



**Shri Vaishnav Vidyapeeth Vishwavidyalaya, Indore**  
**Shri Vaishnav Institute of Social Sciences, Humanities and Arts**  
**Choice Based Credit System (CBCS) in Light of NEP-2020**  
**B.A. English Literature**  
**Semester VI (Batch 2022-25)**

COURSE CODE	CATEGORY	COURSE NAME	TEACHING & EVALUATION SCHEME								
			THEORY			PRACTICAL		L	T	P	CREDITS
			END SEM University Exam	Two Term Exam	Teachers Assessment*	END SEM University Exam	Teachers Assessment*				
<b>BAENG601</b>	<b>Major</b>	<b>Short Stories II</b>	60	20	20	-	-	3	0	0	3

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

\***Teacher Assessment** shall be based following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**Course Educational Objectives (CEOs): The students will be able to**

- **CE01** introduce the students to short story as a form of literature with reference to the texts prescribed.
- **CE02** develop analytical skills and critical thinking through close reading of literary texts.
- **CE03** enable students to understand that literature is an expression of human values within a historical and social context
- **CE04** develop literary competence among students.
- **CE05** understand concepts of socialism and individuality in literature.

**Course Outcomes (Cos): The students should be able to**

- **CO1** identify concepts of class, race and gender as social constructs and interrelated throughout character's lives.
- **CO2** analyze psychological concepts
- **CO3** recognize the culture and context of the work of literature
- **CO4** write clearly, coherently and effectively about various genres of literature.
- **CO5** develop sensitivity to nature and fellow human beings.

**BAENG 601**  
**Short Stories II**

**COURSE CONTENTS:**

**Unit I**

Rabindranath Tagore: Home Coming, Atithi -The Guest, Kabuliwala - The Vendor from Kabul

**Unit II**

Premchand: The Holy Panchayat, The Child

Mulk Raj Anand: Duty

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**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

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### Unit III

Ruskin Bond: Blue Umbrella, The Night Train at Deoli

Mrinal Pandey: Girls

### Unit IV

R.K Narayan: An Astrologer's Day

Sudha Murthi: Wise and Otherwise: Idealists at Twenty, Realists at Forty, Woman with a Mind.

### Unit V

Ismat Chughtai: The Quilt

Mahasweta Devi: Draupadi

### SUGGESTED READINGS:

- Bond Ruskin. (1989) *The Train at Deoli and Other Short Stories*. Delhi: Penguin Books.
- Chakraborty Debadiya, Utpal Rakshit & Rajarshi Bagchi (edited) (2000) Mahasweta Devi's Draupadi : A Critical Companion. Kolkatta: Book Valley
- Desai S. K. (2009) *Contemporary Indian Short Stories: Series 1*. Sahitya Akademi.
- Murthi Sudha.(2006) *Wise and Otherwise: A Salute to Life*. Madras: East West Books Pvt Ltd.
- Narasimhachar Sudha. (2016) *Selected Stories of Munshi Premchand*. New Delhi: Unicorn Books.
- Pandey, Mrinal. (edited) (2018) *Sampoorna Kahaniyan:Shivani:Voll -2*. New Delhi: Radhakrishna Prakashan
- Sundaram P.S. (1988) *R. K. Narayan as a Novelist*. Delhi: B.R. Publishing Corporation.
- Tahira Naqvi & Syeda S Hamced. (1991) *A Chughtai Collection: The Quilt and Other Stories*. London: Women's Press.
- Tagore Rabindranath. (ed 2013) *Selected Stories of Rabindranath Tagore*. Delhi: Penguin Books.

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<b>BAENG602</b>	<b>Major</b>	<b>Indian Writings in English II</b>	60	20	20	-	-	3	0	0	3

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

\***Teacher Assessment** shall be based following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**Course Educational Objectives (CEOs): The students will be able to**

- **CEO 1** Study about the genres of the early Indian Writings in English.
- **CEO 2** Identify the relationship between Indian Writing in English and its social context with special reference Indian short stories.
- **CEO 3** Understand diverse socio-political movements that shaped literary genres of the period with special reference to North East poetry.
- **CEO 4** Learn the art of narration and storytelling in the works of A.K. Ramanujan etc.
- **CEO 5** Identify the relationship between Indian Writing in English and its social context in the writing of Jhumpa Lahiri.

