

**Credit Structure-I
(3-Subject Structure)**



SNDT Women's University, Mumbai

**Credit structure For Under Graduate Programmes in Humanities, Science and Technology
and Interdisciplinary Studies Faculties**

As per Government of Maharashtra Circular dated 13th March, 2024

NEP - 2020

(w.e.f. 2025-2026)

**HUMANITIES
ENGLISH
SEMESTERS 3 AND 4**

Structure with Course Titles

(Options related to our area of study to be provided with "OR" for baskets of different types)

| SN | Courses | Type of | Credits | Marks | Int | Ext |
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| | | Course | | | | |
|----------------|---|---------------------------------|-----------|------------|------------|------------|
| | Semester III | | | | | |
| 30110111 | Nineteenth Century Novel | Major (Core) | 4 | 100 | 50 | 50 |
| 30110112 | Elizabethan and Metaphysical Poetry | Major (Core) | 4 | 100 | 50 | 50 |
| 30110113 | Contemporary Dalit and Adivasi Literature | Major (Core) | 4 | 100 | 50 | 50 |
| 30310111 | Reading Partition through Literature | Minor Stream | 2 | 50 | 0 | 50 |
| 30410111 | English for Report and Research Paper Writing (for the English medium students) | OEC | 2 | 50 | 0 | 50 |
| OR 30410112 | OR English for Professional Development (For Non-English Medium Students) | | | | | |
| | --- | AEC (Modern Indian Language) | 2 | 50 | 50 | 0 |
| 31310101 | Field Project | FP | 2 | 50 | 50 | 0 |
| | ---- | CC | 2 | 50 | 50 | 0 |
| | | | 22 | 550 | 300 | 250 |
| | Semester IV. | | | | | |
| 40110111 | Realism and Naturalism in Drama | Major (Core) | 4 | 100 | 50 | 50 |
| 40110112 | Romantic and Victorian Poetry | Major (Core) | 4 | 100 | 50 | 50 |
| 40110113 | Reality vs. Fantasy in Literature | Major (core) | 4 | 100 | 50 | 50 |
| 40410111 | English for Corporate Communication (for English medium students) | OEC | 2 | 50 | 0 | 50 |
| OR 40410112 | OR English Language Skills for Employability (For the Non-English medium students) | | | | | |

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| 40710111 OR 40710112 | Narrative Content: Writing Across Formats (For the English Medium Students) OR Listening and Presentation Skills in | SEC | 2 | 50 | 0 | 50 |
| | ----- | AEC (Modern Indian Language) | 2 | 50 | 0 | 50 |
| 41510101 | Community Engagement | CE | 2 | 50 | 50 | 0 |
| | --- | CC | 2 | 50 | 50 | 0 |
| | | | 22 | 550 | 250 | 300 |

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| 3.1 MAJORS | |
| Course Title | Nineteenth-Century Novel |
| Course Credits | 4 |
| Course Outcomes | After going through the course, learners will be able to: |
| | 1. Trace the impact of social, political, historical, and cultural factors on the development of the 19th century novel. |
| | 2. Identify and interpret the components of fiction- plot, character, setting, point of view, themes, genre, narrative voice etc. |
| | 3. Enhance the skills and interest to appreciate and explore other works of fiction independently. |
| Module 1 (Credit 1) - Historical and Social Background to the Nineteenth-Century English Novel | |
| | After learning the module, learners will be able to: |
| | 1. Map the trajectory of the major historical events and social changes in the nineteenth-century |
| | 2. Critically analyse the influence of the historical events on the development and thematic concerns |
| Content Outline | 1.1 Overview of significant historical and social events: <ul style="list-style-type: none"> ● The Industrial Revolution ● The French Revolution ● The American Revolution 1. Transformations in Society: Economy, Class, and Education 1.2 Emergence of the Middle Class and a New Reading Culture 1.3 The Rise and Spread of the Novel as a Literary Form |
| Module 2 (Credit 1)- Empire, Colonialism, and the Shaping of the English Novel | |

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| Learning Outcomes | After learning this module, learners will be able to: |
| | 1. Critically examine the relationship between empire, colonialism, and the development of the English novel. |
| | 2. Analyze ideas of empire and colonialism that shaped the themes and narratives in English fiction. |
| Content Outline | 2.1 Introduction to key concepts: Empire, Imperialism and Colonialism |
| | 2.2 Significance of these concepts in the development of the novel form |
| Module 3 (Credit 1- Representation of women in the Nineteenth-Century English Novel) | |
| Learning Outcomes | After learning the module, learners will be able to : |
| | 1. Examine the status and role of women in nineteenth-century English society. |
| | 2. Critically evaluate the portrayal of female characters and their agency in the context of social, political, and cultural norms. |
| Content Outline | 3.1 Introduction to Women's Concerns in the 19th Century |
| | 3.2 Gender Roles and the Representation of Women in the Novel |
| | 3.3 Patriarchy and Women's Agency |
| Module 4 (Credit 1) Close Reading of a Representative Novel | |
| Learning Outcomes | After learning this module, learners will be able to: |
| | 1. Analyse the text through various theoretical lenses (Gothic, Bildungsroman, feminist) to uncover insights. |
| | 2. Examine how gender roles shape the protagonist's actions, challenging or conforming to societal expectations. |
| | 3. Explore the impact of class on character development and social mobility, particularly in key relationships. |
| Content Outline | <i>Jane Eyre</i> by Charlotte Bronte |

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

A. Internal Assessment -50 marks

- a. Group Project: Visual Timeline/Collage Presentation (20 Marks)-
Revolutions and Social Change in the 19th Century- highlighting key events like the Industrial, French, and American Revolutions and their societal impact. (Visual and verbal captions)
- b. Digital Poster Presentations on the prescribed novel - 15 marks.
- c. Role-play/ Enactments / Performances- 15 marks

B. External Examination- 50 marks

- d. Long answer question based on the text- 20 marks,
- a. Short notes on the text- 15 marks.
- b. Objective-type questions based on all the modules -15 marks.

Bibliography

- Bagchi, Jasodhara. *Literature, Society and Ideology in the Victorian Era*. Sterling Publishers Pvt. Ltd, New Delhi, 1991.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. 4th ed., Oxford University Press, 2015.
- Brink, Andre. *How to Study a Novel*. Macmillan, 1995.
- British History: The Victorian Age 1837- 1914* . Paperback edition by KF Publishers, 2002.
- Bronte, Charlotte, *Jane Eyre* Fingerprint Publishing House, 2016.
- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. 5th ed., revised by M. A. R. Habib, Penguin Books, 2014.
- Daiches, David. *The Cambridge Companion to the Victorian Novel*. Cambridge University Press, 3001.
- Ford, Boris. Ed. *The New Pelican Guide to English Literature- Volume 6- From Dickens to Hardy*. Harmondsworth: Penguin, 1987.
- Forster, E.M. *Aspects of the Novel*. Penguin, 1990.
- Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. With an afterword by W. B. Carnochan, University of California Press, 2001.

