

**Postgraduate and Research Department of English  
Programme Specific Outcomes (PSOs)**

On the successful completion of the Postgraduate programme, the students will be able to

<b>PSO1 Disciplinary Knowledge</b>	interpret various literary works using contemporary literary and cultural theories,
<b>PSO2 Communication Skills</b>	demonstrate effective communication skills in academic and professional contexts
<b>PSO 3 Problem Solving &amp; Analytical Reasoning</b>	implement critical thinking and problem-solving skills in various professional and academic scenarios,
<b>PSO 4 Critical Thinking</b>	analyse critically, evaluate, and synthesize complex literary texts and cultural phenomena,
<b>PSO 5 Research Skills</b>	conduct literary research and synthesize information to produce original and well supported academic essays and projects
<b>PSO 6 Digital Literacy</b>	apply proficient digital literacy skills and evaluate online resources,
<b>PSO 7 Professional competencies</b>	assess literary texts, identify thematic complexities, and formulate insightful interpretations,
<b>PSO 8 Moral and Ethical Awareness/Reasoning</b>	display moral and ethical awareness and engage in ethical implications of literary and linguistic representations,
<b>PSO 9 Multicultural Competence</b>	demonstrate multicultural competence in diverse literary and linguistic traditions, and
<b>PSO 10 Self-directed &amp; Lifelong Learning</b>	acquire academic competence to engage in self-directed and lifelong learning.

**Postgraduate and Research Department of English**  
**Learning Outcomes-based Curriculum Framework (LOCF)**  
(w.e.f. 2024-2025)

Sem.	Category	Course Code	Course Title	Hours /Wk.	Credits	Marks
1	CC	24PGE/PSE 4401	English Poetry	5	4	80
1	CC	24PGE/PSE 4403	English Drama	6	4	80
1	CC	24PGE/PSE 4405	English Fiction	6	4	80
1	CC	24PGE/PSE 4407	Academic Writing	5	4	80
1	DSE	24XXXNNNN	<i>Discipline Specific elective -I</i>	4	4	80
1	GE	24XXXNNNN	<i>Generic Elective – I</i>	4	3	60
			<b>Total</b>	<b>30</b>	<b>23</b>	<b>460</b>
2	CC	24PGE/PSE 4402	Contemporary Literary Theories I	6	4	80
2	CC	24PGE/PSE 4404	Indian Literature in English	6	4	80
2	CC	24PGE/PSE 4406	American Literature	5	4	80
2	CC	24PGE/PSE 4408	Shakespeare Studies	5	4	80
2	DSE	24XXXNNNN	<i>Discipline Specific elective -II</i>	4	4	80
2	GE	24XXXNNNN	<i>Generic Elective - II</i>	4	3	60
			<b>Total</b>	<b>30</b>	<b>23</b>	<b>460</b>
3	CC	24PGE/PSE 5401	Contemporary Literary Theories II	6	4	80
3	CC	24PGE/PSE 5403	Literature of the Marginalised	5	4	80
3	CC	24PGE/PSE 5305	Teaching English Language and Literature	5	3	60
3	CC	24PGE/PSE 5407	African-American Literature	5	4	80
3	CC	24PGE/PSE 5409	Cultural Studies	5	4	80
3	DSE	24XXXNNNN	<i>Discipline Specific elective -III</i>	4	4	80
3	IS	24PGE/PSE5255	<i>Internship</i>	-	2	40
			<b>Total</b>	<b>30</b>	<b>23+2</b>	<b>500</b>
4	CC	24PGE/PSE 5402	21 <sup>st</sup> Century Millennial Literature and Culture	6	4	80
4	CC	24PGE/PSE 5404	Post-colonial Literature	6	4	80
4	CC	24PGE/PSE 5406	European Literatures in Translation	5	4	80
4	CC	24PGE/PSE 5408	History of Englishes	5	4	80
4	CC	24PGE/PSE 5310	Project	4	3	60
4	DSE	24XXXNNNN	<i>Discipline Specific elective -IV</i>	4	4	80
4	SEC	24PGE/PSE5244	Professional Competency Skill	-	2	40
			<b>Total</b>	<b>30</b>	<b>23+2</b>	<b>500</b>
<b>Grand Total</b>				<b>120</b>	<b>96</b>	<b>1920</b>

\* Internship - First Year Vacation

<b>Discipline Specific Elective (DSE)</b>						
<b>Sem</b>	<b>Category</b>	<b>Course No.</b>	<b>Course Title</b>	<b>Hours /Wk.</b>	<b>Credits</b>	<b>Marks</b>
1	DSE	24PGE/PSE 4409/ 24PGE/PSE 4411	Translation Studies/ Partition Literature	4	4	80
2	DSE	24PGE/PSE 4410/ 24PGE/PSE 4412	Structure of Modern English/English Language Education	4	4	80
3	DSE	24PGE/PSE 5411/ 24PGE/PSE 5413	Media Studies/ Asian Fiction in English	4	4	80
4	DSE	24PGE/PSE 5410/ 24PGE/PSE 5412	Climate Fiction/ Refugee Literature	4	4	80
<b>Generic Elective (GE)</b>						
<b>Sem</b>	<b>Category</b>	<b>Course No.</b>	<b>Course Title</b>	<b>Hours /Wk.</b>	<b>Credits</b>	<b>Marks</b>
1	GE	24PGE/PSE4301/ 24PGE/PSE4303	English for Careers/ Communication Skills in English	4	3	60
2	GE	24PGE/PSE4302/ 24PGE/PSE4304	Film Studies/ American Studies	4	3	60

### Mapping with POs

PGE/PSE	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
	3	2	2	3	3	2	3	2	3	3

### Mapping of Courses with PSOs

Courses	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
24PGE/PSE4401	2	2	2	2	2	2	2	2	2	2
24PGE/PSE4403	2	1	2	2	3	1	2	2	2	2
24PGE/PSE4405	1	2	2	2	2	1	2	2	2	2
24PGE/PSE4407	3	3	3	3	2	3	3	2	2	2
24PGE/PSE4409/ 24PGE/PSE4411	3	3	3	3	2	2	3	2	2	3
24PGE/PSE4402	3	1	3	3	3	2	3	3	2	2
24PGE/PSE4404	3	2	2	1	1	1	2	2	3	2
24PGE/PSE4406	3	1	1	2	1	1	2	2	3	2
24PGE/PSE4408	3	1	2	3	2	1	3	2	3	2
24PGE/PSE4410/ 24PGE/PSE 4412	3	2	2	2	1	2	3	1	2	3
24PGE/PSE 5401	3	3	3	3	3	3	3	3	3	3
24PGE/PSE 5403	3	1	2	3	1	1	2	3	3	3
24PGE/PSE 5305	2	2	2	2	2	2	2	2	2	2
24PGE/PSE 5407	3	1	2	3	3	1	2	3	3	2
24PGE/PSE 5409	3	1	2	3	3	1	3	3	2	1
24PGE/PSE 5411/ 24PGE/PSE 5413	3	3	3	3	3	3	3	2	3	3
24PGE/PSE 5402	3	1	3	3	2	1	2	2	3	1
24PGE/PSE 5404	3	2	3	3	3	1	3	2	3	3
24PGE/PSE 5406	2	1	1	2	2	2	2	2	2	2
24PGE/PSE 5408	2	2	2	2	2	1	2	2	2	1
24PGE/PSE 5310	1	2	3	3	3	3	3	2	3	3
24PGE/PSE 5410/ 24PGE/PSE 5412	2	2	3	3	3	3	3	3	3	3
Average	2.4	1.6	2.2	2.5	2.1	1.6	2.5	2	2.4	2.1

### Mapping of Courses with POs

Courses	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
24PGE/PSE4301 24PGE/PSE4303	3	3	2	3	3	3	3	2	2	3
24PGE/PSE4302 24PGE/PSE4304	2	2	2	3	2	2	2	2	3	2
Average	3	3	2	3	3	3	3	2	3	3

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE 4401	English Poetry	Core	5	4

This course intends to familiarise students with the evolution of English poetry starting from the medieval period to the Modern period. The course traces the representation of religious, social, political and literary activities of the period in various poetic forms. It would attempt to critique the characteristics of Renaissance, Puritan, Elizabethan, Romantic, Victorian and Modern Poetry.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** understand the earlier forms of medieval poetry,

**CO2:** study the nature of Elizabethan poetry through sonnet, pastoral and allegory,

**CO3:** evaluate the Romantic notions such as individualism and imagination

**CO4:** critically analyse societal themes explored in Victorian poetry and

**CO5:** comprehend experimental features and socio-political context of Modern Poetry.

**Unit I: Medieval Poetry**

**(15 Hours)**

Geoffrey Chaucer

"The General Prologue"

Pardoner, The Nun, Doctor, Friar"

**Unit II: Elizabethan, Puritan and Metaphysical Poetry (15 Hours)**

Edmund Spenser

"Epithalamion"

John Milton

"*Paradise Lost* – Book IX"

John Donne

"The Canonization",

"A Valediction: Forbidding Mourning"

**Unit III: Romantic Poetry**

**(15 Hours)**

Thomas Gray

"Elegy Written in a Country Churchyard"

William Wordsworth

"Lines Composed a Few Miles Above Tintern Abbey"

S.T. Coleridge

"The Rime of the Ancient Mariner"

Percy Bysshe Shelley

"Ode to the West wind"

**Unit IV: Victorian Poetry**

**(15 Hours)**

Alfred Lord Tennyson

"Tithonus"

Robert Browning “Andrea del Sarto”

Gerard Manley Hopkins “Pied Beauty”

**Unit V: Modern Poetry (15 Hours)**

T. S. Eliot *The Waste Land*

W. B. Yeats “Sailing to Byzantium”

W. H. Auden “Musee des Beaux Arts”

**Learning Resources:**

**References**

Bevis, Matthew. *The Oxford Handbook of Victorian Poetry*. Oxford UP, 2019.

Bennett, H. S. *Chaucer and the Fifteenth Century*. Oxford UP, 1961.

Kean, Margaret. *John Milton's Paradise Lost: A Routledge Study Guide and Sourcebook*. Routledge, 2004.

Wain, John. Ed. *The Oxford Anthology of English Poetry*. New York. Oxford UP. 2003.

Wain, John. Ed. *The Oxford Anthology of English Poetry, Vol 2*. New York. Oxford UP. 2003.

**Websites/ e-Learning Resources**

<https://www.poetryfoundation.org/poems/44399/pied-beauty>

<https://www.poetryfoundation.org/poems/45389/tithonus>

**CO-PSO Mapping Table**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
CO 1	1	2	1	1	1	1	1	2	2	2
CO 2	2	1	2	2	2	2	3	2	1	2
CO 3	2	1	2	2	2	1	2	2	1	2
CO 4	2	2	2	3	2	2	3	2	2	2
CO 5	3	2	2	2	3	2	2	2	2	3
Average	2	1.6	1.8	2	2	1.6	2.2	2	1.6	2.2

**Strong-3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/ PSE4403	English Drama	Core	6	4

This course intends to explore the evolution of English drama and examine how historical, social and political contexts have shaped theatrical forms across centuries. It highlights the literary brilliance and innovative spirit of English dramatists and its relevance to the modern world.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** understand the origin of English drama and appraise its various aspects,

**CO2:** discuss the features of satire and revenge tragedy through Elizabethan and Jacobean drama,

**CO3:** identify the reactionary themes, motifs and stylistic elements in Restoration theatre,

**CO4:** evaluate the relevance of Absurd drama in contemporary society, and

**CO5:** analyse the modernist adaptations of classics.

**Unit I: Origin of Drama (18 hours)**

Miracle, Mystery and Morality plays, Interludes and University wits  
Thomas Kyd *The Spanish Tragedy*

**Unit II: Elizabethan and Jacobean Drama (18 hours)**

Tragedy and Comedy

Ben Jonson *Volpone*

John Webster *The Duchess of Malfi*

**Unit III: Restoration Drama (18 hours)**

William Congreve *The Way of the World*

William Wycherley *The Country-wife*

**Unit IV: Absurd Drama (18 hours)**

Harold Pinter *The Birthday Party*

Samuel Beckett *Waiting for Godot*

**Unit V: Modernist Adaptations of Classics****(18 hours)**

Edward Bond

*Lear*

Tom Stoppard

*Rosencrantz and Guildenstern are Dead***Learning Resources:****References**

Bradbrook, M.C. *The Growth and Structure and Elizabethan Comedy*,  
Cambridge UP, 1979.

Bradbrook, M.C. *Themes and Conventions of Elizabethan Tragedy*,  
Cambridge UP, 2006.

Innes, Christopher. *Modern British Drama 1890-1990*. Cambridge UP, 1992.

Fermor, Una Ellis. *The Jacobean Drama: An Interpretation*, Routledge,  
2013.

**Websites/ e-Learning Resources**

<http://www.clt.astate.edu/wmarey/asste%>

<https://nosweatshakespeare.com/resources/era/jacobean-drama-theatre/>

**CO-PSO Mapping Table**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PSO 7</b>	<b>PSO 8</b>	<b>PSO 9</b>	<b>PSO 10</b>
<b>CO 1</b>	2	1	2	2	3	1	2	2	2	3
<b>CO 2</b>	2	2	2	3	2	1	3	2	2	2
<b>CO 3</b>	2	1	2	2	3	2	2	3	2	2
<b>CO 4</b>	2	1	2	3	3	1	2	3	2	3
<b>CO 5</b>	1	2	1	2	2	1	3	2	2	2
<b>Average</b>	1.8	1.4	2.2	2.4	2.6	1.2	2.4	2.4	2	2.4

**Strong-3****Medium-2****Low-1**



Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4405	English Fiction	Core	6	4

This course aims to give students a comprehensive understanding of novel as a literary form, exploring its types, characteristics, and poetics. From the Age of Enlightenment to the impact of Victorian novels, students delve into modernist literature and evaluate postmodern techniques in contemporary fiction.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** define novel, its types, characteristics, and narrative theories,

**CO2:** examine how manners, settings and social context impact the narrative structure during the Age of Enlightenment,

**CO3:** assess the impact of Victorian novels on literature and society,

**CO4:** analyse representation of liberal humanism, individualism and class struggle in modernist literature, and

**CO5:** evaluate postmodern techniques in contemporary fiction.

**Unit I: (18 Hours)**

Origin of novel, aspects, form, types, plot, character, characterisation, theme, verisimilitude, frame narrative, and diegesis.

