

ಡಾ. ಮನಮೋಹನ ಸಿಂಗ್
ಬೆಂಗಳೂರು ನಗರ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ



Dr. MANMOHAN SINGH
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No.MSBCU/BoS/Syllabus/Arts/ 107/2026-27

Date: 29.06.2026

NOTIFICATION

Sub: Syllabus for the V & VI Semester Under Graduate Courses in the
Faculty of Arts -reg

- Ref: 1. Government Order No. ED 166 UNE 2023 Bengaluru dated.
08.05.2024
2. Recommendations of the Boards of Studies in the Faculty of Arts
3. Approval of the Academic Council in its meeting held on
08.06.2026
4. Orders of Vice-Chancellor dated.29.06.2026

The Syllabus prepared by the Boards of Studies for the different Subjects of V & VI semester Under Graduate Courses, in the faculty of Arts based on the Guidelines and Curriculum Structure issued by the Government under ref(1) have been approved by Academic Council meeting held on 08.06.2026.

Accordingly, the CBCS Syllabus for the V & VI Semester UG Courses of Arts Faculty in respect of following subjects are hereby notified for implementation from the academic year 2026-27.

Sl. No.	Subjects
1.	Kannada- V & VI
2.	English – V & VI
3.	BoS in Foreign Languages BA- French - III to VI
4.	Sociology- V & VI
5.	History – V & VI
6.	Political Science – V & VI
7.	Bachelor Social Work – V & VI
8.	Bachelor Visual Arts- V & VI
9.	Physical Education – V & VI
10.	Journalism and Mass Communication – V & VI
11.	Economics – V & VI
12.	Women Studies- V & VI
13.	Physical Education – V & VI

p.t.o

The detailed Syllabi for above subjects are notified in the University Website:
www.bcu.ac.in for information of the concerned.



REGISTRAR

Copy to;

1. The Registrar(Evaluation), Dr. Manmohan Singh Bengaluru City University
2. The Dean, Faculty of Science, MSBCU.
3. The Principals of the concerned affiliated Colleges of MSBCU- through email.
4. The P.S. to Vice-Chancellor/Registrar/Registrar (Evaluation), MSBCU.
5. Office copy / Guard file / University Website: www.bcu.ac.in



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CHOICE BASED CREDIT SYSTEM
[As per SEP]

Syllabus for BA
Major English

2026-27 onwards

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAMME BA MAJOR ENGLISH

Course Title – Literatures of the World: Voices from the Margin	Paper V
Teaching Hours (Theory):4 hours per week Credits: 3	Total Credits for the Programme: 3
FormativeAssessmentMarks:20	Summative Assessment Marks: 80
Total Marks: 100	Duration of Exam: 3hrs
Total No. of Hours: 56/60hours	

Course Objectives

- Examine how structures like patriarchy, colonialism, and caste systems marginalize groups, as reflected in global literature.
- Evaluate writing as a tool to reclaim agency, challenge dominant discourses, and resist oppression.
- Explore how race, gender, class, and ethnicity intersect to shape marginalized experiences. Engage with diverse, often unheard voices to challenge singular historical narratives.
- Cultivate empathetic, socially aware reading that views literature as a vehicle for justice and human rights.

Course Outcomes

- Analyze how literary forms express exclusion, displacement, and systemic oppression.
- Identify how caste, gender, ethnicity, and environmental factors intersect in shaping lived experiences.
- Examine strategies of “writing back” used to reclaim agency and history.
- Connect literary themes to relevant historical and contemporary social movements.
- Synthesize diverse cultural viewpoints to develop a globalized sensitivity toward human rights and social equity.

BA MAJOR ENGLISH V SEMESTER

Literatures of the World: Voices from the Margin

CONTENT OF THE COURSE – Literatures of the World: Voices from the Margin		56/60hrs
UNIT-I		
POEMS	• “We are Going” by Oodgeroo Noonuccal	4hrs
	• “Immigrant Blues” by Li-Young Lee	4hrs
	• “Remember” by Joy Harjo	4hrs
	• “Small Towns and the River” by Mamang Dai	4hrs
	• "Mother" by Jyoti Lanjewar	4hrs
UNIT – II		
SHORT STORIES/MEMOIR	• “Draupadi” by Mahasweta Devi	4hrs
	• “On Being a Cripple” by Nancy Mairs	4hrs
	• “The Quilt” by Ismat Chughtai	4hrs
UNIT – III		
ESSAYS	• Annihilation of Caste (extract): Dr. B.R. Ambedkar	4hrs
	• “The Obligation to Endure” from Silent Spring by Rachel Carson	4hrs
	• “Why I am a Pagan” by Zitkala Sa	4hrs
UNIT – IV		
NOVEL	• <i>Karukku</i> by Bama	16hrs

QUESTION PAPER PATTERN
B.A. MAJOR ENGLISH V SEMESTER
Literatures of the World: Voices from the Margin

