



XAVIER UNIVERSITY PATNA

Syllabus for the Four-Year Undergraduate Programme
as per National Education Policy (NEP-2020)

(Effective from Academic Year 2025-26)

DEPARTMENT OF ENGLISH

Undergraduate Curriculum Framework as per NEP-2020

Programme Overview:

BA English is an extended literature programme introduced by the Department of English, Xavier University Patna. The programme provides a comprehensive approach to liberal and literary and theoretical approach to English Literature, Literature in English, and Literature in Translations, thereby giving voice to students to question the discourse, which discount humanitarian philosophy. Moreover, the Programme enables students to contextualise their learning to observe and understand closely the problems associated with society and the state of human mind in different socio-political, socio-cultural and socio-economic milieux across the world.

Some of the best critical books in a particular area have been chosen to supplement class-room teaching and these are included in the section *Suggested Reading/ Recommended Reading* in each paper, and it is indeed strongly recommended that students try to get hold of these books and read them. On the whole it is hoped that this syllabus will encourage and equip the students to take the next logical step in their career. After completion of this programme, the participants can pursue MA programmes and go for PhD if they dream to become an academician. They can also explore diverse career opportunities such as:

Job Opportunities:

- Editing and Publishing
- Content Creation
- Content Writing and Journalism
- School teaching
- Corporate Communications
- Creative Writing
- Academician
- Public Relations and Event Management
- Translator and Interpreter
- Non-Profit and Social Sector

NB: Please be aware that this programme is specifically concerned with the study of English Literature and it is assumed that prospective students will already be fluent in spoken and written English.

Programme Educational Objectives:

The Programme Educational Objectives are to help the participants:	
PEO1.	Acquire comprehensive knowledge of major literary texts, genres, movements, and historical periods, fostering literary engagement.
PEO2.	Develop the ability to critically analyse and interpret literary works, using theoretical and critical frameworks.
PEO3.	Demonstrate proficiency in written and oral communication, to engage in scholarly discourse.
PEO4.	Gain awareness of the cultural, historical, and socio-political contexts that shape literature, encouraging sensitivity to diverse perspectives and global issues.
PEO5.	Acquire foundational research skills, including the ability to locate, evaluate, and synthesize scholarly sources.
PEO6.	Prepare for advanced academic study or professional pathways in education, publishing, writing, Non-Profit and Social Sector, Public Relations and related fields.

Programme Outcomes:

Towards the end of this Four-Year B.A. Program in English (Hons), the students will be able to:	
POS1.	Acquire a comprehensive understanding of English literature history, notable writers, and their works, as well as canonical and non-canonical literature issues.
POS2.	Improve creative writing abilities, exploring various genres and styles.
POS3.	Recognize the importance of literature and its various forms.
POS4.	Develop a spirit of inquiry, critical thinking, and innovative problem-solving.
POS5.	Effectively articulate thoughts, generate multiple interpretations, and understand diverse perspectives.

POS6.	Possess reading and writing skills applicable to academic and professional disciplines, such as media, advertising, and content writing.
POS7.	Locate and contextualize texts within theoretical orientations and cultural spaces.

Programme Specific Outcomes:

At the end of this Undergraduate Program in English, the participants will be able to:	
PSO1.	Critically analyse literary texts across genres, periods, and movements using relevant literary theories.
PSO2.	Demonstrate advanced proficiency in English through language and literature through active participation in academic discussions.
PSO3.	Conduct independent literary research using appropriate scholarly methods and tools.
PSO4.	Interpret texts within their cultural, historical, and socio-political contexts, recognizing diverse voices and global literary traditions.
PSO5.	Apply critical thinking and creative skills to produce original interpretations, analyses, and creative writing across multiple genres.
PSO6.	Use disciplinary knowledge and skills to work in academia, publishing, and related professional fields.

DESCRIPTION OF ALPHA CODES	
Code	Description
BA	Bachelor of Arts
ENG	English
C	Core Major
E	Minor Stream or Allied
A	Ability Enhancement
V	Value Added
S	Skill Enhancement
M	Multidisciplinary
I	Internship
D	Research Dissertation
T	Theory
P	Practical
R	Research

DESCRIPTION OF NUMERICAL CODES	
Code	Description
1, 2, 3, 4, 5, 6, 7, 8....	Semester
01, 02, 03, 04, 05, 06...	Serial Number of Courses

Programme Structure:

Minimum Credit Requirement: The Programme is for consecutive four years and is divided into eight Semesters. This Programme in English offers three categories of courses of study, viz. Discipline Specific Core courses (DSCs), Discipline Specific Electives (DSEs), Generic Electives (GEs) and Ability Enhancement course (AEC). In course of the study, the students will have to complete minimum 160credits. Following are the details of the papers and the credit-value ascribed to them.

SL	Broad Category of Course	Minimum Credit Requirement	
		3-year UG	4-Year UG
1	Discipline Specific Core (Major)	60	80
2	Discipline Specific Minor Stream	24	32
3	Multidisciplinary	9	9
4	Ability Enhancement Courses (AEC)	8	8
5	Skill Enhancement Courses (SEC)	9	9
6	Value Added Courses common for all (IKS)	6 to 8	6 to 8
7	Summer Internship	2 to 4	2 to 4
8	Research Project / Dissertation	-	12
	Total	120	160

Credit Allocation per Contact Hour

1	One hour of lecture (L) per week	1 Credit
2	One hour of tutorial (T) per week	1 Credit
3	One hour of practical (P) per week	0.5 Credit
4	2 hours of practical (P) per week	1 Credit

Structure of the UG Programme in English

The Semester-wise and Broad Course Category-wise Distribution of Credits:

Sem.	DSC	DSE	AEC	SEC	MD C	VAC	Community Engagement / Intern/ Project/ Research	Total Credits
I	8	4	2	3	3	2	CE non-credit	22
II	8	4	2	3	3	2	-	22
<p>The Student exiting the programme after securing Minimum of 40 Credits will be awarded: UG CERTIFICATE IN ENGLISH NOTE: Provided they secure 4 credits in work based vocational courses offered during summer term or internship / Apprenticeship in addition to 6 credits from skill-based courses earned during first and second semester.</p>								
III	12	4	2	3	-	2		23
IV	12	4	2	-	3	-		21
<p>The Student exiting the programme after securing Minimum of 80 credits will be awarded: UG DIPLOMA IN ENGLISH NOTE: Provided they secure additional 4 credit in skill based vocational courses offered during first year or second year summer term.</p>								
V	12Cr.	4	-	3	-	-	4 Internship	23
VI	12 Cr.	8	-	-	-	-		20

<p>The Students who want to undertake 3-year UG programme will be awarded : UG DEGREE IN ENGLISH NOTE: Only upon securing Minimum of 120 credits</p>								
VII	16 Cr.	4 Cr.		-	-	-	-	20
VIII	4	4	-	-	-	-	12 Research Dissertation	20
<p>Students will be awarded UG DEGREE IN ENGLISH (HONOURS) WITHN RESEARCH</p>								
THREE YEARS: 131 CREDITS				FOUR YEARS: 171 CREDITS				

NB: In Semester-VIII the Students are expected to Publish a research paper

Semester-Wise Distribution of Credits

Sem	DSC (Cr)	DSE (Cr)	AEC (Cr)	SEC (Cr)	MDC (Cr)	VAC (Cr)	Internship Research	Total
1	2×4 = 8	1×4 = 4	1×2 = 2	1×3 = 3	1×3 = 3	1×2 = 2	-	22
2	2×4 = 8	1×4 = 4	1×2 = 2	1×3 = 3	1×3 = 3	1×2 = 2	-	22
3	3×4 = 12	1×4 = 4	1×2 = 2	1×3 = 3	-	1×2 = 2	-	23
4	4×4 = 12	1×4 = 4	1×2 = 2	-	1×3 = 3	-	-	21
5	3×4 = 12	1×4 = 4	-	1×3 = 3	-	-	4	23
6	3×4 = 12	2×4 = 8	-	-	-	-	-	20
Total Credits in Three Years = 131								
7	4×4 = 16	1×4 = 4	-	-	-	-	-	20
8	1×4 = 4	1×4 = 4	-	-	-	-	12	20
Total Credits in Four Years = 171								

Discipline Specific Core (DSC)

Year	Semester	Course Code	Name of the course	Credit	Marks
1.	I	BAENG1C01T	English Literature: An Introduction-I	4	100
		BAENG1C02T	British Poetry (14th to 17th Century)	4	100
	II	BAENG 2C03T	English Literature: An Introduction-II	4	100
		BAENG2C04T	British Drama-I (Elizabethan to Jacobean Era)	4	100
Total Credits for Major Course				16	

Discipline Specific Elective (DSE)

Year	Semester	Course Code	Name of the course	Credit	Total Marks
1	I	BAENG1E01T	Science of Literary Expression	4	100
	II	BAENG2E02T	Indian Writing in English-I	4	100
			Total Credits of Minor Stream Course:	8	

Ability Enhancement Course (AEC)

Year	Semester	Course Code	Name of the course	Credit	Marks
I	I	BAENG1A01T	Functional Communication	2	50
	II	BAENG2A02T	Advanced Communication and Soft Skills	2	50
			Total Credits of Ability Enhancement Course:	4	

Skill Enhancement Course (SEC)

Year	Semester	Course Code	Name of the course	Credit	Marks
I	I	BAENG1S01T	Creative Writing	3	100
	II	BAENG2S02T	Digital Audio-Visual Production	3	100
			Total Credits of Skill Enhancement Course:	6	

Multidisciplinary Course (MDC)

Year	Semester	Course Code	Name of the course	Credit	Total Marks
1	I	BAENG1M01T	IKS (Indian Knowledge System)	3	100
	II	BAENG2M02T	Communication for Market and Consumer Behaviour	3	100
2	IV	BAENG4M03T	Gender, Sexuality and Society	3	100
			Total Credits of Multidisciplinary Course	9	

Value Added Course (VAC)

Year	Semester	Course Code	Name of the course	Credit	Marks
I	I	BAENG1V01T	Environmental Studies	2	50
	II	BAENG2V02T	Indian Constitution	2	50
			Total Credits of Value-Added Course:	4	

Community Engagement (Mandatory) (CEF)

Year	Semester	Course Code	Name of the course	Credit
I	I	Community Engagement	Community Engagement (Non-Credit Course)	0
			Total Credits of Community Engagement	0

SEMESTER-WISE BREAK-UP

SEMESTER-I							
SL	Course Code	Course Title	Course Category	L	T	P	Credit
3 Weeks Compulsory Student Induction Programme -SIP (UHV-I) Cum Bridge Course							
1	BAENG1C01T	English Literature: An Introduction-I	DSC	4	0	0	4
2	BAENG1C02T	British Poetry (14th to 17th Century)	DSC	4	0	0	4
3	BAENG1E01T	Science of Literary Expression	DSE	4	0	0	4
4	BAENG1A01T	Functional Communication (English-I)	AEC	2	0	0	2
5	BAENG1S01T	Creative Writing	SEC	3	0	0	3
6	BAENG1M01T	IKS (Indian Knowledge System)	MDC	3	0	0	3
7	BAENG1V01T	Environment Studies	VAC	2	0	0	2
8	Community Engagement		CEF	0	0		0
TOTAL							22

NOTE: CEF stands for Community Engagement Fieldwork

SEMESTER-II							
SL	Course Code	Course Title	Course Category	L	T	P	Credit
1	BAENG2C03T	English Literature: An Introduction-II	DSC	4	0	0	4
2	BAENG2C04T	British Drama-I (Elizabethan to Jacobean Era)	DSC	4	0	0	4
3	BAENG2E02T	Indian Writing in English-I	DSE	4	0	0	4
4	BAENG2A02T	Advanced Communication and Soft Skills (English-II)	AEC	2	0	0	2
5	BAENG2S02T	Digital Audio-Visual Production	SEC	3	0	0	3
6	BAENG2M02T	Communication for Market and Consumer Behaviour	MDC	3	0	0	3
7	BAENG2V02T	Indian Constitution	VAC	2	0	0	2
TOTAL							22

SEMESTER-I

Course Name: English Literature: An Introduction-I						
Course Code: BAENG1C01T	Course Category: DSC	Lecture Hour: 60	C	L	T	P
			4	4	0	0
Course Professor: Dr Grace, SCSC						

COURSE OUTCOMES:

At the end of the course participants will be able to		
CO1	Develop Interest in life and Works of Seminal Literary Figures.	Develop
CO2	Identify and Describe Major Literary Movements and Periods in British English Literature.	Identify
CO3	Analyse and Interpret Literary Texts, Using Socio-Political and Socio-Cultural Contexts.	Analyse
CO4	Demonstrate Critical Thinking and Analytical Skills in Responding to Literary Texts.	Demonstrate

COURSE CONTENT:

UNIT-I Anglo-Saxon Literature and Middle English Literature (450- 1500)	Topics: Historical and Cultural Context Religious and Mythological Influences Themes and Values Literary Forms and Genres Major Authors and Their Contributions Language and Style Society and Social Change	15 hours
UNIT-II Renaissance (1500 – 1660)	Topics: Historical and Cultural Context Renaissance Humanism and the Reformation Genres and Literary Forms Major Literary Figures and Their Works Themes and Ideas Development of English Drama and Poetry	15 hours
UNIT-III Restoration Period (1660 – 1700)	Topics: Historical and Political Background Religious and Social Contexts Neoclassicism and Literary Aesthetics Restoration Drama and Theatre Genres and Literary Forms Major Authors and Their Contributions Literary Movements and Influences	15 hours
UNIT-IV Neo-Classical and Augustan Age (700 – 1785)	Topics: Historical and Intellectual Background Characteristics of Neo-Classical Literature Influence of Classical Antiquity and the Renaissance Literary Forms and Genres Major Themes and Concerns Major Authors and Their Works Legacy and Influence	15 hours
Text Books and Reference Books		
Text Books	1. Albert, E. (2005). History of English Literature (5th ed.). Oxford University Press. 2. Watt, I. (2001). <i>The Rise of the Novel: Studies in Defoe, Richardson and Fielding</i> . University of California Press. (Original work published 1957)	

<p>Reference Books</p>	<ol style="list-style-type: none"> 1. Albert, E. (1962). <i>A History of English Literature</i> (3rd ed.). Macmillan. 2. Baugh, A. C., & Cable, T. (1993). <i>A History of the English Language</i> (5th ed.). Routledge. 3. Daiches, D. (1969–1982). <i>A Critical History of English Literature</i> (2nd ed., Vols. 1–4). Penguin. 4. Ford, B. (Ed.). (1954–1961). <i>A New Pelican Guide to English Literature</i> (Vols. 1–8). Penguin. 5. Freeborn, D. (1992). <i>From Old English to Standard English</i> (2nd ed.). Macmillan. 6. Legouis, É. (1966). <i>A Short History of English Literature</i> (4th ed.). Methuen. 7. Sanders, A. (2004). <i>The Short Oxford History of English Literature</i> (4th ed.). Oxford University Press. 8. Sampson, G. (1982). <i>A Concise Cambridge History of English Literature</i> (3rd ed.). Cambridge University Press. 9. Strang, B. M. H. (1970). <i>A History of English</i>. Methuen. 10. Toyne, A. (1976). <i>An English Reader's History of England</i> (Vols. 1–2). Hutchinson. 11. Trevelyan, G. M. (2014). <i>English Social History</i>. Books Way.
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Course Name: British Poetry (14th to 17th Century)						
Course Code: BAENG1C02T	Course Category: DSC	Lecture Hour: 60	C	L	T	P
			4	4	0	0
Course Professor: Dr Anurag Ambasta						

COURSE OUTCOMES:

At the end of the course, the participants will be able to:		
CO1	Identify and Analyze the Key Features of Middle English, Renaissance, Metaphysical, and Cavalier poetry.	Identify
CO2	Interpret and Explain the Literary Devices, Themes, and Historical Contexts of the Selected Poems.	Interpret
CO3	Demonstrate Critical Thinking and Close Reading Skills in Understanding the Poems.	Demonstrate
CO4	Evaluate the Literary and Cultural Significance of the Poems in Their Historical Contexts.	Evaluate

COURSE CONTENT:

<p>UNIT:1</p> <p>Middle English Poetry (Any one)</p>	<ul style="list-style-type: none"> • William Langland: <i>Piers Plowman</i> (Selection): Passus-I: lines 1-60 or Passus V lines 216-294 Langland, W. (1995). <i>Piers Plowman: A New Translation of the B-Text</i> (A. V. C. Schmidt, Trans. & Ed.). Oxford University Press. • Geoffrey Chaucer : <i>The Canterbury Tales</i> (Selection): The General Prologue Or The Nun's Priest's Tale Chaucer, G. (2003). <i>The Canterbury Tales</i> (D. Wright, Ed.). Oxford University Press. 	<p>15 hours</p>
<p>UNIT-II:</p> <p>Late Middle English and Early Renaissance Poetry (Any One)</p>	<ul style="list-style-type: none"> • John Lydgate: <i>The Fall of Princes</i> Lydgate, J. (1924). <i>The Fall of Princes</i> (H. Bergen, Ed.). Early English Text Society. • William Dunbar: <i>Lament for the Makaris</i> Dunbar, W. (1998). <i>The Poems of William Dunbar</i> (P. Bawcutt, Ed.). Association for Scottish Literary 	<p>15 hours</p>
<p>UNIT-III:</p> <p>Renaissance Poetry (Selections)</p>	<ul style="list-style-type: none"> • Henry Howard: <i>The Soote Season</i> Howard, H. (2001). <i>The Poems of Henry Howard, Earl of Surrey</i> (A. S. G. Edwards, Ed.). Oxford University Press. • Edmund Spenser: <i>Amoretti</i> : Sonnet: 54, 75 Spenser, E. (1912). <i>The Poetical Works of Edmund Spenser</i> (J. C. Smith & E. de Sélincourt, Eds.). Oxford University Press. • Sir Philip Sidney: Sonnets 14, 90 Sidney, P. (1994). <i>The complete poems of Sir Philip Sidney</i> (K. Duncan-Jones, Ed.). Oxford University Press. 	<p>15 hours</p>

	<ul style="list-style-type: none"> • Queen Elizabeth I: “When I Was Fair and Young” Elizabeth I. (2000). <i>Elizabeth I: Collected Works</i> (L. S. Marcus, J. Mueller, & M. B. Rose, Eds.). University of Chicago Press. • Christopher Marlowe: <i>The Passionate Shepherd to His Love</i> Marlowe, C. (1987). <i>The Complete Works of Christopher Marlowe</i> (R. Gill, Ed.). Oxford University Press. • William Shakespeare: Sonnet No. 18, 55, 116 Shakespeare, W. (2002). <i>The sonnets</i> (J. D. Wilson, Ed.). Cambridge University Press. 	
UNIT-IV: Poetry of the Seventeenth Century: Metaphysical, Cavalier, and Miltonic Voices (Selections)	<ul style="list-style-type: none"> • John Donne: <i>The Flea, The Sun Rising</i> Donne, J. (2000). <i>John Donne: The Major Works</i> (J. Carey, Ed.). Oxford University Press. • George Herbert: <i>The Temple</i> Herbert, G. (2007). <i>The Temple: Sacred Poems and Private Ejaculations</i> (J. Tobin, Ed.). Paulist Press. • Andrew Marvell: <i>To His Coy Mistress</i> Marvell, A. (2003). <i>The Complete Poems</i> (E. Smith, Ed.). Penguin Classics. • Ben Jonson: <i>On My First Son</i> Jonson, B. (1985). <i>Ben Jonson: The Complete Poems</i> (G. Parfitt, Ed.). Penguin Classics. • Robert Herrick: <i>To the Virgins, To Make Much of Time</i> 	15 hours

	<p>Herrick, R. (2004). <i>Robert Herrick: Selected Poems</i> (T. Ross, Ed.). Penguin Classics.</p> <ul style="list-style-type: none"> • John Milton: <i>Lycidas</i>, <i>On His Blindness</i> Or <i>Paradise Lost</i>: Book 1 <p>Milton, J. (2008). <i>John Milton: The Major Works</i> (S. Orgel & J. Goldberg, Eds.). Oxford University Press.</p>	
Text Books and Reference Books		
Textbooks	<ol style="list-style-type: none"> 1. Abrams, M. H., Greenblatt, S., & Lewalski, B. (Eds.). (2012). <i>The Norton Anthology of English Literature</i> (9th ed., Vols. A & B). W. W. Norton & Company. 2. Gardner, H. (Ed.). (2016). <i>The Metaphysical Poets</i>. Books Way. 3. Ferguson, M. W., Salter, M. J., & Stallworthy, J. (Eds.). (2005). <i>The Norton Anthology of Poetry</i> (5th ed.). W. W. Norton & Company. 4. Gray, D. (Ed.). (1995). <i>The Oxford Anthology of English Literature: Volume 1 – Medieval and Renaissance</i>. Oxford University Press. 5. Trap, J. B and Gray Douglas. (Ed.). (1995). <i>The Oxford Anthology of English literature: Volume 1 – Medieval and Renaissance</i> (2nd ed.). Oxford University Press. 	
Reference Books	<ol style="list-style-type: none"> 1. Bloom, H. (1986). <i>Alexander Pope</i>. Chelsea House Publishers. 2. Bloom, H. (Ed.). (2010). <i>John Donne and the Metaphysical Poets</i>. Chelsea House Publishers. 3. Burrow, C. (2013). <i>Metaphysical Poetry</i>. Penguin Books Limited. 4. Cummings, R. M. (Ed.). (2020). <i>Edmund Spenser: The Critical Heritage</i>. Taylor & Francis. 5. Gardner, H. (Ed.). (1967). <i>The Metaphysical Poets</i>. Penguin Books. 	

	<ol style="list-style-type: none"> 6. Gray, D., et al. (Eds.). (2002). <i>Medieval English Literature</i>. Oxford University Press. 7. Hammond, P. (1991). <i>John Dryden: A Literary Life</i>. Palgrave Macmillan UK. 8. Haworth, P., & Cousins, A. D. (Eds.). (2011). <i>The Cambridge Companion to the Sonnet</i>. Cambridge University Press. 9. Lees, C. A. (Ed.). (2016). <i>The Cambridge History of Early Medieval English Literature</i>. Cambridge University Press. 10. McDowell, N. (2020). <i>Poet of Revolution: The Making of John Milton</i>. Princeton University Press. 11. Miles, R. (2017). <i>Ben Jonson: His Life and Work</i>. Taylor & Francis. 12. Scanlon, L. (Ed.). (2009). <i>The Cambridge Companion to Medieval English Literature 1100–1500</i>. Cambridge University Press. 13. Shakespeare, W. (2020). <i>All the Sonnets of Shakespeare</i> (P. Edmondson & S. Wells, Eds.). Cambridge University Press. 14. Speirs, J. (1957). <i>Medieval English Poetry: The Non-Chaucerian Tradition</i>. Faber & Faber. 15. Sanders, A. (2004). <i>The Short Oxford History of English Literature</i> (3rd ed.). Oxford University Press.
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Course Name: Science of Literary Expression						
Course Code: BAENG1E01T	Course Category: Discipline Specific Elective	Lecture Hour: 60	C	L	T	P
			4	4	0	0
Course Professor: Dr Archana Sinha						

COURSE OUTCOMES:

By the end of the course, the participants will be able to:		
CO1	Analyse and Interpret the Literary Elements and Complexities of Texts Across Various Genres Identify, Explain, and Apply Advanced Rhetorical Devices, Strategies, and Techniques Used in Literary Texts to Construct Meaning and Persuade Audiences.	Analyse
CO2	Recognize and Interpret Intricate Prosodic Elements, Such as Meter, Rhythm, and Sound Devices, in Poetry and Other Literary Forms, Demonstrating an Appreciation for the Sonic and Aesthetic Qualities of Language.	Recognize
CO3	Identify, Analyse, and Explain Complex Figurative Language Mechanisms, Including Metaphor, Simile, Personification, and Others, Demonstrating an Understanding of How These Devices Contribute to the Overall Meaning and Effect of Literary Texts.	Identify
CO4	Apply Critical Thinking and Theoretical Perspectives to Literary Texts, Integrating Knowledge of Genre, Rhetoric, Prosody, and Figurative Language to Develop Sophisticated Arguments and Analyses.	Perspectives
CO5	Develop and Refine Their Writing and Communication Skills, Producing Clear, Concise, and Well-Supported Written and Oral Analyses of Literary Texts.	Develop
CO6	Demonstrate a Deep Appreciation for the Aesthetic, Cultural, and Historical Significance of Literary Texts, Recognizing the Ways in Which Literature Reflects, Shapes, and Challenges Societal Values and Norms.	Demonstrate

