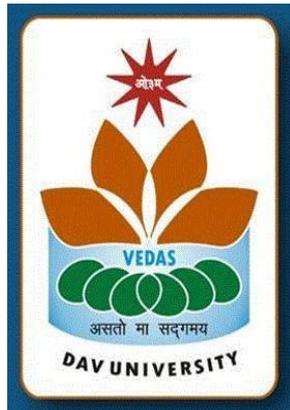


# DAV UNIVERSITY, JALANDHAR

## Department of ENGLISH



### Scheme and Syllabi

For

### Bachelor of English

**Bachelor of English (Three Year Programme)**

**Bachelor of English Honours (Four Year Programme)**

**Bachelor of English Honours with Research (Four Year Programme)**

(As per NEP2020)

**Batch 2024 & onwards**

# DAV UNIVERSITY, JALANDHAR

**Bachelor of English (Three Year Programme)**

**Bachelor of English Honours (Four Year Programme)**

**Bachelor of English Honours with Research (Four Year Programme)**

## **Introductory Note of the programme**

The Bachelor's in English Programme is designed to foster critical thinking, effective communication, and a deep appreciation for the power of language. This program is not just about reading literature; it's about understanding the cultural, historical, and social contexts in which these works were written. Throughout the academic journey, one will have the opportunity to participate in engaging discussions, seminars, and creative writing workshops. These interactions will nurture the ability to articulate ideas with clarity and conviction.

## **Program Educational Objectives (PEOs)**

- PEO1:** To facilitate holistic and comprehensive learning to match the highest quality standards and train students to be effective leaders in their chosen fields and career.
- PEO2:** To unleash their hidden talents, creative potential, nurture the spirit of critical thinking and encourage them towards higher education.
- PEO3:** To equip students with excellent communication skills needed to access versatile career opportunities in multidisciplinary domains.

## **Programme Outcomes (POs)**

- PO1. Critical Thinking:** Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives.
- PO2. Effective Communication:** Speak, read, write and listen clearly in person and through electronic media in English and in one Indian language, and make meaning of the world by connecting people, ideas, books, media and technology.
- PO3. Social Interaction:** Elicit views of others, mediate disagreements and help reach conclusions in group settings.
- PO4. Effective Citizenship:** Demonstrate empathetic social concern and equity centred national development, and the ability to act with an informed awareness of issues and participate in civic life through volunteering.
- PO5. Ethics:** Recognize different value systems including your own, understand the moral dimensions of your decisions, and accept responsibility for them.
- PO6. Environment and Sustainability:** Understand the issues of environmental contexts and sustainable development.
- PO7. Self-directed and Life-long Learning:** Acquire the ability to engage in independent and life-long learning in the broadest context socio-technological changes.

## **Program Specific Objectives (PSOs)**

- PSO1:** To build an understanding and perspective on the nature of literary studies in India and the world.
- PSO2:** To develop a critical understanding regarding several issues related to the human nature through literary studies.

# DAV UNIVERSITY, JALANDHAR

## Mapping of POs with PEOs

PEOs→ POs↓	PEO 1	PEO 2	PEO 3
PO1	Yes	Yes	Yes
PO2	Yes	Yes	Yes
PO3	Yes	Yes	Yes
PO4	Yes	Yes	Yes
PO5	Yes		
PO6	Yes		Yes
PO7	Yes	Yes	Yes

## Mapping of PSO with PEO

PEOs→ PSO↓	PEO 1	PEO 2	PEO 3
PSO1	Yes	Yes	Yes
PSO2	Yes	Yes	Yes

# DAV UNIVERSITY, JALANDHAR

## Scheme of Courses Bachelor of Arts in English (Three Year Programme)

<b>Credit Details</b>			
<b>S.No.</b>	<b>Course Category</b>	<b>Course Category Abbreviation</b>	<b>3-Yr BA English (Credits)</b>
1.1	Discipline Specific Courses-Core	DSC	76
1.2	Discipline Specific-Skill Enhancement Courses-Core	DS-SEC	07
1.3	Discipline Specific-Value Added Courses-Core	DS-VAC	
<b>Total of Discipline Specific Core Courses</b>			<b>82</b>
2.1	Minor Courses	MC	00
OR			
2.2	Interdisciplinary Courses	IDC	00
3	Multidisciplinary Courses	MDC	09
4	Ability Enhancement Course- Common	AEC-C	08
5	Value Added Courses-Common	VAC-C	08
6.1	Skill Enhancement Courses- Common	SEC-C	08
6.2	Skill Enhancement Courses-Summer Internship	SEC-SI	04
<b>Total of Skill Enhancement Courses</b>			<b>15</b>
<b>Total Credits</b>			<b>120</b>

# DAV UNIVERSITY, JALANDHAR

## Scheme of Courses - Bachelor of Arts in English Honours, Bachelor of Arts in English Honours with Research

<b>Credit Details</b>				
S.No.	Course Category	Course Category Abbreviation	4-Yr BA English (Hons.) (Credits)	4-Yr BA English (Hons. with Res.) (Credits)
1.1	Discipline Specific Courses-Core	DSC	112	104
1.2	Discipline Specific-Skill Enhancement Courses-Core	DS-SEC	07	07
1.3	Discipline Specific-Value Added Courses-Core	DS-VAC	00	00
<b>Total of Discipline Specific Core Courses</b>			<b>119</b>	<b>111</b>
2.1	Minor Courses	MC	00	00
OR				
2.2	Interdisciplinary Courses	IDC		
3	Multidisciplinary Courses	MDC	09	09
4	Ability Enhancement Course-Common	AEC-C	10	08
5	Value Added Courses-Common	VAC-C	10	08
6.1	Skill Enhancement Courses-Common	SEC-C	08	08
6.2	Skill Enhancement Courses-Summer Internship	SEC-SI	04	04
6.3	Skill Enhancement Courses-Research Project/Dissertation	SEC-RP	00	12
<b>Total of Skill Enhancement Courses</b>			<b>12</b>	<b>24</b>
<b>Total Credits</b>			<b>160</b>	<b>160</b>

# DAV UNIVERSITY, JALANDHAR

## Semester 1

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1	ENH101A	Indian Classical Literature	4	-	-	4	DSC
2	ENH102A	Short Story	4	-	-	4	DSC
3		Multidisciplinary Courses	-	-	-	3	MDC
4		Ability Enhancement Course-Common	-	-	-	2	AEC-C
5		Skill Enhancement Courses-Common	-	-	-	2	SEC-C
6		Value Added Courses-Common	-	-	-	3	VAC-C
7	ENH107A	Basic Phonetics (Discipline Specific Skill Enhancement Course-Core)	1	-	2	2	DS-SEC
						<b>20</b>	

**L- Lectures T- Tutorial P- Practical Cr.- Credits**

### MULTI DISCIPLINARY COURSE:

S.No	Paper Code	Course Title	L	T	P	Cr.	Course Category
1	ENH161	Professional Communication	2	-	2	3	MDC

### ABILITY ENHANCEMENT COURSES:

S.No	Paper Code	Course Title	L	T	P	Cr.	Course Category
1	ENH111	Cambridge English I	1	-	2	2	AEC-C
2	ENH112	Cambridge English II	1	-	2	2	AEC-C
3	ENH151	Communication Skills	1	-	2	2	AEC-C

### Psychology as Minor in First and Second Semester Respectively

S.No	Paper Code	Course Title	L	T	P	Cr.	Course Category
1	PSY105	Introduction to Psychology	4	-	-	4	Minor
2	PSY108	Psychological Processes	4	-	-	4	Minor

# DAV UNIVERSITY, JALANDHAR

## Semester 2

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1	ENH121A	Introduction to British Literature	4	-	-	4	DSC
2	ENH122A	Indian Writings in English	4	-	-	4	DSC
3		Multidisciplinary Courses	-	-	-	3	MDC
4		Ability Enhancement Course-Common	-	-	-	2	AEC- C
5		Skill Enhancement Courses-Common	-	-	-	3	SEC-C
6		Value Added Courses-Common	-	-	-	3	VAC-C
7	ENH108	Creative Writing (Discipline Specific Skill Enhancement Course-Core)	-	-	2	1	DS-SEC
						<b>20</b>	

L- Lectures T- Tutorial P- Practical Cr.- Credits

# DAV UNIVERSITY, JALANDHAR

## Semester 3

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1	ENH201A	American Literature	4	-	-	4	DSC
2	ENH202A	Indian Writings in Translation	4	-	-	4	DSC
3	ENH251	Academic Writing	2	1	2	4	DS-SEC
4		Multidisciplinary Courses	-	-	-	3	MDC
5		Ability Enhancement Course-Common	-	-	-	2	AEC- C
6		Skill Enhancement Courses-Common	-	-	-	3	SEC-C
						<b>20</b>	

L- Lectures T- Tutorial P- Practical Cr.- Credits

## Semester 4

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1	ENH231A	British Drama	4	-	-	4	DSC
2	ENH232A	British Prose	4	-	-	4	DSC
3	ENH233A	British Fiction	4	-	-	4	DSC
4	ENH234A	British Poetry	4	-	-	4	DSC
5		Ability Enhancement Course-Common	-	-	-	2	AEC- C
6		Value Added Courses-Common	-	-	-	2	VAC-C
						<b>20</b>	

L- Lectures T- Tutorial P- Practical Cr.- Credits

# DAV UNIVERSITY, JALANDHAR

## Semester 5

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1	ENH301A	Introduction to Literary Criticism	4	-	-	4	DSC
2	ENH302A	Shakespearean Literature	4	-	-	4	DSC
3		DSC-E 1	4	-	-	4	DSC
4		DSC-E 2	4	-	-	4	DSC
5		Skill Enhancement Courses-Common	-	-	-	4	SEC-SI
						<b>20</b>	

L- Lectures T- Tutorial P- Practical Cr.- Credits

## Semester 6

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1	ENH321A	Introduction to Literary Theory	4	-	-	4	DSC
2	ENH322A	Reading World Literature	4	-	-	4	DSC
3		DSC-E 1	4	-	-	4	DSC
4		DSC-E 2	4	-	-	4	DSC
5		DSC-E 3	4	-	-	4	DSC
						<b>20</b>	

L- Lectures T- Tutorial P- Practical Cr.- Credits

### Discipline Specific Electives:

#### DSC - Electives

S. No	Paper Code	Course Title	L	T	P	Cr.	Course Category
1	ENH351A	Women's Writing	4	-	-	4	DSC
2	ENH352A	Literature from Punjab	4	-	-	4	DSC
3	ENH353A	Cinema and Literature	4	-	-	4	DSC
4	ENH356A	Twentieth Century's British Literature	4	-	-	4	DSC
5	ENH357A	Dalit Literature	4	-	-	4	DSC
6	ENH358A	Modern European Drama	4	-	-	4	DSC
7	ENH359A	European Classical Literature	4	-	-	4	DSC

## EXIT: Bachelor's Degree in English

# DAV UNIVERSITY, JALANDHAR

A student has the option to either leave after the third year with

***Bachelor's Degree in English***

or

continue to pursue one of the following:

***Bachelor's Degree (Honours) in English\****

or

***Bachelor's Degree (Honours with Research) in English\****

\*Continuation into the fourth year for Honours or Honours with Research requires meeting specific eligibility criteria.

# DAV UNIVERSITY, JALANDHAR

## Bachelor's Degree (Honours) in ENGLISH

### Semester 7

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1	ENH401A	Indian Literary Criticism	4	-	-	4	DSC
2	ENH402A	Research Methodology	4	-	-	4	DSC
3	ENH451	Seminar	-	-	4	2	DSC
4		DSC-E 1	-	-	-	4	DSC
5		DSC-E 2	-	-	-	4	DSC
6		Ability Enhancement Course- Common				2	AEC-C
						<b>20</b>	

**L- Lectures T- Tutorial P- Practical Cr.- Credits**

### Semester 8

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1	ENH411A	Postcolonial Literature and Theory	4	-	-	4	DSC
2		DSC-E 1	4	-	-	4	DSC
3		DSC-E 2	4	-	-	4	DSC
4		DSC-E 3	4	-	-	4	DSC
5	ENH452	Seminar	0	0	4	2	DSC
6		Value Added Courses-Common	-	-	-	2	VAC-C
						<b>20</b>	

**L- Lectures T- Tutorial P- Practical Cr.- Credits**

# DAV UNIVERSITY, JALANDHAR

## DSC-E (Discipline Specific Courses - Electives) For Semester 7 and 8:

S.No.	Paper Code	Course Title	L	T	P	Cr.	Course Category
1.	ENH421A	Linguistics of English	4	-	-	4	DSC
2.	ENH422A	History of English Literature	4	-	-	4	DSC
3.	ENH429	Approaches to Literature	4	-	-	4	DSC
4.	ENH424	Non-Fiction prose	4	-	-	4	DSC
5.	ENH425	Indian Diaspora Literature	4	-	-	4	DSC
6.	ENH426	Editing and Publishing	4	-	-	4	DSC
7.	ENH427	Cultural Studies	4	-	-	4	DSC
8.		Self-taught Course/MOOC	4	-	-	4	DSC

EXIT: *Bachelor's Degree (Honours) in ENGLISH*

# DAV UNIVERSITY, JALANDHAR

## Bachelor's Degree (Honours with Research) in ENGLISH

### Semester 7

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1	ENH401A	Indian Literary Criticism	4	-	-	4	DSC
2	ENH402	Research Methodology	4	-	-	4	DSC
3	ENH405	Research Ethics in 21 <sup>st</sup> Century	1	1	0	2	DSC
4	ENH451	Seminar	-	-	4	2	DSC
5		Self-taught Course/MOOC	-	-	-	4	DSC
6		DSC-E 1	4	-	-	4	DSC
						<b>20</b>	

**L- Lectures T- Tutorial P- Practical Cr.- Credits**

### Semester 8

S.No	Paper Code	Course Title	In hours			Cr.	Course Category
			L	T	P		
1		DSC-E 1	4	-	-	4	DSC
2	ENH431	Research Paper/Article Publication	0	0	4	2	DSC
3	ENH452	Seminar	0	0	4	2	DSC
4	ENH491	Skill Enhancement Courses- Research Project/Dissertation	-	-	-	3	SEC-RP
			-	-	-	9	
						<b>20</b>	

**L- Lectures T- Tutorial P- Practical Cr.- Credits**

# DAV UNIVERSITY, JALANDHAR

## DSC-E (Discipline Specific Courses - Electives):

S.No.	Paper Code	Course Title	L	T	P	Cr.	Course Category
1.	ENH411A	Postcolonial Literature and Theory	4	-	-	4	DSC
2.	ENH421A	Linguistics of English	4	-	-	4	DSC
3.	ENH422A	History of English Literature	4	-	-	4	DSC
4.	ENH429	Approaches to Literature	4	-	-	4	DSC
5.	ENH424A	Non-Fiction prose	4	-	-	4	DSC
6.	ENH425A	Indian Diaspora Literature	4	-	-	4	DSC
7.	ENH427A	Cultural Studies	4	-	-	4	DSC
8.		Self-taught Course/MOOC	4	-	-	4	DSC

EXIT: *Bachelor's Degree (Honours with Research) in ENGLISH*

# DAV UNIVERSITY, JALANDHAR

## Semester I



In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH101A</b>							
Course Title	<b>Indian Classical Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: be aware of the historical and cultural contexts in which Indian Classical Literature was written.</p> <p>CO2: understand how societal beliefs, norms, and practices influenced the literary works. The purpose is not just to praise the Classical Literature but to have a critical viewpoint too, that is to say, to contrast it with modern ethics, modern sensibility. As Albert Camus says, "What distinguishes modern sensibility from classical sensibility is that the latter thrives on moral problems and the former in metaphysical problems."</p> <p>CO3: analyse and interpret the key themes present in Indian Classical Literature, like concepts of <i>dharma</i> (duty), <i>karma</i> (action and consequence), <i>moksha</i> (liberation), love, heroism.</p> <p>CO4: be encouraged to compare and contrast different works or texts from different periods, regions, or authors to identify common themes and stylistic variations.</p>							
Examination Mode	Theory							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Panchtantra: <i>The Pancatantra</i> by Visnu Sarma. (Penguin Classics)</b>							
	<ul style="list-style-type: none"> <li>The Pancatantra: "Preamble" (Page 01-06)</li> </ul>							CO1
	<ul style="list-style-type: none"> <li>Book I: Estrangements of Friends: Frame Story: "Lively and Tawny" (Page 09-15)</li> </ul>							CO1
	<ul style="list-style-type: none"> <li>"The Turtle and the Geese" (Page 132-133)</li> </ul>							CO2
	<ul style="list-style-type: none"> <li>Book II: Winning of Friends Frame Story: "The Crow, the Mole, the Deer and the Tortoise" (Page 193-195)</li> </ul>							CO3
	<ul style="list-style-type: none"> <li>Book III: "The Brahmana and his Goat" (Page 298-300)</li> </ul>							CO4
Unit 2	<b>Kathasaritsagara: <i>Tales from the Kathasaritagara</i> by Somdeva. (Penguin Classics)</b>							
	<ul style="list-style-type: none"> <li>"Puspadanta and Malyavan Are Cursed"</li> </ul>							CO1
	<ul style="list-style-type: none"> <li>"Betrayal of Friends"</li> </ul>							CO2