Time: 3 hrs

Max Marks: 80

Instructions: Answer all the questions

SECTION - A

POETRY

I. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

II. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

SECTION - B

SHORT STORIES

III. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

IV. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

SECTION-C

ESSAYS

V. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

VI. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

SECTION - D

NOVEL

V. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

VI. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

V SEMESTER MAJOR ENGLISH

The Critical Compass I

Course Title -The Critical Compass I	Paper VI
Teaching Hours (Theory):4 hours per week Credits: 3	Total Credits for the Programme: 3
FormativeAssessmentMarks:20	Summative Assessment Marks: 80
Total Marks: 100	Duration of Exam: 3hrs
Total Number of Hours: 56/60 Hours	

Course Objectives

- Trace literary theory from classical foundations to Modernist approaches.
- Compare changing views on poetry, from Enlightenment rationalism to Romantic imagination.
- Examine debates on art's purpose, from moral instruction to "art for art's sake."
- Analyze key concepts like impersonality and linguistic criticism.
- Develop and apply a precise literary lexicon for analysis.

Course Outcomes

- Apply Aristotelian concepts (tragedy, mimesis, catharsis) to texts.
- Assess literature's emotional impact, from the Sublime to Romantic expression.
- Critically compare moral and aesthetic theories of art.
- Use Modernist critical tools to interpret texts.
- Employ accurate literary terminology in close reading and evaluation.

CONTENT OF THE COURSE – The Critical Compass I		56/60hrs
UNIT-I		
The Classical Foundations	1. Aristotle: <i>Poetics</i>	4hrs

	"Chapter VI: Definition of Tragedy" and end at "Chapter XI: Reversal of the Situation."	
	2. Longinus: <i>On the Sublime</i>: Sections I, VII, IX, and XXXIII The definition of "The Sublime" and the "Echo of a Great Soul."	4hrs
	3. Sir Philip Sidney: <i>An Apology for Poetry</i> "The Monarch of the Sciences."	4hrs
UNIT – II		
Enlightenment & Romantic Rebellions	4. John Dryden: <i>An Essay of Dramatic Poesy</i> "Moderns vs. Ancients"	4hrs
	5. William Wordsworth: <i>Preface to Lyrical Ballads</i> "Poetry as the spontaneous overflow of powerful feelings"	4hrs
	6. S.T. Coleridge: <i>Biographia Literaria</i> Chapter XIII (On the Imagination)	4hrs
UNIT – III		
The Victorian Pivot	7. Matthew Arnold: <i>The Study of Poetry</i>	4hrs
	8. Walter Pater: <i>The Renaissance</i> "Conclusion."	4hrs
	9. Oscar Wilde: <i>The Critic as Artist</i> Part I: The dialogue between Ernest and Gilbert	4hrs
UNIT – IV		
The Birth of the Moderns	10. T.S. Eliot: <i>Tradition and the Individual Talent</i>	4hrs
	11. I.A. Richards: <i>Principles of Literary Criticism</i> "The Two Uses of Language"	4hrs
	12. F.R. Leavis: <i>The Great Tradition</i>	4hrs

The Lexicon of Literary Terms	Beginning Theory by Peter Barry	8hrs
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QUESTION PAPER PATTERN
BA MAJOR ENGLISH V SEMESTER
The Critical Compass I

Time: 3 hrs

Max Marks: 80

Instructions: Answer all the questions

Unit I

I. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

II. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

Unit II

III. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

IV. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

Unit III

V. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

VI. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

Unit IV

VII. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

VIII. Write short notes on the following: 5x2 =10

(ANY 5 out of 7 questions)

(The Lexicon of Literary Terms)

V SEMESTER BA MAJOR ENGLISH

The Moving Image: From Silent Screens to Streaming

Practical Paper

Course Title – The Moving Image: From Silent Screens to Streaming	Total Credits for the Programme: 02(Practical)
Teaching Hours	Practical: 03 Hours per Week
Formative Assessment Marks: 10	
Summative Assessment Marks: 40	
Total Marks: 50	Duration of Exam: 2hrs

COURSE OBJECTIVES

- Trace the evolution of visual storytelling from early cinema of attractions to narrative cinema through the works of Lumière Brothers, Georges Méliès, and Dadasaheb Phalke.
- Develop technical understanding of film language, including mise-en-scène, cinematography, deep-focus photography, editing, and sound.
- Compare realism and stylization by analyzing social realism in Pather Panchali and the masala spectacle of Sholay.
- Apply theoretical frameworks such as the male gaze by Laura Mulvey and the ontology of cinema by André Bazin to understand gender and realism in film.
- Examine the transition from 70mm and celluloid to digital cinema and its impact on spectatorship and visual storytelling.

