li> <li>To enable students to internalise and apply the rules of English grammar.</li> <li>To gain proficiency in official/formal correspondence</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1 – Grammar (to be tested as usage)</b> Subject-verb agreement <ul style="list-style-type: none"> <li>Conjugation of verbs</li> <li>Gender and number</li> <li>Tense</li> <li>Parts of speech</li> <li>Syntax</li> <li>Punctuation</li> </ul>	<b>15</b>
	<b>Unit 2 – Writing skills (Official Correspondence)</b> <ul style="list-style-type: none"> <li>Students to be trained through exercises in Drafting applications</li> <li>CV writing</li> <li>Notices, Agenda, Minutes of Meetings.</li> <li>Formal letters</li> </ul>	<b>15</b>
	<b>Unit 3 – Writing Skills (Expansion of ideas and summarising)</b> Students to be given training in <ul style="list-style-type: none"> <li>Paragraph writing</li> <li>Précis writing</li> </ul>	<b>15</b>
<b>Pedagogy:</b>	1) Collaborative approach 2) Integrative approach	
<b>References/Readings:</b>	1. Gupta, Nilanjana. <i>English For All</i> . Laxmi Publications, 2010. 2. Jayakaran, I. <i>Everyone's Guide to Effective Writing</i> . 2M Publishing International, 2005. 3. Koneru, Aruna. <i>English Language Skills</i> . McGraw Hill Education (India) Private Limited, 2011 Fourth Reprint 2018. 4. Mohan, Krishna and Meera Banerji. <i>Developing Communication Skills</i> . Trinity P, 2017. 5. Raina, Roshan Lal, Iftikhar Alam & Faizia Siddiqui. <i>Professional Communication</i> . Himalaya Publishing House, 2012.	

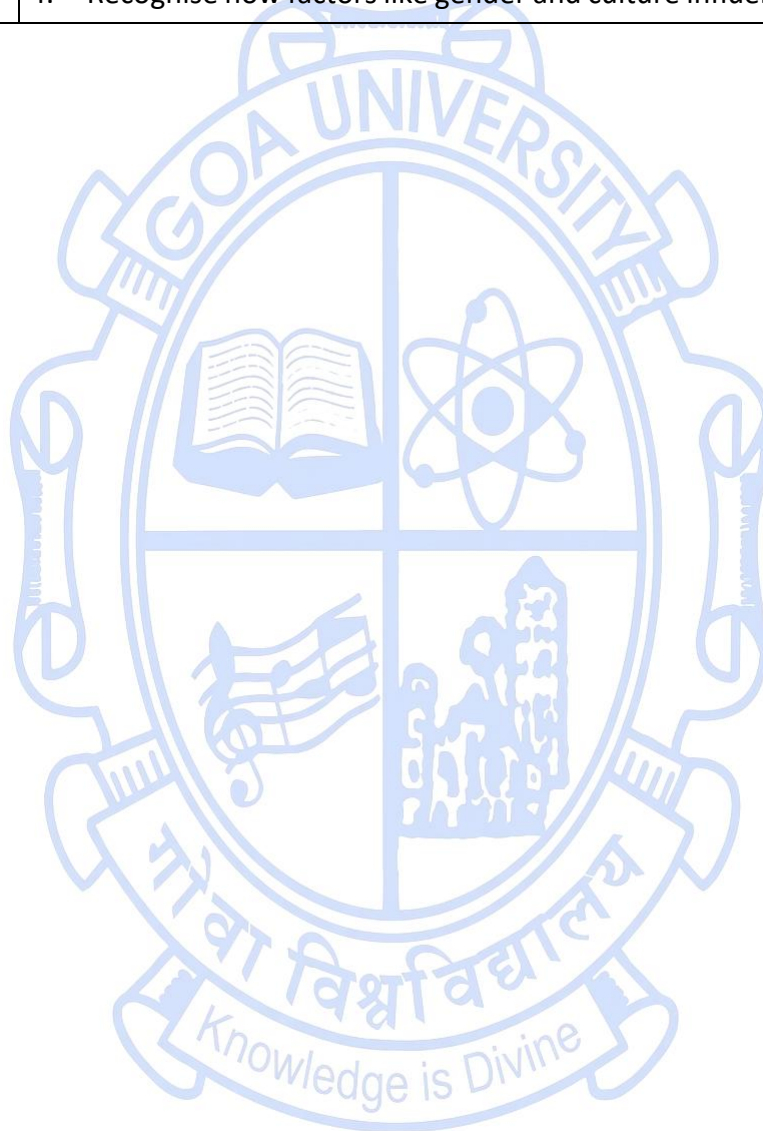
<b>Course Outcomes:</b>	On completion of the course, the student will be able to do the following: <ol style="list-style-type: none"><li>1. Interact at a personal and professional level using English as the medium of communication</li><li>2. Write short narratives and summaries with appropriate use of paragraphing and punctuation</li><li>3. Use language effectively in interpersonal and official communication</li><li>4. Identify and rectify errors in usage and syntax</li></ol>
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**Name of the Programme** : B.A. English  
**Course Code** : ENG-133  
**Title of the Course** : Travel Narratives of India  
**Number of Credits** : 03  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	An interest in travel and reflection, reading and exploring places	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To introduce students to the genre of Travel Writing</li> <li>To help students understand various perspectives on India like Gender, Food, Religion, and Ethnography in Travel Writing</li> <li>To help students distinguish between travels of different individuals</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1</b> <b>Travel and Food</b> <b>Samanth Subramanian</b> – “On hunting the hilsa and mastering its bones” in <i>Following Fish: Travels Around the Indian Coast</i> <b>Pankaj Mishra</b> - <i>Butter Chicken in Ludhiana: Travels in Small Town India</i>	<b>15</b>
	<b>Unit 2</b> <b>Travel and Women</b> <b>Nighat Gandhi</b> - <i>Alternative Realities: Love in the Lives of Muslim Women</i> , Chapter “Love, War and Widow” <b>Elisabeth Bumiller</b> - <i>May You be the Mother of a Hundred Sons: A Journey among the Women of India</i>	<b>15</b>
	<b>Unit 3</b> <b>Travel and the Sacred</b> <b>William Dalrymple</b> – <i>Nine Lives</i> Chapter 1: “The Nun’s Tale” <b>Srinath Perur</b> - <i>If It’s Monday, It Must Be Madurai – A Conducted Tour of India</i> Chapter 1: “The Grace of God”	<b>15</b>
<b>Pedagogy:</b>	Collaborative and Integrative Approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>Bassnett, Susan. “Travel Writing and Gender”, in <i>Cambridge Companion to Travel Writing</i>, edited by Peter Hulme and Tim Young, Cambridge UP, 2002 pp, 225-241.</li> <li>Balton, Casey. “Narrating Self and Other: A Historical View”, in <i>Travel Writing: The Self and The Other</i>, Routledge, 2012, pp.1-29.</li> <li>Caldeira, Nina, editor. <i>Goa through the Traveller’s Lens</i>. Goa 1556, 2018.</li> <li>Khair, Tabish. “An Interview with William Dalrymple and Pankaj Mishra” in <i>Postcolonial Travel Writings: Critical Explorations</i>. Justin D. Edwards and Rune Graulund, editors. Palgrave Macmillan, 2011, pp. 173-184.</li> </ol>	

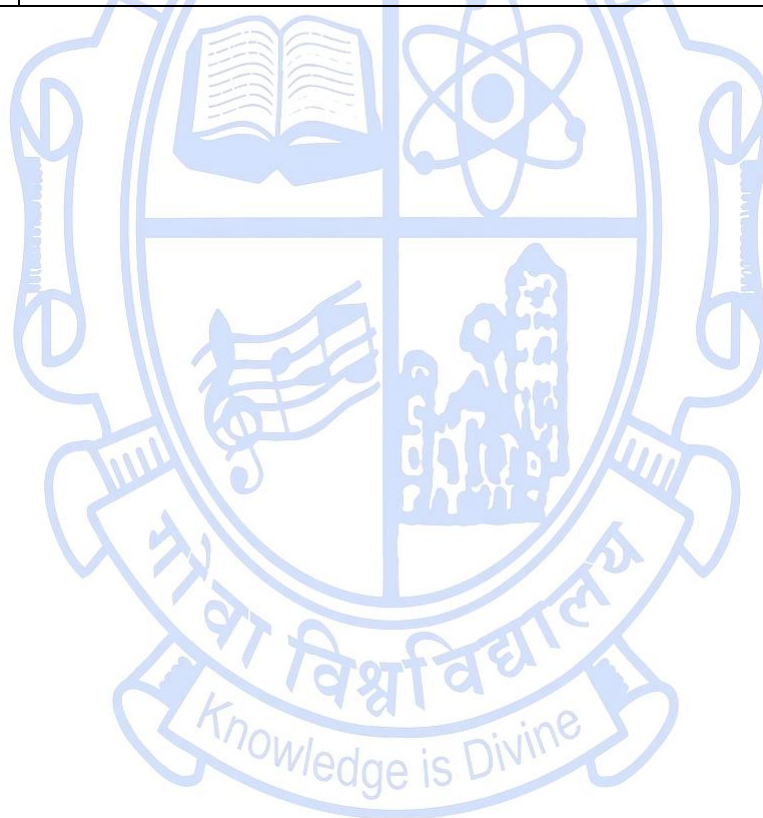
	5. Mohanty, Sachidananda. "Introduction: Beyond the Imperial Eyes" in <i>Travel Writing and Empire</i> New Delhi: Katha, 2004, pp. ix –xx.
<b>Course Outcomes:</b>	<p>On completion of the course, the student will be able to do the following:</p> <ol style="list-style-type: none"> <li>1. Enumerate the various perspectives and genres of travel writing</li> <li>2. Evaluate how travel writers, objectively observe the cultural aspects of a land that may be overlooked by locals</li> <li>3. Appreciate how different travelers look at a place differently with different lenses</li> <li>4. Recognise how factors like gender and culture influence travel writing</li> </ol>



**Name of the Programme** : B.A. English  
**Course Code** : ENG-134  
**Title of the Course** : Culture Study through Film: America  
**Number of Credits** : 03  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Students should have: <ul style="list-style-type: none"> <li>• Basic knowledge of the language and culture of America</li> <li>• Students should have interest in Hollywood films with previous viewing experience</li> <li>• Ability to express themselves in writing</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To expose the learner to American Cinema vis-a-vis select landmark films</li> <li>• To acquaint the learner with the major thematic and stylistic devices of the films</li> <li>• To familiarise the learner with key terms and concepts in film studies</li> <li>• To analyse a range of significant films in relation to key issues in film studies</li> <li>• To encourage critical debate and form logical arguments based on evidence in the film</li> </ul>	
	<b>No. of Hours</b>	
<b>Content:</b>	<b>Unit 1: Theory</b> <ul style="list-style-type: none"> <li>• Introduction to Film Studies</li> <li>• Qualities of Film as an artistic medium</li> <li>• Approaches to Film Criticism</li> <li>• Basic Film Theory and Terminology</li> </ul>	<b>15</b>
	<b>Unit 2: Background</b> Major film genres: Musical, Western, Detective, Comic--- Divergences in Approach.	<b>05</b>
	<b>Unit 3: Films (Any 8 films)</b> (i) <i>Butch Cassidy and the Sundance Kid</i> (ii) <i>Westside Story</i> or <i>another musical</i> (iii) <i>Gone with the Wind</i> or <i>Cold Mountain</i> (iv) <i>The Godfather</i> or <i>LA Confidential</i> (v) <i>Moana</i> or <i>Pocahontas</i> (vi) <i>Lincoln</i> (vii) <i>Pulp fiction</i> (viii) <i>American Honey</i> (ix) <i>The Last of the Mohicans</i> or <i>Dances with Wolves</i> (x) <i>Amistad</i> (xi) <i>The Help</i> (xii) <i>Crash</i>	<b>25</b>

<b>Pedagogy:</b>	Collaborative and Integrative Approach
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Bordwell, David, Kristin, Thompson and Jeff, Smith. <i>Film Art: An Introduction</i>. McGraw Hill Education, 1979.</li> <li>2. Hayward, Susan. <i>Cinema Studies</i>. Routledge, 1996</li> <li>3. Hill, John and Pamela, Gibson, C., editors. <i>The Oxford Guide to Film Studies</i>. Oxford UP, 1998.</li> <li>4. Katz, Ephraim. <i>The Macmillan International Film Encyclopedia</i>. Harper Collins, 2001.</li> <li>5. Monaco, James. <i>How to Read a Film: Movies, Media, Multimedia</i>. Fireside –Simon and Schuster Inc., 1977.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of the course, the student will be able to do the following:</p> <ol style="list-style-type: none"> <li>1. Appreciate films as vehicles of American culture</li> <li>2. Explore a world increasingly shaped by motion pictures</li> <li>3. Critique the medium of film</li> <li>4. Analyse the cinematic techniques and genres in American Cinema</li> </ol>

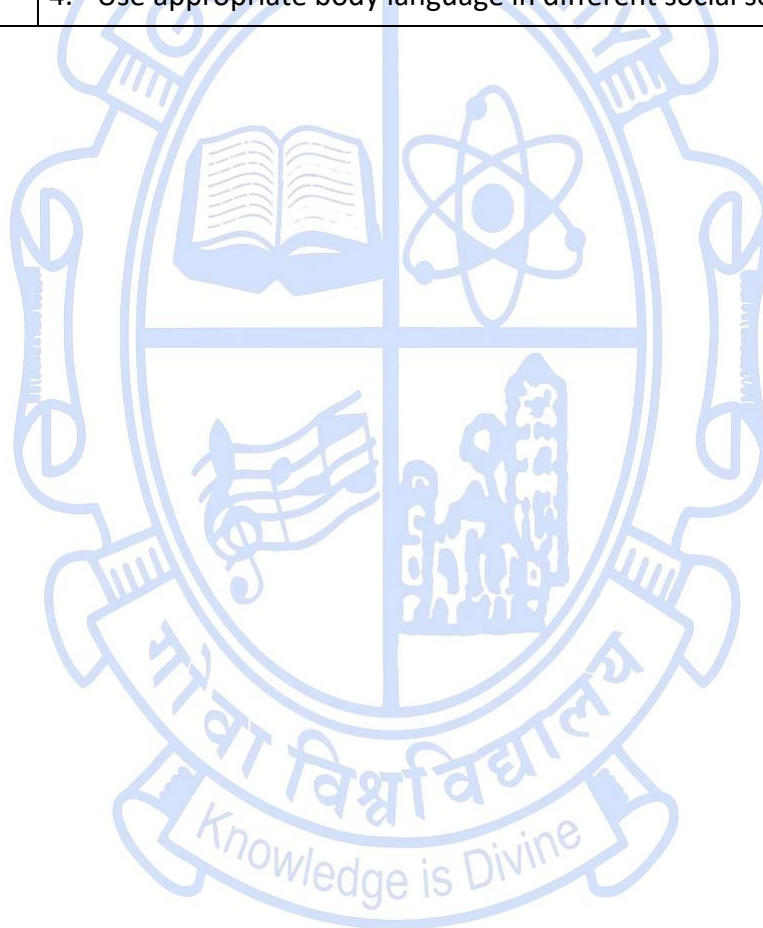


## Skill Enhancement Courses

**Name of the Programme** : B.A. English  
**Course Code** : ENG-144  
**Title of the Course** : Soft Skills  
**Number of Credits** : 1T+2P  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• The aspiration for personality development</li> <li>• Basic interpersonal communication skills</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To develop effective communication skills.</li> <li>• To formulate problem solving skills.</li> <li>• To enhance the ability to work with others.</li> <li>• To improve the quality of their body language.</li> <li>• To make students more proficient in future careers</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>UNIT 1- Theory</b> <ul style="list-style-type: none"> <li>• Interpersonal Skills - Communication: Speaking, Listening</li> <li>• Team spirit and ability to work as a team player</li> <li>• Emotional Intelligence</li> <li>• Adaptability - interpersonal sensitivity, cultural tolerance</li> </ul>	<b>15</b>
	<b>UNIT 2- Practical</b> <ul style="list-style-type: none"> <li>• <b>Leadership:</b> <b>Suggested Activity:</b> Examination and analysis of case studies to evaluate the attributes of various political and administrative leaders.</li> <li>• <b>Problem-Solving Skills:</b> <b>Suggested Activity:</b> Implementation of peer interaction exercises designed to formulate solutions for campus-related issues.</li> <li>• <b>Negotiation Skills:</b> <b>Suggested Activity:</b> Execution of mock interviews to refine and enhance negotiation techniques.</li> <li>• <b>Business Etiquette:</b> <b>Suggested Activity:</b> Practical demonstrations regarding professional conduct during business presentations.</li> </ul>	<b>30</b>
	<b>UNIT 3- Practical</b> <ul style="list-style-type: none"> <li>• <b>Etiquette and Social Graces</b> Analysis of behavioral attributes, personal character traits, and professional work ethics. <b>Suggested Activity:</b> Simulation through role-play exercises to demonstrate suitable conduct in diverse social environments.</li> </ul>	<b>30</b>

	<ul style="list-style-type: none"> <li>• <b>Intercultural Competence</b> <b>Suggested Activity:</b> Independent research project focusing on the investigation of unfamiliar cultural frameworks.</li> </ul>	
<b>Pedagogy:</b>	Collaborative and integrative approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Dhanavel, S. P. <i>English and Soft Skills</i>. Orient Black Swan, 2013.</li> <li>2. Kaushik, et al., editors. <i>English for Students of Commerce: Precis, Composition, Essays, Poems</i>.</li> </ol>	
<b>Course Outcomes:</b>	<p>On completion of the course, the student will be able to do the following:</p> <ol style="list-style-type: none"> <li>1. Improve their overall communication and interpersonal skills</li> <li>2. Develop self-confidence to function effectively in different circumstances</li> <li>3. Put into practice emotional intelligence and problem-solving skills</li> <li>4. Use appropriate body language in different social settings</li> </ol>	



**Name of the Programme** : B.A. English  
**Course Code** : ENG-145  
**Title of the Course** : Popular Culture in Digital Media  
**Number of Credits** : 03  
**Effective from AY** : 2026-27

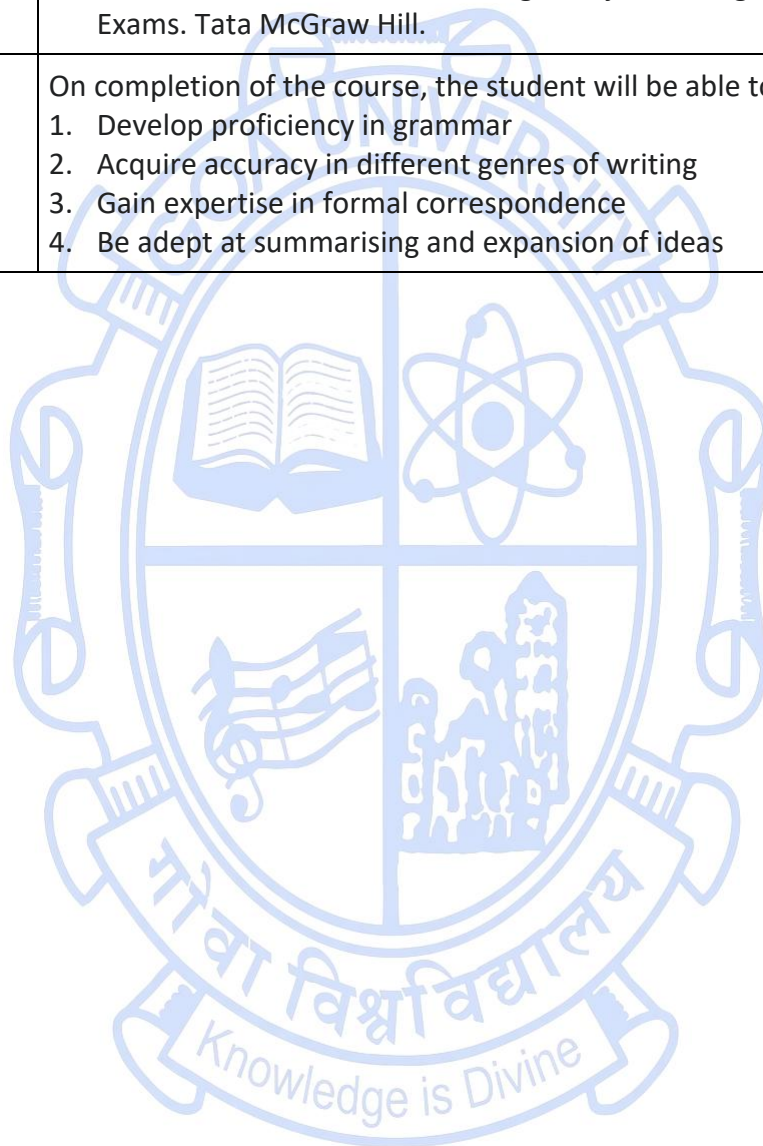
<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>● Basic understanding of media and digital platforms</li> <li>● Interest in contemporary culture, internet trends, and media studies</li> <li>● Basic communication and analytical skills</li> </ul>
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>● To introduce students to the study of popular culture and digital media</li> <li>● To examine memes, fandoms, celebrity culture, and internet trends critically</li> <li>● To analyze how popular culture shapes identity, ideology, and social behaviour</li> <li>● To develop media literacy and critical thinking skills</li> <li>● To encourage creative engagement with contemporary media forms and digital content</li> </ul>
	<p style="text-align: right;"><b>No. of hours</b></p>
<b>Content:</b>	<p><b>UNIT 1 – Theory Introduction to Popular Culture</b></p> <ul style="list-style-type: none"> <li>● Meaning and scope of Popular Culture</li> <li>● High Culture vs Popular Culture</li> <li>● Popular Culture in the digital age</li> <li>● Social media and digital trends</li> <li>● Celebrity culture and influencer culture</li> <li>● Consumerism and branding in popular culture</li> <li>● Fandoms and fan communities</li> <li>● Meme culture and internet humour</li> <li>● Representation and identity in digital media</li> </ul> <p style="text-align: right;"><b>15</b></p>
	<p><b>UNIT 2 – Practical (Media and Pop Culture Analysis)</b></p> <ul style="list-style-type: none"> <li>● Analysis of memes and viral trends</li> <li>● Studying fandom communities and fan practices</li> <li>● Social media trend analysis</li> <li>● Case studies of celebrity culture and influencer branding</li> <li>● Analysis of popular films, advertisements, music videos, and online content</li> <li>● Group discussions on digital culture and youth identity</li> <li>● Media critique and pop culture presentations</li> </ul> <p style="text-align: right;"><b>30</b></p>
	<p><b>UNIT 3 – Practical (Creative and Digital Projects)</b></p> <ul style="list-style-type: none"> <li>● Creating memes and reels</li> <li>● Designing social media campaigns</li> <li>● Podcast or video essay on a pop culture topic</li> <li>● Case Study of Pop culture pages/account</li> </ul> <p style="text-align: right;"><b>30</b></p>

	<ul style="list-style-type: none"> <li>● Reflective writing on digital culture and internet communication</li> </ul>	
<b>Pedagogy:</b>	Collaborative and experiential approach involving media analysis, screenings, digital projects, presentations, discussions, workshops, and creative content production.	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Fiske, John. <i>Understanding Popular Culture</i>. Routledge, 2010.</li> <li>2. Jenkins, Henry. <i>Convergence Culture: Where Old and New Media Collide</i>. New York University Press, 2008.</li> <li>3. Jenkins, Henry. <i>Textual Poachers: Television Fans and Participatory Culture</i>. Routledge, 2013.</li> <li>4. Kellner, Douglas. <i>Media Culture: Cultural Studies, Identity and Politics between the Modern and the Postmodern</i>. Routledge, 1995.</li> <li>5. Senft, Theresa M. <i>Microcelebrity around the Globe: Approaches to Cultures of Internet Fame</i>. Emerald Publishing, 2018.</li> <li>6. Shifman, Limor. <i>Memes in Digital Culture</i>. MIT Press, 2014.</li> <li>7. Storey, John. <i>Cultural Theory and Popular Culture: An Introduction</i>. Routledge, 2018.</li> </ol>	
<b>Course Outcomes:</b>	<p>On completion of the course, the student will be able to do the following:</p> <ol style="list-style-type: none"> <li>1. Understand major concepts and forms of popular culture and digital media</li> <li>2. Analyze memes, fandoms, celebrity culture, and internet trends critically</li> <li>3. Demonstrate media literacy and awareness of digital communication practices</li> <li>4. Interpret representations of identity, youth culture, and consumerism in media</li> <li>5. Create digital and creative media projects related to popular culture</li> <li>6. Develop analytical, communicative, and presentation skills relevant to contemporary media studies</li> </ol>	

**Name of the Programme** : B.A. English  
**Course Code** : ENG-146  
**Title of the Course** : English for Competitive Exams  
**Number of Credits** : 1T+2P  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	The learner should possess a mindset for the rigour in language used for competitive exams.	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To give learners authentic information about the content and criteria of competitive exams.</li> <li>To help learners improve basic grammar, vocabulary skills and develop their comprehension abilities.</li> <li>To develop competence and confidence in language skills.</li> <li>To enhance writing skills.</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>UNIT 1- Theory</b> Practical English Grammar- Parts of Speech, Gender and Number, Collective noun, Tenses, Articles, Prepositions, Conjunctions, Degrees of Comparison, Subject and Predicate, Modals, Voice (Active and Passive), Reported speech (Direct and Indirect)	<b>15</b>
	<b>UNIT 2- Practical</b> Vocabulary Building – Synonyms, Antonyms, Homonyms, Spellings, Idioms and Phrases, Prefixes, Suffixes, One-word Substitution, Word-Pair relationship, Root words, Abbreviations.  Practicals to include following exercises: <ul style="list-style-type: none"> <li>Spotting Errors</li> <li>Sentence Improvement</li> <li>Grammar Usage in Competitive Exams</li> </ul>	<b>30</b>
	<b>UNIT 3- Practical</b> <ul style="list-style-type: none"> <li>- Comprehension Skills – Reading Comprehension, (Objective/Subjective)</li> <li>- Functional Writing Skills- Precis Writing</li> <li>- Essay writing</li> <li>- Notice writing</li> <li>- Letter Writing</li> </ul>	<b>30</b>
<b>Pedagogy:</b>	Collaborative and integrative approach	
<b>References/Reading:</b>	1. Agarwal, D. S., and Vikas Agarwal. Objective General English. S. Chand Ltd. 2. A Manual for Competitive Examination: Goa Public Service	

