

Programme Handbook

**Bachelor of Arts
in
English Studies**

Offered by



In affiliation with



Royal University of Bhutan

Effective August 2023

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This programme handbook should be read in conjunction with the RTC Student Handbook.

Acknowledgements:

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1 Programme Specification

1.1 Basic Information on the Programme

Name of the home base college of the programme:	Royal Thimphu College
Title of award:	Bachelor of Arts in English Studies
Duration and mode of study:	Four years, full-time
Award granting body:	Royal University of Bhutan
Date of initial approval:	14 th Sep 2015, 34 th AB (Validated)
Date of last review:	## th -## th ### 2022, 48 th AB

1.2 Aims and Learning Outcomes of the Programme

1.2.1 Aims of the Programme

The BA in English Studies is a single-major undergraduate degree programme designed to provide students with a thorough knowledge in global English literature, a flavour of emerging literature in English by Bhutanese writers, and a solid grounding in communication skills using English as the medium. The literature section of the programme is supplemented by modules addressing the English language, creative writing, journalism, and a selection of General Education modules covering core competencies and electives from across programmes.

Literature modules form the most substantial portion of the programme, and the programme seeks to encourage students' appreciation of it on multiple levels and thoughtful engagement with important issues and questions raised. The programme aims to train students to listen and read carefully, to think critically and independently, and to express their ideas and thoughts clearly in speech and writing. Students will also be nurtured to be conscientious and responsible individuals who develop an awareness of the wealth of their culture and community, and thereby seek to preserve and contribute to it.

1.2.2 Learning Outcomes of the Programme

Graduates of this programme are expected to acquire not only a grounding within the field of English Literature and Language proficiency (subject specific skills) but will also gain competency in the following skill areas: critical thinking skills, application skills and transferable skills. Specific learning outcomes based on these four different skill sets are the foundation of this programme, along with appropriately aligned teaching, learning and assessment approaches.

Subject-Specific Skills (SS):

- KU1. Discuss literature sensitively and in depth from a variety of theoretical perspectives.
- KU2. Trace and explain the major literary periods and movements.
- KU3. Distinguish the features of various literary genres and literary forms.
- KU4. Connect the function of rhetoric in effective communication.
- KU5. Discuss the different styles of journalistic writing and their uses.
- KU6. Explain the mechanics of original written composition.

Critical Thinking Skills (CS):

- CS1. Critique various literary and ideological viewpoints.
- CS2. Discuss current events and controversial topics sensitively and in-depth from a variety of perspectives.
- CS3. Critically analyse news content, identifying potentially dubious reporting.

- CS4. Adopt various theoretical positions with a view to writing nuanced analyses of texts.
- CS5. Interpret the prescribed literary theories and make connections with other relevant theories.
- CS6. Critically analyse modern communication theories and practice.

Application Skills (AS):

- AS1. Apply their knowledge of literature, its background and contexts, and related debates, to issues of civic life and government.
- AS2. Follow a writing process that involves organizing thoughts, brainstorming, pre-writing, writing, and revising.
- AS3. Propose, design, and conduct relevant research for individual projects, and work towards the completion of the project in a timely and organised manner.
- AS4. Synthesise information from a variety of literary, critical, and theoretical sources.
- AS5. Write independently and at length, taking and arguing a position on complex and sensitive issues.
- AS6. Articulate their ideas eloquently, coherently, and confidently in public speaking forums.
- AS7. Employ professional etiquette in their writings.
- AS8. Compose original creative writings such as poems, short-stories, and non-fiction pieces.

Transferable Skills (TS):

- TS1. Become reflective, independent and life-long learners.
- TS2. Demonstrate effective time-management and personal goal setting.
- TS3. Work collaboratively and effectively within a team, as well as independently without supervision.
- TS4. Identify their own areas of strength and present themselves effectively for employment.
- TS5. Apply ICT tools thoughtfully and effectively in the workplace.
- TS6. Adapt to, assimilate, and use new information and tools as part of a continuous learning process.
- TS7. Empathise with and appreciate the beliefs and experiences of other people.
- TS8. Research sources independently using both print and electronic materials.
- TS9. Self-critique and edit their written work for errors relating to meaning and grammar.

1.3 Career-related Opportunities

The combination of modules gives students the opportunity to develop content and skills, with a view to entry-level employment in creative areas (e.g., writing & publishing), traditional and digital media settings (e.g., journalism and freelancing), education, business (e.g., entrepreneurship, advertising and marketing, and content writing), government, and non-government organisations. Moreover, the programme will also provide a sound foundation for those students wishing to pursue higher studies in the fields of literature, English language, media, and cultural studies.

1.4 Programme structure

Yr	Sem	Modules				
1	I	LIT101 Folk Literature	LIT102 Literature from Renaissance Period to 18 th Century	LIT103 Introduction to Contemporary Poetry	EAP101 Intermediate English for Academic Purposes [English comm. Gen. Ed.]	IPS101 IT and Basic Problem Solving [IT Skills Gen. Ed.]
	II	LIT207 Contemporary Bhutanese Writings in English	LIT104 Literature from the Romantic Period to 20 th Century	[Science and Technology Gen. Ed. Elective]	EAP102 Upper-Intermediate English for Academic Purposes [English comm. Gen. Ed.]	DZG101 Dzongkha Communication [Dzongkha comm. Gen. Ed.]
2	I	LIT205 Evolution of the Novel	LAN303 Prose Writing	AFD104 Language and Culture	[Numeracy Gen. Ed. Elective]	[Social & behavioural sciences Gen. Ed. Elective]
	II	LIT206 Classical Greek Drama to the Theatre of Ideas	LIT311 Science Fiction	LIT208 Classical Literary Theory and Criticism	CMS205 Introduction to Communication Arts & Technology	GSE101 Analytical Skills [Analytical Skills Gen. Ed.]
3	I	LIT309 20 th Century Drama	LIT310 Novel from Modernism to Postmodernism	[Business / Financial Literacy Gen. Ed. Elective]	LIT312 20 th Century Literary Theory and Criticism	[Global Affairs/ Civics Gen. Ed. Elective]
	II	LIT313 Modernist and Postmodernist Literature	LIT314 Children's Literature	LAN202 Creative Writing	UGR305 Introduction to Literary Research Methods	[Ethics/ Values Orientation Gen. Ed. Elective]
4	I	LIT415 Postcolonial Literature	LAN404 Power of Ideas	LIT416 Theory and Practice of Film Adaptation	UGR406 English Project	[Open Gen. Ed. Elective]
	II	LIT417 Poetry Through the Ages	LIT418 Women's Writing	LAN405 Journalistic Writing		[Open Gen. Ed. Elective]

All modules shown are 12-credit modules, cumulating to 480 credits achieved over four years of full-time study. Each semester requires approximately 15-16 weeks of teaching-learning incorporating 40 hrs of student effort per week, and approximately 2 weeks of examinations.

The programme structure is designed in a progressive manner with five modules offered in each semester. This includes university-wide modules like Dzongkha Communication. The first-year modules provide foundations in academic learning and technology. From the second year onward, the modules offered are more focused on specialised English topics. In the fourth year of the programme, the scope of learning is expanded to include research-based independent learning, and open electives for the students to choose.

Classification/breakdown of curriculum into broad component categories

Category	Modules	% of curriculum
Core English literature subject modules	LIT101, LIT102, LIT103, LIT104, LIT205, LIT206, LIT207, LIT208, LIT209, LIT310, LIT311, LIT312, LIT313, LIT314, LIT415, LIT416, LIT417, LIT418	18/40 = 45%
English language and communication subject modules	LAN202, AFD104, LAN303, LAN404, LAN405	5/40 = 12.5%
Technical and research skills development related to English	CMS205, UGR305	2/40 = 5%
English Project	UGR406 (x2)	2/40 = 5%
Core competencies and General Education subjects	EAP101, EAP102, IPS101, DZG101, GSE101, Other category-wise electives (x6) and Open Electives (x2)	13/40 = 32.5%
	Total	40/40 = 100%
Borrowed modules	CMS205, General education electives from other programmes	

Literature (LIT) modules deal with specific topics in the field of English literature. Language (LAN) modules cover English language-based skills such as speaking and writing. UGR406 modules are English Project modules. The single undergraduate research (UGR) module focuses on literary research methods as a foundation to the final year English Project. EAP modules deal with English for Academic Purposes. Other modules follow the coding of programmes from which they are borrowed.

General Education fixed modules or elective options by category

Note:

Required: The indicated module(s) are fixed by the programme structure and students must take these modules only.

Fulfilled: The programme structure with indicated core/major modules already includes modules that fulfil the given general education category. But other modules in the given category of General Education offered at the college the broader portfolio could still be opted from as an Open General Education Elective.