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| 3.2 MAJORS | |
| Course Title | Elizabethan And Metaphysical Poetry |
| Course Credits | 4 |
| Course Outcomes | After going through the course, learners will be able to |
| | 1. Explore the socio-political and philosophical contexts |

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| | influencing the poetry. |
| | 2. Understand the key attributes of Elizabethan and Metaphysical poetry. |
| | 3. Analyze the themes, styles, and literary techniques used by major poets of these periods. |
| | 4. Engage in critical discourse on poetic traditions and their evolution. |
| Module 1 (Credit 1) Introduction to Elizabethan Poetry | |
| Learning Outcomes | After learning the module, learners will be able to |
| | 1. Analyze the historical, cultural, and intellectual background of Elizabethan literature. |
| | 2. Explain the impact of political and religious changes on literary production. |
| Content Outline | 1.1 Overview of the Elizabethan era and its literary characteristics 1.2 Influence of the Renaissance and humanism on poetry 1.3 Courtly love, allegory, and lyricism in Elizabethan poetry |
| Module 2 (Credit 1) Major Elizabethan Poets and Their Works | |
| Learning Outcomes | After learning the module, learners will be able to |
| | 1. Examine common themes such as love, nature, mortality, and national identity, as well as poetic styles like the sonnet, pastoral poetry, and blank verse. |
| | 2. Explain how the political, social, and religious contexts of the Elizabethan era influenced poetic expression. |

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| Content Outline | <p>2.1 Sir Philip Sidney – <i>Astrophel and Stella</i> (selected sonnets "Loving in Truth" - Sonnet 1 "With how sad steps, O Moon" – Sonnet 31)</p> <p>2.2 Edmund Spenser – <i>Epithalamion</i></p> <p>2.3 Michael Drayton - <i>Since There's No Help</i></p> <p>2.4 Queen Elizabeth I – <i>On Monsieur's Departure</i></p> <p>2.5 William Shakespeare – Selected Sonnets (Sonnet 18 – <i>Shall I compare thee to a summer's day?</i>, Sonnet 130 – <i>My mistress' eyes are nothing like the sun</i>)</p> |
| Module 3 (Credit 1) Metaphysical Poetry – An Introduction | |
| Learning Outcomes | <p>After learning the module, learners will be able to</p> <ol style="list-style-type: none"> 1. Explain the characteristics of metaphysical poetry, including its intellectual depth, use of conceits, and philosophical themes. 2. Explain how the 17th-century political, religious, and intellectual climate |
| Content Outline | <p>3.1 Definition and characteristics of Metaphysical poetry</p> <p>3.2 The role of wit, conceits, paradoxes, and intellectual play</p> <p>3.3 Influence of the Elizabethan and Jacobean period on Metaphysical poetry</p> |
| Module 4 (Credit 1) Major Metaphysical Poets and Their Works | |
| Learning Outcomes | <p>After learning the module, learners will be able to</p> <ol style="list-style-type: none"> 1. Critically evaluate selected poems and understanding their historical, religious, and philosophical context. 2. Compare and Contrast the poetic styles, themes, and techniques of different Metaphysical poets, examining their unique contributions to the genre. |

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| Content Outline | <p>4.1 John Donne – <i>The Flea, The Good-Morrow, A Valediction: Forbidding Mourning, Death Be Not Proud</i></p> <p>4.2 George Herbert – <i>Easter Wings, The Collar</i></p> <p>4.3 Andrew Marvell – <i>To His Coy Mistress, The Garden</i></p> |
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Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme: Internal: - 50 Marks

1. Creative Presentation/Seminar (10 Marks)

Present a poem using visuals, videos, or dramatization or show the poem through painting, dance, or storytelling.

2. Recitation or Musical Performance (10 Marks)

Recite the poem with expression and mood or, turn the poem into a short musical or dramatic act.

3. Short-answer Questions (10 Marks)

Answer brief questions based on Modules 1 & 2 or Include line analysis, symbols, or quick written responses.

4. Oral Examination (20 Marks)

Have a discussion on themes, techniques, or imagery.

External – 50 Marks (3 Questions)

Objective & Short Answer (15 Marks)- Multiple-choice, short notes, and key literary terms related to the two poetic traditions.

Analytical Questions (20 Marks)-Two critical analysis questions (10 marks each) focusing on selected poets, themes, and styles.

Thematic Essay (15 Marks)-A detailed essay on a major thematic, stylistic, or comparative aspect of Elizabethan and Metaphysical poetry.

Bibliography

Alpers, Paul E. *Elizabethan Poetry: Modern Essays in Criticism* (OUP: 1967).

Bush, Douglas. *English Literature in the Earlier Seventeenth Century, 1600–1660*. Oxford UP, 1962.

Cheney, Patrick. *Shakespeare, National Poet-Playwright*. Cambridge UP, 2004.

Corns, Thomas N., editor. *The Cambridge Companion to English Poetry, Donne to Marvell*. Cambridge UP, 1993.

Eliot, T.S. *Selected Essays*. Faber & Faber, 1932.

Ford, Boris. The New Pelican Guide to English Literature, Vol. 2, The Age of Shakespeare.

Ford, Boris. The New Pelican Guide to English Literature, Vol. 3: From Donne to Marvell.

Gardner, Helen, editor. The Metaphysical Poets. Oxford UP, 1957.

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| 3.3 MAJORS | |
| Course Title | Contemporary Dalit and Adivasi Literature |
| Course Credits | 4 |
| Course Outcomes | After completing the course, learners will be able to: |
| | 3. Understand the historical, social, and cultural contexts that shape contemporary Dalit literature in India. |
| | 4. Critically engage with concepts including caste-based discrimination, multifaceted exploitation, displacement, Dalit/Adivasi consciousness, and the formation of self and collective identities in literature. |
| | 5. Differentiate between mainstream literature and Dalit/Adivasi literature in terms of themes, narratives, and socio-cultural relevance. |
| | 6. Engage critically with marginalized voices from diverse linguistic, socio-cultural, and regional contexts. |
| | 7. Understand how marginalized literature challenges dominant narratives and represents alternate histories. |
| Module 1 (Credit 1) | Understanding Dalit Literature |
| Learning Outcomes | After studying the module, learners will be able to: |
| | <ul style="list-style-type: none"> ● Understand the socio-cultural background of Dalit Literature ● Comprehend the debates in Dalit literature- Who is Dalit?What is the purpose, essence and need of Dalit literature? ● Explore the uniqueness of Dalit texts in terms of themes, Language, forms and its literary aesthetics. |