**Unit II: (18 Hours)**

**New World Novel and Novel of Manners**

Laurence Sterne *Tristram Shandy*

Jane Austen *Emma*

**Unit III: (18 Hours)**

Victorian Novels: Utilitarianism and Women's Issues

Charles Dickens *Hard Times*

Charlotte Bronte *Jane Eyre*

**Unit IV (18 Hours)**

Modernism: Liberal Humanism, Individualism, Environmental and Class Issues.

D. H. Lawrence *The Rainbow*

James Joyce *The Portrait of an Artist as a Young Man*

**Unit V:****(18 Hours)**

Postmodern and Contemporary Fiction

John Fowles

*The French Lieutenant's Woman*

Kazuo Ishiguro

*The Remains of the Day***Learning Resources:****References**Booth, Wayne C. *The Rhetoric of Fiction*, Chicago University Press, 1961.Milligan, Ian. *The Novel in English: An Introduction*, Macmillan, 1983.Watt, Ian. *Rise of the English Novel*, Chatto & Windus, 1974.Williams, Raymond. *The English Novel: From Dickens to Lawrence*, Chatto & Windus, 1973.**Websites/ e-Learning Resources**

<https://teachmint.storage.googleapis.com/public/655394073/StudyMaterial/fa6ac129-703a-4543-9a37-08dae15eabe8.pdf>

**CO-PSO Mapping Table**

	Strong-3			Medium-2			Low-1			
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	1	1	1	1	2	1	2	2	2	3
<b>CO 2</b>	1	2	2	3	2	1	2	2	2	2
<b>CO 3</b>	2	1	2	3	2	1	2	2	2	3
<b>CO 4</b>	1	2	2	2	3	1	3	2	2	2
<b>CO 5</b>	2	2	3	3	2	2	2	2	3	2
<b>Average</b>	1.4	1.6	2	2.4	2.2	1.2	2.2	2	2.2	2.4

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4407	Academic Writing	Core	5	4

This course aims at building students' critical thinking and writing skills required for English Studies at Master's level. It emphasizes the effective use and synthesis of research materials, and the multi-drafting approaches to writing for clear communication of ideas in argumentative prose. The course also familiarises students with the research methods of language and literature according to American Psychological Association (APA) and Modern Language Association (MLA).

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** exhibit proficiency in creative and critical thinking by showcasing fluency, flexibility, originality, and elaboration,

**CO2:** demonstrate proficiency in writing through application, analysis, and evaluation of pre-writing, while-writing, and post-writing strategies, formatting the dissertation

**CO3:** organize and produce a comprehensive dissertation with scholarly writing style,

**CO4:** critically analyse, correctly format citations and references using APA style, and

**CO5:** apply MLA documentation rules effectively to a literature paper.

**Unit I: Higher order thinking skills (HOTS) (15 Hours)**

Critical thinking skills such as interpretation, analysis, evaluation, inference, explanation, & self-regulation. Creative thinking skills such as fluency (generating ideas), flexibility (shifting perspectives easily), originality (conceiving of something new), and elaboration (building on other ideas).

**Unit II: Writing as a Process (15 Hours)**

Pre-writing strategies, while-writing strategies, post-writing strategies; developing writing through extended practices; developing reflective, cognitive & meta-cognitive skills.

**Unit III: Structuring Paragraphs, Essays and Research Writing (15 Hours)**

**Topic sentence;** supporting details; unity & coherence;

**Methods of development** (Examples, comparison & contrast, process, definition, cause & effect, division & classification)

**Introduction;** development of body; conclusion; description, narration, exposition; argumentation.

**Formatting the Dissertation:** Thesis Statement, Research Questions, Review of Literature, Designing the Study, Chapter Outline, Scholarly Writing: A Case Study

**Unit IV - Documentation Style: APA (15 Hours)**

Overview of the History of the APA, APA Citation Rules—Case Study (An ELT paper from *English Today* or *ELT Journal*)

**Unit V - Documentation Style: MLA (15 Hours)**

Background History of the MLA handbook, Documentation styles, Mechanics of writing, and Works cited, Case Study (A Literature paper from *Journal of Postcolonial Studies*)

**Learning Resources:**

**References**

Bailey, S. (2003). *Academic Writing: A Practical Guide for Students*. London: Routledge Falmer.

Gross, G, C. 1993. *Editors on Editing: An Inside View of What Editors Really Do*. London: Grove Press.

Hartley, J. (2008). *Academic Writing and Publishing: A Practical Handbook*. London.

Judd, K. (2001). *Copyediting: A Practical Guide*. London: Crisp Learning.

Langan, J. (2001). *Sentence Skills with Readings*. Boston: McGraw-Hill.

Marsen, S. (2003). *Professional Writing*. London: Palgrave Macmillan.

Nichol, M. (2012). *A Substantive Editor is a Writer's Coach*.

Zemach, D E. & Rumisek, L, A. (2005). *Academic Writing from Paragraph to Essay*. London.

American Psychological Association. (2013). *Publication Manual of the American Psychological Association*. 6 edn.

Modern Language Association. (2016). *MLA Handbook*. 9 edn.

**Websites/ e-Learning Resources**

<http://www.dailywritingtips.com/a-substantive-editor-is-a-writer%E2%80%99s-coach/>

**CO-PSO Mapping Table**

	<b>PSO</b> <b>1</b>	<b>PSO</b> <b>2</b>	<b>PSO</b> <b>3</b>	<b>PSO</b> <b>4</b>	<b>PSO</b> <b>5</b>	<b>PSO</b> <b>6</b>	<b>PSO</b> <b>7</b>	<b>PSO</b> <b>8</b>	<b>PSO</b> <b>9</b>	<b>PSO</b> <b>10</b>
<b>CO 1</b>	2	3	3	3	2	3	2	2	2	2
<b>CO 2</b>	2	3	3	3	2	3	2	2	2	2
<b>CO 3</b>	2	3	3	3	2	3	2	2	2	2
<b>CO 4</b>	2	3	3	3	2	3	2	2	2	2
<b>CO 5</b>	2	3	3	3	2	3	2	2	2	2
<b>Average</b>	2	3	3	3	2	3	2	2	2	2

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4409	Translation Studies	DSE- I	4	4

The course aims to train students in translating literary, journalistic, scientific and critical passages, and articles of general interest and get them acquainted with theories of translation. Problems in translation will also be studied in order to make students understand the nuances as well as limitations in translating different genres.

### **Course Outcomes:**

At the end of the course, students will be able to

**CO1:** analyse the issues and understand the significance of translation as an art and craft,

**CO2:** estimate theories of translation,

**CO3:** employ different translation techniques and methods on different literary genres,

**CO4:** assess the problems of translation and resolve them, and

**CO5:** produce translations like a professional translator in the fields of journalism & mass communication, public administration, critical discourse, and science & technology and thus facilitate trans-creations.

### **Unit I: Central Issues (12 Hours)**

Language and culture, types of translation, untranslatability, decoding and recoding, problems of equivalence, and problems in translation.

### **Unit II: Translation Theories (12 Hours)**

Bible Translation (Cicero to Tytler), A Linguistic Theory of Translation (J.C. Catford), and Semantic Translation (Peter Newmark)

### **Unit III: Translating Literary Genres (12 Hours)**

Structures of translation, translating poetry, prose, dramatic texts alongside translating theory and critical texts.

### **Unit IV: Practice in Translation (12 Hours)**

Translating literary, scientific, legal, critical and journalistic passages from Mother tongue to English.

**Unit V: Practice in Translation****(12 Hours)**

Translating literary, scientific, legal, critical and journalistic passages from English to Mother tongue.

**Learning Resources:****Text Books****References**

Bassnett, S. (2002). *Translation Studies*. Routledge.

Catford, J.C. (1978). *A Linguistic Theory of Translation*. OUP. Newmark, P. (1988).

*A Textbook of Translation*. Prentice Hall.

Gupta, R.S. (1999). *Literary Translation*. Creative Books.

Kuhiwczak, P. & Littau, K (eds.). (2016). *A Companion to Translation Studies*.

Multilingual Matters.

Nida, E. (2003). *Toward a Science of Translating*. Brill. Savory, T. H. (1957). *The*

*Art of Translation*. Cape.

**CO-PSO Mapping Table**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	3	3	2	1	1	2	1	1	2
<b>CO 2</b>	3	3	3	2	1	1	2	1	1	2
<b>CO 3</b>	3	3	3	2	1	1	2	1	1	2
<b>CO 4</b>	3	3	3	3	1	1	3	1	2	2
<b>CO 5</b>	3	3	3	3	1	1	3	1	2	2
<b>Average</b>	3	3	3	2.4	1	1	2.4	1	1.4	2

**Strong-3****Medium-2****Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4411	Partition Literature	DSE- I	4	4

The course introduces students to the history of partition of India. This course sheds light on the effects of political stand which divided the land and unity of people. The selected texts will show a clear picture of the pain and agony, material loss and loss of individual identity, loss of lives, and the ruthless enforcement of political agenda over the helpless population. Further, this course aims to lead students to have a global perspective to similar issues.

**Course Outcomes:**

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

**CO1:** analyse how political policies could change the lives of people,

**CO 2:** evaluate the pain and agony of the people during  
partition of India,

**CO3:** interpret the loss of material wealth and personal identity,

**CO 4:** recognise and examine the scheme of social division and its implications,  
and

**CO 5:** apply their knowledge to assess and address similar contemporary issues.

**Unit I Politics of Partition (12 Hours)**

Two nation Theory -Banglapedia (National Encyclopaedia of Bangladesh) Dr.

Muhammad A. K. Azad

**Unit II Agony of Partition (12 Hours)**

Kushwant Singh

*Train to Pakistan*

Saadat Hasan Manto

*Toba Tek Singh*

**Unit III Loss and Identity (12 Hours)**

Urvashi Butalia

“The Other Side of Silence”

**Unit IV Generational Impact (12 Hours)**

Abdullah Hussein

*The Weary Generations*

**Unit V Contemporary Relevance (12 Hours)**

Intizar Husain

*Basti*



## Learning Resources:

### Reference

Azad, Muhammad A. K. "Two-Nation Theory." In *Banglapedia: National Encyclopedia of Bangladesh*, edited by Mohammad Mukhlesur Rahman, vol. 8, 432–434. Dhaka: Asiatic Society of Bangladesh, 2003.

Harrex, S.C. "Partitioned Hearts: The Fiction of Khushwant Singh," *The Fire and the Offering: The English Language Novel of India 1935-1970*. WK Atlantic Publisher. 1984.

**CO-PSO Mapping Table**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PSO 7</b>	<b>PSO 8</b>	<b>PSO 9</b>	<b>PSO 10</b>
<b>CO 1</b>	3	2	3	3	2	2	3	2	3	3
<b>CO 2</b>	3	3	3	3	3	2	3	2	2	3
<b>CO 3</b>	3	2	2	2	2	2	3	3	3	2
<b>CO 4</b>	3	2	2	3	2	2	3	3	3	3
<b>CO 5</b>	3	3	2	3	2	3	3	3	3	2
<b>Average</b>	3	2.6	2.6	2.8	2.4	2.4	3	2.6	2.8	2.6

**Strong-3    Medium-2    Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4301	English for Careers	GE	4	3

In today's globalised work environment, proficiency in English has become indispensable. The primary objective of the "English for Careers" course is to impart essential communication skills vital for success across diverse professional environments. Throughout the programme, students will explore the aspects of communication, reading, writing, and professional interactions. Each unit enables them mastery of formal and informal speaking, as well as the refinement of writing skills in business correspondence and reports. It further aims to enhance students' proficiency and confidence in English, thereby facilitating career advancement.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** demonstrate understanding of communication processes and techniques through verbal and non-verbal modes,

**CO2:** analyse, evaluate, and apply effective reading strategies to comprehend diverse texts, focusing on business communication and competitive exams,

**CO3:** exhibit proficiency in composing organised and cohesive professional written materials, utilising acquired writing strategies,

**CO4:** apply advance verbal communication techniques in business settings through participation, showcasing, and demonstrating essential skills, and

**CO5:** analyse, evaluate, and synthesise English language skills to excel in competitive exams.

**Unit I:**

**(12 Hours)**

**Basic communication skills**

Introduction to communication: Communication competence, integrated skills, 21<sup>st</sup> century skills, presenting data in verbal modes and non-verbal modes, formal and informal talks, business communications, barriers of communication, telephone etiquette and telephone conversations.

**Unit II:** (12 Hours)

**Reading skills**

Identifying the main idea, contextual clues, skimming and scanning, and critical Reading; Reading comprehension - understanding business communication and reading for competitive exams.

**Unit III:** (12 Hours)

**Writing Skills**

Introduction to Writing: developing and understanding the structure of paragraphs and essays, coherence, ideas to words;

Writing business letters, résumé writing, report writing, preparing agenda and writing minutes.

**Unit IV:** (12 Hours)

**Professional Communication Skills**

Group discussion, interview skills, presentation skills.

**Unit V:** (12 Hours)

**English for Competitive Exams**

Error spotting, sentence completion, inferential comprehension, idioms and phrases, para-jumble, verbal and non-verbal reasoning.

**Learning Resources:**

**References**

Agarwal, R, S. (2018). *A Modern Approach to Verbal & Non-verbal Reasoning*. S.

Chand. Bhatnagar, R P. (2011). *English for Competitive Examinations*.

Macmillan publishers.

Kalkar, A. et al. (2010). *Textbook of Business Communication*. Orient Black Swan.

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Sharpe, P, J. (2017). *Barron's TOEFL iBT*. 15th ed. Galgotti.

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*Communication*. Ramesh Publishing House.

Smith, L, R. (2001). *English for Careers: Business, Professional, and Technical*.

Pearson.

Swan, M. (2000). *Practical English Usage*. Oxford University Press.

Thorpe, E and Showick Thorpe. (2012). *Objective English*. Pearson.

**CO-PO Mapping Table**

	<b>PO 1</b>	<b>PO 2</b>	<b>PO 3</b>	<b>PO 4</b>	<b>PO 5</b>	<b>PO 6</b>	<b>PO 7</b>	<b>PO 8</b>	<b>PO 9</b>	<b>PO 10</b>
<b>CO 1</b>	2	3	2	1	1	3	3	1	1	2
<b>CO 2</b>	2	3	2	1	2	2	3	1	1	2
<b>CO 3</b>	2	3	2	1	1	2	3	1	1	2
<b>CO 4</b>	2	3	2	1	1	2	3	1	1	2
<b>CO 5</b>	2	3	2	1	1	2	3	1	1	2
<b>Average</b>	2	3	2	1	1	2.2	3	1	1	2

**Strong - 3**

**Medium-2**

**Low-1**

<b>Course Code</b>	<b>Name of the Course</b>	<b>Category</b>	<b>Hours/Wk.</b>	<b>Credits</b>
24PGE/PSE 4303	Communication Skills in English	GE	4	3

This course enhances communication proficiency of students across various contexts. This course covers foundational principles and theories of communication, academic writing and presentations, business communication, social communication, and AI-assisted communication. By mastering these skills, students will become adept at effective communication, leveraging both traditional and modern tools, and addressing ethical considerations in the use of AI, preparing them for diverse professional and social environments.