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	<ul style="list-style-type: none"> <li>• “The Story of Canakya”</li> </ul>	CO4
	<ul style="list-style-type: none"> <li>• “The Man Who Controlled His Anger”</li> </ul>	CO4
Unit 3	<b>Dharama (Duty) and Karma (Action and Consequences)</b>	
	<ul style="list-style-type: none"> <li>• <i>The Bhagavad Gita</i> Chapter- 3 “The Path of Action” (Bhagavad-Gita translated by Bibek Debroy)</li> </ul>	CO3
Unit 4	Patanjali’s Yoga Sutra <ul style="list-style-type: none"> <li>• Book 1 Sutra I</li> <li>• Book 1 Sutra II</li> <li>• Book 1 Sutra III</li> <li>• Book 1 Sutra IV</li> <li>• Book 2 Sutra I</li> </ul>	CO2
Text Books	<ul style="list-style-type: none"> <li>• Sarma, Visnu. <i>The Pancatantra</i>. Penguin.</li> <li>• Somadeva. <i>Tales from the Kathasaritsagara</i>. Penguin</li> <li>• Dharwadker, Vinay, Trans. <i>Abhijnanashakuntalam: The Recognition of Shakuntala</i>. New Delhi: Penguin Classics, 2016.</li> <li>• <i>The Bhagavad Gita</i> Translated by Bibek Debroy. Penguin.</li> <li>• <i>Patanjali Yoga Sutras</i> by Swami Prabhavananda, Sri Ramakrishna Math (Ramakrishna Mission Ashrama, Sector 15, Madhya Marg, Chandigarh.</li> <li>• <i>Patanjali’s Yoga Sutra</i>. Edited by Shyam Ranganathan (Penguin Classics)</li> </ul>	

# DAV UNIVERSITY, JALANDHAR



In hours			Credits
L	T	P	
4	0	0	4

Course Code	<b>ENH102A</b>							
Course Title	<b>Short Story</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: develop a deep appreciation for the art of short fiction and its significance as a literary form, understanding its unique characteristics and merits.</p> <p>CO2: critically read and analyse short stories, identifying themes, literary techniques, symbolism, and narrative structures.</p> <p>CO3: gain insights into the cultural nuances, values, and traditions depicted in the short stories, fostering cross-cultural understanding and empathy.</p> <p>CO4: develop critical thinking skills by examining various perspectives within the short stories and exploring how they relate to broader societal issues</p>							
Examination Mode	Theory							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Indian Short Stories</b>							
	R.K. Narayan: “An Astrologer’s Day”							CO3
	Chandrika B: “The Story of a Poem”							CO4
Unit 2	<b>British Short Stories</b>							
	Oscar Wilde: “The Selfish Giant”							CO1
	HH Munro (Saki): “The Lumber Room”							CO3
Unit 3	<b>American Short Stories</b>							
	Edgar Allan Poe: “The Tell-Tale Heart”							CO1
	Kate Chopin: “The Story of an Hour”							CO2
Unit 4	<b>Stories from Rest of the World</b>							
	Guy de Maupassant: “The Necklace” (France)							CO2
	Anton Chekhov: “The Lottery Ticket” (Russia)							CO4
	Katherine Mansfield: “The Garden Party” (New Zealand)							CO2
Text Books	<p>“The Story of a Poem”, <i>Katha: Stories by Indian Women</i>. Edited by Urvashi Butalia.</p> <p><i>50 Greatest Short Stories</i>. Published by Rupa.</p> <p>Singh, Khushwant. <i>The Portrait of a Lady: Collected Stories</i>. Penguin.</p>							

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	Wilde, Oscar. <i>The Complete Short Stories</i> . Oxford, 2010	
Suggestions	<p>Begin the course by introducing students to the characteristics of short stories, highlighting how the genre captures deep emotional, philosophical, or social concerns within a limited narrative space. Discuss elements such as plot, character development, setting, tone, and symbolism, while providing the historical and cultural context of each story and its author. Encourage students to compare stories across units to understand different storytelling techniques and themes. Commentary on narratology is essential to help students analyze narrative structure, voice, and point of view, fostering a deeper understanding of how stories convey meaning. Assessment should focus on students' ability to critically engage with the text, identify literary devices, and interpret themes and characters, testing their analytical and comparative skills.</p>	

# DAV UNIVERSITY, JALANDHAR

## DSC-E (Discipline Specific Courses - Electives):



In hours			Credit
L	T	P	
1	0	2	2

Course Code	<b>ENH107A</b>							
Course Title	<b>Phonetics and English Speaking</b>							
Course Outcomes	On the completion of the course the student will be able to CO1: understand the science of sounds. CO2: understand the different pronunciations based on cultures or other things. CO3: understand the vowel and consonant sounds. CO4: transcribe the words and read the transcribed words.							
Examination Mode	Theory + Practical							
Assessment Tools	<b>Continuous Assessment</b>				MSE	MSP	ESE	ESP
	Quiz	Assignment	ABL/PBL	Lab Performance				
Weightage	10	-	05	-	-	20	35	30
Syllabus								CO Mapping
<b>Unit 1</b>	<b>Introduction to Phonetics</b>							<b>CO1</b>
	Ways to talk about sounds							
	The Phoneme							
	The Human Speech Mechanism: Breathing, Larynx, Voicing, Oral and Nasal Air Flow							
<b>Unit 2</b>	<b>Pronunciations</b>							<b>CO2</b>
	PSP (Public School Pronunciation)							
	RP (Received Pronunciation)							
	BBC English							
	American English							
<b>Unit 3</b>	<b>Phonetic Transcription: IPA Alphabet</b>							<b>CO3</b>
	Vowel phonemes							
	Short Vowel Sounds							
	Long Vowel Sounds							
	Diphthongs							
<b>Unit 4</b>	<b>Consonant Phonemes</b>							<b>CO4</b>
	Plosives							
	Fricatives							
	Affricates							
	Nasals							
	Approximants							
Text Books	<i>Cambridge English Pronouncing Dictionary</i> . Daniel Jones, Edited by Peter Roach, James Hartman and Jane Setter, 17 <sup>th</sup> Edition.							
Suggested Readings	<i>A Dictionary of Linguistics and Phonetics</i> by David Crystal. Sixth Edition, Blackwell Publishing, 2008. <i>An Introduction to English Phonetics</i> by Richard Ogden Edinburgh University Press, 2009.							

# DAV UNIVERSITY, JALANDHAR

## Ability Enhancement Courses:



In hours			Credit
L	T	P	
1	0	2	2

Course Code	<b>ENH111</b>							
Course Title	<b>Cambridge English I</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Develop effective listening skills to comprehend spoken English in various contexts and accents, employing strategies such as skimming, scanning, and understanding implicit meaning.</p> <p>CO2: Improve spoken communication skills by expressing ideas fluently, engaging in discussions, role-plays, and collaborative tasks, and applying effective communication strategies.</p> <p>CO3: Enhance reading comprehension abilities to understand and interpret diverse written materials using techniques like skimming, scanning, and critical reading to extract essential information.</p> <p>CO4: Develop writing proficiency to produce well-structured, coherent written pieces, demonstrating accurate grammar usage, vocabulary selection, and effective organization.</p>							
Examination Mode	Theory + Practical							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>		<b>05</b>			<b>20</b>	<b>35</b>	<b>30</b>
Syllabus								CO Mapping
Unit 1	<b>Chapters 1-4</b>							
	<b>Listening: Introduction to Listening I</b> Listening to people talk about their past, listening to a description of a transportation system, listening to people talk about capsule hotels, etc.							CO1
	<b>Speaking: Basic Conversation Skills I</b> Introducing yourself; Talking about yourself; Exchanging personal information; Talking about transportation and transportation problems; Evaluating city services; Asking for and giving information; describing positive and negative features; Making comparisons; Expressing wishes; talking about food; Giving step-by-step instructions, etc.							CO2
	<b>Reading: Introduction to Reading Skills and Comprehension Strategies I</b> Reading about the life of a Mexican painter, Reading about the happiest cities in the world, Reading about living without money, Reading about the history of pizza, etc							CO3
	<b>Writing: Introduction to Basics of Writing I</b> Writing a paragraph about your childhood, Writing an online post on a community message board about a local issue, Writing an email comparing two living spaces, etc							CO4

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	<p><b>Grammar: An Introduction to the Fundamentals of English Grammar I</b></p> <p>Past tense; <i>used to</i> for habitual actions, Expressions of quantity with count and noncount nouns: <i>too many, too much, fewer, less, more, not enough</i>; indirect questions from Wh-questions, Evaluations and comparisons with adjectives: <i>not . . . enough, too, (not) as . . . as</i>; evaluations and comparisons with nouns: <i>not enough . . . , too much/many . . . , (not) as much/many . . . as; wish.</i></p>	CO4
	Self-paced practice with Online Workbook (Units 1-4)	
Unit 2	<b>Chapters 5-8</b>	
	<p><b>Listening: Listening For Basic Information</b></p> <p>Listening to travel advice, Listening to the results of a survey about family life, Listening to a radio program, listening to people give suggestions for using technology, Listening to a description of Carnival in Brazil, etc.</p>	CO1
	<p><b>Speaking: Vocabulary Development for Effective Conversation</b></p> <p>Speaking about vacation plans; giving travel advice; planning a vacation, Making requests; agreeing to and refusing requests; complaining; apologizing; giving excuses, giving instructions; giving suggestions, Talking about holidays, festivals, customs, and special events, etc.</p>	CO2
	<p><b>Reading: Introduction to Reading Skills and Comprehension Strategies II</b></p> <p>Reading about unusual vacations, reading about unusual hotel requests, reading about sharing economy, Reading about interesting New Year's customs, etc.</p>	CO3
	<p><b>Writing: Introduction to Basics of Writing II</b></p> <p>Writing a message making a request, writing a message asking for specific favours, and Writing an entry on a travel website about a cultural custom, etc.</p>	CO4
	<p><b>Grammar: An Introduction to the Fundamentals of English Grammar II</b></p> <p>Future with <i>be going to</i> and <i>will</i>; modals for necessity and suggestion: <i>must, need to, (don't) have to, ought to, -'d better, should (not)</i>, Two-part verbs; <i>will</i> for responding to requests; requests with modals and <i>Would you mind . . . ?</i>, Infinitives and gerunds for uses and purposes; imperatives and infinitives for giving suggestions,</p>	CO4
	Self-paced practice with Online Workbook (Units 5-8)	
Unit 3	<b>Chapters 9-12</b>	
	<p><b>Listening: Listening for Specific Information</b></p> <p>Listening to people talk about changes, listening to people talk about their job preferences, listening to descriptions of monuments, listening for information about a country, Listening to stories about unexpected experiences, etc.</p>	CO1
	<p><b>Speaking: Descriptive Speaking I</b></p> <p>Talking about change; comparing time periods; describing possible consequences; describing abilities and skills; describing personality traits; talking about landmarks and monuments; describing countries; discussing facts, Describing recent past events and experiences, etc</p>	CO2
	<p><b>Reading: Introduction to Reading Skills and Comprehension</b></p>	CO3

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	<b>Strategies III</b> Reading about a town's attempt to attract new residents, Reading about understanding cultural differences in an international company, Reading about unusual museums, Reading about an unusual rock band, etc	
	<b>Writing: Introduction to Basics of Writing III</b> Writing a paragraph describing a person's past, present, and possible future, writing an online cover letter for a job application, Writing an introduction to an online city guide, Writing a description of a recent experience	CO4
	<b>Grammar: An Introduction to the Fundamentals of English Grammar III</b> Time contrasts; conditional sentences with <i>if</i> clauses, Gerunds; short responses; clauses with <i>because</i> , Passive with <i>by</i> (simple past); passive without <i>by</i> (simple present); past continuous vs. simple past; present perfect continuous.	CO4
	Self-paced practice with Online Workbook (Units 9-12)	
Unit 4	<b>Chapters 13-16</b>	
	<b>Listening: Listening for Sequencing</b> Listening for opinions; listening to a movie review; listening to people talk about the meaning of signs, listening to people talk about predicaments; listening to a call-in radio show, etc.	CO1
	<b>Speaking: Descriptive Speaking II</b> Describing movies and books; talking about actors and actresses; asking for and giving reactions and opinions, interpreting body language; explaining gestures and meanings; Speculating about past and future events; describing a predicament; giving advice and suggestions, Reporting what people said; making polite requests; making invitations and excuses, etc.	CO2
	<b>Reading: Introduction to Reading Skills and Comprehension Strategies IV</b> Reading about unpleasant experiences actors put themselves through, reading about idioms and their meaning, Reading an online advice forum, Reading about taking a sick day, etc	CO3
	<b>Writing: Introduction to Basics of Writing IV</b> Writing a movie review, Writing a report about people's responses to a survey, etc	CO4
	<b>Grammar: An Introduction to the Fundamentals of English Grammar IV</b> Participles as adjectives; relative pronouns for people and things, Modals and adverbs: <i>might, may, could, must, maybe, perhaps, probably, definitely</i> ; permission, obligation, and prohibition, Unreal conditional sentences with <i>if</i> clauses; past modals, Reported speech: requests and statements	CO4
	Self-paced practice with Online Workbook (Units 13-16)	
Text Books	<b><i>Interchange Level 2 - 5<sup>th</sup> edition</i></b> published by Cambridge University Press	

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In hours			Credit
L	T	P	
1	0	2	2

Course Code	<b>ENH112</b>							
Course Title	<b>Cambridge English II</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Proficiently handle diverse communication situations, including listening to complaints, news stories, and podcasts; discussing careers and experiences; expressing emotions and cultural expectations; and writing critical online reviews.</p> <p>CO2: Consolidate advanced grammar and vocabulary knowledge for accurate and appropriate language usage.</p> <p>CO3: Utilize comprehensive audio and video resources to develop effective language comprehension and production.</p> <p>CO4: Effective Communication in Diverse Contexts: Demonstrate fluency, coherence, and confidence in expressing complex ideas, drawing conclusions, discussing hypothetical situations, and describing qualities for success.</p>							
Examination Mode	Theory + Practical							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>		<b>05</b>			<b>20</b>	<b>35</b>	<b>30</b>
Syllabus								CO Mapping
Unit 1	<b>Advanced Communication I (Chapters 1-4)</b>							
	<b>Listening: Advanced Listening I</b> Listening for descriptions of people; listening for opinions; listening to people making, accepting, and declining requests; listening to messages and a podcast.							CO1
	<b>Speaking – Advanced Speaking I</b> Describing personalities; expressing likes and dislikes; agreeing and disagreeing; complaining; talking about possible careers; deciding between two jobs, making direct and indirect requests; accepting and declining requests, Narrating a story							CO1
	<b>Writing / Reading – Advanced Reading/ Writing I</b> Writing a description of a good friend, reading about unusual social networking sites, writing about two career choices, reading about different types of workplaces, writing a message with requests, Writing a personal account, Reading about the reliability of online content topics							CO1
	<b>Grammar – Advanced English Grammar I</b> Relative pronouns as subjects and objects; <i>it</i> clauses + adverbial clauses with <i>when</i> ; Gerund phrases as subjects and objects; comparisons with adjectives, nouns, verbs, and past participles, Requests with modals, <i>if</i> clauses, and gerunds; indirect requests, Past continuous vs. simple past; past perfect							CO2

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	Self-paced practice with Online Workbook (Units 1-4)	CO4
Unit 2	<b>Advanced Communication II (Chapters 5-8)</b>	
	<b>Listening – ADVANCED LISTENING II</b> Listening for information about living abroad; listening to opinions about customs, listening to complaints; listening to people exchange things in a store; listening to a conversation about a “throwaway culture,” Listening to environmental problems; listening for solutions, listening to a conversation with a guidance counsellor; listening for additional information	CO1
	<b>Speaking – ADVANCED SPEAKING II</b> Talking about moving abroad; expressing emotions; describing cultural expectations; giving advice; describing problems; making complaints; explaining something that needs to be done; identifying and describing problems; coming up with solutions; asking about preferences; discussing different skills to be learned	CO1
	<b>Writing/ Reading – ADVANCED READING/ WRITING II</b> Writing a pamphlet for tourists, reading about moving to another country, writing a critical online review, Reading about a problem with a ride-sharing service, Writing a post on a community website, Reading about a creative solution to lionfish on St. Lucia, Writing about a skill, Reading about different studying styles	CO4
	<b>Grammar - ADVANCED GRAMMAR II</b> Noun phrases containing relative clauses; expectations: <i>the custom to, (not) supposed to, expected to, (not) acceptable to</i> ; describing problems with past participles as adjectives and with nouns; describing problems with <i>need + gerund, need + passive infinitive, and keep + gerund</i> , Passive in the present continuous and present perfect; prepositions of cause; infinitive clauses and phrases, <i>Would rather</i> and <i>would prefer</i> ; <i>by + gerund</i> to describe how to do things	CO2
	Self-paced practice with Online Workbook (Units 5-8)	
Unit 3	<b>Advanced Communication III (Chapters 9-12)</b>	
	<b>Listening – ADVANCED LISTENING III</b> Listening to New Year’s resolutions, listening for dates and time periods; listening to predictions, listening to descriptions of important events; listening to regrets and explanations, Listening for features and slogans	CO1
	<b>Speaking – ADVANCED SPEAKING III</b> Talking about things you need to have done; asking for and giving advice or suggestions; talking about historical events; talking about things to be accomplished in the future, describing milestones; describing turning points; describing regrets and hypothetical situations; giving reasons for success; interviewing for a job; talking about ads and slogans	CO2
	<b>Writing / Reading – ADVANCED READING/ WRITING III</b> Writing a message of advice, reading about young scientist Jack Andraka, writing a biography, reading about futurists and their predictions for the year 2050, Writing a message of apology, Reading about a conflict with a friend and advice on how to fix it, Writing a TV or web commercial, Reading about what makes some advertisements	CO3