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| Content Outline | <p>1.1 “Reading Sharan Kumar Limbale’s Towards an Aesthetics of Dalit Literature: From Erasure to Assertion” by Alok Mukherjee, pg. 1-18</p> <p>1.2 “Dalit Literature: Form and Purpose” by Sharankumar Limbale pg. 23-39.</p> <p>(Selections from <i>Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations</i> by Sharankumar Limbale, Tr. Alok Mukherjee, Orient Blackswan, 2010.)</p> |
| Module 2 (Credit 1) Caste, Discrimination and Resistance: Dalit Short stories | |
| Learning Outcomes | <p>After studying the module, learners will be able to:</p> <ol style="list-style-type: none"> 1. Analyze the distinctive features of Dalit short stories, highlighting their thematic concerns, linguistic strategies, and their representation of a collective voice for marginalized communities in contrast to mainstream literature. 2. Investigate how Dalit short stories subvert dominant ideologies of superiority and caste-based hierarchy, while advocating for the principles of freedom, equality, fraternity and justice for the marginalized groups. 3. Understand the role of protest and resistance within Dalit short stories, focusing on their literary and socio-political significance as expressions of dissent against systemic oppression. |
| Content Outline | <p>2.1 <i>Gold From the Grave</i> by Anna Bhau Sathe</p> <p>2.2 <i>New Custom</i> by Ajay Navariya</p> <p>2.3 <i>The Refugee</i> by Avinash Dolas</p> <p>(First two stories from <i>Exercise of Freedom: An Introduction to Dalit Writings</i>, ed. by K. Satyanarayana and Susie Tharu, Navayana Publication, New Delhi, 2013)</p> <p>(The third short story is from <i>Poisoned Bread: Translations from Modern Marathi Dalit Literature</i>. Dangle, Arjun (Ed.), Orient BlackSwan, 1992 Pg. 216)</p> |

| Module 3 (Credit 1) Understanding Adivasi Literature | |
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| Learning Outcomes | After learning the module, learners will be able to: |
| | 1. Analyze how Adivasi literature challenges mainstream Indian literary traditions and critical frameworks. |
| | 2. Assess how Adivasi narratives have been historically excluded or misrepresented in Indian literature and the need for an alternative critical approach. |
| Content Outline | 3.1 “Towards an Adivasi critique of Indian Literature” by G. N Devy Selection from Devy, G. N. <i>Indian Literary Criticism: Theory and Interpretation</i> . Orient BlackSwan, 2002. |
| Module 4 (Credit 1) Voices of Resistance in Adivasi Literature | |
| Learning Outcomes | After learning the module, learners will be able to: |
| | 1. Understand and analyze key themes in Adivasi poetry, including caste oppression, identity, and resistance. |
| | 2. Critically engage with selected poems and articulate their socio-political significance. |
| Content Outline | 4.1 <i>The Children of the Forest Talk to Jesu</i> by M.B.Manoj 4.2 Selections from Dai, Mamang. <i>The Legends of Pensam</i> . Penguin Books, 2006. |

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Evaluation Scheme: Internal: 50 Marks

1. Presentations by students on issues related to Dalits and Adivasis in class(Newspaper articles, magazines, government reports) . (15 marks)
2. Assignment on a detailed analysis of Dalit or Adivasi text other than prescribed texts (Poem, short story, autobiography or films related to such issues) with special focus on themes, language, style, etc. (20 marks)
3. Short answer quiz on the basics concepts related to Dalit and Adivasi Literature (15 marks)

External – 50 Marks (3 Questions)

- Q.1 Short notes on module I and III (Any 2 out of 4) (15 marks)
- Q.2. Broad question on the short stories (Any 1 out of 2) (10 marks)
- Q. 3. Broad question on Adivasi poems (Any 1 out of 2) (10 marks)
- Q. 4. Short notes on dalit short stories and poems (Any 2 out of 3) (15 marks)

Bibliography

- Dangle, Arjun (Ed.). *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient BlackSwan, 1992.
- Devy, G. N. "For a Nomad called Thief." *Towards a Transcultural Future: Literature and Human Rights in a'post'-colonial World* 8 (2004): 281.
- Devy, G. N., Geoffrey V. Davis, and Kalyan Kumar Chakravarty, eds. *Knowing Differently: The Challenge of the Indigenous*. Routledge, 2015.
- Devy, G. N., and Geoffrey V. Davis, eds. *Performance and Knowledge*. Taylor & Francis, 2021.
- Indian Literature,67,(344),(6), November -December,2024.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature*. Orient BlackSwan, 2004.
- Ravikumar and Azhagarasan (Eds.). *The Oxford India Anthology of Tamil Dalit Writing*. Oxford University Press, 2012.
- Nimbalkar, Waman. *Dalit Literature: Nature and Role*, Nagpur: Pratibha Prakashan, 2006.
- Satyanarayana, K.,and Suisie Tharu (Eds.). *Exercise of Freedom: An Introduction to Dalit Writings*, Navayana Publication, 2013.
- Satyanarayana, K., and Susie Tharu (Eds.). *No Alphabet in Sight: New Dalit Writing from South India*. Penguin, 2011.

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| 3.4 MINOR | |
| Course Title | Reading Partition through Literature |
| Course Credits | 2 |
| Course Outcomes | <p>After going through the course, learners will be able to :</p> <ol style="list-style-type: none"> 1. Understand the socio-political and historical aspects of Partition that shaped the partition narratives 2. Understand and analyze the impact of Partition on society, with a focus on gendered violence, abduction and survival. 3. Analyze the different perspectives on Partition by engaging with partition narratives. 4. Evaluate the themes of displacement, formation of national and personal identity, violence, gender and memories. 5. Critically examine Partition narratives and effectively correlate to modern-day border conflicts, violence and migration. |
| Module 1 (Credit 1) | Understanding Partition: Echoes of 1947 |
| Learning Outcomes | <p>After learning the module, learners will be able to:</p> <ol style="list-style-type: none"> 1. Explore the factors that led to the Partition and its lasting impact on the geo-political landscape of the region. 2. Analyse historical and fictional narratives portraying communal violence to understand human relationships, displacement and survival during Partition |
| Content Outline | <p>1.1 Background reading on the Socio-Political dynamics of Partition:</p> <ul style="list-style-type: none"> ● Gyanendra Pandey's, <i>Remembering Partition: Violence, Nationalism, and History in India</i> (2001) <ol style="list-style-type: none"> i) "The three partitions of 1947" ii) "The evidence of the historian" ● Ayesha Jalal, <i>The Pity of Partition</i> (2013) <ol style="list-style-type: none"> i) "Partition: Neither End nor Beginning" ii) "On the Postcolonial Moment" <p>1.2 Khushwant Singh, <i>Train to Pakistan</i> (1956)</p> |
| Module 2 (Credit 1) | Gendered Experiences of Partition |
| Learning Outcomes | <p>After learning this module, learners will be able to</p> <ol style="list-style-type: none"> 1. Examine intersections of gender, religion and national identity |

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| | through narratives that challenge official histories of Partition. |
| | 2. Understand trauma and resilience to evaluate broader implications of marginalization and belonging. |
| Content Outline | <p>2.1 Background Reading on gendered experiences of Partition:</p> <ul style="list-style-type: none"> ● Urvashi Butalia, <i>The Other Side of Silence</i> (2000) <ul style="list-style-type: none"> i) “Women” ii) “Honour” ● Ritu Menon & Kamla Bhasin, <i>Borders & Boundaries: Women in India’s Partition</i> (1998) <ul style="list-style-type: none"> i) “Speaking for Themselves: Partition History, Women’s Histories” ii) “Borders and Bodies: Recovering Women in the Interest of the Nation” <p>2.2 Amrita Pritam, <i>Pinjar: The Skeleton and Other Stories</i> (2009)</p> |

