

GURUGRAM UNIVERSITY, GURUGRAM

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NEP and Learning Outcome-based Curriculum Framework (LOCF) for

Post Graduate Programme

M.A. English



DEPARTMENT OF ENGLISH AND OTHER FOREIGN LANGUAGES

(w.e.f. 2024-25) (Under LOCF)

From Page No. 1 to 54 M.A. English  
Page No 55 to 75 B.A single Major English  
Page No. 76 to 81 B.A Multidisciplinary English

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### Semester III

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs.)			Credits				TI	TE	PI	PE	Total
Core Course (s)														
CC-A07	Twentieth Century English Literature	241/ENG/C C301	3	1	-	3	1	-	4	30	70	-	-	100
CC-A08	Literary Criticism-I	241/ENG/C C302	3	1	-	3	1	-	4	30	70	-	-	100
CC-A09	Gender Studies	241/ENG/C C303	3	1	-	3	1	-	4	30	70	-	-	100
Discipline Specific Elective Course (To choose any 1)														
DSE05	Diasporic Studies		2	1	-	2	1	-	3	25	50	-	-	75
DSE06	Cultural Studies													
Multidisciplinary Course (s)														
MDC-3	One from Pool of Courses		2	1	-	2	1	-	3	25	50	-	-	75
Value Added Course (s)														
VAC-2	One from Pool of Courses		2	-	-	2	-	-	2	15	35	-	-	50
Skill Enhancement Course (s)														
SEC-2	One from Pool of Courses		1	-	1	1	-	1	2	05	20	05	20	50
Seminar														
Seminar	Research Paper Project		-	-	4	-	-	2	2	-	-	15	35	50
Internship/Field Activity														
									4	-	-	30	70	100
Total Credits									28					700

#Four credits of internship earned by a student during summer internship after 2<sup>nd</sup> semester will be counted in 3<sup>rd</sup> semester of a student who pursue 2 year PG Programme without taking exit option.

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**Course Code: CC-A07**  
**Nomenclature of the Course: Twentieth Century English Literature**

**Course Objectives**

CO	Description
CO-1	Studying the socio-political as well as historical background of the period.
CO-2	Studying relevant literary movements and ideologies that informed or influenced the literary works of the twentieth century.
CO-3	Examining the relevance of such works to our contemporary realities.
CO-4	Encourage independent reading and sharpen critical engagement of literary texts.

**Course Outcomes**

On completing the paper, **Twentieth Century English Literature** the students shall be able to realize following programme outcomes:-

CO	Description
CO-1	Gets an overview of major and minor writers and texts of the twentieth century.
CO-2	Studies the interface of literature, politics and society through various texts written during and after the two world wars.
CO-3	Development of a critical temperament which helps in better understanding of texts.
CO-4	Gain knowledge of the transformational changes taking place in different genres of literature.

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**Nomenclature of the Course: Twentieth Century English Literature**

**Max. Marks: 100**

**Theory: 70**

**Internal Assessment: 30**

**Unit1**

**Non- Detailed Reading:**

Georgian Poetry, Imagism, War Poets, Irish Renaissance, Campus Novels, Kitchen Sink Drama, Angry Young Man Movement, Movement Poetry, Theatre of the Absurd, Stream of consciousness, Dadaism, Surrealism, Lost Generation, Bloomsbury Group, Symbolism, Metanarrative, Historicgraphic Metafiction.

**Unit2**

T.S. Eliot: "The Wasteland"

W.H. Auden: "Museedè Beaux Arts"

W.B. Yeats: "Easter 1916"

Philip Larkin: "The Whitsun Weddings"

Seamus Heaney: "Digging"

**Unit3**

Harold Pinter: *The Homecoming* (1964)

Virginia Woolf: *The Mark on the Wall* (1917)

Katherine Mansfield: *The Garden Party*

**Unit4**

John Fowles: *The French Lieutenant's Woman* (1969)





### **Suggested Readings:**

*Twentieth Century Poetry: Selves and Situations*, Peter Robinson, Oxford University Press.

*Aestheticism & Modernism: Debating Twentieth-century Literature 1900-1960*, Richard Danson Brown, Suman Gupta, Routledge.

*The Popular & the Canonical: Debating Twentieth-century Literature 1940-2000*, David Johnson, Routledge.

Tate, Allen. *T.S. Eliot: The Man and His Work*.

### **Instructions to the Paper-Setter and Students:**

- All questions are compulsory to attempt.
- Question no.1 will be short answer type question covering all Units. The students have to attempt any 4 out of 6 short notes. (4×2=8 marks)
- Question no. 2 will be based on the socio-cultural background of the age. The students have to attempt any 1 out of 2 questions. (6 marks)
- Question no.3 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.4 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.5 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no. 6 will be an Essay type question based on Unit IV with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)

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**Course Code: CC-A08**  
**Nomenclature of the Course: Literary Criticism-I**

**Course Objectives**

CO	Description
CO-1	Demonstrate a comprehensive understanding of the historical development of literary criticism, including major movements and key figures from classical to contemporary times.
CO-2	Apply various literary theories to analyze and interpret literary texts, demonstrating an understanding of how different theoretical perspectives can shape the reading of a text
CO-3	Conduct comparative analyses of literary texts using different critical approaches, highlighting how interpretations may vary based on the chosen theoretical framework.
CO-4	Engage with contemporary debates and issues within the field of literary criticism, considering how new theories respond to evolving cultural and social contexts.

**Course Outcomes**

On completing the paper **Literary Criticism-I** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Contextualizes the socio-cultural background of criticism/literary writings.
CO-2	Contextualizing critical theory with in larger socio-cultural milieu.
CO-3	Comprehension and application of various critical concepts on prescribed texts.
CO-4	Developing and incisive understanding of various movements and thoughts.



**Nomenclature of the Course: Literary Criticism-I**

**Max. Marks: 100**

**Theory: 70**

**Internal Assessment: 30**

**Unit I**

*The Republic*, Book X, Translated by Benjamin Jowett (New York: Random House, 1957)

Aristotle: *Poetics*, Translated by Ingram Bywater (New Delhi: Oxford University Press)

**Unit II**

William Wordsworth: Preface to Lyrical Ballads

Samuel Taylor Coleridge: Biographia Literaria Chapters- IV, XIII and XIV

**Unit III**

Percy Bysshe Shelley: A Defence of Poetry

Matthew Arnold: "The Function of Criticism at the Present Time" and "A Study of Poetry"

**Unit IV**

Virginia Woolf: A Room of One's Own

Elaine Showalter: "Towards a Feminist Poetics"

**Suggested Readings**

Eagleton, Mary. ed. *Feminist Literary Criticism*.