COURSE OUTCOMES

- Analyze early cinema and differentiate between cinema of attractions and narrative storytelling in Western and Indian film traditions.
- Identify and explain core cinematic elements such as mise-en-scène, cinematography, editing techniques, and sound design.
- Apply film theories like auteur theory, ontology of the photographic image, and close-up to interpret films and directorial styles.
- Critically evaluate cinema through socio-political and feminist perspectives, including male gaze, star construction, and nation-building.
- Compare traditional celluloid cinema with digital cinema and assess its impact on contemporary film and audience experience.

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAMME

CONTENT OF THE COURSE – The Moving Image: From Silent Screens to Streaming		40/48hrs
UNIT-I		
Foundations of the Moving Image (1895–1920s)	The Dual Birth of Cinema: Contrasting the "Actualities" of the Lumière Brothers (film as a recording tool) with the "Magic" of Georges Méliès (film as a medium for dreams).	4hrs
	The Indian Genesis: Analyzing Dadasaheb Phalke and the birth of the "Mythological" genre and Indian visual narrative.	4hrs
	Early Spectatorship: Exploring Tom Gunning's theory of the "Cinema of Attractions" and how early films engaged their audience.	4hrs
UNIT – II		
The Architectures of Film Construction	Visual Composition & Mise-en-scène: Mastering the art of everything within the frame, including setting, costume, and lighting.	4hrs
	Investigating André Bazin's "Ontology of the Photographic Image" and the quest for cinematic realism.	4hrs
UNIT – III		
The Indian Narrative & Social Realism	The Auteur & Social Realism: Analyzing Satyajit Ray's rejection of studio artifice in favor of gritty, location-based storytelling.	4hrs
	Anatomy of the Blockbuster: Deconstructing the " Masala " formula and the technical leap into 70mm and Stereophonic sound.	4hrs
	Critical Identity: Evaluating Ray's seminal critique, " <i>What is Wrong with Indian Films?</i> ", to understand the evolution of local cinema.	4hrs

UNIT – IV		
Critical Theory & The Digital Future	The Digital Revolution: Exploring Lev Manovich's redefinition of cinema in the age of pixels and computer-generated imagery.	4hrs
	The Toolkit: Synthesizing the Filmmaker's Lexicon to create a professional vocabulary for shooting a film.	4hrs

Films to watch and Analyse

- **A Trip to the Moon** (1902) – *Dir. Georges Méliès* (Birth of special effects)
- **Raja Harishchandra** (1913) – *Dir. Dadasaheb Phalke* (Birth of Indian cinema)
- **Citizen Kane** (1941) – *Dir. Orson Welles* (Deep focus and non-linear craft)
- **Pyasa** (1957) – *Dir. Guru Dutt* (Chiaroscuro lighting and internal narrative)
- **Pather Panchali** (1955) – *Dir. Satyajit Ray* (Global milestone in social realism)
- **Sholay** (1975) – *Dir. Ramesh Sippy* (The ultimate Indian "Masala" blockbuster)

Reference Texts

- **Bazin, André.** *What is Cinema?* (Selected Essays).
- **Gunning, Tom.** "The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde."
- **Mulvey, Laura.** "Visual Pleasure and Narrative Cinema."
- **Manovich, Lev.** "What is Digital Cinema?"

Books on Indian Cinema & Craft

- **Ray, Satyajit.** *Our Films, Their Films.* (Essential reading for Indian film theory).
- **Bordwell, David & Thompson, Kristin.** *Film Art: An Introduction.* (The gold standard for technical film grammar).
- **Ganti, Tejaswini.** *Bollywood: A Guidebook to Popular Hindi Cinema.*
- **Srivastava, Manoj.** *Wide Angle: History of Indian Cinema.*

PRACTICAL EXAM PATTERN

TESTING COMPONENT (20 marks for writing the Film Review & 20 marks for Presentation)

Students will be screened a selected short film or a pivotal cinematic sequence. They would have to review the film on two aspects and make a presentation.

1. **The Technical Aspect:** Analyze the 'Filmmaker's Lexicon.' How do the editing rhythm, camera angles, and sound design (The 'Cs' of Cinema) support the storytelling?
2. **Critical Aspect** of the narrative. The review must apply the theoretical lenses to determine how the film constructs its meaning and power dynamics.

4-Point Structure for Review

1. **The Visual Frame:** (Lighting, Setting, and Camera Shots).
2. **The Narrative Style:** (Is it 'Magic' like Méliès or 'Real' like Ray?).
3. **The Critical Lens:** (How does the film handle gender, power, or identity?).
4. **Final Verdict:** (How successfully did the technical choices match the film's message?).

V Semester Skill Development Paper (Major English)

DSC Skill Development: Principles and Practice of Translation

Name of the Degree Programme: BA	Subject: Major English
DSC Skill Development: Principles and Practice of Translation	Total Credits for the Programme: 02
Teaching Hours per week: 04	
Total number of Lecture Hours/Semester: 30 Hrs	Duration of SEA Exam: 2 Hrs
Formative Assessment Marks: 10	Summative Assessment Marks: 40

Course Objectives

- Introduce core theories, history, and key concepts in Translation Studies.
- Develop analytical understanding of source and target language relationships.
- Build cultural sensitivity to socio-cultural nuances and untranslatable elements.
- Provide exposure to literary, technical, and commercial translation practices.
- Equip students with digital tools, ethical guidelines, and proofreading skills for professional translation.

