



Syllabus
Fifth Semester Courses in
BA
ENGLISH
(June 2025 onwards)

- **Core Courses:**
 - UAENG5501CR1: **The English Literary World**
Picture from 1558-1649
 - UAENG5502CR1: **Restoration and the Augustan Age**
 - UAENG5503CR1: **Twentieth Century British**
Literature
 - UAENG5501EL1: **Reading Conflict, Ideology and**
Resolution
 - UAENG5501OJ1: **On the Job Training**
- **Evaluation and Assessment Guidelines**

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PRINCIPAL
ST. XAVIER'S COLLEGE
(AUTONOMOUS)
MUMBAI - 400 001.



APPROVED SYLLABUS

BA in ENGLISH		
Course Title: The English Literary World Picture from 1558-1649		
Course Code: UAENG5501CRI		
Credits: 4 (Theory = 60 hr)		
<p>Course Description: The Renaissance and the period until 1649 was one of the most viable periods in English Literature. The spirit of humanism, the blossoming of the English vernacular, the seamless development of drama in the hands of titans like Shakespeare and Marlowe, the flowering of English poetry were some of the golden aspects of the 16th and first half of the 17th century. This paper presents a glimpse of this glorious time-period which heralded the growth of English Literature.</p>		
No.	Course Objectives: This course aims	
1.	To help evaluate the growth and development of the English literary language	
2.	To foster analysis of literary texts within the scope of the Renaissance, Jacobean and Caroline timeline.	
3.	To enable the application of select literary theories to the prescribed literary texts.	
4.	To introduce the socio-historical context and its literary manifestations.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Analyse various literary dimensions of the plays and poems	Analysing
2.	Interpret the plays and poems within the given theoretical framework	Understanding
3.	Evaluate the interconnections between socio-historical context and the text	Evaluating
4.	Assess the craft of the writer and use of language	Analysing



UNIT I Overview: Elizabethan to Caroline Period (15)

Introduction

- 1.1 Transition from Medieval to Renaissance age, Humanism, The Great Chain of Being, Humanism, Stoicism, Platonism, Neo-Platonism, Religion in the Renaissance, Protestant Reformation, Printing Press.
- 1.2 Drama: The University Wits, Jacobean Tragedy
- 1.3 Poetry : Pastoral, Petrarchan Sonnet, Spenserian stanza, Metaphysical Poetry, Cavalier Poetry
- 1.4 Prose: The Book of Common Prayer, The English Translation of the Bible (The Authorised King James Version of the Bible, 1611), Translations: Nicolo Machiavelli's *Prince*, Plutarch's *Lives*; Thomas Nashe, John Lyly, Richard Hooker, Essays by Sir Francis Bacon

Unit II Elizabethan Tragedy (15)

- 2.1. William Shakespeare's *Hamlet* or *Othello*
(The Plato-Aristotle debate Tragedy, Use of New Historicist, Psychological Criticism, Postcolonial criticism in analysing the plays)

Unit III Elizabethan Comedy (15)

- 3.1. William Shakespeare's *Taming of the Shrew* or *Twelfth Night*
(Theory concerning Comedy, Use of Feminism, Gender Performativity)

Unit IV Elizabethan and Metaphysical Poetry (15)

- 4.1. Selections from Sir Philip Sidney (*Astrophel and Stella*), Edmund Spenser's (*Amoretti*), William Shakespeare; Metaphysical poetry: John Donne, George Herbert, Andrew Marvell
(Use of ecocriticism, semiotics)



References:

1. Bate, J. (1997). *The genius of Shakespeare*. Penguin Books.
2. Bevington, D. (Ed.). (1999). *Shakespeare's comedies: An anthology*. Cambridge University Press.
3. Bloom, H. (2003). *Shakespeare: The invention of the human*. Riverhead Books.
4. Bradley, A. C. (1904). *Shakespearean comedy*. Macmillan.
5. Bradley, A. C. (1904). *Shakespearean tragedy: Lectures on Hamlet, Othello, King Lear, and Macbeth*. Macmillan.
6. Cox, J. D. (2014). *The Shakespearean comedy: A study of the romances*. Palgrave Macmillan.
7. Daiches, D. (1960). *A critical history of English literature* (Vol. 1). Secker & Warburg.
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9. Danby, J. F. (1983). *The Comedy of Errors* (Cambridge Companions to Literature). Cambridge University Press.
10. Dwyer, R. C. B. T. (2010). *Shakespeare's comedies*. Palgrave Macmillan.
11. Greenblatt, S. (2005). *Will in the world: How Shakespeare became Shakespeare*. W.W. Norton & Company.
12. Hattaway, M. (1994). *A new companion to English renaissance literature and culture*. Blackwell.
13. Kermode, F. (1992). *Shakespeare's festive comedies: A study of Twelfth Night and The Merchant of Venice*. Routledge.
14. Leggatt, A. (Ed.). (2010). *The Cambridge companion to Shakespearean comedy*. Cambridge University Press.
15. McMillan, M. (2009). *The Elizabethan theatre: A history*. Cambridge University Press.
16. Muir, K. (1976). *The sourcebook for Elizabethan drama*. Methuen.
17. Rasmussen, E., & De Jong, I. (2011). *Shakespeare's comedies: A very short introduction*. Oxford University Press.
18. Rutter, C. (1984). *The rise of Elizabethan drama*. Macmillan.
19. Smith, I. (2009). *The Elizabethan world*. Routledge.
20. Tillyard, E. M. W. (1943). *The Elizabethan world picture*. Vintage.
21. Wilson, F. P. (1952). *The essential Shakespeare: A biographical adventure*. Random House.

Journal Articles:

1. Bate, J. (1997). The Elizabethan stage: Shakespeare and his contemporaries. *Modern Language Review*, 92(3), 599-617. <https://doi.org/10.2307/3735377>
2. Gurr, A. (2009). The theatre of Shakespeare's time: A new look. *The Cambridge Quarterly*, 38(1), 23-39. <https://doi.org/10.1093/camqtl/bgn007>
3. Hibbard, G. (1986). Shakespeare's contemporaries: A contextual study. *Shakespeare Quarterly*, 37(1), 12-29. <https://doi.org/10.2307/2871146>
4. McGowan, T. (2010). The politics of Elizabethan drama. *Renaissance Quarterly*, 63(1), 134-150. <https://doi.org/10.1353/ren.0.0055>



Evaluation (Total marks per course – 100)

- I. Formative Assessment ‘for’ Learning (continuous internal assessment - CIA to improve learning).
CIA - 40 marks
CIA 1: Written test - 20 marks.
CIA 2: Test / Assignment / Video/Oral Presentations / Infographics / Quiz / as prescribed - 20 marks.
- II. Summative Assessment ‘of’ Learning (focus on outcomes, quantitative data for outcomes of instruction)
End Semester Examination - 60 marks
One question from each unit for 15 marks, with internal choice. Total marks per question with choice 30 - 40 marks.

Distribution of Bloom’s Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%



BA in ENGLISH		
Course Title: Restoration and the Augustan Age		
Course Code: UAENG5502CR1		
Credits: 4 (Theory = 60 hr)		
<p>Course Description: The Restoration and the Augustan Age showcase a paradigmatic shift in their creative and literary sensibilities compared to the Renaissance. While drama was reinstated within the literary landscape after the restoration of monarchy, this age saw the flowering of satirical comedy, the loftiness of the epic and the storytelling through the form of the novel. The transition in the socio-political landscape has consequences on the literary movements. The end of the 18th century maneuvers into the precursors of the Romantic movement.</p>		
No.	Course Objectives: This course aims	
1.	To foster an understanding of the difference between the writings of restoration age and the Neo-classical/Augustan Age	
2.	To help evaluate the re-invention of comedy in the literary output of the restoration and Neo-classical/Augustan age.	
3.	To direct students to interpret the style of Epic poetry.	
4.	To train students to analyse the growth and development of the English Novel.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Assess the diversity between the literatures of the restoration age and the Neo-classical/Augustan age.	Evaluating
2.	Critique the novelty of restoration comedy and satire in poetry and prose.	Evaluating
3.	Evaluate the craft and content of the Epic and the Mock Epic.	Applying
4.	Examine the growth and development of the English Novel.	Analyzing