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	memorable,	
	<b>Grammar – ADVANCED GRAMMAR III</b> Get or have something done; making suggestions with modals + verbs, gerunds, negative questions, and infinitives; referring to time in the past with adverbs and prepositions: <i>during, in, ago, from...to, for, since</i> ; predicting the future with <i>will</i> , future continuous, and future perfect, Time clauses: <i>before, after, once, the moment, as soon as, until, by the time</i> ; expressing regret with <i>should (not) have</i> + past participle; describing hypothetical situations with <i>if</i> clauses + past perfect and <i>would/could have</i> + past participle	CO2
	Self-paced practice with Online Workbook (Units 9-12)	
Unit 4	<b>Advanced Communication IV (Chapters 13-16)</b>	
	<b>Listening – ADVANCED LISTENING IV</b> Listening to explanations; listening for the best solution, Listening for parts of a movie, Listening for solutions to everyday annoyances; listening to issues and Opinions, listening to past obstacles and how they were overcome, listening for people’s goals for the future	CO3
	<b>Speaking – ADVANCED SPEAKING IV</b> Drawing conclusions, offering explanations; describing hypothetical events; giving advice for complicated situations, describing how something is done or made; describing careers in film, TV, publishing, gaming, and music, giving opinions for and against controversial topics; offering a different opinion; agreeing and disagreeing, Giving opinions about inspirational sayings; talking about the past and the future.	CO4
	<b>Writing / Reading – ADVANCED READING/ WRITING IV</b> Writing about a complicated situation, reading about unexplained events, writing about a process, reading about what the job of film extra is like, Writing a persuasive essay, Reading about plagiarism in the digital age, Writing a personal statement for an application, Reading about the athlete Michael Edwards	CO3
	<b>Grammar - ADVANCED GRAMMAR IV</b> Past modals for degrees of certainty: <i>must (not) have, may (not) have, might (not) have, could (not) have</i> ; past modals for judgments and suggestions: <i>should (not) have, could (not) have, would (not) have</i> , The passive to describe process with <i>is/are</i> + past participle and modal + <i>be</i> + past participle; defining and non-defining relative clauses, Giving recommendations and opinions with passive modals: <i>should be, ought to be, must be, has to be, has got to be</i> ; tag questions for opinions, Accomplishments with the simple past and present perfect; goals with the future perfect and <i>would like to have</i> + past participle	CO2
	Self-paced practice with Online Workbook (Units 13-16)	
Text Books	<b>Interchange Level 3 - 5<sup>th</sup> edition</b> published by Cambridge University Press	

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In hours			Credit
L	T	P	
1	0	2	2

Course Code	<b>ENH151</b>							
Course Title	<b>Communication Skills</b>							
Course Outcomes	On the completion of the course the student will be able to CO1: Communicate effectively, identify and resolve barriers to communication. CO2: Develop listening and speaking skills to articulate words and sentences clearly and efficiently. CO3: Develop reading skills and write efficiently in a professional context. CO4: Perform efficiently in interviews, presentations, group discussions etc. through thorough practice provided during the course.							
Examination Mode	Theory + Practical							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>		<b>05</b>			<b>20</b>	<b>35</b>	<b>30</b>
Syllabus								CO Mapping
Unit 1	<b>Communication: Process and Barriers</b>							
	<b>Grammar:</b> Tenses and Parts of Speech							CO1
	<b>Communication:</b> Introduction and Importance Verbal and Non-verbal communication.							CO1
	<b>The Communication Process:</b> Source, message, channel, receiver, feedback, environment, context and interference; Barriers to Communication.							CO1
	<b>Indianism:</b> Teacher will introduce the concept of Indianism through detailed analysis of 'The Patriot' by Nissim Ezekiel.							CO1
	<b>Role-playing:</b> Teacher will guide teams of students to act-out roles to explore a particular scenario related but not limited to sales meeting, interviews, emotionally difficult conversations, conflict resolution etc.							CO1
Unit 2	<b>Listening and Speaking Skills</b>							
	<b>Voices:</b> Active and Passive							CO2
	<b>Listening Skills:</b> Introduction, Self-awareness, Active-listening, becoming an active listener, listening in difficult situations.							CO2
	<b>Practicing listening skills:</b> Students will be shown movie-clippings, documentaries on a variety of topics. This activity shall be followed by a listening quiz and discussion.							CO2
	<b>Speaking Skills:</b> Introduction, Active-speaking, becoming an active-speaker, Elements: Fluency, Vocabulary, Grammar, Pronunciation.							CO2
	<b>Practicing speaking skills:</b> Students will be asked to present orally the topics of their choice in the class. Subsequently, impromptu topics shall be given to the students.							CO2
Unit 3	<b>Reading and Writing Skills</b>							

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	<b>Reading Skills:</b> Introduction, Types: Skimming, scanning, extensive and intensive reading, Strategies to develop a good reading speed.	CO3
	<b>Practicing reading skills:</b> A comprehensive reading of ‘Sexism in English’ by Alleen Pace Nilsen in the class followed by reading comprehension exercises. In addition to this, students shall be encouraged to develop a reading habit.	CO3
	<b>Writing Skills:</b> Introduction, Formal and Informal Writing, Writing Effectively: Knowing your audience, organizing the message, Shades of meaning, Clarity and Brevity.	CO3
	<b>Practicing writing skills:</b> Students will practice writing skills by writing <ul style="list-style-type: none"> <li>• Memos</li> <li>• Emails</li> <li>• Letters</li> <li>• Reports</li> </ul>	CO3
Unit 4	<b>Industry Readiness</b>	
	<b>Interviews:</b> Purpose of an interview Frequently Asked Questions and how to answer them, Preparation for an interview.	CO4
	<b>Group Discussions:</b> Communication skills used in group discussion, how to give your opinion, Interpersonal Skills assessed in group discussion.	CO4
	<b>Curriculum Vitae and Cover Letter:</b> Importance, how to write, what to include.	CO4
	<b>Group discussions and mock interviews</b> in the class to prepare the students well for placements.	CO4
Text Books	<ol style="list-style-type: none"> <li>1. Kumar, Sanjay and Pushp Lata. <i>Communication Skills</i>. New Delhi: Oxford University Press, 2015.</li> <li>2. Ezekiel, Nissim. <i>Collected Poems 1952-1988</i>. New Delhi: Oxford University Press, 1999.</li> <li>3. Koneru, Aruna. <i>Professional Communication</i>. Delhi: McGraw, 2008.</li> <li>4. <i>English Grammar &amp; Composition</i>, Wren and Martin.</li> </ol>	
Suggested Readings	<ol style="list-style-type: none"> <li>1. <i>Oxford Advanced Learner’s Dictionary</i>, 10<sup>th</sup> edition. Oxford University Press, 2020.</li> <li>2. Sharma, R.C. and Krishna Mohan. <i>Business Correspondence and Report Writing</i>. Delhi: McGraw, 2013.</li> <li>3. Mahanand, Anand. <i>English for Academic and Professional Skills</i>. Delhi: McGraw, 2013.</li> <li>4. Dulai, Surjit S. <i>NISSIM EZEKIEL and the Evolution of Modern Indian English</i></li> <li>5. <i>Poetry: A Chronology</i>". Journal of South Asian Literature, 2000.</li> <li>6. Murphy, Raymond. <i>English Grammar in Use</i>. Delhi: Cambridge University Press, 2015.</li> </ol>	

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## Multi-Disciplinary Courses:



In hours			Credit
L	T	P	
2	0	2	3

Course Code	<b>ENH161</b>							
Course Title	<b>Professional Communication</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: acquire knowledge, skills, and judgment around human communication that will facilitate their ability to work collaboratively with others.</p> <p>CO2: develop communication competencies such as managing conflict, understanding small group processes, active listening, appropriate self-disclosure, etc.</p> <p>CO3: develop the ability to communicate effectively orally and in writing for a variety of contexts and audiences</p> <p>CO4: perform efficiently in interviews, presentations, group discussions etc. through thorough practice provided during the course.</p> <p>CO5: develop awareness of appropriate communication strategies, engage in scholarly inquiry and social scientific research, recognize the effects of diversity, access, and power on communication, analyse a variety of communication acts and networks and develop and deliver professional presentations.</p>							
Examination Mode	Theory + Practical							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>		<b>05</b>		<b>25</b>		<b>35</b>	<b>25</b>
Syllabus								CO Mapping
Unit 1	<b>Language in Communication</b>							
	Language Development: subject-verb agreement, personal passive voice, numerical adjectives, embedded sentences, clauses, conditionals, reported speech, active/passive voice.							CO1
	Use of language in communication: Significance of technical communication Vocabulary Development: technical vocabulary, vocabulary used in formal letters/emails and reports, sequence words, misspelled words, compound words, finding suitable synonyms, paraphrasing, verbal analogies.							CO5
	Technology-based communication: Effective email messages, slide presentations, editing skills using software.							CO1
	<b>Practical:</b> Formal writing: Technical Writing: differences between technical and literary style. Letter Writing (formal, informal and semi formal), Job applications, Minute preparation, CV preparation (differences between Bio-Data, CV and Resume), and Reports.							CO3
Unit 2	<b>Reading and Comprehension</b>							
	Reading, Comprehension, and Summarizing: Reading styles, speed,							CO5

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	valuation, critical reading, reading and comprehending shorter and longer technical articles from journals, newspapers, identifying the various transitions in a text, SQ3R method, PQRS method, speed reading.	
	Comprehension: techniques, understanding textbooks, marking and underlining, Note-taking	CO5
	Poem: "An Introduction" Kamala Dass	CO2
	<b>Practical:</b> Reading: Speed Reading, Reading with the help of Audio Visual Aids, Reading Comprehension Skills	CO3
Unit 3	<b>Presentation Skills</b>	
	Oral Presentation: Voice modulation, tone, describing a process, Presentation Skills: Oral presentation and public speaking skills, business presentations, Preparation: organizing the material, self-Introduction, introducing the topic, answering questions, individual presentation practice, presenting visuals effectively.	CO1
	Debate and Group Discussions: introduction to Group Discussion (GD), differences between GD and debate; participating GD, understanding GD, brainstorming the topic, questioning and clarifying, GD strategies, activities to improve GD skills	CO4
	Chapter: "Introduction: The Hidden Side of Everything" from <i>Freakonomics</i> by Steven D. Levitt And Stephen J. Dubner	CO3
	<b>Practical:</b> Mock interview and Debate/Group Discussion: concepts, types, Do's and Don'ts- intensive practice	CO5
Unit 4	<b>Listening Skills</b>	
	Listening and Interview Skills Listening: Active and Passive listening, listening: for general content, to fill up information, intensive listening, for specific information, to answer, and to understand. Developing effective listening skills, barriers to effective listening, listening to longer technical talks, listening to classroom lectures, talks on engineering /technology, listening to documentaries and making notes, TED talks.	CO2
	Interview Skills: types of interviews, successful interviews, interview etiquette, dress code, body language, telephone/online (Skype) interviews, one-to-one interview & panel interview, FAQs related to job interviews	CO4
	Short story: "Story of a poem" by Chandrika B.	CO4
	<b>Practical:</b> Listening: Exercises based on audio materials like radio and podcasts. Listening to Song. practice and exercises.	CO1
Text Books	B., Chandrika, "The Story of a Poem". <i>Katha: Short Stories by Indian Women</i> edited by Urvashi Butalia. Telegram, 2007. Dass, Kamala. "An Introduction" Selected Poems, Penguin, 2014. Koneru, Aruna. <i>Professional Communication</i> . Delhi: McGraw, 2008. Kumar, Sanjay and Pushp Lata. <i>Communication Skills</i> . New Delhi: Oxford University Press, 2015. Levitt, Steven D. and Stephen J. Dubner, "Introduction: The Hidden Side of Everything", <i>Freakonomics</i> , Harper Collins, 2006. Lucas, Stephen E. <i>The Art of Public Speaking</i> . McGraw Hill Education, 2012. Rizvi, M. Ashraf. <i>Effective Technical Communication</i> . Tata Mc Graw –Hill, 2015.	

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Reference Book/s	Ganguly, Anand. <i>Success in Interview</i> . RPH, 5th Edition, 2016. Mahanand, Anand. <i>English for Academic and Professional Skills</i> . Delhi: McGraw,2013. Murphy, Raymond. <i>English Grammar in Use</i> . Delhi: Cambridge University Press, 2015. Sharma, Raman. <i>Technical Communications</i> . Oxford Publication, London, 2004.	
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## Semester II



In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH121A</b>							
Course Title	<b>Introduction to British Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Acquaint themselves with significant British authors and their literary works, ranging from the earliest writings to contemporary pieces.</p> <p>CO2: develop their ability to critically analyse literary texts, including identifying themes, motifs, symbols, and literary techniques employed by different authors.</p> <p>CO3: explore the historical and cultural contexts that influenced British literature, helping them recognize the connections between literary works and the broader societal issues of their time.</p> <p>CO4: expose themselves to a diverse range of genres, including poetry, drama, prose fiction, and non-fiction essays, fostering an appreciation for the versatility of British literature.</p>							
Examination Mode	Theory/Practical/Theory + Practical							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Drama</b>							
	<i>Much Ado About Nothing</i> by William Shakespeare							CO1
Unit 2	<b>Poetry</b>							
	Geoffrey Chaucer “Prologue to the Canterbury Tales”							CO3
	Alexander Pope: “Belinda’s Toilet” an excerpt (Canto I Lines 121- 148) from <i>The Rape of Lock</i>							CO2
	William Wordsworth: “I wandered lonely as a cloud”							CO1
	Elizabeth Browning: “If thou must love me, let it be for nought”							CO2
	John Keats “Ode to Autumn”							CO2
Unit 3	<b>Short Stories/Prose</b>							
	Oscar Wilde: “The Nightingale and the Rose”							CO1
	Virginia Woolf: “Professions for Women” from the book <i>Virginia Woolf: Selected Essays</i> , Oxford Classics							CO2
	Bertrand Russell: “Eminent Men I Have Known” from <i>Unpopular Essays</i> .							CO4
Unit 4	<b>Novella</b>							
	Charles Dickens: <i>A Christmas Carol</i>							CO4
Text Books	<i>Much Ado About Nothing</i> <i>Canterbury Tales</i> Oscar Wilde: <i>The Complete Short Stories</i> , Oxford. <i>Virginia Woolf: Selected Essays</i> , Oxford Classics. <i>Unpopular Essays</i> by Bertrand Russell. <i>A Christmas Carol</i> by Charles Dickens.							

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In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH122A</b>							
Course Title	<b>Indian Writings in English</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: analyse and interpret the themes, motifs, and cultural aspects depicted in Indian Writing in English, which may include identity, nationalism, diaspora, tradition, modernity, and more.</p> <p>CO2: appreciate the diverse cultural, linguistic, and regional backgrounds reflected in Indian Writing in English, and understand how these factors influence literary expressions.</p> <p>CO3: Students should gain an appreciation for how Indian authors writing in English represent Indian culture, traditions, and societal issues in their works.</p> <p>CO4: will have understanding of the use of Indian English in the prescribed texts.</p>							
Examination Mode	Theory							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Short Stories</b>							
	Paro Anand: “She Walks between Raindrops” from <i>The Other: Stories of Difference</i>							CO4
	Vivek: “The Doll’s House” from the book <i>The Biryani Shop</i>							CO1
	Nakul Kundra: “Speed” from the book <i>The Whirlpool of Riddles</i>							CO4
Unit 2	<b>Poetry</b>							
	Nissim Ezekiel: “The Night of the Scorpion”							CO1
	Jayanta Mahapatra: “Hunger”							CO1
	A.K. Ramanujan: “Small Scale Reflections on a Great House”							CO2
	Kamala Das: “The Sunshine Cat”							CO3
Unit 3	<b>Drama</b>							
	Mahesh Dattani: <i>Final Solutions</i>							CO3
Unit 4	<b>Non-Fiction</b>							
	Mahatma Gandhi: “Civilisation” from the book <i>Hind Swaraj</i>							CO3
	Gurupadesh Singh: “Stories We Make Make Us” from the book <i>Signs, Stories and Sallies: Essays in Divergence</i> , Published by Adhyyan Books, 2023.							CO2
Text Books	<p><i>The Vendor of Sweets</i> by RK Narayan.</p> <p><i>Hind Swaraj</i> by M. Gandhi.</p> <p><i>Signs, Stories and Sallies: Essays in Divergence</i> Published by Adhyyan Books.</p> <p><i>Final Solutions</i> by Mahesh Dattani.</p> <p>Kundra, Nakul. <i>The Whirlpool of Riddles (A Book of Short Stories)</i>. New Delhi: Sahitya Akademi, 2021.</p> <p><i>The Biryani Shop and Other Stories</i> by Vivek, Hawakal Publishers.</p> <p>Paro Anand: <i>The Other: Stories of Difference</i></p>							

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## Discipline Specific Skill Enhancement Course-Core:



In hours			Credit
L	T	P	
0	0	2	1

Course Code	<b>ENH108</b>							
Course Title	<b>Creative Writing</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: know and define Creative Writing and will understand the muse of writing and the nuances involved in producing a creative writing.</p> <p>CO2: know the various and popular figures of speech used by writers from the world and also how the culture, gender, etc., impacts the writing.</p> <p>CO3: know about the genre: poetry and how is it different from prose and various nuances of the poetry</p> <p>CO4: know about the genres: fiction and non-fiction, drama, film etc., and the difference between these and What is Children's Literature?</p>							
Examination Mode	Theory + Practical							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	-	-	-	<b>20</b>	-	<b>30</b>	-	<b>50</b>
Syllabus								CO Mapping
<b>Unit 1</b>	<b>What is Creative Writing?</b>							CO1
	Defining Creativity, Measuring Creativity							
	Inspiration and Agency							
	Creativity and Resistance							
	Art and Propaganda							
	Creativity and Madness							
	What is Creative Writing? Imagination and Writing							
	Restrictions of an Open Field							
	Can Creative Writing be Taught?							
	Importance of Reading							
<b>Unit 2</b>	<b>The Art and Craft of Writing</b>							CO2
	Tropes and Figures: Metaphor, Simile, Symbol, Personification, Irony, Alliteration, Assonance, Consonance,							
	Style and Register; Formal and Informal Usage							
	Language and Gender							
	Disordered Language							
	Playing with Words							
	Revising and Rewriting; Proof Reading; Editing (Unit 4 of the book)							
<b>Unit 3</b>	<b>Modes of Creative Writing: Poetry</b>							CO3
	Writing to Communicate: The Writer and the Reader							
	Writing Poetry							