Course Outcomes

- Apply translation theories such as functional equivalence to practical translation tasks.
- Identify and resolve linguistic shifts and lexical gaps in translation.
- Use bilingual corpora, digital glossaries, and basic machine translation post-editing tools.
- Adapt translation strategies for different genres and formats.
- Critically evaluate and edit translated texts for accuracy, clarity, and fluency.

Unit I: Foundations and Tools

10 Hrs

- **Definitions and Types:** Exploring Intralingual, Interlingual, and Intersemiotic translation (Roman Jakobson).
- **The Translation Process:** The three-stage model of Analysis, Transfer, and Restructuring.
- **Equivalence and Shift:** Understanding Formal vs. Dynamic equivalence and the concept of Catford's translation shifts.
- **Translator's Toolkit:** Effective use of bilingual dictionaries, specialized glossaries, and an introduction to CAT (Computer-Assisted Translation) tools.

Practical Activities:

- Identify examples of Intralingual, Interlingual, and Intersemiotic translation.
- Translate a short passage using the stages: Analysis → Transfer → Restructuring.
- Compare two translations and identify differences.
- Practice using bilingual dictionaries, glossaries, and basic CAT tools.

Unit II: The Practice (Doing the Work)

10 Hrs

- **Literary Translation:** How to translate the "soul" of a poem, a story, or a play.
- **Functional Translation:** Best practices for news reports, ads, and technical manuals.
- **Editing & Proofreading:** The art of "Back-Translation" to check for errors.
- **Quality Control:** Ensuring the final text sounds natural to a native speaker.

Practical Activities:

- Translate a short poem, story excerpt, or dialogue.
- Translate functional texts such as advertisements, news reports, or manuals.
- Perform back-translation to check accuracy.
- Edit and proofread translated texts in groups.

Unit III: The Obstacles (Culture & Idioms)

5 Hrs

- **Cultural Gaps:** How to translate words that exist in one culture but not another (e.g., *Jugaad* or *Schadenfreude*).
- **Idioms & Metaphors:** Moving beyond literal meanings to capture local flavor.
- **Domestication vs. Foreignization:** Deciding whether to make a text feel "local" or keep its "foreign" identity.
- **Untranslatability:** What to do when a word simply has no match in the target language.

Practical Activities:

- Translate culture-specific words and expressions.
- Translate idioms and metaphors into natural target-language expressions.
- Create one localized version and one original-style version of a text.
- Discuss and solve examples of untranslatable words.

Unit IV: The Future (Technology & Ethics)

5 Hrs

- Machine Translation (MT): Understanding how tools like Google Translate or DeepL work.
- Post-Editing (MTPE): The human's role in fixing and refining AI-generated translations.
- Audiovisual Translation: An introduction to Subtitling and Dubbing for films and TV.
- Ethics of Translation: The responsibility of the translator to remain faithful to the original author.

Practical Activities:

- Translate texts using machine translation tools and review results.
- Edit AI-generated translations for clarity and accuracy.
- Create subtitles or dubbing scripts for short videos.

Reference List

1. **Bassnett, Susan.** *Translation Studies*. Routledge. (Essential for historical and theoretical overview).
2. **Munday, Jeremy.** *Introducing Translation Studies: Theories and Applications*. Routledge. (A comprehensive guide to modern theories).
3. **Nida, Eugene A., and Taber, Charles R.** *The Theory and Practice of Translation*. Brill. (Critical for understanding equivalence).
4. **Baker, Mona.** *In Other Words: A Coursebook on Translation*. Routledge. (Excellent for practical, word-level to text-level analysis).
5. **Venuti, Lawrence.** *The Translator's Invisibility: A History of Translation*. Routledge. (Focuses on the ethics and politics of translation).

Question Paper Pattern

DSC Skill Development: Principles and Practice of Translation

Max Marks: 40

Time: 2 Hours

Section A

I Answer any FIVE questions.

(5 × 2 = 10 Marks)

Section B

II Answer any THREE questions.