**Course Outcomes (COs): The students should be able to**

- **CO1** Introduce learners to the various phases of evolution in Indian Writing in English.
- **CO2** Acquaint learners to the pluralistic dimensions of this literature.
- **CO3** Help them understand the different genres of this elective.
- **CO4** Sensitize them to the value system of this literature.
- **CO5** Demonstrate competence to identify social context in the Indian Writing in English.

**BAENG602**  
**Indian Writings in English II**

**COURSE CONTENTS:**

**Unit I**

Pre-independence fiction, The Partition as portrayed in the Novel and Short Story Diasporic Fiction, The Postmodernist Indian English Novel, Postcolonial fiction

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<b>BAENG602</b>	<b>Major</b>	<b>Indian Writings in English II</b>	60	20	20	-	-	3	0	0	3

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### Unit II

Short Stories:

R. K. Narayan: The Martyr 's Corner, Salman Rushdie: Good Advice Is Rarer than Rubies

### Unit III

#### Poetry and Fiction (North East):

Robin Ngangom: A Poem for Mother, Desmond Kharmawplang: Letter to a Dear Friend  
Siddhartha Deb: The Point of Return

### Unit IV

#### Prose:

Amit Chaudhuri: Selections from Clearing a Space  
A.K. Ramanujan: Three Hundred Ramayanas.

### Unit V

#### Diasporic Writing:

Jhumpa Lahiri: The Interpreter of Maladies

### SUGGESTED READINGS:

- Dangle, Arjun. (2009). The Poisoned Bread. Pune: Orient Blackswan,.
- Deb, Siddhartha. (2004). The Point of Return: A Novel. New York City: Harper Collins Publishers.
- Dharwadker, Vinay. (1999). The Collected Essays Of A. K. Ramanujan. Oxford University Press,.
- Narayan, R. K. (1988) Malgudi Days. Madras: India Thought Publication.
- Rushdie, Salman. (1994). East West Canada: Penguin Books.

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<b>BAENG603 1</b>	<b>DSE</b>	<b>Fantasy Literature</b>	60	20	20	-	-	4	0	0	4	

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

\***Teacher Assessment** shall be based following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**Course educational Objectives (CEOs): The students will be able to**

- CEO1 Taught the basic framework about fantasy fiction and its various approach through the lens of literature
- CEO2 Briefed the variety of genres and how the place and manner of representation of fantasy literature emerges out of a cultural and aesthetic sense
- CEO3 Taken through Text to familiarize with the narrative patterns of Fantasy fiction
- CEO4 Made cognizant of the varieties of perspectives in the realm of fantasy fiction
- CEO5 Taught to analyse fantasy novels in order to enhance their writing skills

**Course Outcomes (COs): The students should be able to**

- CO1 Become familiar with the central theoretical approaches to the study of Fantasy through the lens of literature, Survey major contemporary trends and discourses in the fantasy genre
- CO2 Practice writing in a variety of genres, Consider and contextualize fantasy's engagement with contemporary society, Place representative works of fantasy fiction and fantasy in a larger cultural, intellectual, and aesthetic context.
- CO3 Analyze and criticize several notable texts in contemporary fantasy. Acquire general knowledge of how various traditions intersect with the development of fantasy literature
- CO4 Think about fantasy literature and religion from a variety of perspectives, including production, consumption, and adaptation, Learn to navigate the scholarly literature on the fantasy genre
- CO5 Write a critical investigation of a fantasy novel, film, or game of your choice, Describe and analyze common fiction and fantasy themes, tropes, and modes of expression.