Ellman, Maud. *Psychoanalytic Literary Criticism*.

Irigaray, Luce. "The Power of Discourse and the Subordination of the Feminine."

*Literary Theory: An Anthology*. Ed. Julie Rivkin and Michael Ryan. Shelley, P. B. *A Defense of Poetry*



### Instructions to the Paper-Setter and Students:

- All questions are compulsory to attempt.
- Question no.1 will be short answer type question covering all Units. The students have to attempt any 4 out of 6 short notes. ( $4 \times 2 = 8$  marks)
- Question no. 2 will be based on the socio-cultural background of the age. The students have to attempt any 1 out of 2 questions. (5 marks)
- Question no.3 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Questionno.4 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.5 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no. 5 will be an Essay type question based on Unit IV with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)

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**Course Code: CC-A09**  
**Nomenclature of the Course: Gender Studies**

**Course Objectives**

CO	Description
CO-1	Develop a nuanced understanding of gender as a social and cultural construct, exploring how it is portrayed and challenged in literature.
CO-2	Analyze and critically evaluate the representations of gender in literary texts, considering how authors depict and question traditional gender norms.
CO-3	Examine historical perspectives on gender roles, identities, and expectations, considering how literature reflects changing societal attitudes toward gender.
CO-4	Explore the diversity of gender identities and expressions represented in literature, including the intersectionality of gender with race, class, sexuality, and other aspects of identity.

**Course Outcomes**

On completing the paper **Gender Studies**, the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Develop ways to address societal and power inequalities to improve women's status.
CO-2	To learn different approaches to gender, women empowerment and development.
CO-3	Demonstrate an understanding of themes and issues related to gender and their representation in literature.
CO-4	Implement feminist principles integral to cooperative methods of learning and research and apply feminist theory and methodology to address social problems.





**Nomenclature of the Course: Gender Studies**

**Max. Marks: 100**

**Theory: 70**

**Internal Assessment: 30**

**Unit I - POETRY**

Imtiaz Dharkar: "Purdah I"

"Grace"

(From *Purdah and Other Poems* by Imtiaz Dharkar Delhi: Oxford University Press, 1989)

Judith Wright: "Eve to her daughters"

Adrienne Rich: "Snapshots of a Daughter-in-Law"

Kamala Das: "The Dance of the Eunuchs" "The Stone Age"

**Unit II – NOVEL**

Bama: *Karukku*

**Unit III - ESSAY**

(i) Judith Butler: *Gender Trouble: Feminism and the Subversion of Identity* (New York and London: Routledge, 1990)

**Chapter 1: Subjects of sex/Gender/Desire**

I "Women" as the subject of Feminism

II The compulsory order of Sex/Gender/Desire

VI Language, Power, and the Strategies of Displacement pp.1-6, 25-34

**Chapter 2: Prohibition, Psychoanalysis, and the Production of the Heterosexual Matrix**

IV Gender complexity and the Limits of Identification pp.66-72

**Chapter 3: Subversive Bodily Acts**

I The Body Politics of Julia Kristeva

**Unit IV – SHORT STORY**

(i) Mahasweta Devi: *Draupadi*

(ii) Charlotte Perkins Gilman: "The Yellow Wallpaper"



### **Suggested Readings:**

Chaturvedi, Rashmi. "Unveiling Womanhood: Dharker's "Purdah" de Souza, Eunice, Ed. Nine Indian Women Poets.

Dharker, Imtiaz, Purdah.

Jain, Jasbir, Ed. Women's Writing-Text and Context.

Lahiri-Dutt, K. Women of the rural communities in the Bengal delta.

Lahiri-Dutt, K. (Ed.), Fluid bonds: Views on gender and water

Mukherjee, Tutun. Staging Resistance: Plays by Women in Translation.

Revathi, A. A Life in Trans Activism. Trans. Nandini Murali.

Revathi, A. Truth About Me: A Hijra Life Story. Trans. V. Geetha.

Stryker, Susan and Stephen Whittle, ed. The Transgender Studies Reader

### **Instructions to the Paper-Setter and Students:**

- All questions are compulsory to attempt.
- Question no.1 will be short answer type question covering all Units. The students have to attempt any 7 out of 9 short notes. (7×2=14 marks)
- Question no.2 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.3 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.4 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.5 will be an Essay type question based on Unit IV with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)



**DISCIPLINE SPECIFIC ELECTIVE COURSE DSE-05**  
**Nomenclature of the Course: Diasporic Studies**

**Course Objectives**

CO	Description
CO-1	Comprehensive understanding of the foundational theories and concepts in diasporic studies, including identity, displacement, and hybridity.
CO-2	Critically analyze and interpret literature produced by Diasporic communities, focusing on themes such as migration, cultural exchange, and transnationalism.
CO-3	Examine the historical, social, and cultural contexts that shape diasporic experiences, highlighting the diverse and complex nature of diaspora communities.

**Course Outcomes**

On completing the paper, **Diasporic Studies** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Demonstrate a solid grasp of key theories and concepts in Diasporic studies, applying them to various literary and cultural texts.
CO-2	Critically interpret and evaluate diasporic literature and cultural productions, showcasing their ability to engage with complex narratives of displacement and identity.
CO-3	Nuanced understanding of the historical and cultural contexts of diasporic communities, and application of this knowledge to appreciate the diversity and complexity of diaspora experiences.

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**Nomenclature of the Course: Diasporic Studies**

**Max. Marks: 75**

**Theory: 50**

**Internal Assessment: 25**

**Unit I**

Key concepts of diaspora, definition, origin, kinds and salient features of Diaspora.

Cultural hybridity, nostalgia, alienation and identification; displacement, rootlessness, issues of racism; literary innovations such as magic realism; allegory, diasporic re-possession/re-writings of history and the nation; outsider/insider view on homeland and host land; hyphenation of identities.