(4 × 5 = 20 Marks)

Section C

III Practical Application

(2 × 5 = 10 Marks)

SYLLABUS
for
VI SEMESTER
BCU UNDERGRADUATE PROGRAMME
BA MAJOR ENGLISH
(AS PER SEP-2024 GUIDELINES)
2026-2027

CURRICULUM STRUCTURE FOR THE UNDERGRADUATE DEGREE PROGRAMME BA MAJOR ENGLISH

VI SEMESTER

Course Title – The Global Canvas: Navigating World Narratives	Paper VII
Teaching Hours (Theory):4 hours per week Credits: 3	Total Credits for the Programme: 3
FormativeAssessmentMarks:20	Summative Assessment Marks: 80
Total Marks: 100	Duration of Exam: 3hrs
Total Number of Hours:56/60 Hours	

Course Objectives

- Analyze global literary traditions through diverse socio-political contexts in the works of David Diop and Anna Akhmatova.
- Evaluate postcolonial perspectives and the politics of language in the writings of Ngũgĩ wa Thiong'o and Gabriel Okara.
- Identify genre-specific techniques such as magic realism in Gabriel García Márquez, the personal essay of Charles Lamb, and the dramatic structure of William Shakespeare in *The Tempest*.
- Examine themes of identity and resistance in the works of Jamaica Kincaid and Pablo Neruda.
- Compare classical and modern literary reflections from *Spectator Essays* to the prose of Haruki Murakami.

Course Outcomes

- Analyze postcolonial identities and cultural tensions in world literature.
- Identify major literary movements such as magic realism and the evolution of the personal essay.
- Evaluate literature as a medium of political resistance and historical witness.
- Interpret canonical texts like *The Tempest* through contextual and thematic lenses.
- Assess the significance of linguistic decolonization and global literary perspectives.

CONTENT OF THE COURSE – The Global Canvas: Navigating World Narratives		56/60hrs
UNIT-I		
POEMS	• “Africa” by David Diop	3hrs
	• “Requiem” by Anna Akhamatova	3hrs
	• “Piano & Drums” by Gabriel Okra	3hrs
	• “Time” by Alan Curnow	3hrs
	• “I Explain A Few Things” by Pablo Neruda	3hrs
UNIT – II		
SHORT STORIES	• A Very Old Man with Enormous Wings” by Gabriel García Márquez	4hrs
	• . “Girl” by Jamaica Kincaid	3hrs
	• “What I Talk About When I Talk About Running” by Haruki Murakami	4hrs
UNIT – III		
ESSAYS	• Sir Roger De Coverly from “The Spectator” by Joseph Addison	4hrs
	• “The Praise of Chimney Sweepers” by Charles Lamb	4hrs
	• <i>Decolonising the Mind: The Politics of Language in African Literature</i> by Ngũgĩ wa Thiong'o	4hrs
UNIT – IV		
PLAY	• <i>Julius Caesar</i> by William Shakespeare	18hrs

QUESTION PAPER PATTERN
BA MAJOR ENGLISH VI SEMESTER
The Global Canvas: Navigating World Narratives

Time: 3 hrs

Max Marks: 80

Instructions: Answer all the questions

SECTION - A

POETRY

I. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

II. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

SECTION - B

SHORT STORIES

III. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

IV. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

SECTION-C

ESSAYS

V. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

VI. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

SECTION - D

PLAY

V. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

VI. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

VI SEMESTER BA
MAJOR ENGLISH
The Critical Compass II

Course Title -The Critical Compass II	Paper VIII
Teaching Hours (Theory):4 hours per week Credits: 3	Total Credits for the Programme: 3
FormativeAssessmentMarks:20	Summative Assessment Marks: 80
Total Marks: 100	Duration of Exam: 3hrs

Course Objectives

- Analyze systems of power in literature through Marxism, Feminism, and Postcolonialism.
- Evaluate post-structuralist ideas such as structuralism, deconstruction, and the death of the author.
- Examine identity formation through gender, queer theory, and performativity in cultural texts.
- Critique global and environmental issues using eco-criticism and neo-colonial perspectives.
- Develop a theoretical vocabulary to apply key concepts from beginning literary theory in critical reading.

Course Outcomes

- Critically analyze power structures shaping literary and cultural texts.
- Apply structuralist and post-structuralist methods to interpret meaning and reader agency.
- Evaluate representations of identity using concepts like performativity and the gaze.
- Use affect theory and materialist approaches to interpret emotions and non-human agency in literature.
- Assess texts through eco-critical and post-human perspectives focusing on the environment and the Anthropocene.

VI SEMESTER
The Critical Compass II

CONTENT OF THE COURSE – The Critical Compass I		56/60hrs
UNIT-I		
The Systems of Power	1. Marxism: Raymond Williams, <i>Marxism and Literature</i> Chapter 2: "Base and Superstructure"	5hrs
	2. Feminism: Luce Irigaray, "Women on the Market"	5hrs
	3. Post-Colonialism: Edward Said, <i>Orientalism</i> "Introduction," Section I	5hrs
UNIT – II		
Decentering the Text	4. Structuralism: Roland Barthes, <i>The Death of the Author</i>	5hrs
	5. Deconstruction: Jacques Derrida, <i>Structure, Sign, and Play</i> The "event" of structurality	5hrs
UNIT – III		
Politics of Subjectivity: Power, Performance, and Post-Coloniality	6. Queer Theory: Judith Butler, <i>Gender Trouble</i> Chapter 1: "Subjects of Sex/Gender/Desire" (Extract on Performativity).	5hrs
	7. Affect Theory: Sara Ahmed, <i>The Cultural Politics of Emotion</i> Introduction: "Feel-Good Politics" ."	4hrs
	8. Neo Colonialism: Kwame Nkrumah, "The Last Stage of Imperialism"	4hrs
UNIT – IV		
The Post-Human Turn	9. Eco-criticism: Cheryll Glotfelty, <i>The Ecocriticism Reader</i>	5hrs