COURSE CONTENT:

UNIT-1: Literary Genre/Categories	Topics: Introduction to Literary Genres/Categories Classical Genres and Sub-Genres Historical Development of Genres Genre-Blending Key Features and Conventions of Each Genre	10 hours
UNIT-II: Rhetoric	Topics: Introduction to Rhetoric Key Rhetorical Devices/Literary Devices Rhetorical Strategies: Pathos, Ethos, Logos Rhetorical Devices in Literary Texts Rhetorical Devices and Their Applications in Literary Writings	14 hours
UNIT-III: Prosody	Topics: Introduction to Prosody Phonological Devices Scansion, Metre, Metrical Patterns, and Rhythm Poetic Forms: Sonnet, Blank Verse, Free Verse Prosodic Elements in Literary Texts Syllable Structure and Stress Patterns Prosody and Tone	14 hours
UNIT-IV: Figurative Mechanism	Topics: Introduction to figurative language Figures of speech: Allegory Anaphora Antithesis Apposition Assonance Ballad Blank Verse Cacophony Caesura Colloquialism Consonance Couplet Deus Ex Machina Diction Elegy Enjambment Epiphany Euphony Foreshadowing Free Verse Hubris Juxtaposition Kennings Litotes Malapropism Metonymy Narrative Non Sequitur Paradox Parody Pathos Pastiche Persona Protagonist Pun Refrain Rhetorical Question Sibillance Stream of Consciousness Tautology Tragedy Verbal Irony Volta Zeugma Anachronism In Medias Res Cliché Caesura Anticlimax Sarcasm Metonymy Synecdoche Oxymoron Apostrophe Chiasmus Litotes Metaphor Simile Personification Alliteration Hyperbole Irony; Figures of thought: Antithesis Apostrophe Hyperbole Irony Paradox Rhetorical Question Climax Anticlimax Euphemism Understatement Litotes Prolepsis Oxymoron Zeugma Metonymy Synecdoche Epanalepsis	22 Hours

	Paralellism Concession Chiasmus Adynaton Anacoluthon Amplification Appositive Tautology Anastrophe Ellipsis Aposiopesis Exclamation Catachresis Analysis of figurative language in literary texts Application of figurative language in writing	
Text Books and Reference Books		
Text Books	<ul style="list-style-type: none"> Abrams, M. H., & Harpham, G. G. (2015). <i>A Glossary of Literary Terms</i> (11th ed.). Cengage Learning. <p>16. Kulkarni, Anand B. and Ashok G Chaskar (2016) <i>An Introduction to Literary Theory and Criticism</i> Orient BlackSwan.</p> <p>17. Ashok, Padmaja (1015) <i>A Companion to Literary Forms</i> Orient BlackSwan.</p> <ul style="list-style-type: none"> Corbett, E. P. J., & Connors, R. J. (1999). <i>Classical Rhetoric for the Modern Student</i> (4th ed.). Oxford University Press. Attridge, D. (1995). <i>Poetic Rhythm: An Introduction</i> (2nd ed.). Cambridge University Press. 	
Reference Books	<ol style="list-style-type: none"> Abrams, M. H., & Harpham, G. G. (2015). <i>A Glossary of Literary Terms</i> (11th ed.). Wadsworth. Attridge, D. (1995). <i>Poetic Rhythm: An Introduction</i>. Cambridge University Press. Baldick, C. (2015). <i>The Oxford Dictionary of Literary Terms</i> (4th ed.). Oxford University Press. Burke, K. (1969). <i>A Grammar of Motives</i>. University of California Press. Corbett, E. P. J., & Connors, R. J. (1999). <i>Classical Rhetoric for the</i> 	

	<p><i>Modern Student</i> (4th ed.). Oxford University Press.</p> <p>6. Cuddon, J. A. (1999). <i>A Dictionary of Literary Terms</i> (4th ed.). Penguin Books.</p> <p>7. Frye, N. (2000). <i>Anatomy of Criticism: Four Essays</i> (Reprint ed.). Princeton University Press.</p> <p>8. Hayles, N. K. (2008). <i>Electronic Literature: New Horizons for the Literary</i>. University of Notre Dame Press.</p> <p>9. Hollander, J. (2001). <i>Rhyme's reason: A Guide to English Verse</i> (3rd ed.). Yale University Press.</p> <p>10. Lanham, R. A. (1991). <i>A Handlist of Rhetorical Terms</i> (2nd ed.). University of California Press.</p> <p>11. Landow, G. P. (2006). <i>Hypertext 3.0: Critical Theory and New Media in an Era of Globalization</i> (3rd ed.). Johns Hopkins University Press.</p>	
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Course Name: Functional Communication						
Course Code: BAENG1A01T	Course Category: Ability Enhancement Course	Lecture Hour: 30	C	L	T	P
			2	2	0	O
Course Professor: Mr Abhishek Anand						

COURSE OUTCOMES:

At the end of the course learners will be able to		
CO1	Understand and Apply Basic Vocabulary, Sentence Structures, and Paragraph Organization.	Understand
CO2	Identify and Correct Grammatical Errors in Common Usage.	Identify
CO3	Demonstrate the Ability to Engage in Everyday Spoken Conversations Effectively.	Demonstrate
CO4	Develop Listening Comprehension Skills Through Guided Listening Tasks.	Develop
CO5	Deliver Structured Oral Presentations Using Appropriate Pronunciation and Intonation.	Deliver

COURSE CONTENT:

UNIT I: Functional Grammar and Vocabulary Building	Topics: Grammar: Subject-verb Agreement, Article and Preposition Usage, Tense, Active and Passive, Narration; Common Errors: Misplaced Modifiers, Pronoun Errors, Redundancies and Vocabulary Building: Word Formation: Root Words Prefixes Suffixes; Synonyms, Antonyms, and Standard Abbreviations; Business Vocabulary: Corporate Terms Finance & Accounting Marketing & Sales Human Resources Operations &	10 hours
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	<p>Strategy Startup/Innovation; Academic Vocabulary: Research & Writing Critical Thinking Essay/Report Writing Presentation Study Skills Quantitative Terms General Academic Use Pronunciation Practice: Word and Sentence Stress Connected Speech (Linking, Elision, Assimilation) Common Pronunciation Errors Listening to Different English Accents: Exposure to Various Accents (British, American, Indian, Australian) </p> <p>Class Activity:</p> <ol style="list-style-type: none"> 1. Participants May Work in Pairs or Small Groups to Identify and Correct Grammar Errors in Sentences Related to Subject-Verb Agreement, Tense Usage, and Active/Passive Voice. 2. The Instructor May Provide Root Words and Ask Participants to Form New Words Using Prefixes and Suffixes. then, Introduce Business Terms from Areas Like Marketing, Finance, and Human Resources and Have Participants Use Them in Sentences. 3. The Course Instructor May Distribute Paragraphs With Common Grammar Errors (E.g., Misplaced Modifiers, Redundancy, Pronoun Mistakes). let the Participants Identify the Errors and Rewrite the Sentences Correctly. 	
UNIT II: Basic Writing Skills	<p>Topics:</p> <p>Sentence Construction: Basic Sentence Structure: Subject + Verb + Object (SVO) Compound and Complex Sentences Sentence Fragments vs. Run-On Sentences;</p>	10 Hours

	<p>Paragraph Coherence: Topic Sentence and Supporting Details Coherence Through Logical Flow Unity in a Paragraph: Relevance of Supporting Idea;</p> <p>Punctuation: End Punctuation: Period, Question Mark, Exclamation Mark Comma Rules Semicolons and Colons Quotation Marks, Parentheses, Ellipses;</p> <p>Linking Devices: Coordinating Conjunctions (for, and, nor, but, or, yet, so) Subordinating Conjunctions (although, because, unless, while) Transitional Phrases: In Addition, However, Consequently, etc.</p>	
<p>UNIT II: Reading Tips, Analysis and Practices</p>	<p>Topics:</p> <p>Comprehension Strategies: Skimming, Scanning, Inference; Reading Short Articles, Essays, and Fiction Excerpts</p> <p>Composition and Its Types: Descriptive Writing Narrative Writing Argumentative Writing Expository Writing</p> <p>Text for Reading (Any One)</p> <ol style="list-style-type: none"> 1. N. R. Narayan Murthy (Church, P. (2010). <i>Added Value: The Life Story of Indian Business Leaders</i>. Lotus Roli. 2. Uday Kotak (Church, P. (2010). <i>Added value: The life Story of Indian Business Leaders</i>. Lotus Roli. 	<p>15 Hours</p>
Text Books and Reference Books		
Text Books	<ol style="list-style-type: none"> 1. Swan, M. (n.d.). <i>Practical English Usage</i>. Oxford University Press. 2. McCarthy, M., & O'Dell, F. (n.d.). <i>English Vocabulary in use – Upper-Intermediate / Advanced</i>. 	

	<ol style="list-style-type: none"> 3. Mascull, B. (n.d.). <i>Business Vocabulary in Use – Intermediate/Advanced</i>. Cambridge University Press. 4. Clements, R., & Wren, W. (n.d.). <i>Cambridge GRAMMAR and writing Skills (Levels 4–6)</i>. Cambridge University Press. 5. Langan, J. (n.d.). <i>Reading and Study Skills</i>. McGraw-Hill. 	
Reference Books	<ol style="list-style-type: none"> 1. “Machine Learning” (Pages-61 page -69) in John Joseph Adams Machine Learning: New and Collected Stories 2. June 2001: Reality TV” (An Excerpt from Rushdie, Salman: <i>Step Across This Line</i>) 3. <i>Who Moved My Cheese</i>, By Spenser Johnson 4. Hutchinson, T., & Waters, A. (n.d.). <i>English for Specific Purposes</i>. Cambridge University Press. 5. Swan, M. (n.d.). <i>Practical English Usage</i>. Oxford University Press. 6. Thiele, P. (2014). <i>Zero to One: Notes on Startups, or How to Build the Future</i>. Random House. 7. Cambridge University Press. (n.d.). <i>Cambridge Business English Dictionary</i>. Cambridge University Press. 8. Gulland, D. M. (n.d.). <i>The Penguin Dictionary of English Idioms</i>. Penguin. 9. Burton Roberts, N., & McLearn, S. (n.d.). <i>Writing Essays and Reports: A Student Guide</i>. Viva Books. 10. Madhukar, R. K. (n.d.). <i>Business Communication</i>. Vikas Publication. 11. Butterfield, A., & Ngond, G. E. (n.d.). <i>The Oxford Dictionary of Computer Science</i>. Oxford University Press. 12. Swales, J. M., & Feak, C. B. (2012). <i>Academic Writing for Graduate Students: Essential Tasks and Skills</i>. The University of Michigan Press. 	