**Course Outcomes:**

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

**CO1:** explain communication principles, differentiate verbal and non-verbal communication, identify barriers, and develop strategies,

**CO2:** compose formal essays, research papers, and reports; create structured academic presentations,

**CO3:** apply business communication skills; design presentations, organize meetings, write documents,

**CO4:** develop social verbal skills, digital etiquette for online interactions, and

**CO5:** utilize AI for presentations, essays, scripts; analyze ethical considerations.

**Unit I: Communication - Basics & Theories (12 Hours)**

Role and Importance of Communication, Verbal and Non-verbal Communication, Barriers to Communication,

**Unit II: Academic Communication (12 Hours)**

Academic Writing: Essays, Research Papers, Reports and Classroom Presentations.

**Unit III: Business Communication (12 Hours)**

E-Mail, Business letters and memos, conducting a meeting, Agenda and Minutes making and Group Discussions.

**Unit IV: Social Communication (12 Hours)**

Netiquette: Rules of Online Etiquette, Storytelling and Narration

**Unit V: AI Assisted Communication (12 Hours)**

PowerPoint Presentation and Teaching Aids, drafting articles and essays using AI, Preparing Speech scripts with prompts, Grammar and Style Checkers, Plagiarism detection, Translation, Leveraging AI for academic research.

**References**

- Bennie, M. (2009). *A Guide to Good Business Communication*, (5th ed.).How to Books.  
Rai, U. (2018). *English Language Communication*. Himalaya Publishing House.

**CO-PO Mapping Table**

<b>CO/PO</b>	<b>PO 1</b>	<b>PO 2</b>	<b>PO 3</b>	<b>PO 4</b>	<b>PO 5</b>	<b>PO 6</b>	<b>PO 7</b>	<b>PO 8</b>	<b>PO 9</b>	<b>PO 10</b>
<b>CO 1</b>	3	3	3	2	2	3	3	3	2	3
<b>CO 2</b>	3	3	2	2	2	3	3	3	2	3
<b>CO 3</b>	3	3	2	2	2	3	3	3	2	3
<b>CO 4</b>	3	3	2	2	2	3	3	3	2	3
<b>CO 5</b>	3	3	3	2	2	3	3	3	2	3
<b>Average</b>	3	3	2.4	2	2	3	3	3	2	3

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4402	Contemporary Literary Theories I	Core	6	4

This course aims to introduce students to the emergence, the relevance and the use of theory in Literary Studies. It would enable students to enter critical debates in the twentieth century around the question of literature, art, language, author, text, and reader through key concepts and particular theoretical texts. Intending to trace the broad development of literary theory from the early twentieth century to the present, it would familiarise students with the polemics of literary theory.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** define literature and theory, and differentiate between criticism and theory,

**CO2:** justify the “beauty” of a literary work, recognise the function of the artist, the critic, and of criticism & theory itself from the Russian formalist and New Critical positions,

**CO3:** evaluate the claims of Saussurean linguistics in literary studies,

**CO4:** discover and account for multiple interpretations of a text, interrelate the relationship between the content and the form of a literary work, and

**CO5:** examine the basic tenets of deconstruction and poststructuralism.

**Unit I: Defining Criticism, Theory, and Literature (18 Hours)**

Jonathan Culler

“What is Theory?” (1-17)

Peter Barry

“Theory before „theory“ – Liberal Humanism”(11-35)

M.H. Abrams

“Orientation of Critical Theories” (3-7)

**Unit II: Russian Formalism and New Criticism (18 Hours)**

Viktor Shlovsky

“Art as Technique”

Mikhail Bakhtin

“Heteroglossia in the Novel”

Cleanth Brooks

“Irony as Principle of Structure”

**Unit III: Structuralism****(18 Hours)**

Ferdinand de Saussure

from *A Course in General**Linguistics* (Davis 265-279)

Roman Jakobson

“Linguistics and Poetics” Claude

Lévi-Strauss

“The Structural Study of Myth”

**Unit IV: Reader-Oriented Criticism****(18 Hours)**

Stanley Fish

“Is There a Text in Class?”

Wolfgang Iser

“Interaction between Text”

Roland Barthes

“From Work to Text”

**Unit V: Post-structuralism and Deconstruction****(18 Hours)**

Michel Foucault

“What is an Author?”

Jacques Derrida

“Structure, Sign and Play in the  
Discourse of Human Sciences”

Julia Kristeva

“The Bounded Text”

**Learning Resources:****References**

Abrams, M. H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 10th edn. Wadsworth Cengage Learning, 2012.

---. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford UP, 1953.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*, 3<sup>rd</sup> edn. Viva Books, 2010.

Bressler, Charles, E. *Literary Criticism: An Introduction to Theory and Practice*. 5th edn. Pearson Prentice Hall.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford UP, 1997.

Davis, Robert Con and Ronald Schleifer (eds.). *Contemporary Literary Criticism: Literary and Cultural Studies*, 4th edn. Longman, 1998.

Dobbie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*, 3<sup>rd</sup> edn. Wadsworth, 2012.

Eagleton, Terry. *Literary theory: An introduction*. University of Minnesota Press. 2008.

Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*.



(Ed. Leon S. Roudiez, Transl. Thomas Gora, Alice Jardine and Leon S. Roudiez), Columbia University Press, 1980.

Leitch, Vincent B. (ed.). *The Norton Anthology of Theory and Criticism*. Norton & Company, 2001.

Lévi-Strauss, Claude. "The Structural Study of Myth." *The Journal of American Folklore*, vol. 68, no. 270, 1955, pp. 428–44.

Lodge, David and Nigel Wood, (eds.). *Modern Criticism and Theory: A Reader*. 3rd edn. Pearson Longman, 2008.

Rivkin, J. and Ryan, M. (ed.). *Literary Theory: An Anthology*, 2nd edn. Blackwell, 2002.

Stott, Jon C., Raymond E. Jones, and Rick Bowers, (eds.). *The Harbrace Anthology of Short Fiction*. 4th edn. Nelson Thomson Learning, 2006.

**Websites/ e-Learning Resources**

[https://www.sas.upenn.edu/~cavitch/pdflibrary/Jakobson\\_Linguistics\\_and\\_Poetics.pdf](https://www.sas.upenn.edu/~cavitch/pdflibrary/Jakobson_Linguistics_and_Poetics.pdf)

<https://onlinelibrary.wiley.com/doi/abs/10.1002/9781444337839.wbelctv2i002>

<https://www.jstor.org/stable/464590>

<https://oxfordre.com/literature/display/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e->

[068;jsessionid=B3B21BCEF48E4A80EF520527FECE4874?rskey=Uf9v8H&result=](https://oxfordre.com/literature/display/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-068?jsessionid=B3B21BCEF48E4A80EF520527FECE4874?rskey=Uf9v8H&result=10)

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**CO-PSO Mapping Table**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	1	3	3	3	2	3	3	2	2
<b>CO 2</b>	3	2	3	3	3	2	3	3	2	2
<b>CO 3</b>	3	1	3	3	3	2	3	3	2	2
<b>CO 4</b>	3	2	3	3	3	2	3	3	2	2
<b>CO 5</b>	3	1	3	3	3	2	3	3	2	2
<b>Average</b>	3	1.4	3	3	3	2	3	3	2	2

**Strong-3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4404	Indian Literature in English	Core	6	4

This course aims at studying the development of various forms of Indian Literature written in the English Language. It will also familiarise students with literary techniques and debates, and reinterpret the contested sites of language, culture, history, memory and authenticity.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** analyse poetic techniques and themes in Indian English poetry,

**CO2:** evaluate modern Indian Prose as representation of Indias diversity,

**CO3:** distinguish techniques and themes in Indian English drama from western models,

**CO4:** estimate novels from feminist and postcolonial perspectives and

**CO5:** assess novel as a genre that narrates the nation with particular emphasis on postcolonial Indian experience of the nation, its history and politics, the role of memory and also estimate narrative strategies.

**Unit I: Poetry**

**(18 Hours)**

Sri Aurobindo	“Tiger and the Deer”
Toru Dutt	“Our Casuarina Tree”
Sarojini Naidu	“Palanquin Bearers”
A.K. Ramanujan	“Love Poem for a Wife
Nissim Ezekiel	“Background, Casually “Enterprise”
Kamala Das	“Looking Glass” “An Introduction”
Jayanta Mahapatra	“Grandfather”

**Unit II: Prose** (18 Hours)

Rabindranath Tagore	“My School”
Amartya Sen	“Tagore and His India”
Dr. A. P. J. Abdul Kalam	“Orientation” ( <i>Wings of Fire</i> )

**Unit III: Drama** (18 Hours)

Girish Karnad	<i>Nagamandala</i>
Manjula Padmanabhan	<i>Harvest</i>

**Unit IV: Fiction I** (18 Hours)

Arundhati Roy	<i>The God of Small Things</i>
Shashi Deshpande	<i>Roots and Shadows</i>
Rohinton Mistry	“Lend Me Your Light”

**Unit V: Fiction II** (18 Hours)

Salman Rushdie	<i>Haroun and the Sea of Stories</i>
Amitav Ghosh	<i>The Shadow Lines</i>
Jhumpa Lahiri	“A Temporary Matter”

**References**

Bharat, Meenakshi (ed.). *Desert in Bloom: Contemporary Indian Women’s Fiction in English*. Pencraft International, 2004.

De Souza, Eunice. *Talking Poems: Conversations with Poets*. Oxford UP, 1999.

Khair, Tabish. Babu. *Fictions: Alienation in Contemporary Indian English Novels*. Oxford UP, 2001.



Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4406	American Literature	Core	5	4

The literary scene of the nineteenth & twentieth century America is marked by varied literary techniques in drama, poetry, and fiction with the leading authors tending towards radical technical experimentation. The course aims at giving insights into the literary trends that characterise this period. It focuses on distinct aspects of American literature and its rich diversity as highlighted in texts representing different literary genres.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** distinguish individual writing techniques that contribute to the gamut of American Poetry,

**CO2:** discuss American prose as a distinct expression of American Transcendentalism and the emerging consciousness of the new society,

**CO3:** evaluate the themes of American Identity, American Dream and race in American drama,

**CO4:** analyse racial discrimination, gender issues, war as portrayed in the 19<sup>th</sup> & 20<sup>th</sup> century American novel, and

**CO5:** examine the emergence, unique history of short story as a genre in American.

**Unit I: Poetry**

**(15 Hours)**

Walt Whitman	“Out of the Cradle Endlessly Rocking”
Emily Dickinson	“The Soul Selects her own society” “I Felt a Funeral in my Brain”
Robert Frost	“After Apple Picking”
Wallace Stevens	“Anecdote of a Jar”
E. E. Cummings	“Buffalo Bill’s”
William Carlos Williams	“Red Wheelbarrow”
Robert Hayden	“Middle Passage”

Adrienne Rich	“Snapshots of a Daughter in law”
Sylvia Plath	“Lady Lazarus”
Anne Sexton	“Wanting to Die”
Maya Angelou	“Still I Rise”
<b>Unit II: Prose</b>	<b>(15 Hours)</b>
Ralph Waldo Emerson	“The American Scholar”
Henry David Thoreau	“The Pond” from Walden
William Faulkner	Nobel Prize Acceptance Speech
<b>Unit III: Drama</b>	<b>(15 Hours)</b>
Tennessee Williams	<i>A Streetcar Named Desire</i>
Arthur Miller	<i>Death of a Salesman</i>
Ntozake Shange	<i>For Colored Girls Who Have Considered Suicide</i>
<b>Unit IV: Fiction</b>	<b>(15 Hours)</b>
Kate Chopin	<i>The Awakening</i>
Ernest Hemingway	<i>A Farewell to Arms</i>
Toni Morrison	<i>Beloved</i>
<b>Unit V: Short Story</b>	<b>(15 Hours)</b>
Edgar Allan Poe	<i>The Cask of Amontillado</i>
Herman Melville	<i>Bartleby, the Scrivener</i>
Mark Twain	<i>Eve’s Diary</i>
Langston Hughes	<i>Thank You Ma’am</i>

**Learning Resources:**

**References**

Christopher, MacGowan. *Twentieth-Century American Fiction Handbook*. John Wiley & Sons, Incorporated, 2010.

Cunliffe, Marcus. *American Literature since 1900*. Sphere, 1987.

Ford, Boris. *American Literature (Guide to English Lit)* (2nd edn.). Penguin (Non-Classics), 1988.

Levine, S. Robert, editor. *The Norton Anthology of American Literature*, 9th edn., W.W. Norton, 2016.

Marc, Chenetier. *Critical angles: European views of contemporary American Literature*. Southern Illinois University Press, 1986.

Weber, Ronald. *Hired pens: Professional writers in America's Golden Age of print*. Ohio University Press, 1997.

Yannella, R. Philip. *American literature in context after 1929*. Wiley-Blackwell, 2011.

**Websites/ e-Learning Resources**

<https://www.thoughtco.com/american-literary-periods-741872>

<https://www.poetryfoundation.org/poets/walt-whitman>

<https://blog.eyewire.org/emerson-vs-thoreau-transcendentalist-battle/>

<https://ivypanda.com/essays/edgar-allan-poes-and-herman-melville-comparison/>

**CO-PSO Mapping Table**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	1	1	2	1	1	2	2	3	2
<b>CO 2</b>	3	1	1	2	1	1	2	2	3	2
<b>CO 3</b>	3	1	1	2	1	1	2	2	3	2
<b>CO 4</b>	3	1	1	2	1	1	2	2	3	2
<b>CO 5</b>	3	1	1	2	1	1	2	2	3	2
<b>Average</b>	3	1	1	2	1	1	2	2	3	2

**Strong-3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4408	Shakespeare Studies	Core	5	4

This course aims to encourage reading Shakespeare in the light of genre, chronology and region. It will train students in traditional and modern approaches to Shakespearean sonnets, tragedies, comedies, histories, tragicomedies and their relevance in present study. Besides, the course will also focus on the versatile and universal values through psychological, philosophical and moralistic interpretations of the works of Shakespeare.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** understand theatrical aspects in Shakespeare's plays,

**CO2:** explore features of Shakespearean sonnet and comedies,

**CO3:** analyse the moral vision in Shakespearean tragedy,

**CO4:** examine historical and political overtones in history plays, and

**CO5:** interpret Shakespeare's plays according to modern in Shakespearean criticism.

**UNIT I: Introduction**

**(15 Hours)**

Shakespeare Theatre; Theatre Conventions: Cross Dressing and gender blurring, aside and Soliloquy; Sources; Problems of categorization; Trends in Shakespeare studies up to the 19<sup>th</sup> century; Sonnet and court politics; famous actors; theatre criticism; Shakespeare: film adaptation *Othello* by Orson Welles and play production.