External Assessment: 50 Marks

1. Long-format questions based on textual analysis (Attempt one out of two) - 15 Marks
2. Long-format questions based on exploring comparative and thematic aspects of the texts (Attempt one out of two) - 15 Marks
3. Short Notes (Attempt two out of five notes) on the application of background/theory to the text - 10 Marks
4. Personal Response Question - 10 Marks
 - a) Creative response questions (Attempt one out of three) - Survival Stories-fictional letter/dialogue/essay

OR

 - b) Critical response questions (Attempt one out of three) - Correlate to modern-day border conflicts, violence and migration

Bibliography

- Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Duke University Press, 2000.
- Butalia, Urvashi, and Ritu Menon, editors. *Partition Dialogues: Memories of a Lost Home*. Oxford University Press, 2018.
- Jalal, Ayesha. *The Pity of Partition: Manto’s Life, Times, and Work across the India-Pakistan Divide*. Princeton University Press, 2013.
- Kamleshwar. *Kitne Pakistan*. Translated by Ameena Kazi Ansari, Penguin Books, 2009.
- Manto, Saadat Hasan. *Khol Do* ("Open It") and *Thanda Gosht* ("Cold Flesh"), in *Bitter Fruit: The Very Best of Saadat Hasan Manto*.
- Menon, Ritu, and Kamla Bhasin. *Borders & Boundaries: Women in India’s Partition*. Kali for Women, 1998.

Pritam, Amrita. *Pinjar (The Skeleton and Other Stories)*. Translated by Khushwant Singh, Tara Press, 2009.

Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism, and History in India*. Cambridge University Press, 2001.

Singh, Khushwant. *Train to Pakistan*. Grove Press, 1956.

Additional Resources

Cinematic narratives can be screened for critical review and discussion

- a. Govind Nihalani (dir.), *Tamas* (1988)
- b. M.S. Sathyu (dir.), *Garam Hawa* (1973)

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| 3.5 OEC | |
| Course Title | English for Report and Research Paper Writing (for the English medium students) |
| Course Credits | 2 |
| Course Outcomes | After going through the course, learners will be able to : |
| | 1. Understand various components and formats of writing reports and research papers. |
| | 2. Prepare concise reports for events and situations. |
| | 3. Apply knowledge of research conventions |
| Module 1 (Credit 1) - Report Writing | |
| Learning Outcomes | After learning the module, learners will be able to: |
| | 1. Prepare reports on news, events, situations etc. |
| | 2. Use visual aids like bar graphs, charts, tables etc. to write reports. |
| | 3. Apply appropriate language and tone to suit the purpose and audience of the report. |
| Content Outline | 1.1 Learning how to use visual aids like bars, graphs, flowcharts etc. |
| | 1.2 Reporting events and situations. <i>A Practical Course for Developing Writing Skills in English</i> by J. K. Gangal. PHI Learning, 2011. |
| Module 2 (Credit 1) - Essential Skills for Writing Effective Research Papers | |

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| Learning Outcomes | After learning this module, learners will be able to |
| | 1. Learn about the essential skills for writing research papers. |
| | 2. Identify and analyse the key elements of academic writing, including thesis statements, arguments, and conclusions. |
| Content Outline | 2.1 Essential skills for writing a research paper: 2.2 Commonly used terms related to research: Choose a Topic, Review of Literature, Title, Hypothesis/Research Questions/ Research Design/ Data Collection/ Style sheet pertaining to specialisation, Citation 2.3 Reading samples of research papers <i>A Practical Course for Developing Writing Skills in English</i> by J. K. Gangal. PHI Learning, 2011. |

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

External Evaluation:

1. Report Writing on Events/ Situations - 2 / 4 - 20 marks
2. Interpreting visual information (bar graphs, charts, tables, graphs) in compose a well-structured analytical paragraph - 10 marks
paragraph
3. Short Notes on components of a research paper - 4 / 5 -20 marks

Bibliography

Bhattacharya, Arka. *A Handbook of Report Writing*. Books Way, 2015.

Sharma, R.C. and Mohan, Krishna. *Business Correspondence and Report Writing*. McGraw Hill, 2017.

Sorenson, Sharon. *How to Write Research Papers*, Arco Publishers, 2011.

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| 3.5 OEC | |
| Course Title | English for Professional Communication (For Non-English Medium Students) |
| Course Credits | 2 |
| Course Outcomes | After completing the course, learners will be able to: |
| | c. Comprehend and analyse workplace narratives. |

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| | d. Apply functional English skills in everyday and professional interactions. |
| | e. Develop effective writing skills for professional communication. |
| | f. Interpret and draft texts (advertisements, notices and instructions) that are used in professional settings. |
| Module 1 (Credit 1) - Reading Comprehension | |
| Learning Outcomes | After studying this module, learners will be able to: |
| | 1. Read and analyse short stories from Indian literature. |
| | 2. Understand themes, characters, and vocabulary in literary contexts. |
| | 3. Respond to comprehension based questions and short answer type analytical questions based on the text. |
| Content Outline | <p>Short Stories:</p> <ol style="list-style-type: none"> 1. <i>Million Dollar Seamstress</i> by Ruby Ashraf 2. <i>Tripping Along</i> by Deep Kalra <p>(Selections from the book <i>Stay Hungry Stay Foolish</i> by Rashmi Bansal, Published by IIM Ahmedabad, 2008)</p> |
| Module 2 (Credit 1) English for Professional Use | |
| Learning Outcomes | After studying this module, learners will be able to: |
| | <ol style="list-style-type: none"> 1. Use appropriate formal expressions for various communicative situations. 2. Compose clear and concise formal letters using correct format and tone. 3. Read, interpret and write professional texts correctly and effectively. |
| Content Outline | <p>2.1 Formal Communication</p> <ol style="list-style-type: none"> 1. Greetings, introducing self and others, starting and ending conversation, inviting and accepting invitations, expressing gratitude, apology, making requests and giving suggestions 2. Telephone etiquette <p>Activities: Dialogue writing, mock calls, Role Play</p> |

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| | <p>2.2 Written Communication:</p> <ul style="list-style-type: none"> • Letter/E-mail writing- Apology, Appreciation, Permission, Request |
| | <p>2.3 Reading, Interpreting and Writing Texts:</p> <p>4. Advertisements, Notices, Instructions</p> <p>(Selections from Chapter fifteen, unit III from the book <i>Model Business Letters, E-mails & Other Business Documents</i>-sixth edition by Shirley Taylor, published by Pearson Education Ltd.)</p> |

Evaluation Pattern: External examination of 50 marks

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| Q.1 Comprehension passage- (questions and vocabulary) | 15 Marks |
| Q.2 Short answer questions based on the stories (Five questions) | 5 Marks |
| Q.3 Letter writing (Apology, Appreciation, Permission, Request) (1 out of 2) | 10 Marks |
| Q.4 Imaginary telephonic conversation/ dialogue writing | 10 Marks |
| Q.5 Advertisement/ Notice / instructions writing | 10 Marks |