Elective: Students may select from among specified options to fulfil the given general education category. Students can opt for more than one module from the given category as an Open General Education Elective if desired.

a. English communication (24 credits)

Required: EAP101 Intermediate English for Academic Purposes, EAP102 Upper-intermediate English for Academic Purposes.

b. Dzongkha communication (12 credits)

Required: DZG101 Dzongkha Communication.

c. Enhanced Writing skills (12 credits)

Fulfilled by several modules: LAN202 Creative Writing, LAN303 Prose Writing, LAN405 Journalistic Writing.

d. Humanities perspective (12 credits)

Fulfilled by any of the LIT modules in the programme.

e. IT Skills (12 credits)

*Required: IPS101 IT and Basic Problem Solving. If students have demonstrated IT skills already fulfilling the learning outcomes of IPS101, students can opt for other IT modules currently under development, such as *Introductory Python* or *Digital Media*.*

f. Science and Technology (12 credits)

Electives: SRE101 Scientific Reasoning, ENV101 Introduction to the Environment, ENV102 Population, Development, and Environment (borrowed from BSc in Environmental Management).

g. Numeracy (12 credits)

Required: QRE101 Quantitative Reasoning. Students with Class XII Maths can opt for STS101 Introduction to Statistics (borrowed from BSc in Environmental Management).

h. Business/Financial Literacy (12 credits)

Electives: FLT101 Financial Literacy (borrowed from BA in Developmental Economics); EDP101 Entrepreneurship, MGT101 Introduction to the Business Environment (borrowed from BBA/BCom).

i. Bhutan Studies (12 credits)

Fulfilled by: LIT205 Contemporary Bhutanese Writings in English.

j. Social & behavioural sciences (12 credits)

*Electives: SOS102 Social Psychology (borrowed from BA in Political Science and Sociology); SPT101 Introduction to Sociology (borrowed from BA in Political Science and Sociology); AID101 Kinship and Family (borrowed from BA in Anthropology); DEV202 Bhutanese Economy (borrowed from BA in Development Economics). To be developed: *Introduction to Peace and Conflict Studies*.*

k. Analytical Skills (12 credits)

Required: GSE101 Analytical Skills.

l. Global Affairs/Civics (12 credits)

Electives: PCP302 Contemporary World Politics (borrowed from BA in Political Science and Sociology); HST101 Introduction to Himalayas (BA in Bhutanese and Himalayan Studies).

m. Ethics/ Values Orientation (12 credits)

*Electives: ETH101 Introductory Ethics; PER102 སྤྱི་ལམ་ལམ་ལམ།, PHY201 བག་ཡོད་དང་ཤེས་བཞིན་ཉམས་ལེན། (borrowed from BEd in Primary Dzongkha). To be developed: *Introduction to World Religions and Belief Systems*.*

n. Open General Education Electives (24 credits)

Electives: Choice from among the aforementioned modules (not already taken by the student), plus additional options: CMS205 Introduction to Communication and

Technology, PRD201 Public Speaking, CMS102 Photography and Visuals Lab (borrowed from BA in Mass Communication); DEV414 Human Development (borrowed from BA in Development Economics); ACT101 Financial Accounting (borrowed from BBA/BCom, for students with Class XII Maths); WHS101 Social Formations and Cultural Patterns of the World, AHS101 Growth and Spread of Buddhism in Asia (borrowed from BA in History and Dzongkha); AFD101 Introduction to Anthropology (borrowed from BA in Anthropology).

Module descriptors for electives

For all modules indicated in the aforementioned list as Electives, the modules descriptors are to be referred from the respective definitive programme documents and corresponding programme handbooks of the home-base programmes of the modules, and are not reproduced herein. For RTC programmes, the full programme handbooks including the modules used as electives herein are available online; for elective modules borrowed from programmes at other colleges, the module descriptors are extracted and compiled, also available online:

(<https://my.rtc.bt/academics/programme-handbooks>)

General education elective modules home-based in this programme

The BA in English Studies programme will be the home base programme for the two modules LIT119 The Craft of the Short Story and LAN101 Grammar and Vocabulary in Context, which are not offered in this programme, but will be offered to other programmes. This programme will be responsible for their health, standards, and effective delivery.

Guidelines for General Education Modules and Electives Selection (approved by the 65th PQC)

- All slots in a programme structure indicated as 'elective' slots are subject to:
 - being fulfilled through validated modules actually offered by the College, as announced at least six months in advance (e.g., fixing by the end of one Spring semester what modules will be offered the following Spring semester);
 - verification by the programme committee as to what modules fulfil the requirement of the competency/breadth categories indicated, ensuring distinctness without overlap with other modules in the programme;
 - student choice, depending on the above two points and the student meeting any prerequisite requirements.
- The programme committee will maintain a pool of elective modules considered eligible for enrolment by the programme's students, updated every six months, and coordinate registration of student preferences for module selection six months in advance of the start of the semester that the modules will be taken. The module pool may include some borrowed from the University's programmes at other colleges, which provide added value
- In conjunction, all PLs will coordinate on this process twice a year to verify: what the current module offerings are from their own programmes; what their own programmes are capably resourced to offer as service modules to other programmes; what maximum additional student numbers can be accommodated in select modules offered to their own students in the upcoming semesters.

- The College shall endeavour to meet reasonable student demand for their preferred electives as capacity allows, e.g., offering multiple sections of more in-demand electives (min enrolment of 20, max section size of 40). The widest possible pool of elective offerings as confirmed by the programmes will be offered for preliminary selection by students, then narrowed down in a second round after eliminating offerings of the least popular options. Where not all students can be offered their first-choice electives, registration will be done on a merit basis.
- Electives can and should be scheduled in common time slots across weekly programme timetables so that students from different programmes are enrolled into sections together, for a better mingling of perspectives. The College will facilitate this centrally by declaring certain scheduled hours (8 per week) to be used for cross-programme elective module offerings if any.
- Open Elective slots: To fulfil these credits, students may choose any validated module being offered as an elective in programmes in the College, including from other defined General Education categories, subject to any aforementioned constraints and criteria. It is estimated and desirable that the portfolio of elective modules from across the various defined General Education categories and additional modules from the existing range of validated modules offered currently at the College, would generally be built by around 2-3 module offerings each from the different programmes at the College into the wider pool (and a select few from other programmes across the University that add value).

1.5 Learning and Teaching Approach

1. Classroom teaching will focus on specific learning outcomes and the participation of students will be taken into account in order to achieve those outcomes. This will therefore require more in-class guided time to be spent on student-centric activities, rather than a purely teacher-centric approach. The average in-class instruction time for a 12-credit module is thus expected to be 4-5 hrs/wk for 15 weeks.
2. The contact hours reflected under the Teaching Learning approaches in the module descriptors are specified as **Lectures, Tutorials, or Discussion Subsections**. Lectures are tutor-driven lessons wherein new concepts are taught (tutor + all students). Lectures also include guest lectures and classes with active student interaction such as class discussions. Tutorials are pre-planned structured sessions which are largely student-driven, such as student led group discussions, student presentations, in-class assessments like quizzes and tests, and play performances and poetry recitations (tutor + all students). In Discussion Subsection classes, tutors meet smaller groups of students at a time and address the specific needs of the student groups; not all the students in the class attend discussion subsets at the same time, but all will attend at some point according to the hours specified in each module descriptor. No new concepts are lectured in discussion subsection classes.
3. The tutors will, wherever appropriate, use innovative teaching-learning approaches that are more student-centric and break away from the traditional one-way content delivery mode. These will include online quizzes, essay discussion, role-plays, story-telling, among others.
4. Under the Subject Matter in the Literature module descriptors, “close reading and analysis” of a literary text implies that the literary elements of the text will be taught and analysed, such as plot, themes, characterisation, and narrative techniques among others where applicable.
5. Tutors will be encouraged to use technology in the classroom as best seen fit in order to supplement their lectures. For instance, Virtual Learning Environment is used effectively

to continue extended classroom discussions, to conduct quizzes, give feedback, and conduct asynchronous lessons. VLE is also used as a central point for dissemination of information, instructions, learning resources and assignment submissions. There will be active engagement of ICT in the classrooms such as screening of relevant videos, films, blogs, speeches and discussion and analyses on the materials.

6. To foster creativity, students are required to interpret and perform materials prescribed, write original compositions, and experiment using various forms of ICT as medium of presentations. Students are also assessed on Bloom's highest order of thinking, *Create*, in their Midterm and Semester-End examinations.
7. In order to promote students' involvement in learning, projects, independent research, presentations, performance and discussions will constitute an essential component of the learning process.
8. A plethora of reading materials from a wide variety of sources (e.g., books, articles, audio – video files) will be made available to students to allow them to have in depth engagement with topics that are necessary for widening their knowledge. The College network infrastructure allows for sharing of online resources through the Virtual Learning Environment and rtcCloud.
9. For literature modules, good editions of unabridged literary texts are made available for purchase by students as appropriate for each module. In some cases, these are supplemented with compiled readings and tutor-generated materials specific to each module, and additional library books that cover subject-specific topics in greater depth. For language modules, good quality textbooks are made available for purchase by students.
10. Students will gain the tools necessary to carry out small authentic projects starting early in the programme. Students also learn to research, refer to academic secondary readings to write their assignments, and cite the resources correctly. The English Project modules in the final year will require students to independently research and synthesize a number of sources and/or create a body of work. This will therefore equip them to work professionally with written sources, as well as create an extensive piece of writing that can help prepare them for higher studies.
11. Guest speakers from the field of media and arts will be invited occasionally to present on relevant topics. RTC will continue to draw on local literary and media events, such as the Bhutan Echoes festival, in order to give students additional 'real-world' exposure to the subjects studied.
12. Although each module has a Module Coordinator, team teaching and cross grading where relevant are strongly encouraged to ensure standardisation. Tutors also guest lecture in each other's classes when called for according to their specializations and interests.