UNIT I Restoration Age (15)

- 1.1. Restoration Age – Exile of Charles I Formation of the Commonwealth, Interregnum, Return of Charles II from Exile, Restoration of Monarchy
- 1.2. Restoration Comedy of Manners: William Congreve’s *Way of the World* or *Love for Love*
(Theory based on Comedy: Farce, Burlesque, Sentimental Comedy)

Unit II Restoration Poetry (15)

- 2.1. Milton’s *Paradise Lost* (Book 1 & 2)(Foucault’s Discipline and Punishment, Discourse, (The study of allegory and political satire)
OR John Dryden’s *Mac Flecknoe*

Unit III Augustan Poetry (15)

- 3.1. Augustan Poetry: Alexander Pope’s *Dunciad* (Book I)
- 3.2. Precursors to 19th century Romantic poetry: Thomas Gray’s *Elegy written in a Country Churchyard*, Oliver Goldsmith’s *Deserted Village*, Selections from William Blake’s *Songs of Innocence and Songs of Experience*
(Difference between classicism and romanticism)

Unit IV Rise of the Novel (15)

- 4.1. The growth and development of the Novel: Daniel Defoe, Samuel Richardson (Sentimental Novel, Epistolary Novel), Henry Fielding (Satirical Novel), Lawrence Sterne (Experimental novel), Tobias Smollett (Picaresque novel); Prose writings of Addison and Steele
- 4.2. Jonathan Swift’s *Gulliver’s Travels* I, II & IV for detailed study;
Types of Satire (Horatian, Juvenalian, Menippean)



References:

1. Abrams, M. H., & Harpham, G. G. (2015). *A glossary of literary terms* (11th ed.). Cengage Learning.
2. Alpers, P. M. (1996). *What is an epic?* In J. P. Smith & R. E. D. Smith (Eds.), *The Cambridge companion to epic poetry* (pp. 1-12). Cambridge University Press.
3. Bloom, H. (2004). *The Western canon: The books and school of the ages*. Harcourt.
4. Bloom, H. (2007). *John Milton: Modern critical views*. Chelsea House Publishers.
5. Boulton, J. (2006). *The novel in the age of reason*. Routledge.
6. Brown, L. (2007). *The rise of the English novel: A critical history*. Wiley-Blackwell.
7. Cannon, C. (1995). *The English novel in the eighteenth century*. Routledge.
8. Cunningham, A. (2009). *Milton's Paradise Lost: A reader's guide*. Continuum.
9. Dobranski, S. (2005). *Augustan poetry and the rise of the novel*. Cambridge University Press.
10. Drake, R. (1998). *The poetry of Milton: A study in structure and meaning*. Palgrave Macmillan.
11. Fowler, A. (2003). *Milton's Paradise Lost: A critical guide*. Edinburgh University Press.
12. Grierson, H. J. C. (1922). *The principles of English verse*. Macmillan.
13. Kahn, A. (2004). *Poetic identity in Augustan England*. University of Delaware Press.
14. Lewis, C. S. (2003). *The poems of John Dryden*. Oxford University Press.
15. McKeon, M. (2002). *The origins of the English novel, 1600–1740*. Johns Hopkins University Press.
16. McKeon, M. (2002). *The origins of the English novel, 1600–1740*. Johns Hopkins University Press.
17. Nuttall, A. D. (1996). *A new history of English literature*. Blackwell.
18. Pinsky, R. (1998). *The sounds of poetry: A brief guide*. Farrar, Straus and Giroux.
19. Siskin, C. (2005). *The work of writing: Literature and social change in Britain, 1700–1830*. Stanford University Press.
20. Siskin, C. (2005). *The work of writing: Literature and social change in Britain, 1700–1830*. Stanford University Press.
21. Watt, I. (2001). *The rise of the novel: Studies in Defoe, Richardson, and Fielding*. University of California Press.
22. Williams, C. (1994). *The Augustan poets: A critical anthology*. Routledge.