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<b>BAENG603 1</b>	<b>DSE</b>	<b>Fantasy Literature</b>	60	20	20	-	-	4	0	0	4	

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**BAENG603 1**  
**Fantasy Literature**

**COURSE CONTENTS:**

**UNIT I**

What is Fantasy, Origin of Fantasy and its historical background, Forms of Fantasy, Impact of folklore and fairy tales on children and Treatment of Fantasy, *Solid Objects* by Virginia Woolf.

**UNIT II**

George MacDonald: *Phantastes* (1858)

**UNIT III**

Lewis Carroll: *Alice in Wonderland* (1865)

**UNIT IV**

John Ronald Reuel Tolkien: *The Hobbit* (1937)

**UNIT V**

J. K. Rowling: *Harry Potter and the Chamber of Secrets* (1998)

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<b>BAENG603 1</b>	<b>DSE</b>	<b>Fantasy Literature</b>	60	20	20	-	-	4	0	0	4	

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

\***Teacher Assessment** shall be based following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**SUGGESTED READING:**

- Armitt, Lucie. (2005). *Fantasy Fiction: An Introduction*. Continuum
- Dundes, Alan. 1982. *Cinderella, A Folklore Casebook*. New York: Garland.
- Fabrizi, Mark. (2016) *Fantasy Literature: Challenging Genres*. Critical Literacy Teaching Series. Sense Publishers.
- Harvey, Colin.(2015) *Fantastic Transmedia: Narrative, Play and Memory Across Science Fiction and Fantasy Storyworlds*. Palgrave Macmillan.
- McArthur, Sian.(2015) *Gothic Science Fiction: 1818 to the Present*. Palgrave.
- Roberts, Jude and Esther McCallum-Stewart. (2016) *Gender and Sexuality in Contemporary Popular Fantasy: Beyond Boy Wizards and Kick-ass Chicks*. Routledge.
- Young, Helen. (2016) *Race and Popular Fantasy Literature: Habits of Whiteness*. Routledge.

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<b>BAENG603 2</b>	<b>DSE</b>	<b>Science Fiction and Detective Literature</b>	60	20	20	-	-	4	0	0	4	

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

\***Teacher Assessment** shall be based following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**Course educational Objectives (CEOs): The students will be able to**

- **CEO1** understand the historical, political and cultural context in Science fiction and Detective Literature as a distinct domain of knowledge.
- **CEO2** interpret detective fiction with reference to structural aspects, setting, and character delineation
- **CEO3** develop and refine critical thinking skills in order to make the most out of the information and experiences that surround students in their daily lives
- **CEO4** understand issues of moral responsibility, race, gender, and the global community
- **CEO5** engage with the social and historical construction of science and crime

**Course Outcomes (COs): The students should be able to**

- **CO1** understand the meaning of science fiction and detective literature and their different social and philosophical characteristics.
- **CO2** read and comprehend the representative literary works of science fiction and detective literature
- **CO3** engage with questions about the idea of progress and the role of science and technology in human life
- **CO4** explore the meaning of naturalized words such as crime and their ubiquitous presence in human life.
- **CO5** explore the literary and artistic nuances of science fiction and detective literature

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<b>BAENG603 2</b>	<b>DSE</b>	<b>Science Fiction and Detective Literature</b>	60	20	20	-	-	4	0	0	4

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

\***Teacher Assessment** shall be based following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**BAENG603 3**  
**Science Fiction and Detective Literature**

**COURSE CONTENTS:**

**UNIT I**

Background Studies:

Science Fiction, Fantasy, Cyberpunk, Alien Invasions, Gothic Science Fiction, Crime Fiction, Genres of Crime Fiction, Golden Age of Detective Fiction, Apocalyptic and Post Apocalyptic Fiction

**UNIT II**

Mary Shelley: *Frankenstein*

H. G. Wells: *The Island of Doctor Moreau*

**UNIT III**

Arthur Conan Doyle: *The Hound of Baskervilles*

Agatha Christie: *And Then There were None*

**UNIT IV**

William Gibson: *Neuromancer*

Ursula K. Le Guin: *The Left Hand of Darkness*

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<b>BAENG603 2</b>	<b>DSE</b>	<b>Science Fiction and Detective Literature</b>	60	20	20	-	-	4	0	0	4