	<p>13. Negnevitsky, M. (2011). <i>Artificial Intelligence: A Guide to Intelligent Systems</i>. Pearson Education.</p> <p>14. Glendinning, E. H., & McEwan, J. (2006). <i>English for Computer Science and Artificial Intelligence</i>. Oxford University Press.</p> <p>15. Strunk, W., Jr., & White, E. B. (2000). <i>The Elements of Style</i>. Pearson.</p> <p>16. Bovee, C. L. (2011). <i>Business Communication Today</i>. Prentice Hall (Pearson).</p> <p>17. Fisher, A. B. (2012). <i>Perspective in Human Communication</i>. Macmillan Publishing Co.</p> <p>18. Taylor, G. (2013). <i>English Conversation Practice</i>. TMH Edition.</p> <p>19. Murphy, R. (2015). <i>Essential Grammar in Use</i>. Oxford University Press.</p> <p>20. Gupta, M. (2016). <i>English Bites!</i>. Penguin Paperback.</p> <p>21. Cutler, W. E. (2000). <i>Triple Your Reading Speed</i>. Pocket Books Paperback.</p>
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Course Name: Creative Writing						
Course Code: BAENG1S01T	Course Category: Skill Enhancement Course	Lecture Hour: 60	C	L	T	P
			4	4	0	0
Course Professor: Dr Anurag Ambasta						

COURSES OUTCOMES:

At the end of the course learners will be able to		
CO1	Write Creatively in Various Genres, Using Appropriate Techniques and Styles.	Understand
CO2	Analyse and Interpret Literary Texts, Identifying Themes, Motifs, and Literary Devices	Create
CO3	Participate in Writing Workshops, Providing Constructive Feedback and Receiving Feedback on Their Own Work	Create
CO4	Master the Publishing Process Such as, Revision, Editing, and Submission	Create

COURSE CONTENT:

UNIT- I: Introduction to Creative Writing	Topics: Creative Writing: An Introduction Importance of Reading and Writing Refining Vocabulary Active Reading and Passive Reading Reading Comprehension Analysing and Interpreting Literary Texts Creativity and Imagination Freewriting and Brainstorming Situational Imagination Expression of Imagination in Language Creation of Ambience Figurative Language Use of Descriptive Language to Create Setting and Mood	15 hours
UNIT- II:	Topics: Tone and Voice in Writing Crafting Realistic and Effective Dialogue The Fundamentals of Grammar (Verb, Tenses,	

Writing Techniques and Strategies	Subject-Verb Agreement, and Clause Structure) Punctuation and Syntax Common Grammatical Errors in Writing Use of Rhetorical Devices The Techniques and Strategies for Writing Poetry The Techniques and Strategies for Writing Nonfiction The Techniques and Strategies for Writing Fiction Tropes Tense and Time Grammatical Differences Clarity and Concision in Writing Style and Tone Word Choice and Usage Script Writing	
UNIT- III: Modes of Writing-I: Poetry and Drama	<p>Topics for Poetry: The art of Poesis Poetic Devices Modes of Poetry: Lyrical, Narrative, dramatic voices, Sonnets, Odes, Limericks, Haikus Sound and Sense Symbols – Imagery</p> <p>Topics for Drama: Basics of Script Writing for Stage and Screen Plot, Characters, Dialogues, Characterization Stage and Light, Curtain, Props Dialects and Characterization Through Dialogue Stage Devices and Ambience Creation Verbal and Nonverbal Elements Writing Drama-Workshops</p>	15 Hours
UNIT- IV: Modes of Writing-2: Fiction and Non-fiction	<p>Topics: Fiction, Non-Fiction, Short Stories Literary and Popular Fiction Elements of Narration: Story, Plot and Characterization Challenges and Opportunities of Short Story Writing Techniques for Planning and Outlining a Novel-Length Work of Fiction Strategies for Crafting Realistic and Compelling Dialogue in Novels Building Suspense in Mystery and Thriller Fiction Creating a Sense of Tension in Mystery and Thriller Fiction Challenges and Opportunities of Writing Memoir Crafting Engaging and Informative Feature Articles Journalistic Writing</p>	15 Hours

	NB: There shall be some Extension Activities, depending on the preference of the course professor.	
Text Books and Reference Books		
Text Books	<ol style="list-style-type: none"> 1. Burns, T. (2013). <i>The Creative Writing Coursebook: Forty Writers Share Advice and Exercises for Fiction and Poetry</i>. Pan Macmillan. 2. Field, S. (2017). <i>Writing Fiction: A Guide to Narrative Craft</i> (10th ed.). Pearson. 3. Aristotle. (1996). <i>Poetics</i> (S. H. Butcher, Trans.). Dover Publications. 4. Tracy, S. J. (2013). <i>Qualitative Research Methods: Collecting Evidence, Crafting Analysis, Communicating Impact</i> (2nd ed.). Wiley-Blackwell. 5. McKee, R. (1997). <i>Story: Substance, Structure, Style and the Principles of Screenwriting</i>. Regan Books. 	
Reference Books	<ol style="list-style-type: none"> 1. Atwell, N. (2014). <i>In the Middle: New Understandings About Writing, Reading, and Learning</i> (3rd ed.). Heinemann. 2. Burroway, J. (2014). <i>Imaginative Writing: The Elements of Craft</i> (4th ed.). Pearson. 3. Burroway, J. (2014). <i>Imagavana Writing: The Elements of Craft</i> (4th ed.). Pearson. 4. Didion, J. (2017). <i>South and West: From a Notebook</i>. Alfred A. Knopf. 5. Fahnestock, J. (2011). <i>Rhetorical Style: The Uses of Language in Persuasion</i>. Oxford University Press. 6. Hirsch, E. (1999). <i>How to Read a Poem: And Fall in Love With Poetry</i>. Harcourt. 7. Kramer, M. (2011). <i>A Writer's Guide to Magazine Articles</i> (2nd ed.). Writer's Digest Books. 8. Kitley, B. (2005). <i>The 3 A.M. Epiphany: Uncommon Writing Exercises That Transform Your Fiction</i>. W.W. Norton & Company. 	

	<ol style="list-style-type: none"> 9. Lahiri, J. (2008). <i>Unaccustomed Earth</i>. Alfred A. Knopf. 10. Mamet, D. (1998). <i>Three Uses of the Knife: On the Nature and Purpose of Drama</i>. Vintage Books. 11. Rico, G. L. (2000). <i>Writing the Natural Way: Using Right-Brain Techniques to Release Your Expressive Powers</i> (2nd ed.). J.P. Tarcher. 12. Strunk, W., Jr., & White, E. B. (2000). <i>The Elements of Style</i> (4th ed.). Longman. 13. Gainor, J. E. (Ed.). (2009). <i>The Norton Anthology of Drama</i>. W.W. Norton & Company. 14. Allison, A. W. (Ed.). (2005). <i>The Norton Anthology of Poetry</i>. W.W. Norton & Company. 15. Tyson, L. (2015). <i>Critical Theory Today: A User-Friendly Guide</i> (3rd ed.). Routledge. 16. Vygotsky, L. S. (2016). <i>Imagination and Creativity in Childhood</i>. Springer. 17. Zinsser, W. (2006). <i>On Writing Well: The Classic Guide to Writing Nonfiction</i> (30th anniv. ed.). Harper Perennial.
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Course Name: Indian Knowledge System						
Course Code: BAENG1M01T	Course Category: Multidisciplinary Course	Lecture Hour: 30	C	L	T	P
			2	2	0	0
Course Professor: Ms Priya Manish Kumar						

COURSE OUTCOMES:

At the end of the course learners will be able to		
CO1	Identify and explain the origin, meaning, and scope of the Indian Knowledge System, including its ethical foundations and perspectives from major Indian and global religions.	Identify and explain
CO2	Analyze the diverse cultural expressions of Indian Knowledge Systems such as classical and folk arts, music, architecture, cuisine, and clothing, and their relevance to Indian identity.	Analyze
CO3	Demonstrate an understanding of traditional Indian approaches to health and wellness through Yoga and Ayurveda, and their global impact and modern relevance.	Demonstrate
CO4	Evaluate the contributions of ancient India in science, mathematics, astronomy, medicine, and education, with reference to ancient universities and scholarly traditions.	Evaluate
CO5	Critically assess contemporary initiatives for the preservation and promotion of traditional Indian knowledge and propose methods to integrate them into modern systems.	Assess

COURSE CONTENT:

UNIT-I: Indian Knowledge System: Tradition and its Promotion	Topics: <ul style="list-style-type: none"> • Indian Knowledge System: Origin Meaning and Scope • "Knowledge' in Hinduism, Buddhism, Jainism, Islam and Christianity • Yoga: Meaning and types of yoga • Initiatives to, preserve and promote traditional knowledge • Ethical foundations: Truth, Non-Violence, Karma 	10 hours
UNIT-II: Cultural Dimension of Indian Knowledge System	Topics: <ul style="list-style-type: none"> • Classical and folk-dance forms • Classical and vocal music and sangeet gharana • Painting, sculpture and architecture in ancient and mediaeval times • Sports and martial arts of India • Indian cuisine and clothes 	10 hours
UNIT-III: Education and Technology in Indian Knowledge System	Topic: <ul style="list-style-type: none"> • Science and Technology in Ancient India • Mathematics and Astronomy in Ancient India • Traditional knowledge of Indian medicine • Ancient universities: and their functioning • India's Global Contributions: Yoga, Ayurveda, Numerals, Astronomy 	10 hours
Text Books and Reference Books		
Text Books	<ol style="list-style-type: none"> 1. Mahadevan, B., Ramasubramanian, V., & Saraswati, S. A. S. (2022). <i>Introduction to Indian knowledge system: Concepts and applications</i>. PHI Learning. 2. Nitonde, R. (2023). <i>Introduction to Indian knowledge system: A textbook for UG students as per NEP 2020</i>. Notion Press. 	

	<ol style="list-style-type: none"> 3. Chandra, B., & Ghosh, S. (2023). <i>Indian knowledge system and its applications (Semester II, Common Value Added Course under NEP 2020)</i>. Global Net Publication. 4. Kapoor, K., & Singh, A. K. (Eds.). (2005). <i>Indian knowledge systems</i> (Vols. 1–2). Indian Institute of Advanced Study / D.K. Printworld.
Reference Books	<ol style="list-style-type: none"> 1. Sengupta, N. (2019). <i>Traditional knowledge in modern India: Preservation, promotion, ethical access and benefit sharing mechanisms</i>. Springer. https://doi.org/10.1007/978-981-13-7240-4 2. Sen, S., & Chakraborty, R. (2020). <i>Herbal medicine in India: Indigenous knowledge, practice, innovation and its value</i>. Springer Singapore. https://doi.org/10.1007/978-981-15-5191-0 3. Shiva, V. (2020). <i>Reclaiming the commons: Biodiversity, traditional knowledge, and the rights of Mother Earth</i>. Synergetic Press. 4. World Bank. (n.d.). <i>Status of indigenous knowledge in India</i>. https://documents.worldbank.org/ 5. Singh, S. (2017). <i>The educational heritage of ancient India: How an ecosystem of learning was laid to waste</i>. Notion Press. 6. Kumar, A. (2019). <i>Ancient Hindu science: Its transmission and impact on world cultures</i>. Jaico Publishing House. 7. Bhargava, G. (n.d.). <i>Encyclopaedia in art and culture</i> (Vol. IX). Disha Books. 8. Baliyan, S. (2020). <i>A compendium of Indian art and culture</i>. Oxford Publications. 9. Singh, U. (2009). <i>Ancient India: From the earliest times to the first century AD</i>. Pearson Education India. 10. Menon, S. (2021). <i>A history of mediaeval India</i>. Pearson Publishing House.

Course Name: Environmental Studies						
Course Code: BAENG1V01T	Course Category: Value Added Course (VAC)	Lecture Hour: 60	C	L	T	P
			4	4	0	0
Course Professor: Mr Abhishek Anand						

COURSE OUTCOMES:

At the end of the course learners will be able to		
CO1	Understand Historical Human-Environment Interactions, Recognize the Historical Evolution of Human Relationships With the Environment Across Time and Regions.	Understand
CO2	Identify Types, Distribution, and Uses of Natural Resources, With a Focus on Their Status and Management in India.	Identify
CO3	Analyse Resource Availability and Conservation, Examine the Factors Affecting Resource Availability and Evaluate Methods for Their Conservation and Sustainable Management.	Analyse
CO4	Explain the Principles, Challenges, and Global Strategies Associated With Sustainable Development.	Identify
CO5	Gain Foundational Knowledge of Ecosystems, Biodiversity, and the Importance of Conservation Practices.	Develop

COURSE CONTENT:

UNIT-I: Humans and the Environment	Topics: Introduction to Environmental Studies: Definition, Concept & Importance; Historical Significance: Middle Ages and Renaissance; Industrial Revolution and its Impact on the Environment; Population Growth and Natural Resource Exploitation; Global Warming; Environmental Ethics and Emergence of Environmentalism: UN Conference on Human Environment 1972; Concept of Sustainable Development; Rio Summit and Subsequent International Efforts.	5 hours
UNIT-II: - Natural Resources and Sustainable Development	Topics: Overview and Definition of Natural Resources Classification of Natural Resources – Biotic and Abiotic, Renewable and Non-Renewable Water Resources: Types of Water Resources – Fresh Water and Marine Resources Availability and Use of Water Resources Environmental Impact of Over-Exploitation, Issues and Challenges Water Scarcity and Stress Energy Resources: Sources of Energy and Their Classification, Renewable and Non-Renewable Sources of Energy Conventional Energy Sources – Coal, Oil, Natural Gas, Nuclear Energy Non-Conventional Energy Sources, Green Energy, Alternative Sources of Energy	8 hours
UNIT-III: Conservation of Biodiversity and Ecosystems	Topics: Biodiversity and Its Distribution: Levels and Types of Biodiversity Biodiversity in India and the World Biodiversity Hotspots Threats to Biodiversity and Ecosystems Commercial Exploitation of Species Invasive Species Fire, Disasters and Climate Change Major Conservation Policies: In-Situ and Ex-Situ Conservation Approaches	6 hours