**Unit II**

A.K. Ramanujan- Small Scale Reflections on a Great House

Aga Shahid Ali: "Post card from Kashmir", "Call Me Ishmael Tonight"

Lahiri: "Mrs. Sen's" (From *Interpreter of Maladies*)

Bharati Mukherjee: "A Wife's Story"

**Unit III**

M.G. Vassanji, *The In-Between World of Vikram Lall* (Toronto: Doubleday Canada, 2003).

**Suggested Readings:**

Bauböck, Rainer and Thomas Faist. *Diaspora and Transnationalism: Concepts, Theories and Methods*.

Bhabha, Homi, ed., *Nation and Narration*. Gilroy, Paul. *The Black Atlantic*.

Lahiri, Himadri. *Diaspora Theory and Transnationalism*

Mishra, Vijay. "The Diasporic Imaginary: Theorizing the Indian Diaspora" *Textual Practice*. 10:1 (Spring 1996) 422-433.

Renan, Ernest. "What is a Nation?"

Retis, Jessica and Roza Tsagarousianou, eds. *The Handbook of Diasporas, Media, and Culture*.

Saffran, William. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora* 1, 83-99

Shackleton, Mark, ed. *Diasporic Literature and Theory—Where Now?*

**Instructions to the Paper-Setter and students:**

- All questions are compulsory.
- Question 1 will be short-answer type question covering all Units. There will be at least one question from each Unit. The students are required to attempt any 4 out of 6 selecting at least one from each Unit. (4×5= 20 marks)
- Question no.2 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.3 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.4 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (10 marks)





**DISCIPLINE SPECIFIC ELECTIVE COURSE DSE-06**  
**Nomenclature of the Course: Cultural Studies**

**Course Objectives**

CO	Description
CO-1	Identify, analyze and address the specific structural location of cultural issues and debates.
CO-2	Recognize, critically address and collaboratively negotiate cultural diversity and difference in a variety of educational and institutional sites.
CO-3	Create a dynamic portfolio of work that provides the opportunity for reflection and showcases examples of research and collaboration

**Course Outcomes**

On completing the paper, **Cultural Studies** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Encourage students to deeply engage with the idea of culture. Equip students to analyze and explain both 'high' and 'popular' cultural text.
CO-2	Invite students to study theoretical rumination that have come out of the cultural studies.
CO-3	Further academic study in the interdisciplinary arts, humanities and social sciences.



## DISCIPLINESPECIFICSELECTIVECOURSE-DSE-06

**Nomenclature of the Course: Cultural Studies**

**Max. Marks: 75**

**Theory: 50**

**Internal Assessment: 25**

### **Unit I**

#### **Non- Detailed Readings:**

(i) The idea of Culture, Cultural Studies, Popular culture, Multiculturalism, Race, Gender, Ideology, Ideological State Apparatus, Cultural Hegemony, Representation, Subject, Other, Text, Class Structures, National Formations, Ethnicity, Sexual orientation, Inter-disciplinarity, Intersectionality, Anthropology, Ethnic Studies, Ethnography, Sub-Culture.

### **Unit II**

- (i) Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, 1935.
- (ii) Raymond Williams: "Culture is Ordinary"

### **Unit III**

- (i) Amruta Patil: *Kari* (Graphic novel)
- (ii) Louis Althusser: "Ideology and Ideological State Apparatuses"  
(Althusser, Louis. *Essays on Ideology*)

#### **Suggested Readings**

"The Tale of a Cleft Soul: Duality of Women in the Novels of Amrita Pritam", *Indian Women Novelists: Set III*: Vol. 7. R. K. Dhawan (Ed.)

Digole, D. P. "Amrita Pritam's *Pinjar* The Skeleton: A Metaphor of Violence Against Women." *Labyrinth* 1.2 (Sep 2010): 139-144.

Mufeeda, T. "Imaging the Sexual Innuendos: A Study of Amrita Patil's *Kari*." *Journal of*



Department of English and Cultural Studies, Punjab University, Chandigarh, no.36, pp. 1-17, Autumn 2020.

Barker Chris: *Cultural Studies: Theory and Practice*. Eagleton, Terry. *Ideology: An Introduction*.

Geertz, Clifford. *Cultures*.

Hartley, John. *A Short History of Cultural Studies*.

Sardar, Ziauddin, and Boris Von Loon. *Introducing Cultural Studies*.

**Instructions to the Paper-Setter and students:**

- All questions are compulsory.
- Question 1 will be short-answer type question covering all Units. There will be at least one question from each Unit. The students are required to attempt any 4 out of 6 selecting at least one from each Unit. (4×5= 20 marks)
- Question no.2 will be an Essay type question with internal choice based on Unit I. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.3 will be an Essay type question with internal choice based on Unit II. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.4 will be an Essay type question with internal choice based on Unit III. The students have to attempt any 1 out of 2 questions. (10 marks)

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## Seminar- Research Paper Project

**Max. Marks: 150**

The student will be required to write a dissertation of about 50-60 typed pages based on the study of any selected topic, review of literary works/ movies, text. The students shall be trained about MLA Handbook (Latest Edition). Every student shall submit dissertation on the selected topic before the end of Semester IV and it should be submitted to the Department after a proper anti- plagiarism check and certification.

The department will allot Supervisors to the students within four weeks of students' promotion to the Fourth Semester.

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**Multidisciplinary Course from the department for pool of the Courses in the**  
**University (These courses are to be offered to students of different**  
**discipline/Subject)**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MDC-3	Modern Indian English Novel		2	1	-	2	1	-	3	25	50	-	-	75

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## Nomenclature of the Course: Modern Indian Novel in English

## Course Objectives

CO	Description
CO-1	Understand the historical and socio-political context of the emergence and development of the modern Indian novel in English.
CO-2	Develop critical and analytical skills to interpret and evaluate major works of modern Indian fiction.
CO-3	Encourage interdisciplinary approaches by connecting literature with history, politics, sociology, and cultural studies.

## Course Outcomes

On completing the paper, **Modern Indian Novel in English** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Examine the narrative techniques, thematic concerns, and stylistic features of modern Indian novels.
CO-2	Reflect on the ethical implications of literary representations and the responsibility of writers and readers in addressing social injustices.
CO-3	Appreciate the diversity and richness of modern Indian novels, recognizing the variety of voices and perspectives that contribute to this body of literature.