	<p>Examinations and Allied Posts in Goa Administration. Rajhauns Vitaran.</p> <ol style="list-style-type: none"> <li>3. Bhatnagar, R. P., and Rahul Bhargava. English for Competitive Exams. Macmillan.</li> <li>4. Dhillon, R. S. et al. English Improvement Course. Dhillon group of publications.</li> <li>5. Gupta, S. C. General English for all Competitive Exams. Arihant.</li> <li>6. Jaffe, E. D., and Stephen Hilbert. How to Prepare for the Graduate Management Admission Test. Barron's.</li> <li>7. Prasad, H M., and Uma Rani Singh. Objective English for Competitive Exams. Tata McGraw Hill.</li> </ol>
<b>Course Outcomes:</b>	<p>On completion of the course, the student will be able to do the following:</p> <ol style="list-style-type: none"> <li>1. Develop proficiency in grammar</li> <li>2. Acquire accuracy in different genres of writing</li> <li>3. Gain expertise in formal correspondence</li> <li>4. Be adept at summarising and expansion of ideas</li> </ol>

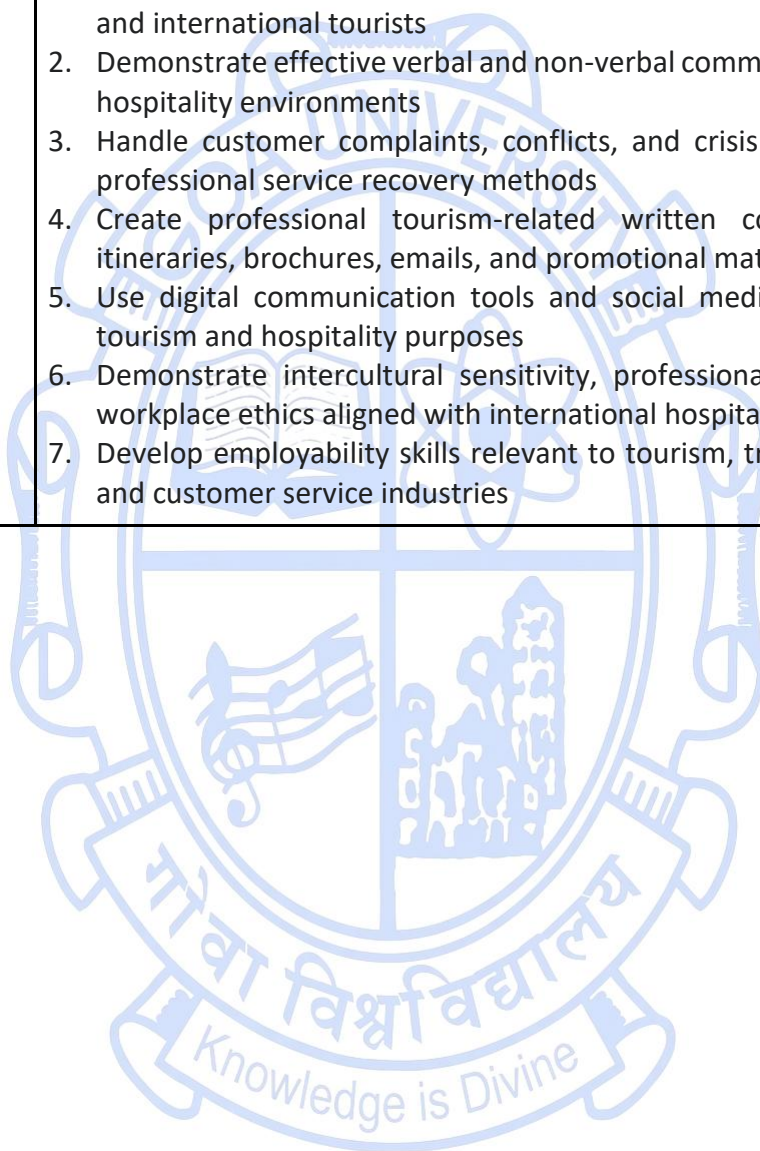


**Name of the Programme** : B.A. English  
**Course Code** : ENG-147  
**Title of the Course** : English for Tourism and Hospitality  
**Number of Credits** : 1T+2P  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>● Basic proficiency in spoken and written English</li> <li>● Basic interpersonal communication skills</li> <li>● A keen interest in tourism, hospitality, and customer-facing professions</li> <li>● Interest in learning about diverse cultures and communication practices</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>● To develop professional and industry-specific English communication skills for tourism and hospitality sectors</li> <li>● To master the language of customer service, welcome rituals, and frontline interactions</li> <li>● To enhance speaking, listening, presentation, and interpersonal communication skills</li> <li>● To cultivate de-escalation and problem-solving skills for handling guest complaints and crises</li> <li>● To develop digital literacy in tourism-related communication such as itineraries, reservations, and online correspondence</li> <li>● To build cultural intelligence, professional etiquette, and workplace ethics required in the global hospitality industry</li> </ul>	
		<b>No. of hours</b>
<b>Content:</b>	<p><b>UNIT 1- Theory Communication in Tourism and Hospitality</b></p> <ul style="list-style-type: none"> <li>● Introduction to Tourism and Hospitality Industry</li> <li>● Importance of English in Tourism and Global Hospitality</li> <li>● Types of Tourism: Cultural, Heritage, Eco, Medical, Adventure, and Food Tourism</li> <li>● Tourism and Hospitality Jargon: professional vocabulary, polite expressions, and communication registers</li> <li>● Frontline Communication: greeting formulas, active listening, welcoming guests, and customer interaction</li> <li>● Cultural Intelligence (CQ): cultural sensitivity, global traveler behaviour, and intercultural communication</li> <li>● Heritage Tourism: heritage sites, monuments, museums, and cultural interpretation</li> <li>● Festivals and Tourism Promotion</li> <li>● Introduction to Cuisine and Gastronomy Communication</li> </ul>	<b>15</b>
	<p><b>UNIT 2 – Practical (Front-End Operations and Customer Interaction)</b></p>	<b>30</b>

	<ul style="list-style-type: none"> <li>● Simulation Exercises: guest check-in/check-out, reservations, and customer enquiries</li> <li>● Role Plays in Hotel, Restaurant, and Travel Desk Communication</li> <li>● Tour Guide Communication: explaining heritage sites, festivals, and tourist attractions</li> <li>● Heritage Walk and Tourist Interpretation Activities</li> <li>● Giving Directions and Explaining Local Safety Guidelines</li> <li>● Gastronomy English: describing cuisines, menus, ingredients, local dishes, and dietary restrictions</li> <li>● Conversation Practice in Tourism Settings</li> <li>● Designing and Presenting Travel Itineraries and Tour Packages</li> <li>● Travel Brochure Writing and Tourism Advertisement</li> <li>● Public Speaking and Presentation Skills for Tourism Professionals</li> </ul>	
	<p><b>UNIT 3 – Practical (Crisis, Digital Communication, and Professional Development)</b></p> <ul style="list-style-type: none"> <li>● Complaint Handling and Service Recovery Techniques</li> <li>● Role Plays on Crisis Situations: overbooking, lost luggage, dissatisfied guests, and emergency situations</li> <li>● Drafting Professional Emails for bookings, enquiries, quotations, and customer communication</li> <li>● Reputation Management: responding professionally to online reviews and tourist feedback</li> <li>● Travel Blogging and Social Media Promotion for Tourism and Hospitality</li> <li>● Creating Digital Content for Food Tourism, Festivals, and Heritage Tourism</li> <li>● Professional Grooming, Voice Modulation, and Body Language</li> <li>● Mock Interviews and Workplace Communication Drills</li> <li>● Work Ethics, Behavioural Traits, and Cultural Awareness in Hospitality Sector</li> </ul>	<b>30</b>
<b>Pedagogy:</b>	Collaborative, experiential, and integrative approach involving role plays, situational simulations, mock hospitality interactions, case studies, travel itinerary presentations, digital communication exercises, interactive workshops, and supervised field visits to hotels, resorts, or tourism establishments.	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Beaver, Allan. <i>A Dictionary of Tourism and Travel</i>. Oxford University Press, 2012.</li> <li>2. Gracias, Fátima da Silva. <i>Cozinha de Goa: History and Tradition of Goan Food</i>. Goa 1556 /Broadway Publishing House, 2011.</li> <li>3. Morris, Catrin E. <i>Flash on English for Tourism</i>. ELI Publishing, 2012.</li> </ol>	

	<ol style="list-style-type: none"> <li>4. Phaldessai, Pandurang. <i>Goa: Folklore Studies</i>. Golden Heart Emporium Books, 2014.</li> <li>5. Stott, Trish, and Rod Revell. <i>Highly Recommended: English for the Hotel and Catering Industry</i>. Oxford University Press, 2009.</li> <li>6. Strutt, Peter. <i>English for International Tourism (Pre-Intermediate to Upper-Intermediate)</i>. Pearson Longman, 2013.</li> </ol>
<p><b>Course Outcomes:</b></p>	<p>On completion of the course, the student will be able to do the following:</p> <ol style="list-style-type: none"> <li>1. Communicate fluently, politely, and professionally with domestic and international tourists</li> <li>2. Demonstrate effective verbal and non-verbal communication skills in hospitality environments</li> <li>3. Handle customer complaints, conflicts, and crisis situations using professional service recovery methods</li> <li>4. Create professional tourism-related written content such as itineraries, brochures, emails, and promotional materials</li> <li>5. Use digital communication tools and social media effectively for tourism and hospitality purposes</li> <li>6. Demonstrate intercultural sensitivity, professional etiquette, and workplace ethics aligned with international hospitality standards</li> <li>7. Develop employability skills relevant to tourism, travel, hospitality, and customer service industries</li> </ol>



## Ability Enhancement Courses

**Name of the Programme** : B.A. English  
**Course Code** : ENG-155  
**Title of the Course** : Communicative English: Spoken and Written  
**Number of Credits** : 02  
**Effective from AY** : 2026-27

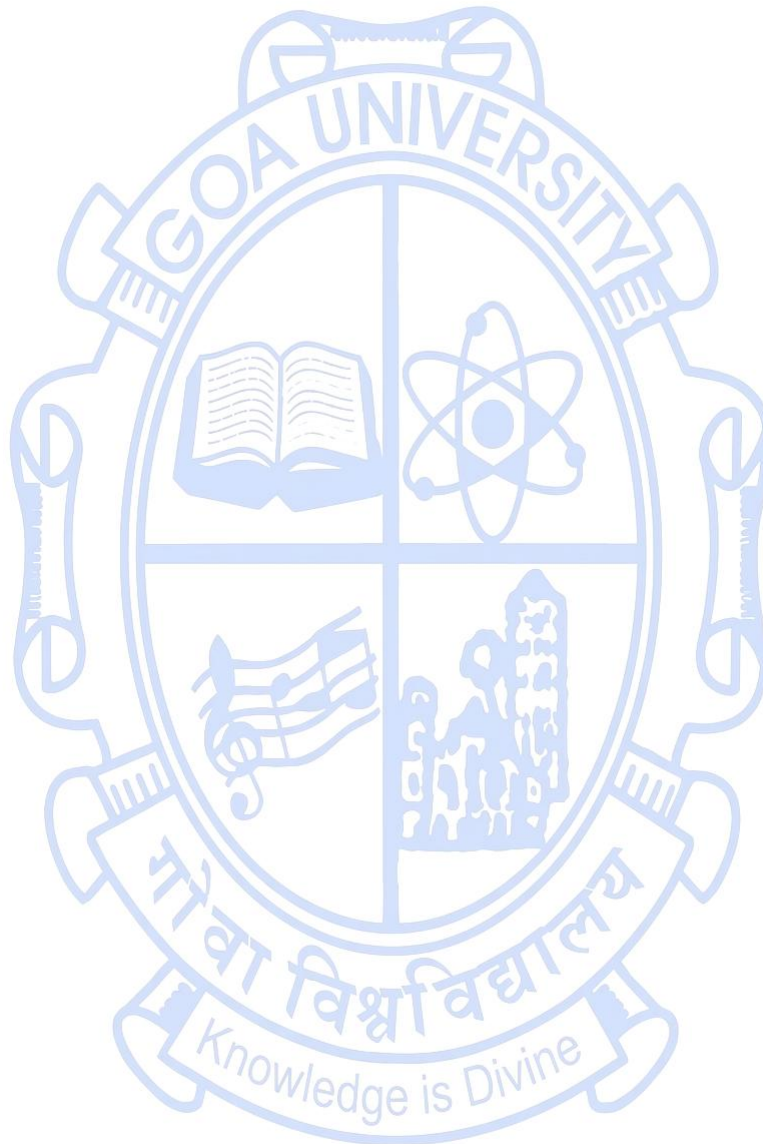
<b>Pre-requisites for the Course:</b>	Interest in improving spoken and written English skills	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To listen, understand and convey information</li> <li>• To listen and respond appropriately to the contributions of others</li> <li>• To understand others and present facts, ideas and opinions</li> <li>• To articulate experience and express what is thought, felt and imagined</li> <li>• To communicate clearly and fluently</li> <li>• To use grammatically correct language</li> <li>• To use a register appropriate to the audience and context</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>UNIT 1</b> <ul style="list-style-type: none"> <li>• Verbal and non-verbal Skills: importance of pronunciation, enunciation, diction, articulation, intonation and body language.</li> <li>• Group Discussion: persuasion, negotiation, leading and participating.</li> <li>• Interview Skills: techniques of answering and conducting interviews.</li> <li>• Delivering Speeches: balancing rhetoric and empathy to connect with the audience.</li> </ul>	<b>15</b>
	<b>UNIT 2</b> <ul style="list-style-type: none"> <li>• Fundamentals of Grammar: Parts of Speech, Articles, Tenses, Sentence Construction &amp; Subject-Verb Agreement.</li> <li>• Communication through letters: Formal Letters (with an emphasis on Job Applications with CV, letter to the Principal/authorities concerned)</li> <li>• Email Correspondence: components, format, attachments, content and language.</li> <li>• Writing Reports: News Reports, Reporting events for a magazine etc.</li> </ul>	<b>15</b>
<b>Pedagogy:</b>	Topics to be taught using interactive teaching and the workshop method.	

<p><b>References/Readings:</b></p>	<ol style="list-style-type: none"> <li>1. Beebe, S. A., &amp; Beebe, S. J. <i>Public Speaking: An audience centered approach</i>. 8th ed, 2012</li> <li>2. Hancock, Mark. <i>English Pronunciation in Use</i>. Cambridge UP, 2003 onwards.</li> <li>3. Krishna Mohan and N. P. Singh. <i>Speaking English Effectively</i>. Macmillan India Ltd ISBN: 0333925521</li> <li>4. Loughheed, Lin. <i>Business Correspondence: A Guide to Everyday Writing</i>. Longman, 2003.</li> <li>5. Murphy, Raymond. <i>Murphy's English Grammar</i>. Cambridge UP.</li> <li>6. Vyas Manish A., Yogesh L. Patel. <i>Tasks for the English Classroom</i>. Macmillan, 2012.</li> <li>7. Wren &amp; Martin. <i>New Edition High School English Grammar and Composition</i>, revised by N.D.V Prasada Rao. S. Chand, 2026-27.</li> <li>8. Online Resource – The homepage of NATE (National Association of Teaching English) , while a national British association, has many resources which are in effect international. Series: English Writing Frames – Copiable books. Could be used in conjunction with any language/Communication skills course. A systematic resource, with step-by-step practical exercises and photocopiable frames to practice with.</li> </ol>
<p><b>Course Outcomes:</b></p>	<p>On completion of the course, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Elicit and show respect for the views of others as well as be culturally sensitive.</li> <li>2. Display emotional stability and self-confidence.</li> <li>3. Apply critical thinking skills through decision-making and problem-solving.</li> <li>4. Demonstrate effective written communication for an intended purpose and audience that follows genre/disciplinary conventions that reflect creation, organization, precision, and revision.</li> </ol>

**Name of the Programme** : B.A. English  
**Course Code** : ENG-156  
**Title of the Course** : Digital Content Creation in English  
**Number of Credits** : 02  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Knowledge of the digital medium coupled with an interest to create content for various online digital platforms.	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To introduce students to the process, genres and types of writing for digital platforms.</li> <li>To enhance multimedia literacy skills among students.</li> <li>To build confidence and ability in using digital technology for communication.</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>UNIT 1 - Digital Presentations</b> <ul style="list-style-type: none"> <li>Preparing a Presentation - Research, Slide-design and effective use of digital presentation tools (PowerPoint/Canva/Google Slides/Prezi/Gamma)</li> <li>Presentation skills (tone of voice, body language, eye-contact, etc.)</li> </ul>	<b>15</b>
	<b>UNIT 2 - Content Creation</b> <ul style="list-style-type: none"> <li>Writing a Blog</li> <li>The Mechanics of Digital Story Telling/ Vlogs/ Reels: elements of a story, preparation of a storyboard and rendering videos through an appropriate software/tool.</li> </ul>	<b>15</b>
<b>Pedagogy:</b>	A combination of traditional writing skills and the use of technology to create, share and publish content by introducing the students to a variety of digital tools, such as word processors, blogging platforms, and social media.	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>Frazel, Midge. <i>Digital Storytelling: Guide for Educators</i>, International Society for Technology in Education, 2010.</li> <li>Hindle, Tim. <i>Making Presentations</i>. Dorling Kindersley Publishers, 1999.</li> <li>Raina, Roshan Lal et al. <i>Professional Communication</i>. Himalaya Publishing House, 2012/ later editions</li> <li>Reynolds, Garr. <i>Presentation Zen: Simple Ideas on Presentation Design and Delivery</i>. 2nd edition, Voices that Matter, 2011.</li> <li>Zelazny, Gene. <i>Say it with Presentations</i>. Tata McGraw Hill Education, 2004.</li> </ol>	
<b>Course Outcomes:</b>	On completion of the course, the student will be able to do the following:	

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|  | <ol style="list-style-type: none"><li>1. Create and deliver individual presentations using a variety of digital software</li><li>2. Compose and present a digital story</li><li>3. Identify and distinguish between different genres of writing/types of content creation for digital media</li><li>4. Use digital tools effectively and ethically to create multimedia content.</li></ol> |
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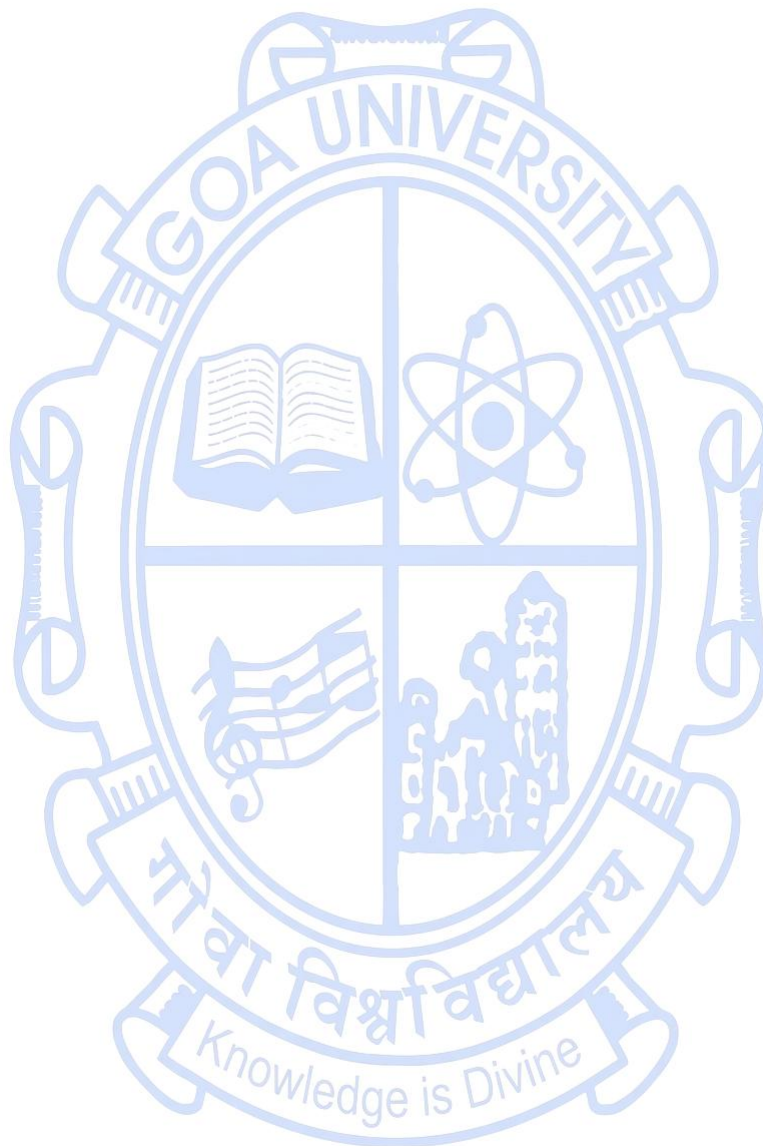


**Exit Course**

**Name of the Programme** : B.A. English  
**Course Code** : ENG-161  
**Title of the Course** : Hotel Front Office Operations  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Basic knowledge of English	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To impart knowledge and fundamentals of hospitality.</li> <li>• To develop confidence and fluency in English on performing duties of Front Office desk.</li> <li>• To improve skills related to business communication.</li> <li>• To develop a positive attitude and efficiency among students.</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit I: Hospitality Management</b> Origins of the hospitality industry, Role and functions of the front office department, Classification and categorisation of hotels (star classification, size, locations, services, types of hotels). Types of plans and types of rooms.	<b>15</b>
	<b>Unit II: Front Office Communication</b> Front office desk etiquette, handling guest requests and complaints, guest reservations, handling email and telephone enquiries, managing records and documentation.	<b>15</b>
	<b>Unit III: Front Office Management</b> Catering to guest services and handling complaints professionally, understanding customer needs and expectations, incorporating and exhibiting team spirit, adopting best practices.	<b>15</b>
	<b>Unit IV: Case Studies and Practical Application</b> Students to engage in experiential learning, perform a role play and participate in a presentation cum discussion on a given situation involving Front Office Desk roles, responsibilities and adoption of effective communication strategies.	<b>15</b>
<b>Pedagogy:</b>	Lectures, Tutorials, Practical based learning	
<b>References/ Readings:</b>	<ol style="list-style-type: none"> <li>1. LM Prasad. Principles and Practice of Management. New Delhi: Sultan Chand and Sons publications, 2019.</li> <li>2. Stephen P. Robins. Management. 14th edition. Pearson education, 2019.</li> <li>3. T. Ramaswamy. Principles of Management. Himalaya Publishing House, 2017.</li> <li>4. 4. V.S.P. Rao and Bajaj. Management Process and Organisation Koontz and O Donnell. Principles of Management: An Analysis of Managerial Functions. 4th edition, US: Mc Graw – Hill Inc, 1968</li> </ol>	
<b>Course Outcomes:</b>	On completion of the course, the students will be able to: <ol style="list-style-type: none"> <li>1. Demonstrate hotel organisational skills.</li> </ol>	

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|  | <ol style="list-style-type: none"><li>2. Understand and explain hotel industry management.</li><li>3. Identify functions and procedures of communication</li><li>4. Work in a hotel front office as an assistant.</li></ol> |
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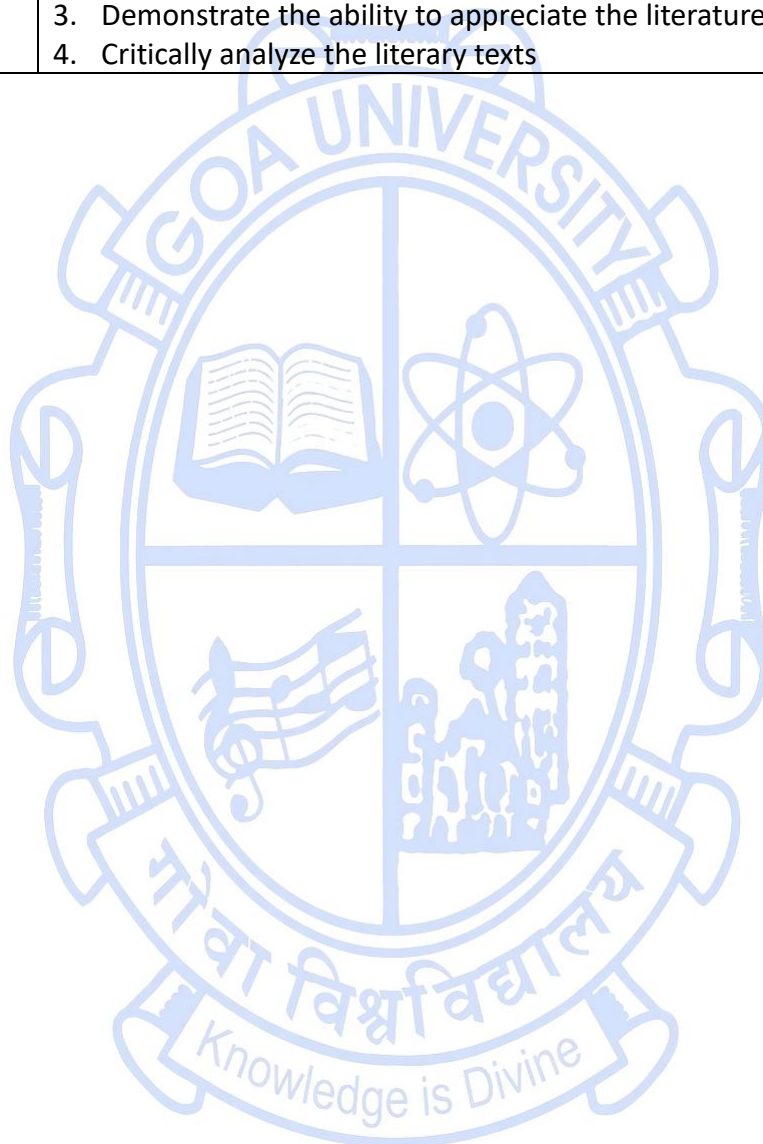