	"Introduction: Literary Studies in an Age of Environmental Crisis."	
	10. Digital Narratives: Electronic Literature: What is it? -N Katherine Hayles	5hrs
The Lexicon of Literary Terms	Beginning Theory by Peter Barry	8hrs

QUESTION PAPER PATTERN
BA MAJOR ENGLISH VI SEMESTER
The Critical Compass II

Time: 3 hrs

Max Marks: 80

Instructions: Answer all the questions

Unit I

I. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

II. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

Unit II

III. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 2 questions)

IV. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

Unit III

V. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

VI. Write short notes on any two of the following: 2x5 =10

(ANY 2 out of 4 questions)

Unit IV

VII. Answer any one of the following in about two pages. 1x10 = 10

(ANY 1 out of 3 questions)

VIII. Write short notes on the following: 5x2 =10

(ANY 5 out of 7 questions)

(The Lexicon of Literary Terms)

VI SEMESTER BA MAJOR ENGLISH

Research Methodology

Practical Paper

Course Title – Research Methodology	Total Credits for the Programme: 02
Teaching Hours	Practical: 03 Hours per Week
Formative Assessment Marks: 10	
Summative Assessment Marks: 40	
Total Marks: 50	Duration of Exam: 3hrs (Practical)

Course Objectives

- Introduce students to literary research tools and move from reading for pleasure to reading as scholarly inquiry within historical, theoretical, and cultural frameworks.
- Develop close reading skills by applying critical approaches such as postcolonialism, ecocriticism, and gender studies.
- Build proficiency in archival research using digital and physical sources.
- Synthesize secondary criticism to create original and well-supported academic arguments.
- Ensure academic integrity through proper citation and ethical research practices.
- Formulate clear research problems and identify gaps in literary scholarship.

Course Outcomes

- Differentiate major literary movements and their research approaches.
- Conduct literature reviews using academic databases like JSTOR, Project MUSE, and MLA Bibliography.
- Develop clear and argumentative thesis statements for research.
- Apply qualitative research methods such as archival research, oral histories, and digital humanities tools.
- Produce a research paper following MLA 9th edition guidelines.

VI SEMESTER BA MAJOR ENGLISH PRACTICALS

Research Methodology

Course Title – Research Methodology	Total Credits for the Programme: 02
Teaching Hours (Theory)	Practical: 03 Hours per Week Credits: 2
Formative Assessment Marks: 10	
Summative Assessment Marks: 40	
Total Marks: 50	Duration of Exam: 2hrs (Practical)

UNIT- I	
Theoretical Frameworks & Inquiry	
1. The Nature of Literary Research: Moving from "opinion" to "argument."	4hrs
2. Major Critical Schools: Overview of Formalism, Marxism, Psychoanalysis, Structuralism, and New Historicism.	3hrs
3. Problem Finding: How to turn a "topic" into a "research question"	3hrs
UNIT- II	
The Archive & Digital Humanities	
4. Primary vs. Secondary Sources: Letters, manuscripts, and first editions vs. peer-reviewed journals and monographs.	3hrs
5. Advanced Search & Rare Archives: Finding Hidden Sources Online and Offline.	3hrs
UNIT- III	
Qualitative Methodology in Literature	
6. Textual Analysis: Methods of "Close Reading" and "Symptomatic Reading."	4hrs

7. Interdisciplinary Approaches: Using sociology, history, or philosophy to inform literary analysis.	4hrs
8. Comparative Methodology: Strategies for analyzing texts across different languages, media, or time periods.	4hrs
UNIT IV	
Writing the Literary Research Paper	
9. The Architecture of an Essay: The "Hook," the "Roadmap," and the "Stakes" (the So What? factor).	4hrs
10. Integrating Evidence: MLA Style Mastery: In-text citations, Works Cited pages, and the nuances of citing translated or multimedia works. The Revision Process: Peer review, addressing counter-arguments, and refining the scholarly tone.	8hrs

REFERENCES

1. The Handbook to Literary Research – Edited by Delia Da Sousa Correa and W.R. Owens
2. Research Methods for English Studies – Edited by Gabriele Griffin
3. The Craft of Research – Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams
4. Research Methodology: Methods and Techniques – C.R. Kothari
5. MLA Handbook (9th Edition) – The Modern Language Association of America
6. Literary Theory: An Introduction – Terry Eagleton
7. Beginning Theory: An Introduction to Literary and Cultural Theory – Peter Barry
8. Research Methodology: A Step-by-Step Guide for Beginners – Ranjit Kumar
9. The Essentials of Literature and Research – Gabriel Griffin
10. Mapping the Field: A Guide to Literary Research – David G. Nicholls