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

\***Teacher Assessment** shall be based following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**UNIT V**

Short Stories:

Edgar Allan Poe: *The Murders at Rue Morgue*

Isaac Asimov: *The Last Question*

**SUGGESTED READING:**

- Auden, W. H. (1948, May). The guilty vicarage: Notes on the detective story, by an addict. Harper's Magazine.
- Chandler, R. (2006). The simple art of murder. In The simple art of murder.
- Christie, A. (2011). And then there were none. HarperCollins.
- Knight, D. (Ed.). (1977). Turning points: Essays on the art of science fiction. Harper & Row.
- Mandel, E. (1984). Delightful murder: A social history of the crime story. University of Minnesota Press.
- Rzepka, C. J. (2010). Introduction: What is crime fiction? In C. J. Rzepka & L. Horsley (Eds.), Companion to crime fiction: Blackwell companions to literature and culture (pp. 1–9). Wiley-Blackwell.
- Suvin, D. (1972). On the poetics of the science fiction genre. College English, 34(3), 372–382.
- Symons, J. (1993). Bloody murder: From the detective story to the crime novel. Mysterious Press.

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<b>BAENG603 3</b>	<b>DSE</b>	<b>Introduction to Non-Fiction</b>	60	20	20	-	-	4	0	0	4

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

\***Teacher Assessment** shall be based following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**Course Educational Objectives (CEOs): The students will be able to**

- **CEO 1** demonstrate an understanding of the features and genres of Non-Fiction.
- **CEO 2** analyze the roles which argument, rhetoric, fiction, photography, and available evidence play in the composing process of Non-Fiction.
- **CEO 3** raise questions about the truth, factuality, objectivity, and subjectivity of Non-Fiction.
- **CEO 4** analyze how an author’s own ideology, social class, religion, and/or sexuality shapes reality in an Non-Fiction.
- **CEO 5** analyze the significance of historical and cultural contexts in Non-Fiction.
- **CEO 6** apply a range of reading strategies to analyze and interpret a variety of literary texts within their historical and literary contexts.

**Course Outcomes (COs): The students should be able to**

- **CO1** Remember and recall the features and genres of Non-Fiction.
- **CO2** appreciate the truth, factuality, objectivity, and subjectivity of Non-Fiction.
- **CO3** understand the literary genre –drama and its techniques.
- **CO4** interpret the author’s own ideology, social class, religion, and/or sexuality shapes reality in Non-Fiction.
- **CO5** evaluate and interpret a variety of literary texts within their historical and literary contexts.

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<b>BAENG603 3</b>	<b>DSE</b>	<b>Introduction to Non-Fiction</b>	60	20	20	-	-	4	0	0	4

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

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**MAENG204**  
**Introduction to Non-Fiction**

**COURSE CONTENTS:**

**UNIT I**

Non-Fiction: History of Nonfiction, Definition, Meaning and Types, Difference between Fiction and Non-Fiction.

**UNIT II**

A. P. J. Abdul Kalam: *Wings of Fire*

**UNIT III**

Emmanuel Acho: *Uncomfortable Conversations with a Black Man*

**UNIT IV**

Marie Kondo: *The Life-Changing Magic of Tidying Up*

**UNIT V**

Sylvia Plath: *The Bell Jar*

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<b>BAENG603 3</b>	<b>DSE</b>	<b>Introduction to Non-Fiction</b>	60	20	20	-	-	4	0	0	4

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit.