UNIT-4: Environmental Pollution, Health, and Climate Change	Topics: Understanding Pollution: Point Sources and Non-Point Sources of Pollution Air Pollution: National Ambient Air Quality Standards Water Pollution: Soil Pollution and Solid Waste Noise Pollution Thermal and Radioactive Pollution Understanding Climate Change: Importance of 1.5 °C and 2.0 °C Limits to Global Warming Climate Change Projections for the Indian Sub-Continent Mitigation of Climate Change Greenhouse Gas (GHG) Reduction vs. Sink Enhancement	11 hours
Text Books and Reference Books		
Text Books	<ol style="list-style-type: none"> 1. Adenle, A., Azadi, H., & Arbiol, J. (2015). Global Assessment of Technological Innovation for Climate Change Adaptation and Mitigation in Developing World. <i>Journal of Environmental Management</i>, 161(15), 261–275. 2. Ahluwalia, V. K. (2015). Environmental Pollution and Health. The Energy and Resources Institute (TERI). 3. Barnett, J., & O'Neill, S. (2010). Maladaptation. <i>Global Environmental Change—Human and Policy Dimensions</i>, 20, 211–213. 4. Bawa, K. S., Oomen, M. A., & Primack, R. (2011). Conservation Biology: A Primer for South Asia. Universities Press. 5. Berrang-Ford, L., Ford, J. D., & Paterson, J. (2011). Are We Adapting to Climate Change? <i>Global Environmental Change—Human and Policy Dimensions</i>, 21, 25–33. 6. Bhagwat, S. (Ed.). (2018). Conservation and Development in India: Reimagining Wilderness. <i>Earthscan Conservation and Development</i>, Routledge. 7. Chiras, D. D., & Reganold, J. P. (2010). Natural Resource Conservation: Management for a Sustainable Future (10th ed.). Upper Saddle River, N.J. 	
Reference Books	<ol style="list-style-type: none"> 1. Botkin, D. B., & Keller, E. A. (2017). <i>Environmental Science: Earth As a Living Planet</i>. John Wiley & Sons. 	

	<ol style="list-style-type: none"> 2. Bharucha, E. (2023). <i>Environmental Studies (3rd ed.)</i>. Universities Press. 3. Miller, G. T., & Spoolman, S. (2015). <i>Environmental Science</i>. Cengage Learning. 4. Masters, G. M., & Ela, W. P. (2008). <i>Introduction to Environmental Engineering and Science</i>. Prentice Hall. 5. Krishnamurthy, K. V. (2003). <i>Textbook of Biodiversity</i>. Science Publishers. 6. Jackson, A. R., & Jackson, J. M. (2000). <i>Environmental Science: The Natural Environment and Human Impact</i>. Pearson Education. 7. Kates, R. W., et al. (2001). <i>Sustainability Science</i>. <i>Science</i>, 292(5517), 641–642. 8. Perman, R., Ma, Y., McGilvray, J., & Common, M. (2003). <i>Natural Resource and Environmental Economics</i>. Pearson Education. 9. Ambasta, A. (Ed.). (2019). <i>Knowledge Society for Sustainable Development</i>. Authors Press.systems. 10. Khosla, A. (2004). <i>Sustainable Living in India: A Sourcebook</i>. TERI. 11. Berkes, F. (1999). <i>Sacred Ecology: Traditional Ecological Knowledge and Resource Management</i>. Taylor & Francis. 12. Pimm, S. L. (1991). <i>The Balance of Nature? Ecological Issues in the Conservation of Species and Communities</i>. University of Chicago Press. 13. Smith, R. L. (1980). <i>Ecology and Field Biology</i>. Harper & Row. 14. Intergovernmental Panel on Climate Change. (n.d.). <i>Sixth Assessment Report</i>. 15. Doyle, T., & McEachern, D. (2012). <i>Environment and Politics</i>. Routledge. 16. James, G. A. (Ed.). (2004). <i>Indian Philosophy and the Environment</i>. SUNY Press. 17. Saxena, S. K. (1995). <i>The Concept of Nature in Indian Philosophy</i>. Indus Publishing. 18. Chapple, C. K. (2005). <i>Advaita Vedanta and the Human-Nature Relationship</i>. 19. Central Pollution Control Board. (n.d.). <i>Pollution Standards</i>. https://cpcb.nic.in/standards/. <p>Reference Sites</p> <ol style="list-style-type: none"> 20. IPCC Main Site: https://www.ipcc.ch → Central Global Resource on Climate Science and Policy Updates.
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SEMESTER-II

Course Name: English Literature: An Introduction-II						
Course Code: BAENG2C03T	Course Category: Discipline Specific Course	Lecture Hour: 60	C	L	T	P
			4	4	0	0
Course Professor: Dr Grace, SCSC						

COURSE OUTCOMES:

At the end of the course, the participants will be able to		
CO1	Develop interest in life and works of seminal literary figures.	Develop
CO2	Identify and describe major literary movements and periods in British English Literature.	Identify
CO3	Analyse and interpret literary texts, using socio-political and socio-cultural contexts.	Analyse
CO4	Demonstrate critical thinking and analytical skills in responding to literary texts.	Demonstrate

COURSE CONTENT:

UNIT-I: Romantic Revival (1750-1850)	TOPICS: Romanticism and Revolution (Socio-political and cultural milieu) Burke's concept of The Sublime and the Beautiful Nature and the Environment Imagination and the Human Psyche The Gothic and the Supernatural Love, Desire and Relationships Themes of Identity, Selfhood, and Individuality The French Revolution and its Impact The Industrial Revolution and Urbanization The Rise of Nationalism and Imperialism Close Reading and Literary	15 hours
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	Analysis Authors and their Works Precursors to the Romantic Revival The Romantic Movement as a Revolt Romantic Melancholy and Medievalism in Romantic Poetry Influence of the French Revolution	
UNIT-II: Victorian Era (1850-1900)	TOPICS: Realism and Social Commentary Gothic and Sensational Fiction Aestheticism and Decadence (The Art-for-Art's-Sake movement) The role of women in Victorian literature The Industrial Revolution and Its impact on Victorian society, economy, and literature The Victorian Era's Social Hierarchy (Class divisions, poverty, and social reform) Colonialism and Imperialism Victorian Conflict The British Empire's expansion and its representation in literature Christianity, morality, and spirituality in Victorian literature Love, Marriage, and Family Morality and Ethics Identity and Selfhood (Explorations of individuality, class, and social status) Nature and the Environment Authors and their Works Literary Movements and Influence	15 Hours
UNIT-III: Modern Period (1900-1950)	Topics: Modernist Literature: Definition, Characteristics, and Historical Context Modernist Literature: Definition, Characteristics, and Historical Context: Breaking Traditional Forms, Stream of Consciousness, Fragmentation, Alienation and Isolation, Intertextuality The Imagist Movement and Symbolism in Modernist Poetry Representations of Urban Life War, Trauma, and Responses to World War I Industrialization, Mechanization, and New Technologies Feminist Perspectives and Representations of Women Modernism and the Crisis of Faith Literary Movements and Influences	15 Hours

UNIT-IV: Postmodern Period (1950 onwards)	TOPICS: The connections and differences between postmodernism and poststructuralism Roland Barthes' concept and its implications for literary analysis Hyperreality and Simulation Fragmentation and Dislocation Intertextuality and Metafiction Magic Realism Postmodern Science Fiction Postmodern Gothic	15 Hours
Text Books and Reference Books		
Text Books	<ol style="list-style-type: none"> 1. Sanders, A. (2004). <i>The short Oxford History of English Literature</i> (3rd ed.). Oxford University Press. 2. Ford, B. (Ed.). (1990). <i>The New Pelican Guide to English Literature</i> (Vols. 5–8). Penguin. 3. Childs, P. (2008). <i>Modernism</i>. Routledge. 4. Barry, P. (2017). <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i> (4th ed.). Manchester University Press. 	
Reference Books	<ol style="list-style-type: none"> 1. Albert, E. (1962). <i>A History of English Literature</i> (3rd ed.). Macmillan. 2. Baugh, A. C., & Cable, T. (1993). <i>A History of the English Language</i> (5th ed.). Routledge. 3. Daiches, D. (1969–1982). <i>A Critical History of English Literature</i> (2nd ed., Vols. 1–4). Penguin. 4. Ford, B. (Ed.). (1954–1961). <i>A New Pelican Guide to English Literature</i> (Vols. 1–8). Penguin. 5. Freeborn, D. (1992). <i>From Old English to Standard English</i> (2nd ed.). Macmillan. 6. Legouis, É. (1966). <i>A Short History of English Literature</i> (4th ed.). Methuen. 7. Sanders, A. (2004). <i>The Short Oxford History of English Literature</i> (4th ed.). Oxford University Press. 8. Sampson, G. (1982). <i>A Concise Cambridge History of English Literature</i> (3rd ed.). Cambridge University Press. 9. Strang, B. M. H. (1970). <i>A History of English</i>. Methuen. 10. Toyne, A. (1976). <i>An English Reader's History of England</i> (Vols. 1–2). Hutchinson. 11. Trevelyan, G. M. (1992). <i>English Social History</i>. Penguin. 	

Course Name: British Drama-I (Elizabethan to Jacobean Era)						
Course Code: BAENG2C04T	Course Category: Discipline Specific Course	Lecture Hour: 60	C	L	T	P
			4	4	0	0
Course Professor: Dr Anurag Ambasta						

COURSE OUTCOME:

At the end of the course learners will be able to		
CO1	Understand the main themes, ideas, and styles in Elizabethan and Jacobean drama through different class activities	Understand
CO2	Analyse and interpret the themes, characters, and plots in plays from this period.	Analyse
CO3	Recognize and explain dramatic techniques like dialogue, monologue, soliloquy, and stage directions.	Recognize
CO4	Discuss how playwrights explore themes like power, conflict, identity, and society.	Discuss
CO5	Students will practice writing clearly and organizing their thoughts effectively about the plays studied.	Develop
CO6	Connect the plays to the historical, political, and cultural context of the Elizabethan and Jacobean periods.	Connect
CO7	Write essays that analyse plays with clear, logical arguments and textual support.	Write

COURSE CONTENT:

UNIT-I: Kyed and Marlowe	<ol style="list-style-type: none"> 1. Christopher Marlowe: <i>Dr Faustus</i> (Detailed) Marlowe, C. (2008). <i>Doctor Faustus</i> (D. S. Kastan, Ed.). W. W. Norton & Company. 2. Thomas Kyd: <i>The Spanish Tragedy</i> (Non Detailed) Kyd, T. (2014). <i>The Spanish tragedy</i> (K. E. Maus, Ed.). Bloomsbury Arden Early Modern Drama. 	15 hours
UNIT-II: William Shakespeare (Tragedy) (Any One)	<ol style="list-style-type: none"> 1. William Shakespeare: <i>Macbeth</i> Shakespeare, W. (2013). <i>Macbeth</i> (S. Greenblatt, Ed.). W. W. Norton & Company. 2. William Shakespeare: <i>The Merchant of Venice</i> Shakespeare, W. (2020). <i>The Merchant of Venice</i> (J. Drakakis, Ed.). Bloomsbury Arden Shakespeare. 	15 hours
UNIT-III: William Shakespeare (Comedy) (Any One)	<ol style="list-style-type: none"> 1. William Shakespeare <i>Midsummer Night's Dream</i> Shakespeare, W. (2017). <i>A Midsummer Night's Dream</i> (H. F. Brooks, Ed.). Bloomsbury Arden Shakespeare. 2. William Shakespeare <i>As You Like It</i> Shakespeare, W. (2017). <i>A Midsummer Night's Dream</i> (H. F. Brooks, Ed.). Bloomsbury Arden Shakespeare. 	15 hours