Journal Articles:

1. Bowers, F. (1992). The role of satire in Augustan poetry. *Eighteenth-Century Fiction*, 5(1), 25-40. <https://doi.org/10.1353/ecf.1992.0020>
2. Cunningham, A. (2008). The complexity of Augustan verse: Poetic form and political context. *Studies in Eighteenth-Century Culture*, 37, 57-72. <https://doi.org/10.1353/sec.0.0001>
3. Sutherland, J. (2001). The social context of Augustan poetry. *The Modern Language Review*, 96(4), 815-830. <https://doi.org/10.2307/3739841>
4. Thomas, L. (2011). The influence of classical literature on Augustan poetry. *The Journal of English and Germanic Philology*, 110(3), 312-332. <https://doi.org/10.1353/egp.2011.0022>



Evaluation (Total marks per course – 100)

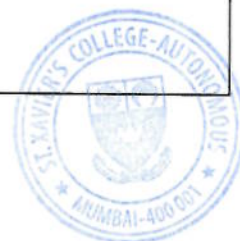
- I. Formative Assessment 'for' Learning (continuous internal assessment - CIA to improve learning).
CIA - 40 marks
CIA 1: Written test - 20 marks.
CIA 2: Test / Assignment / Video/Oral Presentations / Infographics / Quiz / as prescribed - 20 marks.
- II. Summative Assessment 'of' Learning (focus on outcomes, quantitative data for outcomes of instruction)
End Semester Examination - 60 marks
One question from each unit for 15 marks, with internal choice. Total marks per question with choice 30 - 40 marks.

Distribution of Bloom's Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%



BA in ENGLISH		
Course Title: Twentieth Century British Literature Course Code: UAENG5503CR1		
Credits: 4 (Theory = 60 hr)		
Course Description: With diverse selections from poetry, fiction and drama, this course maps a variety of formal and thematic innovations in British writing from the tumultuous 20th century. From the experimental poetry of the self-styled 'high' modernists to the confounding theatre of the absurd, the course highlights literature's potency as an affective glimpse into an age plagued by war, the decline of traditional value systems and the rise of capitalist ideology.		
No	Course Objectives: This course aims	
1.	To introduce students to the socio-cultural contexts and artistic movements that influenced writing in modern Britain.	
2.	To facilitate students' understanding of key literary theories of the twentieth century.	
3.	To encourage students to apply relevant theoretical concepts to readings of twentieth-century British fiction.	
4.	To explicate the intricacies of critical analysis beyond paraphrases and description.	
5.	To promote analysis of literary works and styles used in twentieth-century Britain.	
6.	To expose students to diverse forms and themes from the age to hone students' creative expression and writing.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Interpret the contexts and movements that influenced writing in modern Britain.	Understanding
2.	Critique prominent literary theories of the age.	Evaluating and Understanding
3.	Apply suitable theoretical concepts while reading modern British writing.	Applying
4.	Analyze writing through methods other than paraphrasing and description.	Analyzing
5.	Evaluate different works and writing styles featured in the period through comparative study.	Evaluating
6.	Create prose and poetry pieces after exposure to and in conjunction with class-readings and ideas.	Creating



- UNIT I Theory and Concepts (15)**
- Major literary trends in the 20th century**
- 1.1. **Major trends in 20th century fiction (novels):** The psychological novel, Stream of consciousness, allegorical writing, social realism, Asian British writing
- 1.2. **Major Trends in 20th century Drama:** Theatre of the Ideas and the Problem Play, Verse Drama, Theatre of the Absurd, Kitchen Sink Drama
- 1.3. **Major Trends in 20th century poetry:** War poetry, High Modernism, Political Poetry, Neo-Romantic Poetry of the Forties, The Movement and Group Poetry, Contemporary multicultural expressions
- (Use of relevant theories such as Psychoanalysis, Feminism and Practical Criticism, Marxist criticism, post-structuralism, post-colonialism in conjunction with relevant genres)
- UNIT II Poetry (15)**
- 2.1. Voices from the War: by Wilfred Owen, Siegfried Sassoon, Jessie Pope and Vera Brittain
- 2.2. High Modernism: W. B. Yeats, T. S. Eliot and Mina Loy
- 2.3. The Auden Generation(1930s): Works by W.H. Auden, Christopher Isherwood, Louis MacNeice and Stephen Spender, Cecil Day-Lewis
- 2.4. The 1940s, 50s and onwards: Dylan Thomas, Philip Larkin, Carol Ann Duffy, Daljit Nagra, Wendy Cope, John Agard, Grace Nichols, Edwin Morgan and Jackie Kay
- UNIT III Drama (15)**
- Samuel Beckett's *Waiting for Godot*
OR
John Osborne's *Look Back in Anger*
- UNIT IV Fiction (15)**
- Monica Ali's *Brick Lane*
OR
Hanif Kureishi's *Buddha of Suburbia*