### SEMESTER III

Name of the Programme : B.A. English  
 Course Code : ENG-200  
 Title of the Course : British Literature: 14<sup>th</sup> to 17<sup>th</sup> Centuries  
 Number of Credits : 04  
 Effective from AY : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Basic knowledge of English Literature</li> <li>• An interest in reading English Literature</li> <li>• Ability to analyze texts in English Literature</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To introduce learners to the socio-cultural milieu of the period from 14<sup>th</sup> to 17<sup>th</sup> centuries</li> <li>• To acquaint learners with Renaissance Humanism</li> <li>• To familiarize learners with the poetry and drama of the period under study</li> <li>• To encourage the independent reading of matter related to the various critical schools of thought prevailing during the period</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1</b> 1. Geoffrey Chaucer: <i>The Wife of Bath's Prologue</i> 2. Edmund Spenser: Selections from <i>Amoretti</i> - Sonnet LXVII "Like as a Huntsman..." - Sonnet LVII "Sweet Warrior..." 3. John Donne: - "The Sunne Rising" - "Batter My Heart"	<b>15</b>
	<b>Unit 2</b> Christopher Marlowe – <i>Doctor Faustus</i>	<b>15</b>
	<b>Unit 3</b> John Milton – <i>Paradise Lost Book I</i>	<b>15</b>
	<b>Unit 4</b> William Shakespeare – <i>Macbeth</i>	<b>15</b>
<b>Pedagogy:</b>	Interactive, integrative and dramatization approaches	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Bradley, A.C. <i>Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth</i>. MW Books Limited, 1929.</li> <li>2. Calvin, John. 'Predestination and Free Will', in <i>The Portable Renaissance Reader</i>, eds. James Bruce Ross and Mary Martin McLaughlin. New York: Penguin Books, 1953. pp. 704–11.</li> <li>3. Castiglione, Baldassare. 'Longing for Beauty' and 'Invocation of Love', in <i>The Book of the Courtier</i>. tr. George Bull. Harmondsworth: Penguin, rpt. 1983. pp. 324–8, 330–5.</li> <li>4. McDowell, Nicholas &amp; Nigel Smith. <i>The Oxford Handbook of Milton</i>. OUP Oxford, 2009.</li> <li>5. Mangan, Michael. <i>A Preface to Shakespeare's Comedies</i>. Routledge, 1996.</li> </ol>	

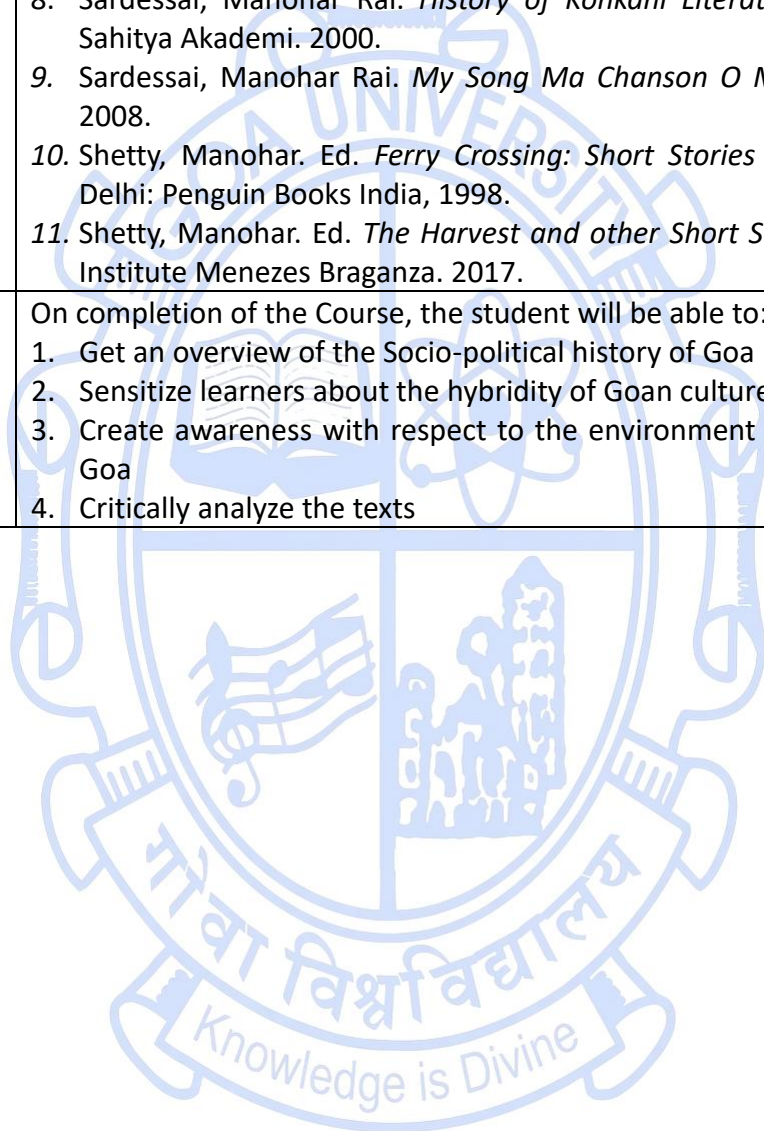
	<p>6. Mirandola, Pico Della. Excerpts from the <i>Oration on the Dignity of Man</i>, in <i>The Portable Renaissance Reader</i>, eds. James Bruce Ross and Mary Martin McLaughlin. New York: Penguin Books, 1953. pp.476–9.</p> <p>7. Schwartz, Louis. Ed. <i>The Cambridge Companion to Paradise Lost</i>. Cambridge University Press, 2014.</p>
<b>Course Outcomes:</b>	<p>On completion of the Course, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Describe the socio-cultural milieu of the period from 14<sup>th</sup> to 17<sup>th</sup> centuries</li> <li>2. Identify /Enumerate the characteristics of Renaissance Humanism</li> <li>3. Demonstrate the ability to appreciate the literature of the period</li> <li>4. Critically analyze the literary texts</li> </ol>



**Name of the Programme** : B.A. English  
**Course Code** : ENG-201  
**Title of the Course** : Goan Literature in English Translation  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Basic knowledge of the Socio-political history of Goa with reference to: <ul style="list-style-type: none"> <li>• Conquest of Goa by the Portuguese</li> <li>• Nationalist Uprising in Goa</li> <li>• Liberation of Goa</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To introduce students to Goan writing in English translation</li> <li>• To create awareness about the different literary forms of Goan writing in translation</li> <li>• To acquaint students with aspects of Goan history as explored by Goan writers</li> <li>• To analyze the literary texts with reference to the socio-political situation in Goa</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1- Poetry</b> English translations Manohar Rai Sardessai's poems: <ol style="list-style-type: none"> <li>1. "The Call of Konkani"</li> <li>2. "Oh My Enemy"</li> <li>3. "Goa is Free"</li> <li>4. "This Land of Mine"</li> <li>5. "The Liberators"</li> <li>6. "Leave Me an Open Sky"</li> <li>7. "There Lies my Home"</li> <li>8. "We are the World Conquerors"</li> </ol>	<b>10</b>
	<b>Unit 2- Short Story</b> <ol style="list-style-type: none"> <li>1. "These are my Children" by Damodar Mauzo (translated by Xavier Cota)</li> <li>2. "Biyantul: A Cinderella Story" by Jayanti Naik (translated by Augusto Pinto)</li> <li>3. "Varsal" by Prakash Parienkar (translated by Vidya Pai)</li> </ol>	<b>15</b>
	<b>Unit 3 -Novel</b> <i>The Brahmans (Os Brahmanes)</i> by Francisco Luis Gomes (translated by Joseph da Silva, and included in Luis de Assis Correia's <i>Francisco Luis Gomes 1829-1869</i> )	<b>10</b>
	<b>Unit 4 – Novel</b> <i>The Upheaval (Acchev)</i> by Pundalik Naik (translated by Vidya Pai)	<b>25</b>
<b>Pedagogy:</b>	Interactive, integrative and dramatization approaches	
<b>References/Readings</b>	<ol style="list-style-type: none"> <li>1. Correia, Luis de Assis. <i>Francisco Luis Gomes 1829-1869</i>. Goa1556, 2011.</li> <li>2. Gomes, Olivinho J.F. <i>Goa</i>. National Book Trust, 2004.</li> </ol>	

	<ol style="list-style-type: none"> <li>3. Mauzo, Damodar. <i>These are my Children</i>. 'These are my Children'. trans. Xavier Cota. Katha. 2019.</li> <li>4. Naik. Jayanti. <i>The Salt of the Earth: Rustic Short Stories from Goa</i>. 'Biyantul: A CinderellaStory'.trans. Augusto Pinto. Golden Heart Emporium Books, 2017.</li> <li>5. Naik, Pundalik. <i>The Upheaval</i>. trans. Vidya Pai. OUP India, 2002.</li> <li>6. Nazareth, Peter. <i>Pivoting on the Point of No Return- Modern Goan Literature</i>. Goa1556 (co-publishers), 2010.</li> <li>7. Parienkar, Prakash. 'Varsal'.Trans. Vidya Pai. 2000.</li> <li>8. Sardesai, Manohar Rai. <i>History of Konkani Literature</i>. New Delhi: Sahitya Akademi. 2000.</li> <li>9. Sardesai, Manohar Rai. <i>My Song Ma Chanson O Meu Canto</i>. Goa, 2008.</li> <li>10. Shetty, Manohar. Ed. <i>Ferry Crossing: Short Stories from Goa</i>. New Delhi: Penguin Books India, 1998.</li> <li>11. Shetty, Manohar. Ed. <i>The Harvest and other Short Stories from Goa</i>. Institute Menezes Braganza. 2017.</li> </ol>
<p><b>Course Outcomes:</b></p>	<p>On completion of the Course, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Get an overview of the Socio-political history of Goa</li> <li>2. Sensitize learners about the hybridity of Goan culture</li> <li>3. Create awareness with respect to the environment and economy of Goa</li> <li>4. Critically analyze the texts</li> </ol>



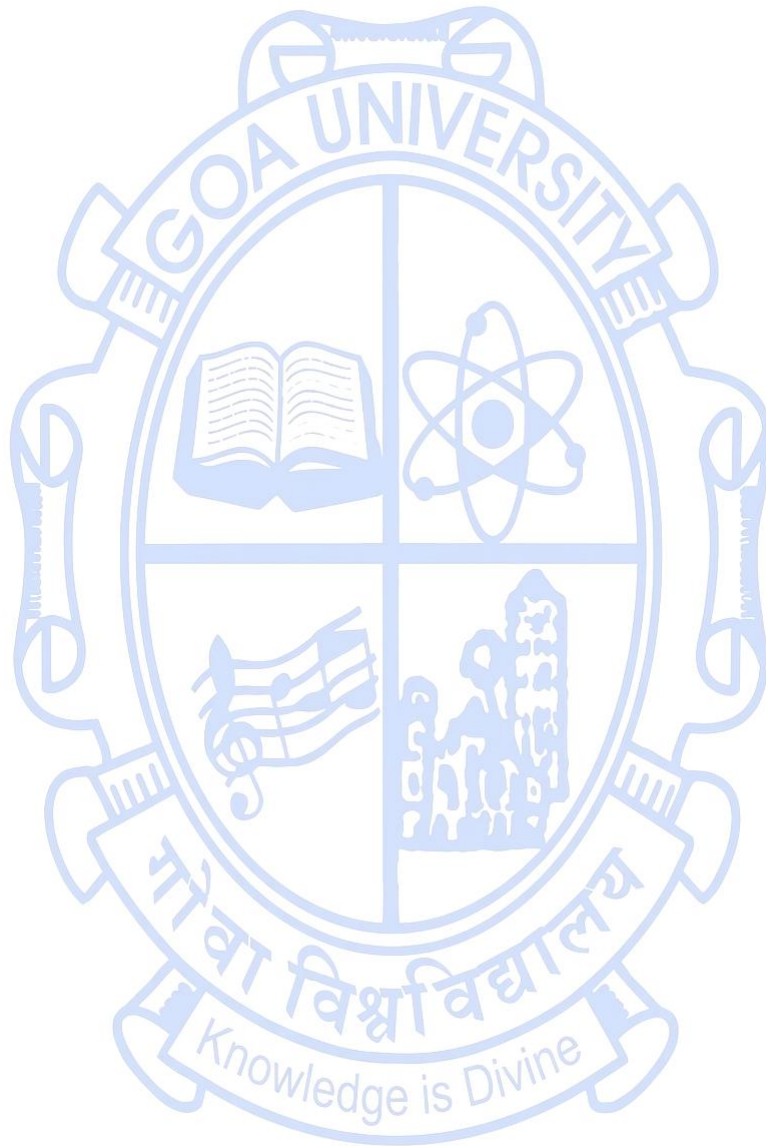
**Name of the Programme** : B.A. English  
**Course Code** : ENG-211  
**Title of the Course** : World Literatures  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Basic knowledge of World Literature</li> <li>• An interest in the socio-political trends in contemporary English Literature</li> <li>• Ability to analyze texts within specific contexts</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To identify contemporary socio-cultural voices in literature</li> <li>• To explore texts that have not been a part of mainstream literature</li> <li>• To analyse the influence(s) of the socio-political and cultural milieu of the time on literary expression</li> <li>• To evaluate, through representative texts, the idea of “World Literature” and other thematic concerns</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1: Poetry</b> Judith Wright: “Bora Ring” Gabriel Okara: “The Mystic Drum” Kishwar Naheed: “The Grass is Really Like Me” Shu Ting: “Assembly Line” Jean Arasanayagam: “Two Dead Soldiers”	<b>15</b>
	<b>Unit 2: Novella</b> Antoine De Saint-Exupery - <i>The Little Prince</i>	<b>10</b>
	<b>Unit 3: Drama</b> Marie Clements - <i>The Unnatural and Accidental Women</i>	<b>15</b>
	<b>Unit 4: Novel</b> V.S. Naipaul - <i>A Bend in the River</i>	<b>20</b>
<b>Pedagogy:</b>	Interactive and integrative approaches	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Damrosch, David. <i>How to Read World Literature?</i> Wiley-Blackwell, 2009. pp. 1–64, 65–85.</li> <li>2. Lawall, Sarah. Preface and Introduction. <i>Reading World Literature: Theory, History, Practice</i>. U of Texas P, 1994. pp ix– xviii, 1–64.</li> <li>3. Moretti, Franco. “Conjectures on World Literature”, <i>New Left Review</i>. vol.1, 2000.</li> <li>4. Theo D’haen, et al, eds. Introduction. <i>World Literature: A Reader</i>. Routledge, 2012.</li> </ol>	
<b>Course Outcomes:</b>	By the end of the course the students will be able to: <ol style="list-style-type: none"> <li>1. Conceptualize themes, techniques and styles of World Literature</li> <li>2. Identify concepts like Memory, Displacement, Diaspora, Hybridity, Race and Culture</li> <li>3. Explore the aesthetics and politics in World Literature</li> <li>4. Assess and analyse the works of world poets, playwrights and novelists</li> </ol>	

**Name of the Programme** : B.A. English  
**Course Code** : ENG 231  
**Title of the Course** : Metaverse and Literature  
**Number of Credits** : 03  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	A keen interest into the virtual realities and literature connected to them	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• Understand the concept of the metaverse and its cultural significance.</li> <li>• Analyze literary representations of virtual reality and digital environments.</li> <li>• Explore themes such as identity, reality, and escapism in metaverse literature.</li> <li>• Examine the implications of technology on narrative structure and storytelling.</li> <li>• Critically evaluate the impact of the metaverse on contemporary literature and culture.</li> </ul>	
		<b>No. of Hours</b>
<b>Course Content:</b>	<b>Unit 1: Introduction to the Metaverse</b> 1. Definition and history of the metaverse 2. Key concepts: virtual reality, digital environments, cyberspace	<b>15</b>
	<b>Unit 2: Virtual Identities</b> 1. Exploration of identity in virtual worlds 2. Avatars and embodiment in the metaverse	<b>15</b>
	<b>Unit 3: Metaverse and Society</b> 1. Societal impact of the metaverse 2. Economic, political, and cultural dimensions	<b>15</b>
<b>Pedagogy:</b>	Reflective and integrative approach	
<b>References/ Readings:</b>	<b>Unit 1- Readings:</b> 1. Cline, Ernest. <i>Ready Player One</i> . Arrow, London, 2012. 2. Stephenson, Neal. <i>Snow Crash</i> . Viking, 2022. Excerpts	
	<b>Unit 2- Readings:</b> 1. Gibson, William. (selected short stories) 2. Williams, Tad. <i>Otherland: City of Golden Shadow</i> . Daw Books, New York, 1998.	
	<b>Unit 3- Readings:</b> 1. Gibson, William. <i>The Peripheral</i> . G.P. Putnam & Sons, 2014. 2. Suarez, Daniel. <i>Daemon</i> . Dutton Adult, 2008.	
<b>Course Outcomes:</b>	On completion of the course, the student will be able to 1. Analyze how literature reflects and shapes cultural perceptions of virtual reality and digital environments. 2. Critically assess the ethical, social, and existential implications of metaverse technologies as portrayed in literature. 3. Explore the evolving narrative structures and storytelling techniques employed in metaverse literature. 4. Develop a nuanced understanding of identity, reality, and escapism in	

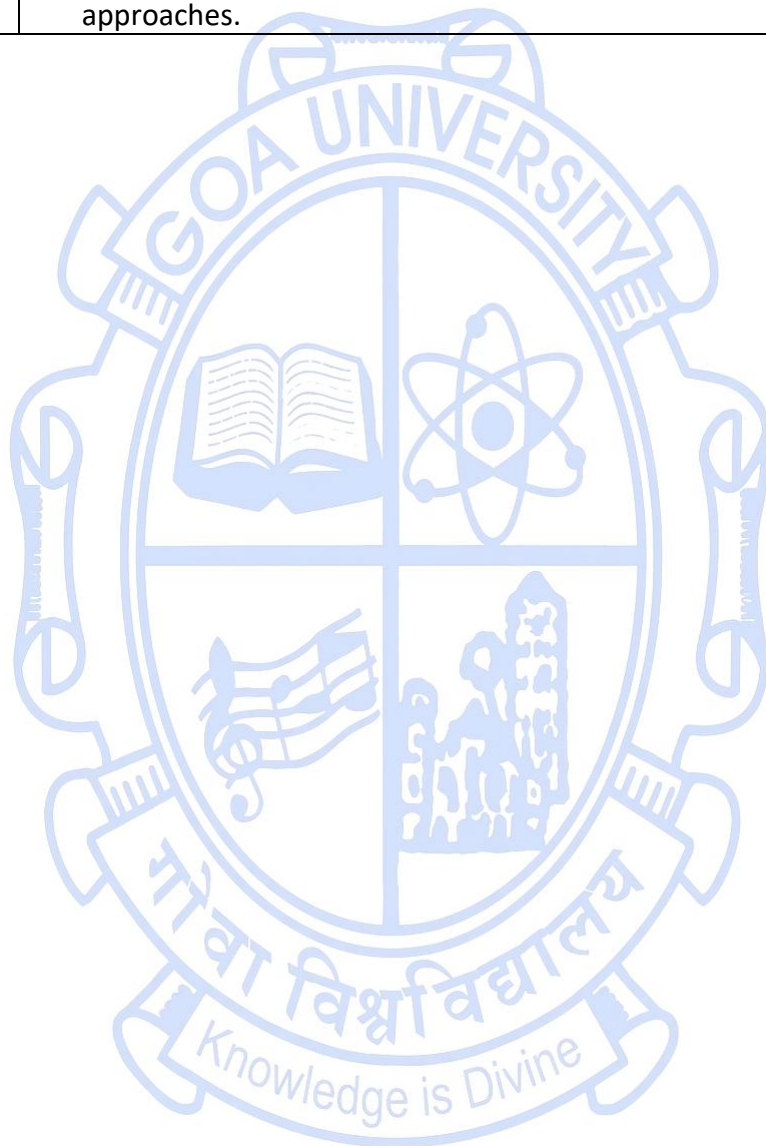
	<p>the context of virtual worlds depicted in literature.</p> <p>5. Apply insights from metaverse literature to contemporary discussions about technology, society, and the human condition.</p>
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**Name of the Programme** : B.A. English  
**Course Code** : ENG 232  
**Title of the Course** : Narrative Medicine  
**Number of Credits** : 03  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	An interest to explore the various angles of storytelling and literature	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>Define the principles of narrative medicine and its relevance to healthcare.</li> <li>Analyze how personal narratives and cultural representations influence perceptions of health and illness.</li> <li>Explore the ethical, social, and emotional dimensions of medical storytelling.</li> <li>Develop skills in narrative-based communication and empathy-building in healthcare contexts.</li> <li>Reflect on the role of narratives in medical education and healthcare policy.</li> </ul>	
		<b>No. of Hours</b>
<b>Course Content:</b>	<b>Unit 1: Introduction to Narrative Medicine</b> 1. Definition and principles of narrative medicine 2. Historical context and evolution of narrative approaches in healthcare	<b>15</b>
	<b>Unit 2: Cultural Representations of Illness</b> 1. Analysis of literary and cinematic portrayals of illness and disability 2. Stereotypes, stigma, and counter-narratives in healthcare media	<b>15</b>
	<b>Unit 3: Narrative Interventions in Clinical Practice</b> 1. Therapeutic potential of storytelling in healthcare 2. Narrative interventions for patients and healthcare professionals	<b>15</b>
<b>Pedagogy</b>	Reflective and integrative approach	
<b>References/ Readings:</b>	<b>Unit 1:</b> 1. Charon, Rita. <i>Narrative Medicine: Honoring the Stories of Illness</i> . OUP, 2008. 2. Campo, Rafael. Ed. <i>The Healing Art: A Doctor's Black Bag of Poetry</i> . W.W.Norton & Company, 2003. <b>Unit 2:</b> 1. Bose, Shonali. Dir. <i>Margarita with a Straw</i> (film), 2014. 2. Gilman, Charlotte Perkins. <i>The Yellow Wallpaper</i> . Wise and Wordy, 2021. 3. Goffman, Erving <i>Stigma: Notes on the Management of Spoiled Identity</i> . Prentice-Hall, 1963. <b>Unit 3:</b> 1. Moore, Dinty W. <i>The Story Cure: A Book Doctor's Pain-Free Guide to Finishing Your Novel or Memoir</i> . Clarkson Potter, 2017.	