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	<b>Definitions</b> of Poetry: What is a Poem?	
	The Four Functions of Language	
	What to Write About and How to Start	
	Poetry and Prose	
	Shape, Form and Technique	
	Rhyme and Reason	
	Fixed Form and Free Verse, Dominant Modes of Poetry-Lyrical, Narrative, and Dramatic	
	Voices in the Poem	
	Some Indian English Poets and their Works	
	A Conversation with a Creative Writer	
	Writing Verse for Children	
	The Problems with Writing Poetry	
	Practical: "Let's Write a Poem"	
<b>Unit 4</b>	<b>Modes of Creative Writing: Fiction and Non-Fiction, Drama, Film and Screenplay</b>	CO4
	The Importance of History	
	Literary and Popular Fiction	
	The Short Story and the Novel: "Sweet Rice": Character, Plot, Point of View (Modes of Narration), Setting (Milieu)	
	Writing Fiction for Children	
	What is Children's Literature?	
	What is Drama? The Concept and Characteristics of Drama	
	The Plot in Drama or Dramatic Structure	
	Writing for Films	
	Writing a Screenplay	
Text Books	<i>Creative Writing: A Beginner's Manual</i> by Anjana Neria Dev, Anuradha Marwah and Swati Pal. Published by Pearson India.	
Suggested Writings	<p>Abrams, M.H. <i>Glossary of Literary Terms</i>. Wadsworth Publishing Company, 2005.</p> <p>Atwood, Margaret. <i>Negotiating with the Dead: A Writer on Writing</i>. Cambridge: CUP, 2002.</p> <p>Bell, James Scott. <i>How to Write Dazzling Dialogue</i>. CA: Compendium Press, 2014.</p> <p>Bell, Julia and Magrs, Paul. <i>The Creative Writing Course-Book</i>. London: Macmillan, 2001.</p> <p>Berg, Carly. <i>Writing Flash Fiction: How to Write Very Short Stories and Get Them Published. *Then Re-Publish Them All Together as a Book</i>. Houston: Magic Lantern Press, 2015.</p> <p>Blackstone, Bernard. <i>Practical English Prosody</i>. Mumbai: Orient Longman, 1984.</p> <p>Clark, Roy Peter. <i>Writing Tools</i>. Brown and Company, 2008.</p> <p>Earnshaw, Steven (Ed). <i>The Handbook of Creative Writing</i>. Edinburgh: EUP, 2007.</p> <p>Egri, Lajos. <i>The Art of Dramatic Writing</i>. Simon and Schuster, 1960.</p> <p>Gardner, John. <i>The Art of Fiction</i>. New York: Vintage, 1991.</p> <p>Goldberg, Natalie. <i>Writing Down the Bones</i>. Boston and London: Shambhala, 1986.</p> <p>Hamer, Enid. <i>The Metres of English Poetry</i>. Booksway, 2014.</p>	

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<p>King, Stephen. <i>On Writing: A Memoir of the Craft</i>. London: Hodder and Stoughton, 2000.</p> <p>Johnson, Jeannie. <i>Why Write Poetry?</i> F.D. Univ. Press, 2007.</p> <p>Mezo, Richard E. <i>Fire i' the Blood: A Handbook of Figurative Language</i>. USA: Universal Publishers/uPUBLISH.com, 1999.</p> <p>Sartre, Jean-Paul. <i>What Is Literature? And Other Essays</i>. Harvard: Harvard Univ. Press, 1988.</p> <p>Show, Mark. <i>Successful Writing for Design, Advertising and Marketing</i>. New York: Laurence King, 2012.</p> <p>Strunk, William and White, E. B. <i>The Elements of Style</i>. London: Longman, 1999.</p> <p>Sugrman, Joseph. <i>The Adweek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America's Top Copywriters</i>. New York: Wiley, 2009.</p> <p>Turabian, Kate L. <i>A Manual for Writers</i>. Chicago: Univ. of Chicago Press, 2007.</p> <p>Ueland, Brenda. <i>If You Want to Write</i>. India: General Press, 2019.</p> <p>Zinsser, William. <i>On Writing Well</i>. New York: Harper Collins, 2006.</p>	
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# DAV UNIVERSITY, JALANDHAR

## Semester III



In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH201A</b>							
Course Title	<b>American Literature</b>							
Course Outcomes	On the completion of the course the student will be able to CO1: Explain the historical, cultural, and social contexts of American literature. CO2: Analyse and interpret American literary works from various fields. CO3: Identify and discuss key themes, motifs, and symbols in American Literature. CO4: Evaluate and compare different literary genres and styles in American Literature.							
Examination Mode	Theory							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Poetry</b>							CO1
	Robert Frost: "The Road Not Taken"							
	Walt Whitman: "O Captain! My Captain!"							
	Sylvia Plath: "Cut"							
	Maya Angelou: "Still I Rise"							
Unit 2	<b>Novel</b>							CO2
	Harper Lee: <i>To Kill a Mockingbird</i>							
Unit 3	<b>Short-Fiction and Non-Fiction</b>							CO3
	Henry David Thoreau: "Where I Lived and What I Lived For" from the book <i>Walden</i>							
	Malcolm Gladwell : "None of the Above: What I.Q. Doesn't Tell You About Race"							
	Nicola Tesla: "My Later Endeavors: The Discovery of the Rotating Magnetic Field" from the book <i>My Inventions</i> , Dover Thrift Editions.							
Unit 4	<b>Drama</b>							CO4
	Arthur Miller: <i>All My Sons</i>							
Text Books	Arthur Miller: <i>All My Sons</i> Harper Lee: <i>To Kill a Mockingbird</i> Nicola Tesla: <i>My Inventions</i> Henry David Thoreau: <i>Walden</i>							
Suggested Books	Lee, Harper and Bloom, Harold. <i>To Kill a Mockingbird</i> , Infobase Publishing, New York, 2010 Bigsby, Christopher. <i>Arthur Miller: A Critical Study</i> . Cambridge:							

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	<p>Cambridge University P, 2005.</p> <p>David, Mary S. <i>Critical Guide to Walt Whitman and his Selected Poems</i>. Bareilly: Student Store, 1969.</p> <p>Fisher, William J. <i>The American Literature of the Nineteenth Century: An Anthology</i>. New Delhi Eurasia Publishing House Pvt. Ltd, 1970.</p> <p>Plath, Sylvia. <i>Ariel</i>. New York: Harper, 1966. Print 8.</p> <p>Trikhe, Manorama. <i>Robert Frost: An Anthology of Recent Criticism</i>. Delhi: Ace Publication, 1990.</p> <p>Gladwell, Malcolm. "None of the Above: What I.Q. Doesn't Tell You About Race" Published in the print edition of the December 17, 2007, issue, with the headline "None of the Above."</p>	
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In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH202A</b>							
Course Title	<b>Indian Writings in Translation</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: gain insights into the cultural, social, and historical contexts that have shaped Indian literature, as they explore works translated from various Indian languages into the target language of instruction.</p> <p>CO2: analyse and discuss the themes, motifs, and literary techniques employed by Indian authors, helping them grasp the commonalities and unique aspects of Indian literature.</p> <p>CO3: develop a deeper understanding of different traditions, perspectives, and ways of life within the country by exploring literature from diverse Indian cultures.</p> <p>CO4: have the opportunity to compare translated works with their original versions, which can lead to discussions about the challenges and nuances of translation.</p>							
Examination Mode	Theory/Practical/Theory + Practical							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Poetry</b>							CO1
	Lal Ded: <i>I, Lalla: The Poems of Lal Ded</i> , Penguin Classics (Translation by Ranjit Hoskote) <ul style="list-style-type: none"> <li>• “One shrine to the next, the hermit can’t stop for breath” (1)</li> <li>• “I burnt up the landscape with footprints, looked for Him everywhere.” (2)</li> <li>• “Shiva or Keshava or the Enlightened One or the Lotus-born, whatever He calls Himself,” (3)</li> </ul>							
	Rabindranath Tagore: “Leave this chanting and singing and telling of beads!” (Translation by the Author)							
	Suryakant Tripathi Nirala: “Remembering Saroj” (Translation by David Rubin)							
	Pankaj Chaturvedi: “But One Face” (translations from <i>Maps of the Impossible</i> by Rajesh Sharma)							
	Asad Zaidi: “Almirah” (translations from <i>Maps of the Impossible</i> by Rajesh Sharma)							
Unit 2	<b>Novel</b>							CO3
	Usha Priyamvada: <i>Fifty-Five Pillars, Red Walls</i> , translated by Daisy Rockwell.							

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Unit 3	<b>Stories</b>	CO2
	Munshi Premchand: <ul style="list-style-type: none"> <li>• “Kafan” (The Shroud) (Translation by David Rubin)</li> <li>• “Sadgati” (Deliverance) (Translation by David Rubin)</li> </ul>	
	Bhisham Sahni: “Dinner for the Boss” from the book <i>Middle India</i> , Penguin Modern Classics. Translation by Gillian Wright.	
	Urmila Pawar: “Mother” <i>Katha: Short Stories by Indian Women</i> .	
Unit 4	<b>Drama</b>	CO4
	Vijay Tendulkar: <i>Silence! The Court is in Session</i> . Oxford University Press. Translated by Priya Adarkar.	
Text Books	<p>Tabish Khair, <i>Babu Fictions</i>, Delhi: Oxford University Press, 2006.</p> <p>S. Tharu and K. Lalitha, <i>Women Writing in India: 600BC to the Present</i>, 2 Vols., New Delhi: Oxford University Press, 1995.</p> <p>V. Raghavan and Nagendra, <i>An Introduction to Indian Poetics</i>, Bombay: Macmillan, 1970.</p> <p>G. N. Devy, ed., <i>Indian Literary Criticism: Theory and Interpretation</i>, Hyderabad: Orient Longman, 2004.</p> <p>Urmila Pawar: “Mother”, <i>Katha: Short Stories by Indian Women</i>. Edited by Urvashi Butalia.</p> <p>Usha Priyamvada: <i>Fifty-Five Pillars, Red Walls</i>, translated by Daisy Rockwell. Speaking Tiger, 2021.</p>	

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In hours			Credit
L	T	P	
2	1	2	4

Course Code	<b>ENH251A</b>							
Course Title	<b>Academic Writing</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Write in a clear, concise, and coherent manner appropriate for academic purposes. They will develop skills in organizing their ideas, constructing strong arguments, and using appropriate academic language and tone.</p> <p>CO2: Be familiar with the conventions and structures of various academic genres, including essays, research papers, literature reviews, and annotated bibliographies. They will learn how to meet the expectations of different disciplines and adhere to specific formatting styles (e.g., APA, MLA).</p> <p>CO3: Enhance their critical thinking skills through rigorous analysis and interpretation of texts, data, and arguments.</p> <p>CO4: Understand the importance of academic integrity and will learn to avoid plagiarism by properly acknowledging and citing sources.</p>							
Examination Mode	<b>Theory + Practical</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>-</b>	<b>05</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>35</b>	<b>25</b>
Syllabus								CO Mapping
Unit 1	<b>Introduction: Academic Writing</b>							CO1
	"How not to argue?" from <i>How to Argue</i> .							
	"The Art of the Plausible: Argument in the Real World" from <i>How to Argue</i> .							
	"The First Steps in Developing Your Argument" from <i>How to Argue</i> .							
	Exercise: "Which Text is Better?" from <i>A Course on</i>							
	Academic Texts							
Unit 2	<b>Getting Started</b>							CO2
	The First Steps in Developing Your Argument: Does it Matter, Choosing Your Argument from <i>How to Argue</i> .							
	Structuring Your Argument: Putting Your Ideas in Order from <i>How to Argue</i>							
	Approaches to Writing: Introduction, Ways of Writing, Exercises from <i>A Course in Academic Writing</i>							
	The Writing Process: Introduction, Brainstorming and Outlining, Gathering Information, Sorting the Material, Exercises from <i>A Course in Academic Writing</i>							
Unit 3	<b>Writing a Paragraph from A Course in Academic Writing</b>							CO3
	Simple Paragraph Types							
	More Complex Paragraphs							

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Unit 4	<b>The Language of Reports and Research Papers from <i>A Course in Academic Writing</i></b>	CO4
	Introduction	
	Writing Reports	
	Writing a Short Research Paper	
Text Books	<i>A Course in Academic Writing</i> (2 <sup>nd</sup> edition) by Renu Gupta, Orient BlackSwan, 2020. <i>How to Argue</i> (3 <sup>rd</sup> edition) by Alastair Bonnet, Pearson Education Limited, 2011.	

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## Semester IV



In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH231A</b>							
Course Title	<b>British Drama</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: explore how a play reflects the theatrical conventions and socio-cultural dynamics of its respective time, from the Elizabethan era to the early 20th century.</p> <p>CO2: compare and contrast the characterizations across different plays, identifying recurring themes and variations in the portrayal of human nature.</p> <p>CO3: investigate the use of verse, prose, and dialogue styles in the different periods represented by the plays.</p> <p>CO4: explore the adaptability of the selected plays in different performance contexts, discussing various productions and adaptations to film, television, or other mediums.</p>							
Examination Mode	Theory							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Christopher Marlowe: <i>Doctor Faustus</i></b>							CO1
	Christopher Marlowe and The Elizabethan Drama							
	Irony and The Tragic Dilemma in <i>Doctor Faustus</i>							
	The Renaissance and Reformation in <i>Doctor Faustus</i>							
Unit 2	<b>Ben Jonson: <i>The Alchemist</i></b>							CO2
	The Dramatic Career of Ben Jonson							
	Comedy of Jonson and <i>The Alchemist</i>							
	The Structure of <i>The Alchemist</i>							
	Characterization and Language							
Unit 3	<b>Oliver Goldsmith: <i>She Stoops to Conquer</i></b>							CO3
	Comedy of Manners							
	Gender Roles and Social Expectations							
	Social Commentary							
Unit 4	<b>George Bernard Shaw: <i>Pygmalion</i></b>							CO4
	Background of English Drama from the Restoration Period to Bernard Shaw							
	Pygmalion: Themes and Issues							
	Dramatic Structure and Mingling of Genres							
	Language and Style							
Text Books	Christopher Marlowe: <i>Doctor Faustus</i> Ben Jonson: <i>The Alchemist</i> Oliver Goldsmith: <i>She Stoops to Conquer</i> George Bernard Shaw: <i>Pygmalion</i>							
Suggested	Allman, Eileen. <i>Jacobean Revenge Tragedy and the Politics of Virtue.</i>							

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Readings	<p>London: Associated University Presses, 1999.</p> <p>Bliss, Lee. <i>The World's Perspective: John Webster and the Jacobean Drama</i>. NJ: Rutgers UP, 1983.</p> <p>Dietrich, Richard F. <i>British Drama, 1890-1950: A Critical History</i>. USA: Twayne Publishers, 1989.</p> <p>Goldsmith, Oliver. <i>She Stoops to Conquer</i>. Macmillian: New York, 1775.</p> <p>Innes, Christopher. <i>The Cambridge Companion to George Bernard Shaw</i>. UK: Cambridge University Press, 1998.</p> <p>Kinney, Arthur F. <i>A Companion to Renaissance Drama</i>. USA: Blackwell Publishers, 2002.</p> <p>Nicolle, Allardyce. <i>Theatre and Dramatic Theory</i>. London: George G. Harrap &amp; Co. Ltd, 1962.</p>	
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In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH232A</b>							
Course Title	<b>British Prose</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Understand and analyse the historical, cultural, and social contexts of British prose.</p> <p>CO2: Identify and interpret major works of British prose from different time periods.</p> <p>CO3: Analyse and discuss key themes, motifs, and narrative techniques in British Prose.</p> <p>CO4: Recognize and appreciate the contributions of diverse voices and perspectives in British prose.</p>							
Examination Mode	Theory							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage								
Syllabus								CO Mapping
Unit 1	<b>First Essays in English</b>							CO1
	Francis Bacon (1561-1626): <ul style="list-style-type: none"> <li>• “Of Friendship”</li> <li>• “Of Studies”</li> <li>• “Of Revenge”</li> <li>• “Of Innovations”</li> </ul>							
	Jonathan Swift (1667-1745): <ul style="list-style-type: none"> <li>• “Hints Towards an Essay on Conversation”</li> <li>• “A Modest Proposal”</li> </ul>							
Unit 2	<b>Essays in the Period of Romanticism</b>							CO2
	William Hazlitt (1778-1830): <ul style="list-style-type: none"> <li>• “On the Ignorance of the Learned”</li> <li>• “My First Acquaintance with Poets”</li> </ul>							
	Charles Lamb (1775-1834): <ul style="list-style-type: none"> <li>• “Dream Children: A Reverie”</li> <li>• “A Few Words on Christmas”</li> </ul>							
Unit 3	<b>Victorian Age</b>							CO3
	Samuel Butler (1835-1902) <ul style="list-style-type: none"> <li>• “On Knowing What Gives Us Pleasure”</li> </ul>							
	Oscar Wilde (1854-1900) <ul style="list-style-type: none"> <li>• “The True Critic” (from The Critic as Artist)</li> </ul>							
Unit 4	<b>Essays from Twentieth Century</b>							CO4
	Aldous Huxley:							

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	<ul style="list-style-type: none"> <li>• “English Snobbery”</li> </ul>	
	Robert Lynd: <ul style="list-style-type: none"> <li>• “In Praise of Mistakes”</li> </ul>	
	Bertrand Russell: <ul style="list-style-type: none"> <li>• “In Praise of Idleness”</li> </ul>	
Text Books	John Gross <i>The Oxford Book of Essays</i> . Oxford University Press. Bacon, Francis, and Basil Montagu. <i>The Works of Francis Bacon</i> . Vol. 1. Parry & Mc. Lamb, Charles. <i>The Works of Charles Lamb</i> . E. Moxon, 1852. Millan, 1857. Hazlitt, William. <i>The Collected Works of William Hazlitt: Table talk and Conversations of James Northcote, esq., RA</i> . Vol. 6. JM Dent & Company, 1903. Swift, Jonathan. <i>The prose works of Jonathan Swift</i> . Vol. 10. Bell, 1902. Huxley, Aldous Leonard. <i>The Olive tree and other essays</i> . DigiCat, 2022. Bertrand Russell, <i>The Collected Works</i> .	