1.6 Placements / Work-based Learning

N/A

1.7 Assessment approach

1. The assessments in this programme are divided into two broad categories: Continuous Assessment (CA) that happens throughout the main teaching-learning time of the semester, and the Semester-End Exams (SE) at the end. In order to promote greater focus on continuous, regular learning throughout the semester, the CA components of modules are generally weighted more than the SE component. Details of assessments are provided in each module descriptor.

2. Semester-End examination is intended to be a type of summative assessment. The exams will focus on comprehensively assessing all the modules' learning outcomes as best as possible. In some cases, the SE may not be able to adequately address certain learning outcomes, which should therefore be substantially addressed in a CA component (e.g. mid-to-long-term projects).
3. Most modules incorporate CA tests, including typically a mid-semester (midterm) exam. These are intended to ensure that students are studying regularly using their self-study materials and keeping up with classes. A midterm examination is generally intended to be half a final examination in scope, depth, and duration. The weight is typically 10-20% of the overall mark for a module. Class tests will generally assess knowledge at the lower end of Bloom's taxonomy: they will be used to check students' basic factual knowledge. Midterm and Semester-End exams will be more comprehensive.
4. Questions for Midterm examinations and Semester-End examinations are framed using a standard blueprint based on Bloom's Taxonomy. More questions are designed to cover higher order of thinking as the students progress to higher semesters. For Midterm and Semester-End examinations, the total marks for each question are broken down into major components of content, language and clarity.
5. Tutors in the programme collectively review and moderate CA tasks of 20% and above, and the questions for the Midterm and Semester-End examinations.
6. CA components also include Assignments, Presentations, Performances, Projects, Practical work, Debates and Class Discussions, Blog Writing, Quizzes, Open-book tests, Student-led Discussions, Original Compositions, Poster Exhibitions, VLE forum discussions, Gallery walks, Hot seats, poetry recitations, Speech delivery, and Tests. The programme promotes frequent, smaller coursework assessments to continuously engage students in their own learning.
7. All CA components are individual assessments, unless specified as group assessments, and marks are awarded accordingly. Generally, different assessment rubrics are used for individual and group assessments.
8. CA components, including CA exams such as the midterms, are intended to be formative assessments. Module tutors are encouraged to treat CA components as opportunities for giving feedback to students and students are encouraged to improve their work based on the feedback given.
9. Most written assessments require students to write a draft, which will be evaluated out of a specified portion of the weighting. There is a specific assessment rubric for the draft. After the tutor evaluates the draft and provides qualitative feedback, students are expected to reflect on how to incorporate the feedback to improve their work. From the final submission, a specified portion of the weighting is reserved for the improvement students have made based on the feedback received on the draft. There are separate assessment rubrics for the final submission as well as the incorporation of the feedback given on draft.
10. Several modules involve a CA component of Class Participation and Preparedness. This is encouraged in order to create more dynamic classrooms, with teachers being seen as facilitators of learning rather than as delivery persons for knowledge transmission. Participation marks will be given based on how meaningfully a student contributes to class discussions. Strong participation means the ability to express information and opinions accurately with reference to the subject matter under discussion (quoting/paraphrasing specific material read in advance), responding to other students' opinions and being able to refute (with evidence) when appropriate, asking relevant questions, and linking to theoretical concepts under discussion. When students are involved in active pair/group work/discussion during class, they will also be awarded class participation points. Class participation points will also be given on some of the Virtual Learning Environment discussion forums. To encourage participation from more students (and discourage few students dominating the discussion), a student will be awarded only one participation point per class. Half of the total weight will be assessed before the mid-term, and the other half post mid-term. Teachers are provided with printed pictures of students to continuously and systematically track class participation, and a complete rubric to maintain consistency in

the assessment of this component. Every two weeks the tutor will update the class on their class participation grades. Class participation and preparedness will count to the CA scores for only the first and second years; the third and fourth year students are expected to have become accustomed to active participation without the incentive of grades.

11. All written works are submitted in digital copy through the VLE and directly put through plagiarism detection (using 'Ouriginal' software subscribed by the College, formerly Urkund). Academic dishonesty should be addressed as per the provisions of section D4 of The Wheel of Academic Law. In particular, marks for plagiarized work should reflect gravity and extent of the plagiarism involved. In cases of substantially plagiarized work where no adequate attempt has been made to acknowledge sources, the work should be awarded zero.
12. Cross-grading by tutors is expected in cases where multiple tutors may be sharing a module.
13. The CA components use grading rubrics adapted to marking criteria of the particular assessment tasks. The grading rubrics provide the breakdown of marks for each type of task. The structure of the rubrics is consistent across all tasks, with grades being assigned in three general areas. The first of these addresses skills towards the higher end of Bloom's taxonomy and 'big picture' issues regarding the student's success or failure in the task. For example, in the analytical writing rubric, this section is called 'analysis and argument'. The second area addresses the more basic levels of Bloom's taxonomy. Again, taking the analytical writing rubric as an example, this section is called 'knowledge and understanding'. The third and final area addresses basic technical skills such as presentation and referencing for written assignments, or fluency and pace of speech in oral tasks.
14. The breakdown of marks changes as students progress through the programme. In the first year, the first area is worth 20%, and the second and third areas are worth 40% each. In the second, third and fourth years, to reflect students' progression, this pattern is reversed, with 40% allocated to each of the first two sections, and 20% to the third section.
15. The assessment section of the module descriptors indicates the grading rubric for each assessment. The total score on the rubric is proportionally scaled to the assessment's portion of the final mark, or sub-portions thereof (e.g., first and final drafts).

1.8 Regulations

1.8.1 Entry Requirements

Students' Background:	Min. Entrance Requirements / Eligibility Criteria
Bhutanese Students	<ul style="list-style-type: none"> • BHSEC Class XII pass (or equivalent for Bhutanese studying outside Bhutan) • 50% aggregate in best 4 subjects • 55% marks in English • Pass in Dzongkha*
Non-Bhutanese**	<ul style="list-style-type: none"> • Passing score on ISCE/BHSEC, or equivalent secondary education certificate from home country • 55% marks in English

* Bhutanese students who have completed their class X & XII outside Bhutan, and who have not studied and passed Dzongkha at either level, will be required to sit for a Dzongkha Proficiency Test, designed & conducted by the Registrar's Office at Office of the Vice Chancellor, RUB. Such students will be offered admission only on successfully passing this competency test.

** Note: DZG101: Dzongkha Communication will be substituted with a module from a collection of approved alternative modules for foreign students.

1.8.2 Assessment and Progression Requirements

The criteria for progression from one semester to the next and final award criteria are as per the guidelines given under section D1 in The Wheel of Academic Law, RUB (latest version available at <http://www.rub.edu.bt/>), subject to any amendment or revision as made by the Academic Board of the University. Briefly:

Students must pass all modules in a RUB programme in order to graduate with a degree. To progress to the next semester, students must not fail more than two modules in a semester (i.e., students must pass at least three modules in a semester), or they are considered semester failures, in which case they may repeat the failed semester, if they wish to, in the following year with the junior cohort. To pass a module, students must obtain a minimum mark of 50% overall and at least 40% in both the Total Continuous Assessment (CA) and Semester-End (SE) Examination components.

Any module failure must be cleared through reassessment or module repeat as set out in Section D1 of the Wheel of Academic Law of the RUB. A student may not register for more than two repeat modules in addition to the modules prescribed for the semester. An appropriate assessment will be tasked by the Programme Board of Examiners (PBoE) to the student upon failing a module, to be completed prior to the start of the next semester. Upon passing a failed module by reassessment, a student will be awarded a pass mark of 50%. A student may repeat a failed module any number of times within the normal registration period for completing an award, wherein he/she must meet all assessment requirements of the module, both CA and SE; the marks earned in a successful repeat are retained and not capped at 50%.

Overall marks (given as percentages) are aggregated in proportion to the module credit weight within a particular year. The final percentage mark over all four years of the programme is a weighted average of aggregate marks in each year in the ratio of 10:20:30:40 (1st year: 2nd year: 3rd year: 4th year).

The Programme Board of Examiners (PBoE) is responsible for the overall assessment of students, for making a decision on the progression of students at each stage of the programme, and for making a decision on the award to be granted to the learners on completion of the programme (see below, section on “Programme Management”).

2 Module Descriptors

Module Code and Title:	LIT101 Folk Literature
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Vanlallawmkimi (Coordinator), Sonam Deki

General objective: This module aims to acquaint students with diverse types of folklore from around the world to make them appreciate nuances of diverse cultures reflected through them. Studying Bhutanese folklore will raise awareness in students of the necessity of preserving the unique heritage of the country. A small documentation task will be carried out to document and preserve Bhutanese folklore.