	2. Marini, Maria Giulia & Maria Pia Fantini. Ed. <i>Narrative Medicine: Bridging the Gap between Evidence-Based Care and Medical Humanities</i> . Springer, 2015
<b>Course Outcomes:</b>	<p>On completion of the course, the student will be able to</p> <ol style="list-style-type: none"> <li>1. Cultivate empathy and understanding towards patients' experiences.</li> <li>2. Develop critical analysis skills for interpreting diverse narratives.</li> <li>3. Foster ethical awareness in medical storytelling and portrayal.</li> <li>4. Enhance communication techniques for empathetic patient care.</li> <li>5. Integrate interdisciplinary perspectives for holistic healthcare approaches.</li> </ol>



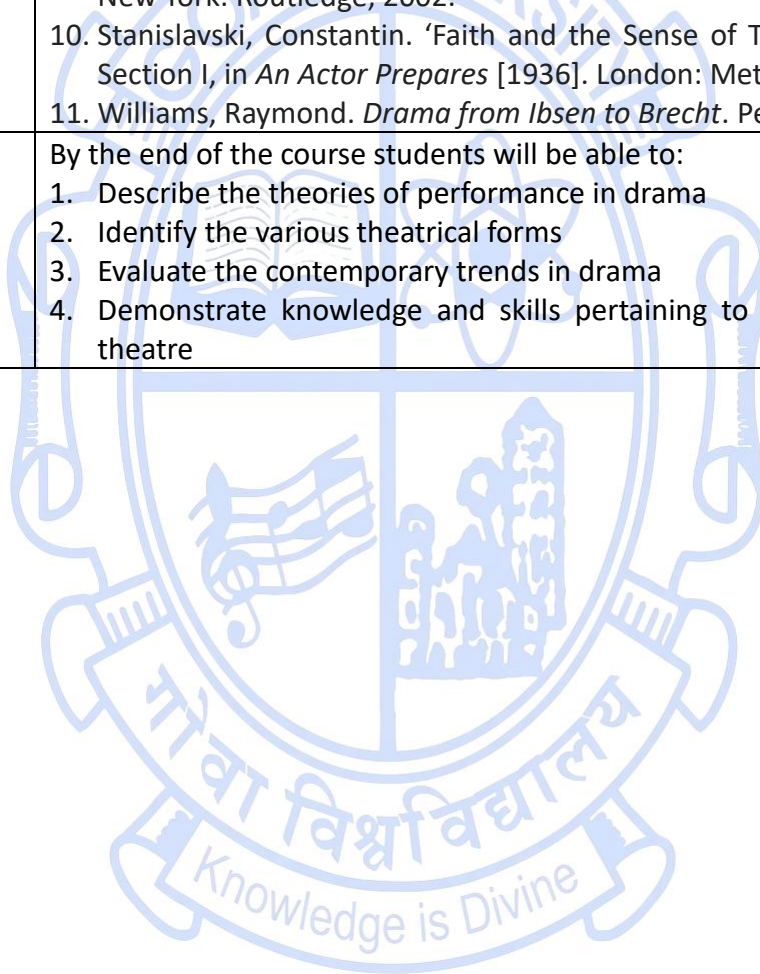
**Name of the Programme** : B.A. English  
**Course Code** : ENG-241  
**Title of the Course** : Learning English Language through Literature  
**Number of Credits** : 03 (01 theory + 02 practical)  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• An interest in reading literature</li> <li>• An ability to appreciate imaginative thought</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To introduce learners to different types of writing</li> <li>• To cultivate an interest in learning language through literature</li> <li>• To develop the skill of critical appreciation of texts</li> <li>• To encourage creative use of language to express literary and non-literary ideas</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1- Theory</b> Art of Composition 1. Paragraph writing- expansion of an idea, precis writing and summary writing 2. Essay writing- narrative, descriptive, reflective and discursive 3. Use of figurative language- figures of speech, phrases and idiomatic expressions	<b>15</b>
	<b>Unit 2- Practical</b> Critical Appreciation of a poem, speech or a prose piece (Covert and overt meanings, symbolism, figures of speech, imagery, tone, humour, voice, interpretation of a point of view)	<b>30</b>
	<b>Unit 3- Practical</b> Forms of writing 1. Story writing 2. Poetry writing 3. Feature writing	<b>30</b>
<b>Pedagogy:</b>	Interactive and collaborative approaches	
<b>References/Readings:</b>	1. Bhasker, W. W.S.&N.S. Prabhu. <i>English Through Reading</i> . Laxmi Publications, 2014. 2. Deswal, Neerja & Pooja Khanna. <i>English Language Through Literature</i> . S Chand And Company Ltd, 2021. 3. Tickoo, M.L. and A. E. Subramaniam. <i>Current English for Language Skills</i> . Laxmi Publications. 2015.	
<b>Course Outcomes:</b>	By the end of the course students will be able to: 1. Communicate effectively through different types of writing 2. Comprehend complex writing patterns 3. Develop a distinct style of writing 4. Critically examine the ideas presented in different texts	

**Name of the Programme** : B.A. English  
**Course Code** : ENG-242  
**Title of the Course** : Text and Performance in English  
**Number of Credits** : 03 (01 theory + 02 practical)  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Basic knowledge of Theatre and Performance</li> <li>• Affinity for Teamwork</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To identify the connection between text and performance</li> <li>• To learn modern theories of theatre</li> <li>• To explore contemporary forms of theatre</li> <li>• To experience the actual staging of a play</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1- Theory</b> 1. The beginnings of theatre 2. Introduction to western theatre 3. Modern Indian theatre in the post-independence period 4. Theories of Performance	<b>15</b>
	<b>Unit 2- Practical</b> <u>Activity:</u> The students will be guided towards experiencing the performance aspects of plays through the actual enactment of a play Suggested plays for the activity component: Bertolt Brecht: <i>A Respectable Wedding</i> Anton Chekhov: <i>The Bear</i> Mahesh Dattani: <i>Dance Like a Man</i> (Any other suitable play in English may be chosen for the practical component) <u>Focus areas:</u> 1. Staged reading, elocution, body language/expressive gestures, and choreographed movement 2. Performing short pieces either individually or in a group. This is to be followed by discussion and analysis with application of theoretical perspectives	<b>30</b>
	<b>Unit 3- Practical</b> <u>Activity:</u> The students will be required to stage a play/excerpt of a play of their choice with guidance/assistance from the teacher. <u>Focus areas:</u> 1. Direction and production aspects of staging a performance 2. Expression of meaning through voice, movement, visual elements 3. Improvisation, characterization 4. 4. Space, Sets, Lights, Costumes, Properties, Make Up, etc.	<b>30</b>
<b>Pedagogy:</b>	Collaborative, interactive and dramatization approaches	

<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Bentley, Eric. <i>The Life of Drama</i>. Applause, 2000.</li> <li>2. Brecht, Bertolt. 'A Short Organum for the Theatre' Trans. and Ed. Willett, John. New York: Hill and Wang, 1957.</li> <li>3. Dattani, Mahesh. <i>Dance like a Man</i>. Penguin India, 2006.</li> <li>4. Esslin, Martin. <i>The Theatre of the Absurd</i>. Penguin, 1961.</li> <li>5. Freeborn, Richard. <i>Russian Literary Attitudes from Pushkin to Solzhenitsyn</i>. Macmillan, 1976.</li> <li>6. Gupta, Chandra Bhan. <i>The Indian Theatre</i>. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1991.</li> <li>7. Hayman, Ronald. <i>Theatre of Anti-Theatre</i>. OUP, 1979.</li> <li>8. Hughes, Stuart H. <i>Consciousness and Society: The Reorientation of European Social Thought</i>. New York, 1967.</li> <li>9. Schechner, Richard. 'The Fan and the Web', in <i>Performance Theory</i>. New York: Routledge, 2002.</li> <li>10. Stanislavski, Constantin. 'Faith and the Sense of Truth', Chapter 8, Section I, in <i>An Actor Prepares</i> [1936]. London: Methuen, 1988.</li> <li>11. Williams, Raymond. <i>Drama from Ibsen to Brecht</i>. Penguin, 2013.</li> </ol>
<b>Course Outcomes:</b>	<p>By the end of the course students will be able to:</p> <ol style="list-style-type: none"> <li>1. Describe the theories of performance in drama</li> <li>2. Identify the various theatrical forms</li> <li>3. Evaluate the contemporary trends in drama</li> <li>4. Demonstrate knowledge and skills pertaining to the elements of theatre</li> </ol>



**Name of the Programme** : B.A. English  
**Course Code** : ENG-251  
**Title of the Course** : Functional English I: Communicative English 1.1  
**Number of Credits** : 02  
**Effective from AY** : 2026-27

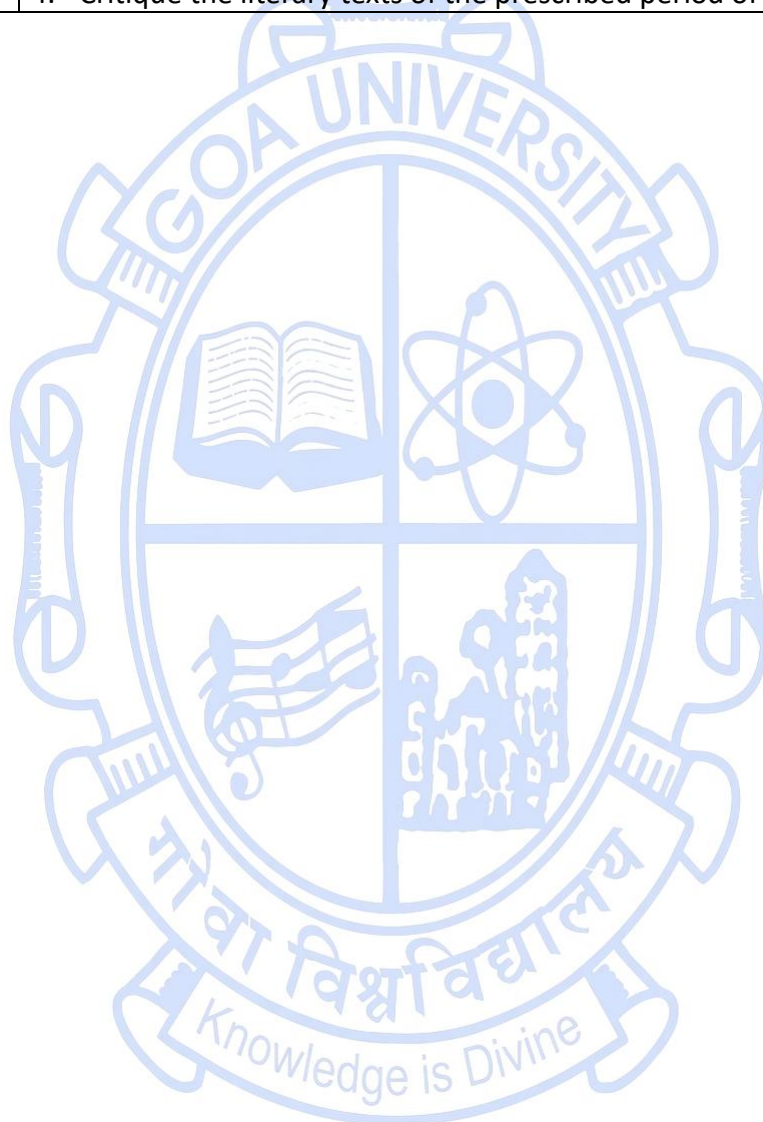
<b>Pre-requisites for the Course:</b>	Basic knowledge of English	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To enhance the skills of reading, writing and listening</li> <li>• To develop skills of speaking, listening, reading and writing</li> <li>• To familiarize students with appropriate use of paragraphing and punctuation</li> <li>• To improve analytical and interpretation skills</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1- Advanced Communication Skills</b> 1. Debate 2. Paragraph writing 3. Essay writing	<b>10</b>
	<b>Unit 2- Advanced Comprehension Skills</b> An excerpt from a text is read out/listened to/viewed; students identify main points/themes, modify the closing of the narrative and supply an appropriate title.	<b>10</b>
	<b>Unit 3- Analysis and Interpretation Skills</b> Students to be taught to analyze a prose passage/poem/picture/ advertisement and write their interpretation of the 'text' given. This should cover overt and covert meanings; symbolic, metaphorical meaning, figures of speech and their effects.	<b>10</b>
<b>Pedagogy:</b>	Interactive, integrative and dramatization approaches	
<b>References/Readings:</b>	1. Gupta, Nilanjana (ed). <i>English for All</i> . Laxmi Publications, 2010. 2. Hewings, Martin. <i>Advanced English Grammar</i> . Cambridge UP, 2007. 3. Jayakaran, I. <i>Everyone's Guide to Effective Writing</i> . 2M Publishing International, 2005. 4. Murphy, Raymond. <i>Essential English Grammar</i> . 3rd ed., Cambridge UP, 2004.	
<b>Course Outcomes:</b>	At the end of this course, learners will be <ol style="list-style-type: none"> <li>1. Confident with advanced communicative skills in oral and written communication</li> <li>2. Familiar with improved comprehension skills</li> <li>3. Able to analyse and interpret texts</li> <li>4. Write short narratives and summaries with appropriate use of paragraphing and punctuation</li> </ol>	

## SEMESTER IV

**Name of the Programme** : B.A. English  
**Course Code** : ENG-202  
**Title of the Course** : British Literature: 18<sup>th</sup> and 19<sup>th</sup> Centuries  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of the socio-cultural and political milieu of 18<sup>th</sup> and 19<sup>th</sup> century English Literature</li> <li>• An interest in reading English Literature</li> <li>• Ability to analyze texts in English Literature</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To appreciate literary works of the eighteenth and nineteenth century</li> <li>• To identify the impact of social, economic and political factors of the eighteenth and nineteenth century on literature written during the period</li> <li>• To create awareness of the stylistic features of works prescribed in the syllabus.</li> <li>• To encourage independent reading of literary works of the period.</li> </ul>	
	<b>No. of Hours</b>	
<b>Content:</b>	<b>Unit 1- Poetry</b> William Blake: "The Lamb" "The Tyger" Robert Burns: "My Love is Like a Red, Red Rose" William Wordsworth: "Lines Composed a few miles above Tintern Abbey" S.T. Coleridge: "Kubla Khan" John Keats: "Ode on a Grecian Urn" P.B. Shelley: "To a Skylark"	<b>20</b>
	<b>Unit 2- Essay</b> Charles Lamb: "Bachelor's Complaint against Married People" William Hazlitt: "On Going on a Journey"	<b>10</b>
	<b>Unit 3- Novel</b> Jane Austen: <i>Pride and Prejudice</i>	<b>15</b>
	<b>Unit 4- Novel</b> Charles Dickens: <i>Oliver Twist</i>	<b>15</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Chatterjee, Bhabatosh. <i>John Keats: His Mind &amp; Work</i>. Orient Longman.</li> <li>2. Daiches, David. <i>Critical History of English Literature</i> (Vol 4).</li> <li>3. Danby, John F. <i>The Simple Wordsworth: Studies in the Poems 1797–1807</i>. Routledge &amp; Kegan Paul: London.</li> <li>4. Ford, Boris. (Gen. ed.). <i>Pelican Guide to English Literature</i> (Vol. 5, 6).</li> <li>5. Gardner, Stanley. Ed. <i>Blake</i>. Evans Brothers Ltd.</li> <li>6. King, Desmond. <i>Shelley: His Thoughts &amp; Works</i>. Macmillan &amp; Co. Lt: London.</li> <li>7. Lamb, Charles. <i>Essays of Elia</i>. Pantianos Classics, 1915.</li> </ol>	

	<p>8. Marshall William H. <i>Byron, Shelley &amp; The Liberal</i>. University of Pennsylvania Press: Philadelphia.</p> <p>9. Sampson, George. Ed. <i>Hazlitt: Selected Essays</i>. Cambridge UP. 1917.</p>
<b>Course Outcomes:</b>	<p>On completion of the Course, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Explain the pattern of development in the themes and literary techniques</li> <li>2. Assess the impact of social, economic and political factors on literature of the eighteenth and nineteenth century</li> <li>3. Analyse the literary works of the eighteenth and nineteenth century</li> <li>4. Critique the literary texts of the prescribed period of study</li> </ol>



**Name of the Programme** : B.A. English  
**Course Code** : ENG-203  
**Title of the Course** : Ecology and Literature  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Basic understanding of environmental issues	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To explore environmental concepts in literature</li> <li>• To develop awareness about the connection between literature and the environment</li> <li>• To assess ecological concerns as represented in the literary texts</li> <li>• To highlight environmental issues through literary readings</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1</b> Gieve Patel: "On Killing a Tree" Mamang Dai: "Small Towns and the River" A.K Ramanujan: "A Flowering Tree"	<b>10</b>
	<b>Unit 2</b> Amitav Ghosh: <i>The Hungry Tide</i>	<b>20</b>
	<b>Unit 3</b> Rabindranath Tagore: <i>The Waterfall</i>	<b>15</b>
	<b>Unit 4</b> Ruskin Bond: <i>The Lone Fox Dancing</i>	<b>15</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Barry, Peter. <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>. 4<sup>th</sup> ed., Vikas Book House, 2018.</li> <li>2. Bond, Ruskin. <i>The Lone Fox Dancing: My Autobiography</i>. Speaking Tiger, 2017.</li> <li>3. Curtin, Deane. <i>Environmental Ethics for a Postcolonial World</i>, Lanham MD: Rowman &amp; Littlefield, 2005.</li> <li>4. Ghosh, Amitav. <i>The Hungry Tide</i>. HarperCollins. 2005.</li> <li>5. Ramanujan, A. K. <i>A Flowering Tree and Other Oral Tales from India</i>. Penguin India, 2000.</li> <li>6. Tagore, Rabindranath. <i>The Waterfall</i>. Rupa &amp; Co., 2002.</li> </ol>	
<b>Course Outcomes:</b>	By the end of the course, students will be able to: <ol style="list-style-type: none"> <li>1. Explain environmental challenges</li> <li>2. Identify environmental issues through literary narratives</li> <li>3. Evaluate environmental and ecological crises</li> <li>4. Enhance the level of consciousness towards environmental degradation</li> </ol>	

**Name of the Programme** : B.A. English  
**Course Code** : ENG-204  
**Title of the Course** : Diasporic Goan Literature  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of Goan Diaspora</li> <li>• Interest in reading</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To introduce the historical background of Goan migration.</li> <li>• To identify the contemporary migration patterns arising because of globalization.</li> <li>• To assess how migration and transnationalism is perceived in the context of Goan diaspora writing</li> <li>• To analyze the issues of identity among the diaspora</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1- Short Story</b> Vimala Devi- "Hope" translated by Oscar de Noronha Derek Mascarenhas- "Fallen Leaves" Roanna Gonsalves- "The Teller in the Tale"	<b>15</b>
	<b>Unit 2- Novel</b> Antonio Gomes- <i>The Sting of Peppercorns</i>	<b>15</b>
	<b>Unit 3- Drama</b> Orlando Da Costa- <i>No Flowers, No Wreaths</i> (trans. by Isabel de Santa Rita Vas)	<b>10</b>
	<b>Unit 4- Memoir</b> Ivo de Figueiredo- <i>A Stranger At My Table</i>	<b>20</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Da Costa, Orlando. <i>No Flowers, No Wreaths</i>. trans. Isabel de Santa Rita Vas. Goa1556 and Broadway, 2017</li> <li>2. de Figueiredo, Ivo. <i>A Stranger at my Table</i>. trans. Deborah Dawkin. DoppelHouse Press, 2018.</li> <li>3. Gomes, Antonio. <i>Sting of the Peppercorns</i>. Goa1556 and Broadway, 2010.</li> <li>4. Gonsalves, Roanna. <i>The Permanent Resident</i>. UWA Publishing, 2016.</li> <li>5. Mascarenhas-Keyes, Stella. <i>Colonialism, Migration &amp; The International Catholic Goan Community</i>. Goa1556, 2011.</li> <li>6. Mascarenhas, Derek. <i>Coconut Dreams</i>. Book Hug Press, 2019.</li> <li>7. Shetty, Manohar. Ed. <i>Ferry Crossing</i>. Penguin, 1998.</li> <li>8. Noronha, Frederick. <i>Another Goa</i>. Goa1556 and Broadway. 2009.</li> </ol>	
<b>Course Outcomes:</b>	At the end of the course students will be able to: <ol style="list-style-type: none"> <li>1. Describe migratory patterns</li> <li>2. Identify issues of displacement and identity</li> <li>3. Assess the impact of memory on diasporic sensibility</li> <li>4. Analyze the connections between homeland and the host land</li> </ol>	

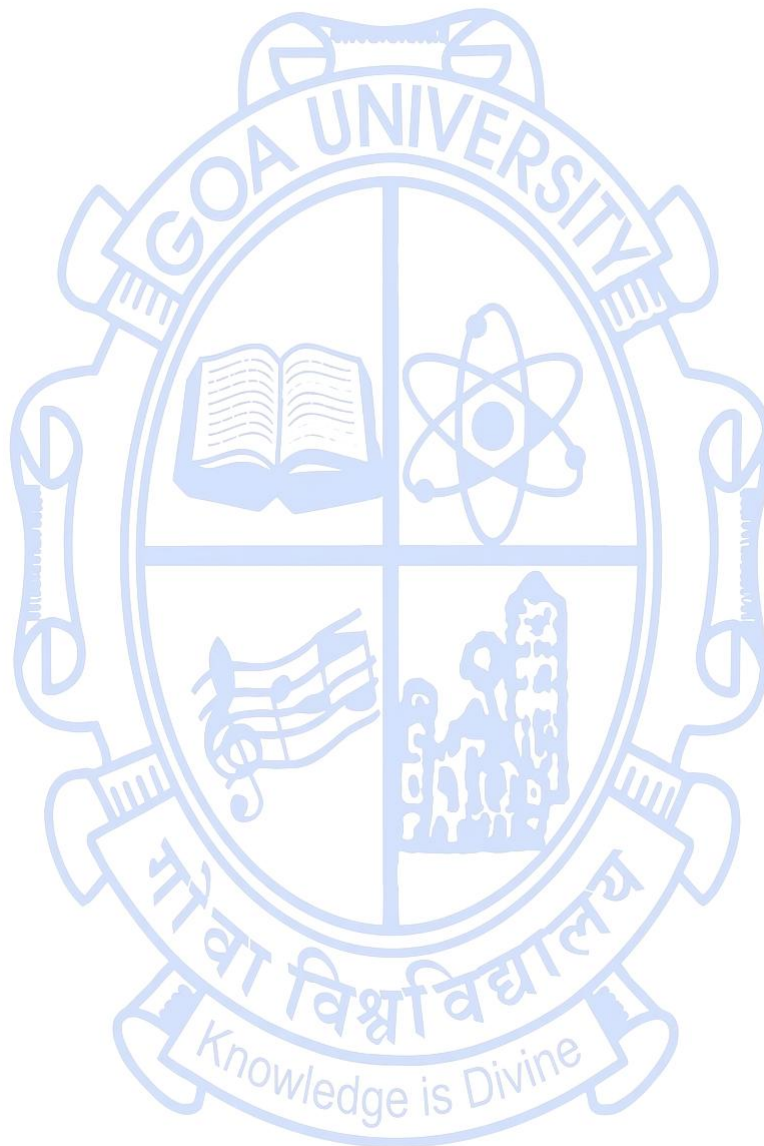
**Name of the Programme** : B.A. English  
**Course Code** : ENG-205  
**Title of the Course** : Dalit Literature  
**Number of Credits** : 02  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of the caste system in India</li> <li>• Awareness of socio-cultural issues in India</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• Create awareness regarding issues pertaining to the marginalized society in India</li> <li>• Focus on various forms of literary expression of the Dalits</li> <li>• Analyse Dalit literature, criticism, politics and aesthetics</li> <li>• Sensitize students about the Dalit challenge to mainstream literary conventions</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1-Poetry</b> Siddalingaiah: "The Dalits are Coming" (trans. by M. Madhav Prasad) NamdeoDhasal:"Man, You should Explode" (trans. by Dilip Chitre)	<b>4</b>
	<b>Unit 2- Drama</b> Premanand Gajvi: <i>Kirwant</i> (trans. by Ma. Da Hatakanangalekara)	<b>8</b>
	<b>Unit 3- Short Story</b> Baburao Bagul: "When I Hid my Caste" (trans. by K. Satyanarayana & Susie Tharu) Dangle Arjun: "Promotion" (trans. by Lalita Paranjape)	<b>8</b>
	<b>Unit 4- Memoir</b> Bama Faustina Soosairaj: <i>Sangati</i> (trans. by Lakshmi Holmstrom)	<b>10</b>
<b>Pedagogy:</b>	Interactive, integrative and dramatization approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Dangle Arjun. 'Promotion'. trans. by Lalita Paranjape. Dangle Arjun ed., Poison Bread: translation from <i>Modern Marathi Dalit literature</i>. Orient Longman Ltd.1992.</li> <li>2. Gajvi, Premanand. <i>Kirwant</i>. trans. by Ma. Da Hatakanangalekara. Seagull Books, 2005.</li> <li>3. Bama, <i>Sangati</i>. Trans. by Lakshmi Holmstrom. OUP, 2008.</li> </ol>	
<b>Course Outcomes:</b>	By the end of the course, students will be able to: <ol style="list-style-type: none"> <li>1. Identify the concerns and problems of the marginalized societies in India</li> <li>2. Develop sensitivity and consciousness with regard to the diversity and hierarchy of cultures and communities in India</li> <li>3. Critically analyze the literature of the Dalits in India</li> <li>4. Examine disparity in society with respect to the Dalits</li> </ol>	

**Name of the Programme** : B.A. English  
**Course Code** : ENG-221  
**Title of the Course** : News Reporting and Editing  
**Number of Credits** : 04 (3T + 1P)  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of the English language</li> <li>• Habit of reading newspapers</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To introduce students to the various dimensions of journalism</li> <li>• To familiarize students with the skills of writing for the print media</li> <li>• To acquaint students with specialized reporting and analyzing skills</li> <li>• To train students in editing skills</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1</b> News Gathering: 1. Training and qualifications for reporters/reporting (Observation, 'Nose for News') 2. Reporting expected and unexpected events 3. Note-taking, verifying and cross-checking, analyzing and interpreting information 4. Interrogation skills 5. Interview types and techniques	<b>15</b>
	<b>Unit 2</b> News Writing Skills: 1. Elements of a news story (proximity, significance, timelines, prominence, and human interest) 2. The Inverted Pyramid style 3. Lead writing types (Direct and Delayed) 4. Dateline, Credit line, Byline 5. Checklist for news stories	<b>15</b>
	<b>Unit 3</b> Types of News Reporting: 1. Objective 2. Interpretative 3. Investigative	<b>15</b>
	<b>Unit 4</b> Editing: 1. Importance of Editing 2. Principles of Editing 3. Copy editing 4. Proofreading symbols 5. Style sheet	<b>30</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	1. Hough, George. <i>News Writing</i> . (Reprint) Kanishka Publishers, 2006. 2. Kamath, M.V. <i>The Professional Journalism</i> . S Chand, 2018. 3. Kamath, M.V. <i>The Journalist 's Handbook</i> . S Chand, 2018.	