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In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH233A</b>							
Course Title	<b>British Fiction</b>							
Course Outcomes	On the completion of the course the student will be able to CO1: will be able to study the origin and various types of novels from the historical perspective. CO2: familiarize themselves with the salient features of early 19 <sup>th</sup> century Novels. CO3: have an enhanced critical understanding of mid 19 <sup>th</sup> century novels. CO4: list key elements through the writing and life of Charles Dickens.							
Examination Mode	Theory							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Daniel Defoe: <i>Robinson Crusoe</i></b>							CO1
	History of English Novel							
	Fiction as a genre							
	Types of Novels							
	Literary Concepts related to novels							
Unit 2	<b>Jane Austen: <i>Pride and Prejudice</i></b>							CO2
	Introduction							
	Britain in Early 19 <sup>th</sup> Century							
	Development of the novel							
Unit 3	<b>Emily Bronte: <i>Wuthering Heights</i></b>							CO3
	Introduction							
	Britain in the mid 19 <sup>th</sup> Century							
	Development of the novel							
Unit 4	<b>Charles Dickens: <i>Oliver Twist</i></b>							CO4
	Introduction							
	Narratology and the writing style of Dickens							
	Concerns of Dickens							
Text Books	Daniel Defoe: <i>Robinson Crusoe</i> Austen, Jane. <i>Pride and prejudice</i> . Broadview Press, 2001. Brontë, Emily. <i>Wuthering heights</i> . Ignatius Press, 2008. Dickens, Charles. <i>Oliver Twist</i> .							
Suggested Readings	<i>The English Novel</i> by Terry Eagleton							

# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH234A</b>							
Course Title	<b>British Poetry</b>							
Course Outcomes	On the completion of the course the student will be able to CO1: have the ability to comprehend and critically appreciate poetry. CO2: have their intellectual faculties sharpened by developing a requisite critical insight. CO3: comprehend different shades and tones of poetic temper in the light of cultural diversity CO4: recognize and appreciate the contributions of diverse voices and perspectives in British Poetry.							
Examination Mode	Theory							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage								
Syllabus								CO Mapping
<b>Unit 1</b>	<b>Metaphysical Poetry</b>							CO1
	John Donne (1572-1631): "The Canonization"							
	George Herbert (1593-1633): "Easter Wings"							
<b>Unit 2</b>	<b>Mock-Epic</b>							CO2
	Alexander Pope (1688-1744): <i>The Rape of the Lock</i>							
<b>Unit 3</b>	<b>Romanticism</b>							CO3
	ST Coleridge (1772-1834): "The Rime of the Ancyent Marinere" ("The Rime of the Ancient Mariner")							
	William Wordsworth (1770-1850): "We Are Seven"							
	John Keats (1795-1821) "La Belle Dame Sans Merci"							
	Percy Bysshe Shelley (1792 – 1822) "To a Skylark"							
	Lord Byron (1782 – 1824) "When We Two Parted"							
	William Blake (1757 – 1827) "On Another Sorrow"							
<b>Unit 4</b>	<b>Victorian poets</b>							CO4

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	Robert Browning (1812-1889) "My Last Duchess"	
	Elizabeth Barrett Browning (1806-1861) "The Lady's Yes"	
	Matthew Arnold (1822 – 1888) "Dover Beach"	
	Alfred Tennyson (1809 – 1892) "Eagle"	
Text Books	<i>Lyrical Ballads</i> with "Preface" <i>The Rape of the Lock</i> <i>The Oxford Book of English Verse</i>	

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## Semester V



In hours			Credit
L	T	P	
3	1	0	4

Course Code	<b>ENH301A</b>							
Course Title	<b>Introduction to Literary Criticism</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: develop students' ability to critically analyse and interpret literary works, including novels, poems, plays, and other literary forms. Students will learn to identify literary devices, themes, symbols, and motifs within texts.</p> <p>CO2: have their intellectual faculties sharpened by developing a requisite critical Insight.</p> <p>CO3: gain insights into the historical development of literary criticism, tracing its evolution from classical to contemporary approaches.</p> <p>CO4: recognize and appreciate the contributions of diverse voices and perspectives.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Ancient Greek Criticism</b>							CO1
	Plato: <i>Republic</i> (Book 10)							
	Aristotle: <i>Poetics</i> (Chapter 1, 2 and 3)							
Unit 2	<b>Romanticism</b>							CO2
	William Wordsworth: "Preface" to <i>Lyrical Ballads</i>							
	Ideas and terms: ST Coleridge: Fancy/ Primary and secondary Imagination John Keats: "Negative Capability"							
Unit 3	<b>The English Poets</b>							CO3
	Matthew Arnold: "The Study of Poetry"							
Unit 4	<b>Tradition and Talent</b>							CO4
	Thomas Stearns Eliot: "Tradition and Individual Talent"							
Text Books	<i>English Critical Texts</i> edited by Enright and Chickera. <i>Republic</i> by Plato <i>Poetics</i> by Aristotle							
Suggested Readings	M. H. Abrams: <i>A Glossary of Literary Terms</i> M.A.R. Habib: <i>A History of Literary Criticism: From Plato to the Present</i> , Oxford: Blackwell, 2005. Mathew, Thomas. "Tradition and the Individual Talent. T. S. Eliot." Prof. Thomas Mathew. Online video clip. YouTube. YouTube, 24 Nov. 2017. Web. 1 April 2021.							

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<p>Mason, Dr. Scott. "Tradition and Individual Talent". Dr, Scott Mason. Online Video clip. YouTube. <i>YouTube</i>, 26 Jan 2020. Web. 1 April 2021.</p> <p>Bernard, Bosanquet. <i>Companion to Plato's Republic</i>. London: Rivingtons, 1925</p> <p>Aristotle. <i>Poetics and Rhetoric: Demetrius on Style, Longinus on Sublime: Essays in Classical Criticism</i>. London: Dent, 1953.</p> <p>Bowra, C. M. <i>Romantic Imagination</i>. London: Oxford University Press, 1961.</p> <p>Arnold, Matthew. <i>Study of Poetry</i>. Bibliobytes, 2000.</p> <p>Eliot, Thomas Stearns. "The metaphysical poets", <i>Selected Essays</i> 241.250 (1921): 17-35.</p> <p>Wordsworth, William. "Preface to <i>Lyrical Ballads</i>", <i>Poetry and Cultural Studies: A Reader</i> 21 (2009).</p> <p>Williams, Raymond. <i>Culture and society, 1780-1950</i>. Columbia University Press, 1983.</p>	
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# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
3	1	0	4

Course Code	<b>ENH302A</b>							
Course Title	<b>Shakespeare Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: understand and be able to critically respond to the aesthetic sensibility of Shakespeare.</p> <p>CO2: develop the ability to appreciate the original and creative use of language in Shakespearean texts.</p> <p>CO3: help students understand and appreciate the beauty and richness of Shakespearean language, including the use of iambic pentameter, metaphor, and wordplay</p> <p>CO4: foster critical thinking skills as they analyse complex literary works and engage with different interpretations and viewpoints.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Sonnets</b>							CO1
	a. "To me, fair friend, you never can be old..." (104) b. "the expense of Spirit in a waste of Shame is lust in action" (109) c. "Since Brass, Nor Stone, Nor Earth, Nor Boundless Sea" d. "so are you to my thoughts as food to life" (75) e. "Let Me Not to the Marriage of True Minds"							
Unit 2	<b>Tragedy</b>							CO2
	<i>Hamlet</i>							
Unit 3	<b>Comedy</b>							CO3
	<i>As You Like It</i>							
Unit 4	<b>Tragi-Comedy</b>							CO4
	<i>The Merchant of Venice</i>							
Text Books	<i>Sonnets</i> <i>Hamlet</i> <i>As You Like It</i> <i>The Merchant of Venice</i>							
Suggested Readings	Post, Jonathan F.S. <i>Shakespeare's Sonnets and Poems: A Very Short Introduction</i> . Oxford. Wells, Stanley. <i>William Shakespeare: A Very Short Introduction</i> . Oxford. Wells, Stanley. <i>Shakespeare's Tragedies: A Very Short Introduction</i> . Oxford. Es, Bart van. <i>Shakespeare's Comedies: A Very Short Introduction</i> . Oxford.							

# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	0	0	4

Course Code	<b>ENH351A</b>							
Course Title	<b>Women's Writings</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Examine how gender and identity influence the themes and perspectives presented in the literature by women allowing discussions on feminism, intersectionality, and representation.</p> <p>CO2: Develop a clear understanding of the principles and goals of feminism and how it addresses gender inequality and discrimination.</p> <p>CO3: Explore how each genre serves as a unique medium for expressing women's experiences, perspectives, and socio-political commentary.</p> <p>CO4: Encourage students to draw connections between the selected works and broader conversations within feminist literary criticism.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Short Stories</b>							CO1
	Charlotte Perkins Gilman: <i>Yellow Wallpaper</i>							
	Mahasweta Devi: "Draupadi" from <i>Breast Stories</i>							
Unit 2	<b>Essays, Utopia and Memoir</b>							CO2
	Chimamanda Ngozi Adichie: <i>We Should All Be Feminists</i>							
	Rokeya Sakhawat Hossain: <i>Sultana's Dream</i>							
	Rassundari Devi: "The Fifth Composition" From <i>Amar Jiban (My Life)</i> Available in <i>Women Writing in India: Volume I 600 BC to Early Twentieth Century</i> (Pages 194-199) Edited by Susie Tharu and K. Lalita, Oxford University Press.							
Unit 3	<b>Drama</b>							CO3
	Caryl Churchill: <i>Top Girls</i>							
Unit 4	<b>Poetry</b>							CO4
	Adrienne Rich: "Aunt Jennifer's Tigers"							
	Maya Angelou: "Phenomenal Woman"							
	Anne Sexton: "The Starry Night"							
	Kamala Das: "Freaks"							
Suggested	Allen, Judith A. <i>The Feminism of Charlotte Perkins Gilman:</i>							

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Readings	<p><i>Sexualities, Histories, Progressivism. Women in Culture and Society (Women in Culture and Society). Chicago, IL: U of Chicago P, 2009.</i></p> <p>Gilbert, Sandra M. and Susan Gubar. <i>Shakespeare's Sisters: Feminist Essays on Women Poets.</i> USA: Indiana UP, 1981.</p> <p>Keyes, Clair. <i>The Aesthetics of Power: The Poetry of Adrienne Rich.</i> USA: U of Georgia Press, 1986. Print.</p> <p>Lupton, Mary Jane. <i>Maya Angelou: A Critical Companion.</i> London: Greenwood Press, 1998.</p> <p>Ostriker, Alicia Suskin. <i>Stealing the language: The Emergence of Women's Poetry in America.</i> MA: Beacon Press, 1986. P</p> <p>Prasad, Amar Nath and S. K. Paul. <i>Feminism in Indian Writings in English.</i> New Delhi: Sarup and Sons, 2006.</p> <p>Wagner-Martin, Linda. <i>Critical Essays on Anne Sexton.</i> Boston: G.K Hall and Co., 1989.</p> <p><i>Women Writing in India: Volume I 600 BC to Early Twentieth Century (Pages 194-199)</i> Edited by Susie Tharu and K. Lalita.</p> <p>Charlotte Perkins Gilman: <i>Yellow Wallpaper</i></p>	
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# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH352A</b>							
Course Title	<b>Literature from Punjab</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: develop a profound appreciation for the spiritual diversity and interfaith themes present in the medieval poetry/literature and explore how these poets navigate religious boundaries to convey universal messages of love, tolerance, and spiritual unity</p> <p>CO2: examine the works as expressions of resistance against societal norms, political upheavals, and cultural challenges and investigate how literature becomes a powerful tool for conveying narratives of resilience, social justice, and the human spirit.</p> <p>CO3: delve into the theme of love and longing in the poetry of Amrita Pritam and Shiv Kumar Batalvi, exploring how their verses navigate personal emotions and societal expectations as well as contrast the different expressions of love in the context of Faiz Ahmed Faiz's more politically charged poetry.</p> <p>CO4: trace the historical evolution of Punjab through literary texts, connecting key events and societal changes with the works of various authors and examine the role of literature in preserving and reinterpreting Punjab's history, fostering a critical awareness of the region's past.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Medieval Punjab</b>							CO1
	Bulle Shah: Now I have fallen in love. What can I do? I cannot live, and cannot die. (9) Bullha, what do I know about who I am? (106)							
	Nanak: Padia hovai gunehgar (A scholar who sins will not be spared (3)) (page 92)							
	Read Shah Hussain's couplets only from the Novel <i>The Sufi's Nightingale</i> translated by Sarbpreet Singh: Chapter 39 •aaya saavaN man parchaavaN saeeyaa(n) kheyDaN saavey(n) 39: The rains are here and joy abounds The girls in celebration play. Chapter 41 duniya to(n) mar jaavaNaa vat(h) naa aavNaa 41: To the world I bid goodbye							

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	<p>Never ever to return          Actions good and actions bad          Fair wages I shall earn.          Chapter 43 •babal g(h)anDee(n) paeaaa(n) dinn thoRay paaeey          43: In haste my father seals my fate          No more in this home will I stay          Without a trousseau, oh the shame          To my husband I'll be sent away.          Sarbpreet Singh. <i>The Sufi's Nightingale</i>. Speaking Tiger, 2023.</p>	
Unit 2	<b>Fiction</b>	CO2
	Sa'dat Hassan Manto: "Toba Tek Singh" from <i>Bitter Fruit: The Very Best of Saadat Hasan Manto</i>	
	Qasmi, Ahmed Nadeem: "Permeshar Singh" <i>Thoughtful Musings: English Translations of a selection of Ahmed Nadeem Qasmi's Columns, Essays and Short Stories</i> . Sang-e-meel Publications. Kindle Edition.	
	Balbir Madhopuri "Hunger Knows No Caste" "Daadi's Saga" from <i>Chhangiya Rukh – Against the Night</i> . Translated by Tripti Jain, New Delhi: OUP, 2010.	
Unit 3	<b>20<sup>th</sup> century Punjab</b>	CO3
	Shiv Kumar "Birha Tu Sultan" (Separation, You are the King) "Maye Ni Maye" (Hawk) (Translated by Suman Kashayap at <i>PoemHunter.Com</i> )	
	Faiz Ahmad Faiz: "Love, Do not Ask" (65-68) "Dogs" (83- 85) ( <i>Poems by Faiz</i> . Translated by V G Kiernan. (Oxford India, 2000))	
	Amrita Pritam: "Ajj Akhan Waris Noo" (Translated by Amrita Pritam, <i>Selected Poems of Amrita Poems</i> , Edited by Pritish Nandy, Kolkata: Dialog Calcutta Publication (Available at ApnaOrg))	
Unit 4	<b>Non-Fiction</b>	CO4
	Rajmohan Gandhi: "Introduction: Why a Punjab History" from the book <i>Punjab: A History from Aurangzeb to Mountbatten</i>	
Text Books	<p><i>Bullhe Shah Sufi Lyrics</i>, Shackle, Christopher, editor and translator. Massachusetts, London: Murty Classical Library of India, 2015  <i>The Sacred Writings of the Sikhs</i>. Translated by Trilochan Singh, Jodh Singh, Kapur Singh, Bawa Harkishen Singh and Khushwant Singh. Revised by George S. Fraser. Introduction by S. Radhakrishnan. Foreword by Arnold Toynbee. Published by UNESCO and Orient Longman.  <i>Punjab: A History from Aurangzeb to Mountbatten</i> by Rajmohan Gandhi  <i>Bitter Fruit: The Very Best of Saadat Hasan Manto</i>. Edited and Translated by Khalid Hasan, Penguin.          Sarbpreet Singh. <i>The Sufi's Nightingale</i>. Speaking Tiger, 2023.</p>	

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In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH356A</b>							
Course Title	<b>Twentieth Century's British Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: investigate the historical events and cultural shifts that shaped British literature during the twentieth century, understanding how they influenced the selected drama, poems, novel, and short story.</p> <p>CO2: examine the impact of modernist movements, such as the Bloomsbury Group, Imagism, and the stream-of-consciousness narrative style, on the selected works</p> <p>CO3: discuss the ways in which authors depict individual and collective identity in response to societal changes.</p> <p>CO4: to draw connections between the selected works and broader literary, cultural, and historical contexts.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Modern Poetry</b>							CO1
	William Butler Yeats: "Adam's Curse" "Easter 1916" "The Second Coming"							
	Thomas Stearns Eliot: "The Love Song of J. Alfred Prufrock" "The Hollowmen"							
	W. H. Auden: "In Memory of W. B. Yeats" "Funeral Blues"							
Unit 2	<b>Novel</b>							CO2
	Virginia Woolf: <i>Mrs. Dalloway</i>							
Unit 3	<b>Short Stories/Non-Fiction Prose</b>							CO3
	Kingsley Amis: "Real and Made-up People" from <i>The Amis Collection: Selected Non-Fiction</i>							
	James Joyce: "The Sisters" from the book <i>Dubliners</i> .							
Unit 4	<b>Drama</b>							CO4
	Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i>							
Text Books	William Butler Yeats: <i>Selected Poems</i> , Penguin Modern Classics. <i>Mrs Dalloway</i> <i>The Amis Collection: Selected Non-Fiction</i> <i>Dubliners</i> <i>Rosencrantz and Guildenstern are Dead</i>							

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In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH321A</b>							
Course Title	<b>Introduction to Literary Theory</b>							
Course Outcomes	On the completion of the course the student will be able to CO1: Cultivate an open-minded and adaptable approach to literary analysis. CO2: Explore interdisciplinary connections between literary theory and other fields such as philosophy, psychology, sociology, and cultural studies. CO3: Apply different literary theories to analyse and interpret literary texts and creatively apply literary theories to non-traditional texts, such as film, music, visual art, or new media. CO4: Develop critical thinking skills to analyse literature from various theoretical perspectives.							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>What is Theory?</b>							CO1
	“What is Theory?” from the book <i>Literary Theory: A Very Short Introduction</i> by Jonathan Culler, Oxford University Press.							
Unit 2	<b>Base and Superstructure</b>							CO4
	Raymond Williams: “Base and Superstructure”; and “Dominant, Residual and Emergent.” From Raymond Williams, <i>Marxism &amp; Literature</i> (Oxford: Oxford University Press, 1977).							
Unit 3	<b>Counterhistory and Anecdote</b>							CO3
	Stephen Greenblatt “Counterhistory and Anecdote” in Catherine Gallagher and Stephen Greenblatt <i>Practicing New Historicism</i> (London: University of Chicago Press, 2000): 49-74.							
Unit 4	<b>The Death of the Author</b>							CO2
	Roland Barthes: “The Death of the Author” from Roland Barthes, <i>Image, Music, Text</i> (London: Flamingo, 1977). Also in David Lodge, editor, <i>Modern Criticism and Theory: A Reader</i> (London and New York: Longman, 1988).							
Text Books	<i>Literary Theory: A Very Short Introduction</i> by Jonathan Culler, Oxford University Press. Roland Barthes, <i>Image, Music, Text</i> (London: Flamingo, 1977). David Lodge, editor, <i>Modern Criticism and Theory: A Reader</i> (London and New York: Longman, 1988). Raymond Williams, <i>Marxism &amp; Literature</i> (Oxford: Oxford University Press, 1977).							