**UNIT II: Sonnets & Comedies**

**(15 Hours)**

Sonnets: 12, 65, 86,130

*Much Ado About Nothing, The Winter's Tale.*



**UNIT III: Tragedy** (15 Hours)

*Othello*

**UNIT IV: History** (15 Hours)

*Henry IV Part I*

**UNIT V: Shakespearean Criticism** (15 Hours)

A.C. Bradley	Lectures V & VI in <i>Shakespearean Tragedy</i>
Stephen Greenblatt	“Invisible Bullets: Renaissance Authority and its Subversion”
Ania Loomba	“Sexuality and Racial Difference”

**Learning Resources:**

**References**

- Andrews, John F. ed. *William Shakespeare: His World, His Work, His Influence*, Charles Scribner’s Sons. 1985.
- Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear and Macbeth*. Macmillan.1919.
- Dollimore, Jonathan. ed. *The Radical Tragedy*, The Harvester Press,1984.
- Greenblatt, Stephen. *New Historicism and Renaissance Drama*, Routledge, 1992.
- Greenblatt, Stephen. ed., *The Norton Shakespeare*, (Romances & Poems, Tragedies, Comedies), W.W. Norton & Co.1997.
- Harrison, G. B. *Shakespeare’s Tragedies*, Routledge, 1951.
- Knight G.W. *The Crown of Life: Essays in Interpretation of Shakespeare’s Final Plays*, Oxford. 1947.
- Knight G.W. *The Wheel of Fire: Essays in Interpretation of Shakespeare’s Sombre Tragedies*, 1957.
- Loomba, Ania. *Gender, Race, And Renaissance Drama*, Manchester UP, 1989

**Websites/ E-Learning Resources**

<http://www.shakespeare.bham.ac.uk/resources>

<https://www.folger.edu/shakespeares-theater>

**CO-PSO Mapping Table**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PSO 7</b>	<b>PSO 8</b>	<b>PSO 9</b>	<b>PSO 10</b>
<b>CO 1</b>	3	1	2	3	2	1	3	2	3	2
<b>CO 2</b>	3	1	2	3	2	1	3	2	3	2
<b>CO 3</b>	3	1	2	2	2	1	3	2	3	2
<b>CO 4</b>	3	1	3	2	2	1	2	2	3	2
<b>CO 5</b>	3	1	3	3	2	1	3	2	3	2
<b>Average</b>	3	1	2.4	2.6	2	1	2.8	2	3	2

**Strong-3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk	Credits
24PGE/PSE4410	Structure of Modern English	DSE- II	4	4

The course aims at familiarising students with a proper synchronic perspective of the organisation of Modern English in order to become better users/teachers of English as a language. The course focuses on phonological, morphological, and syntactical aspects of Modern English including alternative grammars like Phrase Structure Grammar, and Transformational Generative Grammar.

**Course Outcomes:**

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

**CO 1:** enhance pronunciation skills,

**CO 2:** apply supra-segmental features,

**CO 3:** understand and apply their morphological knowledge,

**CO 4:** negotiate alternative theories of English such as IC Analysis and PS Grammar, and

**CO 5:** practice Transformational Generative Grammar pedagogically.

**Unit I: Segmental Features (12 Hours)**

Organs of speech, classifications of English consonants and vowels, English phonology, IPA, phone, phoneme, allophone

**Unit II: Supra-segmental Features (12 Hours)**

Syllable and syllabification, word accent and sentence accent, rhythm and intonation, assimilation, elision, and liaison

**Unit III: English Morphology (12 Hours)**

Types of morphemes, inflectional morphology, derivational morphology (prefixation, suffixation, conversion, compounding)

**Unit IV: English Syntax (12 hours)**

IC Analysis and Phrase Structure Rules.

**Unit V: English Syntax (12 Hours)**

Transformational Generative Grammar

## Learning Resources:

### References

Brinton, L. J. (2000). *The structure of modern English*.

John Benjamins.Chomsky, N. (1975). *Syntactic structures*. Mouton.

Lieber, R. (2009). *Introducing morphology*. Cambridge University Press.

Palmer, F. (1972). *Grammar*. Penguin Books.

O'Connor, J.D. (2000). *Better English pronunciation*. Cambridge University Press.

Plag, I. (2002). *Word-formation in English*. Cambridge University Press.

Roach, P. (1997). *English phonetics and phonology: A self-contained, comprehensive pronunciation course*. Cambridge University Press.

Roberts, Ian. (2016). *The Oxford handbook of universal grammar*, Oxford University Press.

Yule, G. (1996). *The study of language*. Cambridge University Press.

**CO-PSO Mapping Table**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	2	2	1	1	1	3	1	1	2
<b>CO 2</b>	3	2	2	1	1	1	3	1	1	2
<b>CO 3</b>	3	2	2	1	1	1	3	1	1	2
<b>CO 4</b>	3	2	2	1	1	1	3	1	1	2
<b>CO 5</b>	3	2	2	1	1	1	3	1	1	2
<b>Average</b>	3	2	2	1	1	1	3	1	1	2

**Strong-3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/wk.	Credits
24PGE/PSE 4412	English Language Education	DSE- II	4	4

Course aims at introducing some of the salient features of English language education so that students can meaningfully contextualize English language education both as a medium and as a subject of study. It includes the colonial history of ELE in India, place of English in Indian Educational Reports, paradigm shifts in English language curriculum, approaches, methods, and techniques, testing and evaluation, and concepts.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** objectively analyse the aim of colonial English language policies,

**CO2:** critically evaluate the observations and recommendations of the various educational reports in Independent India,

**CO3:** assess the recommendations of the various educational reports in Modern India,

**CO4:** develop curriculum and practice different pedagogies of teaching, and

**CO5:** incorporate 21<sup>st</sup> century skills in language education.

**Unit I History of English Language Education (12 hours)**

Charles Grant, Macaulay's Minutes, Charles Wood's Despatch, Calcutta University Report, Charter Act of 1813

**Unit II Place of English in Educational Reports (12 hours)**

From Secondary Education Report of 1950-52 to Knowledge Commission Report of 2007 Right to Education Act (2009)

**Unit III Current Language Policies (12 hours)**

National Curriculum framework 2005, Knowledge Commission Report of 2007, Right to Education Act 2009, National Education Policy 2020

**Unit IV Teaching and Learning English (12 hours)**

Curriculum development, pedagogical approaches, role of teachers.

**Unit V Language Education in Digital Era (12 hours)**

Integrating Technology in Language Teaching, Virtual Classroom, Teachers as Professionals in Digital Age, Revolutionising e-learning with AI Tools such as QuillBot, ELSA Speaks.

## Learning Resources:

### References

Aslam, M. (2003). *Teaching of English: A practical Course for B.Ed. Students.*

Foundation Books.

Borg, S., Padwad, A., Nath, P.K. (Eds.). (2022). *English language teaching, learning and assessment in India: Policies and practices in the school education system.* British Council.

Krishnaswamy, N. & Krishnaswamy, L. (2006). *The story of English in India.*

Foundation Books.

Woodrow, L. (2017). *Introducing Course Design in English for Specific Purposes.*

Routledge.

### CO-PO Mapping Table

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
CO 1	3	2	1	2	1	1	2	1	3	2
CO 2	3	2	1	2	1	1	2	1	2	2
CO 3	3	2	1	2	1	1	2	1	2	2
CO 4	3	2	1	3	1	2	2	3	2	2
CO 5	3	2	1	3	1	3	2	1	2	2
Average	3	2	1	2.4	1	1.6	2	1.4	2.2	2

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE4302	Film Studies	GE	4	3

The course aims to provide students with a comprehensive understanding of the art and history of filmmaking. Students will explore key aspects such as mise-en-scène, cinematography principles, screenwriting techniques, film history, genres, critical perspectives, and the art of writing film reviews and criticisms. At the end of the course, students will have a nuanced understanding of films and the ability to analyse them critically from various perspectives.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** examine cinematic visual elements through evaluation of mise-en-scène and cinematography principles,

**CO2:** evaluate plot structure, develop complex characters, and sequence scenes effectively in screenwriting,

**CO3:** discuss the evolution of film genres through a critical examination of historical contexts and cultural influences,

**CO4:** develop an understanding of contemporary aesthetic trends in political, social, cultural and philosophical contexts, and

**CO5:** analyse, evaluate, and critique film elements to construct insightful and impactful reviews.

**Unit I: Introduction to Filmic Visual (12 Hours)**

Mise-en-scène: décor, lighting, costume, location, blocking, coverage principles of cinematography: shot sizes, camera angles, and camera moves

**Unit II: Screenwriting (12 Hours)**

One-line, plot, characterisation, one-line scene order & treatment

**Unit III: Film History and Film Genres (12 Hours)**

History: Origin and development, early American cinema, Hollywood, art & dialect in Soviet film, German Expressionism, Italian Neo-realism, Japanese film, and Indian cinema Genres: action, comedy, crime, drama, epic, horror, musical, romance, science fiction and war

**Unit IV: Critical understanding of films (12 Hours)**

Marxist, feminist and post-colonial perspectives

**Unit V: Writing film reviews and criticisms (12 Hours)**

Theme, plot, dialogue, acting, direction, mise-en-scène, and social relevance

**Recommended Viewing**

**Origin**

Lumiere	<i>The Arrival of Train and</i>
Brothers	<i>Workers Leaving the Factory</i>
	<i>The Waterer Watered</i>

**Earliest Features: Auteurism**

Porter	<i>The Great Train Robbery</i>
Melies	<i>Voyage to the Moon</i>

**Early Full-Length Feature Films in Silent Era Film &**

**Politics: Marxism**

Sergei	<i>The Battleship Potemkin</i>
Eisenstein	
Charlie Chaplin	<i>Modern Times</i>

**Flashback & Multiple Narratives Film & Truth:**

**Formalism**

Akira Kurosowa	<i>Rashomon</i> (Japan)
Orson Wells	<i>Citizen Kane</i> (English)
S. Balachandar	<i>Andha Naal</i> (Tamil)
Kamal Hassan	<i>Virumandi</i> (Tamil)

**Film & Society: Neo- Realism**

Vittoria De Sica	<i>Bicycle Thieves</i>
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**Film and Psychology: Psychoanalysis**

Alfred Hitchcock	<i>Psycho</i>
Todd Phillips	<i>Joker</i>

**Film and Gender: Feminist Approach**

Rudhraiya	<i>Aval Apadithaan</i> (Tamil)
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K. Balachandar *Kalyana Agadhikal* (Tamil)

Ram *Tharamani* (Tamil)

### **Film and Collective Dream: Spaghetti Western & the Cowboy Myth**

Sergio Leone *The Good, The Bad, The Ugly*

Ronald Emmerich *Independence Day*

### **Film and Epic**

Cecil de Mille *The Ten Commandments*

Wolfgang Petersen *Troy*

### **Film and History: New Historicism**

Steven Spielberg *Saving Private Ryan*

Oliver Stone *Born on the Fourth of July*

### **Film and Literature**

Roman Polanski *Oliver Twist*

### **Film & Justice**

Sidney Lumet *Twelve Angry Men*

### **Film and the Underworld**

Francis Ford Coppola *The GodFather*

### **Films with Episodic Plot Structure**

Krish Jagarlamudi *Vaanam*

### **Film and Children**

Majit Majidhi *The Colour of Paradise*

*The Children of Heaven*

Janaki Viswanathan *Kutti* (Tamil)

### **Film & Documentation: Non-Fictions**

Flagherti *Nanook of the North*

Micheal Moore *Fahrenheit 9/11*

Barathi Krishnakumar *Enru Thanियum*

B. R. Amuthan *Pee*

### **Indian Panorama**

Sathyajit Ray *Charulatha*

Adoor Gopalakrishna *Madhilukal*

Blessy *Pranayam*

S. K. Sasidharan *Oru Thivasathande Kazhi*

K. Balachander	<i>Avargal</i>
Mahendran	<i>Udhiripookal</i>
Balu Mahendra	<i>Veedu</i>
Barathiraja	<i>Mudhalmariyadhai</i>
Bala	<i>Pidhamagan</i>
Balaji Sakthivel	<i>Vazhaku yenn 18/9</i>
Manikandan	<i>Kaakaa Muttai</i>
Sundar C	<i>Anbe Sivam</i>
Bhramma	<i>Kutram Kadidhal</i>
Santhana Bharathi	<i>Mahanadhi</i>
Vetrimaran	<i>Asuran</i>
Mari Selvaraj	<i>Pariyerum Perumal</i>
Pa. Ranjith	<i>Kaala</i>

## References

- Barnow, Erik and Krishnaswamy, S. *Indian Film: A Reviewing*. Oxford UP, 1980.
- Beja, Morris. *Film and Literature: An Introduction*. Longman, 1997.
- Bordwell, David and Thompson, Kristin. *Film Art: An Introduction*, 7th edn. McGraw-Hill Co., 2004.
- Cook, David A., *A History of Narrative Film*, 4th edn. W.W. Norton & Co., 2004. Ellis, Jack C. *A History of Film*. Allyn & Bacon, 1995.
- Eyer, Methyen. Field, Syd. *Screenplay: The Foundations of Screenwriting*. RHUS, 1981.
- Hayward, Susan. *Key Concepts in Cinema Studies*. Routledge, 2004.
- Kawin, Bruce, *How Movies Work*. University of California Press, 1992.
- Monaco, James. *How to Read a Film*. Oxford UP, 2009.
- Nelken, Jill. *Introduction to Film Studies*, 5th edn. Routledge, 2011. Robinson, David. *World Cinema: A Short History*. Eyre Methuen, 1973.