<b>Course Outcomes</b>	At the end of the course, students will be able to: <ol style="list-style-type: none"><li>1. Demonstrate the ability to write for the print media</li><li>2. Enumerate the stages of news reporting</li><li>3. Differentiate between the different types of reports</li><li>4. Edit news reports</li></ol>
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**Name of the Programme** : B.A. English  
**Course Code** : ENG-252  
**Title of the Course** : Functional English II: Communicative English 1.2  
**Number of Credits** : 02  
**Effective from AY** : 2026-27

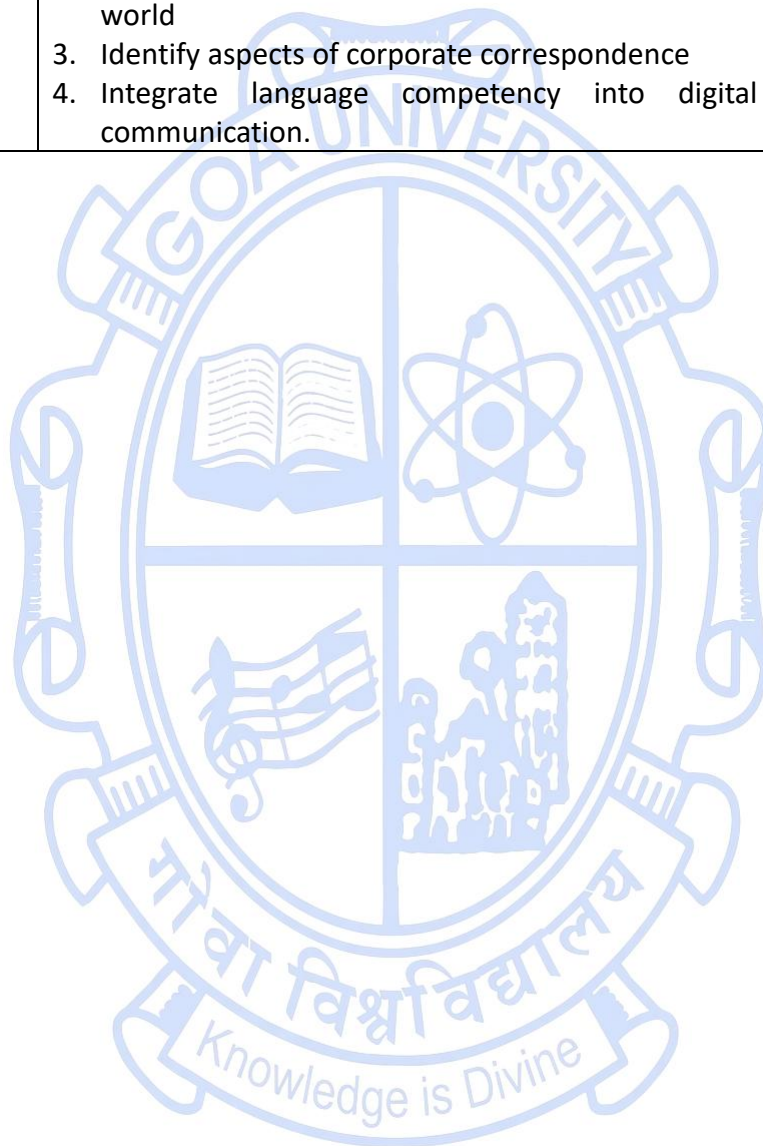
<b>Pre-requisites for the Course:</b>	Basic knowledge of English	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To introduce students to advanced writing skills</li> <li>• To develop language correction and editing skills</li> <li>• To familiarize students with skills of drafting proposals</li> <li>• To initiate students into the world of research</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1</b> 1. English Idioms & Phrasal Verbs 2. Identifying and correcting grammatical errors	<b>10</b>
	<b>Unit 2</b> Editing: Students to practice editing skills on prose passages	<b>10</b>
	<b>Unit 3</b> Drafting a Project Proposal Title, Introduction (background & significance), objectives, sources, methodology, literature review, citation, references	<b>10</b>
<b>Pedagogy:</b>	Interactive and integrative approaches	
<b>References/Readings:</b>	1. American Psychological Association. <i>Publication Manual of the American Psychological Association</i> . 7th ed., APA, Washington, 2019. 2. Gupta, Nilanjana. <i>English for All</i> . Macmillan, 2018. 3. Gupta, Renu. <i>A Course in Academic Writing</i> . Orient Blackswan, 2010.. 4. Hamp-Lyons, Liz & Ben Heasley. <i>Study Writing: A Course in Writing Skills for Academic Purposes</i> . Cambridge UP, 2006. 5. Riordan, G. Daniel & Steven A. Panley. <i>Technical Report Writing Today</i> . Dreamtech Press, 2004.	
<b>Course Outcomes:</b>	At the end of this course, students will be: <ol style="list-style-type: none"> <li>1. Equipped with skills of advanced grammar</li> <li>2. Conversant with editing of prose passages</li> <li>3. Proficient in the skills of writing proposals</li> <li>4. Confident to explore the field of research</li> </ol>	

**Exit Course**

**Name of the Programme** : B.A. English  
**Course Code** : ENG-261  
**Title of the Course** : Corporate Communication  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Basic knowledge of English	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To develop listening, speaking and conversational skills</li> <li>To communicate within an organization through the oral and written medium</li> <li>To develop business writing skills for the workplace</li> <li>To effectively use digital communication.</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit I: Key Theories and Models in Corporate Communication</b> Systems Theory, Stakeholder Theory, Corporate Social Responsibility, Habermas's Theory of Communicative Action.	<b>15</b>
	<b>Unit II: Office Correspondence</b> Report writing, Minutes of meetings, drafting effective internal and external messages, emails and press releases.	<b>15</b>
	<b>Unit III: Etiquette in Social and Digital Media Communication</b> Conversational skills, social media writing, telephone etiquette and online netiquette, public relations strategies, effective communicative skills in the management of crisis situations.	<b>15</b>
	<b>Unit IV: Tutorials to understand real-world application of communication strategies and hands-on training</b> Students to engage in experiential learning, perform a role play, learn the skills of radio jockey, script writing, master of ceremonies. Students to participate in a presentation cum discussion on a given situation to understand the significance of corporate communication, crisis communication, corporate identity and public relations.	<b>15</b>
<b>Pedagogy:</b>	Lectures, Tutorials, Practicals	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>Dana May Casperson: <i>Power Etiquette: What You Don't Know Can Kill Your Career</i>, Magna Publishing Co Ltd., Mumbai.</li> <li>K.K.Sinha: <i>Business Communication</i>, Taxmann Publications, New Delhi.</li> <li>Krishna Mohan, Meera Banerjee: <i>Developing Communication Skills</i>, Macmillan India Ltd., New Delhi.</li> <li>Moira Redmond: <i>The Polite Approach - A Handbook of Etiquette</i>, Jaico Publishing House, Mumbai.</li> <li>R.C. Sharma, Krishna Mohan. <i>Business Correspondence and Report Writing</i>, Tata McGraw Hill Publishing Company Limited, New Delhi.</li> <li>Rajeesh Vishwanathan: <i>Business Communication</i>, Himalaya Publishing House, New Delhi.</li> </ol>	

	<p>7. Randolph H. Hudson, Bernard Selzler: <i>Business Communication - Concepts and Application in an Electronic Age</i>, Jaico Publishing House, Mumbai.</p> <p>8. William V Haney: <i>Communication and Interpersonal Relations</i>, Richard D. Irwin Publishers, Pennsylvania.</p>
<b>Course Outcomes:</b>	<p>On completion of the course, the students will be able to:</p> <ol style="list-style-type: none"> <li>1. Describe the concept, scope and range of operations in corporate communication</li> <li>2. Demonstrate communication skills required to face the corporate world</li> <li>3. Identify aspects of corporate correspondence</li> <li>4. Integrate language competency into digital and business communication.</li> </ol>

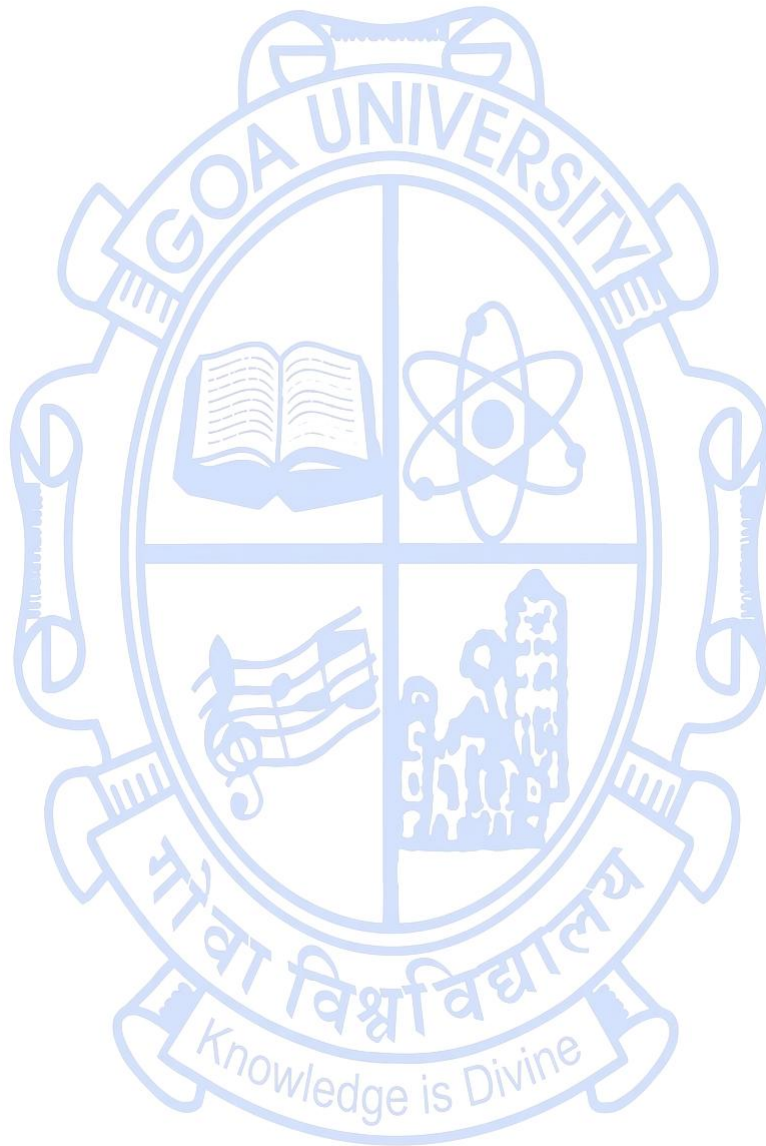


## Semester V

Name of the Programme : B.A. English  
 Course Code : ENG-300  
 Title of the Course : Literary Criticism: From the Classical to the Modern  
 Number of Credits : 04  
 Effective from AY : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Ability to analyze literary and critical writing</li> <li>• Logical and critical thinking</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To introduce students to the significant schools of literary criticism</li> <li>• To familiarize students with western critics and their literary theoretical perspectives</li> <li>• To acquire knowledge of basic concepts underlying select literary theories</li> <li>• To comprehend literature through the application of critical inquiry</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1: Classical</b> Plato: Platonic rejection of Literature Aristotle: Justification of Literature Notion of Imitation Tragedy & Catharsis	<b>15</b>
	<b>Unit 2: Neoclassical</b> Dryden: "Of Dramatic Poesy" Pope: "Essay On Criticism"	<b>15</b>
	<b>Unit 3: Romantic</b> William Wordsworth: "Preface" to the <i>Lyrical Ballads</i> (1802) S.T. Coleridge: <i>Biographia Literaria</i> (Chapters IV, XIII and XIV)	<b>15</b>
	<b>Unit 4: Modern</b> T.S. Eliot: "Tradition and the Individual Talent" (1919) Cleanth Brooks: "The Heresy of Paraphrase" "The Language of Paradox" in <i>The Well-Wrought Urn: Studies in the Structure of Poetry</i> (1947)	<b>15</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Abrams, M. H. <i>Glossary of Literary Terms</i>. Prism Publishers, 1999.</li> <li>2. Abrams, M. H. <i>The Mirror and the Lamp</i>. Oxford UP, 1971.</li> <li>3. Barrie, Peter. <i>Beginning Theory</i>. Manchester UP, 1995.</li> <li>4. Bennett, Andrew, and Nicholas Royce. <i>An Introduction to Literature, Criticism and Theory</i>, Routledge, 2016.</li> <li>5. Lewis, C. S. Introduction. <i>An Experiment in Criticism</i>. Cambridge UP, 1992.</li> <li>6. Wellek, Rene, and Stephen G. Nicholas. <i>Concepts of Criticism</i>. Yale U, 1963.</li> </ol>	
<b>Course Outcomes:</b>	By the end of the course, students will be able to: <ol style="list-style-type: none"> <li>1. Engage in a close reading of literary texts</li> <li>2. Identify and explain major trends in critical thought</li> <li>3. Acquire skills of summarizing and critiquing literary texts</li> </ol>	

4. Analyse, interpret and cite from critics' interpretation



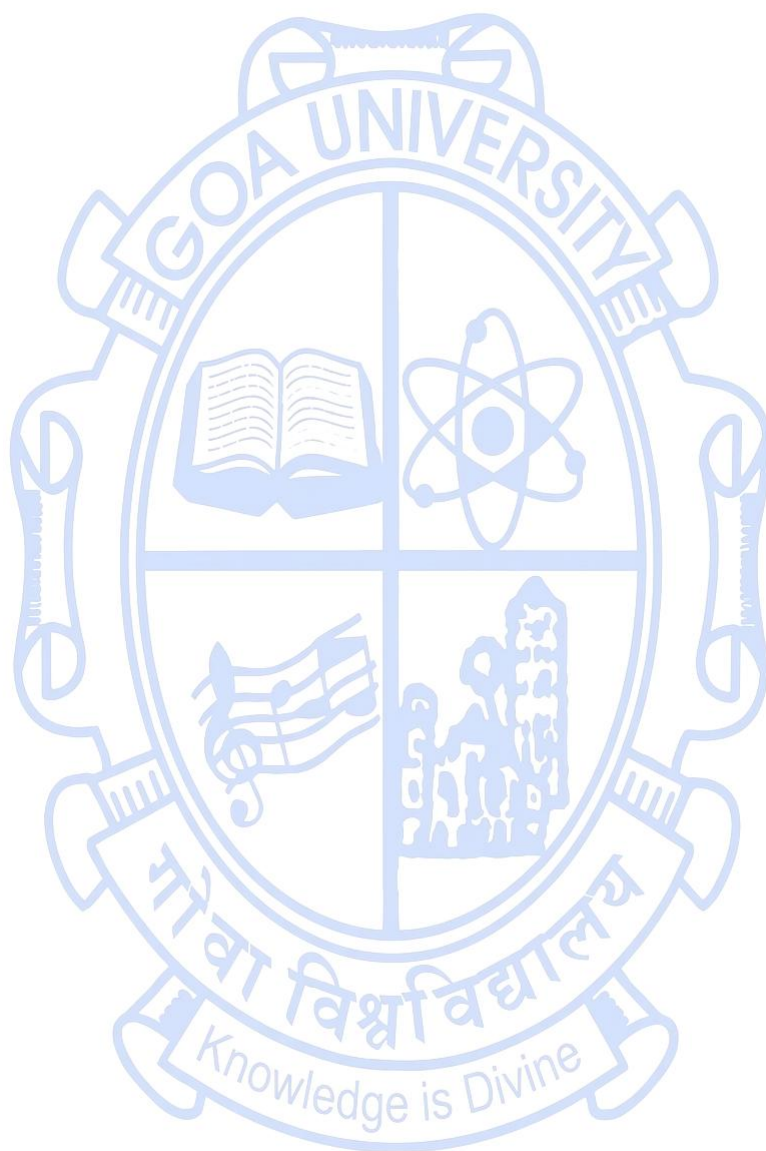
**Name of the Programme** : B.A. English  
**Course Code** : ENG-301  
**Title of the Course** : Modern European Drama  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of European Literature</li> <li>• Interest in Drama as a form of Literature</li> </ul>
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To explore the socio-political changes in Europe and their consequent impact on European Theatre</li> <li>• To acquaint the students with some prominent European dramatists and their literary styles</li> <li>• To familiarize the students with the various theatrical forms and styles</li> <li>• To comprehend the concepts of Modernism, Realism and the Theatre of the Absurd through a critical evaluation of the prescribed texts</li> </ul>
	<b>No. of hours</b>
<b>Content:</b>	<b>Unit 1:</b> Henrik Ibsen: <i>Ghosts</i> <span style="float: right;"><b>15</b></span>
	<b>Unit 2:</b> Bertolt Brecht: <i>The Good Woman of Szechuan</i> <span style="float: right;"><b>15</b></span>
	<b>Unit 3:</b> Samuel Beckett: <i>Waiting for Godot</i> <span style="float: right;"><b>15</b></span>
	<b>Unit 4:</b> Eugene Ionesco: <i>Rhinoceros</i> <span style="float: right;"><b>15</b></span>
<b>Pedagogy:</b>	Interactive, integrative and dramatization approach
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Brecht, Bertolt. "The Street Scene", "Theatre for Pleasure or Theatre for Instruction", and "Dramatic Theatre vs Epic Theatre", in <i>Brecht on Theatre: The Development of an Aesthetic</i>, ed. and tr. John Willet. Methuen, 1992, pp. 68–76, 121–8.</li> <li>2. Esslin, Martin. <i>The Theatre of the Absurd</i>. Penguin, 1991.</li> <li>3. Stanislavski, Constantin. <i>An Actor Prepares</i>, chap. 8, "Faith and the Sense of Truth", tr. Elizabeth Reynolds Hapgood. Penguin, 1967. sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.</li> <li>4. Steiner, George. "On Modern Tragedy", <i>The Death of Tragedy</i>. Faber, 1995.</li> </ol>
<b>Course Outcomes:</b>	<p>By the end of the course the students will be able:</p> <ol style="list-style-type: none"> <li>1. To appreciate the socio-cultural milieu, the politics, social change and the stage which shaped the modern theatre</li> <li>2. To comprehend the dramatic innovations that emerged from the imaginative output of the prominent European dramatists</li> <li>3. To analyze European Drama with reference to Realism, Tragedy and Heroism</li> <li>4. To appreciate the notions of Text and Performance, and, the Theatre of the Absurd</li> </ol>

**Name of the Programme** : B.A. English  
**Course Code** : ENG-302  
**Title of the Course** : British Literature: Early 20<sup>th</sup> Century  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of history of English Literature</li> <li>• Knowledge of the socio-political trends in Britain</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To familiarise students with the history of the British Novel and Poetry in the Twentieth Century</li> <li>• To grasp the socio-cultural milieu of the Twentieth Century represented in the texts</li> <li>• To comprehend the tenets of Modernism and Post-modernism through the prescribed texts</li> <li>• To be able to trace the development of the themes, theories and techniques of early 20<sup>th</sup> century literary writing</li> </ul>	
	<b>No. of Hours</b>	
<b>Content:</b>	<b>Unit 1</b> Joseph Conrad <i>Heart of Darkness</i>	<b>15</b>
	<b>Unit 2</b> D.H. Lawrence <i>Sons and Lovers</i>	<b>15</b>
	<b>Unit 3</b> Virginia Woolf <i>Mrs Dalloway</i>	<b>15</b>
	<b>Unit 4</b> W. B. Yeats: "Leda and the Swan" "The Second Coming" "No Second Troy" "Sailing to Byzantium" T.S. Eliot: "The Love Song of J. Alfred Prufrock" "Sweeney among the Nightingales" "The Hollow Men"	<b>15</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Abrams, M.H, Geoffrey, Harpham. eds. <i>Glossary of Literary Terms</i>. 11th ed. Cengage Learning, 2015.</li> <li>2. Drabble, Margaret. <i>The Oxford Companion to English Literature</i>. 5th ed. rev. and updated. Oxford UP, 1995.</li> <li>3. Eliot, T. S. "Tradition and Individual Talent." <i>Norton Anthology of English Literature</i>. 8<sup>th</sup> ed., vol. 2, edited by Stephen Greenblatt, Norton, 2006, pp. 2319–25.</li> <li>4. Eliot, T. S. "Tradition and Individual Talent." <i>The English Novel from Dickens to Lawrence</i>. Introduction by Raymond Williams, Hogarth, 1984, pp. 9–27.</li> <li>5. Fowler, Roger, editor. <i>A Dictionary of Modern Critical Terms</i>. Rev. ed. London: Routledge &amp; Kegan Paul, 1987.</li> <li>6. Freud, Sigmund. "Theory of Dreams", "Oedipus Complex", and "The Structure of the Unconscious." <i>The Modern Tradition</i>, edited by Richard Ellman, et al. Oxford UP, 1965, pp. 571, 578–80, 559–63.</li> </ol>	

<b>Course Outcomes:</b>	<p>By the end of the course, students will be able to</p> <ol style="list-style-type: none"><li>1. Identify the trends of Modernism, Post-modernism and non European Cultures</li><li>2. Assess the impact of the Women's Movement in the Early 20th Century</li><li>3. Comprehend the use of Psychoanalysis and the 'Stream of Consciousness' technique in the given texts</li><li>4. Analyse the use of Myth and the Avant Garde movement</li></ol>
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**Name of the Programme** : B.A. English  
**Course Code** : ENG-303  
**Title of the Course** : Modern Indian Writing in English Translation  
**Number of Credits** : 02  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of the diverse cultures of India</li> <li>• Interest in the literature of India</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To examine the aesthetics of translation</li> <li>• To scrutinize the nodal thematic preoccupations and trends like caste, gender and resistance in Modern India</li> <li>• To explore the linguistic peculiarities of select languages of India</li> <li>• To study the unique stylistic elements in the literary texts</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1: Short Stories</b> 1. Premchand "The Shroud" 2. Ismat Chughtai "The Quilt" 3. Gurdial Singh "A Season of No Return" 4. Fakir Mohan Senapati "Rebati"	<b>15</b>
	<b>Unit 2: Poetry</b> 1. Rabindranath Tagore "Light, Oh Where is the Light?" "When my Play was with thee" 2. G.M. Muktinodh "The Void" "So Very Far" 3. Amrita Pritam "I Say Unto Waris Shah" 4. Thangjam Ibopishak Singh "Dali, Hussain, or Odour of Dream, Colour of Wind" "The Land of the Half-Humans"	<b>15</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	1. Ambedkar, B. R. "Annihilation of Caste." <i>Dr. Babasaheb Ambedkar: Writings and Speeches</i> . Vol. 1. Education Department, Government of Maharashtra, 1979. 2. Chughtai, Ismat. "The Quilt." <i>Lifting the Veil: Selected Writings of Ismat Chughtai</i> . M. Assaduddin, Translator. Penguin Books, 2009. 3. Devy, G. N. "Introduction to After Amnesia." <i>The G. N. Devy Reader</i> . Orient Black Swan, 2009. 1-5. 4. Kapse, Dhananjay. Ed. <i>Modern Indian Writing in English Translation: A Multilingual Anthology</i> . Worldview Critical Edition. Worldview Publications, 2016. 5. Mukherjee, Sujit. "A Link Literature for India." <i>Translation as Discovery</i> . Orient Longman, 1994. 34-45. 6. Muktibodh, G. M. "So Very Far." <i>The Oxford Anthology of Modern Indian Poetry</i> . Vinay Dharwadker and A. K. Ramanujan, Editors. Vishnu Khare and Adil Jussawalla, Translators. OUP, 2000.	