Learning outcomes – On completion of the module, students will be able to:

1. Explain the significance of oral tradition in the context of art and literature.
2. Relate Bhutanese folklore to the unique heritage of the country.
3. Analyse the features of folk literature from different critical angles.
4. Discuss how folk culture reflects the power politics of a particular society.
5. Write analyses of the literary texts they encounter in this module.

6. Make inter-textual connections among the prescribed texts.
7. Document Bhutanese folk tales and songs.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	Tutorial: gallery-walk & storytelling	2	
Independent study	Written assignments	2	60
	Reading and review of class materials	2	
Total			120

Assessment Approach:

A. Class test: 10%

A test will be conducted for 45 min duration and will assess the connection between the readings from Unit I and Unit III.

B. Documentation of Folklore and Gallery-walk: 25%

Students in groups of 4 – 5 members each will collect and document two Bhutanese folktales and one Bhutanese folksong that have not been published in English. The group will submit their compilation which will comprise of a brief context (300 - 500 words) on the two folktales and the folksong, and the translations of the said folktales and folksong. The compilation will be graded out of 10% (group mark).

The Documentation of Folklore (10%) will be evaluated on the following criteria:

Context of the folktales and folksong: 20 marks

Documentation of the two folktales: 40 marks

Documentation of the folksong: 20 marks

Citation: 10 marks

Language and clarity: 10 marks

Group members will each submit an individual field report (300 – 450 words) wherein they will be required to document the process of the project, and reflect on what they have learnt through this experience.

The field report (10%) will be evaluated on the following criteria:

Details of the documentation process: 40 marks

Reflection on the project: 40 marks

Language and clarity: 20 marks

Student groups will share their folklore with the class in the form of a gallery walk. Members will take turns to explain their poster as the tutor and classmates walk around. The presentation of the folklore will be graded out of 5% (group work).

The Gallery-walk will be evaluated on the following criteria:

Relevance of the poster: 40 marks

Creativity: 20 marks

Explanation of the poster: 40 marks

C. Storytelling: 15%

Students will pick their favourite piece of folklore not prescribed in the module, and deliver the tale in front of the class. Students should be creative in their delivery and should replicate how stories were narrated in the past.

Storytelling (15%) will be assessed on the following marking criteria:

Appropriateness and Effectiveness of the delivery: 40 marks

Confidence and interaction with the audience: 20 marks

Creativity: 20 marks

Clarity and fluency: 20 marks

D. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% will be assessed before mid-term and 5% post midterm.

E. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

F. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Class Test	1	10%
B. Documentation of Folklore and Gallery-walk	1	25%
C. Storytelling	1	15%
D. Class participation & preparedness	1	10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-end Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Folklore

- 1.1. Introduction to Folklore
 - 1.1.1. Types of Folklore
 - 1.1.2. Folklore as reflections of values and culture of a society
 - 1.1.3. Reading and understanding of *Dangphu Dingphu: The Origin of the Bhutanese Folktales* by Dorji Penjore
- 1.2. Oral Tradition in Bhutan
 - 1.2.1. An overview of oral tradition in Bhutan
 - 1.2.2. Significance of oral tradition

Unit II: Preservation and Documentation

- 2.1. First-hand collection of Bhutanese Folklore from local sources.
- 2.2. Basic recording documentation of Folk materials.

- 2.3. Preservation and archiving of Bhutanese Folklore collected in written, oral and digital forms.

Unit III: Folk Literature

- 3.1. Myths and Legends:
 - 3.1.1. Creation myths: elements of Creation myths
 - 3.1.2. Reading and comparison of Cherokee creation myth and the Greek creation myth.
 - 3.1.3. Example from Bhutanese myth: Reading and analysis of *The Myth of Drib Shing* from Sonam Kinga's *Speaking Statues, Flying Rocks*.
 - 3.1.4. Reflection of Bhutanese values and culture in myths.
 - 3.1.5. Example from Tibetan legend: Reading and analysis of *A Pot and Hunters*, from *A Quintessential Milarepa*.
 - 3.1.6. Urban Legends: connecting the past to the present
 - 3.1.7. Exploring urban legends from students' neighbourhood.
- 3.2. Pour-Quoi Tale
 - 3.2.1. Characteristics of pour-quoi tales
 - 3.2.2. Example from Native American Pour-quoi tale: Reading and analysis of *The Origin of the Buffalo Dance*
 - 3.2.3. The interdependent relationship between mankind and animals
- 3.3. Tall Tale
 - 3.3.1. Characteristics of tall tales
 - 3.3.2. Example from North American Tall Tale: Reading and analysis of *Davy Crockett and the Frozen Dawn*
 - 3.3.3. Significance of exaggeration in tall tales
- 3.4. Trickster Tale
 - 3.4.1. Characteristics of trickster tales
 - 3.4.2. Example from African Trickster tale: Reading and analysis of *Anansi and the Alligator*
 - 3.4.3. Themes and values in trickster tales.
- 3.5. Fables and Moral tales
 - 3.5.1. Characteristics of fables and moral tales
 - 3.5.2. Example from Greek fables: Reading and analysis of *Belling the Cat* from Aesop's fables.
 - 3.5.3. Example from Indian *Jataka Tales*: Reading and analysis of *The Golden Plate*
 - 3.5.4. Didactic nature of fables and moral tales.
- 3.6. Folk Tales
 - 3.6.1. Motifs and patterns in folktales
 - 3.6.2. Example from Bhutanese folktales: Readings and Analysis of *Mimi Heylay Heylay*
 - 3.6.3. Example from Bhutanese folktales: Reading and Analysis of *The Buffalo with Sixteen Horns*
 - 3.6.4. Example from Indian folktales: Reading and analysis of *The Monkey and the Crocodile* from *Folktales from India* by A.K.Ramanujan
 - 3.6.5. Dominant discourse versus alternative voices in Folktales
- 3.7. Fairy Tales
 - 3.7.1. Characteristics of fairy tales
 - 3.7.2. Example from German fairy tales: Reading and analysis of *Rapunzel* from *The Complete Grimm's Fairy Tales* by Jacob and Wilhelm Grimm
 - 3.7.3. Evolution of the fairy tale through time: retellings

Reading List:

Essential reading (*An essential reading compilation of the shorter reading materials will be made available to students*)

- Acharya, G. (2004). *Bhutanese folk tales (from the East to the South)*. Pekhang Publications.
- Aesop. (n.d.). *Belling the cat*. <http://read.gov/aesop/003.html>
- Auld, M. (n.d.). *African folk tales: Anansi and the alligator*. <https://mocomi.com/indian-folk-tales-anansi-and-the-alligator/>
- Bulfinch, T. (1993). *The golden age of myth and legend*. Wordsworth Editions.
- Choden, K. (2006). *Folktales of Bhutan*. White Lotus Press.
- Grimm, J. & Wilhelm, G. (2016). *The complete Grimm's fairy tales*. Createspace Independent Publishing Platform.
- Florida State College Jacksonville. (n.d.). Cherokee creation myth. *U.S. History I: Pre-Colonial to 1865*. Lumen Learning-Simple Book Production. <https://courses.lumenlearning.com/atd-fscj-ushistory1/chapter/cherokee-creation-myth/>
- Kinga, S. (2005). (2005). *Speaking statues, flying rocks*. DSB Publications.
- Kinnes, T. Stories and teachings of Milarepa – The gold scales. *The gold scales - Wisdom lore, proverbs, quotes, humour, fables and more*. <http://oaks.nvg.org/milarepa-stories.html>
- Penjore, D. (2009). Dangphu dingphu: The origin of the Bhutanese folktales. *Journal of Bhutan Studies*. http://www.bhutanstudies.org.bt/publicationFiles/JBS/JBS_Vol21/v21-2.pdf.
- Prince, G. (n.d.). Buddhist Tales - Jataka Stories.Vol.1. *BuddhaNet - Worldwide Buddhist information and education network*. http://www.buddhanet.net/bt1_conts.htm
- Ramanujan, A. K. (2009). *Folktales from India*. Penguin Books.
- Schlosser, S. E. (n.d.). Davy Crockett and the frozen dawn: From tall tales at Americanfolklore.Net." *American folklore - Famous American folktales, tall tales, myths and legends, ghost stories, and more*. https://americanfolklore.net/folklore/2010/07/davy_crockett_and_the_frozen_d.html
- StoneE Productions. (1996). *The origins of the buffalo dance: Native American lore*. <http://www.ilhawaii.net/~stony/lore02.html>.

Additional reading:

- Bascom, W. (1954). Four functions of folklore. *The Journal of American Folklore*, 67(266), 333-349. doi:10.2307/536411
- Funk and Wagnalls standard dictionary of folklore, mythology, and legend*. (Vol. 2). (1950). Funk and Wagnalls Company.
- Kinga, S. (2001). The attributes and values of folk and popular songs. *Journal for Bhutan Studies*, 3(1),132-170.
- Lhendup, Y. (2015). Oral tradition and expressions. In Jagar Dorji (Ed.), *Intangible cultural heritage of Bhutan*. (pp. 3 - 46). National Library & Archives of Bhutan.
- Vansina, J. M. (1985). *Oral tradition as history*. University of Wisconsin Press.