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**Nomenclature of the Course: Modern Indian Novel in English**

Max. Marks: 75

Theory: 50

Internal Assessment: 25

**Unit I**

Meenakshi Mukherjee: "The Anxiety of Indianness" from *The Perishable Empire: Essays on Indian Writing in English*

**Unit II**

Amitav Ghosh: *The Shadow Lines* (1988)

**Unit III**

Chitra Banerjee Divakurani: *The Palace of Illusions* (2008)

**Suggested Readings**

Naik, M. K. *A History of Indian English Literature*. Delhi: Sahitya Akademi, 1992.

Mukherji, Minakshi. *The Twice Born Fiction*. New Delhi: Heinemann, 1971.

Ansani, Shyam M. *New Dimensions of Indian English Novels*, Delhi: Doaba House, 1987.

Devy, G.N. *Another Tongue: Essays on Indian English Literature*, Madras: Macmillan India Ltd. 1995.

Gandhi, Leela. *Post-Colonialism*, New: Oxford University Press, 2002.

Gokak, V K *Indian and World Culture*, Delhi: Sahitya Akademi, 1989.

Bhongle, Rangrao (ed.). 2003. *The Inside View: Native Responses to Contemporary Indian English Novel*. Delhi: Atlantic Publisher

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### Instructions to the Paper-Setter and students:

- All questions are compulsory.
- Question 1 will be short-answer type question covering all Units. There will be at least one question from each Unit. The students are required to attempt any 4 out of 6 selecting at least one from each Unit. ( $4 \times 5 = 20$  marks)
- Question no.2 will be an Essay type question with internal choice based on Unit I. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.3 will be an Essay type question with internal choice based on Unit II. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.4 will be an Essay type question with internal choice based on Unit III. The students have to attempt any 1 out of 2 questions. (10 marks)

*Done*

**Skill Enhancement Course from the department for pool of the Courses  
in the University**

(These courses are offered by each department for students of other departments/same department and is designed to provide value-based and/or skill-based knowledge and should contain both theory and lab/hands on/training/field work.)

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
SEC-2	Spoken English		1	-	1	1	-	1	2	5	20	5	20	50

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## SEC- 2

### Spoken English

#### Course Objectives

CO	Description
CO-1	Improve pronunciation to enhance clarity and understanding in spoken English.
CO-2	Enrich vocabulary to express ideas more precisely and articulate nuanced thoughts in conversations.
CO-3	Foster cultural competence in spoken English, including an understanding of idiomatic expressions, cultural nuances, and appropriate language use in various contexts.

#### Course Outcomes

On completing the paper, **Spoken English** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Increased fluency in English Language.
CO-2	Increased confidence and stage daring.
CO-3	Develop personality and communication skills.

*Done*



**Nomenclature of the Course: Spoken English**

**Max. Marks: 50**  
**Theory Internal: 05**  
**Theory External: 20**  
**Practical Internal: 05**  
**Practical External: 20**

**Unit I**

**Pronunciation and Developing Vocabulary:**

1. The basic sounds, Letter and sounds, Sound and sound groups, Words and utterances, Consonants and vowels, Word groups, stressed, unstressed, Intonation
2. Word formation: Affixation, Compounding, Blending, Acronyms
3. Word Games
4. Word Families: based on nouns, based on verbs and based on adjectives
5. Synonyms, hyponyms, antonyms
6. Homonyms, homographs, homophones
7. One word for many
8. Idioms and Proverbs
9. Phrasal Verbs
10. British and American English
11. Current words
12. Words often confused

**Unit II**

**(a) Greeting/Manners**

- Introducing someone/yourself
- Invitation
- Thanking
- Apologizing
- Complementing

- Asking and giving directions
- Telephone Conversation

**(b) Role playing**

- i. At the post office
- ii. At the Bank
- iii. Helping friends
- iv. Making inquiries about journey
- v. Casual Meetings
- vi. At social gatherings
- vii. Friends talk about their ambitions
- viii. The Importance of spoken English

**(c) Group Discussion**

**(d) Mock Interview/Job Interviews**

**(e) Speeches**

**(f) Methodology:**

1. Lectures
2. Group Discussion
3. Role playing
4. Audio Session

**Instructions to the Paper-Setter and students:**

- All questions are compulsory.
- Question 1 will be short-answer type question covering all Units. The students are required to attempt any 3 out of 4. (3×2=06 marks)
- Question no. 2 will be an Essay type question based on Unit-I. The students have to attempt any 1 out of 2 questions. (07 marks)
- Question no. 3 will be an Essay type question based on Unit-I. The students have to attempt any 1 out of 2 questions. (07 marks)

**Value Added Course from the department for pool of the Courses in the  
University**

**(These courses are offered by each department for students of other departments/same department and is designed to provide value-based and/or skill-based knowledge and should contain both theory and lab/hands on/training/field work.)**

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
VAC-2	Ecology and Literature		2	-	-	2	-	-	2	15	35	-	-	50

*Done*

**Ecology and Literature****Course Objectives**

CO	Description
CO-1	To raise awareness among students towards the urgent predicament of Environmental and Ecological crisis and the need for reducing our carbon footprint upon fast depleting ravaged ecological reserves.
CO-2	To develop a heightened ecological consciousness among students, leading to more responsible ecological behaviour.
CO-3	To view environmental concerns as raised through plays, stories and poems.

**Course Outcomes**

On completing the paper, **Ecology and Literature** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	The course will highlight the urgency of environmental crisis, making students conscious and aware of the role each one of us plays.
CO-2	Students will be trained into environmental sensitivity and responsible Ecological behaviour.
CO-3	Students will be encouraged to respond to incidents of habitat destruction, deforestation, etc. and realize the need for our urgent intervention.