Bibliography

- Bansal, Rashmi. *Stay Hungry Stay Foolish*. IIM Ahmedabad, 2008.
- Dixon, Robert J. *Everyday Dialogues in English - A Revised Edition*. PHI Learning Private Limited, Delhi, 2013.
- Gangal, J. K. *A Practical Course in Effective English Speaking Skills*. PHI Learning Private Limited, Delhi, 2014.
- Kumar, Sanjay and Lata, Pushp. *Communication Skills*. Oxford University Press, New Delhi, 2024.
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| 3.7 FP | |
| Course Title | Field Project |
| Course Credits | 2 |
| Course Outcomes | After completing the course, learners will be able to: |
| | 1. To learn experientially. |
| | 2. Explore thematic elements of literary works within their historical and cultural contexts. |
| | 3. Critically analyse the impact of literature on society and individuals through well- structured reports and presentations |
| Module 1 (Credit 1) | Mapping Studies of Literature to Real-Life Contexts |
| Learning Outcomes | After studying the module, learners will be able to: |
| | 1. To contextualize literary concepts in the Indian societal framework |
| | 2. Use literary analysis skills to understand real-life situations and current events. |
| Content Outline | <p>1.1 Diverse literary spaces(Literary festivals, Theatre festival, Film Festivals, Attend Author’s interview, Book Launch)</p> <p>1.2 Cultural events (folk performances, Dance and Songs)</p> <p>1.3 Libraries, Archives, and Museums</p> |
| Module 2 (Credit 1) | Mapping Studies Through Reports and Presentations |

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| Learning Outcomes | After studying the module, learners will be able to: |
| | 1. Understand the process of gathering and organizing information for academic and field-based reports. |
| | 2. Demonstrate the ability to link literary concepts to real-world situations through structured reporting. |
| Content Outline | 2.1 Presentation Skills and Communication Techniques 2.2 Report Writing and Documentation 2.3 Collaborative Learning and Group Work |

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal Assessment -50 marks

Attendance and Log Book: 10 marks

Project/ Assignment Submission: 20 marks

Group Discussion/ Presentation: 20 marks

Semester IV

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| 4.1 MAJORS | |
| Course Title | Realism and Naturalism in Drama |
| Course Credits | 4 |
| Course Outcomes | After going through the course, learners will be able to: |
| | 1. Understand the evolution and characteristics of Realism and Naturalism in drama. |
| | 2. Analyze the influence of socio-political and cultural contexts on dramatic works. |

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| | 3. Critically evaluate plays using appropriate literary and theatrical frameworks. |
| | 4. Compare and contrast Realist and Naturalist elements in global and Indian plays. |
| Module 1 (Credit 1) - Realism and Naturalistic in Drama; Introduction and Background | |
| Learning Outcomes | After learning the module, learners will be able to: |
| | 1. Know about the factors that led to the emergence of Realist Drama in the Victorian Age. |
| | 2. Explore the elements of Realist and Naturalistic Drama |
| Content Outline | 1.1 Emergence of the Realist Drama in the 19th century. |
| | 1.2 Characteristics of Realist Drama. |
| Module 2 (Credit 1)- Realistic Drama and Social Critique: A Study of <i>A Doll's House</i> | |
| Learning Outcomes | After learning this module, learners will : |
| | 1. Read the play in the light of realism and social status of women in the Nineteenth Century. |
| | 2. Critically appreciate the play in terms of its plot, character, setting, themes, and other elements of drama. |
| | 3. Explore the portrayal of gender roles and societal expectations within the play. |
| Content Outline | 2.1 Henrik Ibsen's <i>A Doll's House</i> |
| Module 3 (Credit 1) - Introduction to Modern Indian Drama | |
| Learning Outcomes | After learning the module, learners will be able to: |
| | 1. Understand the evolution of Indian drama from folk and traditional forms to realism. |
| | 2. Distinguish between Western dramatic conventions and Indian regional drama traditions. |
| Content Outline | 3.1 Introduction to Indian Modern Drama 3.2 Realism in Indian Drama |
| Module 4 (Credit 1)- <i>Wada Chirebandi: A Realistic Portrait of a Family in Decline</i> | |
| Learning Outcomes | After learning this module, learners will : |
| | 1. Read and analyse the play while studying the elements of Realism and Naturalism in Indian Drama. |
| | 2. Critically appreciate various aspects of the play such as |

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| | theme, plot, setting, characters, socio-cultural background and others. |
| | 3. Evaluate experimentation with time, space, dialogue, and stage direction to portray complex social changes from agrarian to urban life. |
| Content Outline | <i>Wada Chirebandi</i> by Mahesh Elkunchwar |

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

A. Internal Assessment -50 marks

- a. Written Assignments (Watch a play in a theatre/on virtual platform followed by writing a review) - 15 marks.
- b. Oral Presentations- Groups perform a scene and follow it with a brief oral explanation of how it reflects realism/naturalism-20 marks.
- c. Poster-making on gender issues using visuals- 15 marks.

B. External Examination- 50 marks

- a. Long answer question (1/ 2) based on the texts- 20 marks
- b. Reference to Context (2/4) on the text- 15 marks.
- c. Objective-type questions based on all the modules -15 marks.

Bibliography

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| 4.2 MAJORS | |
| Course Title | Poetry of the Romantic and Victorian period |
| Course Credits | 4 |
| Course Outcomes | <p>After going through the course, learners will be able to</p> <p>1. Understand the prevailing social, cultural and ideological background of the Romantic and Victorian period.</p> <p>2. Explore the development of different kinds of poetry in the 19th century.</p> <p>3. Appreciate the overall impact of poetry for example poetic stance, tone, imagery, diction, use of rhyme, metre etc</p> |
| Module 1 (Credit 1) - | Background of the Romantic period |
| Learning Outcomes | <p>After learning the module, learners will be able to</p> <p>1. Understand comprehensively the foundational features of the Romantic Movement</p> <p>2. Appreciate features of Romantic poetry and be acquainted with significant poets of the period and their contribution</p> |
| Content Outline | <p>Background</p> <p>1) Rise of the Romantic Movement- 1798-1832</p> <p>2) Features of Romantic poetry and representative poets</p> |
| Module 2 (Credit 1)- | Background of the Victorian period |
| Learning Outcomes | <p>After learning the module, learners will be able to</p> <p>1. Understand and appreciate developments in nineteenth-century England</p> <p>2. Identify features of Victorian poetry and be acquainted with significant poets of the period and their contribution</p> |
| Content Outline | <p>Background</p> <p>1) Introduction to Victorian poetry - 1832-1899</p> <p>2) Characteristics of Victorian poetry and representative poets</p> |
| Module 3 (Credit 1)- | Responding and Analysing to Poetry from the Romantic period |
| Learning Outcomes | <p>After learning the module, learners will be able to</p> <p>1. Identify the formal and contextual dimensions of the prescribed poems from the Romantic age.</p> <p>2. Respond to specific and distinguishing features in the poems</p> <p>3. Analyse the technical aspects of poetry and the language used such</p> |