<p>Unit IV: Webster, Jonson and Middleton (Any One)</p>	<ol style="list-style-type: none"> 1. John Webster: <i>The Dutchess of Malfi</i> Webster, J. (2014). <i>The Duchess of Malfi</i> (L. S. Marcus, Ed.). Bloomsbury Arden Early Modern Drama. 2. Ben Jonson: <i>The Alchemist</i> Jonson, B. (1997). <i>The Alchemist</i> (G. Campbell, Ed.). Oxford University Press. 3. Thomas Middleton: <i>The Revenger's Tragedy</i> Middleton, T. (2008). <i>The Revenger's Tragedy</i> (B. Gibbons, Ed.). Bloomsbury Arden Early Modern Drama. <p>Note: The following topics should be referenced when discussing the prescribed text: The English Drama: Evolution from Mysteries and Morality Plays Influence of Classical Greek and Roman Drama The Rise of the Professional Theatre Companies Renaissance Drama Design and Layout of the Elizabethan Theatre Key Theatres: The Globe, The Rose, and The Curtain Audience and Social Dynamics in the Theatre Marlowe's Contribution to English Tragedy The Concept of "Overreaching" in Marlowe's Plays Dr. Faustus and the Themes of Ambition and Damnation The Spanish Tragedy and Thomas Kyd's Contribution to Later Tragedy Characteristics Shakespeare's Early Plays: Tragedy, Comedy, and History The Absence of Female Actors on Stage The Role of Women in Shakespeare's Plays The</p>	<p>15 hours</p>

	Representation of Women in Elizabethan Drama Greek and Roman Mythology in Shakespeare and Marlowe's Works Use of Classical Themes and Characters in Elizabethan Theatre The Legacy of Classical Influence on Tragedy and Comedy Power Dynamics in Macbeth and Hamlet Corruption in Dr. Faustus and Richard III Political and Social Commentary through Drama The Role of Humor in Shakespeare's Comedies Satirical Elements in Elizabethan Plays The Use of Comic Relief in Tragedy The Influence of Religion and the Divine Order The Role of Fate, Fortune, and Free Will in Elizabethan Plays The Concept of the "Great Chain of Being" and its Dramatic Impact.	
Text Books and Reference Books		
Critical Text Books	<ol style="list-style-type: none"> 1. Marlowe, C. (1994). Doctor Faustus (Rev. ed., ed. David Bevington & Eric Rasmussen). Manchester University Press. 2. Kyd, T. (2014). The Spanish Tragedy (ed. Clara Calvo & Jesús Tronch). Bloomsbury Arden Early Modern Drama. 3. Shakespeare, W. (2008). Macbeth (Arden Shakespeare, 3rd Series, ed. Sandra Clark & Pamela Mason). Bloomsbury. 4. Shakespeare, W. (2006). As You Like It (Arden Shakespeare, 3rd Series, ed. Juliet Dusinberre). Bloomsbury. 5. Webster, J. (2014). The Duchess of Malfi (Arden Early Modern Drama, ed. Leah S. Marcus). Bloomsbury. 	
Reference Books	<ol style="list-style-type: none"> 1. Abrams, M. H. (1979). <i>The Norton Anthology of English Literature</i> (4th ed.). W.W. Norton and Company. 2. Bamber, L. (1982). <i>Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare</i>. Stanford University Press. 	

	<ol style="list-style-type: none"> 3. Boulton, M. (2015). <i>Anatomy of Drama</i>. Routledge. 4. Blamires, H. (1991). <i>A History of Literary Criticism</i>. Macmillan India Ltd. 5. Bradley, A. C. (2021). <i>Shakespearean Tragedy</i>. Atlantic Publishers. 6. Charlton, H. B. (2005). <i>Shakespearean Comedy</i>. Routledge. 7. Elam, K. (2002). <i>The Semiotics of Theatre and Drama</i>. Routledge. 8. Erne, L. (2001). <i>Beyond "The Spanish tragedy": A Study of the Works of Thomas Kyd</i>. Manchester University Press. 9. Evans, B. G. (Ed.). (1998). <i>Elizabethan Jacobean Drama: The Theatre in its Time</i>. New Amsterdam Books. 10. Ford, B. (Ed.). (1993). <i>The New Pelican Guide to English Literature: The Age of Shakespeare</i> (Vol. 2). Penguin Books. 11. Hudson, W. H. (2015). <i>An Introduction to the Study of Literature</i>. Rupa Publications. 12. Kinney, A. F. (Ed.). (2002). <i>A Companion to Renaissance Drama</i>. Blackwell Publishing. 13. Knight, G. W. (2024). <i>The Golden Labyrinth: A Study of British Drama</i>. Routledge. 14. Nicoll, A. (2009). <i>History of English Drama</i>. Cambridge University Press. 15. Prasad, B. (1998). <i>A Background to the Study of English Literature</i>. Macmillan India Ltd. 16. Styan, J. L. (1960). <i>Elements of Drama</i>. Cambridge University Press. 17. White, R. S. (1996). <i>Natural Law in English Renaissance Literature</i>. Cambridge University Press. 18. Williams, R. (2010). <i>English Drama: Forms and Development</i>. Cambridge University Press.
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	<p>19. Williamson, M. (1986). <i>The Patriarchy of Shakespeare's Comedies</i>. Wayne State University Press.</p> <p>20. Zarrilli, P. B., et al. (Eds.). (1993). <i>Indian Theatre: Traditions of Performance</i> (Vol. 1). Motilal Banarsidass Publishers.</p>
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Course Name: Indian Writing in English-I						
Course Code: BAENG2E02T	Course Category: Discipline Specific Elective	Lecture Hour: 60	C	L	T	P
			4	4	0	0
Course Professor: Dr Archana Sinha						

Course Outcome:

At the end of the course learners will be able to		
CO1	Critically analyze Indian texts written in English, considering their historical, cultural, and social contexts.	Analyse
CO2	Understand the growth and spread of Indian Writings in English.	Understand
CO3	Delve into the major genres and forms of Indian Writings.	Describe
CO4	Develop fundamental skills required for close reading and critical thinking of texts and concepts.	Develop
CO5	Appreciate and analyse the prose, poems, and plays written in English or translated into English by Indian writers.	Appreciate

COURSE CONTENT:

<p>UNIT-I: Poetry (Any Four)</p>	<ol style="list-style-type: none"> 1. Derozio: <i>Freedom to the Slave</i> Derozio, H. L. V. (2005). <i>Freedom to the Slave</i>. In K. S. Ramamurti (Ed.), <i>Selections from Indian English poetry</i> (pp. 12–14). Macmillan India. 2. Aurobindo: <i>Transformation</i> Aurobindo, S. (1994). <i>Transformation</i>. In K. R. Srinivasa Iyengar (Ed.), <i>The Future Poetry and other poems</i> (pp. 87–88). Sri Aurobindo Ashram. 3. Rabindranath Tagore: <i>Where the Mind is Without Fear</i> (Song XXXV) Tagore, R. (1912). <i>Where the Mind is Without Fear</i> (Song XXXV). In <i>Gitanjali</i> (Trans. by the author). Macmillan. 4. Toru Dutt: <i>Our Casuarina Tree</i> Dutt, T. (2005). <i>Our Casuarina Tree</i>. In Eunice de Souza (Ed.), <i>Nine Indian Women Poets: An Anthology</i> (pp. 1–3). Oxford University Press. 5. Nissim Ezekiel: <i>Night of the Scorpion</i> Ezekiel, N. (2005). <i>Night of the Scorpion</i>. In Keki N. Daruwalla (Ed.), <i>Two Decades of Indian Poetry: 1960–1980</i> (pp. 14–15). Oxford University Press. 6. Kamala Das: <i>My Grandmother's House</i> Das, K. (2005). <i>My Grandmother's House</i>. In Eunice de Souza (Ed.), <i>Nine Indian Women Poets: An Anthology</i> (pp. 12–13). Oxford University Press. 	<p>12 hours</p>
<p>UNIT-II: Plays (Any One)</p>	<ol style="list-style-type: none"> 1. Girish Karnad: <i>Tughlaq</i> or <i>Hayavadana</i> Karnad, G. (2007). <i>Tughlaq</i>. Oxford University Press. 2. Vijay Tendulkar: <i>Ghashiram Kotwal</i> 	<p>15 hours</p>

	Tendulkar, V. (2004). <i>Ghashiram Kotwal</i> (J. Dharwadker, Trans.). Seagull Books.	
UNIT-III: Critical Approach (Any Two)	<ol style="list-style-type: none"> 1. Mukherjee, Meenakshi. "The Indian English Novel." <i>The Cambridge Companion to the Indian Novel in English</i>, edited by Peter Morey and Amina Yaqin, Cambridge UP, 2008, pp. 19-38. 2. Ramanujan, A.K. "The English Language and Indian Literature." <i>The Indian English Novel: Nation, History, and Narration</i>, edited by M.K. Naik, Pencraft International, 2005, pp. 1-12. 3. Aziz, K.K. "Indian Literature in English." <i>The History of Indian Literature in English</i>, edited by M.K. Naik, Sahitya Akademi, 1987, pp. 12-29. 4. Rajan, P.K. "Indian Writing in English: A Critical Evaluation." <i>The Indian English Literature: A Critical Survey</i>, edited by K.K. Aziz, G.K. Hall, 1996, pp. 91-104. 5. Vishwanathan, Gauri. "The Beginnings of English Literary Study in British India." <i>The Imperial Imagination: English Literature and the Colonial World</i>, edited by Dennis Walder, Routledge, 1990, pp. 12-25. 6. Mehrotra, A.K. "Introduction." <i>A History of English Literature in India</i>, edited by A.K. Mehrotra, 2nd ed., Macmillan, 2008, pp. 1-10. 	10 hours
UNIT-IV: Fiction (One from Each Section: Short Stories and Novels)	Short Stories and Novella (Any One) <ol style="list-style-type: none"> 1. Mulk Raj Anand: <i>Untouchable</i> or <i>The Barber's Trade Union</i> or <i>The Lost Child</i> 	23 hours

	<p><i>Anand, M. R. (2001). The Barber's Trade Union and other stories. Orient BlackSwan.</i></p> <p>2. R. K. Narayan: <i>A Tiger for Malgudi or The Doctor's Word</i> Narayan, R. K. (2006). <i>Malgudi Days</i>. Indian Thought Publications.</p> <p>Narayan, R. K. (1983). <i>A Tiger for Malgudi</i>. Indian Thought Publications.</p> <p>3. Ruskin Bond: <i>The Room on the Roof or The Night Train at Deoli or The Blue Umbrella</i> Bond, R. (2016). <i>The Night Train at Deoli</i> and other stories. Penguin Books.</p> <p>4. Jhumpa Lahiri: <i>Interpreter of Maladies</i> Lahiri, J. (1999). <i>Interpreter of Maladies</i>. Houghton Mifflin Harcourt.</p> <p>Novels (Any One)</p> <p>1. R.K. Narayan: <i>The Guide or The Bachelor of Arts</i> Narayan, R. K. (2006). <i>The Guide</i>. Indian Thought Publications. Narayan, R. K. (2008). <i>The Bachelor of Arts</i>. Indian Thought Publications.</p> <p>2. Mulk Raj Anand: <i>Coolie</i> Anand, M. R. (2004). <i>Coolie</i>. Penguin Books India.</p> <p>3. Raja Rao: <i>Kanthapura</i> Rao, R. (2000). <i>Kanthapura</i>. Oxford University Press.</p>	
Text Books and Reference Books		
Text Books	<p>1. Mehrotra, A. K. (Ed.). (2008). <i>An Illustrated History of Indian Literature in English</i> (2nd ed.). Permanent Black.</p> <p>2. Naik, M. K. (1982). <i>A History of Indian English Literature</i>. Sahitya Akademi.</p>	

	<ol style="list-style-type: none"> 3. Lal, P. (Ed.). (2001). <i>Modern Indian Poetry in English: An Anthology and a Credo</i>. Oxford University Press. 4. King, B. (2005). <i>Modern Indian Poetry in English</i>. Oxford University Press. 5. Mukherjee, M. (2000). <i>The Perishable Empire: Essays on Indian Writing in English</i>. Oxford University Press. 6. Walder, D. (Ed.). (1990). <i>The Imperial Imagination: English Literature and the Colonial World</i>. Routledge.
Reference Books	<ol style="list-style-type: none"> 1. Iyengar, K. R. S. (2009). <i>Indian Writing in English</i>. Sterling Publishers Private Limited. 2. Mehrotra, A. K. (Ed.). (2005). <i>An Illustrated History of Indian Literature in English</i>. Orient Blackswan. 3. Prasad, H. M. (Ed.). (2016). <i>Indian Poetry in English</i>. Laxmi Publications. 4. Naik, M. K. (2009). <i>A History of Indian English Literature</i>. Sahitya Akademi. 5. Tagore, R. (2002). <i>Gitanjali (Song XI & XXXV)</i>. Rupa & Co. 6. Karnad, G. R. (1975). <i>Hayavadana</i>. Oxford University Press. 7. Parthasarathy, R. (Ed.). (1997). <i>Ten Twentieth Century Indian Poets</i>. Oxford University Press. 8. Devy, G. N. (1992). <i>After Amnesia: Tradition and Changes in Indian Literary Criticism</i>. Orient Longman and Sangam Books. 9. Gandhi, L. (2002). <i>Post-Colonialism</i>. Oxford University Press. 10. Narasimhaiah, C. D. (Ed.). (2000). <i>Makers of Indian English Literature</i>. Pencraft International. 11. Mehrotra, A. K. (Ed.). (2010). <i>A Concise History of Indian Literature in English</i>. Permanent Black. 12. Naik, M. K. (1982). <i>Perspectives on Indian Prose in English</i>. Abhinav. 13. Kumar, G., & Ojha, U. S. (2009). <i>The Postmodern Agony and Ecstasy of Indian English Literature</i>. Sarup Book Publishers. 14. Sarang, V. (Ed.). (1990). <i>Indian English Poetry Since 1950: Anthology</i>. Disha Books. 15. Trikha, P. (2009). <i>Multiple Celebration, Celebrating Multiplicity: Girish Karnad</i>. ARAW LII publication. 16. King, B. (1987). <i>Modern Indian Poetry in English</i>. Oxford University Press.