Date: June 2022

Module Code and Title: LIT102 Literature from Renaissance Period to 18th Century

Programme: BA in English Studies
Credit Value: 12
Module Tutor: Sonam Deki (Coordinator), Vanlallawmkimi, Dechen Pelden

General objective: The module aims to provide students an accurate survey of the development of Literature in Britain from the Renaissance period to the Age of Prose and Reason in the 18th century. The module will emphasise on the diverse socio-political, cultural, and historical events that have shaped these literary periods. Few representational texts from the specific periods will be read closely to understand and appreciate the diversity in genres popular in the said periods.

Learning outcomes – On completion of the module, students will be able to:

1. Connect major historical events to the literary periods.
2. Distinguish the stylistic literary features according to different periods.
3. Write critical response papers to evaluate prescribed texts.
4. Explain the literary movements and their importance.
5. Discuss the works and styles of the major authors of the prescribed texts.
6. Make intertextual connections among the prescribed texts.
7. Demonstrate how text generates the ideology, and how ideology dictates the text in a given literary period.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2.5	60
	Discussion subsection: Pre-presentation meetings	0.5	
	Tutorial: Presentation, in-class critical response	1	
Independent study	Assignments & Preparation for presentation	2	60
	Reading and review of class materials	2	
Total			120

Pre-requisites: None

Assessment Approach:

- A. In-class critical response paper: 10%

A short in-class critical response of 300 – 350 words on a specific topic from Ben Jonson’s *The Alchemist*. Assessment should evaluate the students’ understanding of the text as well as their ability to analyse the text beyond classroom teaching.

Assessment will be based on the following criteria:

Critical Analysis and Quality of Argument: 15 marks

Use of examples from the Primary texts: 30 marks

Depth of Knowledge and Accuracy of understanding: 30 marks

Language Use and Structure & Organisation: 25 marks

- B. Pre-presentation meetings & Presentation: 30%

Groups of 5 – 6 members will be assigned specific topics on the literary movements and literary periods to research, prepare and present. This assessment will be divided into two components: two group pre-presentation meetings and a presentation to the class. Group members will meet the tutor to update on the process, confer on the

direction of the presentation, and set goals if applicable in the pre-presentation meetings. The two pre-presentation meetings will be evaluated out of 4% and 6%, and will be assigned a group mark. All members of the group will present on their topic for 3 – 5 minutes and will be assigned an individual mark (20%) based on their performance.

The first pre-presentation meeting will be assessed based on the following criteria:

Preparedness of the group: 60 marks

Plan for the presentation: 40 marks

The second pre-presentation will be assessed based on the following criteria:

Content for the presentation: 50 marks

Research and response to feedback: 50 marks

Final presentation will be assessed based on the following criteria:

Analysis and argument: 30 marks

Knowledge and understanding: 40 marks

Presentation skills: 30 marks

C. Class Test: 10%

A test will be conducted for 45 min duration and cover materials from Unit II.

D. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% will be assessed before mid-term, and the remaining 5% post midterm.

E. Midterm Examination: 10%

Students will take a written exam of 1.5 hr. duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

F. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. In-class Critical response paper	1	10%
B. Pre-presentation meetings & presentation	2	30%
C. Class test	1	10%
D. Class participation & preparedness	1	10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-end Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Introduction to history of English Literature in Britain

1.1. An overview of the medieval period in England

1.2. Chaucer's contribution to English literature

- 1.3. *The Canterbury Tales* as representational of the 14th century English society.

Unit II: The Renaissance Period

- 2.1. An overview of Age of Revival
 - 2.1.1. Social and Political aspects of the period
 - 2.1.2. Renaissance and Humanism
- 2.2. Literature of the Renaissance
 - 2.2.1. Introduction of the Sonnet in England by Sir Thomas Wyatt and Henry Howard, Earl of Surrey
 - 2.2.2. Close reading and analysis of *Whoso List to Hunt* by Sir Thomas Wyatt.
 - 2.2.3. Features of Petrarchan, Spenserian, and Shakespearean sonnets
 - 2.2.4. Comparison of structure and themes in the three types of sonnets
- 2.3. Overview of the Development of Drama in Britain
 - 2.3.1. Mystery and Miracle Plays
 - 2.3.2. Morality Plays
 - 2.3.3. The Interludes
 - 2.3.4. Playhouses

Unit III: Elizabethan Age (1553-1603)

- 3.1. Historical and social aspects of the period
- 3.2. Comedy of Humours
 - 3.2.1. Features of Comedy of Humours
 - 3.2.2. Close reading and analysis of Ben Jonson's *The Alchemist*
 - 3.2.2.1. Characterisation in *The Alchemist*

Unit IV: The Puritan Age (1620-1660)

- 4.1. Commonwealth Period under the Cromwell government (1649-1660)
- 4.2. Impact of Cromwellian governance on literature
- 4.3. Metaphysical Poetry
 - 4.3.1. Close reading and analysis of *The Good Morrow* by John Donne
 - 4.3.2. Characteristics of metaphysical poetry

Unit V: The Age of Prose and Reason (1660 - 1800s)

- 5.1. Political and social background of the Restoration period.
- 5.2. Overview of popular literature of the period
 - 5.2.1. Translations of classical epics, Satire, mock epics, and prose.
 - 5.2.2. Close reading and analysis of excerpts from John Milton's *Paradise Lost*, Book I
 - 5.2.2.1. Use of epic conventions in *Paradise Lost*, Book I
 - 5.2.3. Close reading and analysis of Alexander Pope's *The Rape of the Lock*.
 - 5.2.3.1. Features of Mock Epic in *The Rape of the Lock*

Reading List:

Essential reading (*An essential reading compilation of the shorter reading materials will be made available to students*)

Donne, J. (n.d.). *The Good-morrow*. <http://www.poetryfoundation.org/poem/173360>.

Jonson, B. (2018). *The alchemist*. Peacock Books.

Milton, J. (n.d.). *Paradise lost*, Book I. <http://www.gutenberg.org/ebooks/20>

Pope, A. (n.d.). *The rape of the lock, and other poems*.

<http://www.gutenberg.org/ebooks/9800>

Wyatt, T. (n.d.). *Whoso list to hunt, I know where is an hind*.

<https://www.poetryfoundation.org/poems/45593/whoso-list-to-hunt-i-know-where-is-an-hind>.

Additional reading

Baldick, C. (2015). *Oxford dictionary of literary terms* (4th ed.). Oxford University Press.

Daiches, D. (2011). *A critical history of English literature*. (Vol. 1 & 2). Supernova Publishers.

Date: June 2022

Module Code and Title: CMS205 Introduction to Communication and Technology
Programme: BA in Communication Arts and Creative Media
Credit: 12
Module Tutor: Pallavi Majumdar (Coordinator), Prakash Ghimirey

General objective: This module provides students with a formal introduction to the world of digital communications, covering both conceptual and practical aspects. Students will briefly be introduced to the evolution of computers as communications platforms, the rise of mobile computing, and the emergence of social media. The module will help students understand and evaluate their own internet presence and that of others. To support their joining the digital communications community, students will also be guided through the implementation of several formal and informal internet presence tools such as blogs. Their blogs will serve as their portfolios, to which good quality examples of their own works created in the rest of the programme can be added as they progress.

Learning outcomes – On completion of this module, students will be able to:

1. Identify the key evolutionary factors associated with computers and social media
2. Discuss the audience's appropriateness for informal and formal social media settings
3. Apply relevant theory and best practices to create an effective blog
4. Critique peer work to make a more efficient professional internet presence and maintain and improve their online presence
5. Identify the effectiveness of one's internet presence and measures to safeguard it
6. Construct a professional presence online for themselves
7. Create simple public blog posts that are responsibly and ethically composed.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	In-class blog writing workshop and activities	2	
Independent study	Blog Writing	2	60
	Review of class materials	1	
	VLE Exercises	1	
Total			120

Assessment Approach:

- A. Report on Internet presence - Individual: 15%

Each student will evaluate their own internet presence. A comprehensive report of 1000-1250 words should be generated highlighting the various publicly available pieces of information about themselves, opportunities for improvement, and possible threats/vulnerabilities.

- 6 Comprehensive review of one's internet presence
- 5 Reference to applicable theory and best practices
- 4 Reflection on possible threats/vulnerabilities and opportunities for improvement

B. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions and activities on VLE, with contributions reflecting adequate preparation for topics under discussion. The class participation weightage will be distributed - 5% before and 5% after midterm exams.

C. Practical midterm examination: 15%

The Practical Midterm will be a 1.5-hour lab test where the students must demonstrate their knowledge of the terms, theories and technology from week 1 to week 7. The midterm exam will be a practical one where students need to demonstrate their knowledge of the terms, theories and technology. For the above case, each student would be given an exercise by providing texts, pictures and graphics and they would be asked to create a new blog page and incorporate those information and graphics in the blog page. Students also need to look at how to reach to a maximum readers/audience.