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| | as similes, metaphors, personification and its overall impact viz poetic stance, tone, imagery, diction, use of rhyme, metre etc. |
| Content Outline | <p>Poems:</p> <ol style="list-style-type: none"> 1. William Blake: (i) 'London', (ii)'The Tyger' 2. William Wordsworth: (i) 'Daffodils' (ii) The Solitary reaper 3. Percy Bysshe Shelley: (i) 'Ozymandias (ii) 'Ode to the West Wind' 4. John Keats: (i) 'Ode to Autumn' (ii) La Bella Dame Sans Merci 5. Thomas Gray: (i)'Elegy Written in a Country Churchyard' 6. Christina Rossetti: (i) 'Remember Me' 7. Robert Burns: (i) My love is like a Red,Red Rose |
| Module 4 (Credit 1) | Responding and Analysing to Poetry from the Victorian period |
| Learning Outcomes | <p>After learning this module, learners will be able to</p> <ol style="list-style-type: none"> 1. Identify the formal and contextual dimensions of the prescribed poems from the Victorian age. 2. Respond to specific and distinguishing features in the poems 3. Analyse the technical aspects of poetry and the language used such as similes, metaphors, personification and its overall impact viz poetic stance, tone, imagery, diction, use of rhyme, metre etc. |
| Content Outline | <p>Poems:</p> <ol style="list-style-type: none"> 1. Alfred Lord Tennyson: (i)'Break ,Break, break', (ii)'The Lady of Shallot' (Part 1,2,3) 2. . Robert Browning: (i) 'My Last Duchess' 3. Elizabeth Barret Browning: (i) How do I Love Thee 4. Matthew Arnold: (i) Dover Beach 5. Gerard Manley Hopkins: (i) The Pied Beauty |

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

Internal:- 50 marks

a) Background (MCQ)-15 Marks

b) Analysis of Poems- 15 Marks (Written)

c) Presentation of Poem (Enactment,PPT/Video,Seminar,Assignments)- 20 marks (10*2 one from each period)

External – 50 Marks

Q.1 MCQ on Forms and Background- 15 marks (Fill in the blanks,T/F,Match the following)

Q.2 RTC from poems 15 marks (5*3)

Q.3 Analysis of Poems 20 marks(10*2)

Bibliography

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Stephen Greenblatt (ed) *The Norton Anthology of English Literature, Volume D, The Romantic Period*, W.W. Norton & Co, 2012.

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| 4.3 MAJORS | |
| Course Title | Reality vs Fantasy in Literature |
| Course Credits | 4 |
| Course Outcomes | After going through the course, learners will be able to: |
| | 1. Identify and interpret key elements of fantasy literature—myth, symbolism, magic, and alternative realities—and assess their impact on meaning and reader engagement. |
| | 2. Critically analyse how fantasy literature reflects and challenges real-world themes like identity, morality, power, and social norms through allegory and world-building. |
| | 3. Apply literary theories such as psychoanalytic, postcolonial, feminist, and postmodern approaches to examine themes like heroism, transformation, and the construction of truth in fantasy texts. |

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| | 4. Evaluate the role of fantasy literature in shaping readers' perceptions of reality by offering alternative perspectives on cultural, historical, and philosophical ideas. |
| Module 1 (Credit 1) | The World of Wonderland – Logic, Language, and Illusion |
| Learning Outcomes | After learning the module, learners will be able to |
| | 1. Analyse how Carroll subverts logic, identity, and time to create a surreal world that mirrors and critiques Victorian society. |
| | 2. Examine how fantasy and nonsense in Wonderland challenge conventional storytelling and rationality. |
| Content Outline | 1.1 The role of dream worlds and surrealism in <i>Alice in Wonderland</i> by Lewis Carroll (1865) |
| | 1.2 Language, logic, and identity in Wonderland: How rules are established and broken |
| Module 2 (Credit 1) | Truth vs. Fiction in <i>Life of Pi</i> |
| Learning Outcomes | After learning this module, learners will be able to |
| | 1. Evaluate the impact of multiple narratives and shifting realities on the reader's understanding of truth in <i>Life of Pi</i> . |
| | 2. Analyse how storytelling and imagination serve as survival mechanisms and tools for making sense of trauma. |
| Content Outline | 2.1 Fact vs. fiction: How Pi's narratives question absolute truth |
| | 2.2 Religion, belief, and the fantastic: The novel's exploration of faith through storytelling |
| Module 3 (Credit 1) | The Fantastic as a Liminal Space |
| Learning Outcomes | After learning the module, learners will be able to |
| | 1. Apply Todorov's theory of the fantastic to <i>Alice's Adventures in Wonderland</i> and <i>Life of Pi</i> to explore their ambiguous realities. |
| | 2. Examine how the fantastic genre creates uncertainty in both texts, blurring the boundaries between the real and the imagined. |
| Content Outline | 3.1 Todorov's framework: Defining the fantastic, the uncanny, and the marvelous |
| | 3.2 Application of Todorov's theory: Analyzing fantastic hesitation in <i>Alice</i> and <i>Life of Pi</i> |
| Module 4 (Credit 1) | Fantasy as Metafiction and Postmodern Inquiry |
| Learning Outcomes | After learning this module, learners will be able to |
| | 1. Analyse how <i>Alice's Adventures in Wonderland</i> and <i>Life of Pi</i> employ metafiction, unreliable narration, and self-referential |

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| | storytelling. |
| | 2. Evaluate Attebery's argument that fantasy literature serves as an interrogation of truth and fiction, applying this perspective to the selected texts. |
| Content Outline | 4.1 Fantasy as a self-aware genre: How postmodernism redefines storytelling |
| | 4.2 Interrogating reality through fantasy: <i>Alice</i> and <i>Life of Pi</i> as metafictional narratives |

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

A. Internal Assessment -50 marks

- d. Written Assignments - 20 marks.
- e. Oral Presentations- 15 marks.
- f. Role-play/ Enactments/Performances- 15 marks.

B. External Examination- 50 marks

- Long answer question (1/ 2) based on the texts- 20 marks.
- Reference to Context (2/4) on the text- 15 marks.
- Objective-type questions based on all the modules -15 marks.

Bibliography

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University Press of Kentucky, 1997.