	<ol style="list-style-type: none"> <li>7. Muktibodh, G. M. "The Void." <i>The Oxford Anthology of Modern Indian Poetry</i>. Vinay Dharwadker and A. K. Ramanujan, Editors. Vinay Dharwadker, Translator. OUP, 2000.</li> <li>8. Premchand. "The Shroud." <i>Penguin Book of Classic Urdu Stories</i>. M. Assaduddin, Editor. Viking, Penguin India, 2006.</li> <li>9. Pritam, Amrita. "I Say Unto Waris Shah." <i>Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems</i>. K. M. George, Editor. Tasneem N.S., Translator. Vol. 3. Sahitya Akademi, 1992.</li> <li>10. Senapati, Fakir Mohan. "Rebati." <i>Oriya Stories</i>. Vidya Das, Editor. Kishori Charan Das, Translator. Srishti Publishers, 2000.</li> <li>11. Singh, Gurdial. "A Season of No Return." <i>Earthly Tones</i>. Rana Nayar, Translator. Fiction House, 2002.</li> <li>12. Singh, Namwar. "Decolonising the Indian Mind." <i>Indian Literature</i>. Harish Trivedi, Translator. Vol. 35. Sahitya Akademi, Sept.-Oct. 1992. 145-156.</li> <li>13. Singh, Thangjam Ibopishak. "Dali, Hussain, or Odour of Dream, Colour of Wind." <i>The Anthology of Contemporary Poetry from the Northeast</i>. Robin S. Ngangom, Translator. NEHU, 2003. 20</li> <li>14. Singh, Thangjam Ibopishak. "The Land of the Half-Humans." <i>The Anthology of Contemporary Poetry from the Northeast</i>. Robin S. Ngangom, Translator. NEHU, 2003.</li> <li>15. Tagore, Rabindranath. <i>Gitanjali: Song Offerings</i>. William Radice, Translator. Penguin Books, 2011.</li> </ol>
<p><b>Course Outcomes:</b></p>	<p>By the end of the course the students will be able to</p> <ol style="list-style-type: none"> <li>1. Identify the unique stylistic elements in the literary texts</li> <li>2. Comprehend thematic concerns in modern Indian writings in english translation</li> <li>3. Critically appreciate the diverse literatures of India</li> <li>4. Explore the aesthetics of translation</li> </ol>



**Name of the Programme** : B.A. English  
**Course Code** : ENG-321  
**Title of the Course** : Creative Writing  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Interest in creative writing	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To provide an introduction to Creative writing.</li> <li>To help discover the talent and urge for creative writing in young aspirants</li> <li>To encourage young students to write/appreciate literature</li> <li>To perceive the distinctness of creative writing from other forms of writing: viz. scientific, critical, journalistic, communicative</li> </ul>	
		<b>No. of hours</b>
<b>Content:</b>	<b>Unit 1</b> <b>The Art of writing:</b> 1. An introduction to various types of writing (literary; critical; journalistic; non-literary; theoretical; scientific; communicative), discussing and responding to specimens. 2. General characteristics of creative writing 3. Types of creative writing: literary prose, poetry, drama, fiction 4. Reading of select specimen pieces of creative writing 5. Discussion of genre and genre-based characteristics of select specimens	<b>15</b>
	<b>Unit 2</b> <b>Major components of creative writing:</b> 1. Theme, style, form, structure, vision 2. Discussion of model specimen - practical session on identifying subject matter, research for writing 3. Exercise on chosen themes	<b>15</b>
	<b>Unit 3</b> 1. Significance of grammar, punctuation, focus and rhythm in creative writing; 2. Brief introduction to the notion of the rhyme 3. Lyric, narrative and dramatic modes of writing	<b>15</b>
	<b>Unit 4: Post-Writing Pipeline (Revision, Editing &amp; Publication)</b> 1. Re-reading and re-writing creative work produced by the student. <b>Project Framework (Option A): The "Before &amp; After" Editorial Portfolio</b> Task: Select an original draft produced earlier in the course. Present the raw, baseline unedited piece alongside a completely revised final text. Use standard editorial tracking or inline comments to map out your self-editing and copy-	<b>30</b>

	<p>editing choices. Include a 300-word critical reflection justifying structural mutations and language enhancements.</p> <p><b>2. Self-editing, copy-editing and revision.</b></p> <p><b>Project Framework (Option B): The Literary Magazine Submission Package</b></p> <p>Task: Prepare a professional, market-ready creative manuscript package targeting an external publication. Deliverables must include a meticulously copy-edited creative piece, a formal cover letter tailored to a real-world editor, a 100-word professional author biography, and an industry spreadsheet mapping submission criteria for 3 prospective literary outlets.</p> <p><b>3. Explore avenues for publication.</b></p> <p><b>Project Framework (Option C): Independent Digital "Zine" (Chapbook) Publication</b></p> <p>Task: Synthesize a cohesive, thematic collection of original writing into an independently compiled digital booklet or poetry chapbook. Build a polished, print-ready or digital PDF layout using desktop publishing tools. Supplement the file with a brief distribution outline analyzing target online reading communities and modern independent channels.</p>	
<b>Pedagogy:</b>	Interactive, integrative and dramatization approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Books and Warren, <i>Fundamentals of good Writing: A Handbook of Modern Rhetoric</i>.</li> <li>2. Dev, A. N., et al. <i>Creative writing: A Beginner's Manual</i>. Pearson, Delhi, 2009.</li> <li>3. Kiersek, J.M and W. Gibston. <i>Macmillan Handbook Of English</i>.</li> <li>4. Optner, Ruth L. <i>Writing from Inside Out</i>. Harper and Co.</li> <li>5. Warkins, F.C and K.E Knight. <i>Write to Write</i> (Readings on the Craft of Writing). Houghton, Mifflin.</li> <li>6. Recommended book: <i>Creative writing: A Beginner's Manual</i> by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.</li> </ol>	
<b>Course Outcomes:</b>	<p>By the end of the course the students will:</p> <ol style="list-style-type: none"> <li>1. Have knowledge of all aspects of creative writing</li> <li>2. Gain hands-on experience of writing poetry, fiction, drama and literary prose</li> <li>3. Be able to edit pieces of creative writing</li> <li>4. Be confident to take up independent creative writing assignments</li> </ol>	

**Name of the Programme** : B.A. English  
**Course Code** : ENG-361  
**Title of the Course** : Internship  
**Number of Credits** : 02  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Basic knowledge of translation studies Interest in translation	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To demystify languages through literary engagement</li> <li>• To demonstrate the relationship between language and culture</li> <li>• To hone the latent skill for trans-lingual communications in the students</li> <li>• To understand the role of translation in communication, education, employment and travel</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1:</b> 1. Translation in Mass Communication / Business Advertising, subtitling, dubbing 2. Critiquing subtitles of English and Hindi films 3. Translating a story or poem or prose piece.	<b>15</b>
	<b>Unit 2:</b> Using tools of technology for translation: online translation, translation software	<b>15</b>
	<b>Resources for Practice:</b> 1. Dictionaries 2. Encyclopedia 3. Glossaries <b>Suggested Texts for Translation</b> 'Coinsanv's Cattle' by Damodar Mauzo (Original in Konkani) 'The Shroud' by Premchand (Original in Hindi) Any short story from <i>Poisoned Bread</i> by Arjun Dangle (Original in Marathi)	
<b>Pedagogy:</b>	Interactive and integrated approach	
<b>References/Readings:</b>	1. Baker, Mona, <i>In Other Words: A Coursebook on Translation</i> , Routledge, 2001. (Useful exercises for practical translation and training) 2. Baker, M. <i>In Other Words -- A Casebook on Translation</i> , New York-London: Routledge 1997. 3. Catford, I.C. <i>A Linguistic Theory of Translation</i> . Oxford UP, 1965. ---. 4. (Ed.) <i>Routledge Encyclopedia of Translation Studies</i> . Routledge, 2001. (Readable entries on concepts and terms) 5. Frishberg, Nancy J. <i>Interpreting: An Introduction</i> . Registry of Interpreters, 1990. 6. Gargesh, Ravinder and Krishna Kumar Goswami, editors.. <i>Translation and Interpreting: Reader and Workbook</i> . Orient Longman, 2007. 7. Gentzer, Edwin, <i>Contemporary Translation Theories</i> . London, Routledge 1993.	

	<ol style="list-style-type: none"> <li>8. House, Juliana. A Model for Translation Quality Assessment. Gunter Narr, 1977.</li> <li>9. Jacobson, Roman. "On Linguistic Aspects of Translation". <i>On Translation</i>. Ed. R.A. Bower. Cambridge, Massachusetts: Howard Press, 1959.</li> <li>10. Lakshmi, H. Problems of Translation. Booklings Corporation, 1993.</li> <li>Newmark, Peter. A Textbook of Translation. Prentice Hall, 1988.</li> <li>11. Lefevere, Andre., Susanne Bassnett. <i>Constructing Culture: Essays on Literary Translation</i>. UK: Multilingual Matters, 1998.</li> <li>12. Munday, Jeremy. <i>Introducing Translation Studies</i>. Oxon: Routledge, 3<sup>rd</sup> edn. 2012</li> <li>13. Newmark, Peter. <i>Approaches To Translation</i>, Pergamon Press, 1981.</li> <li>14. Newmark, Peter, <i>A Textbook of Translation</i>, London. Prentice Hall, 1988.</li> <li>15. Nida, E.A. and C.R. Taber. The Theory and Practice of Translation. E.J. Brill, 1974.</li> <li>16. Savery, T. <i>The Art of Translation</i>, London: Jonathan Cape, 1957.</li> <li>17. Sherry Simon, Gender in translation: Cultural Identity and the Politics of Transmission. Routledge, 1996.</li> <li>18. Toury, Gideon. Translation Across Cultures. New Delhi : Bahri Publications Private Limited, 1987.</li> <li>19. Venuti, Lawrence. "Retranslations: the Creation of Value". <i>Translation and Culture</i>. Bucknell Reviewed. Katherine Faull. Canbury: Associated University Presses.</li> </ol>
<p><b>Course Outcomes:</b></p>	<p>By the end of the course students will</p> <ol style="list-style-type: none"> <li>1. Be able to appreciate linguistic and cultural diversity</li> <li>2. Develop bilingual /multilingual competence</li> <li>3. Be equipped with the art and science of translation</li> <li>4. Perceive the importance of interlingual communication in a pluralistic society</li> </ol>

**Semester VI**

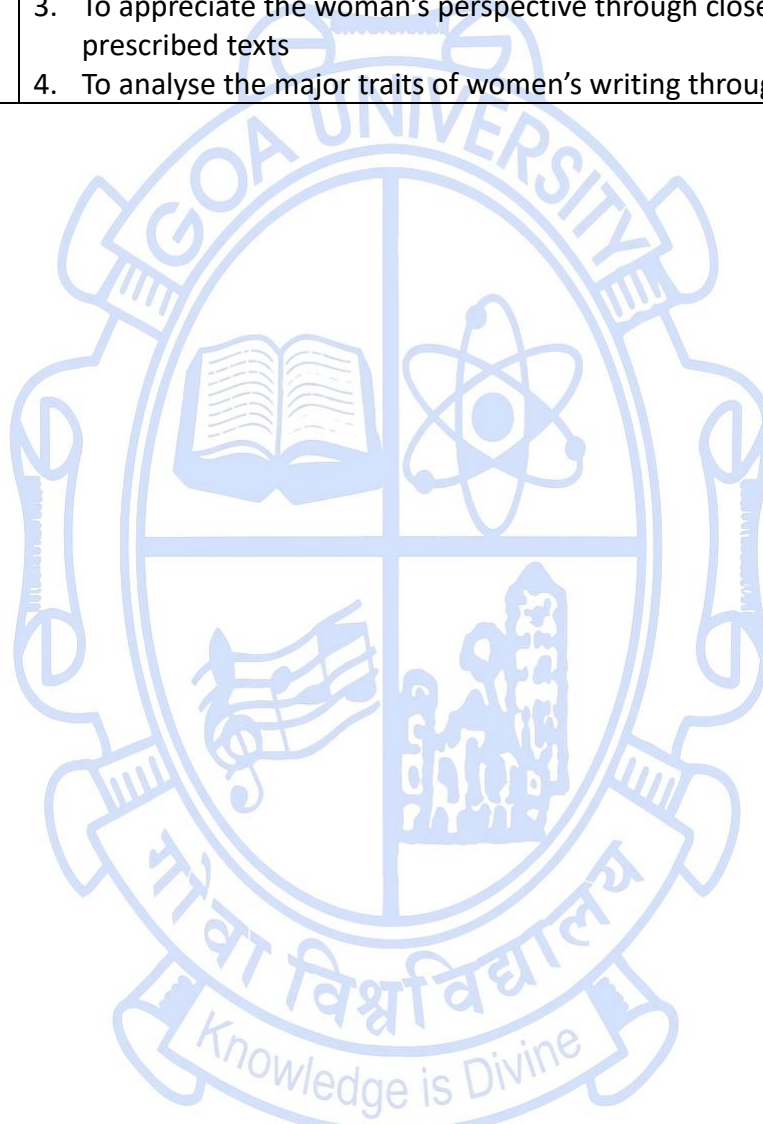
**Name of the Programme** : B.A. English  
**Course Code** : ENG-304  
**Title of the Course** : Postcolonial Literatures  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of colonial history</li> <li>• Interest in literature</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To comprehend the notion of colonialism</li> <li>• To identify historical and political issues of the Postcolonial period</li> <li>• To scrutinize the major traits of the Postcolonial period.</li> <li>• To familiarize students with the notions of Identity, Region, Race and Gender</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1</b> Chinua Achebe: <i>Things Fall Apart</i>	<b>15</b>
	<b>Unit 2</b> Gabriel Garcia Marquez. <i>Chronicle of a Death Foretold</i>	<b>15</b>
	<b>Unit 3</b> 1. Bessie Head: "The Collector of Treasures" 2. Ama Ata Aidoo: "The Girl who Can" 3. Grace Ogot: "The Green Leaves"	<b>15</b>
	<b>Unit 4</b> 1. Pablo Neruda: "Tonight I can Write" "The Way Spain Was" 2. Derek Walcott: "A Far Cry from Africa" "Names" 3. David Malouf: "Revolving Days" "Wild Lemons" 4. Mamang Dai: "Small Towns and the River" "The Voice of the Mountain"	<b>15</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	1. Fanon, Franz, "The Negro and Language", <i>Black Skin, White Masks</i> , tr. Charles Lam Markmann, Pluto Press, 2008 pp. 8–27. 2. Marquez, Gabriel Garcia. Nobel Prize Acceptance Speech, <i>Gabriel Garcia Marquez: New Readings</i> , ed. Bernard McGuirk and Richard Cardwell, Cambridge University Press, 1987. 3. Thiong'o, Ngugi wa. "The Language of African Literature", <i>Decolonising the Mind</i> , (James Curry, 1986, chap. 1, sections 4-6.	
<b>Course Outcomes:</b>	By the end of the course students will be able to 1. Discern the notion of decolonization in literature 2. Comprehend Postcolonial trends and issues in literature 3. Explore the question of form in writing for the new world audience 4. Analyse the concepts of region, race, and gender in postcolonial literature	

**Name of the Programme** : B.A. English  
**Course Code** : ENG-305  
**Title of the Course** : Women's Writing  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Knowledge of the feminist movements Interest in literature	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To give students a better understanding of women's writing</li> <li>To appreciate various perspectives in women's writing</li> <li>To consider the contribution of women writers in the development of the female perspective</li> <li>To critically analyze women's writing with the help of literary texts</li> </ul>	
		<b>No. of hours</b>
<b>Content:</b>	<b>Unit 1- Poetry</b> Emily Dickinson: "I cannot live with you" "I'm wife" "I've finished that" Sylvia Plath: "Daddy" "Lady Lazarus" Eunice De Souza: "Advice to Women" "Bequest"	<b>15</b>
	<b>Unit 2- Novel</b> Alice Walker – <i>The Color Purple</i>	<b>15</b>
	<b>Unit 3- Short Story</b> 1. Charlotte Perkins Gilman: "The Yellow Wallpaper" 2. Katherine Mansfield: "Bliss" 3. Mahashweta Devi: "Draupadi" (tr. Gayatri Chakravorty Spivak)	<b>15</b>
	<b>Unit 4- Essay</b> 1. Mary Wollstonecraft, "A Vindication of the Rights of Woman" (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38 2. Ramabai Ranade, "A Testimony of our Inexhaustible Treasures", in 'Pandita Ramabai Through Her Own Words: Selected Works', tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324. 3. Rashsundari Debi, Excerpts from Amar Jiban in Susie Tharu and K. Lalita, eds., <i>Women's Writing in India</i> , vol. 1 (New Delhi: OUP, 1989) pp. 191–2.	<b>15</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	1. Barrett, Michèle, <i>Virginia Woolf: on Women &amp; Writing</i> , Women's P, 1979. 2. Gilbert, Sandra M. and Susan Gubar, <i>The Norton Anthology of Literature by Women : the Tradition in English</i> . W.W. Norton Limited, 2007.	

	<ol style="list-style-type: none"> <li>3. Salzman, Paul ed., <i>Early Modern Women's Writing: An Anthology 1560-1700</i>, OUP, 2000.</li> <li>4. Shattock, Joann., <i>The Oxford Guide to British Women Writers</i>. OUP,1993</li> <li>5. Tharu, Susie, and K. Lalita. <i>Women Writing in India: 600 B.C. to the Early Twentieth Century</i>. The Feminist Press, 1991.</li> </ol>
<b>Course Outcomes:</b>	<p>By the end of the course, the students will be able</p> <ol style="list-style-type: none"> <li>1. To explore the genre of women’s writing</li> <li>2. To evaluate the contribution of women writers</li> <li>3. To appreciate the woman’s perspective through close reading of the prescribed texts</li> <li>4. To analyse the major traits of women’s writing through literary texts</li> </ol>



**Name of the Programme** : B.A. English  
**Course Code** : ENG-306  
**Title of the Course** : Popular Literature  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

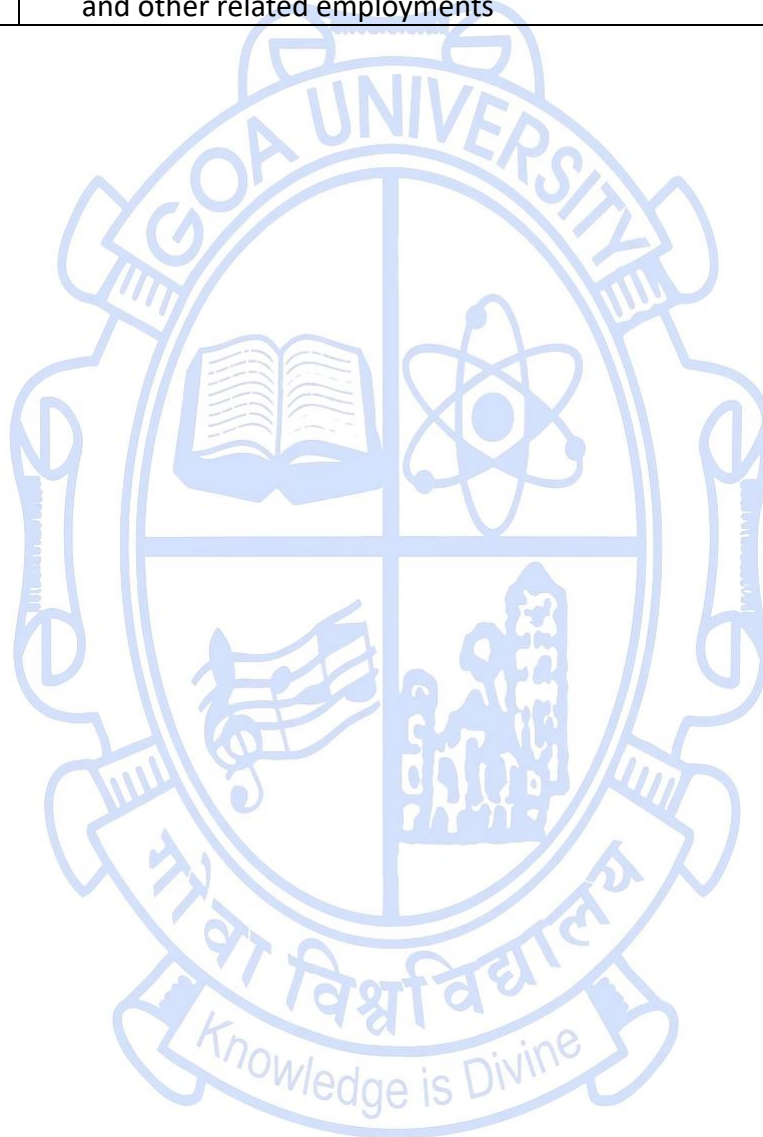
<b>Pre-requisites for the Course:</b>	Knowledge of elements of literature Interest in reading popular literature	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To be able to grasp the distinction between Canonical and Popular Literature</li> <li>• To be able to appreciate the tenets of Popular Literature</li> <li>• To learn about the Coming of Age and Graphic Novel</li> <li>• To encourage the student to think critically about Caste, Gender and Identity</li> </ul>	
		<b>No. of hours</b>
<b>Content:</b>	<b>Unit 1</b> Lewis Carroll <i>Through the Looking Glass</i>	<b>15</b>
	<b>Unit 2</b> Agatha Christie <i>The Murder of Roger Ackroyd</i>	<b>15</b>
	<b>Unit 3</b> Shyam Selvadurai <i>Funny Boy</i>	<b>15</b>
	<b>Unit 4</b> Durgabai Vyam and Subhash Vyam <i>Bhimayana: Experiences of Untouchability.</i> Autobiographical Notes on Ambedkar (For the Visually Challenged students)	<b>15</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIEL, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., <i>Post-Independence Voices in South Asian Writings</i> (Delhi: Doaba Publications, 2001) pp. 51–65.</li> <li>2. Sumathi Ramaswamy, 'Introduction', in <i>Beyond Appearances?: Visual Practices and Ideologies in Modern India</i> (Sage: Delhi, 2003) pp. xiii–xxix.</li> <li>3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in <i>Super Culture: American Popular Culture and Europe</i>, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.</li> </ol>	
<b>Course Outcomes:</b>	By the end of the course, the students will be able <ol style="list-style-type: none"> <li>1. To comprehend the definition and history of Popular Literature</li> <li>2. To gain an understanding of the Coming-of-Age Novel</li> <li>3. To appreciate the form of the Graphic Novel</li> <li>4. To critique texts pertaining to Caste, Gender and Identity</li> </ol>	

**Name of the Programme** : B.A. English  
**Course Code** : ENG-322  
**Title of the Course** : The Mechanics of Print and Digital Writing  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Knowledge of technology and creative writing	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To familiarize students with writing skills for the different kinds of media</li> <li>• To train students to write with clarity, purpose and precision</li> <li>• To equip them with practical knowledge for the evolving writing ecology</li> <li>• To empower students with skills for employment</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1: Basics of writing and types of writing:</b> 1. Writing mechanics- grammar, vocabulary, phrases and clauses 2. How to write- construction of clear, simple and precise sentences 3. Writing for the reader- role of the reader, and broadening the reader-response theory 4. Different kinds of writing- fiction, non-fiction (including historical writing, travel writing, memoirs), scientific writing, journalistic writing	<b>15</b>
	<b>Unit 2: Exploring the new avenues for writing:</b> 1. Difference between traditional print writing (newspapers, magazines, books, etc.) and writing in the age of the internet- need to adapt to change 2. Different forms of media- print, social media, websites, blogs, online platforms, etc. 3. Understanding writing for different media through examples.	<b>15</b>
	<b>Unit 3: Customising online writing based on the online platform:</b> 1. Long forms of writing- Language, writing styles, content, vocabulary, focus, title, introduction and conclusion- film review, blog posts, scientific writing, e-magazines- with a minimum of two examples each. <b>Project Framework (Option A): The Dual-Genre Long-Form Digital Portfolio</b> <i>Task: Complete two extensive examples of long-form digital writing selected from the syllabus items (e.g., one detailed film review and one industry blog post). Focus heavily on structural customization: optimize content with descriptive headlines, strong introductory narrative hooks, clear section headings, hyperlink integration, and distinct conclusions.</i> 2. Shorter forms of writing- language, writing styles, content, vocabulary, focus, caption- twitter feeds, poems, fan fiction,	<b>30</b>

	<p>Instagram stories, facebook posts, etc.- with a minimum of two examples each.</p> <p><b>Project Framework (Option B): Cross-Platform Micro-Writing &amp; Engagement Strategy</b></p> <p><i>Task: Take a single central theme or creative concept and map its evolution through multiple short-form media channels. Produce exactly two distinct examples for each chosen channel (e.g., 2 x Twitter/X analytical threads, 2 x customized Instagram story layouts with integrated copy, and 2 x micro-poetry/fan-fiction text cards), showing careful structural adaptation to platform-specific character limits and audiences.</i></p> <p>3. Photo and video writing- language, writing style, content, vocabulary, focus, caption, introduction, and conclusion, synchronizing content- video logging, photo blogging, etc.</p> <p><b>Project Framework (Option C): Multimedia Narrative Scripting &amp; Storyboarding</b></p> <p><i>Task: Develop the complete textual architecture and narrative framework for multimedia production. Students select either Video Logging (Vlogging) or Photo Blogging. For Vlogs, deliver a comprehensive double-column script mapping frame-by-frame visual cues alongside matching spoken voiceover, descriptions, and tags. For Photo Blogs, deliver a cohesive 5-part photo essay script matching target graphics with narrative captions and calls-to-action.</i></p>	
	<p><b>Unit 4: Journalistic and Ad writing:</b></p> <ol style="list-style-type: none"> <li>1. Comparing print and online writing- for newspapers, magazines, journals</li> <li>2. Understanding the evolving dynamics of the adspace- including pop-up ads, scrolls, flash ads-change in language, font, style and incorporating doodling with ad writing</li> </ol>	<b>15</b>
<b>Pedagogy:</b>	Interactive and integrative approach	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Booth, Angela. <i>Twitter for Writers: Achieve Writing Success 25 Words at a Time</i>. 2011.</li> <li>2. Burnett, Ron. <i>How Images Think</i>. MIT Pr, 2005.</li> <li>3. Craig, Richard. <i>Online Journalism – Reporting, Writing and Editing for New Media</i>. Cengage, 2005.</li> <li>4. Hayes, Derrick. <i>How to start Vlogging: A complete Beginner’s Guide</i>. 2019.</li> <li>5. Hayles, Katherine. <i>Writing Machines</i>. MIT Press, 2002.</li> <li>6. Lawfield, Terence. <i>Blogging for Beginners: Learn How to Start and Maintain a Successful Blog the Simple Way</i>. 2014.</li> <li>7. Manovich, Lev. <i>The Language of New Media</i>. 2001.</li> <li>8. Thomas, Sunny. <i>Writing for the Media</i>. Vision Books, 1997.</li> <li>9. Tuggle, C.A., Forrest Carr and Suzanne Huffman. <i>Broadcast News Handbook – Writing, Reporting, Producing in the Age of Social Media</i>. McGraw Hill Education, 2013.</li> </ol>	

	10. Wysocki, Anne, Johndan Johnson-Eilola, Cynthia L. Selfe and Geoffrey Sirc. <i>Writing New Media: Theory and Applications for Expanding the Teaching of Composition</i> . Utah State University Press, 2004.
<b>Course Outcomes:</b>	<p>By the end of the course the students will be able to</p> <ol style="list-style-type: none"> <li>1. Write with clarity, purpose and precision</li> <li>2. Understand how to modify writing styles based on the media employed</li> <li>3. Use these skills to pursue higher education in other allied fields</li> <li>4. Use the knowledge to take up freelance writing assignments/projects and other related employments</li> </ol>

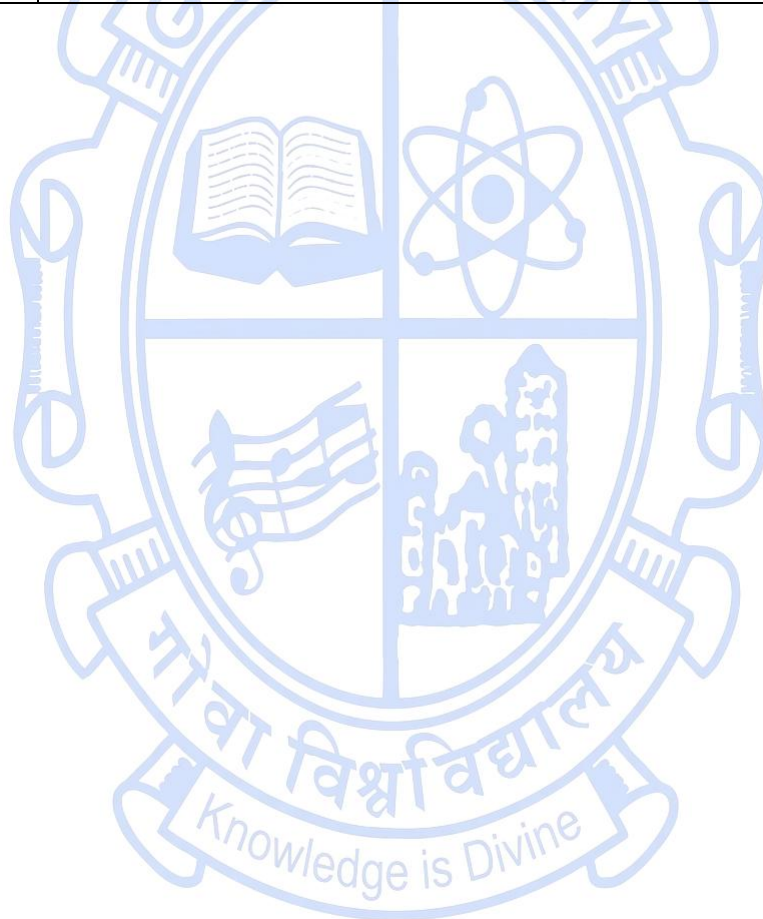


**Semester VII**

**Name of the Programme : B.A. English**  
**Course Code : ENG-400**  
**Title of the Course : Literary Criticism**  
**Number of Credits : 04**  
**Effective from AY : 2026-27**

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Basic Understanding of Critical Thinking</li> <li>• Ability to engage in a Critical Discourse</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To familiarise the students with the history of Western literary critical discourse</li> <li>• To familiarise students with the various movements through the ages</li> <li>• To help students analyse a text using a critical theory</li> <li>• To help students analyse various critical discourses</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1</b> A Critical Survey of Classical and Romantic Criticism: The age of Classicism and the age of Romanticism, Difference between Classical approach and Romantic approach, Major theorists of Classicism and Romanticism, Classicism and Romanticism in Literature	<b>14</b>
	<b>Unit 2</b> Formalism: Definition and Meaning, Origins of the theory, Characteristics of Formalist theory, Formalist approach to literary criticism	<b>14</b>
	<b>Unit 3</b> Marxism: Political philosophy of Marxism, Class-relations and social conflict, Methods of socio-economic analysis, Marxist literary criticism	<b>8</b>
	<b>Unit 4</b> Psychoanalysis: History of Freud's Psychoanalytical theory, Psycho-sexual theory, Psychosocial theory, methods and techniques used in Psychoanalysis, Psychoanalytical criticism of literary texts	<b>8</b>
	<b>Unit 5</b> Structuralism: Emergence of Structuralism, Language as a system of signs and signification, Major theorists of Structuralism, Literary theory of Structuralism and its application	<b>8</b>
	<b>Unit 6</b> Feminism: Origins, Various waves of feminism, Socio-political movements and ideologies, Gender stereo-typing and Gender-critical literary criticism	<b>8</b>
<b>Pedagogy:</b>	Lectures/tutorials/assignments/seminars.	
<b>References/Readings:</b>	1. Abrams, M. H. <i>Mirror and the Lamp</i> . O. U. P, 1971 ---. A Glossary of Literary Terms. CengageHeinle, 1998.	