D. Blog project - Individual: 30%

Students will be required to construct a blog project that incorporates both theory and application to present to the class. Students will demonstrate their understanding of the topics taught in class and utilise the foundational theories and backgrounds to support their claims in their blog posts. Blog posts can include students' personal posts but will be evaluated primarily based on posts reviewing/reflecting on recent events in the news and assigned topics (minimum of 5 such posts of 300 words each). A detailed rubric will be given to students at the start of the project along with potential topics concerning communications, technology and internet literacy that are current affairs.

- 6 Appropriate technical set-up of the blog
- 6 Aesthetics of the blog
- 6 Frequency and quality of blog posts (minimum 5)
- 5 Language: grammar, vocabulary, spelling, diction
- 7 Level of reflection and analysis in posts

E. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Internet presence project-Individual	1	15%
B. Class participation and preparedness	1	10%
C. Practical midterm examination	1	15%
D. Blog project-Individual	1	30%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Brief introduction to computers as communications platforms and their evolution to personal devices

- 1.1. Advent of the personal computer: Milestones and trends
- 1.2. Rise of the internet and the connected personal computer
- 1.3. Evolution of personal computing into the mobile realm, the 'cloud', and the 'internet of things'
- 1.4. Milestones in smartphone evolution; from keyboards to touch
- 1.5. Analysis of the changes in the use of technology for communications since the advent of the personal computer
- 1.6. Emerging technologies creating personalised and personal experiences with technology users (from desktops to laptops to phones and smart watches which can be adapted to specific needs)

Unit II: Interactions: changes in the way people interact with technology and with others

- 2.1. Overview of 'digital communities'
- 2.2. Virtual social networks: mediated; massive; multiplayer
- 2.3. Introduction to some tools of digital interactivity: social media, GPS, written/audio/video content distribution systems
- 2.4. One-way vs. Two-way communication
- 2.5. Introduction to instantaneous communication & interaction tools
- 2.6. Popular platforms, their rise and prevalence
- 2.7. Arcades, joysticks, personal consoles to smartphones: the evolution of entertainment
- 2.8. Overview of mobile and broadband internet usage and behaviour in Bhutan

Unit III: Internet Literacy: An overview

- 3.1. Scams, chain letters, virus, hoaxes, bots and other threats
- 3.2. Protecting oneself, avoiding oversharing and fact checking
- 3.3. Concept of one's 'internet presence'
- 3.4. Overview of business marketing strategies that target one's presence
 - 3.4.1. Opting out of data collection

Unit IV: Basic introduction to design in the digital age

- 4.1. Comparisons/contrasts with traditional one-way communications
- 4.2. Essential design principles for digital communications: Interaction, User/Reader Experience; Interface
- 4.3. Concept of 'multimodal' texts as combinations of multiple semiotic systems (linguistic, visual, audio, gestural, spatial).
- 4.4. Examples and best-practices in multimodal digital communications

Unit V: Blogs

- 5.1. Principles of Blogging and writing on digital platform
- 5.2. Identifying popular web presence & analysing the composition
- 5.3. Evaluating effectiveness of one's popular Web Presence
- 5.4. Creating a blog

Unit VI: Introduction to Apps and Application Usage

- 6.1. General overview of the rise of 'apps' as alternatives to full-fledged software packages
- 6.2. Uses and significance of apps as important interpersonal and mass Communication tools

Unit VII: Professional vs. Informal Communication Presence and their audiences

- 7.1. Facebook vs LinkedIn: types of platforms
- 7.2. Incorporate a blog into one's 'presence'

- 7.3. Audience outreach and how to grow it
- 7.4. Differences between audiences
- 7.5. Analysing impact
- 7.6. Appropriate email correspondence
- 7.7. Using hashtags

Unit VIII: Using everyday technology to target an audience

- 8.1. Identifying audience
- 8.2. Analysis of Phone/App/Blog reach

Reading List

Essential reading

- Bhutan's Daily Newspaper. (n.d.). Users of mobile and broadband internet increase. Kuensel Online. <http://www.kuenselonline.com/users-of-mobile-and-broadband>
- Election Commission of Bhutan. (2016). *ECB Social Media Rules and Regulations of the Kingdom of Bhutan 2016*. Thimphu: Election Commission of Bhutan. <http://www.ecb.bt/Rules/SocialMedia2015.pdf>
- Hussey, T. (2014). *WordPress Absolute Beginner's Guide*. Que Publishing.
- Information, communications and media act of Bhutan (2018). <http://www.nab.gov.bt/assets/uploads/docs/acts/2018/ICMActofBhutan2018.pdf>
- O'Brien. (2015). *Creating Multimodal Texts*. <https://creatingmultimodaltexts.com>
- Rettberg, J. W. (2014). Blogging. Polity.
- Tnn. (2017, January 16). Election Commission issues guidelines for social media use by candidates, parties. *The Times of India*. <https://timesofindia.indiatimes.com/elections/assembly-elections/uttarakhand/news/ec-issues-guidelines-for-social-media-use-by-candidates-parties/articleshow/56572886.cms>
- The Economist. (2015, February 26). The truly personal computer. *The Economist*. <http://www.economist.com/news/briefing/21645131->
- Tshering, K. (2013). To Study the Internet Access and Usage Behavior in the Kingdom of Bhutan. *International Journal of Computer Science and Electronics Engineering (IJCSEE)*, 1(2), 27-32.
- Zimmermann, K.A. (2015). *History of Computers: A Brief Timeline*. LiveScience. <http://www.livescience.com/20718-computer-history.html>

Additional reading

- Bocij, P. (2006). *The dark side of the Internet: protecting yourself and your family from online criminals*. Praeger.
- Fuchs, C. (2017). *Social media: A critical introduction*. Sage. <https://storify.com/autnes/texts-for-analysis>
- Internet censorship listed: how does each country compare? (2012, April 16). <https://www.theguardian.com/technology/datablog/2012/apr/16/internet-censorship-country-list>
- Tshering, P. Passu Diary. <http://www.passudiary.com/>
- UN-APCICT assists the Royal Government of Bhutan in the implementation of its social media policy. (n.d.). <http://www.unescap.org/events/un-apcict-assists-royal-government-bhutan-implementation-its-social-media-policy>
- Wangchuk, D. Dorji Wangchuk. <https://dorji-wangchuk.com/>
- Dorji, Y. (2010, July 27). Bhutan Land of the Thunder Dragon. Retrieved August 4, 2022, from <http://yesheydorji.blogspot.com/>
- Martin, T. (2014, July 26). The evolution of the smartphone. PocketNow. <http://pocketnow.com/2014/07/28/the-evolution-of-the-smartphone>

Date: March 2023

Module Code and Title: EAP101 Intermediate English for Academic Purposes**Programme:** BA in English Studies**Credit Value:** 12**Module Tutor:** Mohan Rai (Coordinator), Dilisha Subba,

General objective: EAP101 is the first part of a two-semester series that aims to develop abilities in reading, writing, listening, and speaking in an academic context to support students' learning through their degree studies. The module addresses basic language skills and builds on them to fit the academic context.

Learning outcomes – On completion of the module, students will be able to:

1. Identify grammatical features in context
2. Describe appropriate practices and standards in the academic context
3. Use appropriate grammatical structures to express academic ideas
4. Extract information from complex academic lectures, presentations, and discussions using various listening strategies
5. Extract information from academic readings using reading strategies such as skimming, scanning, and in-depth reading
6. Compose a well-structured and coherent academic essay following appropriate conventions and styles
7. Use the current APA referencing style for common sources
8. Present academic content and ideas to an audience in formal and informal settings
9. Use academic vocabulary in written and spoken settings

Learning and Teaching Approach:

Type	Approach	Hours per Week	Total Credit Hours
Contact	Lectures and discussions.	2	60
	Exercises, workshops, practice.	2	
Independent study	Writing assignments, VLE discussions	4	60
	Reading and review of class materials		
Total			120

Assessment Approach:

- A. Listening test (15%)

In a single sitting, 3 audio recordings of 3, 5, and 7 minutes respectively, will be played to the students. The 3 recordings may be of conversations, short lectures, or other appropriate material, and will be of increasing difficulty and complexity. Students will answer questions on a question paper simultaneously as they listen to the audio. The audio will not be replayed. The questions may be of multiple choice or short answer type, and will rely solely on information provided in the audio. Students will be given time in between sets of questions to check their answers and prepare for the next set.

B. Reading test (15%)

In a single sitting, students will read three passages of increasing difficulty and complexity. Each passage will be followed by a set of objective-type, short answer questions, or long answer questions on the respective passages, which will assess students' comprehension, critical thinking skills, grammar, and paraphrasing/summarising skills.

C. Grammar Test (10%)

The test will check students' fundamental understanding of grammar rules and their ability to apply them in context. It will cover topics such as sentence structure, verb tenses, subject-verb agreement, punctuation, and common grammatical errors. The test will provide enough context within the questions to avoid ambiguity, and to emphasize functional usage.

D. Presentation (30%)

Each student will make a 5-7 minute presentation on a subject of their interest with relevant examples. The presentations will be assessed based on the following criteria:

- Content: 20 marks
- Use of academic standards: 30 marks
- Use of visual aids: 15 marks
- Language and delivery: 35 marks

E. Academic essay (30%)

Students will write a 600–750-word academic essay. The essay will follow basic academic standards discussed in the module and use current APA referencing for the source types taught. The assignment will be written in two drafts: the first draft will be worth 10%; and the final draft will be worth 20%, including 5% for improvement.