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**Unit I : Negotiating Environmental Issues Creatively**

- William Wordsworth: "In April Beneath The Second Thorn"
- Rabindranath Tagore: "The Waterfall"
- Gieve Patel: "On Killing a Tree"

**Unit II : Eco-critical Literary representations**

- Mary Oliver: "Sleeping in the Forest"
- A.K. Ramanujan: "A Flowering Tree"
- Mamang Dai: "Small Towns and the River "

**Instructions to the Paper-Setter and students:**

- All questions are compulsory.
- Question no. 1 will be short-answer type question covering Unit I and II. The students are required to attempt any 3 out of 5. ( $3 \times 5 = 15$  marks)
- Question no. 2 will be an essay type question covering Unit I with internal choice. (10 marks)
- Question no. 3 will be an essay type question covering Unit II with internal choice. (10 marks)

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### Semester IV

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs.)			Credits				TI	TE	PI	PE	Total
Core Course (s)														
CC-A10	Literary Theory and Criticism-II	241/ENG/C401	3	1	-	3	1	-	4	30	70	-	-	100
CC-A11	Indian Aesthetics	241/ENG/C402	3	1	-	3	1	-	4	30	70	-	-	100
Discipline Specific Elective Course (To choose any 1)														
DSE07	Modern English Drama	241/ENG/DS401	2	1	-	2	1	-	3	25	50	-	-	75
DSE08	Translation Studies													
Multidisciplinary Course (s)														
MDC-4	One from Pool of Courses		2	1	-	2	1	-	3	25	50	-	-	75
Value Added Course (s)														
AEC-3	One from Pool of Courses		2	-	-	2	-	-	2	15	35	-	-	50
Community Engagement/Field Work/Survey/Seminar														
Seminar	Dissertation		-	-	-	-	-	-	6	-	-	45	105	150
Total Credits									22					550

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**Course Code: CC-A10**  
**Nomenclature of the Course: Literary Theory and Criticism-II**

**Course Objectives**

CO	Description
CO-1	Deepen Understanding of Critical Theories with an advanced understanding of major literary theories and critical frameworks.
CO-2	Enhance students' abilities to apply theoretical concepts to literary texts, fostering critical thinking and interpretative skills.
CO-3	To promote rigorous scholarly research, encouraging students to explore and contribute to contemporary debates in literary criticism and theory.
CO-4	Enable students to make connections between literary criticism and other academic disciplines, fostering a holistic understanding of literature's role in cultural and social contexts.

**Course Outcomes**

On completing the paper, **Literary Theory and Criticism-II** the students shall be able to realize following programme outcomes:-

CO	Description
CO-1	Demonstrate a comprehensive understanding of key literary theories and their historical development.
CO-2	Apply diverse theoretical frameworks to analyze and interpret literary texts, showcasing their critical and analytical skills.
CO-3	Conduct independent research, producing well-argued and original scholarly papers that contribute to the field of literary criticism.
CO-4	Integrate insights from various disciplines into their literary analyses, reflecting an interdisciplinary approach to literary studies.

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**Nomenclature of the Course: Literary Criticism and Theory II**

**Max. Marks: 100**

**Theory: 70**

**Internal Assessment: 30**

**Unit 1**

**New Criticism and American Reader Response Criticism**

- (A) Cleanth Brooks, "Keats's Sylvan Historian: History without Footnotes."
- (B) W.K. Wimsatt and Monroe C. Beardsley, "The Intentional Fallacy."

**Unit 2**

**Structuralism, Post-Modernism and Psychoanalytic Criticism**

- (A) Levi-Strauss, Claude. "The Structural Study of Myth."
- (B) Michel Foucault, "The Carceral"

**Unit 3**

**Deconstruction**

- (A) Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences."
- (B) Roland Barthes: "The Death of the Author" from Roland Barthes, *Image, Music, Text*. Flamingo, 1977: 142-48.

**Units 4**

**Psychoanalysis**

- (A) Jacques Lacan. "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience." *Ecrits, A Selection*.
- (B) Slavoj Zizek. Chapter 1 in *Enjoy Your Symptom!*

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### **Suggested Readings:**

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Introduction*. New Delhi: OUP, 2006.

Habib, M. A.R. *A History of Literary Criticism and Theory from Plato to the Present*.

Abrams, M.H. *A Glossary of Literary Terms*. Noida: Cengage, 2015.

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: OUP, 1993.

Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*, revised by C.E. Preston, London: Penguin Books, 1999.

Nayar, Pramod K. *Literary Theory Today*. New Delhi: Prestige, 2022. Nayar, Pramod K. *Posthumanism*. Cornwall: Polity Press, 2014.

Payne, Michael and Johnn Schad. Eds. *Lifeafter Theory*. London: Continuum, 2003. Young, Robert J.C. *White Mythologies*. New York: Routledge, 2004.

Brooks, Cleanth. "Keats's Sylvan Historian: History without Footnotes." In *The Well Wrought Urn: Studies in the Structure of Poetry*. Harcourt Brace & Company, 1975.

Wimsatt, W.K, and Monroe C. Beardsley. "The Intentional Fallacy." In *The Verbal Icon: Studies in the Meaning of Poetry*. University of Kentucky Press, 1967.

Levi-Strauss, Claude. "The Structural Study of Myth." In *Structural Anthropology Vol. 2*. University of Chicago Press, 1983.

Foucault, Michel. "What is an Author?" In *The Foucault Reader*. Vintage Books, 2010.

Michel Foucault. Part 4, *Prison Discipline and Punish: The Birth of the Prison* London: Penguin Books, 1991.

Michel Foucault. *The History of Sexuality, Vol. I: An Introduction* London: Penguin, 1991.

Derrida, Jacques. "Structure, Sign and Play in the Discourse of the Human Sciences." In *Writing and Difference*. Routledge, 2001.

Austin, John Langshaw. Lecture 1 in *How To Do Things With Words*. London: OUP, 1962.

### **Instructions to the Paper-Setter and Students:**

- All questions are compulsory to attempt.
- Question no.1 will be short answer type question covering all Units. The students have to attempt any 7 out of 9 short notes. (7×2=14 marks)

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- Question no.2 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.3 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.4 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.5 will be an Essay type question based on Unit IV with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)

*Signature*



**Course Code: CC-A11**  
**Nomenclature of the Course: Indian Aesthetics**

**Course Objectives**

CO	Description
CO-1	Thorough understanding of fundamental concepts in Indian aesthetics.
CO-2	Critically analyze and interpret classical Indian texts and their aesthetic principles, fostering a deep appreciation of India's literary heritage.
CO-3	Examine the cultural and philosophical contexts that shaped Indian aesthetic theories, highlighting their relevance and application to contemporary art and literature.
CO-4	Promote comparative studies by relating Indian aesthetic theories to other global aesthetic frameworks, encouraging a broader perspective on aesthetics.

**Course Outcomes**

On completing the paper **Indian Aesthetics** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Demonstrate a comprehensive understanding of key theories and concepts in Indian aesthetics and their historical development.
CO-2	Apply Indian aesthetic principles to analyze and critique both classical and contemporary texts, showcasing their analytical and interpretive skills.
CO-3	Gain insights into the cultural and philosophical foundations of Indian aesthetics.
CO-4	Compare and contrast Indian aesthetic theories with other global aesthetic traditions, reflecting an interdisciplinary and comparative approach to the study of aesthetics.