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In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH322A</b>							
Course Title	<b>Reading World Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Develop an understanding of diverse cultures, traditions, and perspectives through the study of world literature.</p> <p>CO2: Hone critical reading skills to analyse and interpret literary texts from different cultural contexts.</p> <p>CO3: Situate literary works within their historical and socio-political contexts, fostering an understanding of global events and movements.</p> <p>CO4: Foster a sense of global citizenship by connecting literature to broader global issues.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Sophocles: <i>Antigone</i></b>							CO1
Unit 2	<b>Anne Frank: <i>The Diary of Anne Frank</i></b>							CO2
Unit 3	<b>Kahlil Gibran: <i>The Prophet</i></b>							CO3
Unit 4	<b>Chinua Achebe: <i>Things Fall Apart</i></b>							CO4
Text Books	<p>Ahrens Dorf, Peter J. Greek Tragedy and Political Philosophy. United Kingdom: Cambridge University Press, 2009.</p> <p>Bloom, Harold. <i>The Diary of Anne Frank</i>, New Edition (Bloom's Modern Critical Interpretations). Philadelphia: Chelsea House Publishers, 2010.</p> <p>Eikhenbaum, Boris Mikhailovich. Tolstoi in the Sixties. Trans. Duffield White. Ann Arbor: Ardis Publishers, 1981.</p> <p>Hamawiya, Adham. "The Life and Works of Kahlil Gibran: A Critical Review". Asiatic 13 (2019): 103:118.</p> <p>Pedrick, Victoria and Stephen M. Oberhelman. The Soul of Tragedy: Essays on Athenian Drama. Ed. Chicago: University of Chicago, 2005. 91-135.</p> <p>Terras, Victor, ed. Tolstoy's Life and Works. Handbook of Russian Literature. New Haven CT: Yale University Press, 1985. 476-80.</p> <p>Waterfield, R. Prophet: The Life and Times of Kahlil Gibran. New York: St. Martin's Press, 1998.</p>							

# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH353A</b>							
Course Title	<b>Cinema and Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: develop advanced critical thinking and analytical skills by examining the narrative structures, thematic concerns, and stylistic choices in films.</p> <p>CO2: gain a thorough understanding of the processes involved in adapting literary works into films.</p> <p>CO3: cultivate interdisciplinary analytical approaches by integrating theories from literature, film studies, and cultural studies.</p> <p>CO4: foster a deeper appreciation of global cinema and its role in reflecting and shaping societal values and experiences.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	-	<b>25</b>	-	<b>50</b>	-
Syllabus								CO Mapping
Unit 1	<b>National Cinematic Identities</b>							
	"National Styles in Cinema" from <i>Deep Focus: Reflections on Cinema</i> by Satyajit Ray, Harper Collins.							
	<i>The Chess Players</i> (1977) <i>Shatranj Ke Khilari</i> Directed by Satyajit Ray							
Unit 2	<b>Theorizing Film Adaptation</b>							
	"Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?" by Linda Hutcheon							
	<i>The Bad Sleep Well</i> (1960) Directed by Akira Kurosawa							
Unit 3	<b>Cinema and Indian Storytelling Traditions</b>							
	<i>The Blue Umbrella</i> by Vishal Bhardwaj (2005).							
	<i>Katha</i> directed by Sai Paranjpye (1983).							
	<i>Marhi Da Deeva</i> directed by Surinder Singh (1989).							
Unit 4	<b>Global Cinema and Humanistic Themes</b>							
	<i>Where Is the Friend's House?</i> by Abbas Kiarostami (1987).							
Text Books	<i>Deep Focus: Reflections on Cinema</i> by Satyajit Ray, Harper Collins. <i>Speaking Of Films</i> by Satyajit Ray <i>A Theory of Adaptation</i> by Linda Hutcheon <i>The Pather Panchali Sketchbook</i> by Satyajit Ray <i>Fiction to Film</i> by Vivek Sachdeva							
Suggested Readings	Beaver, Frank Eugene. <i>A Dictionary of Film Terms: The Aesthetic Companion to Film Art</i> . Peter Lang, 2006. Bordwell, David. <i>Narration in the Fictional Film</i> . Routledge, 1985. Braudy, Leo and Marshal Cohen. <i>Film Theory and Criticism</i> . OUP, 1998. Ray, Satyajit. <i>Our Films, Their Films</i> . Orient Longman, 1976.							

# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH357A</b>							
Course Title	<b>Dalit Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Develop an understanding of Dalit identity, history, and experiences as reflected in literature.</p> <p>CO2: Analyse the impact of caste dynamics on Dalit communities and how these are portrayed in literature.</p> <p>CO3: Apply critical analysis skills to examine Dalit texts, focusing on themes like social justice, discrimination, resistance, and empowerment and connect Dalit literature to global discussions on human rights, social justice, and marginalized communities.</p> <p>CO4: Appreciate the linguistic diversity and unique expressions used in Dalit literature, including dialects and regional languages and conduct comparative studies between Dalit literature and mainstream literature to highlight distinctive literary themes and styles.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
<b>Unit 1</b>	<b>Dalit Thought and Experience</b>							CO1
	<ul style="list-style-type: none"> <li>B.R. Ambedkar, “Annihilation of Caste”, <i>The Doctor and the Saint</i>. Ed Arundhati Roy, (Heymarket Books, 2017)</li> </ul>							
	<ul style="list-style-type: none"> <li>“Cobbler’s Son” by Mohan Lal Phillauria, Translated by Akshaya Kumar and Navdeep Singh Available in <i>Indian Literature</i> Sahitya Akademi’s Bimonthly Journal No. 335, May-June 2023, vol. LXVII No. 3.</li> </ul>							
<b>Unit 2</b>	<b>Locating Dalit Voices in Regional Contexts</b>							CO2
	<ul style="list-style-type: none"> <li>“Is There Dalit Writing in Bangla?” by Manoranjan Byapari. Introduced and Translated by Meenakshi Mukherjee. <i>Economic and Political Weekly</i>, October 13, 2007, pg 4116-4120.</li> </ul>							
	<ul style="list-style-type: none"> <li>Sharmila Rege, “The Significance of Dalit Testimonios”, <i>Writing Caste/Writing Gender: Narrating Dalit Women’s Testimonies</i>. New Delhi: Zubaan, 2006.</li> </ul>							
<b>Unit 3</b>	<b>The Aesthetics and Purpose of Dalit Literature</b>							CO3
	<ul style="list-style-type: none"> <li>Saran Kumar Limbale, “Dalit Literature: Form and Purpose” in <i>Towards an Aesthetics of Dalit Literature</i>. Trans. and ed. by Alok Mukherjee. New Delhi: Orient Longman, 2004.</li> </ul>							

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Unit 4	Narratives of Resistance and Survival	CO4
	<ul style="list-style-type: none"> <li>• Lal Singh Dil, “Friends and Foes” from Nirupama Dutt: <i>Poet of the Revolution: The Memoirs and Poems of Lal Singh Dil</i>. Viking Penguin, 2012.</li> </ul>	
	<ul style="list-style-type: none"> <li>• Urmila Pawar: <i>The Weave of My Life</i>. Translated from the Marathi by Maya Pandit. Foreword by Wandana Sonalkar, Columbia University Press.</li> </ul>	
Text Books	<p><i>The Doctor and the Saint</i>. Ed Arundhati Roy, (Heymarket Books, 2017)</p> <p>Sharmila Rege. <i>Writing Caste/Writing Gender: Narrating Dalit Women’s Testimonies</i>. New Delhi: Zubaan, 2006.</p> <p><i>Towards an Aesthetics of Dalit Literature</i>. Trans. and ed. by Alok Mukherjee. New Delhi: Orient Longman, 2004.</p> <p><i>Poet of the Revolution: The Memoirs and Poems of Lal Singh Dil</i>. Viking Penguin, 2012.</p> <p><i>The Weave of My Life</i>. Translated from the Marathi by Maya Pandit. Foreword by Wandana Sonalkar, Columbia University Press.</p> <p><i>Indian Literature</i> Sahitya Akademi’s Bimonthly Journal No. 335, May-June 2023, vol. LXVII No. 3.</p>	

# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH358A</b>							
Course Title	<b>Modern European Drama</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Understand the historical, political, and cultural contexts that shaped European drama from the late 19th century to the present.</p> <p>CO2: Identify and analyse major dramatic movements such as realism, symbolism, expressionism, absurdism, and contemporary experimental forms.</p> <p>CO3: Apply literary analysis techniques to understand the structure, themes, and stylistic elements of modern European plays.</p> <p>CO4: Understand and appreciate the ways in which European playwrights experimented with form, structure, and language in response to changing artistic and cultural landscapes and conduct comparative analyses of plays from different European countries, identifying commonalities and differences in themes and theatrical techniques.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Henric Ibsen: <i>A Doll's House</i></b>							CO1
Unit 2	<b>Sean O'Casey: <i>Juno and the Paycock</i></b>							CO2
Unit 3	<b>Federico Garcia: <i>Blood Wedding</i></b>							CO3
Unit 4	<b>Anton Chekhov: <i>The Cherry Orchard</i></b>							CO4
Text Books	<i>A Doll's House</i> <i>Juno and the Paycock</i> <i>Blood Wedding</i> <i>The Cherry Orchard</i>							

# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH359A</b>							
Course Title	<b>Classical Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Understand the foundational elements and cultural contexts of classical literary traditions across different regions and time periods.</p> <p>CO2: Analyse recurring themes, motifs, and narrative structures that define classical literature and their influence on subsequent literary traditions.</p> <p>CO3: Evaluate the role of classical texts in reflecting and shaping societal, moral, and philosophical ideas in their respective historical contexts.</p> <p>CO4: Develop critical appreciation for classical works through comparative analysis of their literary techniques, styles, and thematic concerns.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
<b>Unit 1</b>	<b>Homer and Classical Literature</b>							CO1
	Overview of Classical Literature							
	Introduction to Historical and Cultural Contexts							
	Themes and Characteristics of Classical Literature							
	Homer's <i>Iliad</i>							
<b>Unit 2</b>	<b>Jataka Tales</b>							CO2
	Introduction							
	"A true story Apannaka Jataka (1)" Vol. I, 94–106 <i>The Jatakas: Birth Stories of Bodhisatta</i> (Penguin Classics). Translated from The Pali by Sarah Shaw							
<b>Unit 3</b>	<b>Amir Khusrau</b>							CO3
	<i>The Selected Poetry of Amīr Khusrau: In The Bazaar Of Love</i> Translated and introduced by Paul E. Losensky and Sunil Sharma							
	<ul style="list-style-type: none"> <li>• "1 Ghazal 1: abr mībārad u man mīshavam az yār judā" "The clouds rain down, and I am parted from my love."</li> <li>• "8 Ghazal 257: muflisī az pādshā'ī khushtar ast" "Poverty is more pleasant than majesty;"</li> </ul>							
<b>Unit 4</b>	<b><i>The Recognition of Sakuntala: A Play In Seven Acts</i></b>							CO4
	<i>The Recognition of Sakuntala: A Play in Seven Acts</i> Translation by WJ Johnson Available in Oxford World's Classics							
Suggested	<i>The Selected Poetry of Amīr Khusrau: In The Bazaar Of Love</i>							

## DAV UNIVERSITY, JALANDHAR

Readings	<p>Translated and introduced by Paul E. Losensky and Sunil Sharma <i>The Jatakas: Birth Stories of Bodhisatta</i> (Penguin Classics). Translated from The Pali by Sarah Shaw</p> <p>Euripides. <i>Medea</i>. Translated by Diane Arson Svarlien, Hackett Publishing Company, 2006.</p> <p>Homer. <i>The Iliad</i>. Translated by Robert Fagles, Penguin Classics, 1998.</p> <p>Homer. <i>The Odyssey</i>. Translated by Robert Fagles, Penguin Classics, 1999.</p> <p>Horace. <i>Selected Satires</i>. Translated by A. S. Kline, Poetry in Translation, <a href="http://www.poetryintranslation.com/PITBR/Latin/HoraceSatiresBkOne.php">www.poetryintranslation.com/PITBR/Latin/HoraceSatiresBkOne.php</a>.</p> <p>Plato. <i>The Symposium</i>. Translated by Christopher Gill, Penguin Classics, 2003.</p>	
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## Bachelor's Degree (Honours) in ENGLISH



In hours			Credit
L	T	P	
3	1	0	4

Course Code	<b>ENH401A</b>							
Course Title	<b>Indian Literary Criticism</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Understand key concepts and frameworks from Indian aesthetics and their relevance to the analysis of literature.</p> <p>CO2: Critically engage with both classical and modern Indian literary theories, assessing their contribution to global literary discourse.</p> <p>CO3: Analyse the process of decolonization in Indian literary thought and its impact on contemporary criticism.</p> <p>CO4: Apply theoretical frameworks to explore marginalized voices in literature, particularly through postcolonial and subaltern studies.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<ul style="list-style-type: none"> <li>Bharatamuni: "On Natya and Rasa: Aesthetics of Dramatic Experience" Pages 3-12</li> <li>Kuntaka: "Language of Poetry and Metaphor" Pages: 58- 64</li> <li>from the Natyasastra (3rd century or older), translated from Sanskrit by G.K. Bhatt. <i>Indian Literary Criticism</i>, edited by G.N. Devy, Orient Blackswan, 2020.</li> </ul>							CO1
Unit 2	Rabindranath Tagore: "What is Art?" (1917) from from <i>Indian Literary Criticism</i> , edited by G.N. Devy, Orient Blackswan, 2020.							CO2
Unit 3	Namwar Singh: "Decolonising the Indian Mind" translated by Harish Trivedi and published in <i>Indian Literature</i> . Vol. 35, No. 5, 1992. 145-157.							CO3
Unit 4	"Can the Subaltern Speak?" by Gayatri Chakravorty Spivak in Cary Nelson and Lawrence Grossberg (eds) <i>Marxism and the Interpretation of Culture</i> , Macmillan, 1988.							CO4
Text Books	<p>Cary Nelson and Lawrence Grossberg (eds) <i>Marxism and the Interpretation of Culture</i>, Macmillan, 1988.</p> <p>"Is There Dalit Writing in Bangla?" by Manoranjan Byapari. Introduced and Translated by Meenakshi Mukherjee. <i>Economic and Political Weekly</i>, October 13, 2007, pg 4116-4120.</p> <p><i>Indian Literature</i>. Vol. 35, No. 5, 1992. 145-157.</p>							