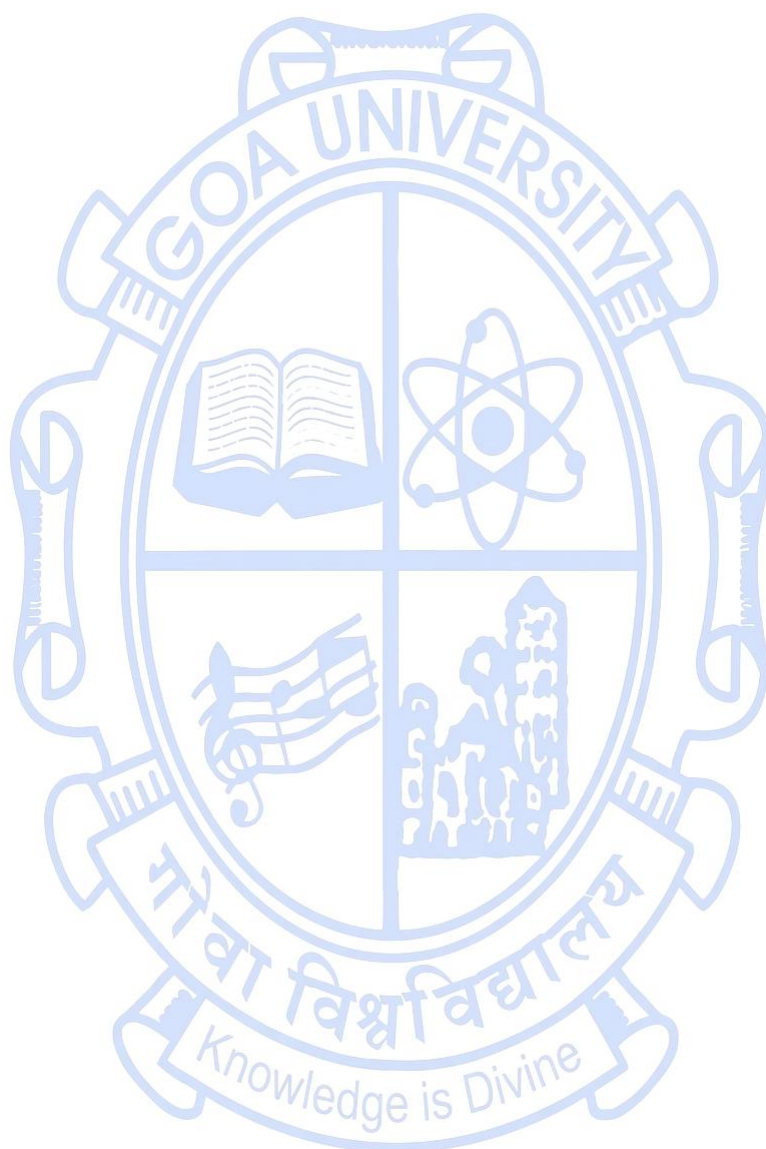
	<ol style="list-style-type: none"> <li>2. Barry, Peter. <i>Beginning Theory</i>. Manchester University Press, 1995.</li> <li>3. Brooks, Cleanth. <i>Literary Criticism: A Short History</i>. Routledge, 1957.</li> <li>4. Eagleton, Terry. <i>Literary Theory: An Introduction</i>. Blackwell, 1983.</li> <li>5. Robey, David &amp; Jefferson, Anne. <i>Modern Literary Theory: A Comparative Introduction</i>. Batsford, 1986.</li> <li>6. Selden, Raman. <i>The Theory of Criticism from Plato to the Present: A Reader</i>. Longman, 1988.</li> <li>7. Webster, Roger. <i>Studying Literary Theory: An Introduction</i>. Arnold, 1990.</li> </ol>
<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. On completion of the course students will demonstrate the ability to apply the knowledge of critical theory to literary texts.</li> <li>2. They will demonstrate their understanding and knowledge of various critical movements</li> <li>3. They will be able to differentiate between critical schools</li> <li>4. They will know how to place a text in its context</li> </ol>



**Name of the Programme** : B.A. English  
**Course Code** : ENG-401  
**Title of the Course** : Shakespeare Plays  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Basic knowledge of the Elizabethan period</li> <li>• Ability to appreciate and enjoy drama</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To acquaint students with representative plays of Shakespeare.</li> <li>• To acquaint students with the milieu of the Elizabethan period</li> <li>• To familiarise students with various dramatic forms that Shakespeare employed</li> <li>• To familiarise students with the language of the time</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1- Background</b> 1. The Elizabethan Era and Stage 2. Shakespeare's Sources 3. The Globe Theatre 4. Shakespeare's Tragedies 5. Shakespeare's Comedies 6. Shakespeare's History Plays 7. Shakespeare's Roman Plays 8. Shakespeare's Problem Plays 9. Shakespeare's Last Romances 10. Relevance of Shakespeare	<b>10</b>
	<b>Unit 2- The Merchant of Venice</b>	<b>10</b>
	<b>Unit 3- Julius Caesar</b>	<b>10</b>
	<b>Unit 4- Hamlet</b>	<b>10</b>
	<b>Unit 5- Measure for Measure</b>	<b>10</b>
	<b>Unit 6- The Tempest</b>	<b>10</b>
<b>Pedagogy:</b>	Lectures/tutorials/assignments/seminars	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Dean, Leonard F., editor. <i>Shakespeare: Modern Essays in Criticism</i>. O. U. P., 1977.</li> <li>2. Eagleton, Terence. <i>Shakespeare and Society</i>. Chatto&amp;Windus, 1967.</li> <li>3. Fermor, Una Ellis. <i>Shakespeare's Drama</i>. Methuen Publications, 1980.</li> <li>4. Gurr, Andre. <i>Shakespearean Stage 1574-1642</i>. C. U. P., 1970.</li> <li>5. Knight, G. Wilson. <i>The Wheel of Fire</i>. Matheun, 1983.</li> <li>6. <i>The Imperial Flame</i>. London; Matheun, 1985.</li> <li>7. Knights, L. C. <i>Hamlet and Other Shakespearean Essays</i>. C. U. P., 1979.</li> <li>8. Muir, Kenneth. <i>Shakespeare: Contests and Controversies</i>. The Harvester Press, 1985.</li> <li>9. Speaight, Robert. <i>Shakespeare: The Man and His Achievements</i>. J. M. Dent &amp; Sons, 1977.</li> <li>10. Spurgeon, Caroline F. B. <i>Shakespeare's Imagery</i>. C. U. P., 1966.</li> </ol>	

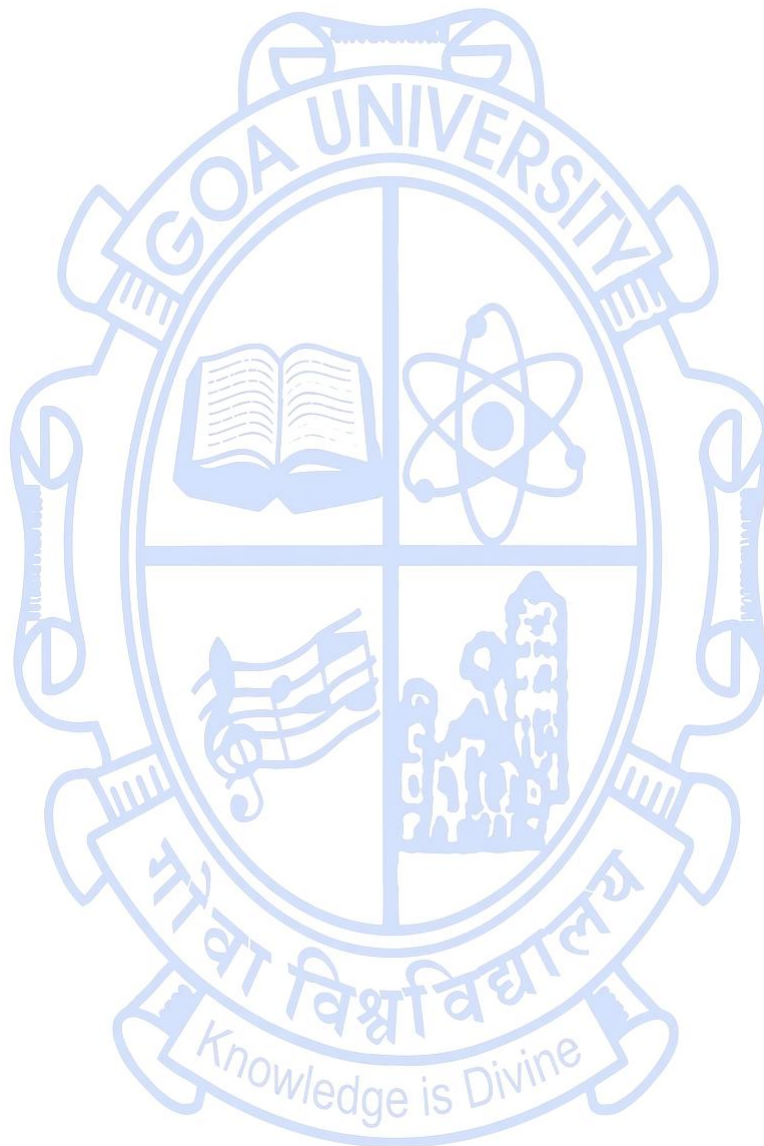
<b>Course Outcomes:</b>	<ol style="list-style-type: none"><li>1. On completion of the course students will be able to identify significant aspects of Shakespearean drama and theatre.</li><li>2. Students will be familiar with the mood and temper of the period</li><li>3. Students will be familiar with Shakespearean language</li><li>4. Students will be able to demonstrate their knowledge of history behind each of Shakespearean plays</li></ol>
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**Name of the Programme** : B.A. English  
**Course Code** : ENG-402  
**Title of the Course** : English Novel  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of 18<sup>th</sup> century Industrial period of England</li> <li>• Knowledge of the new bourgeoisie class</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To help students understand the socio-political and economic conditions that led to the emergence of the genre of novel</li> <li>• To help students understand the rise of the bourgeoisie class.</li> <li>• To help students understand 'realism' in the genre of the novel.</li> <li>• To familiarise students with the seminal issues pertaining to English fictional tradition.</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1: Background</b> 1. Historical survey of the English novel – major thrusts and developments. 2. Rise of the English novel – antecedents and determinants. 3. The novel form and English bourgeois society. 4. The nature of Realism in English fiction. 5. The Novelist as a critic of the 'new' society. 6. The English novel – techniques and experiments	<b>20</b>
	<b>Unit 2:</b> Fielding, Henry. <i>Joseph Andrews</i>	<b>10</b>
	<b>Unit 3:</b> Dickens, Charles. <i>A Tale of Two Cities</i>	<b>10</b>
	<b>Unit 4:</b> Bronte, Emile. <i>Wuthering Heights</i>	<b>10</b>
	<b>Unit 5:</b> Foster, E.M. <i>A Passage to India</i>	<b>10</b>
	Comparative analysis of multiple cinematic versions of the texts: Joseph Andrews [1977], Wuthering Heights [1939, 1962, 1978, 1992, 2009], A Tale of Two Cities (1935, 1958, 1980), A Passage to India [1984]	
<b>Pedagogy:</b>	Lectures/tutorials/assignments/seminars.	
<b>References/Readings:</b>	<ol style="list-style-type: none"> <li>1. Allen, Walter E. <i>The English Novel: A Short Critical History</i>. Phoenix, 1954.</li> <li>2. <i>The Modern Novel in Britain and the United States</i>. 1963.</li> <li>3. Baker, Earnest A. <i>The History of the English Novel</i>. 10 vols. 1924-39.</li> <li>4. Karl, Frederic R. <i>A Reader's Guide to the Development of the English Novel in the Eighteenth Century</i>.</li> <li>5. Leavis, F. R. <i>The Great Tradition</i>. C. U. P., 1964.</li> <li>6. Rockwell, John. <i>Fact in Fiction</i>. Routledge and Kegan Paul, 1974.</li> <li>7. Stevenson, Lionel. <i>The English Novel: A Panorama</i>. 1960.</li> <li>8. Tillyard, E. M. W. <i>The Epic Strain in the English Novel</i>. Chatto and Windus, 1963.</li> </ol>	
<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. On completion of the course, students will be able to demonstrate their knowledge of the development of the genre of the novel.</li> <li>2. Students will be able to demonstrate their knowledge of the antecedents and determinants of the genre of the novel.</li> </ol>	

	<ol style="list-style-type: none"><li>3. Students will have clear understanding of various kinds of 'realisms' employed in the genre of the novel.</li><li>4. Students will be able to place the text of a novel in its socio-political context</li></ol>
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**Name of the Programme** : B.A. English  
**Course Code** : ENG-403  
**Title of the Course** : English Drama  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of British History from 16<sup>th</sup> to 17<sup>th</sup> Century</li> <li>• Ability to critically evaluate drama</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To introduce students to the tradition of English drama.</li> <li>• To trace the development of drama in England from the 16th to the 20th Century</li> <li>• To introduce students to the conventions of the English stage</li> <li>• To introduce students to the various movements into which the plays can be placed.</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1: Background</b> i. Elements of Drama ii. Development of English Drama iii. Conventions of the English Stage	<b>20</b>
	<b>Unit 2</b> Marlowe, Christopher. <i>Doctor Faustus</i>	<b>10</b>
	<b>Unit 3</b> Congreve, William. <i>The Way of the World</i>	<b>10</b>
	<b>Unit 4</b> Synge, J.M. <i>The Playboy of the Western World</i>	<b>10</b>
	<b>Unit 5</b> Delany, Shelagh. <i>A Taste of Honey</i>	<b>10</b>
<b>Pedagogy:</b>	Lectures/tutorials/assignments/seminars	
<b>References/ Readings:</b>	<ol style="list-style-type: none"> <li>1. Donaldson, Ian. Jonson and Shakespeare. Palgrave Macmillan UK, 1983.</li> <li>2. Fermor, Ellis Una. Jacobean Drama. Methuen, 1973.</li> <li>3. Potter, Robert. The English Morality Play. Routledge &amp; K. Paul, 1975.</li> <li>4. Smidt, Kristian. Unconformities in Shakespeare's Historical Plays. Palgrave Macmillan UK, 1982.</li> <li>5. Tillyard, E. M. W. Shakespeare's History Plays. Barnes &amp; Noble, 1969.</li> <li>6. Williams, Raymond. Drama from Ibsen to Brecht. Random House, 2013.</li> </ol>	
<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. On completion of the course, students will be able to demonstrate abilities to appreciate and critically evaluate English Drama.</li> <li>2. Students will demonstrate their understanding of the milieu in which the drama was written and staged</li> <li>3. Students will demonstrate their familiarity with the conventions of the drama</li> <li>4. Students will show familiarity with the works of various playwrights.</li> </ol>	

**Name of the Programme** : B.A. English  
**Course Code** : ENG-411  
**Title of the Course** : Study of a Major Poet: P. B. Shelley or T. S. Eliot  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	The ability to place poetry in its contemporary milieu	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To introduce students to the nuances of poetry</li> <li>To help students understand and appreciate the poetic intention</li> <li>To introduce students to the manifestation and growth of poetry, with the help of the work of a major poet (either the modernist T. S. Eliot or the romanticist P. B. Shelley).</li> <li>To help students analyze the mutual relationship between the historical developments and the evolution of certain movements of poetry.</li> </ul>	
<b>Content:</b>	<b>(T.S.Eliot)</b>	
		<b>No. of hours</b>
	<b>Unit 1 Background</b> i. English poetry during the relevant age. ii. Formative influences on the poet. iii. Salient features of the school of poetry under study (modern or romantic). iv. Poet's view of poetry vis-à-vis tradition and contemporaneity. v. Study of the poet's early poetry: themes, techniques and features. vi. Assessment of the poet's contribution to poetry, society and life.	<b>10</b>
	<b>Unit 2- "The Waste Land"</b>	<b>10</b>
	<b>Unit 3- "Ash Wednesday"</b>	<b>10</b>
	<b>Unit 4- Selected Short Poems</b>	<b>10</b>
	<b>Unit 5 - Murder in the Cathedral</b>	<b>10</b>
	<b>Unit 6 "Tradition and Individual Talent"</b>	<b>10</b>
	<b>(P. B. Shelley):</b>	
	<b>Unit 1- Background</b> i. English poetry during the relevant age. ii. Formative influences on the poet. iii. Salient features of the school of poetry under study (modern or romantic). iv. Poet's view of poetry vis-à-vis tradition and contemporaneity. v. Study of the poet's early poetry: themes, techniques and features. vi. Assessment of the poet's contribution to poetry, society and life.	<b>10</b>

	<b>Unit 2- "Alastor, or The Spirit of Solitude"</b>	<b>10</b>
	<b>Unit 3- "Epipsychidion"</b>	<b>10</b>
	<b>Unit 4- "Prometheus Unbound"</b>	<b>10</b>
	<b>Unit 5- Selected Short Poems</b>	<b>10</b>
	<b>Unit 6- "Adonais."</b>	<b>10</b>
	Lectures/tutorials/assignments/seminars.	
<b>References/ Readings:</b>	<ol style="list-style-type: none"> <li>1. Moody, David A. <i>The Cambridge Companion to T. S. Eliot</i>. CUP, 1994</li> <li>2. Beaty, Irome and William H. Matchett. <i>Poetry from Statement to Meaning</i>. Oxford, 1965.</li> <li>3. Behr, Cardene. <i>T. S. Eliot: A Chronology of His Life and Works</i>. Macmillan, 1983.</li> <li>4. McNelly, Cleo. <i>T. S. Eliot and Indic Tradition</i>. CUP, 1987.</li> <li>5. Pathak, R. S. <i>New Directions in Eliot Studies</i>. Northern Book Centre, 1990.</li> <li>6. Spender, Stephen. <i>Eliot: Modern Masters Series</i>. Frank Kermode, editor. Fontana Collios, 1975.</li> <li>7. Srivastav, Narsingh. <i>The Poetry of T. S. Eliot: A Study in Religious Sensibility</i>. Sterling, 1991.</li> </ol> <p style="text-align: center;"><b>OR</b></p> <ol style="list-style-type: none"> <li>1. Barus, James E, editor. <i>Shelley: The Critical Heritage</i>. Routledge and Kegan Paul, 1975.</li> <li>2. Bluden, Edmund. <i>Shelley</i>. OUP, 1965.</li> <li>3. Coombs, Heather: <i>The Age of Keats and Shelley</i>. Blackie and Sons, 1974.</li> <li>4. Holmes, Richard. <i>Shelley: The Pursuit</i>. Weidenfold and Nicolson, 1974.</li> <li>5. Keach, William. <i>Shelley's Style</i>. Methuen, 1984.</li> <li>6. King -Hele, Desmond. <i>Shelley: His Thought and Work</i>. Macmillan, 1964.</li> <li>7. Leighton, Angela. <i>Shelley and the Sublime: An Interpretation of the Major Poems</i>. O.U.P., 1984.</li> <li>8. Ridenour, George M., editor. <i>Shelley: Twentieth Century Views</i>. Prentice -Hall, 1965.</li> <li>9. Swiden, Patrick, editor. <i>Shelley: Shorter Poems and Lyrics. A Case Book</i>. Macmillan.</li> <li>10. Woodings, R. B, editor. <i>Shelley: Modern Judgements</i>. London: Macmillan, 1968.</li> <li>11. Leavis, F. R. <i>Revaluation</i>. I. R. Dee, 1998</li> </ol>	
<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. At the end of the course, students will be able to demonstrate their exposure to the cross -section of the selected poet's oeuvre</li> <li>2. Students will be able to identify the formative influences and the temperamental propensities in an individual poet and his contribution to literature and life.</li> <li>3. Students will have clear comprehension of the period, either romantic or modern</li> <li>4. Students will show their understanding of placing a poet in contemporary movement</li> </ol>	

### Semester VIII

**Name of the Programme** : B.A. English  
**Course Code** : ENG-404  
**Title of the Course** : English Poetry  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