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| 4.4 OEC | |
| Course Title | Writing in English for Corporate Communication (for the English medium students) |
| Course Credits | 2 |
| Course Outcomes | After going through the course, learners will be able to : |
| | 1. Handle internal communication such as documenting meetings, drafting circulars, newsletters, announcements, and representations from employees. |
| | 2. Make advertisements for newspapers and other print media. |
| | 3. Create brochures and flyers for marketing brands. |
| | 4. Compile a set of slides for making presentations and pitch deck. |
| Module 1 (Credit 1) - Internal Communication | |
| Learning Outcomes | After learning the module, learners will be able to: |
| | 1. Draft notices, agenda and minutes of meetings. |
| | 2. Prepare circulars, announcements and newsletters. |
| | 3. Draft letters of representations, regrets, appreciations, memos, gratitude, and others. |
| Content Outline | 1.1 Documenting meetings 1.2 Circulars (holidays, change in leadership, training programs etc.), announcements (bonuses, incentives, celebrations, commemoration etc.), and newsletters from organisations. 1.3 Two-Way communication between the employer and employee. |
| Module 2 (Credit 1) - Writing for Advertisements and Brand Marketing | |
| Learning Outcomes | After learning this module, learners will be able to |
| | 1. Prepare advertisements and flyers. |
| | 2. Making pitch decks and brochures. |
| Content Outline | 2.1 Content for advertisements- heading, body, attractive captions etc. |

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| | 2.2 Slides for advertising and marketing a brand- making slides giving details of an organisation, its products or services, offers, features of products/services, social media links etc, |
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Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

External Evaluation

- Q.1 Content for Advertisements for newspapers 1 /3 - 15 marks
- Q.2. Making brochures or flyers for social media handles 1 /3 - 15 marks.
- Q.3. Creating a pitch deck (at least 6 slides) ½ - 20 marks.

Bibliography

Carlton, Dixie Maria. *Advertising Branding and Marketing*. 2017.

Indeed Editorial Team. *How to Write an Effective Advertisement: A Complete Guide*. March 2025.

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| 4.4 OEC | |
| Course Title | English Language Skills for Employability (for non-English medium students) |
| Course Credits | 2 |
| Course Outcomes | After going through the course, learners will be able to : |
| | 1.Comprehend and analyze texts related to the workplace. |
| | 2.Demonstrate verbal, nonverbal and written communication skills with specific reference to workplace situations. |
| | 3.Develop effective written communication in professional contexts.. |
| | 4.Demonstrate digital literacy and the ability to understand and use technology. |

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| Module 1 (Credit 1) - | Reading and Comprehending Literary Texts |
| Learning Outcomes | After learning the module, learners will be able to: |
| | 1. Read and analyse literary pieces by relating to situations, characters in professional settings. 2. Respond to comprehension based questions and short answer type analytical questions based on the texts |
| Content Outline | 1.1 Poems 1. “Goodbye Party for Miss Pushpa T.S”. Nissim Ezekiel 2. “The Railway Clerk” Nissim Ezekiel |
| | 1.2 Short stories 1. “Forty Five a Month” by RK Narayan from <i>Malgudi days</i> 2. “Retrospective” by Githa Hariharan from <i>Imaging the Other</i> |
| Module 2 (Credit 1) - | Functional English |
| Learning Outcomes | After learning this module, learners will be able to |
| | 1. Communicate clearly and effectively in a professional setting, using appropriate language and tone to convey messages, instructions, and ideas. |
| | 2. Write clear, concise, and well-structured documents that are suitable in a workplace context |
| Content Outline | 2.1 Developing Spoken Skills Simulated role play to be carried out in pairs or small groups in situations such as Job Interviews in different contexts, Congratulating colleagues, Farewell scenes, Openings of Meetings and giving the Vote of thanks |
| | 2.2 Written Communication: Notice and Agenda, Minutes, Application letters and one page resumes, Brief messages in office situations (Examples-Short notes/email to the Department Head for leave, reaching late or leaving |
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| | early, cancellation of meeting) |
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Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

External 50 marks

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| 1. Unseen passage for Comprehension on related matter about professional situations- | 10 marks |
| 2. Short answers based on chosen texts | (5*2) 10 marks |
| 3. Notice, Agenda, and Minutes | 10 marks |
| 4. Application letter with Resume sent through email | 10 marks |
| 5. Short messages on different office situations | 10 marks |

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Dixon, Robert J. *Everyday Dialogues in English: A Revised Edition*. PHI Learning Private Limited, 2013.

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| 4.5 SEC | |
| Course Title | Narrative Content: Writing Across Formats (English Medium Students) |
| Course Credits | 2 |
| Course Outcomes | <p>After going through the course, learners will be able to :</p> <p>1. Understand the elements and design of cross-format non-fiction storytelling</p> <p>2. Apply storytelling techniques for composing non-fictional content across diverse platforms and audiences</p> <p>3. Critically evaluate ethical considerations and the effectiveness of content shared across platforms</p> <p>4. Create original non-fictional narrative content across diverse formats</p> |

| Module 1 (Credit 1) - Creative Nonfiction: Persuasive and Informative Writing | |
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| Learning Outcomes | After learning the module, learners will be able to: |
| | 1. Identify key features of persuasive and informative writing and understand how to combine factual data with storytelling in Personal Essays, Case-studies and Feature Articles |
| | 2. Apply narrative strategies to produce engaging journal entries, human-interest case studies, and feature articles |
| | 3. Critically analyse the ethical considerations in writing lived experiences (self and others) and representing them |
| | 4. Create an original, persuasive, and informative narrative non-fiction content |
| Content Outline | 1.1 Blending factual writing with storytelling: Cheney, Theodore A. Rees. <i>Writing Creative Nonfiction: Fiction Techniques for Crafting Great Nonfiction</i> . Ten Speed Press, 2001. |
| | 1.2 Ethical considerations in writing human-centric stories |
| | 1.3 Journaling (personal narratives, memoirs from experience/memory) |
| | 1.4 Case studies (personal experiences of individuals from information available authentic sources/interviews) |
| | 1.5 Feature Articles (writing for magazines/ websites/ newsletters) |
| Module 2 (Credit 1) - Digital Narratives: Social Media Story-Telling | |
| Learning Outcomes | After learning this module, learners will be able to |
| | 1. Understand the basic principles of digital writing across online platforms |
| | 2. Apply narrative strategies to produce engaging blog posts and podcast scripts aligned to digital audiences |
| | 3. Understand and evaluate the ethical considerations of content shared through blogs, podcasts and social media |
| | 4. Create an original, digital narrative |
| Content Outline | 2.1 Basic principles of web-writing and storytelling : Lambert, Joe. <i>Digital Storytelling: Capturing Lives, Creating Community</i> . 4th ed., Routledge, 2013. |
| | 2.2 Audience engagement and community building <ul style="list-style-type: none"> ● Creative Blogs ● Podcast Scripting |

External Assessment: 50 Marks

3. Long-format questions based on concepts, features, ethical issues and strategies of storytelling (Attempt one out of two) - 15 Marks
4. Short Notes (Attempt two out of five notes) on the application of background/theory to specific platforms - 15 Marks
5. Creative response- (Attempt one out of three) - 20 Marks
 - a. Personal Essay (based on lived experience) -approximately 750-1000 words
 - b. Case Study (based on hypothetical experiences/ seen interview)-approximately 750-1000 words
 - c. Blog Post (based on personal insights)-approximately 750-1000 words
 - d. Podcast script (for a 10 minute episode)

Bibliography

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- Mencher, Melvin. *News Reporting and Writing*. 12th ed., McGraw-Hill, 2011.
- Lambert, Joe. *Digital Storytelling: Capturing Lives, Creating Community*. 4th ed., Routledge, 2013.
- Singh, Khushwant. *Truth, Love & a Little Malice: An Autobiography*. Penguin Books India, 2002.