References

1. Cox, B., & Dyson, A. E. (1972). *The twentieth-century mind : history, ideas, and literature in Britain*. London.
2. Dowson, J., & Entwistle, A. (2005). *A history of twentieth-century British women's poetry*. Cambridge University Press.
3. Fraser, G. S. (George S. (1970). *The modern writer and his world*. Penguin.
4. Howarth, P. (2005). *British poetry in the age of modernism*. Cambridge University Press.
5. Marcus, Laura, and Peter Nicholls(2012). *The Cambridge History of Twentieth-Century English Literature. First paperback edition*. Cambridge University Press.
6. Marker and Innes(1998). *Modernism in European Drama*. University of Toronto Press.
7. Peter Brooker (ed).(2010) *The Oxford Handbook of Modernisms*. Oxford University Press.
8. Hristić, J., & Shoup, M. (1977). *The Problem of Realism in Modern Drama*. *New Literary History*, 8(2), 311–318. <https://doi.org/10.2307/468524>“Modern Fiction, Mr. Bennet and Mrs Brown” (Virginia Woolf)
9. Jones, E. C. (1992). WRITING THE MODERN: THE POLITICS OF MODERNISM. *Modern Fiction Studies*, 38(3), 549–563. <https://doi.org/10.1353/mfs.0.0513>

Evaluation (Total marks per course – 100)

- I. Formative Assessment ‘for’ Learning (continuous internal assessment - CIA to improve learning).
 CIA - 40 marks
 CIA 1: Written test - 20 marks.
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Distribution of Bloom’s Taxonomy levels for the Course Assessment

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Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%



BA in ENGLISH		
Course Title: Reading Conflict, Ideology and Resolution		
Course Code: UAENG5501EL1		
Credits: 4 (Theory = 60 hr)		
<p>Course Description: This course attempts to understand conflict zones by historicising and exploring the premise leading to the same. The narratives selected for study as representations of conflict are novels, graphic novels, visual texts, short stories and music. Using the theory of Conflict as a basis, the Ideology emerging from such Conflict is also discussed and debated thereby trying to assess the impact of a particular Conflict and conflicts in general as a possible road map to address differences between people and nations.</p>		
No.	Course Objectives: This course aims	
1.	To introduce students to various kinds of conflicts/ conflict zones.	
2.	To enable students to understand contexts responsible for creating a conflict. To equip students to examine possible resolutions to any conflict.	
3.	To facilitate students from interdisciplinary backgrounds to engage with the text/s, specifically from a literary standpoint.	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Understand the context of conflicts/conflict zones.	Remembering
2.	Differentiate between types of conflict.	Understanding
3.	Evaluate conflict zone literatures from various standpoints.	Evaluating
4.	Critique the nuanced understanding of conflicts/ zones.	Analyzing
5.	Explore possible strategies of resolving conflict and creating alternate policies and approaches.	Applying



UNIT I Contextualising Conflict (15)

- 1.1. Jain, Prasad et al. *War Psychiatry: Identifying and Managing the Neuropsychiatric Consequences of Armed Conflicts*
- 1.2. Mishra, Sadhana. *Women and Armed Conflict: A focus on North East India*
- 1.3. Valerie Percival. *A Bridge to Peace? A Framework for Health Engagement During Conflict*
- 1.4. Trauma theory and Memory studies

UNIT II Fictionalising Conflict Zones (15)