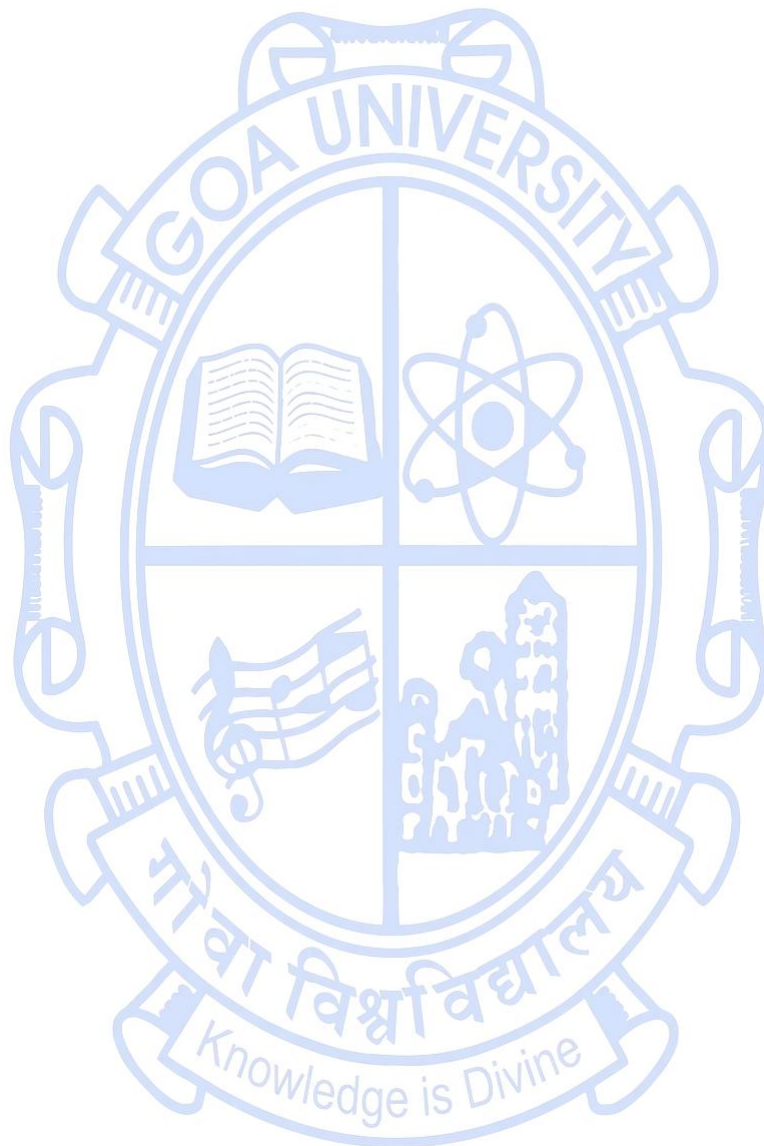
<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of different forms of poetry</li> <li>• Ability to understand how poetry is influenced by contemporary temper</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To enhance the awareness of the students about the concepts and the salient aspects of poetry</li> <li>• To encourage the application of such understanding to the study of English poetry in its historical and literary context.</li> <li>• To understand the Old English and Middle English Tradition</li> <li>• To appreciate the major genres of poetry</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<p><b>Unit 1: Background</b></p> <p>i. Introduction to Poetry: nature, features, forms, and types.            ii. English Poetry upto the Age of Chaucer: a brief historical survey indicating the transition from Old English and Middle English poetic tradition to Chaucerian poetry            iii. Major genres of poetry with reference to the prescribed texts: (a) narrative: verse-tale/epic; (b) lyric: songs &amp; sonnets: (c) dramatic: dramatic eclogue. (d) minor genres of poetry viz. elegy, hymn, ballad and parody.            iv. Significant movements, modes and eras that mark the evolution of English poetry viz. Classical, Petrarchan, Renaissance, Elizabethan, Reformation, Metaphysical, Augustan, Neoclassical, Romantic, Victorian, Pre-Raphaelite, Modern and Contemporary.</p>	<b>12</b>
	<b>Unit 2-Chaucer, Geoffrey. "The Prologue"</b>	<b>08</b>
	<b>Unit 3-Spencer, Edmund. <i>The Faerie Queene</i> (Book I)</b>	<b>08</b>
	<b>Unit 4-Donne, John. <i>Songs and Sonnets</i></b>	<b>08</b>
	<b>Unit 5-Wordsworth, William. Selections.</b>	<b>08</b>
	<b>Unit 6-Yeats, W.B. Selections.</b>	<b>08</b>
	<b>Unit 7-Auden, W.H. "The Age of Anxiety"</b>	<b>08</b>
<b>Pedagogy:</b>	Lectures/tutorials/assignments/seminars	
<b>References/ Readings:</b>	<ol style="list-style-type: none"> <li>1. Abrams, M. H. <i>The Prelude as a Portrait of the Artist</i>. Bicentenary Wordsworth Studies, 1970.</li> <li>2. Alvarez, A. <i>The New Poetry</i>. Penguin, 1968.</li> <li>3. Beaty, I. and W. H. Matchett. <i>Poetry from Statement to Meaning</i>. Oxford University Press, 1965</li> <li>4. Bennet, H. S. <i>Chaucer and the Fifteenth-Century Verse and Prose</i>. Clarendon Press, 1990.</li> <li>5. Chari, Jaganmohana. <i>Auden's Poetry: A Critical Study</i>.</li> </ol>	

	<ol style="list-style-type: none"> <li>6. Craik, T. W. and R. J. Craik, editors. <i>John Donne: Selected Poetry and Prose</i>. Methuen, 1986.</li> <li>7. Dump, John D., editor. <i>A Critical Idiom Series</i>.(Relevant titles.)</li> <li>8. Ford, Boris. <i>A Guide to English Literature</i>.(Relevant volumes.)</li> <li>9. Hone, Joseph. <i>W. B. Yeats</i>. Palgrave Macmillan UK, 1962.</li> <li>10. Isaacs, J. and P. Kortepeter. <i>The Background of Modern Poetry</i>. Dutton, 1952.</li> <li>11. Jussawala, editor. <i>Faerie Queene Book I</i>. Orient Longman Private Limited, 1981.</li> <li>12. Keast, W. R. <i>Seventeenth Century English Poetry</i>. Oxford University Press, 1962.</li> <li>13. Ker, W. P. <i>Form and Style in Poetry</i>. Macmillan and Co, 1928.</li> <li>14. Kitterage, G. L. <i>Chaucer and His Poetry</i>. Harvard University Press, 1951.</li> <li>15. Malins, Edwards. <i>A Preface to Yeats</i>. Longman, 1974.</li> <li>16. Morgan, Edwin. "A Prelude to the Prelude" <i>Essays in Criticism</i>, 1955.</li> <li>17. Parker, Pauline M. <i>The Allegory of Faerie Queene</i>. Clarendon Press, 1966.</li> <li>18. Rosenthal, M.L. <i>The Modern Poets</i>. Textbook Publishers, 2003.</li> <li>19. Sisam, Kenneth. <i>Chaucer: The Clerk's Tale</i>. Clarendon Press, 1934.</li> <li>20. Spearing, . C. <i>Medieval to Renaissance English Poetry</i>. Cambridge University Press, 1985.</li> <li>21. Stan, Smith. <i>W. H. Auden</i>. Liverpool University Press, 1990.</li> <li>22. Waller, Gary. <i>English Poetry of the 16th Century</i>. Taylor &amp; Francis, 2014.</li> </ol>
<p><b>Course Outcomes:</b></p>	<ol style="list-style-type: none"> <li>1. On completion of the course, students will be able to demonstrate the ability to appreciate and critique poetry.</li> <li>2. Students will be able to understand the nature and features of poetry</li> <li>3. Students will be able to distinguish between various genres of poetry</li> <li>4. Students will be able to demonstrate their knowledge of the various movements in poetry</li> </ol>

**Name of the Programme** : B.A. English  
**Course Code** : ENG-405  
**Title of the Course** : Novel as a Major Literary Form  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Knowledge of literary movements in England</li> <li>• Ability to analyze socio-political influences on literary texts</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To enable students to discuss the theory of the Novel</li> <li>• To help students understand the evolution of the form</li> <li>• To familiarise students with the nature of Realism, techniques and narrative devices.</li> <li>• To offer an overview of world fiction, but also to make students aware of the distinct features of the novel as a literary form.</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1- Background</b> i. From Romanticism to Realism ii. Society after the French Revolution iii. La Comedie Humaine iv. Dostoevsky's concepts of spirituality v. Existentialism vi. Absurdism vii. Impact of the World Wars viii. Authoritarianism ix. The Great Depression x. The Dust Bowl	<b>10</b>
	<b>Unit 2-</b> de Balzac, Honoré. <i>Old Goriot</i>	<b>10</b>
	<b>Unit 3-</b> Dostoyevsky Fyodor. <i>Crime and Punishment</i>	<b>10</b>
	<b>Unit 4-</b> Kafka, Franz. <i>The Castle</i>	<b>10</b>
	<b>Unit 5</b> Camus, Albert <i>The Plague</i>	<b>10</b>
	<b>Unit 6</b> Steinbeck, John. <i>The Grapes of Wrath</i>	<b>10</b>
	Comparisons of texts with available cinematic versions: Pere Goriot[2004], Crime and Punishment [1970, 2002], The Grapes of Wrath [1940].	
<b>Pedagogy:</b>	Lectures/tutorials/assignments/seminars.	
<b>References/ Readings:</b>	<ol style="list-style-type: none"> <li>1. Booth, Wayne C. The Rhetoric of Fiction. University of Chicago Press, 2010.</li> <li>2. Bree, Germaine. Modern French Fiction.</li> <li>3. Brooks, Cleanth, and Robert Penn Warren. The Scope of Fiction. Appleton-Century-Crofts, 1960.</li> <li>4. Davis, William. The Novel: A Collection of Essays. Grossvogel, David. Limits of the Novel. Cornell University Press, 1968.</li> <li>5. Steiner, George. Tolstoy Or Dostoevsky. Faber &amp; Faber, 2010.</li> <li>6. Tanner, Tony. City of Words. Evanston, 1971.</li> </ol>	
<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. At the end of the course students will be able to analyse and appreciate European and American novels.</li> </ol>	

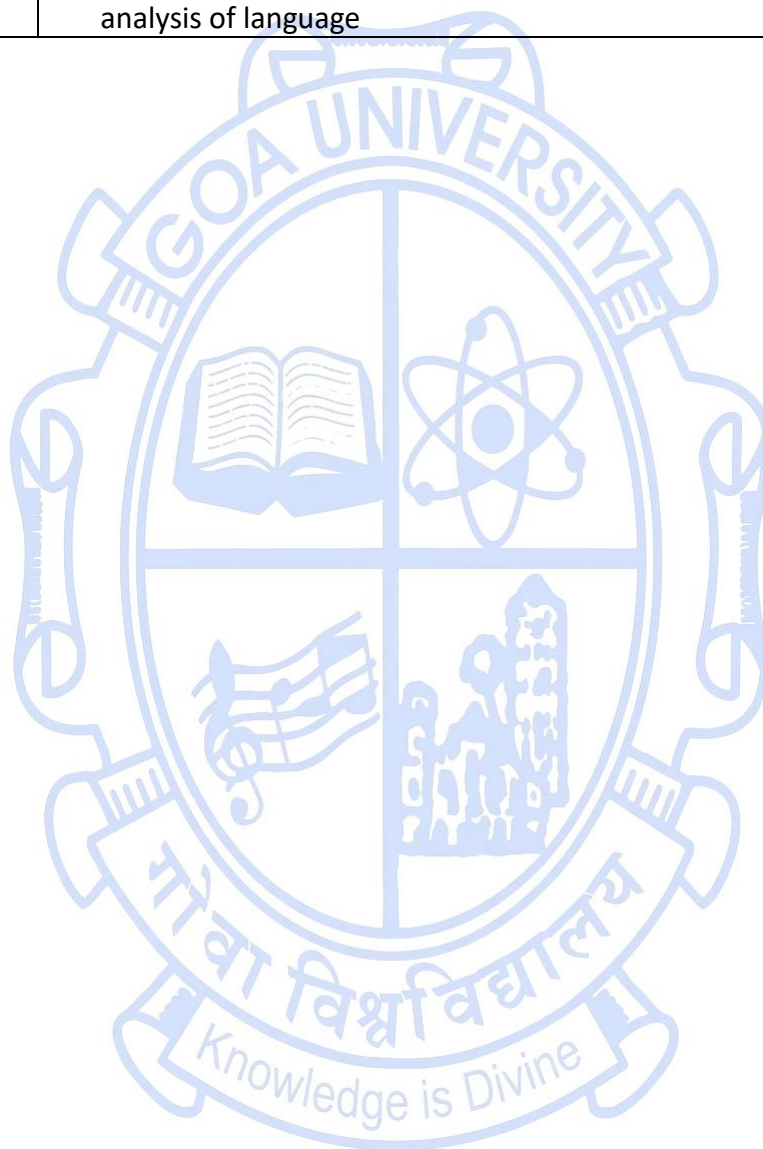
	<ol style="list-style-type: none"><li>2. Students will be able to demonstrate their knowledge about the structure of the novel</li><li>3. Students will be able to classify various kinds of novels</li><li>4. Students will be able to demonstrate their understanding of realism in the form of the novel.</li></ol>
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**Name of the Programme** : B.A. English  
**Course Code** : ENG-406  
**Title of the Course** : Linguistics  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	<ul style="list-style-type: none"> <li>• Ability to perceive language scientifically and to understand birth, continuity and death of a language</li> <li>• Ability to understand basic logical reasoning.</li> </ul>	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>• To familiarise students with the principles of Linguistic studies and their application to the English Language.</li> <li>• To help students understand the nature and functions of language</li> <li>• To help students understand the process of communication</li> <li>• To help students understand the aims and applications of linguistics</li> </ul>	
	<b>No. of hours</b>	
<b>Content:</b>	<b>Unit 1</b> Introduction to the Study of Language	<b>10</b>
	<b>Unit 2</b> The Nature and Function of Language	<b>10</b>
	<b>Unit 3</b> The theory of communication, general semiotics, linguistic sign, language and culture, Language and writing	<b>10</b>
	<b>Unit 4</b> Linguistics as a scientific study of language. [10 contact hours] Aims and applications of linguistics. Approaches to the study of language: Historical, comparative, descriptive and transformational – generative.: Historical, comparative, descriptive and transformational – generative	<b>10</b>
	<b>Unit 5</b> Linguistic change and evolution of the English Language varieties- idiolect, dialect, pidgin and creole. Bilingualism, multilingualism. Psychology of language	<b>10</b>
	<b>Unit 6</b> Structuralism: Elements of the structure of language – phonetic, phonemic, morphological, syntactic and semantic	<b>10</b>
<b>Pedagogy:</b>	Lectures/tutorials/assignments/seminars.	
<b>References/ Readings:</b>	<ol style="list-style-type: none"> <li>1. Anderson, J. A. <i>Structural Aspects of Language Change</i>. Longman, 1973.</li> <li>2. Bloomfield, L. <i>Language</i>. George Allen and Unwin, 1957.</li> <li>3. Bolinger, D. <i>Aspects of Language</i>. Harcourt, Brace and World, 1968.</li> <li>4. De Saussure, F. <i>Course in Linguistics</i>. Peter Owen, 1960.</li> <li>5. Elgin, S. H. <i>What is Linguistics?</i> Prentice Hall, 1973.</li> <li>6. Hockett, C. F. <i>A Course in Modern Linguistics</i>. MacMillan and Co. 1958.</li> <li>7. Jespersen, O. <i>Language</i>. George Allen and Unwin, 1954.</li> <li>8. Langacker, R. W. <i>Language and its Structure</i>. Harcourt, Brace and World, 1968.</li> </ol>	

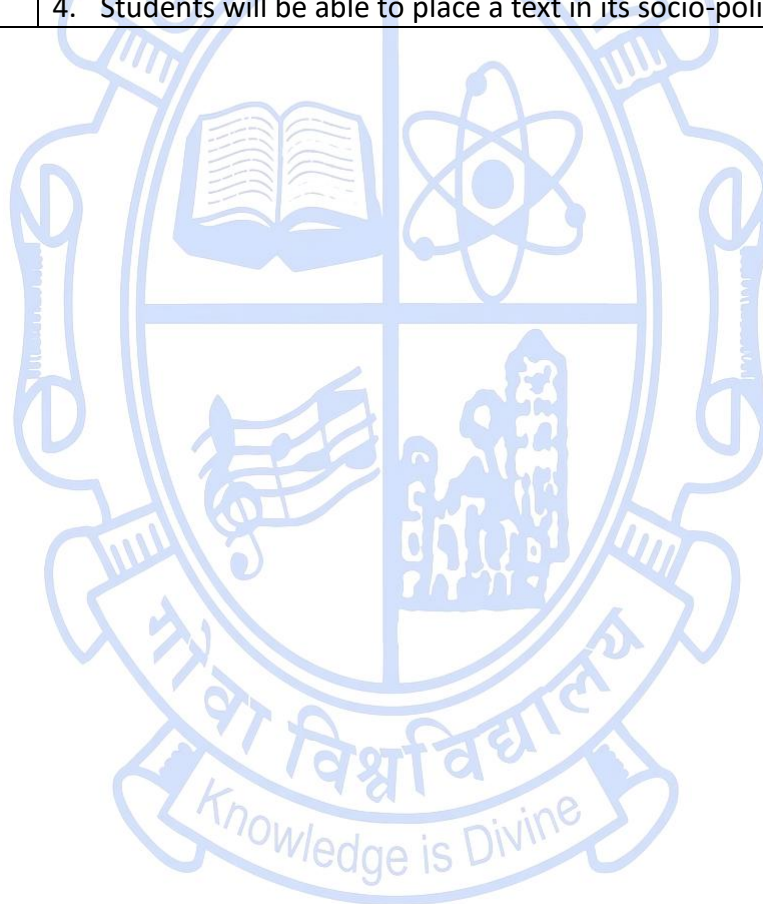
	8. Lyons, J. <i>New Horizons in Linguistics</i> . Penguin Books, 1970. 9. Martinel, Andre. <i>Elements of General Linguistics</i> . Faber and Faber, 1964
<b>Course Outcomes:</b>	1. At the end of the course, students will be able to do a scientific study of language 2. Students will be able to do linguistic analysis of the literary texts, as well as, conduct research in Linguistics. 3. Students will be able to discuss the structure of a language 4. Students will be able to do a historical, sociological and psychological analysis of language



**Name of the Programme** : B.A. English  
**Course Code** : ENG-407  
**Title of the Course** : American Literature  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Basic knowledge of history of America	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To introduce students to the intellectual and literary currents of America from the time of its 'discovery' to the present day.</li> <li>To expose and sensitize students to significant texts of representative authors</li> <li>To help students understand different ages and movements in America</li> <li>To help students understand Americanness of American Literature</li> </ul>	
		<b>No. of Hours</b>
<b>Content:</b>	<b>Unit 1: Background</b> i. The 16th -17th century Age of Puritanism ii. The 18th century Age of Enlightenment iii. The 19th century American Renaissance iv. The Jazz Age of the Roaring 1920s v. American Modernism	<b>15</b>
	<b>Unit 2: Fiction</b> 1. Hawthorne, Nathaniel. <i>Twice-told Tales</i> (selections) 2. Morrison, Toni. <i>Sula</i> 3. Wilson, Diane. <i>The Seed Keeper</i>	<b>15</b>
	<b>Unit 3: Poetry</b> 1. Whitman, Walt. "Song of Myself" (selections) 2. Frost, Robert. "The Mending Wall," "The Road Not Taken," "After Apple Picking" 3. Hughes, Langston. "The Negro Dreams of Rivers," "Let America Be America Again" 4. Alexie, Sherman. "On the Amtrak from Boston to New York City," "Evolution" 5. Ginsberg, Alan. "America," "A Supermarket in California.	<b>15</b>
	<b>Unit 4: Drama</b> Albee, Edward. <i>The American Dream</i>	<b>15</b>
<b>Pedagogy:</b>	Lectures/tutorials/assignments/seminars	
<b>References/ Readings:</b>	1. Brown, John Russell, editor. <i>American Theatre</i> . Edward Arnold, 1967. Chase, Richard. <i>The American Novel and its Tradition</i> , Double Day, 1957. 2. Gould, Jean. <i>Modern American Playwrights</i> . Popular Prakashan, 1969. Horton, Rod, editor. <i>Background of American Literary Thought</i> . Prentice Hall, 1974.	

	<ol style="list-style-type: none"> <li>3. Hoffman, Daniel, editor. <i>Harvard Guide to Contemporary American Writing</i>. Oxford University Press, 1979.</li> <li>4. Matthiessen, F. O. <i>American Renaissance</i>. Oxford University Press, 1941.</li> <li>5. Pearce, Roy H. <i>The Continuity of American Poetry</i>. Princeton University Press, 1979.</li> <li>6. Weinberg, Helen. <i>The New Novel in America-The Kafkan Mode in Contemporary Fiction</i>. Cornell University Press, 1970. London, Routledge.</li> </ol>
<b>Course Outcomes:</b>	<ol style="list-style-type: none"> <li>1. On completion of the course, students will be familiarized with major American intellectual and literary movements</li> <li>2. Students will be able to demonstrate their understanding of American history and culture.</li> <li>3. Students will be able to speak of quintessential American features in American Literature</li> <li>4. Students will be able to place a text in its socio-political context</li> </ol>



**Name of the Programme** : B.A. English  
**Course Code** : ENG-412  
**Title of the Course** : Study of a Major Novelist: D.H. Lawrence OR Joseph Conrad  
**Number of Credits** : 04  
**Effective from AY** : 2026-27

<b>Pre-requisites for the Course:</b>	Ability to appreciate the idiosyncratic features of a novelist and his style of writing	
<b>Course Objectives:</b>	<ul style="list-style-type: none"> <li>To introduce students to novel as a genre and its various facets.</li> <li>To help students understand the historico-political and social influences on the genre</li> <li>To familiarise students with the elements of a novel</li> <li>To help students appreciate the English fictional tradition (either D.H. Lawrence or Joseph Conrad).</li> </ul>	
<b>Content:</b>	<b>(D.H. Lawrence)</b>	
		<b>No. of hours</b>
	<b>Unit 1: Background</b> i. Lawrence and the English fictional tradition. ii. Lawrence and his time – the social and cultural milieu. iii. A survey of Lawrence’s writing – thrusts and developments. iv. Lawrence and the theme of sex/love. v. Lawrence and the theme of human relationship. vi. Lawrence’s “worldview”. vii. Lawrence as a critic of the values of industrial capitalistic society. viii. Lawrence and his critics from Middleton Murray to the present period.	<b>20</b>
	<b>Unit 2-Sons and Lovers</b>	<b>10</b>
	<b>Unit 3-The Rainbow</b>	<b>10</b>
	<b>Unit 4-Women in Love</b>	<b>10</b>
	<b>Unit 5 -Lady Chatterley’s Lover</b>	<b>10</b>
	<b>OR</b>	
	<b>(Joseph Conrad)</b>	
	<b>Unit 1- “An Outpost of Progress.”</b>	<b>06</b>
	<b>Unit 2- Heart of Darkness</b>	<b>16</b>
	<b>Unit 3- “Youth: A Narrative”</b>	<b>08</b>
	<b>Unit 4- “The Secret Sharer”</b>	<b>10</b>
	<b>Unit 5- The Nigger of the Narcissus –A Tale of the Sea</b>	<b>10</b>
	<b>Unit 6 - Nostromo – A Tale of the Seaboard</b>	<b>10</b>
[Films relevant to the texts will be screened]		
<b>Pedagogy:</b>	Lectures/tutorials/assignments/seminars.	
<b>References/ Readings:</b>	<ol style="list-style-type: none"> <li>Andrews, W. T. <i>Critics on D.H.Lawrence: Readings in Literary Criticism</i>. George Allen &amp;Unwin Ltd, 1971.</li> <li>Beal, Anthony, editor. <i>D. H. Lawrence: Selected Literary Criticism</i>. Heinemann Ltd, 1961.</li> </ol>	

	<ol style="list-style-type: none"> <li>3. Spilka, Hobsbaum, Philip. <i>A Reader's Guide to D. H. Lawrence</i>. (Thames and Hudson Ltd, London, 1981).</li> <li>4. Leavis, F.R. <i>D.H. Lawrence: Novelist</i>. Chatto&amp;Windus Ltd, 1962</li> <li>5. <i>Thought, Words and Creativity: Art and Thought in Lawrence</i>. Chatto&amp;Windus Ltd, 1976.</li> <li>6. Mark, editor. <i>D. H. Lawrence: A Collection of Critical Essays</i>. Prentice Hall, Inc., 1963.</li> <li>7. Niven, Alastair. <i>D. H. Lawrence: The Writer and his Work</i>. Longman Group Ltd, 1980.</li> <li>8. Sanders, Scott. <i>D. H. Lawrence: The World of the Major Novels</i>. Vision Press Ltd, 1973.</li> <li>9. Spender, Stephen. <i>D.H. Lawrence: Novelist, Poet, Prophet</i>. Harper &amp; Row, Publishers, 1973.</li> <li>10. Swigg, Richard. <i>Lawrence, Hardy, and American Literature</i>. Oxford University Press, 1972.</li> </ol> <p style="text-align: center;"><b>OR</b></p> <ol style="list-style-type: none"> <li>1. Allen, Walter E. <i>The English Novel: A Short Critical History</i>. Phoenix, 1954.</li> <li>2. Andreas, Osborn. <i>Joseph Conrad: A Study in Non-Conformity</i>. Archon, 1969.</li> <li>3. Baines, Jocelyn. <i>Joseph Conrad: A Critical Biography</i>: Weidenfeld and Nicolson. 1960.</li> <li>4. Bala, Suman. <i>Joseph Conrad's Fiction: A Study in Existential Humanism</i>. Intellectual Publishing House, 1990.</li> <li>5. Berthoud, Jacques. <i>Joseph Conrad: The Major Phase</i>. C.U.P., 1978.</li> <li>6. Bhagwati, Ashok. <i>Politics and the Modern Novelist Conrad's Conservatism</i>. B. R. Publishing Corporation, 1991.</li> <li>7. Cox C., B. <i>Joseph Conrad: The Modern Imagination</i>. J. M. Dent &amp; Sons, 1974.</li> <li>8. Land, Stephen K. <i>Conrad and the Paradox of Pilot</i>. MacMillan, 1984.</li> <li>9. Meyer, Bernard, C. <i>Joseph Conrad: A Psychoanalytic Biography</i>. Princeton U. P., 1967.</li> <li>10. Newhouse, Neville H. <i>Joseph Conrad</i>. Evans Brothers, 1966.</li> <li>11. Ramamurthi, Lalitha and C.T. Indra. <i>Joseph Conrad: An Anthology of Recent Criticism</i>, Delhi, Pencraft International, 1998.</li> <li>12. Roy, V. K. <i>The Romance of Illusions: A Study of Joseph Conrad, with Special Reference to Lord Jim and Heart of Darkness</i>. Doaba House, 1971.</li> <li>13. Yaseen, Mohammad. <i>Joseph Conrad's Theory of Fiction</i>. Asia Publishing House, 1970.</li> </ol>
<p><b>Course Outcomes:</b></p>	<ol style="list-style-type: none"> <li>1. At the end of the course, students will be confident in discussing the genre of a novel and its elements</li> <li>2. Students will be able to read the fiction independently.</li> <li>3. Students will be able to compare a novel with its film adaptation</li> <li>4. Students taking the course will be able to identify D.H. Lawrence's or Joseph Conrad's unique contribution to English Literature</li> </ol>