\***Teacher Assessment** shall be based following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**SUGGESTED READINGS:**

- Acho Emmanuel 2020. *Uncomfortable Conversations with a Black Man*. Flatiron Books: An Oprah Book
- Benvenuto Cellini, tr. George Bull, *The Autobiography*, London 1966 p. 15.
- Chadwick, Henry (2008-08-14). *Confessions*. Oxford University Press. pp. 4 (ix). ISBN 9780199537822.
- Farner, Geir (2014). *Chapter 2: What is Literary Fiction?. Literary Fiction: The Ways We Read Narrative Literature*. Bloomsbury Publishing USA. ISBN 9781623564261.
- Kalam; Tiwari. *Books: Dr. A.P.J. Abdul Kalam: Former President of India: Speeches*. [www.abdulkalam.nic.in](http://www.abdulkalam.nic.in). Universities Press (India) Private Limited, Hyderabad. Retrieved 2018-05-14.
- Kondō Marie 2014. *The Life-Changing Magic of Tidying Up: The Japanese Art of Decluttering and Organizing* Hardcover. Ten Speed Press
- Plath Sylvia August 2, 2005. *The Bell Jar* (Modern Classics) Paperback – Harper Perennial Modern Classics

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**Choice Based Credit System (CBCS) in Light of NEP-2020**  
**B.A. English Literature**  
**Semester VI (Batch 2022-25)**

COURSE CODE	CATEGORY	COURSE NAME	TEACHING & EVALUATION SCHEME									
			THEORY				PRACTICAL		L	T	P	CREDITS
			END SEM University Exam	Two Term Exam Teachers Assessment*	END SEM University Exam Teachers Assessment*							
<b>BAHNENG 603 4</b>	<b>DSE</b>	<b>Women's Writing</b>	60	20	20	-	-	4	0	0	4	

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit;

\***Teacher Assessment** shall be based on following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**Course Educational Objectives (CEOs): The students will be able to**

- **CEO1** study women's voices articulated in literature from various countries
- **CEO2** study the evolution of the Feminist movement
- **CEO3** familiarize them with the various issues addressed by Feminism
- **CEO4** understand issues like marginalization and subjugation of women
- **CEO5** understand concepts of feminism, individuality and gender sensitivity in literature.

**Course Outcomes (Cos): The students should be able to**

- **CO1** identify concepts of class, race and gender as social constructs and interrelated throughout women's lives.
- **CO2** explore the plurality of female experience in relation of these.
- **CO3** interrogate the biases in the construction of gender and patriarchal norms
- **CO4** analyze concepts of oppression and cultural and social subjugation
- **CO5** apply concepts of feminism, individuality and gender sensitivity in

**BAENG 603 4**  
**Women's Writing**

**COURSE CONTENTS:**

**Unit I**

**Essays**

Virginia Woolf: *Shakespeare's Sister* (From *A Room of One's Own*. London, Hogarth, 1929)

George Eliot: *Silly Novels of Lady Novelists*

**Unit II**

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			THEORY				PRACTICAL		L	T	P	CREDITS
			END SEM University Exam	Two Term Exams	Teachers Assessment*	END SEM University Exam	Teachers Assessment*					
<b>BAHNENG 603 4</b>	<b>DSE</b>	<b>Women's Writing</b>	60	20	20	-	-	4	0	0	4	

**Legends:** L - Lecture; T - Tutorial/Teacher Guided Student Activity; P – Practical; C - Credit;

\***Teacher Assessment** shall be based on following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**Novels**

Loisa May Alcott: *The Little Women*

Alice Walker: *The Temple of My Familiar*

**Unit III**

**Poetry**

Noonuccal Oodgeroo: *We Are Going*

Adrienne Rich: *Aunt Jennifer's Tiger* (From: Ferguson, Margaret et.al (eds). *The Norton Anthology of English Poetry IV* edn. New York: Norton, 1966. p. 1967)

Kishwar Naheed: *We Sinful Women: Contemporary Urdu Feminist Poetry*

Elizabeth Barrett Browning: *A Musical Instrument*

**Unit IV**

**Drama**

Mahasweta Devi: *Bayen* (Drama) (From: *Mahasweta Devi's Five Plays*. Trans. Samik Bandhopadhyay. Calcutta

Caryl Churchill: *Top Girls*

**Unit V**

Mary Wollstonecraft: Introduction from *A Vindication of the Rights of Women*.

Sarala Devi: *Narira Dabi* (The Claim of the Woman) Trans. S.Mohanty, Chapters 13 & 17 from *The Collective Novel Basanti* (The first two in Lost Tradition: Early Women's Writing from Orissa and the third in Indian Literature No.