Both drafts will be evaluated using the following criteria:

- Content: 20 marks
- Critical thinking: 20 marks
- Use of academic standards: 30 marks
- Language and grammar: 30 marks

Improvement on feedback will be evaluated using the following rubric:

- Marginal improvement: 0 – 49 marks
- Satisfactory improvement: 50 – 59 marks
- Significant and appropriate improvement: 60 – 74 marks
- Significant improvement beyond feedback given: 75 – 100 marks

Areas of assignments	Quantity	Weighting
A. Listening test	1	15%
B. Reading test	1	15%
C. Grammar Test	1	10%

D. Presentation	1	30%
E. Academic essay	1	30%
Total Continuous Assessment (CA)		100%

Prerequisites: None

Subject matter:

(The subject matter will be taught within the context of standard usage scenarios and examples from relevant texts. The skills, although divided amongst the different units, will not be taught in isolation. The EAP teaching team will maintain a Course Pack which is an Essential Reading Compilation of readings and practice materials, which they will revise and update regularly as per need. The Course Pack used for the semester should be endorsed by the Programme Management Committee.)

UNIT I Grammar in context

- a. Sentence construction: simple and compound sentences on academic topics
- b. Subject-verb agreement
- c. Complex sentences
- d. Tenses review: identifying and using correct tenses in different situations
- e. Prepositions and prepositional phrases
- f. Articles

UNIT II Academic Language

- a. Difference between general and academic English
- b. Dos and don'ts of Academic English
- c. Developing an academic vocabulary
- d. Academic integrity and plagiarism

UNIT III Listening

- a. Introduction to Academic Listening
- b. Note-taking: outlining, mind-mapping, organising notes
- c. Listening for gist and detail
- d. Active listening

UNIT IV Reading

- a. Introduction to Academic Reading
- b. Types of academic materials
- c. Reading skills: skimming, scanning, close reading
- d. Paraphrasing and summarising

UNIT V Writing

- a. Understanding essay questions: instruction words and content words; BUG method.
- b. Essay structure
- c. Building paragraphs
- d. Writing process: pre-writing, writing, revising
- e. Basic APA referencing: referencing books, journals, and websites
- f. Paper layout and format

UNIT VI Speaking

- a. Asking and answering questions
- b. Giving opinions
- c. Pronunciation
- d. Presentation skills
- e. Signposting language

Reading List:

Essential Reading (*An essential reading compilation of the shorter reading materials will be made available to students*).

Thaine, C. & McCarthy, M. (2014). *Cambridge academic English – An integrated skills course for EAP: B1+ (Upper Intermediate) student's book*. Cambridge University Press.

American Psychological Association. (2020). *Publication manual of the American Psychological Association 2020: The official guide to APA style (7th ed.)*. American Psychological Association.

Wallwork, A. (2013). *English for academic research: Grammar, usage and style*. Springer.

Wallwork, A. (2022). *Giving an academic presentation in English*. Springer.

Date: April 2024

Module Code and Title:	IPS101 IT and Basic Problem Solving
Programme:	BSc in Environmental Management (borrowed)
Credit:	12
Module Tutor:	Suchibrota Dutta

General objective: This module aims to develop a working facility with Office productivity tools (e.g., Microsoft Word, Excel, PowerPoint) including online tools such as Google suite and Google docs. The module will also develop skill in basic structuring of problems, applying common sense logic and reasoning to problem solving, using appropriate tools to solve problems, and presenting findings in a clear and concise manner.

Learning outcomes – On completion of the module, students will be able to:

1. Create typed documents using word processing software with proper formatting, style, spacing, pagination.
2. Create slide presentations that include text, graphics, and transitions applying good design practices
3. Effectively present information through slide shows.
4. Organize tabular data in spreadsheet software.
5. Generate basic charts (line graphs, bar graphs, pie charts, scatter plots) appropriate for different kinds of data in spreadsheet software.
6. Find data relevant to a problem.
7. Assess the quality and reliability of data.
8. Structure common mathematical problems.
9. Solve common mathematical problems on spreadsheet software using formulas.
10. Approximate quantitative answers.
11. Judge reasonableness for computed answers.
12. Structure more complex problems, including asking the relevant questions, gathering appropriate data, analysing that data, and presenting findings.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Combined lecture and lab sessions	4	60
Independent study	Practical assignments and practice	3	60
	Reading and review of class materials	1	
Total			120

Assessment Approach:

A. Written class test (theory): 10%

Students will take a written class test of 50 min duration covering approximately 2 weeks of subject matter on basic aspects of computer usage and internet usage for accessing information.

3% Introduction to computers (types of computers, types of digital communications, input and output devices, memory and storage, etc.)

4% Introduction to Windows (Launching software; Navigating, managing, and creating files and folders, shortcut keys), and basic internet concepts

3% Basic online tools - Google sheets, google docs, google drive, etc.

B. Practical class tests: 40%

Students will undertake 4 x 1 hr in-class practical tests incorporating small elements of Units I-III (e.g., data searches, re-write letter, short Excel problems, presenting findings), each worth 10% and focusing on different tools (1 test with Word, 2 tests with Excel, 1 test with Powerpoint).

C. Practical assignments: 20%

Students will do 1 word processing (10%) and 1 spreadsheet (10%) assignment achieving interrelated tasks throughout Units I-III.

Written report using Word (500 words) – 10%

1% Cover Page

2% Content: Reliability, effectiveness, and accuracy of the content

6% Document guidelines incorporation: Instructions for completing the assignment are followed along with incorporating all required elements, such as formatting, style, spacing, etc.

1% Conclusion and References

Preparation of a calculation spreadsheet using Excel – 10%

1% Data Entry

5% Identifying and solving the problem using appropriate formulas. Summarizing the data and exploring more complex data with Pivot Tables/charts, etc.

3% Using functions for decision-making and validating data, and visually presenting the output

1% Organization/ Formatting

D. Midterm examination: 15%

Students will take a written exam of 1.5-hr duration covering topics up to the mid-point of the semester. The exam will comprise structured questions like MCQ, fill-in-the-blanks, matching, definition, as well as open-ended essay questions.

E. Project: 15%

Each student will identify a more complex problem he/she wants to analyse, and then follow a standard workflow: Identify the issues to be addressed; Structure questions to highlight these issues and draw conclusions; Determine the process and limitations for obtaining survey answers (if relevant); Compile data while ensuring accuracy;

Structure the data analysis in Excel; Interpret quantitative results and draw conclusions; Assess the reliability and limitations of results.

Students will then prepare a written report in Word/Google docs (400-600 words) incorporating spreadsheet tables and charts, and presentation of 10 min duration using Powerpoint or Google slides (~10 slides).

- 6% Documentation Format
 - Cover Page and Introduction – 1%
 - Problem analysis – 2%
 - Structure of document and formatting – 3%
- 4% Presentation
 - Slides include text, graphics, and transitions applying good design practices - 2%
 - Effective delivery of content – 2%
- 5% Spreadsheet work
 - Solution – An appropriate response to a challenge or a problem - 2%
 - Computation and Execution – Aspects of the student's solution are accurate without logical errors – 2%
 - Techniques – Student selects a variety of appropriate techniques and tools to analyze and generalize the problem, using formulas, graphs, data validation, grouping, etc. - 1%

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Written class test (theory)	1	10%
B. Practical class tests	4	40%
C. Practical assignments	2	20%
D. Midterm examination	1	15%
E. Final project	1	15%
Total Continuous Assessment (CA)		100%

Pre-requisites: None

Subject matter:

Unit I: Basics of IT for communication and information

- 1.1. Computer basics: types of computers, types of digital communications, input and output devices, memory and storage
- 1.2. Introduction to the Windows operating system environment: launching software; navigating, managing, and creating files and folders, common shortcut keys
- 1.3. Computer tools for written communications
 - 1.3.1. Basics of word processing (Word and Google docs)
 - 1.3.2. Basics of Internet
 - 1.3.3. File folders; search
 - 1.3.4. Basics of using online tools and applications for productivity, e.g., Google suite (using e-mail, storing files, google docs)
- 1.4. Finding and assessing information: Internet search (e.g., Google); Sifting through / assessing quality of information; quality of the source; Categories of information/issues with each
 - 1.4.1. Facts: Reliability of the source; crosschecking different sources
 - 1.4.2. Data: Varies with the question being asked; different perspectives
 - 1.4.3. Opinion: No single answer; varies with source and perspective; different uses in different contexts
- 1.5. Presenting findings

- 1.5.1. Written reports using Word or Google docs (introduction, key issues, analysis, conclusions, actions)
- 1.5.2. Presentation using Powerpoint or similar online tools: Powerpoint basics (clear concise slides; text indicating major points only, effective use of graphics)

Unit II: Organizing data and solving problems using spreadsheets

- 2.1. Introduction to Excel: types of basic problems that can be solved
 - 2.1.1. Calculation of a specific answer to a narrow problem (e.g., average and weighted averages, Min/Max, Count, Present value, IRR)
 - 2.1.2. Statistical overview of a dataset
- 2.2. Basic workflow for problem solving: Identifying different types of problems; setting up problem/data on Excel; Assessing the correctness of results
 - 2.2.1. Sample types of problems that can be solved with basic math of general relevance
 - 2.2.1.1. Budgeting and basic finance (money and consumer math): Account balances, savings and loan repayment calculations based on simple interest; estimating returns on investment, doubling time
 - 2.2.1.2. Percentages: % increases, decreases, commissions, discounts
 - 2.2.1.3. Weighted averages, e.g., marks calculation
 - 2.2.1.4. Quantitative trends over time
 - 2.2.1.5. Basic probability
 - 2.2.2. Assessing the correctness of the answer (i.e., comparing quick estimations with calculated answers as a way of finding mistakes and approximating answers)
 - 2.2.2.1. Basic “reasonableness”: identifying answers which are clearly out of the possible range of answers
 - 2.2.2.2. Doing rough calculations to get approximate answers
 - 2.2.2.3. Relating calculated values to the type of possible answers (e.g., for an average, checking that the answer is within the range of numbers in the data).