**CO-PO Mapping Table**

	<b>PO 1</b>	<b>PO 2</b>	<b>PO 3</b>	<b>PO 4</b>	<b>PO 5</b>	<b>PO 6</b>	<b>PO 7</b>	<b>PO 8</b>	<b>PO 9</b>	<b>PO 10</b>
<b>CO 1</b>	2	1	1	2	1	1	2	1	2	1
<b>CO 2</b>	2	1	1	2	1	1	2	1	2	1
<b>CO 3</b>	2	1	1	2	1	1	2	1	2	1
<b>CO 4</b>	2	1	1	2	1	1	2	1	2	1
<b>CO 5</b>	2	1	1	2	1	1	2	1	2	1
<b>Average</b>	2	1	1	2	1	1	2	1	2	1

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Course Title	Category	Hrs/week	Credits
24PGE/PSE 4304	American Studies	GE	4	3

This course examines the birth, ethnicity, immigration, politics, race and social justice of The United States of America. It also encourages critical thinking and a nuanced understanding of the diverse narratives that have shaped and continue to influence American society. Students will gain a comprehensive knowledge of America's complex landscape and its global impact.

**Course Outcomes:**

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

**CO 1:** demonstrate a critical understanding of key events, figures, and movements in American history, and analyze their impact on the birth of America as a nation.

**CO 2:** analyse major works of American literature and cultural artifacts, exploring their reflection and influence on American identity, ethnicity and immigration,

**CO 3:** evaluate the structure and functions of American political institutions and critique the ideological underpinnings of various political movements in the U.S,

**CO 4:** examine the historical and contemporary issues of race in America, and explaining the struggles and contributions of diverse groups to American society, and

**CO 5:** assess the role of the United States in global affairs, considering both its influence on and interactions with other nations, as well as the global perceptions and ramifications of American culture.

**Unit 1: Introduction (12 Hours)**

Neil Campbell & Alasdair Kean. - "What is American Studies?"

Roxanne Dunbar Ortiz - "The Birth of a Nation"

**Unit 2: Ethnicity and Immigration (12 Hours)**

Jacob A. Riis - "The Color Line in New York"

Khaled Hosseini - *The Kite Runner*

**Unit 3: American Political Systems and Ideologies (12 Hours)**

Barack Obama - "The Audacity of Hope: Thoughts on Reclaiming the American Dream"

**Unit 4: Race and Social Justice in America (12 Hours)**

Bessel Van Der Kolk - "Black, White, Blue and You"

**Unit 5: America in the Global Context (12 Hours)**

Ulrich Beck and et al - "Rooted Cosmopolitanism: Emerging from a Rivalry of Distinctions"

**Reference**

Barack Obama. *The Audacity of Hope*. Crown, 2006.

Beck, Ulrich, et al. *Global America?: The Cultural Consequences of Globalization*. Liverpool UP, 2003.

Dunbar-Ortiz, Roxanne. *An Indigenous Peoples' History of the United States for Young People*. Beacon Press, 2019.

Riis, Jacob A. *How the Other Half Lives*. Smk Books, 1890.

**Recommended Viewing:**

Parker, Nate, director. *The Birth of a Nation*. Fox Searchlight Pictures, 2016.

Stone, Oliver, director. *JFK*. Warner Bros., 1991.

Tarantino, Quentin, director. *Django Unchained*. Columbia Pictures, 2012.

**PO/CO Mapping**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	3	2	1	2	3	3	3
CO2	2	2	3	3	2	2	1	3	3	3
CO3	2	2	3	3	2	2	3	3	3	3
CO4	2	3	3	3	3	3	3	3	3	3
CO5	2	3	3	3	3	3	3	3	3	3
Average	2.2	2.4	2.8	3	2.4	2.2	2.4	3	3	3

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/ Wk.	Credits
24PGE/PSE 5401	Contemporary Literary Theories II	Core	6	4

This sequential course to Contemporary Literary Theories-I introduces students to Psychoanalytic, Feminist, Cultural, Postcolonial, and Postmodern Theories. It aims to familiarise them with various theoretical perspectives and helps them improve their ability to critically interpret and evaluate literary texts from multiple theoretical perspectives, deepening their overall literary analysis skills.

**Course Outcomes:**

At the end of the course, students will be able

**CO1:** apply psychoanalytic theories to the interpretation of literary texts,

**CO2:** interpret literary texts using feminist theories,

**CO3:** critique literary texts applying cultural theories,

**CO4:** critically analyse literary texts from postcolonial theoretical perspectives, and

**CO5:** evaluate literary texts applying postmodern theories.

**Unit I Psychoanalytic Theories (18 Hours)**

Julie Rivkin, et al.	“Introduction: Strangers to Ourselves: Psychoanalysis” (Rivkin 199-127)
Jacques Lacan	“The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience” (Rivkin 178-183)
Frantz Fanon	“The Negro and Psychopathology”

**Unit II Feminist Theories (18 Hours)**

Raman Selden, et al.	“Feminist Theories” (Selden 115-137)
Elaine Showalter	“Towards a Feminist Poetics”
Helene Cixous	“The Laugh of the Medusa”

**Unit III Cultural Theories (18 Hours)**

Julie Rivkin, et al.	“Starting with Zero: Basic Marxism” (Rivkin 232-242)
Louis Althusser	“Ideology and Ideological State Apparatuses”

	(Rivkin 294-304)
Aram Veesser	“The New-Historicism”
Alan Sinfield	“Cultural Materialism, Othello, and the Politics of Plausibility”

**Unit IV Postcolonial Theories (18 Hours)**

Raman Selden, et al.	“Postcolonialist Theories” (Selden 281-235)
Edward Said	“Orientalism Now”
Homi K. Bhabha	“Of Mimicry and Man: The Ambivalence of Colonial Discourse”

**Unit V Postmodern Theories (18 Hours)**

Raman Selden, et al.	“Postmodern Theories” (197-212)
Jean Francois Lyotard	“Answering the Question: What is Postmodernism?”
bell hooks	“Postmodern Blackness”

**Learning Resources:**

**References**

- Abrams, M. H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed., Wadsworth Cengage Learning, 2012.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*, 3rd ed., Viva Books, 2010.
- Bressler, Charles, E. *Literary Criticism: An Introduction to Theory and Practice*. 5th ed., Pearson Prentice Hall, 2011.
- Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 2008.
- Lodge, David, and Nigel Wood, editors. *Modern Criticism and Theory: A Reader*. 3rd ed., Pearson Longman, 2008.
- Rivkin, Julie, editors. *Literary Theory: An Anthology*. 2nd ed., Blackwell.
- Selden, Raman, et al. *A Reader’s Guide to Contemporary Literary Theory*. 5th ed., Pearson Longman, 2005.
- Stott, Jon C, et al., editors. *The Harbrace Anthology of Short Fiction*. 4th ed., Nelson Thomson Learning, 2006.

## Websites/ e-Learning Resources

[https://www.sas.upenn.edu/~cavitch/pdf-library/Jakobson\\_Linguistics\\_and\\_Poetics.pdf](https://www.sas.upenn.edu/~cavitch/pdf-library/Jakobson_Linguistics_and_Poetics.pdf)

<https://onlinelibrary.wiley.com/doi/abs/10.1002/9781444337839.wbelctv2i002>

<https://www.jstor.org/stable/464590>

<https://www.britannica.com/biography/Roland-Gerard-Barthes>

**CO-PSO Mapping Table**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PSO 7</b>	<b>PSO 8</b>	<b>PSO 9</b>	<b>PSO 10</b>
<b>CO 1</b>	3	3	3	3	3	3	3	3	3	3
<b>CO 2</b>	3	3	3	3	3	3	3	3	3	3
<b>CO 3</b>	3	3	3	3	3	3	3	3	3	3
<b>CO 4</b>	3	2	3	2	3	3	2	3	2	3
<b>CO 5</b>	3	3	3	3	3	3	3	3	3	3
<b>Average</b>	3	2.8	3	2.8	3	3	2.8	3	2.8	3

**Strong - 3**

**Medium-2**

**Low-1**



Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE 5403	Literature of the Marginalised	Core	5	4

This course aims at an in-depth study of margins and marginality as represented in literary texts. It will enable students to understand different forms and processes of marginalization. The course by emphasising the instrumentality of literature and the narrative in redefining marginal lives will encourage students to analyse marginal texts as counter discursive and as critique of hegemony. It would seek to sensitize students to the existing practices of discrimination and motivate them for transformative action.

#### Course Outcomes:

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

**CO 1:** examine the origins of caste and analyse the intersection of caste and gender,

**CO 2:** critique Dalit narratives, and understand Dalit assertion and history through fictional texts,

**CO 3:** assess Dalit poetry and examine Dalit subject formation and marginalization,

**CO 4:** recognise the difference between race and ethnicity, and scrutinize the causes for ethnic violence, and

**CO 5:** discuss marginalization of LGBTQI+ and their portrayal in literary texts.

#### Unit I Caste: Prose (15 Hours)

Dr. B.R. Ambedkar

“Annihilation of Caste”

Uma Chakravathy

“Caste and Gender in Contemporary India”

#### Unit II Caste: Fiction (15 Hours)

Kalyana Rao

*Untouchable Spring*

Bama

“Ponnuthaayi”

#### Unit III Caste: Poetry (15 Hours)

S. Joseph Trans

“Identity Card” tr. K. Satchidanadan

Koshal Parwar

“Life”

Namdeo Dhasal

“Hunger”

J.V.Pawer	“Birds in Prison”
Arun Kamble	“Which Language I Spoke”
	“The Dalits are Coming”
Dr. Siddalingaiah	(“The Dalits are Here” tr. M.Madhava Prasad)

#### Unit IV Ethnicity

(15 Hours)

Ben Okri	“Laughter Beneath the Bridge”
Indira Goswami	“Jaatra”
Umem Akpan	“Luxurious Hearses”
Jean Arasanayagam	“All is Burning”
Thomas King	“The one about Coyote Going West”

#### Unit V Sexuality

(15 Hours)

Shyam Selvadurai	<i>Funny Boy</i>
Ambai	“One Person and Another” (Trans. Kanchana Natarajan)

#### References

- Aloysius, G. *Nationalism without a Nation in India*. Oxford UP, 1997.
- Dirks, Nicholas B. *Castes of Mind Colonialism and the Making of Modern India*. Princeton UP, 2002.
- Narayan, Badri, and A. R. Misra. *Multiple Marginalities*. Manohar Publishers and Distributors, 2004.
- Nelson, Emmanuel S. *Ethnic American Literature: An Encyclopedia for Students*. ABC-CLIO, 2015.
- Satyanarayana, K., Susie J. Tharu. *Steel Nibs Are Sprouting: New Dalit Writing from South India*. Harper Collins, 2013.
- Satyanarayana, K., Tharu, S., *No Alphabet in Sight: New Dalit Writing from South India. Dossier 1 Tamil and Malayalam*. Penguin Books, 2011.
- Vanitha, Ruth and Saleem Kidwai. editors. *Same Sex Love in India: A Literary History*. Penguin Books, 2008.

### CO – PSO Mapping

	PSO1	PSO 2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
<b>CO 1</b>	3	1	2	3	1	1	2	3	3	3
<b>CO 2</b>	3	1	2	2	1	1	2	3	3	3
<b>CO 3</b>	3	1	2	3	1	1	2	3	3	3
<b>CO 4</b>	3	1	2	2	1	1	2	3	3	3
<b>CO 5</b>	3	1	2	3	1	1	2	3	3	3
<b>Average</b>	3	1	2	2.6	1	1	2	3	3	3

**Strong – 3    Medium – 2    Low – 1**

Course Code	Name of the Course	Category	Hours/wk.	Credits
24PGE/PSE 5305	Teaching English Language and Literature	Core	5	3

This course introduces the methods of teaching English as a second language. It explores a various range of knowledge on teaching LSRW skills, Classroom management, assessment techniques and material development. It discusses a variety of approaches from traditional to modern and integrates media and technology to enhance teaching and learning English.

#### **Course Outcomes:**

At the end of the course, students will be able to

**CO1:** analyse English language teaching method evolution and apply effective classroom management and instructional strategies,

**CO2:** design lesson plans integrating listening, speaking, reading, writing skills, and literature with effective material development,

**CO3:** implement practical techniques for teaching pronunciation, grammar, vocabulary, and literature,

**CO4:** evaluate student performance with diverse assessments and integrate technology for professional development and literature teaching, and

**CO5:** demonstrate ELT skills through practice.

#### **UNIT I**

#### **A Brief History of Language Teaching, Approaches, Classroom Management, Task-Based Teaching, & Learner Strategies (15 Hours)**

- i. The Grammar – Translation method, The Direct method, The Audio lingual method, Language teaching innovations in the nineteenth century.
- ii. H. Douglas Brown: English Language Teaching in the “Post-Method” Era: Toward Better Diagnosis, Treatment, and Assessment.
- iii. Marilyn Lewis: Classroom Management.
- iv. David Beglar & Alan Hunt: Implementing Task-Based Language Teaching.
- v. Rebecca Oxford: Language Learning Strategies.

## **UNIT II**

### **Teaching Listening, Speaking, Reading, Writing, and Materials Development (15 Hours)**

- i. John Field: The Changing Face of Listening
- ii. Kang Shumin: Factors to Consider: Developing Adult EFL Students' Speaking Abilities
- iii. Joy Janzen: Teaching Strategic Reading
- iv. Ann Raimes: Ten Steps in Planning a Writing Course and Training Teachers of Writing
- v. Brian Tomilson: Materials Development
- vi. Linda Jensen: Planning Lessons

## **Unit III**

### **Teaching Pronunciation, Grammar, Vocabulary, Project Work & ESP (15 Hours)**

- i. Rodney H. Jones: Beyond 'Listen and Repeat': Pronunciation Teaching Materials and Theories of Second Language Acquisition
- ii. Rod Ellis: Grammar Teaching-Practice or Consciousness-Raising?
- iii. Paul Nation: Best Practice in Vocabulary Teaching and Learning
- iv. Fredricka L. Stoller: A Means to Promote Language and Content
- v. Suzie Anger: Teaching Literature and Ethics: The Particular and the General.