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<p><i>Indian Literary Criticism</i>, edited by G.N. Devy, Orient Blackswan, 2020.</p> <p>Balmiki, Om Prakash. <i>Dalit Sahitya Ka Soundrya Shastra</i>. New Delhi: Radha Krishna Parkashan Pvt. Ltd., 2001.</p> <p>Ghosh, Man Mohan. "Introduction". <i>Natyashastra</i>. By Bharata. Tr. Man Mohan Ghosh. Calcutta: Granthalaya, 1967.</p> <p>Loomba, Ania and Suvir Kaul eds. <i>Postcolonial Studies and Beyond</i>. Durham NC: Duke University Press, 2005.</p> <p>Mishra, Brijvallabh. <i>Bharat Aur Unka Natyashashtra</i>. New Delhi: National Publishing House, 1988.</p> <p>Mukherjee, Alok. "Reading Sharan Kumar Limbale's Towards an Aesthetic of Dalit Literature". <i>Towards an Aesthetic of Dalit Literature</i>. By Sharan Kumar Limbale. Hyderabad: Orient Black swan, 2014.</p> <p>Nandy, Ashish. <i>The Intimate Enemy: Loss and Recovery of Self under Colonialism</i>. India: OUP, 2009.</p> <p>Freud, Sigmund. Trans. Alix Strachey. "The 'Uncanny.'" The Norton Anthology of Theory and Criticism. Ed. Vincent B. Leitch. New York: W.W. Norton &amp; Company, 2001.</p> <p>Barry, Peter. <i>Beginning Theory: An Introduction to Literary &amp; Cultural Theories</i>, 2nd ed. Manchester: Manchester University Press, 2004.</p> <p>Bertens, Hans. <i>Literary Theory: The Basics</i>, New York: Routledge, 2003.</p> <p>Ransom, John Crowe. <i>The New Criticism</i>, New York: New Directions, 1941.</p>	
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# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH402A</b>							
Course Title	<b>Research Methodology</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Articulate the significance of research philosophy in Literature and Humanities and demonstrate an understanding of the ethical considerations, including plagiarism, relevant to research in these disciplines.</p> <p>CO2: Identify and articulate research problems or gaps in literature, conduct a thorough review of published research, and formulate a well-structured project proposal with a clear synopsis, introduction, and conclusion.</p> <p>CO3: Be proficient in structuring a thesis in accordance with the appropriate format, demonstrate effective data collection skills from primary and secondary sources, utilize digital tools and internet resources for research, and apply proper citation and documentation methods.</p> <p>CO4: Apply various forms of literary criticism (description, analysis, interpretation, deconstruction, and evaluation), analyse the relationships between the author, context, text, and reader, and apply major literary theories and perspectives in the analysis of literary works.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>The Philosophy of Research</b>							CO1
	<ul style="list-style-type: none"> <li>The Philosophy, Meaning and Definition of Research</li> <li>The nature of inquiry in Natural Sciences, Social Sciences, and Humanities</li> <li>The relationship between scholarship, criticism, and research</li> <li>Quantitative and Qualitative Research. Data based and Text based Research</li> </ul>							
	The Ethics of Research. Plagiarism and How to avoid it?							
Unit 2	<b>Project proposals: Theory and Practice</b>							CO2
	<ul style="list-style-type: none"> <li>The identification of a Research Problem/ Research Gap</li> <li>The Problems faced by a Research Scholar</li> <li>Review of published research</li> <li>Making a Synopsis</li> <li>Parts of a Project Proposal/ Synopsis</li> <li>Introduction and Conclusion</li> </ul>							
Unit 3	<b>Methods</b>							CO3
	Qualitative Research Methods <ul style="list-style-type: none"> <li>Textual Analysis</li> <li>Discourse Analysis</li> <li>Comparative Analysis</li> </ul>							
	Quantitative Research Methods							

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	<ul style="list-style-type: none"> <li>• Data Collection Techniques (Surveys, Questionnaires)</li> <li>• Statistical Analysis in Literary Research</li> </ul>	
	Interdisciplinary Research Approaches <ul style="list-style-type: none"> <li>• Historical Research</li> <li>• Cultural Studies Approach</li> <li>• Digital Humanities</li> </ul>	
Unit 4	<b>The Mechanics of Research</b>	CO4
	<ul style="list-style-type: none"> <li>• The Format of a Thesis</li> </ul>	
	<ul style="list-style-type: none"> <li>• Choosing a Topic</li> </ul>	
	<ul style="list-style-type: none"> <li>• Hypothesis and Thesis Statement</li> </ul>	
	<ul style="list-style-type: none"> <li>• Data Collection: Primary and Secondary Sources</li> </ul>	
	<ul style="list-style-type: none"> <li>• Computer applications. e-learning and Research. The Use of Internet.</li> </ul>	
	<ul style="list-style-type: none"> <li>• How to cite/ document? Parenthetical Documentation</li> </ul>	
	<ul style="list-style-type: none"> <li>• Drafting and Revising</li> </ul>	
	<ul style="list-style-type: none"> <li>• Making a Bibliography/ List of Works Cited</li> </ul>	
Text Books	<ul style="list-style-type: none"> <li>● <i>MLA Handbook for Writers of Research Papers</i> 7th Edition</li> <li>● <i>MLA Handbook</i> 8th Edition</li> <li>● Wayne C. Booth et al. <i>The Craft of Research</i>. Univ. of Chicago Press</li> <li>● Della Correa <i>The Handbook to Literary Research</i></li> <li>● Gregory Castle: <i>The Blackwell Guide to Literary Theory</i>. Blackwell</li> <li>● G Griffin: <i>Research Methods for English Studies</i>. Rawat</li> </ul>	

# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH421A</b>							
Course Title	<b>Linguistics of English</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: demonstrate a comprehensive understanding of the origin, nature, and functions of language and explore linguistic concepts such as the arbitrariness of signs, speech and writing, animal and human language, conventionality, and the system of systems.</p> <p>CO2: understand linguistics as a science, exploring its methodologies, principles, and applications and will be able to differentiate between langue and parole, syntagmatic and paradigmatic relationships, and synchronic and diachronic approaches.</p> <p>CO3: describe the speech organs and classify sounds based on articulatory and acoustic features and will also be able to utilize the RP system, phonemes, allophones, minimal pairs, and understand the principles of morphophonemics.</p> <p>CO4: use International Phonetic Alphabet (IPA) symbols for accurate phonetic transcription of English words and analyse syllable structure, weak forms, contractions, word stress, sentence stress, assimilation, and elision in connected speech.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	Basics							CO1
	Language – origin, nature and functions (arbitrariness of sign, speech and writing, animal and human language, conventionality, system of systems) and a brief history of linguistics.							
Unit 2	Modern Linguistics							CO2
	Linguistics as a science, langue and parole, syntagmatic and paradigmatic relationships, synchronic and diachronic approaches, neurolinguistics, psycholinguistics, sociolinguistics and the study of the variation in language, dialect, accent and register, general Indian English.							
Unit 3	Levels of Linguistic Analysis							CO3
	Introduction to Phonetics, speech organs, description and classification of sounds, RP system, phonemes, allophones, minimal pairs, morphology, morphophonemics, allomorphs and zero morphemes.							
Unit 4	Phonology							CO4
	Phonetic symbols and transcription of English words, IPA, syllable structure, weak forms, contractions, word stress, sentence stress, assimilation and elision in connected speech, basic patterns of intonation morphology- word formation, derivation, affixation and compounding.							

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Text Books	<p>Conrad and Leech. <i>A Student Grammar of Spoken and Written English</i>. London, Longman. 1999.</p> <p>Crystal, D. <i>Linguistics</i>, Harmondsworth: Penguin, 1980.</p> <p>Culler, Jonathan. <i>Saussure</i>. London: Fontana Modern Classics, 1978.</p> <p>Gimson, A.C. <i>Introduction to the Pronunciation of English</i>. London, Arnold, 1988.</p> <p>Lyons, J. <i>Language and Linguistics</i>. Cambridge: CUP 1982.</p> <p>Radford, A. <i>Linguistics: An Introduction</i>. Cambridge: Cambridge University Press, 1999.</p> <p>Roach, P. <i>English Phonetic and Phonology</i>. New Delhi: Prentice Hall, 1995.</p> <p>Sethi, J. and Dhamija. <i>A Course in Phonetics and Spoken English</i>. New Delhi: Prentice Hall, 1999.</p> <p>Syal and Jindal. <i>Introduction to Linguistics, Grammar and Semantics</i>. New Delhi: Prentice Hall, 2007.</p> <p>Yule, G. <i>The Study of Language</i>. Cambridge: Cambridge University Press, 2009.</p>	
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# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH422A</b>							
Course Title	<b>History of English Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Understand the historical development of English literature from its beginnings to the early twentieth century, exploring major literary movements and their cultural contexts.</p> <p>CO2: Analyse key literary works and figures across different periods, identifying themes, styles, and influences that shaped English literary traditions.</p> <p>CO3: Critically engage with the evolution of literary forms, including poetry, drama, and the novel, tracing their transformation over time.</p> <p>CO4: Evaluate the social, political, and intellectual forces that influenced English literature, with a focus on major shifts such as the Renaissance, the Enlightenment, and Romanticism.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
<b>Unit 1</b>	<b>The Beginnings of English to The Renaissance</b>							CO1
	<p><b>Introduction to Old English and Middle English Literature</b></p> <p>Beowulf and Anglo-Saxon Poetry</p> <p>Geoffrey Chaucer and <i>The Canterbury Tales</i></p> <p>Medieval Drama: Mystery, Miracle, and Morality Plays (Drama before Shakespeare)</p>							
	<p><b>The Renaissance and the Elizabethan Age</b></p> <p>Translations of the Bible</p> <p>Humanism and the Renaissance Influence</p> <p>Key Figures: William Shakespeare, Christopher Marlowe, Edmund Spenser</p>							
<b>Unit 2</b>	<b>The Seventeenth Century to the Restoration</b>							CO2
	<p><b>The Metaphysical Poets and Cavalier Poets</b></p> <p>John Donne, George Herbert, Andrew Marvell</p> <p>Characteristics and Themes of Metaphysical Poetry</p>							
	<p><b>The Jacobean and Caroline Periods</b></p> <p>Jacobean Drama: Ben Jonson, John Webster</p> <p>The Evolution of Prose: Francis Bacon, Robert Burton</p>							
	<p><b>The Interregnum and the Banning of Drama (1642-1660)</b></p> <p>The Impact of the English Civil War on Literature</p> <p>The Banning of Public Stage Plays under the Puritans</p>							

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	<p><b>The Restoration Period</b>          John Milton and <i>Paradise Lost</i>          The Revival of Theatre: William Congreve, Aphra Behn          Restoration Comedy and Tragedy</p>	
<b>Unit 3</b>	<b>The Eighteenth Century to the Romantic Age</b>	CO3
	<p><b>The Augustan Age</b>          Satire and Wit: Jonathan Swift, Alexander Pope          The Rise of the Novel: Daniel Defoe, Samuel Richardson, Henry Fielding</p>	
	<p><b>The Pre-Romantics and Sensibility</b>          Thomas Gray, William Cowper, Oliver Goldsmith</p>	
	<p><b>The Romantic Movement</b>          Key Figures: William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, John Keats          Major Works: <i>Lyrical Ballads</i>, <i>Don Juan</i>, <i>Prometheus Unbound</i></p>	
<b>Unit 4</b>	<b>The Victorian Age to the Early Twentieth Century</b>	CO4
	<p><b>The Victorian Novel</b>          Charles Dickens, George Eliot, Thomas Hardy          Themes and Characteristics of Victorian Prose          Victorian Women Writers</p>	
	<p><b>Victorian Poetry</b>          Alfred Lord Tennyson, Robert Browning, Matthew Arnold</p>	
	<p><b>The Transition to Modernism</b>          Late Victorian and Edwardian Writers: Oscar Wilde, Henry James, Joseph Conrad          Early Twentieth-Century Literature: T.S. Eliot, W.B. Yeats, James Joyce</p>	
Suggested Readings	<p>Buxton, John, Norman Davis, Bonamy Dobrée, and F. P. Wilson, eds. <i>The Oxford History of English Literature</i>. 15 vols. Oxford: OUP, 1935-90.          Daiches, D. <i>A Critical History of English Literature</i>. 4 vols. London: Secker and Warburg, 1971-1972.          Ford, Boris, ed. <i>The New Pelican Guide to English Literature</i>. 9 vols. New York: Penguin Books, 1982-1988.          Hudson, W. H. <i>An Outline History of English Literature</i>. Ed. Deepti Gupta. Chandigarh: Vishal Publishers, 2002.          Legouis, Emile and Louis Cazamian. <i>A History of English Literature</i>. London: Dent and Sons, 1964.          Rogers, Pat. <i>An Outline of English Literature</i>. Oxford and New York: Oxford University Press, 1992.          Sampson, G. <i>The Concise Cambridge History of English Literature</i>. Cambridge: CUP, 1970.          Sharma, Tej Ram. Preface. <i>Historiography: A History of Historical Writing</i>. New Delhi: Concept Publishing Company, 2005.          Taine, H.A. <i>History of English Literature</i>. 4 vols. London: Chatto and Windus, 1883.          Ward, A.W. and A. R. Waller, eds. <i>The Cambridge History of English Literature</i>. 15 vols. Cambridge: CUP, 1907-1927.          Wayper, C.L. <i>Political Thought</i>. Delhi: B.L. Publications, 1989.</p>	

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In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH424A</b>							
Course Title	<b>Non-Fiction Prose</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: demonstrate an understanding of the conventions and techniques of autobiographical writing and analyse De Quincey's narrative style, thematic concerns, and the role of personal experience in shaping the text</p> <p>CO2: explore the genre of memoir and examine Tharoor's use of personal anecdotes, reflections, and the thematic underpinnings that define the memoir</p> <p>CO3: analyse the characteristics of travel writing and explore how Ghosh engages with cultural, historical, and geographical elements through the lens of a travelogue</p> <p>CO4: evaluate the role of non-fiction prose in activism and examine Roy's use of language, persuasive techniques, and the intersection of activism and literary expression.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	Autobiographical Writing							
	<b>Thomas De Quincey: "Confessions of an English Opium-Eater"</b>							CO1
Unit 2	Memoir							
	<b>Shashi Tharoor: <i>Bookless in Baghdad</i> (Essay no. 6, 9, 12, 22)</b>							CO2
Unit 3	Travelogue							
	<b>Amitav Ghosh: <i>Dancing in Cambodia</i></b>							CO3
Unit 4	Activism							
	<b>Arundhati Roy: <i>Walking with the Comrades</i></b>							CO4
Text Books	<p>Baxter, Edmund. De Quincey's Art of Autobiography. Edinburgh: Edinburgh University Press,1990.</p> <p>Chambers, Claire. "Anthropology as Cultural Translation: Amitav Ghosh's In An Antique Land." Postcolonial Text, 2.3, 2006.</p> <p>Clark, Steve, ed. Travel Writing and Empire: Postcolonial Theory in Transit. London: Zed Books, 1999.</p> <p>Devlin, D.D. De Quincey, Wordsworth and the Art of Prose. London: Macmillan,1983.</p> <p>Devi, Mahashweta and Spivak, Gayatri Chakravorty. Imaginary Maps. Routledge 1994.</p> <p>Guha, Ramachandra. "Where Fact Crosses Fiction: In an Antique Land by Amitav Ghosh: Review". Economic and Political Weekly 28.11: 451.</p> <p>Keer, Dhananjay. Dr. Ambedkar: Life and Mission. Bombay: Popular Prakashan, 1990.</p> <p>Kuehn and Smethurs , eds. Travel Writing, Form and Empire: The Poetics</p>							

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	<p>and Politics of Mobility. London: Routledge 2008.</p> <p>Omvedt, Gail. Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India. New Delhi: Sage, 1994.</p> <p>Punter, David."Confessions of an English Opium Eater".London:The London Magazine,2018.</p> <p>Shah, Nila. Novel as History: Salman Rushdie, Shashi Tharoor, Rohinton Mistry, Vikram Seth, Mukul Kesavan. New Delhi: Creative Books, 2003. Print.</p>	
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# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
3	1	0	4

Course Code	<b>ENH425A</b>							
Course Title	<b>Indian Diaspora Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: understand and analyse the historical, cultural, and social contexts of the Indian diaspora.</p> <p>CO2: identify and interpret major works of Indian diaspora literature from different regions and time periods.</p> <p>CO3: analyse and discuss key themes, motifs, and narrative techniques in Indian diaspora literature.</p> <p>CO4: demonstrate understanding of the experiences, identities, and challenges faced by individuals in the Indian diaspora.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Sita: at the centre</b>							CO1
	Chitra Banarjee Divakurami: <i>The Forest of Enchantments</i>							
Unit 2	<b>India: from a little distance</b>							
	V.S. Naipaul: <i>India: A Wounded Civilization</i>							CO3
Unit 3	<b>Short Stories</b>							
	Jhumpa Lahiri: <ul style="list-style-type: none"> <li>• “Only Goodness”</li> <li>• “Interpreter of Maladies”</li> </ul>							CO1
	Rohinton Mistry: “Auspicious Occasion” from the book <i>Tales from Firozsha Baag</i>							CO2
	Shauna Singh Baldwin: “Montreal 1962” from the book <i>The Penguin Book of Migration Literature</i> .							CO4
	Deepak Unnikrishnan: From <i>Temporary People</i> , a short selection of the text available in the book <i>The Penguin Book of Migration Literature</i> .							CO3
Unit 4	<b>“... the migrant is ... the central or defining figure of the twentieth century.”</b>							CO4
	Salman Rushdie: Pages 276-281 from the book <i>Imaginary Homelands</i>							