Podcasts:

- The Seen and the Unseen* – Amit Varma, <https://seenunseen.in>
- Kissa: Stories with Saurabh*, Spotify/YouTube
- Radio Mirchi's *The Note*

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| 4.5 SEC | SEC (for the Non-English medium students) |
| Course Title | Listening and Presentation Skills in English |
| Course Credits | 2 |
| Course Outcomes | After going through the course, learners will be able to : |
| | 3. Listen attentively and comprehend audio material in English. |
| | 4. Identify main ideas and supporting details from spoken discourse. |
| | 5. Develop and deliver structured oral presentations with |

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| | confidence. |
| | 6. Use pronunciation, stress, and intonation appropriately in formal presentations. |
| | 7. Improve listening comprehension through active listening strategies. |
| Module 1 (Credit 1) - Listening Skills | |
| Learning Outcomes | After learning the module, learners will be able to: |
| | 1. Identify key ideas from spoken content like dialogues, announcements, and lectures. |
| | 2. Use listening strategies such as prediction, inferencing, and summarising. |
| | 3. Recognise pronunciation patterns, intonation, stress, and rhythm in spoken English. |
| | 4. Respond appropriately to oral communication in academic and professional contexts. |
| Content Outline | 1.1 Listening practice using audio materials: conversations, announcements, interviews, short talks, and instructions. |
| | 1.2 Listening for specific information and inference. |
| | 1.3 Listening activities based on <i>A Course in Listening & Speaking I</i> (Chapters 6–10). |
| | 1.4 Introduction to English sounds, intonation, and stress. |
| Module 2 (Credit 1) - Presentation Skills | |
| Learning Outcomes | After learning this module, learners will be able to |
| | 1. Organise ideas clearly for short presentations. |
| | 2. Use appropriate body language, voice modulation, and visual aids. |
| | 3. Speak confidently on familiar topics in a structured manner. |
| | 4. Interact with the audience and handle simple questions effectively. |
| Content Outline | 2.1. Preparing and delivering short oral presentations (narrative, descriptive, informative). |
| | 2.2 Planning and outlining a speech – introduction, body, conclusion. |

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| | 2.3 Use of visual aids (charts, slide presentations, posters) in presentations. |
| | 2.4 Use of aspects of non-verbal communication for effective presentations. |

Assignments/Activities towards Comprehensive Continuous Evaluation (CCE)

External Assessment – 50 marks

Q.1 Simulated Listening Comprehension – 15 Marks

A short passage simulating a conversation, announcement, or lecture is given. Students read and answer based on it.

- a) Answer in one sentence – 5 marks
- b) Multiple Choice Questions – 5 marks
- c) Short inference-based answers – 5 marks

Q.2 Pronunciation, Intonation, and Stress (10 Marks)

- a) Match the words with correct stress patterns (e.g., photograph, photographer) – 5 marks
- b) Fill in the blanks or choose correct pronunciation symbols or stress patterns – 5 marks

Q.3 Short Notes (Any 2 out of 3) – 10 Marks

(Structure of a good presentation, Use of visual aids in presentation, Importance of body language, etc.)

Q.4 Descriptive Answer (Any 1 out of 3) – 10 Marks

(Planning and delivering an informative speech, Techniques to engage the audience, Role of voice modulation in presentation)

Q.5 Outline of a Presentation – 5 Marks

Prepare an outline for a 2-minute talk on any **one** of the following: (My Daily Routine, An Inspiring Person, The Benefits of Learning English- Must include: Introduction, Body, Conclusion)

Bibliography

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Gangal, J. K. *A Practical Course in Effective English Speaking Skills*. PHI Learning Pvt. Ltd., 2016.

Kumar, E. Suresh, and P. Sreehari, editors. *Communicative English*. Orient BlackSwan, 2017.

Sasikumar, V., P. Kiranmai Dutt, and Geetha Rajeevan. *A Course in Listening & Speaking I*. Cambridge University Press, 2014.

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| 4.7 CE | CE |
| Course Title | Literature and Literacy in Community Engagement Language and Literature in Community Engagement? |
| Course Credits | 2 |
| Course Outcomes | After going through the course, learners will be able to : 1. Identify and analyse the role of literature and literacy in various community contexts. 2. Design and implement a community engagement project that integrates literary studies. 3. Reflect critically on the social, political, and economic contexts of their engagement. 4. Demonstrate improved interpersonal, organisational, and civic skills through fieldwork. 5. Communicate insights from their community experience using academic and creative formats. |
| Module 1 (Credit 1) - Theoretical Frameworks and Community Contexts | |
| Learning Outcomes | After learning the module, learners will be able to: 1. Understand key concepts in community engagement and service-learning. 2. Articulate the relevance of literary studies to community contexts. 3. Identify local institutions where literary or literacy support is needed. 4. Develop a preliminary proposal for a community-based project. |
| Content Outline | 1.1 Introduction to community engagement and civic responsibility 1.2 Role of literature and literacy in society 1.3 Principles of service-learning and reflective practice 1.4 Mapping community institutions and identifying literacy gaps |
| Module 2 (Credit 1) - Fieldwork, Reflection, and Critical Analysis | |
| Learning Outcomes | After learning this module, learners will be able to |

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| | <ul style="list-style-type: none"> ● Collaborate with community partners to implement a literacy or literature project. |
| | <ul style="list-style-type: none"> ● Maintain reflective logs analysing social structures affecting community literacy. |
| | <ul style="list-style-type: none"> ● Evaluate the project's impact and challenges |
| | <ul style="list-style-type: none"> ● Present and defend findings using academic tools and critical thinking. |
| Content Outline | 2.1. Fieldwork, Reflection, and Critical Analysis |
| | 2.2 Mid-semester check-ins and peer reviews |
| | 2.3 Reflective journaling and case study discussions |
| | 2.4 Final presentation and report writing |

Internal Assessment 50 Marks

Project Proposal (Individual/Group)-10 Marks

Midterm Reflective Journal (1000 words)- 10 Marks

Final Field Report (2000 words)- 15 Marks

Oral Presentation of Project- 10 Marks

Participation in Fieldwork and Peer Reviews- 5 Marks

Bibliography

Ballard, S. M., and B. Elmore. "A Labor of Love: Constructing a Service-Learning Syllabus."

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Eccles, Jacquelynne. "Expectancies, Values, and Academic Behaviors." *Achievement and Achievement Motives: Psychological and Sociological Approaches*, edited by J. T. Spence, W. H.

Freeman, 1983, pp. 75–146.

Kuh, George D. *High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter*. Association of American Colleges and Universities, 2009.

Sanford, Nevitt. *Self & Society: Social Change and Individual Development*. Atherton Press, 1967.

Winkelman, Mary-Ann, et al. "A Teaching Intervention That Increases Underserved College Students' Success." *AAC&U Peer Review*, vol. 18, no. 1/2, 2016.