## **UNIT IV**

### **Assessment, Evaluation, Technology in Classroom, Professional Development, & Lit in Lang Classroom (15 Hours)**

- i. Geoff Brindley: Assessment
- ii. Fred Genesee: Evaluation
- iii. Elizabeth Hanson-Smith: Computer-assisted Language Learning
- iv. Penny Ur: The English Teacher as Professional
- v. Alan Maley: Literature in the Language Classroom

## **UNIT V Practice Teaching (15 Hours)**

- i) John M. Murphy: Reflective Teaching in ELT.
- ii) Peer Group Teaching

## Learning Resources:

### References

- Agatocleous, T & Dean, C.A (Eds.). (2003). *Teaching literature: A companion*. Palgrave.
- Carder, R. & Nunan, D. (Eds.). (2010). *The Cambridge guide to Teaching English to Speakers of Other Languages*. Cambridge University Press.
- Celce-Murcia, M. editor., (1991). *Teaching English as a second or foreign language*. Heinle & Heinle.
- Richards, J.C. & Renandya, W.A. (Eds.). (2010). *Methodology in language teaching: An anthology of current practice*. Cambridge University Press.
- Richards, Jack C., and Theodore S. Rodgers. (2015). *Approaches and methods in language teaching*. Cambridge University Press.

**CO-PSO Mapping Table**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PSO 7</b>	<b>PSO 8</b>	<b>PSO 9</b>	<b>PSO 10</b>
<b>CO 1</b>	3	2	2	3	2	2	2	2	2	2
<b>CO 2</b>	1	2	2	1	2	2	1	2	2	2
<b>CO 3</b>	2	2	2	1	1	2	2	1	2	2
<b>CO 4</b>	1	2	2	2	2	1	2	2	2	2
<b>CO 5</b>	2	3	2	2	2	32	2	2	2	2
<b>Average</b>	1.8	2.2	2	1.8	1.8	1.8	1.8	1.8	2	2

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE 5407	African American Literature	Core	5	4

The course intends to capture the distinct literary voices emerging from various movements which were at once social, cultural, political and literary. As a distinct body of literature, African-American Literature, calls for a study of black writers' thematic obsession with racial identity, social constructs and black aesthetics. Students will be introduced to African-American literature as a site where writers have re-appropriated and revised words and ideas that have been used to exclude them from the mainstream American literary scene.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** analyse the Harlem movements and trends that shaped African-American Literature,

**CO2:** estimate the various speeches and concepts of living which changed American history,

**CO3:** evaluate the relation between Black Aesthetics and racism in literary productions,

**CO4:** relate to the various expressions of social reality portrayed in short fiction, and

**CO5:** validate representative socio-political, cultural, racial and gender perspectives in theatrical works.

Unit I	Poetry	(15 Hours)
	Paul Laurence Dunbar	“We Wear the Mask”
	Fenton Johnson	“Who is that A-Walking in the corn?”
	Georgia Douglas Johnson	“Smothered Fires”
	Claude McKay	“If We Must Die”
	Countee Cullen	“Heritage”
	Gwendolyn Brooks	“Mother”
	Maya Angelou	“Still I Rise”
	W.E.B. Du Bois	“Ghana Calls”
	Alice Dunbar Nelson	“To the Negro Farmers of the United States”

	Margaret Walker	“For Malcom X”
	Langston Hughes	“Harlem”
<b>Unit II</b>	<b>Prose</b>	<b>(15 Hours)</b>
	Marcus Garvey	“Speech Delivered at Madison Square, March 1924”
	W. E. B. Du Bois	“Of the Dawn of Freedom”
	William Faulkner	“Nobel Prize Acceptance Speech”
<b>Unit III</b>	<b>Fiction</b>	<b>(15 Hours)</b>
	Zora Neale Hurston	<i>Their Eyes were Watching God</i>
	Toni Morrison	<i>Beloved</i>
<b>Unit IV</b>	<b>Short Fiction</b>	<b>(15 Hours)</b>
	Jean Toomer	“Becky”
	Ann Petry	“The Bones of Louella Brown”
	Alice Walker	“Everyday Use”
	Kia Penso	“The Gift”
	Breena Clarke	“The Drill”
<b>Unit V</b>	<b>Drama</b>	<b>(15 Hours)</b>
	Langston Hughes	<i>Mulatto</i>
	Amiri Baraka	<i>Dutchman</i>

### Learning Resources:

### References

Barksdale, Richard and Keneth Kinnamon. *Black Writer of America: A Comprehensive Anthology*. Macmillan, 1972.



Blaisdell, Bob (ed.). *Great Short Stories by African-American Writers*.

Dover Publications, 2015.

Cohen, Henning (ed.). *Landmarks of American Writing*. Voice of American

Forum Series, 1982.

Cunliffe, Marcus. *The Literature of the United States*. Penguin, 1970.

Feidelson Jr., Charles and Paul Brodtkorb Jr. *Interpretations of American Literature*.

Oxford UP, 1971.

Fender, Stephen. *American Literature in Context I to IV*. Methuen & Co.,

1983.

Massa, Ann and Scott Donaldson. *American Literature*. David and Charles,

1978.

Spiller, E. Robert. *The Cycle of American Literature*. The Free Press, 1967.

### CO-PSO Mapping Table

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	3	2	2	3	3	1	2	2	2	2
<b>CO 2</b>	3	1	2	3	3	1	2	2	2	2
<b>CO 3</b>	3	1	2	3	3	2	2	3	3	3
<b>CO 4</b>	3	2	2	3	3	2	2	3	3	2
<b>CO 5</b>	3	1	2	3	3	1	3	3	3	3
<b>Average</b>	3	1	2	3	3	1	2	3	3	2

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE 5409	Cultural Studies	Core	5	4

The course aims to analyse the intricate relationship between culture and meaning while introducing diverse cultural concepts and theories. Students will explore the role of film in societal dynamics and critically examine embedded beliefs and stereotypes within various cultural contexts. Through critical examination, it facilitates them challenge regimentation of texts by analysing cultural perspectives in advertisements, films, television, newspapers, and non-literary texts.

### Course Outcomes:

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

**CO1:** examine the contours of Cultural Studies as a field of inquiry, situating their learning within explorations of the disciplinary and historical context,

**CO2:** compare diverse concepts of cultural theorists for a deeper understanding of cultural phenomena,

**CO3:** explain the role of film in society, examining the structures defining filmmaking practices and evolving consumption patterns within broader global and historical contexts,

**CO4:** understand the significance of space as a site of cultural life, its implications for societal dynamics, and

**CO5:** analyse embedded beliefs and stereotypes of racial and ethnic groups from social, historical, and political perspectives.

### Unit I: Introduction

**15 Hours**

Matthew Arnold

- “Hebraism and Hellenism” from *Culture and Anarchy*

Raymond Williams

- “Culture” from *Keywords: A Vocabulary of Culture and Society*

Colin Sparks

- “The Evolution of Cultural Studies”

**Unit II: Terms and Key Concepts****15 Hours**

Commodity culture - Cultural capital - Cultural hegemony - Cultural hybridity - Cultural imperialism - Cultural relativism – Discourse – Hegemony - Identity Ideology – Intersectionality – Performativity - Power/knowledge – Representation Spectacle – Subculture - Counter-hegemony – Multiculturalism

**Unit III: Media and Culture****15 Hours**

Tejaswini Niranjana - “Integrating Whose Nation?: Tourists and Terrorists in *Roja*”  
David Forgacs - “Cinema and Cultural Studies”

**Unit IV: Space and Culture****15 Hours**

Serena Nanda - “Life on the Margins: A Hijra’s Story”  
Arjun Appadurai - “Disjuncture and Difference in Global Cultural Economy”  
Michel de Certeau - “Walking in the City”  
Gustavo Lins Ribeiro - “What is Cosmopolitanism?”

**Unit V: Ethnicity and Culture****15 Hours**

Matthew Harp Allen - “Rewriting the Script for South Indian Dance”  
Bhaskar Mukhopadhyay - “Between Elite Hysteria and Subaltern Carnavalesque: Street Food and Globalisation in Calcutta”  
Amanda Weidman - “Can the Subaltern Sing? Music, Language and the Politics of Voice”

**References:**

Barker, Chris. *Cultural Studies: Theory and Practice*, 3rd ed. Sage, 2008.

---. *The SAGE Dictionary of Cultural Studies*. Sage, 2004.

De Blasio, Emiliana. *Introduction to Film Studies*. Carocci, 2013.

During, Simon. *The Cultural Studies Reader*. Routledge, 2007.

Pickering, Michael, et al. *Research Methods for Cultural Studies*. Edinburg UP, 2008.

Storey, John. *An Introduction to Cultural Theory and Popular Culture*. Prentice Hall, 1997.

### CO – PSO Mapping

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
<b>CO 1</b>	3	1	2	3	3	1	2	3	2	1
<b>CO 2</b>	3	1	1	3	3	1	3	3	1	2
<b>CO 3</b>	3	2	3	3	3	2	3	3	3	1
<b>CO 4</b>	3	1	1	3	3	1	3	3	3	1
<b>CO 5</b>	3	1	1	3	3	2	3	3	3	1
<b>Average</b>	3	1.2	1.6	3	3	1.4	2.8	3	2.4	1.2

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/ PSE 5411	Media Studies	DSE - III	4	4

This course is designed to help students build the knowledge, skills, and critical/analytic perspectives necessary for storytelling and content creation for various media. Through writing assignments and projects, students will gain experience in crafting news stories/narratives, creating radio, TV, and film content, designing ad creatives, and writing engaging content for social media. Emphasizing creative expression and critical media analysis, students will be equipped to turn their creativity into tangible journalistic work.

### **Course Outcomes:**

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

**CO1:** design compelling headlines, newspaper articles, and interviews, as well as plan and craft engaging magazine cover stories, demonstrating proficiency in both print and digital media storytelling techniques,

**CO2:** draft clear and engaging radio and TV news bulletins, radio and video narratives, and documentaries, showcasing an understanding of narrative structures and broadcast journalism techniques.,

**CO3:** create captivating advertising content for print, radio, TV, and new media, demonstrating creativity and strategic communication skills tailored to diverse platforms and audiences,

**CO4:** construct well-structured screenplays for short films and documentaries, as well as produce insightful and analytical film reviews, and

**CO5:** produce engaging and effective content for podcasts, blogs, newsletter posts, online sites, apps, and social media platforms, demonstrating versatility and an understanding of digital media dynamics.

### **Unit I: Print and Digital media story-telling**

**(12 Hours)**

#### **(Newspaper and Magazine)**

Form and content of Newspaper and Magazines, Headlines, Newspaper articles, and Interviews; Planning and writing magazine cover stories

**Unit II: Radio and TV narratives** (12 Hours)

Broadcast and Telecast journalism: Radio and TV news bulletins, radio and video narratives, and documentaries.

**Unit III: Advertisement creatives** (12 Hours)

Basics of Advertisement, Print, Radio, TV, and New media advertising content.

**Unit IV: Film writing** (12 Hours)

The language of Film: Film as discourse, Screenplay for short films, documentaries, and film review.

**Unit V: New Media** (12 Hours)

New Media language, Podcasts, blogs, and newsletter posts; content for online sites, apps, and social media

**Learning Resources:**

**References**

Bruns, Axel. *Blogs, Wikipedia, Second Life, and Beyond: From Production and usage*. Peter Lang, 2008.

Ceramella, Nick & Elizabeth Lee. *Cambridge English for the Media*. Cambridge UP, 2008.

Hodkinson, Paul. *Media, Culture and Society: An Introduction*. Sage, 2010.

Martin, Adrian. "The Challenge of Narrative: Storytelling Mutations Between Television and Cinema." *Cineaste*, Summer 2019, pp. 22-27.

Marshall, Jill & Angela Werndly. *The Language of Television*. Routledge, 2005.

McLuhan, Marshall and W. Terrence Gordon. *Understanding Media: The Extensions of Man.*, Gingko Press, 2013.

McLuhan, Marshall. "The Medium is the Message." *Media Studies: A Reader*. 3rd ed., Edited by Sue Thornham, et al., New York UP, 2010, pp. 38-43.

Ogilvy, David. *Ogilvy on Advertising*. 1st ed. Vintage Books, 1985.

Paxson, Peyton. *Mass Communication and Media Studies: An Introduction*.  
Continuum, 2010.

VanArendonk, Kathryn. "Theorizing the Television Episode." *Narrative*,  
vol. 21, no. 1, 2019, pp. 65-82.

### Websites/ e-Learning Resources

<https://courses.aiu.edu/Certificate/Branding/Marketing/Leccion%207/Marketing%2007.completed.word.pdf>

<https://www.cambridge.org/in/cambridgeenglish/catalog/business-professional-and-vocational/cambridge-english-media>

**CO-PSO Mapping Table**

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PSO7</b>	<b>PSO8</b>	<b>PSO9</b>	<b>PSO10</b>
<b>CO 1</b>	3	3	3	3	3	3	3	3	3	3
<b>CO 2</b>	3	3	3	3	3	3	3	3	3	3
<b>CO 3</b>	3	3	2	3	3	3	3	2	3	3
<b>CO 4</b>	3	3	3	3	2	3	3	3	3	2
<b>CO 5</b>	3	3	3	3	3	3	3	3	3	3
<b>Average</b>	3	3	2.8	3	2.8	3	3	3	3	2.8

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE5413	Asian Fiction in English	DSE- III	4	4

The course aims to introduce students to the diverse literatures of Asia with special reference to East Asia and Southeast Asia. It helps them understand the historical, social, political and cultural aspects specific to Asian Literatures.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** understand the major trends and developments in the Asian Literature,

**CO2:** analyse the literary representations of ethnic crisis in South Asia,

**CO3:** investigate the political satire in East Asian novels,

**CO4:** identify major themes in Southeast Asian fiction, and

**CO5:** examine the importance of short story in Asian context.

<b>Unit I</b>	<b>Introduction</b> Joshua S. Mostow	<b>(12 Hours)</b> <i>The Columbia Companion to Modern East Asian Literature</i> (21 – 52)
<b>Unit II</b>	<b>Sri Lanka, Bangladesh &amp; Pakistan</b> Anuk Arudpragasam Tahmima Anam Saadat Hasan Manto	<b>(12 Hours)</b> <i>The Story of a Brief Marriage</i> “Garments” “Toba Tek Singh”
<b>Unit III</b>	<b>China &amp; Japan</b> Yoko Ogawa Yan Lianke	<b>(12 Hours)</b> <i>The Memory Police</i> <i>The Day the Sun Died</i>



<b>Unit IV</b>	<b>South Korea &amp; Malaysia</b>	<b>(12 Hours)</b>
	Kyung-Sook Shin	<i>Please Look after Mom</i>
	Tash Aw	<i>The Harmony Silk Factory</i>

<b>Unit V</b>	<b>Indonesia, Philippines &amp; Singapore</b>	<b>(12 Hours)</b>
	Pramoedya Ananta Toer	“Blora”
	Shirley Geok-Lin Lim	“Shame”
	Jose Claudio B. Guerrero	“Essence”

### **Learning Resources:**

#### **References:**

Brians, Paul. *Modern South Asian Literature in English*. Greenwood Press, 2003.