Would you like me to identify which of these books specifically covers Sec

VI SEMESTER MAJOR ENGLISH

Practical Paper

Research Methodology

Question Paper Pattern

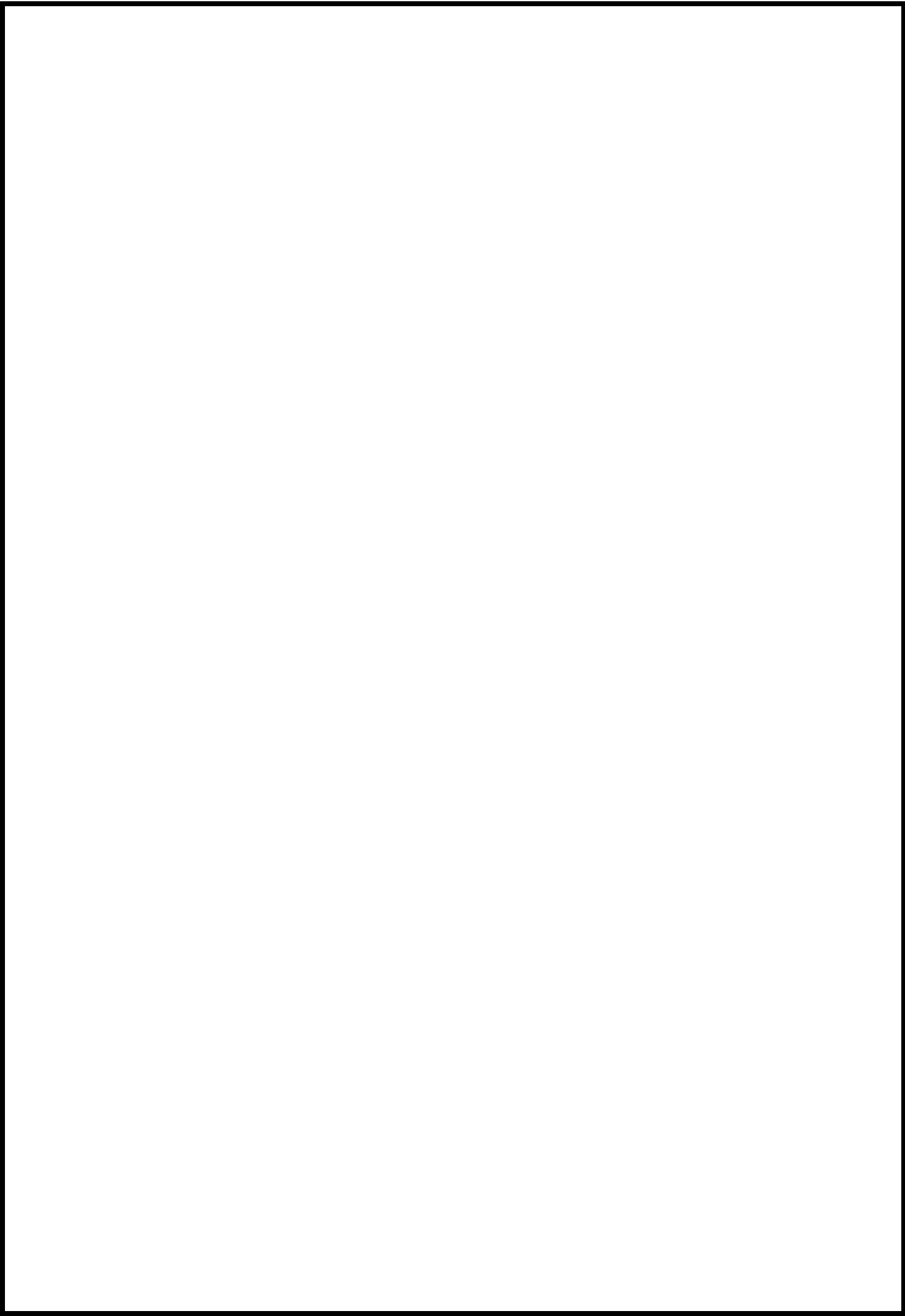
Internal / Formative Assessment: 10marks

- Students are required to attend an offline or online conference/workshop/seminar.
- Attendance must be verified through a valid participation certificate.
- Students must submit a copy of the certificate as proof of attendance.
- **Along with the certificate, students must prepare a brief report:**
- The report should include:
 - Key topics or sessions attended
 - Important concepts learned
 - Personal takeaways and insights gained
 - Relevance of the workshop/conference to their academic or career growth
 - The report should be clear, concise, and reflective in nature.