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			THEORY				PRACTICAL		L	T	P	CREDITS
			END SEM University Exam	Two Term Exam	Teachers Assessment*	END SEM University Exam	Teachers Assessment*					
<b>BAHNENG 603 4</b>	<b>DSE</b>	<b>Women's Writing</b>	60	20	20	-	-	4	0	0	4	

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\***Teacher Assessment** shall be based on following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**SUGGESTED READINGS:**

- Alcott, L. M. (1868). *Little women*. Roberts Brothers.
- Rich, A. (1976). *Of woman born: Motherhood as experience and institution*. Norton.
- Walker, A. (1989). *The temple of my familiar*. Harcourt Brace Jovanovich.
- Wollstonecraft, M. (1792). *A vindication of the rights of woman* (Original work published 1792). London.
- Woolf, V. (1957). *A room of one's own* (Chapters 1 & selections from Chapter 3, pp. 3-24, 48-59). Harvest HGJ.

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**Semester VI**

COURSE CODE	CATEGORY	COURSE NAME	TEACHING & EVALUATION SCHEME								
			THEORY			PRACTICAL		L	T	P	CREDITS
			END SEM University Exam	Two Term Exam	Teachers Assessment*	END SEM University Exam	Teachers Assessment*				
<b>BAENG605</b>	<b>CV</b>	<b>Comprehensive Viva -Voce</b>	0	0	0	50	0	0	0	0	3

Legends: L - Lecture; T - Tutorial/Teacher Guided Student Activity; P - Practical; C - Credit;

\*Teacher Assessment shall be based on following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

**Course educational Objectives (CEOs): The students will be able to**

- **CEO1** enhance theoretical concepts of literary text and compare it with real life situations.
- **CEO2** manage resources, work under deadlines, identify and carry out specific goal-oriented tasks.

**Course Outcomes (COs): The student will be able to**

- **CO1** apply speaking skills and capabilities to demonstrate the subject knowledge.
- **CO2** demonstrate learning and understanding of their courses studied in the mentioned semester.

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**Semester VI**

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			THEORY			PRACTICAL		L	T	P	CREDITS
			END SEM University Exam	Two Term Exam	Teachers Assessment*	END SEM University Exam	Teachers Assessment*				
<b>BAENG605</b>	<b>CV</b>	<b>Comprehensive Viva -Voce</b>	0	0	0	50	0	0	0	0	3

Legends: L - Lecture; T - Tutorial/Teacher Guided Student Activity; P - Practical; C - Credit;

\*Teacher Assessment shall be based on following components: Quiz/Assignment/ Project/Participation in Class, given that no component shall exceed more than 10 marks.

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COURSE CODE	CATEGORY	COURSE NAME	TEACHING & EVALUATION SCHEME									
			THEORY				PRACTICAL		L	T	P	CREDITS
			END SEM University Exam	Two Term Exam	Teachers Assessment*	END SEM University Exam	Teachers Assessment*					
<b>BAHNENG 604</b>	<b>MRP</b>	<b>Minor Research Project II</b>	0	0	0	30	20	0	0	6	3	

The objectives of the course is to

- check the ability of students in terms of their writing
- identify the problems of students' in developing their writing
- skills
- gather the opinion of the teachers on their students' writing performance  
improve the writing skills of students' by suggesting some remedial measures

At the end of VI Semester the student will submit Project Report of his/her project on the following guidelines:

1. The students will submit the Final MRP of the proposed research and a duly constituted Committee will take the decision regarding the relevance and authenticity of MRP and allowing a student to opt for it.
2. The student will be required to submit the final project report in the hard bound form in the number specified by the Institute.
3. Minor Research Project II (MRPII) will carry a maximum of 50 marks - out of which, 20 marks will be for the Internal valuation and External will be of 30 marks A panel of external and internal examiners will jointly award both of these components of marks.
4. The Director/Head of the Institution will appoint the external examiner.

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