Miller, Barbara. (ed.). *Master Works of Asian Literature in Comparative Literature*. ME Sharp, 1994.

Mostow, Joshua. (ed.). *The Columbia Companion to Modern East Asian Literature*. Columbia UP, 2003.

Stilz, Gerhard, and Ellen Engel-Janic, editors. *South Asian Literatures*. WVT Wissenschaftlicher Verlag Trier, 2010.

### **Websites/ e-Learning Resources**

*ESSENCE* by Jose Claudio B. Guerrero

[www.sushidog.com/bpss/stories/essence.html](http://www.sushidog.com/bpss/stories/essence.html)

**CO-PSO Mapping Table**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PSO 7</b>	<b>PSO 8</b>	<b>PSO 9</b>	<b>PSO 10</b>
<b>CO 1</b>	3	3	3	3	2	1	2	1	3	3
<b>CO 2</b>	3	2	3	3	2	3	1	2	3	3
<b>CO 3</b>	3	1	3	2	3	3	2	3	3	3
<b>CO 4</b>	3	2	3	3	2	3	3	3	3	3
<b>CO 5</b>	2	1	3	2	1	3	1	3	3	3
<b>Average</b>	2.8	1.8	3	2.6	2	2.6	2.8	1.4	3	3

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE 5402	21 <sup>st</sup> Century Millennial Literature & Culture	Core	6	4

This course aims to introduce students to the emerging literary trends specifically, Twenty-First Century Millennial literature. It also familiarises them with interdisciplinary approaches to literature encompassing marine, ecological and medical humanities.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** analyse the ocean as an ecological space for literary engagement,

**CO2:** examine the symbiotic relationship between human and nature,

**CO3:** assess the humanistic values in medical humanities,

**CO4:** appraise the impact of climate change in literature, and

**CO5:** evaluate the human sensibilities in disability studies.

**Unit I: Blue Studies**

**(18 Hours)**

Steve Mentz

“Toward a Blue Cultural Studies: The Sea,  
Maritime Culture, and Early Modern English  
Literature”

Amitav Ghosh

*The Hungry Tide*

**Unit II: Animal Studies**

**(18 Hours)**

Margo DeMello

“Human Animal Studies” from *Animals and  
Society: An Introduction to Human- Animal  
Studies* by Margo DeMello pp. 3-18

Mario Ortiz Robles

“What is it like to be a trope?” from  
*Literature and Animal Studies*

J.M. Coetzee

*The Lives of Animals*

**Unit III: Medical Humanities****(18 Hours)**

Thomas R. Cole et al.

“Introducing Medical Humanities” from  
*Medical Humanities: An Introduction*

Jerry Pinto

*Em and the Big Hoom***Unit IV: Climate Studies****(18 Hours)**

Cynthia De Menna

“Climate Change in Barbara Kingsolver’s  
*Flight Behaviour*”

Diane Cook

*The New Wilderness***Unit V: Disability Studies****(18 Hours)**

Lennard J. Davis

“Introduction: Disability, Power and Culture”  
from *The Disability Studies Reader*

Clarke Barker &amp; Stuart Murray

“Introduction: On Reading Disability in  
Literature” from *The Cambridge  
Companion to Disability Studies*

Malini Chib

*One Little Finger***Learning Resources:****References**

Bates, Victoria, et al., editors. *Medicine, Health and the Arts: Approaches to the Medical Humanities*. Routledge, 2014.

Bleakley, Alan. *Medical Humanities and Medical Education: How the Medical Humanities Can Shape Better Doctors*. Routledge, 2016.

DeMello, Margo. *Body Studies: An Introduction*. Routledge, 2013.

Nocella II J, Anthony, et al., editors. *Defining Critical Animal Studies: An Intersectional Social Justice Approach for Liberation*. Peter Lang Publishing Inc., 2014.

Tariq, Mohammad, et al. *New Approaches to English Literature in the Twenty-First Century Millennium*. Akinik Publications, 2021.

### Websites/ e-Learning Resources

<http://www.criticalanimalstudies.org/students-for-cas/journal-for-critical-animal-studies/archives/>

<http://www.jstor.org/stable/25614299>.

<https://www.timeshighereducation.com/student/student-services/blue-studies-international>

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2746847/>

**CO-PSO Mapping Table**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO 10
<b>CO1</b>	3	1	3	3	3	1	2	3	3	1
<b>CO2</b>	3	1	3	3	2	1	3	2	3	1
<b>CO3</b>	3	1	3	2	3	1	2	2	3	1
<b>CO4</b>	3	1	3	3	2	1	2	3	3	1
<b>CO5</b>	3	1	3	3	2	1	3	2	3	1
<b>Average</b>	3	1	3	2.8	2.4	1	2.4	2.4	3	1

**Strong-3, Medium- 2, Low -1**

Course Code	Name of the Course	Category	Hours/wk.	Credits
24PGE/PSE 5404	Postcolonial Literature in English	Core	6	4

The course aims at a critical engagement with the literary texts that have emerged from countries in Asia, Africa, Canada, the Caribbean Islands and the Oceanic world. These regions have their own specific experiences with and histories of European colonisation. The literary responses from the former colonies are an anti-colonial and anti-essentialist discourse that interrogates the colonial constructions of the Other. Students will engage with these texts from the postcolonial perspective. This course will also help students explore the portrayal of colonial process and the strategies of anti-colonial resistance that inhere in these texts.

**Course Outcomes:**

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

- CO 1:** appraise the philosophical and theoretical issues relating to colonialism, race, mimicry, Orientalism, indigeneity, de-colonisation and postcolonial condition,
- CO 2:** assess central issues and techniques in poems from these regions,
- CO 3:** evaluate literary texts by using key theoretical concepts in Postcolonial Studies such as cultural encounter and change, negritude and apartheid,
- CO 4:** critique concepts such as migration, creole and hybridity, memory past, and
- CO 5:** formulate paradigms of cultural formation and diversity through the notions of Diaspora, Home-in-exile, post-nation and to engage with emerging global concerns.

**Unit I Introduction: Definition, Scope & Politics (18 Hours)**

Bill Ashcroft, et al                      “Introduction” from *The Empire Writes Back*

**Unit II Poetry (18 Hours)**

Derek Walcott                      “A Far Cry From Africa”  
 Leopold Senghor                      “In Memoriam”  
 James Reaney                      “Maps”  
 Kofi Awonoor                      “The Weaver Bird”

A.D. Hope	“The Wandering Islands”
Judith Wright	“At Cooloolah”
A.M. Klein	“Indian Reservation: Caughnawaga”
Margaret Atwood	“Journey to the Interior”

**Unit III Fiction I (18 Hours)**

Michael Ondaatje	<i>The English Patient</i>
Thomas King	“One Good Story, That One”

**Unit IV Fiction II (18 Hours)**

Tsitsi Dangembga	<i>Nervous Conditions</i>
Chinua Achebe	“Dead Men’s Path”

**Unit V Drama (18 Hours)**

Briar Grace-Smith	<i>Nga Pou Wahine</i>
Maishe Maponya	<i>The Hungry Earth</i>

**Learning Resources:**

**References**

- Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2002.
- Atwood, Margaret and Robert Weaver. *The New Oxford Book of Canadian Short Stories in English*. Oxford UP, 1997.
- Birbal Singh, Frank. *Novels and the Nation: Essays in Canadian Literature*. TSAR Publications, 1995.
- Gilbert, Helen, editor. *Postcolonial Plays: An Anthology*. Routledge, 2001.
- King, Bruce. *The New English Literatures: Cultural Nationalism in a Changing World*. Macmillan, 1980. *West Indian Literature*. Macmillan, 1973.
- Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 1998.
- Narasimhaiah, C.D., editor. *Commonwealth Literature*. Oxford UP, 1976.
- , editor. *Awakened Conscience: Studies in Commonwealth Literature*. Sterling, 1978.
- Walsh, William, editor. *Readings in Commonwealth Literature*. Clarendon Press, 1975.

**CO-PSO Mapping Table**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PSO 7</b>	<b>PSO 8</b>	<b>PSO 9</b>	<b>PSO 10</b>
<b>CO 1</b>	3	2	3	3	3	1	3	2	3	3
<b>CO 2</b>	3	2	3	3	3	1	3	2	3	3
<b>CO 3</b>	3	1	3	3	3	2	3	2	3	3
<b>CO 4</b>	3	2	3	3	3	1	3	2	3	3
<b>CO 5</b>	3	2	3	2	3	1	3	2	3	3
<b>Average</b>	3	1.8	3	2.6	3	1.2	3	2	3	3

**Strong-3, Medium- 2, Low -1**



Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE 5406	European Literatures in Translation	Core	5	4

The course introduces students to the rich European literary traditions from Homer and Virgil to Camus and Beckett. While acknowledging the political, philosophical and aesthetic vibrancy of the Continent, students will learn how literary texts record, respond to, and influence the socio-political activities of nations.

### Course Outcomes

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

**CO1:** validate philosophical components that permeate prescribed literary works at large,

**CO2:** examine literary texts of at least five major western literatures namely Greek, Italian, German, French and Russian that are part of the European literary canon,

**CO 3:** evaluate the works with traditional tools as well as that of Existentialism, and Absurdism,

**CO 4:** critique civilization, human dignity, honor, patriotism and political ideologies as socio-political myths, and

**CO 5:** justify human life as inherently conflict ridden and absurd.

<b>Unit I</b>	<b>Philosophy</b>	<b>(15 Hours)</b>
	Jean Paul Sartre	<i>Existentialism</i>
	Frederick Patka	<i>Existentialist Thinkers and Thought II</i> (Kierkegaard, Heidegger, and Marcel)
	Gabriel Arnold P. Hinchcliffe	<i>The Absurd</i> (Chapters 5 & 6)
<b>Unit II</b>	<b>Poetry</b>	<b>(15 Hours)</b>
	Homer	“Priam and Achilles” from <i>The Iliad</i> (Book XXIV)
	Virgil	“The Trojans Reach Carthage” from <i>Aeneid</i> (Book I)
	Dante Alighieri	“Paradise Canto XXX” from <i>Divine Comedy</i>

	Johann Wolfgang von Goethe	“Prologue in Heaven” from <i>Faust</i>
	Charles Baudelaire	“Her Hair”
<b>Unit III</b>	<b>Prose</b>	<b>(15 Hours)</b>
	Plato	“The Apology of Socrates”
	Michel De Montaigne	“Of Cannibals”
	Jean-Jacques Rousseau	“Confessions” Part I, Book I
	Albert Camus	“The Myth of Sisyphus”
<b>Unit IV</b>	<b>Fiction</b>	<b>(15 Hours)</b>
	Anton Chekov	<i>Vanka</i>
	Leo Tolstoy	<i>The Death of Ivan Ilyich</i>
	Franz Kafka	<i>The Metamorphosis</i>
<b>Unit V</b>	<b>Drama</b>	<b>(15 Hours)</b>
	Sophocles	<i>Antigone</i>
	Samuel Beckett	<i>Waiting for Godot</i>

### Learning Resources:

#### References

Bradbury, Malcolm and James McFarlane (eds.). *Pelican Guide to European Literature: Modernism*. Pelican, 1981.

Esslin, Martin. *The Theatre of the Absurd*. Penguin, 1968.

Hinchliffe, Arnold P. *The Absurd: The Critical Idiom*. Methuen, 1977.

Patka, Frederick. *Existentialist Thinkers and Thought*. Citadel press, 1972.

Reynolds, Jack. *Understanding Existentialism*. Acumen, 2007.

Thorlby, Anthony (ed.). *Companion to European Literature*. Penguin Books, 1969.

**CO-PSO Mapping Table**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	1	2	2	2	3	2	1	2	1
<b>CO 2</b>	1	1	1	2	1	2	2	3	3	2
<b>CO 3</b>	2	1	1	2	2	1	3	2	2	3
<b>CO 4</b>	2	1	2	3	2	1	2	3	2	2
<b>CO 5</b>	1	1	1	2	2	3	2	3	3	3
<b>Average</b>	1.6	1	1.4	2.2	1.8	2	2.2	2.4	2.4	2.2

**Strong - 3**

**Medium-2**

**Low-1**

Course Code	Name of the Course	Category	Hours/wk.	Credits
24PGE/PSE 5408	History of Englishes	Core	5	4

The course introduces students to the historical development of English. It analyses the various sociolinguistic factors that have contributed to the pluricentricity of the English language in global contexts. It enriches the knowledge of the students in understanding the interconnectedness of the language in the global context through multifacetedness of English language.

### Course Outcomes

At the end of the course, students will be able to

- CO1:** understand the history of English in terms of how it is historically developed, socially learnt, and orally transmitted,
- CO2:** assess the influence of social movements on English within the context of science and technology, colonisation and world wars,
- CO3:** appreciate the various developments that enriched the English vocabulary,
- CO4:** evaluate the developments of postcolonial Englishes or World Englishes, and
- CO5:** develop critical awareness of the contemporary aspects of English language.

### UNIT I: Old and Middle English (15 Hours)

Theories on the origin of language, origin of English.

**Old English:** Sounds, letters, vocabulary, grammar, vowel, vowel gradation, i-mutation, & influence of foreign languages.

**Middle English:** sounds, words, influence of French, and grammar.

### UNIT II : Early Modern English and Modern English (15 Hours)

Influence of the Renaissance and Reformation on English, Early Modern English, role of dictionaries in English, Influence of science & technology, Colonisation, the world wars on English.

### Unit III : Vocabulary and Meaning (15 Hours)

Growth of vocabulary, change of meaning, etymology of words

### UNIT IV :World Englishes and Postcolonial Englishes (15 Hours)

Braj Kachru's 'Three-Circle'- Outer Circle (India), Expanding Circle (China)

Edgar Schneider's Postcolonial Englishes

**UNIT V : Contemporary Englishes****(15 Hours)**

English as a lingua franca (ELF), English as an International language (EIL),  
English as a Global language, Translanguaging, Metrolingualism

**References**

- Baugh, A. C., & Cable, T. (2002). *A history of the English language*. Psychology Press.
- Crystal, D. (2012). *English as a global language*, 2<sup>nd</sup> ed. Cambridge University Press.
- Jenkins, J. (2012). English as a lingua franca: From the classroom to the classroom. *ELT Journal*, 66(4), Sept.
- Kachru, B. (2005). *Asian Englishes: Beyond the canon*. Hong Kong University Press.
- Schneider, E. W. (2007). *Postcolonial English: Varieties around the world*. Cambridge University Press.
- Schneider, E. W. (2020). *English around the world: An introduction* (2nd ed.). Cambridge University Press.
- Wood, F. T. (1961). *An outline history of the English language*. Macmillan.