Summative Assessment: 40 marks

- **Students will have to submit a research paper of 1000-1500 words on the topic of their choice for assessment: 20 marks**
- **Viva voce: 20 marks**

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VI Semester Skill Development Paper (Major English)

DSC Skill Development: English Language Teaching

Name of the Degree Programme: BA	Subject: Major English
DSC Skill Development: English Language Teaching	Total Credits for the Programme: 02
Teaching Hours per week: 04	No. of Credits: 02
Total number of Lecture Hours/Semester: 30 Hrs	Duration of SEA Exam: 2 Hrs
Formative Assessment Marks: 10	Summative Assessment Marks: 40

Course Objectives

- Introduce students to the fundamentals of English Language Teaching
- Develop practical teaching skills in English classroom situations
- Familiarise students with ELT methods and approaches
- Train students in teaching language skills (LSRW)
- Develop grammar, vocabulary, and pronunciation teaching skills
- Enable students to prepare lesson plans and teaching materials
- Introduce testing and evaluation techniques in language teaching
- Prepare students for basic teaching and communication careers

Course Outcomes

- Understand the basic concepts of English Language Teaching
- Apply different methods of ELT in classroom situations
- Design activities for teaching LSRW skills
- Teach grammar, vocabulary, and pronunciation effectively
- Prepare lesson plans and teaching aids
- Conduct simple language tests and evaluation
- Demonstrate confidence in teaching English

Module 1: Introduction to English Language Teaching

5 Hours

- Meaning, scope, and importance of English Language Teaching
- English as a second language and a foreign language
- Objectives of teaching English
- Role of English in education, employment, and global communication
- Nature of language learning
- Characteristics of a good language teacher

Skill-Based Activities

- Discussion on the status of English in India
- Classroom interaction on learning experiences

- Group discussion: Why English is important today
- Short presentation by students

Module 2: Methods and Approaches in ELT

5 Hrs

- Grammar Translation Method
- Direct Method
- Audio-Lingual Method
- Bilingual Method
- Communicative Language Teaching
- Task-Based Language Teaching
- Merits and limitations of methods

Skill-Based Activities

- Comparison of traditional and modern methods
- Role play of classroom teaching situations
- Micro-teaching sessions
- Demonstration of teaching methods

Module 3: Teaching Language Skills

10 Hrs

- LSRW skills
- Teaching Listening
- Teaching Speaking
- Teaching Reading
- Teaching Writing
- Integrated skills approach
- Classroom activities for LSRW

Learning Activities

- Design a speaking activity for beginners
- Reading aloud and comprehension exercises
- Listening activity using audio/video
- Guided writing activity

Module 4: Teaching Grammar, Vocabulary, and Pronunciation

5 Hrs

- Approaches to teaching grammar
- Contextual and functional grammar teaching
- Vocabulary teaching techniques
- Teaching pronunciation and stress patterns
- Importance of phonetics in ELT
- Error correction techniques

Activities

- Prepare grammar games

- Vocabulary building exercises
- Pronunciation practice
- Listening and stress practice

Module 5: Lesson Planning, Teaching Aids, and Evaluation

5 Hrs

- Meaning and importance of lesson planning
- Steps in preparing a lesson plan
- Teaching aids: blackboard, charts, flashcards, audio-visual aids, digital tools
- Role of technology in ELT
- Testing and evaluation in language teaching
- Formative and summative assessment
- Characteristics of a good language test

Activities

- Prepare model lesson plan
- Teaching aids demonstration
- Design a simple language test
- Blackboard teaching practice

Reference List

- Aggarwal, J. C. Principles, Methods and Techniques of Teaching. Vikas Publishing House, 2010.
- Bhatnagar, R. P., and R. L. Bhatnagar. English Language Teaching in India. Surjeet Publications, 2012.
- Doff, Adrian. Teach English: A Training Course for Teachers. Cambridge University Press, 1988.
- Harmer, Jeremy. How to Teach English. Pearson Education India, 2007.
- Kumar, K. L. Methods of Teaching English. Discovery Publishing House, 2013.
- Nagaraj, Geetha. English Language Teaching: Approaches, Methods, Techniques. Orient Blackswan, 1996.
- Nataraj, Geetha. Teaching English in India. Orient Blackswan, 2005.
- Richards, Jack C., and Theodore S. Rodgers. Approaches and Methods in Language Teaching. Cambridge University Press, 2014.
- Sharma, R. A. Fundamentals of Teaching English. Surjeet Publications, 2011.
- Tickoo, M. L. Teaching and Learning English: A Sourcebook for Teachers and Teacher Trainers. Orient Blackswan, 2003.
- Ur, Penny. A Course in Language Teaching. Cambridge University Press, 2012.
- Yadav, S. K. Teaching of English. Anmol Publications, 201

Question Paper Pattern

DSC Skill Development: English Language Teaching

Max Marks: 40

Time: 2 Hours

Section A

I Answer any FIVE questions.

(5 × 2 = 10)

Section B

II Answer any THREE questions.

(3 × 5 = 15)

Section C

III Practical / Skill-Based Questions

(3 × 5 = 15)