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Suggested Readings	Mishra, Vijay. <i>The literature of the Indian diaspora: theorizing the diasporic imaginary</i> . Vol. 16. Routledge, 2007. <i>Imaginary Homelands</i> by Salman Rushdie <i>The Penguin Book of Migration Literature</i> . <i>Tales from Firozsha Baag</i> <i>Interpreter of Maladies</i> <i>The Forest of Enchantments</i> <i>India: A Wounded Civilization</i>	
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# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH411</b>							
Course Title	<b>Postcolonial Literature and Theory</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: understand the historical context of British colonialism in India and analyse Macaulay's influence on colonial education policies and its implications. They'll also explore key concepts, themes, and approaches within postcolonial literary and cultural studies</p> <p>CO2: explore the impact of Orientalism on cultural representations and power dynamics, understand how cultural identity intersects with anti-colonial struggles, and analyse the intersections of gender, culture, and resistance.</p> <p>CO3: examine the representation of colonial and cultural identity in Rhys's work, considering the impact of history and power dynamics on individual lives and explore how Rhys subverts colonial narratives and redefines the story from a marginalized perspective</p> <p>CO4: explore the impact of colonialism on traditional African societies and analyse the cultural clash and its implications for identity and community</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Colonialism</b>							CO1
	<p><b>Thomas Babington Macaulay:</b></p> <p style="text-align: center;">“Indian Education: Minute of the 2nd of February, 1835”</p> <p style="text-align: center;">(Available in G. M. Young (ed.), <i>Macaulay: Prose and Poetry</i>, Cambridge, MA: Harvard University Press, 1967)</p>							
	<p><b>Elleke Boehmer:</b></p> <p style="text-align: center;">“Postcolonialism” from <i>Literary Theory and Criticism: An Oxford Guide</i>, edited by Patricia Waugh.</p>							
Unit 2	<b>Postcolonialism</b>							CO2
	<p><b>Edward Said:</b> “Introduction” to <i>Orientalism</i></p>							
	<p><b>Chandra Talpade Mohanty:</b></p> <p style="text-align: center;">“Under Western Eyes Revisited: Feminist Solidarity through Anticapitalist Struggles”</p>							
Unit 3	<b>Jean Rhys:</b> <i>Wide Sargasso Sea</i>							CO3
Unit 4	<b>Kiran Desai:</b> <i>The Inheritance of Loss</i>							CO4
Text Books	<p>Ashcroft, Bill Ashcroft et al, eds. <i>The Post-Colonial Studies Reader</i>. London: Routledge, 2006.</p> <p>Brydon, Diana and Helen Tiffin. <i>Decolonising Fictions</i>. Sydney: Dangaroo, 1993.</p>							

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<p>Brennan, Timonthy. <i>Salman Rushdie and the Third World</i>. New York: St. Martin's Press, 1989.</p> <p>King, Bruce, ed. <i>The New National and Postcolonial Literatures: An Introduction</i>, Oxford: Clarendon, 1996.</p> <p>Killam, G. D. <i>The Novels of Chinua Achebe</i>. Studies in African Literature Series, London: Heinemann, 1978.</p> <p>Kennedy, Valerie. <i>Edward Said (Key Contemporary Thinkers)</i>. Boston: Polity Press, 2000.</p> <p>Loomba, Ania. <i>Colonialism/ Post Colonialism</i>. Routledge: London and NY: Routledge, 2000.</p> <p>Savory, Elaine. <i>The Cambridge Introduction to Jean Rhys</i>. UK: Cambridge UP, 2009.</p> <p>"An Image of Africa" by Chinua Achebe</p>	
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# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
1	1	0	2

Course Code	<b>ENH405</b>							
Course Title	<b>Research and Publication Ethics</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Demonstrate a thorough understanding of ethical considerations in research, including the principles of honesty, integrity, and transparency.</p> <p>CO2: Develop an awareness of ethical issues related to authorship, plagiarism, and proper citation practices in scholarly publications.</p> <p>CO3: Apply responsible authorship practices and understand the importance of giving proper credit to the contributions of others.</p> <p>CO4: Engage in critical discussions and case studies to explore and analyse ethical dilemmas that may arise during the research and publication process.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Philosophy and Ethics</b>							CO1
	"Philosophy: a very short introduction" from <i>Philosophy: A Very Short Introduction</i> by Edward Craig							
	"Introduction" from <i>Ethics: A Very Short Introduction</i> by Simon Blackburn							
Unit 2	<b>Conduct</b>							CO2
	Intellectual Honesty							
	Research Integrity							
Unit 3	<b>Publication ethics</b>							CO3
	Definition, introduction and importance							
Unit 4	<b>Using Plagiarism Softwares</b>							CO4
	Turnitin, Urkund etc.							
Text Books	<i>Philosophy: A Very Short Introduction</i> by Edward Craig. <i>Ethics: A Very Short Introduction</i> by Simon Blackburn. <i>How to Write a Thesis Book</i> by Umberto Eco. <i>How to Argue?</i> 3 <sup>rd</sup> edition, by Alastair Bonnett.							

# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
3	1	0	4

Course Code	<b>ENH426</b>							
Course Title	<b>Editing and Publishing</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Acquire practical editorial skills, including the ability to assess and improve the clarity, coherence, and overall quality of written content.</p> <p>CO2: Enhance communication skills necessary for effective collaboration with authors, writers, and other stakeholders in the editorial process.</p> <p>CO3: Familiarize yourself with industry standards and trends related to publishing, including ethical considerations, copyright issues, and the evolving landscape of digital publishing.</p> <p>CO4: Understand the importance of providing constructive feedback and maintaining a professional and respectful relationship with contributors.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
Weightage	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>What Is an Editor?</b>							CO1
	“What Is an Editor?” by Alan D. Williams from the book <i>Editors on Editing: What Writers Need to Know About What Editors Do</i> Gerald C. Gross (Editor).							
	Urvashi Butalia from the book <i>Editors on Editing</i> Published by National Book Trust, India.							
Unit 2	<b>The Importance of an Editor</b>							CO2
	“An Open Letter to a Would-be Editor” by M. Lincoln Schuster							
	“Are Editors Necessary?” by Richard Curtis							
Unit 3	<b>How to do it?</b>							CO3
	“Doing Good _ And Doing it Right: The Ethical and Moral Dimensions of Editing” by James O’Shea Wade							
Unit 4	<b>Publishing</b>							CO4
	“The Development of Modern Book Publishing Companies” from the book <i>The Book Publishing Industry</i> by Albret N. Greco, Fordham University.							
	“Publishing Confronts the Twenty-First Century” from the book <i>The Book Publishing Industry</i> by Albret N. Greco, Fordham University.							
Text Books	<i>How to Write a Thesis Book</i> by Umberto Eco. <i>How to Argue?</i> 3 <sup>rd</sup> edition, by Alastair Bonnett. <i>Self-Editing for Fiction Writers</i> , 2 <sup>nd</sup> Edition by Renni Browne and Dave King.							

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	<p><i>Intuitive Editing: A Creative and Practical Guide to Revising Your Writing</i> by Tiffany Yates Martin.</p> <p><i>Editors on Editing: What Writers Need to Know About What Editors Do</i> Gerald C. Gross (Editor).</p> <p><i>The Book Publishing Industry</i> by Albret N. Greco, Fordham University.</p>	
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# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH427</b>							
Course Title	<b>Cultural Studies</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Enhance critical thinking skills to analyse cultural artifacts, texts, and practices in a nuanced and thoughtful manner.</p> <p>CO2: understand the idea that culture is not solely confined to elite or formal expressions but is embedded in everyday life, practices, and experiences</p> <p>CO3: understand the that how the mechanical reproduction of art affects its authenticity, aura, and societal significance</p> <p>CO4: develop a comprehensive understanding of the ways in which culture operates as an ideological force, shaping beliefs, values, and perceptions within society.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
Unit 1	<b>Culture?</b>							CO1
	Raymond Williams, ‘Culture is Ordinary’, in <i>The Routledge Critical and Cultural Theory Reader</i> . Edited by Neil Badmington and Julia Thomas, London & New York, Routledge.							
Unit 2	<b>What is Cultural Studies?</b>							CO2
	Richard Johnson, “What is Cultural Studies Anyway?”, in <i>What is Cultural Studies? A Reader</i> , edited by John Storey, London & New York: Arnold, 1976. 75-114.							
Unit 3	<b>Culture as Discourse</b>							CO3
	Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”, from <i>Illuminations</i> , London: Fontana Press, 1992 ed. 211-244.							
Unit 4	<b>Ideology/Industry</b>							CO4
	Fiske, John. "Madonna". <i>Reading the Popular</i> . Routledge, 1990.							
	Adorno, “Free Time”, from <i>The Culture Industry: Selected Essays on Mass Culture</i> , Ed. J.M.Bernstein, London and New York: Routledge, 1991, 187-197.							
Text Books	<p>Ali Rattansi and Sallie Westwood Eds., <i>Racism, Modernity and Identity: On the Western Front</i>, Oxford: Polity Press, 1994.</p> <p>AshisNandy, <i>The Secret Politics of Our Desires: Innocence, Culpability, and Indian Popular Cinema</i>, London: Zed, 1999).</p> <p>Donna Haraway, <i>Simians, Cyborgs and Women: The Reinvention of Nature</i>,</p>							

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<p>London: Free Association Books, 1991.</p> <p>Graeme Turner, <i>British Cultural Studies</i>, London: Routledge, London, 1990.</p> <p>John Rajchman Ed., <i>The Identity in Question</i>, London: Routledge, 1995.</p> <p>John Storey Ed., <i>What is Cultural Studies? A Reader</i>, London: Edward Arnold, 1996.</p> <p>Malcolm Waters, <i>Globalization</i>, London: Routledge, 1995.</p> <p>Stuart Hall, <i>Critical Dialogues in Cultural Studies</i>, London: Penguin, 1996.</p> <p>Richard Hoggart, <i>The Uses of Literacy</i>, London: Penguin, 1958.</p> <p>Ziauddin Sardar and Jerome Ravetz, <i>Cyberfutures: Culture and Politics on the Information Superhighway</i>, London: Pluto Press, 1966.</p> <p>Aijaz Ahmad, <i>In Theory</i>, London: Verso 1992.</p> <p>Amartya Sen, <i>The Argumentative Indian: Writings on Indian History, Culture and Identity</i>, Great Britain: Penguin, 2005.</p> <p>Antonio Gramsci, <i>Selections from the Prison Notebooks</i>, London: Lawrence &amp; Wishart, 1971.</p> <p>Cornel West, <i>Beyond Eurocentrism and Multiculturalism</i>, 2 Volumes, Monroe: Common Courage Press, Monroe, 1993.</p> <p>E.P. Thompson, <i>The Making of the English Working Class</i>, London: Penguin, 1978.</p> <p>Glenn Jordan and Chris Weedon, <i>Cultural Politics</i>, Oxford: Blackwell, 1995.</p> <p>Jill Forbes and Michael Kelly Eds., <i>French Cultural Studies</i>, Oxford, Oxford UP, 1995.</p> <p>Lawrence Grossberg, Cary Nelson and Paula Treicher Eds., <i>Cultural Studies</i>, London: Routledge, 1992.</p> <p>Louis Althusser, <i>Reading Capital</i>, London: New Left Books, 1970.</p> <p>Manuel Alvarado and John Thompson Eds., <i>The Media Reader</i>, London: BFI, 1990.</p> <p>Stanley Aronowitz, Barbara Matinson and Michael Menser Eds., <i>Techno-Science and Cyber-Culture</i>, London: Routledge, 1996.</p>	
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# DAV UNIVERSITY, JALANDHAR



In hours			Credit
L	T	P	
4	-	-	4

Course Code	<b>ENH429</b>							
Course Title	<b>Approaches to Literature</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: Demonstrate an understanding of key literary theories and approaches used in the analysis and interpretation of literary texts.</p> <p>CO2: Apply various critical approaches to analyse literary works from multiple perspectives.</p> <p>CO3: Critically evaluate how historical, psychological, and cultural contexts influence literary creation and interpretation.</p> <p>CO4: Develop the ability to engage with diverse critical frameworks to enhance textual analysis.</p> <p>CO5: Formulate coherent arguments by integrating theoretical perspectives with textual evidence.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				<b>MSE</b>	<b>MSP</b>	<b>ESE</b>	<b>ESP</b>
	<b>Quiz</b>	<b>Assignment</b>	<b>ABL/PBL</b>	<b>Lab Performance</b>				
<b>Weightage</b>	<b>10</b>	<b>10</b>	<b>5</b>	<b>-</b>	<b>25</b>	<b>-</b>	<b>50</b>	<b>-</b>
Syllabus								CO Mapping
<b>Unit 1</b>	<b>Contextualizing Literature: Historical, Biographical, and Mythological Approaches</b>							CO1
	Wilfred Guerin et al, eds., “Historical and Biographical Approaches” <i>A Handbook of Critical Approaches to Literature</i> (Oxford: OUP, 2005) 5 th Ed.							
	Wilfred Guerin et al, eds., “Mythological and Archetypal Approaches” <i>A Handbook of Critical Approaches to Literature</i> OUP, 2005, 5 th Ed.							
<b>Unit 2</b>	<b>Psychological Insights: Exploring Freud and Beyond</b>							CO2
	Wilfred Guerin et al, eds., “The Psychological Approach: Freud” A <i>Handbook of Critical Approaches to Literature</i> OUP, 2005, 5 th Ed.							
<b>Unit 3</b>	<b>Power, Politics, and Interpretation: Marxism and Semiotics</b>							CO3
	Terry Eagleton, “Literature and History”, <i>Marxism and Literary Criticism</i> Routledge: 1976, 1-9.							

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	Wilfred Guerin et al, eds., “The Play of Meaning(s)” <i>A Handbook of Critical Approaches to Literature</i> (Oxford: OUP, 2005) 5 th Ed.	
<b>Unit 4</b>	<b>Gender and Identity: Feminist and Gender Studies Approaches</b>	CO4
	Wilfred Guerin et al, eds., “Feminism and Gender Studies” <i>A Handbook of Critical Approaches to Literature</i> OUP, 2005, 5 th Ed.	
	Elaine Showalter: “Feminist Criticism in the Wilderness” in David Lodge (editor) <i>Modern Criticism and Theory: A Reader</i> (London and New York: Longman, 1988).	
Suggested Readings	<p>Wilfred Guerin et al, eds., <i>A Handbook of Critical Approaches to Literature</i> OUP, 2005, 5 th Ed</p> <p>Terry Eagleton, <i>Marxism and Literary Criticism</i>. Routledge, 1976.</p> <p>M. H. Abrams, “Orientation of Critical Theories”, <i>The Mirror and the Lamp: Romantic Theory and the Critical Tradition</i>, OUP, 1958.</p> <p>Hippolyte Taine, “Introduction” to <i>History of English Literature</i>, Vol. I, Holt &amp; Williams, 1871.</p> <p>Cleanth Brooks, “The Heresy of Paraphrase”, <i>The Well Wrought Urn</i>, Dobson Books, 1960, 2<sup>nd</sup> Impression.</p>	

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In hours			Credit
L	T	P	
0	0	4	2

Course Code	<b>ENH431</b>							
Course Title	<b>Research Paper/Article Publication</b>							
Course Outcomes	<p>On the completion of the course the student will be able to</p> <p>CO1: develop proficiency in academic writing, adhering to established conventions, style guides, and citation formats.</p> <p>CO2: Produce a well-organized and coherent paper with a clear introduction, logical structure, and a compelling conclusion.</p> <p>CO3: Gain an understanding of the academic publishing process, including the submission, peer-review, and revision stages.</p> <p>CO4: Engage with and respond to existing literature, contributing to scholarly conversations and demonstrating an awareness of the broader academic context.</p>							
Examination Mode	<b>Theory</b>							
Assessment Tools	<b>Continuous Assessment</b>				MSE	MSP	ESE	ESP
	Quiz	Assignment	ABL/PBL	Lab Performance				
Weightage	10	10	5	-	25	-	50	-
Syllabus								CO Mapping
Unit 1	<b>Proficiency in Academic Writing</b>							CO1
	Develop an understanding of Academic Writing by reading Research Guides by people like Umberto Eco from the past generation as well as latest works like Alastair Bonnett							
Unit 2	<b>Producing the first draft of an article</b>							CO2
	Write a paper and get it reviewed by your peers (probably classmates) and then get it reviewed by your professors.							
Unit 3	<b>Revision and Publishing Process</b>							CO3
	Revise the paper by taking note of all the arguments received.							
Unit 4	<b>Submission/publication</b>							CO4
	Submission/publication of the paper							
Text Books	<i>How to Write a Thesis Book</i> by Umberto Eco. <i>How to Argue?</i> 3 <sup>rd</sup> edition, by Alastair Bonnett.							

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## SAMPLE ASSIGNMENT

Dear Student,

This is with regard to your assignment for this term. Your assignment carries the weightage of 10 marks. The marks you will get in this assignment will be added to your final marks in your respective courses.

Your assignment is as follows:

Write or record a novella/short story/one-act play/drama (Do read a lot about the art of writing fiction/creative writing before you start writing!).

Critically evaluate your novella/short story/one-act play/drama (discuss Themes, Setting, Narration, Characterization, Conflict, Telling and Showing, etc.)

(Refer to A Glossary of Literary Terms: M. H. Abrams)

Anything related to your assignment (Your difficulties, personal experiences, something you have found interesting, etc. while doing this assignment)

Or

Discuss literary devices and elements in Girish Karnad's *Tughlaq* (Refer to A Glossary of Literary Terms: M.H. Abrams)

Critically evaluate Aravind Adiga's *The White Tiger* (discuss Themes, Setting, Narration, Characterization, Conflict, Telling and Showing, etc.)

Anything related to your assignment (Your difficulties, personal experiences, something you have found interesting, etc. while doing this assignment)

Only handwritten/audio/video assignments will be accepted.

The minimum word limit for handwritten assignments is 1500 words, whereas the duration of audio/video assignments must not be more than ten minutes.

The deadline for submitting the assignment will be provided by the said teacher.

Plagiarism is using others' ideas and words without clearly acknowledging the source of that information. Avoid plagiarism and acknowledge all sources. A student remains responsible for the academic honesty of the work submitted in this course, even after he/she has received a final course grade. The evaluator may conduct a test to know whether the work submitted by the student is his/her original work or not. The student should be able to defend his/her work.

If you have any queries, please feel free to see your professors.

Best wishes.

Regards,

Dr. Akanksha Nautiyal