*Deeky*

**Nomenclature of the Course: Indian Aesthetics**

**Max. Marks: 100**

**Theory: 70**

**Internal Assessment: 30**

**Unit I**

1. "The Origin and Growth of Poetics in Sanskrit" by Professor P.V. Kane
2. "The Main Aspects of Indian Aesthetics" by M. Hiriyanna

**Unit II**

1. Indian Poetics: Rasa Theory, Dhvani Theory, and Alankaras (definitions)
2. "The Evolution of Rasas in Indian Literature" by K. Krishnamoorthy. (Pp.15-27)
3. The Maheshvara Sutras, Paninian Aṣṭādhyāyī, as Grammar and Syntax: An Introduction

**Unit III**

1. The Nāṭyaśāstra: Chapter One "The Origin of Drama" (Pp.1-17, or pdf 88-104)
2. The Karma Yoga: The Third Chapter of Bhagavad Gita (43 Shlokas)

**Unit IV**

1. Preface to Sacontala: Or, the Fatal Ring: An Indian Drama by Kalidasa, tr. Sir Jones, William
2. "The Sense of Beauty" by Rabindranath Tagore.
3. "Canto One: The Symbol Dawn" from Sri Aurobindo's Savitri: A Legend and a Symbol. (Pp. 1-10)

**Suggested Readings**

Adorno, Theodor W. *Aesthetic Theory*. Bloomsbury, 2013.

Barlingay, S.S. *A Modern Introduction to Indian Aesthetic Theory: The Development from Bharata to Jagannaatha*. D.K. Prints, 2007.

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Beardsley, M.C. *Aesthetics*. Hackett, 1958.

Besant, Annie, and Bhagavan Das. *The Bhagavad-Gita*. Theosophical Publishing Society, 1905.  
(Chapter-III, "Karma-Yoga", Pp. 57-76)

Cahn, Steven M., and Aaron Meskin. *Aesthetics: A Comprehensive Anthology*. Blackwell  
Philosophy Anthologies. Wiley-Blackwell, 2007.

Chandran, Mini, and V.S. Sreenath. *An Introduction to Indian Aesthetics History, Theory, and  
Theoreticians*. Bloomsbury, 2021.

De, Sushil Kumar. *Studies in the History of Sanskrit Poetics*. 1925, rpt. New Bharatiya Book  
Corporation; 2nd Edition, 2014.

Devy, G.N. (Ed.) *Indian Literary Criticism, Theory and Interpretation*. Orient Longman, 2002.

Gokak, V.K. *The Poetic Approach to Language: With Special Reference to the History of  
English*. OUP, 1952.

Hegel, G.W.F., and von Humboldt, W.F. *On the Episode of the Mahābhārata Known by the  
Name Bhagavad-Gītā* by Wilhelm von Humboldt. Indian Council of Philosophical Research,  
1995.

Hill, Stephen R., and Peter G. Harrison. *Dhatu-Patha: The Roots of Language*. Munshiram  
Manoharlal Publishers, 1997.

Iyengar, Srinivasa K.R. *Indian Writing In English*. Sterling Publisher, 2009.

Iyer, K.A. Subramaniam. *The Vakyapadiya of Bhartrhari*. Poona Deccan College, 1965.

Jauss, Hans Robert. *Aesthetic Experience and Literary Hermeneutics*. Minneapolis: University of  
Minnesota Press, 1982.

Kane, P.V. *History of Sanskrit Poetics*. Motilal Banarsidass, 1994.

Kapoor, Kapil. *Literary theory: Indian Conceptual Framework*. Affiliated East-West Press,  
2012.

Kiparsky, Paul, and S.D. Joshi. *Panini's Variationist*. Poona University Press & MIT Press,  
1979.

Kiparsky, Paul. "Economy and the Construction of the Sivasutras". Stanford University, 1979.

Melhotra, Rajiv, and Satyanarayana Dasa. *Sanskrit Non-translatables*. Amaryllis, 2022.

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- Nadkarni, M.V. *The Bhagavad-Gita for the Modern Reader: History, Interpretations and Philosophy*. Routledge, 2020.
- Naik, M.K. *A History of Indian English Literature*. Sahitya Academy, 1982, Reprint, 2007.
- Nayar, P.K. *English Writing and India, 1600-1920: Colonizing Aesthetics*. Routledge, 2008.
- Pandey, K.C. *Comparative Aesthetics, Vol.I: Indian Aesthetics*. Chowkhamba Sanskrit Studies 2, Varanasi, 1950, Reprint, 1995.
- Patankar, R.B. *Aesthetics and Literary Criticism*. Bombay Nachiketa Publication. 1969.
- Petersen, Wiebke. "A Mathematical Analysis of Pāṇini's Śivasūtras". *Journal of Logic, Language and Information*. Kluwer Academic Publishers, 2004.
- Pollock, Sheldon. *The Rasa Reader: Classical Indian Aesthetics*. Columbia University Press, 2006.
- Prābhavananda, Swami and Christopher Isherwood, an introduction by Aldous Huxley. *Bhagavad-Gita: The Song of God*. Penguin, 2002
- Raghavan, V. "The Aesthetics of Ancient Indian Drama." *Indian Literature*, vol.1, no.2, 1958, pp. 67–74. JSTOR, <http://www.jstor.org/stable/23329292>. Accessed 14 Feb. 2012.
- Raghavan, V., and Nagendra. *An Introduction to Indian Poetics*. Macmillan and Company Limited, 1970.
- Ramachandran, T.P. *Aspects of Higher Indian Aesthetics*. Madras, 1982.
- Rangacharya Adya. *Introduction to Bharata's Nāṭyaśāstra*. New Delhi: Munshiram Manoharlal Publishers, 1966, rpt.2005.
- Tiwari, R.S. *A Critical Approach to Classical Indian Poetics*. Chaukhambha Orientalia, 1984.
- Vivekananda, Swami. *Bhagavad Gita*. Vedanta Press & Bookshop 2009; Advaita Ashrama, 2009.