- 2.1. **Journalistic fiction:** Basharat Peer *Curfewed Night*
- 2.2. **Historical fiction:** The Purple Hibiscus- Chimamanda Adichie
- 2.3. **Graphic novel:** Marjane Satrapi *Persepolis*; Khaled Hosseini *The Kite Runner*; Art Spiegelman *Maus*

UNIT III Visualising Trauma (15)

- 3.1. Hotel Rwanda; Battleship Potemkin; Madras Café; Grbavica;

UNIT IV Lyrical Resolution (15)

- 4.1. Music of War and Remembrance
- 4.2. Music in Conflict through images
- 4.3. Noriko Manbe - *The Unending History of Protest Music*
- 4.4. Selections of Poems from Langston Hughes (I Look At the World), Maya Angelou (Caged Bird), Walt Whitman (Beat! Beat! Drums!), Laura Da (Passive Voice)



References

1. Calvocoressi, Peter. *World Politics since 1945*. Pearson Education, 2008
2. Foran, John. *Taking on Power: On the Origins of Third World Revolutions*, Cambridge University Press, 2005.
3. Giles, Wenona Mary, Malathi de Alwis, Edith Klein, Neluka Silva, Maja Korac. *Femisnists Under Fire: Exchanges Across War Zones*, Between the Lines, 2003.
4. Hutchinson, John. *Nations as Zones of Conflict*, SAGE, 2005
5. Sen, Amartya. Violence, Identity and Poverty. *Journal of Peace Research*, Vol. 45, no. 1, 2008.
6. UNICEF. Will you listen? Young Voices from Conflict Zones. 2007. White, Kenneth R. Scourge of Racism. *Journal of Black Studies*, Vol 39, no. 3, 2007.
7. Walby, S., Olive, P., Towers, J., Francis, B., Strid, S., Krizsán, A., Lombardo, E., May-Chahal, C., Franzway, S., Sugarman, D., Agarwal, B., & Armstrong, J. (2015).
8. Conflict zones. In *Stopping rape: Towards a comprehensive policy* (1st ed., pp. 173–190). Bristol University Press. <http://www.jstor.org/stable/j.ctv4g1rd0.10>

Evaluation (Total marks per course – 100)

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Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%





Syllabus
Fifth Semester Courses in
BA
ENGLISH
(June 2025 onwards)

- **On the Job Training**
UAENG5501OJ1
- **Evaluation and Assessment Guidelines**

Shinde

PRINCIPAL
ST. XAVIER'S COLLEGE
(AUTONOMOUS)
MUMBAI - 400 001.



BA in ENGLISH		
Course Title: On the Job Training (OJT)		
Course Code: UAENG5501OJ1		
Credits: 4 (Theory = 180 hrs)		
<p>Course Description: OJT is a simulation of a real workspace. It offers a real-time glimpse into the operations of a workplace and the roles that each one plays in an organization. This simulation entails mentoring and hands-on-training for the student. It opens a window to various job profiles including experiences of observing management decision-making and execution of decisions. Further, OJT enables students to chisel their skills, hone them and develop innovative skills within the work place.</p>		
No.	Course Objectives	
1.	To generate hand-on-experience for students within a workspace.	
2.	To prepare students for future job-scenarios and job-placements.	
3.	To help analyze the ability of the students to endure work-p pressures within a given space.	
4.	To support the optimum utilization of a student within a given work-space.	
5.	To examine the execution of skills learnt from academics and from the new workplace	
CO	Course Outcomes On completing the course, the learner will be able to	Bloom's Taxonomy Level (BT level)
1.	Demonstrate the skills learnt from academics.	Applying
2.	Execute new skills learnt at the workplace	Applying and Understanding
3.	Evaluate their capacity to work under stress and pressure.	Evaluating and Analysing
4.	Determine the gap between the skills they possess and the ones they need to develop.	Evaluating
5.	Assess their potential and inclination towards a certain work environment.	Evaluating





Syllabus
Fifth Semester Courses in
BA
ENGLISH
(June 2025 onwards)