	<p>17. Radhakrishnan, N. (1984). <i>Indo-Anglian Fiction: Major Trends and Themes</i>. Emerald.</p> <p>18. Dwivedi, A. N. (Ed.). (1980). <i>Indian Poetry in English</i>. Arnold Heinemann.</p> <p>19. Jha, G. S. (2006). <i>Current Perspectives in Indian English Literature</i>. Atlantic Publishers.</p> <p>20. Mukherji, M. (1971). <i>The Twice Born Fiction</i>. Heinemann.</p>
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Course Name: Advanced Communication and Soft Skills						
Course Code: BAENG2A02T	Course Category: Ability Enhancement Course-II	Lecture Hour: 30	C	L	T	P
			2	2	0	0
Course Professor: Mr Abhishek Anand						

COURSE OUTCOMES:

At the end of the course, the participants will be able to		
CO1	Compose professional and academic written content, including resumes, cover letters, reports, and proposals, tailored for employment and organizational contexts.	Create and Apply
CO2	Demonstrate the ability to structure formal written communication such as emails, memos, and business letters using appropriate tone and format.	Apply
CO3	Apply techniques of critical reading and analysis to interpret and evaluate complex business/media texts and narratives.	Analyse
CO4	Identify communication problems and propose solutions through case analysis and role-based discussion of business or media scenarios.	Evaluate
CO5	Distinguish between various forms and models of communication, including verbal, non-verbal, organizational, and mass communication, and apply them in workplace settings.	Understand
CO6	Demonstrate essential soft skills such as emotional intelligence, professional etiquette, time management, and adaptability in simulated business environments.	Apply

COURSE CONTENT:

UNIT- I: Advanced Writing	<p>Topics: Communication for Employment (Written) Articles Essay Paragraph Writing Composition and Composition Types Summary Report Writing E-Mails Circular and Memos Reports of Survey Professional Brochure Writing Writing a Proposal Letter Writing – Formal & Informal Report Writing – Official and Business Reports Cover Letter Resume CV Job Application and Follow-up Letter Business Letters and Its Types effective Business emails Proposals</p> <p>Class Activity: (Any One)</p> <ol style="list-style-type: none">1. The Course Teacher may give participants a case (e.g., "Decline in customer satisfaction at a Shopping Malls "). Participants' Groups can generate and circulate google forms to gather data and survey results. With the help of the datasets, the participants would draft an official business report including: Executive summary Findings (with charts or bullet points) and Recommendations.2. The participants can be asked to prepare a tailored resume and cover letter for a specific job. In class, they exchange drafts with a peer and use a guided rubric to critique: Relevance and clarity of content Format and structure Tone and professionalism.3. The Course teacher can give participants different business scenarios (e.g., replying to a customer complaint, requesting leave, responding to a promotion	9 hours
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	announcement, negotiating a deadline). Each student or pair must write a short, professionally formatted email.	
UNIT II: Effective Reading and Critical Analysis	<p>Topics: Effective Reading: Techniques of Critical Reading Extensive and Intensive Reading Comprehension Case Study: Analysing complex business cases or media cases, identifying problems, and proposing solutions.</p> <p>Text Reading: (Any One)</p> <ol style="list-style-type: none"> 1. "Machine Learning" (Pages-61 page - 69) in John Joseph Adams Machine Learning: New and Collected Stories 2. "June 2001: Reality TV" (An excerpt from Rushdie, Salman: <i>Step Across This Line</i>) 3. Industry-specific texts and resources suggested and recommended by the Course Teacher <p>Class Activity: (Any One)</p> <ol style="list-style-type: none"> 1. Pick a character (e.g., from "Who Moved My Cheese?" or the ML story) and ask students to perform a SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis of their choices in the story. 2. Provide a brief media/business case (or let students select from recent events). Assign roles (reporter, CEO, stakeholder, analyst). Each group must analyse the problem, identify biases (if media), and propose actionable solutions. 3. Use a layered passage from "Machine Learning" or Rushdie's essay. Ask students to: <ol style="list-style-type: none"> a) Infer what's implied but not said. b) Highlight ambiguity or irony. c) Predict author intent or outcome. 	9 hours
UNIT-III: Industry-Specific	<p>Industry-Specific Communication</p> <p>Topics: Communication as a Medium of</p>	12 hours

<p>Communication and Soft Skills</p>	<p>Transference Process of Communication General business language and industry-specific language Functions of Effective Communication Effective Communication and its Function Theories of Communication and Communication Models Types of Communication Miscommunication and Barriers in Communication Principles of Communication Organizational Communication and Its Types/ Hierarchical vs. flat organizational communication Verbal Communication: Intrapersonal Communication Interpersonal Communication Small Group Communication Public Speaking or Mass Communication Nonverbal Communication: Paralanguage Kinesics Haptic Proxemics Sign and Symbols Body Language and Behavior Appearance Posture Gesture Eye Contact Artifacts Voice Modulation Types of Corporate Communication Internal vs. External</p> <p>Soft Skills</p> <p>Topics: Soft Skills Emotional Intelligence at Workplace Professional Etiquette Interpersonal Skills Time Management and Prioritization Adaptability</p> <p>Note: The course Instructor need to talk on the following aspects of Professional skills while discussing this unit:</p> <ol style="list-style-type: none"> 1. Emotional Intelligence (self-control, empathy, social awareness) 2. Professional Etiquette (tone, behaviour, dressing, punctuality) 3. Interpersonal Skills (teamwork, conflict resolution) 4. Time Management & Prioritization 5. Adaptability (handling change and ambiguity) <p>Class Activity:</p>	
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	<p>The course Instructor may assign students to small groups representing different departments in a company (e.g., Marketing, HR, IT). S/he may present a scenario (e.g., launching a product or resolving a customer complaint). Each group prepares and performs a role-play simulating, using industry-specific language, voice modulation, eye contact, gestures, and other nonverbal cues.</p>	
Text Books and Reference Books		
Text Books	<ol style="list-style-type: none"> 1. Adams, J. J. (Ed.). (2020). <i>Machine Learning: New and Collected Stories</i>. Simon & Schuster. 2. Bovee, C. L., & Thill, J. V. (2021). <i>Business Communication Today</i> (15th ed.). Pearson. 3. Duck, S. (2016). <i>Communication in Everyday Life: The Basic Course Edition with Public Speaking</i> (2nd ed.). SAGE Publications. 4. Goleman, D. (1998). <i>Working with Emotional Intelligence</i>. Bantam Books. 5. Guffey, M. E., Loewy, D., & Almonte, R. (2022). <i>Business Communication: Process and Product</i> (10th ed.). Cengage Learning. 6. Covey, S. R. (2004). <i>The 7 Habits of Highly Effective People</i>. Free Press. 	
Reference Books	<ol style="list-style-type: none"> 1. Anand, M. R. (2016). <i>The Indian Theatre</i>. Read Books Ltd. 2. Bharucha, R. (1984). A Collision of Cultures: Some Western Interpretations of the Indian Theatre. <i>Asian Theatre Journal</i>, 1(1). 3. Bhosale, B. (2016). <i>Bharata's Natyashastra: Fundamentals of Dramatics and Aesthetics</i>. 4. Delgado, M. M., & Rebellato, D. (2010). <i>Contemporary European Theatre Directors</i>. Routledge. 5. Dutt, U. (1971). <i>Theatre and Social Change</i>. Progressive Publishers. 6. Emshardt, R., & Mancewicz, A. (Eds.). (2023). <i>The Routledge Companion to</i> 	

	<p><i>Contemporary European Theatre and Performance</i>. Taylor & Francis.</p> <p>7. Fischer-Lichte, E., Riley, J., & Gissenwehrer, M. (Eds.). (1990). <i>The Dramatic Touch of Difference: Theatre, Own and Foreign</i> (Vol. 2). Gunter Narr Verlag.</p> <p>8. Karnad, G. (1995). Performance, Meaning, and the Materials of Modern Indian Theatre. <i>New Theatre Quarterly</i>, 11(44).</p> <p>9. Karnad, G. (1989). Theatre in India. <i>Daedalus</i>, 118(4).</p> <p>10. Mee, E. B. (1997). Contemporary Indian Theatre: Three Voices. <i>Performing Arts Journal</i>, 19(1).</p> <p>11. Nagy, P., Rouyer, P., & Rubin, D. (Eds.). (2013). <i>World Encyclopedia of Contemporary Theatre: Volume 1: Europe</i> (Vol. 1). Routledge.</p> <p>12. Richmond, F. P., Swann, D. L., & Zarrilli, P. B. (Eds.). (1993). <i>Indian Theatre: Traditions of Performance</i> (Vol. 1). Motilal Banarsidass Publishers.</p> <p>13. Sahana, S. (Ed.). (1995). <i>Utpal Dutt: Plays, Performance, and Politics</i>. National Book Trust.</p> <p>14. Stanton, S., & Banham, M. (Eds.). (1996). <i>The Cambridge Paperback Guide to Theatre</i>. Cambridge University Press.</p> <p>15. Wilson, E., & Goldfarb, A. (2008). <i>Living Theatre: History of the Theatre</i>. McGraw-Hill.</p> <p>16. Varadpande, M. L. (1987). <i>History of Indian Theatre: Classical Theatre</i> (Vol. 3). Abhinav Publications.</p> <p>17. Yarrow, R. (2000). <i>Indian theatre: Theatre of Origin, Theatre of Freedom</i>. Routledge.</p>
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Course Name: Digital Audio-Visual Production						
Course Code: BAENG2S02T	Course Category: Skill Enhancement	Lecture Hour: 45	C	L	T	P
			3	3	0	0
Course Professor: Ms Priya Manish Kumar						

COURSE OUTCOMES

At the end of the course learners will be able to		
CO1	Master the technical aspects of digital audio and video production tools.	Master
CO2	Gain practical knowledge of sound design and audio recording techniques.	Gain
CO3	Develop a clear understanding of camera operations, shot composition, and lighting techniques for various media formats.	Develop
CO4	Write Script, do recording and editing for different media platforms (radio, TV, digital).	Script
CO5	Learn post-production techniques, including advanced editing and special effects.	Techniques

COURSE CONTENT:

UNIT-I: Introduction to Sound & Audio Technologies	Topics: • Digital vs. analogue sound Modern sound engineering • Sound Spectrum and Frequencies: Analyzing sound waves, frequencies, and their impact on audio quality in digital media • Advanced audio consoles, patchbays, and digital audio workstations (DAWs) used in contemporary production • Microphones and Audio Equipment: microphone types, pick-up patterns, audio connectors, and modern audio control booths • Sound Aesthetics and Spatial Awareness: immersive soundscapes with mono, stereo, and surround sound formats Sound • Design and Live Production: Techniques for live, sports, and remote broadcast production, focusing on seamless audio integration.	8 hours
UNIT-II: Camera Operations & Lighting Techniques	Topics: • Camera Operations: Practical training in video camera settings, focusing on modern digital cameras and their functionalities. • Cinematic Shot Composition: Shot size, camera angles, and innovative camera movements for storytelling. • Lighting for Mood and Narrative: Lighting techniques such as three-point, four-point, and chiaroscuro to shape tone and narrative in video production. • Lighting Equipment: Color temperature, white balance, LED lights, and their use in different production environments.	12 hours
UNIT-III: Studio Production and Post production Output	Section A: Studio Production Topics: • Studio Setup & Control Room (PCR): Setup, equipment, and workflow of a studio production environment. • Switcher Operations and Live Directing: Practical use of video switchers, learning multi-camera live directing for TV and online streaming. • Multi-camera shoots for a variety of formats,	10 hours

	<p>including live events, talk shows, and scripted content.</p> <p>Section B: Post Production Output:</p> <p>Topics: • Music Recording & Mixing: Techniques for creating music tracks, from pre-mixing to post-production, including sound layering, EQ adjustments, dynamic range compression, and final mastering for optimal audio quality • Video Editing & Special Effects: Exploring advanced techniques in video editing, color grading, and adding visual effects (VFX) for professional finish • Formats and Delivery: Video formats for online, television, and mobile platforms.</p>	
UNIT- IV: Digital Media Technologies & Editing Techniques	<p>Topics: • Digital Technologies: The latest tools and software used for audio-visual production, including advanced DAWs and editing software • Recording and Mixing: Using EQ, dynamics processors (DYNMS), SFX, and reverb to craft clean, professional recordings • File management, naming conventions, and streamlining the editing process • Hands-on techniques for audio and video editing, mastering timeline editing in nonlinear editing systems (NLE).</p>	9 hours
Practical Exercises (Selection)	<p>• Recording and editing a professional voiceover for commercial or radio • Recording and layering sound effects to match visuals for films and TV shows • Produce radio talk show with intro/outro music and announcements • Scripting, producing, and editing a catchy radio jingle for a product or service • Conducting and recording an interview, followed by post-production editing • Creating a 30-second public service announcement (PSA) • 10-minute news program using a combination of live interviews, pre-recorded news feeds, and Vox</p>	6 hours

	Pops • PSA/Commercial Advertising Production • Short Film Creation: Students will produce a 3-minute short film on a social issue, following a professional production workflow.	
Text Books and Reference Books		
Text Books	<ol style="list-style-type: none"> 1. Huber, D. M., & Runstein, R. E. (2017). <i>Modern Recording Techniques</i> (9th ed.). Focal Press. 2. Long, B., & Schenk, S. (2011). <i>The Digital Filmmaking handbook</i> (2nd ed.). Focal Press. 3. O'Neal, H. L. (2013). <i>Lighting for Digital Video and Television</i> (2nd ed.). Focal Press. 4. Owens, J. (2011). <i>Television Production Handbook</i> (12th ed.). Wadsworth Publishing. 5. Hullfish, S. (2017). <i>The Art of Digital Video Editing</i>. Routledge. 6. Rose, J. (2015). <i>Audio Post-Production for Film and Video</i> (3rd ed.). Focal Press. 	
Reference Books	<ol style="list-style-type: none"> 1. Zettl, H. (2006). <i>Television production handbook</i> (9th ed.). Wadsworth Publishing Company. 2. Zettl, H. (2006). <i>Video Lab 3.0: A DVD for television production</i>. Wadsworth Publishing Company. 3. Compesi, R. J., & Gomez, J. S. (2005). <i>Introduction to video production: Studio, field, and beyond</i>. Routledge. 4. Hughes, D. (2009). <i>Video production: A handbook for the digital age</i> (2nd ed.). Sage Publications. 5. Brown, R. (2014). <i>The art of video production</i>. Prentice Hall. 6. Mayer, R. E. (2005). <i>The Cambridge handbook of multimedia learning</i>. Cambridge University Press. 7. Kaufman, M., & Vrooman, S. P. (2003). <i>Digital video production</i> (2nd ed.). Focal Press. 	

Course Name: Communication for Market and Consumer Behaviour						
Course Code: BAENG2M02T	Course Category: Multidisciplinary Course	Lecture Hour: 60	C	L	T	P
			4	4	0	0
Course Professor: Dr Anurag Ambasta						

COURSE OUTCOMES:

At the end of the course learners will be able to		
CO1	Understand the psychological and emotional drivers behind consumer behavior.	Understand
CO2	Learn how to use creative communication strategies to influence consumer perceptions, attitudes, and behaviors.	Learn
CO3	Be equipped to design persuasive messages that drive consumer engagement and loyalty.	Equipped
CO4	Gain practical skills in creating creative branding, advertising, and digital communication strategies.	Skills
CO5	Develop the ability to segment target audiences and tailor communication to meet their needs and preferences.	Develop

COURSE CONTENT:

UNIT- I: Introduction to Creative Communication and Consumer Behavior	Topic: Overview of creative communication and its role in marketing • Introduction to consumer behavior: Understanding motivations, perceptions, and decision-making processes • How communication shapes consumer perceptions and drives behavior.	10 hours
UNIT II: The Psychology of Consumer Behavior	Topics: Psychological factors influencing consumer behavior: Motivation, attitude, emotions, and perception • The role of cognitive biases and heuristics in consumer decisions • Emotional and subconscious triggers in purchasing decisions • Activity: Analyze a product's advertising campaign to identify psychological triggers	10 hours
Unit III: Creative Communication and Branding	Topic: Understanding branding as a form of communication • The importance of brand identity, personality, and storytelling in creating emotional connections • How creative communication strategies help build strong, memorable brands • Case Study: Analysis of brands like Nike, Coca-Cola, Tata Motors, Mahendra and Apple •	10 hours
	Class Activity: Activity based on communication strategy for a new brand	2 hours
UNIT- IV: Creativity Advertisement and Consumer Engagement	Topic: The power of storytelling in marketing and advertising • How to craft compelling brand narratives that resonate with consumers • Psychological impact of stories on consumer decision-making • Creative advertising concepts and how they influence consumer	13 hours

	<p>behavior • Creative process behind successful advertising campaigns (e.g., emotional appeals, humor, shock value) • Creative communication for market and consumer segments (demographic, psychographic, behavioral) • Influencer marketing and user-generated content for Consumer attitude and behaviour. • Engaging and creative content for digital platforms • Social media and Consumer Behaviour • Campaign Communication: How does campaign Communication transformed brands (e.g., Dove's "Real Beauty," Coca-Cola's "Share a Coke")? • Ethical consumer communication for Customer trust</p>	
Text Books and Reference Books		
Text Books	<ol style="list-style-type: none"> 1. Clow, K. E., & Baack, D. (2021). Integrated Advertising, Promotion, and Marketing Communications (9th ed.). Pearson. 2. Gladwell, M. (2000). The Tipping Point: How Little Things Can Make a Big Difference. Little, Brown. 3. Heath, R., & Feldwick, P. (2008). 50 Years of Creative Advertising: Bending Minds & Brands. Wiley. 4. Kotler, P., Kartajaya, H., & Setiawan, I. (2021). Marketing 5.0: Technology for Humanity. Wiley. 5. Schultz, D. E., & Patti, C. H. (2009). The Evolution of Integrated Marketing Communications: The Customer-Driven Marketplace. Routledge. 	
Reference Books	<ol style="list-style-type: none"> 1. Cialdini, R. B. (2007). <i>Influence: The Psychology of Persuasion</i>. Harper Business. 2. Heath, C., & Heath, D. (2007). <i>Made to Stick: Why Some Ideas Survive and Others Die</i>. Random House. 	

	<ol style="list-style-type: none"> 3. Berger, J. (2013). <i>Contagious: How to Build Word of Mouth in the Digital Age</i>. Simon & Schuster. 4. Solomon, M. R. (2016). <i>Consumer Behavior: Buying, Having, and Being</i> (12th ed.). Pearson. 5. Kelley, T., & Kelley, D. (2013). <i>Creative Confidence: Unleashing the Creative Potential Within Us All</i>. Crown Business. 6. Schmitt, B. H. (2010). <i>Customer Experience Management: A Revolutionary Approach to Connecting With Your Customers</i>. Wiley. 7. Kotler, P., & Keller, K. L. (2016). <i>Marketing Management</i> (15th ed.). Pearson. 8. Aaker, D. A., & Keller, J. L. (2014). <i>Strategic Brand Management: Building, Measuring, And Managing Brand Equity</i> (4th ed.). Pearson. 9. Wheeler, A. (2017). <i>Designing Brand Identity: An Essential Guide for the Whole Branding Team</i>. Wiley. 10. Solomon, M. R. (2016). <i>Consumer Behavior: Buying, Having, and Being</i> (12th ed.). Pearson.
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Course Name: Indian Constitution and Governance						
Course Code: BAENG2V02T	Course Category: Value Added Course	Lecture Hour: 30	C	L	T	P
			2	2	0	0
Course Professor: Mr Abhishek Anand						

COURSE OUTCOMES:

At the end of the course, the participants will be able to		
CO1	Understand the meaning, historical background, and the salient features of the Indian Constitution, including the philosophy behind its making.	Understand
CO2	Explain the structure, functions, and powers of the Union Government including the President, Prime Minister, and the Parliament.	Explain
CO3	Describe the role and functions of State Governments and Union Territories, including the relationship between the Centre and States.	Describe
CO4	Analyse the structure, powers, and jurisdiction of the Indian Judiciary, along with the concepts of judicial review, activism, and PIL.	Analyse
CO5	Understand the emergency provisions and types of emergencies under the Constitution.	Understand

COURSE CONTENT:

UNIT- I: Introduction to Indian Constitution	Topics: Constitution: Spirit and Vision - The making of the Indian Constitution - Sources and constitutional history –Salient features of the Constitution, Preamble as part of the Constitution, Philosophy of Constituent Assembly - Citizenship, Preamble, Fundamental Rights and Duties, Directive Principles of State Policy, Constitutional Amendments: Process and Purpose.	8 hours
UNIT II: Central and State Government	Topic: Union Government and its Administration Structure; President and Vice President: Role, power and position, PM and Council of ministers, Cabinet, Lok Sabha, Rajya Sabha, Parliament; State Government and its Administration: Governor - Role and Position - CM and Council of ministers, Relation between the Union and the States, Emergency: Proclamation of Emergency, Types of Emergencies.	10 hours
UNIT III: Indian Judiciary, Constitutional & Statutory Bodies	Topic: Supreme Court and High Court and Subordinate Courts: Jurisdictions and Powers, Judicial review, Judicial activism, PIL: Features and scopes, Elections in India, Election Process, Election Commission: Independence, Powers & Functions, Role of Chief Election Commissioner - SC/ST Commissions for the welfare of SCs & STs, CAG, NHRC, NCW, Central Information Commission	12 hours
Text Books and Reference Books		
Text Books	<ol style="list-style-type: none"> 1. Bakshi, P. M. (2020). <i>The Constitution of India</i> (14th ed.). Universal Law Publishing. 2. Kashyap, S. C. (2011). <i>Our Constitution: An Introduction to India's Constitution and Constitutional Law</i>. National Book Trust. 	

	<ol style="list-style-type: none"> 3. Singh, M. P., & Saxena, R. (2011). <i>Indian Politics: Contemporary Issues and Concerns</i>. PHI Learning Pvt. Ltd. 4. Subhash, C. K. (2016). <i>Public Administration: Concepts and Theories</i>. PHI Learning Pvt. Ltd.
Reference Books	<ol style="list-style-type: none"> 1. Basu, D. D. (2013). <i>Introduction to the Constitution of India</i> (21st ed.). LexisNexis. 2. Chaube, S. K. (2009). <i>Constituent Assembly of India: Springboard of Revolution</i>. Manohar Publishers. 3. Noorani, A. G. (2000). <i>Constitutional Questions in India: The President, Parliament and the States</i>. Oxford University Press. 4. Pylee, M. V. (2012). <i>India's Constitution</i> (16th ed.). S. Chand & Company Ltd. 5. Sharma, B. K. (2020). <i>Introduction to the Constitution of India</i>. PHI Learning Pvt. Ltd. 6. Shukla, V. N. (2017). <i>Constitution of India</i> (12th ed., M. P. Jain Ed.). Eastern Book Company.