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### Instructions to the Paper-Setter and Students:

- All questions are compulsory to attempt.
- Question no.1 will be short answer type question covering all Units. The students have to attempt any 7 out of 9 short notes. ( $7 \times 2 = 14$  marks)
- Question no.2 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.3 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.4 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)
- Question no.5 will be an Essay type question based on Unit IV with internal choice. The students have to attempt any 1 out of 2 questions. (14 marks)

*Seth*



**DISCIPLINE SPECIFIC ELECTIVE COURSE DSE-07**  
**Nomenclature of the Course: Modern English Drama**

**Course Objectives**

CO	Description
CO-1	Study key playwrights of modern English drama examining their contributions to the genre and their distinctive styles.
CO-2	Investigate significant theatrical movements and innovations within modern English drama.
CO-3	Analyse recurring themes and motifs in modern English drama, such as alienation, identity, existentialism, and the critique of societal norms, exploring how these themes are expressed through dramatic techniques.

**Course Outcomes**

On completing the paper, **Modern English Drama** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Students will develop advanced skills in critically analyzing and interpreting modern English dramas, employing relevant literary theories and contextual understanding to explore themes, characters, and dramatic techniques.
CO-2	Consider ethical and cultural dimensions of modern English drama, exploring issues of representation, censorship, and the role of drama in reflecting and shaping societal values.
CO-3	Evaluate the reception of modern English dramas in their contemporary contexts and their performance history, considering how staging, interpretation, and audience reception have evolved over time.

*Dr. K.*

**Nomenclature of the Course: Modern English Drama**

**Max. Marks: 75**

**Theory: 50**

**Internal Assessment: 25**

**Unit I**

1. Concept/ Terms: Elements of Theatre, Aristotle's Unities, Characteristics of Tragedy by Aristotle, Problem Play, Theatre of Absurd, Epic theatre, Verfremdungs effect (Alienation Effect), Fourth Wall, Expressionism, Realism in theatre, 20th Century poetic drama, Street play, Agitprop Theatre
2. Bertolt Brecht, (i) 'The Street Scene'; (ii) 'Theatre for Pleasure or Theatre for Instruction', in Brecht on Theatre: The Development of an Aesthetic, ed. John Willet (London: Methuen, 1992) pp. 121-28; 68-76

**Unit II**

Eugene Ionesco: *Rhinoceros* (1959)

**Unit III**

Caryl Churchill: *Top Girls* (1982)

**Suggested Readings:**

Burkman, Katherine H. *The Dramatic World of Harold Pinter: Its Basis in Ritual*, University of Ohio Press, 1971.

Duxore, Bernard F. *Where Laughter Stops: Pinter's Tragicomedy*, University of Missouri Press, 1976.

Esslin, Martin. *Pinter: A Study of His Plays*, expanded edition, W. W. Norton, 1976.

Esslin, Martin. *The Theatre of the Absurd*, revised and enlarged edition, Penguin Books, 1976.

**Instructions to the Paper-Setter and students:**

- All questions are compulsory.
- Question 1 will be short-answer type question covering all Units. There will be at least one question from each Unit. The students are required to attempt any 4 out of 6 selecting at least one from each Unit. (4×5= 20 marks)

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- Question no.2 will be an Essay type question based on Unit I with internal choice. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.3 will be an Essay type question based on Unit II with internal choice. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.4 will be an Essay type question based on Unit III with internal choice. The students have to attempt any 1 out of 2 questions. (10 marks)

*Ans*

**DISCIPLINE SPECIFIC ELECTIVE COURSE DSE-08****Nomenclature of the Course: Translation Studies****Course Objectives**

CO	Description
CO-1	Gain a comprehensive understanding of the major theories and concepts in translation studies.
CO-2	Develop the ability to analyze the cultural implications of translation and its role in intercultural communication.
CO-3	Acquire practical skills in translating various types of texts, utilizing appropriate strategies and tools.
CO-4	Learn to navigate ethical challenges in translation, ensuring responsible and culturally sensitive practice.

**Course Outcomes**

On completing the paper, **Translation Studies** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Become proficient in the foundational theories and concepts of translation studies.
CO-2	Demonstrate an understanding of the cultural nuances involved in translation and their implications.
CO-3	Practical expertise of translating different types of texts using appropriate strategies and tools.
CO-4	Identify and address ethical challenges in translation, ensuring responsible practice.

*by*

## DISCIPLINE SPECIFIC ELECTIVE COURSE- DSE-08

### Nomenclature of the Course: Translation Studies

Max. Marks: 75

Theory: 50

Internal Assessment: 25

### Unit I

#### Introduction to Translation

- a) Meaning and various definitions of Translation
- b) Areas of Translation
- c) Significance of Translation
- d) Brief History of translation with special reference on Theodore Savory; J C Catford; Eugene Nida; Peter Newmark and Susan Barnette
- e) Basic concepts and terms used in translation studies:  
Equivalence, source language, target language, source text, target text, language variety, dialect, idiolect, register, style, mode, code mixing and switching, transliteration, simultaneous and consecutive interpreting.

### Unit II

News, Poetry, Short-story, Novella, New headings, Newspaper Report, Editorial, Idiomatic expressions, Letter, Essay, Commercial Advertisements.

- i. U.R. Ananthmurthy: "What does translation mean in India"
- ii. Sujit Mukherjee: "Translation as new Writing" (From Mukherjee Sujit, Translation as Discourse, 77-85)

### Unit III

#### Assignment Project (Practical)

- i. Short Length (Poem)
- ii. Full Length (Story)

### Suggested Readings

Basnett, Susan. *Translation Studies*. London/New York: 1980 (Indian rpt 2005).  
Newmark, Peter. *A Textbook of Translation*. New York: Prentice Hall, 1988.  
Theodore, Savory. *The Art of Translation*. Jonathan Cape Ltd, 1969.  
JC Catford. *A Linguistic Theory of Translation*. Oxford University Press, 1965. Eugene Nida.  
*Toward a Science of Translation*  
Rosenstein, Lucy. *New Poetry in Hindi*. New Delhi: Permanent Black, 2003.