- **Minor Courses:**
UAENG5501MN1: Reading Prose: Fiction and
Non-Fiction

- Evaluation and Assessment Guidelines

APPROVED SYLLABUS



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BA in English		
Course Title: Reading Prose: Fiction and Non-Fiction Course Code: UAENG5501MN1		
Credits: 2 (Theory = 30 hr)		
Course Description: This course introduces students to innovative prose narratives of varying lengths from fictional and non-fictional corpuses around the world. Attuned to atypical, contemporary or emerging prose forms, the course approaches prose as a site for both creative and critical discourse.		
No.	Course Objectives: This course aims	
1.	To examine innovative types of fictional as well as non-fictional prose within English and English translation.	
2.	To develop a nuanced understanding of social themes, ideas, and contemporary global issues through the prose form.	
3.	To evaluate advanced language compositions to train students in building excellent language and academic skills.	
4.	To create analytical insight through class-discussions and assessments that test critical inquiry.	
5.	To evaluate fictional and non-fictional content through comparative study. To examine writing techniques to shape the students' creative expression.	
CO	Course Outcomes On completing the course the learner will be able to:	Bloom's Taxonomy Level (BT level)
1.	Assess innovative types of fictional and non-fictional prose within English and English translation.	Understanding and Evaluating
2.	Understand ideas, social themes and contemporary issues studied in different prose genres in the course.	Understanding and Evaluating
3.	Apply language skills gained in the course to read prose genres and texts that supplement their major subjects.	Applying
4.	Analyze prose in critically-incisive ways.	Analyzing
5.	Evaluate fictional and non-fictional content through comparison and contrast.	Evaluating
6.	Create works of prose in any genre through techniques learnt in the course.	Creating



UNIT I Creative and Critical Non-Fictions

(15)

Long-Form Journalism

- 1.1. At least **one long-form article** from the “culture” section of publications like *The Atlantic*, *The Caravan*, *The Juggernaut*, *The New Yorker*, *Granta*, *The Guardian*, *Fifty-Two*:
“It is your friends who break your heart” by Jeniffer Senior
“No God in the Machine: the Pitfalls of A.I worship” by Navneet Alang
“The End of the English Major” by Nathan Heller
“India’s ‘Overwhelmed’ Visitor, a History” by Anandita Abraham
- 1.2. **Life-Writing:** Selected short pieces of life-writing from *Women’s Writing of the Victorian Period 1837-1901: An Anthology* edited by Harriet Devine Jump

UNIT II Unit Title: Fictions

(15)

- 2.1. **Long Short Fiction:** “Pterodactyl, Puran Sahay and Pirtha” from *Imaginary Maps* by Mahasweta Devi and translated by Gayatri Chakraborty Spivak
- 2.2. **Flash Fiction:**
Selections from the Bath Flash Fiction Award:
“A Cock Among the Bathers” by Sara Hill
“Driving my Seven-Year Old Nephew to Visit his Mother in Rehab” by Emily Rinkema
“On Friday Nights in May I sit Quietly with a Friend” by Catherine Ogston
“The Bee” Ronald Jones “Prognosis” R.J. Dwyer
- 2.3. **Novellas (Long Fiction):**
Good Morning, Midnight by Jean Rhys
OR
A Simple Heart by Gustav Flaubert



References

1. Amigoni, D(ed). (2017). *Life Writing and Victorian Culture*. Routledge.
2. Winslow, D. J. (2022). *Life-writing : a glossary of terms in biography, autobiography, and related forms*. University of Hawaii Press.
3. *Short fiction in theory and practice*. (2011). Intellect.
4. Weston, H. (1900). *Form in literature a theory of technique and construction*. Rich & Cowan.

Evaluation (Total marks per course – 50)

- I. Formative Assessment ‘for’ Learning (continuous internal assessment - CIA to improve learning).
CIA - 20 marks
Video Presentation/Written Assignment
- II. Summative Assessment ‘of’ Learning (focus on outcomes, quantitative data for outcomes of instruction)
End Semester Examination - 30 marks
One question from each unit for 15 marks, with internal choice. Total marks per question with choice 30 marks.

Distribution of Bloom’s Taxonomy levels for the course assessment

Learning Levels	Remember	Understand	Apply	Analyze	Evaluate	Create
Percentage	0-5%	5-10%	20-30%	20-30%	10-20%	5-10%

APPROVED SYLLABUS