**CO-PSO Mapping Table**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PSO 7</b>	<b>PSO 8</b>	<b>PSO 9</b>	<b>PSO 10</b>
<b>CO 1</b>	3	3	3	3	3	1	1	2	2	2
<b>CO 2</b>	2	1	1	2	2	1	2	2	2	1
<b>CO 3</b>	3	1	2	3	2	1	2	3	2	1
<b>CO 4</b>	1	2	1	2	1	1	2	2	2	1
<b>CO 5</b>	1	2	1	2	2	1	2	1	2	1
<b>Average</b>	2	1.8	1.6	2.4	2	1	1.8	2	2	1.2

**Strong-3, Medium- 2, Low -1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE 5310	Project	Core	4	3

### **Project administrative procedures to be followed by guides and students**

Institutional intervention is crucial in effectively guiding the students and therefore the following administrative procedures maybe considered:

1. Encourage students to involve themselves in language, literature and cultural studies research with a view to producing original knowledge.
2. Recommend students to explore contemporary texts/writers.
3. Translation of theoretical writings and critically read different translations of creative writings along with the original.
4. Motivate students to attend national/international conferences, present and publish research papers.
5. All faculty of the Postgraduate & Research Department of English are eligible to supervise.
6. The faculty may guide candidates either in language, literature or in cultural studies; it is better to inform the students the area of specialization/interests of the faculty supervisors.
7. Students may seek help from the supervisors during or outside regular working hours.
8. Course teachers are expected to guide and support students in comprehending and developing research writing skills.
9. Provide structured lessons and practical assignments to enhance students' understanding of research methodologies and academic writing standards.
10. Ensure students are well-versed in the American Psychological Association (APA) and Modern Language Association (MLA) style and formatting.
11. Conduct workshops and offer resources that cover the intricacies of both citation styles, including in-text citations, reference lists, and formatting guidelines.
12. There shall be three stages across the project period.
  - Stage I: Students shall submit the project proposal by the end of the Second week of IV semester.
  - Stage II: Students shall present work-in-progress I & II with the focus on theoretical framework and the research design by the end of the Fifth and Tenth Week of IV semester.

- Stage III: Students should submit two copies of the Project in 40 pages by the Thirteenth Week of IV semester.
- Students shall submit one copy of the synopsis in five pages.

13. CIA Weight for the Project: 20% for the topic defence, 20% for work-in-progress sessions, and 60% for the final version of the project awarded by the guide.

14. EOS Weight for the Project: 60% for the thesis and 40% for viva voce.

15. The external examiner shall be the Heads of the Department (UG & PG).

16. The external examiner will assess the Project for 60 marks and evaluate the performance of the student in the public viva voce for 40 marks.

17. The viva voce board shall consist of the Heads of the PG & Research Department as the chairperson, external examiner, faculty supervisor and all other eligible guides.

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE 5410	Climate Fiction	DSE - IV	4	4

This course aims to help students understand the impacts of climate change. Climate fiction, by its speculative nature, attempts to impact humanity with its visions of the future. It highlights the questions about survival and equality issues with special reference to the global challenge of climate change.

**Course Outcomes:**

At the end of the course, students will be able to,

**CO1:** understand the key concepts in Climate Fiction,

**CO2:** examine historical, social and political interventions when reading cli-fi,

**CO3:** explicate and compare the corporate and capitalist ideologies on global environmental concerns,

**CO4:** implement interdisciplinary knowledge in understanding climate emergency, and

**CO5:** evaluate the climate crisis in the short stories.

**Unit I: Introduction: Cli-fi**

**(12 Hours)**

Anthropocene - Industrialisation - Climate Consciousness -Environmental ethics - Eco aesthetics -Global warming - Climate crisis - Net zero - green transition - climate refugees- hopepunk

**Unit II: Climate Displacement**

**(12 Hours)**

Amitav Ghosh      *Gun Island*

**Unit III: Climate Activism**

**(12 Hours)**

Imbolo Mbue      *How Beautiful We Were*

**Unit IV: Climate Emergency**

**(12 Hours)**

Jesmyn Ward      *Salvage the Bones*

**Unit V: Climate Crisis**

**(12 Hours)**

Paolo Bacigalupi      “The Tamarisk Hunter”

N. K. Jemisin      “Emergency Skin”

**Recommended Viewing:**

*The Day After Tomorrow*. Roland Emmerich, Centropolis Entertainment, 2004.

*The Happening*. Night Shyamalan, 20th Century Fox, 2008.

*Mad Max: Fury Road*. George Miller, Warner Bros, 2015.

*Snowpiercer*. Bong Joon-ho, Moho Film, 2013.

*Dune*. Denis Villeneuve, Legendary Pictures, 2021 & 2024.

*Seaspiracy*. Ali Tabrizi, Disrupt Studios, 2021.

*Water* - Short Film (<https://www.youtube.com/watch?v=KxfSxdyZfPQ>)

*Oasis* - Short Film (<https://www.youtube.com/watch?v=TSSXdetXyEE>)

### Learning Resources:

### References

Andersen, Gregers. *Climate Fiction and Cultural Analysis: A New Perspective on Life in the Anthropocene*. Taylor & Francis. 2019.

Irr, Caren. *Climate Fiction in English*. Oxford Research Encyclopedia of Literature. Oxford UP, 2017.

Maslin, Mark. *Climate Change: A Very Short Introduction*, 3rd ed., Oxford UP, 2014.

Uitto, Juha I., et al., editors. *Evaluating Climate Change Action for Sustainable Development*. Springer International Publishing, 2017.

### Websites/E-Learning Resources

<https://windupstories.com/books/pump-six-and-other-stories/the-tamarisk-hunter/>

[https://www.researchgate.net/publication/291388137\\_Climate\\_change\\_in\\_literature\\_and\\_literary\\_studies\\_From\\_clifi\\_climate\\_change\\_theater\\_and\\_ecopoetry\\_to\\_ecocriticism\\_and\\_climate\\_change\\_criticism](https://www.researchgate.net/publication/291388137_Climate_change_in_literature_and_literary_studies_From_clifi_climate_change_theater_and_ecopoetry_to_ecocriticism_and_climate_change_criticism)

<https://medium.com/matter/it-s-not-climate-change-it-s-everything-change-8fd9aa671804>

**CO-PSO Mapping Table**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PSO 9	PSO 10
<b>CO 1</b>	2	2	3	3	3	3	2	3	3	3
<b>CO 2</b>	3	2	3	3	3	3	3	3	3	3
<b>CO 3</b>	3	2	3	3	3	3	3	3	3	3
<b>CO 4</b>	3	2	3	3	3	3	3	3	3	3
<b>CO 5</b>	3	2	3	3	3	3	3	3	3	3
<b>Average</b>	2.8	2	3	3	3	3	2.8	3	3	3

**Strong - 3**

**Medium-2**

**Low-1**



Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE 5412	Refugee Literature	DSE -IV	4	4

The course introduces students to the politics of Refugee literature. It identifies patterns of displacement, inter-generational impact of refugee migration and the exploration of durable solutions. It helps students understand the tensions between structure and agency, power and resistance and the post-colonial world order.

**Course Outcomes:**

At the end of the course, students will be able to

- CO1:** analyse the struggles of the refugees with both the inner and outer turmoil,
- CO2:** identify the impact of displacement and personal identity,
- CO3:** explore the physical and psychological trauma of the refugees,
- CO4:** trace the endless sufferings of the refugees in the hands of superpowers, and
- CO5:** critically examine racial and geo-political dynamics in refugee crisis.

**Unit I Poetry (12 Hours)**

J.J. Bola's	"Refuge"
Karen Gershon's	" I Was not There"
Bigoa Choul	"Birth Water"
Yovanka Paquette Perdigao	"Ice Breaker"
Warshan Shire's	"Home"
	"Things We Lost in the Summer"

**Unit II Prose (12 Hours)**

Aleksandar Hemon's	"The Book of My Lives"
Karen Gershon's	"We Came as Children"
Viet Thanh Nguyen's	"The Displaced, <i>the Unwanted</i> "

**Unit III Short Story (12 Hours)**

Hassan Blasim's	"The Abandoned Village" (translated by Jonathan Wright)
	"The Virgin and the soldier"
Jean Arasanayagam's	"The Cry of the Kite "

**Unit IV Novel (12 Hours)**

Khaled Hosseini	<i>Sea Prayer</i>
Veera Hiranandani	<i>The Night Diary</i>

Sharon Bala

*The Boat People*

**Unit V Drama**

**(12 Hours)**

Asif Currimbhoy

*The Refugee*

Tanika Gupta

*A Doll's House* (adaptation of Ibsen's classic play)

**Learning Resources:**

**References**

Ahmed, Dohra. *The Penguin Book of Migration Literature: Departures, Arrivals, Generations, Returns*, Penguin, 2020.

Arasanayagam, Jean. *Apocalypse' 83*, Unie Arts, 2003.

Gil Loescher, *Refugees: A Very Short Introduction*, Oxford UP, 2021.

**CO-PSO Mapping Table**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PSO 7</b>	<b>PSO 8</b>	<b>PSO 9</b>	<b>PSO 10</b>
<b>CO 1</b>	3	2	3	3	2	2	3	2	3	3
<b>CO 2</b>	2	3	3	2	3	2	3	2	2	3
<b>CO 3</b>	3	2	2	3	2	3	3	3	3	2
<b>CO 4</b>	3	2	2	3	2	2	3	3	3	3
<b>CO 5</b>	3	3	2	3	2	3	3	3	3	2
<b>Average</b>	3	2.4	2.4	2.8	2.4	2.4	3	2.6	2.8	2.6

**Strong-3    Medium-2    Low-1**

**Postgraduate and Research Department of English**

**Value Added Courses  
w.e.f. 2024-2025**

<b>Sem</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Hours/Wk</b>	<b>Credits</b>
2	24PGE/PSE422V	Leadership Skills	2	2
3	24PGE/PSE521V	Employability Skills	2	2

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE422V	Leadership Skills	VAC	2	2

This course equips students with essential competencies for effective leadership in diverse organizational contexts. Throughout this course, students will learn and practice various facets of leadership, from understanding core qualities to mastering practical skills like negotiation and conflict resolution.

**Course Outcomes:**

At the end of the course, students will be able to

**CO1:** demonstrate an understanding of leadership qualities,

**CO2:** identify the different aspects of leadership,

**CO3:** exhibit their mastery in body language and non-verbal communication,

**CO4:** master negotiation skills, and

**CO5:** analyse organizational behaviour, conflicts and entrepreneurship skills.

**Unit I: Introduction (6 Hours)**

Role of a Leader.

Leadership Development and Behavior.

Trust, Integrity and Ethics Personality and Leadership.

**Unit II: Self-Assessment (6 Hours)**

Work/Life Balance

Leader/Follower Relationship – Making/Leading change

**Unit III: Leadership Skills (6 Hours)**

Time Management (The Priority Matrix – Minimizing Distractions – Avoiding Procrastination – Action Planning) Delegation Skills (Successful Delegation – Barriers to Delegation – The who and how of delegating- The SMART acronym)

**Unit IV: Negotiation Skills (6 Hours)**

Definition of negotiation -Types of negotiation - Stages of negotiation.

**Unit V: Conflict Resolution****(6 Hours)**

Reasons for conflict - Consequences of conflict - Resolution Strategies

**Learning Resources:****References**Maxwell, John. (2005). *Developing the Leader Within You*, Three ESS PublicationMaxwell, J. C. (2007). *The 21 irrefutable laws of leadership*. Harper Collins.Schiffman, S. (2005). *Negotiation techniques (that really work)*. *Open Journal of Leadership*,*Journal of Leadership & Organizational Studies*, ISSN Print: 2167-7743, ISSNOnline: 2167-7751. <https://doi.org/xx.xxx/yyyy>**Websites/ e-Learning Resources**<https://www.skillsyouneed.com/leadership-skills>[https://www.mindtools.com/Leadership Skills](https://www.mindtools.com/Leadership_Skills)<https://www.techtarget.com/searchcio/definition/leadership-skills?amp=1><https://www.skillsyouneed.com/leadership-skills.html><https://haiilo.com/blog/what-are-the-top-leadership-skills-that-make-a-great-leader/>**Mapping with Programme Outcomes:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	3	3	3	3	2	3	2
CO2	2	3	3	3	2	3	3	2	2	2
CO3	3	3	3	2	3	3	3	2	3	2
CO4	3	3	3	3	3	3	3	2	2	2
CO5	3	2	3	3	3	3	3	2	2	3

**Strong-3****Medium-2****Low-1**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24PGE/PSE521V	Employability Skills	VAC	2	2

This course, students will embark on a transformative journey of self-discovery and skill enhancement. They will learn to identify and leverage their personal strengths, develop effective communication strategies, and master the art of professional interactions covering range of topics, including behavioral skills, English literacy for professional settings, business correspondence, presentation skills, and career planning.

**Course Outcomes:**

At the end of the course, students will be able to

- CO1:** recognize their personal strengths and weaknesses,
- CO2:** locate factors that contribute to confidence and self-esteem,
- CO3:** develop knowledge on the skill of communicating effectively with employers, supervisors and co-workers,
- CO4:** understand teamwork approach to completing tasks, and
- CO5:** design strategies for handling stress and work pressure.

**Unit I: Personal and Professional Foundations (6 Hours)**

Behavioural Skills – Personal Strength  
 Analysis- Ethics, Values & Etiquette  
 Social Etiquette- Role Modeling.

**Unit II: Effective Communication Skills (6 Hours)**

English Literacy- Functional English-Reading-Written English-Communication skills-  
 Self Introduction-Verbal and Non-Verbal Communication-Campus to work.

**Unit III: Professional Correspondence (6 Hours)**

E-Mail, Business letters and memos, conducting a meeting, Agenda and Minutes making and Group Discussions.

**Unit IV: Presentation Skills (6 Hours)**

Presentation skills- Preparing and Organising the content- Nuances of Presentation-  
 Voice Dynamics