### Instructions to the Paper-Setter and students:

- All questions are compulsory.
- Question 1 will be short-answer type question covering all Units. There will be at least one question from each Unit. The students are required to attempt any 4 out of 6 selecting at least one from each Unit. ( $4 \times 5 = 20$  marks)
- Question no.2 will be an Essay type question with internal choice based on Unit I. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.3 will be an Essay type question with internal choice based on Unit II. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.4 will be an Essay type question with internal choice based on Unit III. The students have to attempt any 1 out of 2 questions. (10 marks)

*Dr. Jyoti*

## Seminar- Dissertation

Max. Marks: 150

The student will be required to write a dissertation of about 50-60 typed pages based on the study of any selected topic, review of literary works/ movies, text. The students shall be trained about MLA Handbook (Latest Edition). Every student shall submit dissertation on the selected topic before the end of Semester IV and it should be submitted to the Department after a proper anti- plagiarism check and certification.

The Department will allot Supervisors to the students within four weeks of students' promotion to the Fourth Semester.

Done  
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Multidisciplinary Course from the department for pool of the Courses in the  
University (These courses are to be offered to students of different  
discipline/Subject)

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
MDC-4	Women's Writing		2	1	-	2	1	-	3	25	50	-	-	75

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## Nomenclature of the Course: Women's Writing

## Course Objectives

CO	Description
CO-1	Trace the historical development of women's writing from various literary periods and genres.
CO-2	Identify and analyze recurring themes such as gender, identity, sexuality, and power in women's literature.
CO-3	Foster critical thinking by comparing and contrasting women's writing across different cultures and time periods.

## Course Outcomes

On completing the paper, **Women's Writing** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	Recognize the diverse contributions of women writers to the literary landscape.
CO-2	Apply feminist and gender theories to analyze and critique literary texts.
CO-3	Develop the skills to critically analyze literary texts, identifying key themes, motifs, and narrative strategies

*Dr. K.*

**Nomenclature of the Course: Women's Writing**

Max. Marks: 75  
Theory: 50  
Internal Assessment: 25

**Unit I**

**Introduction to Basic Terms**

1. What is Patriarchy?
2. Mary Wollstonecraft/ Reform Bills- Right to Vote for Women
3. Ecriture Feminine
4. Concepts of Gender. Gender Stereotypes. Gender and Culture.
5. Feminism, feminist consciousness and its evolution.
6. Importance of gender sensitization and gender equality

**Unit II**

**Poetry**

Kamala Das - A Hot Noon in Malabar

Sarojini Naidu - The Soul's Prayer

Sylvia Plath - Daddy

Maya Angelou - Still I Rise

**Unit III**

**Novel**

Shashi Deshpande: That Long Silence

Alice Walker: The Color Purple

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### Instructions to the Paper-Setter and students:

- All questions are compulsory.
- Question 1 will be short-answer type question covering all Units. There will be at least one question from each Unit. The students are required to attempt any 4 out of 6 selecting at least one from each Unit. ( $4 \times 5 = 20$  marks)
- Question no.2 will be an Essay type question with internal choice based on Unit I. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.3 will be an Essay type question with internal choice based on Unit II. The students have to attempt any 1 out of 2 questions. (10 marks)
- Question no.4 will be an Essay type question with internal choice based on Unit III. The students have to attempt any 1 out of 2 questions. (10 marks)

*Ans.*

**Ability Enhancement Course from the department for pool of the  
Courses in the University**

(These courses are offered by each department for students of other departments/same department and is designed to provide value-based and/or skill-based knowledge and should contain both theory and lab/hands on/training/field work.)

Course Code	Course Title	Course ID	L	T	P	L	T	P	Credits	MARKS				
			(Hrs)			Credits				TI	TE	PI	PE	Total
AEC-3	Essentials of Writing Skills		2	-	-	2	-	-	2	15	35	-	-	50

*Signature*

### AEC- 3

#### Essentials of Writing Skills

##### Course Objectives

CO	Description
CO-1	Teach effective editing and revision strategies to refine and improve the clarity, coherence, and conciseness of written work.
CO-2	Explore professional writing genres and contexts, preparing students to write effectively in academic, business, and other professional settings.
CO-3	Promote a culture of peer review, where students provide and receive constructive feedback on their writing.

##### Course Outcomes

On completing the paper, **Essentials of Writing Skills** the students shall be able to realize following programme outcomes:

CO	Description
CO-1	To have an understanding of the elements and conventions of writing skills for research
CO-2	To convert skills of summarizing into bulleted points for PowerPoint presentations.
CO-3	To focus more on the application of the learnt principles

*Subh*

**Nomenclature of the Course: Essentials of Writing Skills**

**Max. Marks: 50**

**Theory: 35**

**Internal Assessment: 15**

**UNIT 1**

**Basics of Writing Skills (Language and Style)**

1. Definition: Forms, Structures
2. Conventions of register-specific academic writing
3. Academic Vocabulary Building, Words and Phrases

**Unit II**

**Reading, Critical Thinking and Writing**

**a. Reading**

1. Reading Broadly and Narrowly
2. Critical Reading towards Critical Writing
3. Re-reading for Grammar, Punctuation and Style- Errors in Grammar, Errors in language use, Punctuation Errors, Referencing style and format

**b. Writing**

1. Note taking techniques
2. Taking Notes from Research Reading (Recommended Strategies, Direct and Indirect Quotes)
3. Effective Note making

**Unit III**

**Report, Synopsis/ Abstract and Term Paper, Presentation (PPT)**

1. Working on and developing the theme

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2. Integration of Style, Structure and Format
3. Presentations: Preparation and Planning, Creating Interest
4. Establishing a Relationship with the Audience

**Textbooks:**

Cottrell, Stella. 2003. *The Study Skills Handbook*, Palgrave Macmillan.

Gupta, Renu. 2010. *A Course in Academic Writing*. Orient Blackswan.

**Suggested Readings:**

Murphy, Raymond. 1992. *Elementary English Grammar (2nd edition)*. Cambridge University Press.

Murphy, Raymond. 1994. *Intermediate English Grammar (2nd edition)*. Cambridge University Press.

Hewings, Martin. 1999. *Advanced English Grammar*. Cambridge University Press. Hayot, Eric. 2014. *The Elements of Academic Style: Writing for the Humanities*.

Columbia Univ. Press: New York.

**Instructions to the Paper-Setter and students:**

- All questions are compulsory.
- Question no. 1 will be short-answer type question covering all Units. The students are required to attempt any 4 out of 6. (4×2= 8marks)
- Question no. 2 will be short-answer type question covering Unit I with internal choice. (9 marks)
- Question no. 3 will be short-answer type question covering Unit II with internal choice. (9 marks)
- Question no. 4 will be short-answer type question covering Unit III with internal choice. (9 marks)