Unit III: More complex problem-solving

- 3.1. Introduction to structuring a complex problem, asking the right questions, analysing the data, drawing conclusions. Examples in various subject areas:
 - 3.1.1. Business: Market/Customer data regarding demand for competing products
 - 3.1.2. Economics: Price vs. Demand
 - 3.1.3. Environment: Correlation of an environmental hazard with a health issue
 - 3.1.4. Social sciences: Types of people for/against a particular issue

List of practical work:

- 1. Basics of computing in the digital age:
 - i. Brief demonstration of key elements of desktop computers; Navigating the Windows operating system environment
 - ii. Browsing the internet; use of internet office productivity tools and e-mail
- 2. Word Processing:
 - i. Document/File Formatting: Table of Content, Table of Figure, Page No., Cover Page, Referencing/Citation, and Table of reference
 - ii. Mail Merge: Create letters for multiple recipients with the same content of file
 - iii. Organogram: using Smart art feature
- 3. Spreadsheets:

- i. Simple Bill Creation: Fill series, introduction of formula, currency conversation, and graph/chart
 - ii. Salary calculation and payslip generation (using mail merge): concept of allowances and deduction, individual TA and Leave calculation
 - iii. Result/Mark sheet (using mail merge) Preparation: total marks, % of marks, weightage wise calculation, Pass/Fail determination by If formula, conditional formatting to highlight data
 - iv. Attendance Calculation: introduction of count, counta, countif formula, calculate attend class, missed class, % of attendance and Allowed/ Debarred by using IF formula
 - v. Count/Sum product: sumif/sumifs countif/countifs
 - vi. Data Validation: Restrict user to enter wrong data.
 - vii. Lookup, Vlookup, Hlookup
 - viii. Pivot Table, Pivot Chart, Slicer, Filter
 - ix. Consolidated data from different sheet and file
4. Presentation software:
- i. Basics of placing elements on slides.
 - ii. Explore some creative and less standard ways of creating an interactive presentation.
 - iii. Slide transition, Text Animation
 - iv. Action Button, Smart art, Custom animation, Handout
 - v. Slide masters

Reading List:

Essential Reading

Frye, C. (2014). *Microsoft Excel 2013 Step by Step*. Microsoft Press.

Training resources on Microsoft Office, available at <http://office.microsoft.com/en-us/training/>

Training resources on Google G Suite, available at <https://gsuite.google.com/training/>

Additional Reading

Swinford, E., Melton, B., & Dodge, M. (2013). *Microsoft Office Professional 2013 step by step*. Sebastapol, CA: Microsoft Press.

Weverka, P. (2013). *Microsoft Office 2013: All-in-one for dummies*. Delhi: Wiley India.

Date: January 2021

Module Code and Title:	LIT103 Introduction to Contemporary Poetry
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Sonam Deki (Coordinator), Vanlallawmkimi, Utsav K. Sharma

General objective: This introductory to contemporary poetry module aims to strengthen students' confidence in reading and comprehending poetry. Through a deeper appreciation for the poets and their poetry, this module seeks to give students a sense of how poetry continues to thrive in many different styles and forms across the globe. The module also testifies to the role of poetry as a commentary upon or critique of contemporary society.

Learning outcomes – On completion of the module, students will be able to:

1. Explain the terminologies and techniques used in the poems.
2. Recite poetry employing proper intonation, pace, and pronunciation.
3. Analyse the imageries and metaphors used in the poems.
4. Clearly express their sentiments about and opinions on the poems discussed.

5. Distinguish spoken word poetry from other genres of poetry.
6. Make inter-textual comparisons between poems.
7. Examine the depiction of contemporary society and social questions through poetry.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total hours	credit
Contact	Lectures	2	60	
	Discussion subsections	0.5		
	Tutorial: Poetry Fest	1.5		
Independent study	Written assignments & Preparation for Poetry Fest	2	60	
	Reading and review of class materials	2		
Total			120	

Assessment Approach:

- A. In-class critical response paper: 15%

Students will write a short in-class critical response of 300 – 350 words on two poems making inter-textual connections. Assessment should evaluate the students' understanding of the text as well as their ability to analyse the text beyond classroom teaching.

Assessment will be based on the following criteria:
 Critical Analysis and Quality of Argument: 15 marks
 Use of examples from the Primary texts: 30 marks
 Depth of Knowledge and Accuracy of understanding: 30 marks
 Language Use and Structure & Organisation: 25 marks

- B. Poetry Fest: 32%

Students will plan and organise a Poetry Fest where audience from within and outside the English Programme will be invited. Individual students will choose one contemporary poem outside of the syllabus, and will recite, analyse and explain how the poem impacted them.

The recitation and analysis of the poem (20%) will be assessed on the following marking criteria:
 Quality of Recitation: 30 marks
 Analysis of the poem: 30 marks
 Voice, Intonation and Articulation: 20 marks
 Posture and Preparedness: 10 marks
 Time Management: 10 marks

While reciting their poems in the poetry fest, students will display their interpretation of the poem creatively.

The assessment of the visual display of the poem (5%) will be based on the following marking criteria:
 Relevance to the recitation: 36 marks
 Originality: 32 marks
 Creativity: 32 marks

Students will be required to maintain a journal of 200 to 250 words where they explain their choice of poems, their methods of preparation for the Fest, and their reflections on the experience.

The assessment for the journal (7%) will be based on the following marking criteria:

Analysis of the experience & of the poem picked: 40 marks

Originality and organisation of Ideas: 30 marks

Language use and clarity: 20 marks

Presentation and proofreading: 10 marks

C. Peer feedback on VLE: 3%

During the Poetry Fest, students are expected to listen and keep notes on their classmates' recitations. They will then upload feedback on three recitations on VLE for a total of 3%.

The feedback will be based on:

Accuracy of and meaningful observations: 20 marks

Recommendations: 10 marks

D. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% will be assessed before midterm and the remaining 5% post midterm.

E. Midterm Examination: 10%

Students will take a written exam of 1.5 hr. duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

F. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Critical response paper	1	15%
B. Poetry Fest	1	32%
C. Peer Feedback on VLE	1	3%
D. Class participation & preparedness	1	10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-end Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Introduction to Contemporary Poetry

- 1.1. Close reading and analysis of *Introduction to Poetry* by Billy Collins
- 1.2. Close reading and analysis of *Masks* by Shel Silverstein
- 1.3. Close reading and analysis of *To the Foot from its Child* by Pablo Neruda
- 1.4. Reading aloud with intonation and correct pronunciation

- 1.5. Practice of choral and individual reading
- 1.6. Importance of curiosity
- 1.7. Use of images and imageries in poetry

Unit II: Voice in Poetry

- 2.1. Close reading and analysis of *Morning Love Poem* by Tara Skurtu
- 2.2. Close reading and analysis of *Little Red Cap* by Carol Ann Duffy
- 2.3. Close reading and analysis of *Snowmen* by Agha Shahid Ali
- 2.4. Close reading and analysis of *Of Mothers and Heirlooms* by Guru Tshering Ladakhi
- 2.5. Representation in poetry
- 2.6. Finding a voice versus being silenced.
- 2.7. Elements of Voice: tone and diction
- 2.8. Lineation in poetry

Unit III: Reading Poetry in Context

- 3.1. Close reading and analysis of *Toy Boat* by Ocean Vuong
- 3.2. Close reading and analysis of *Bluebird* by Charles Bukowski
- 3.3. Close reading and analysis of *Barbie Doll* by Marge Piercy
- 3.4. Close reading and analysis of *Goodbye Party for Ms. Pushpa T.S.* by Nissim Ezekiel
- 3.5. Context and subtext
- 3.6. Depiction of contemporary society and social questions through poetry
- 3.7. Critique of contemporary society through poetry

Unit IV: Aestheticism in Nature Poems

- 4.1. Close reading and analysis of *From Blossoms* by Li-Young Lee
- 4.2. Close reading and analysis of *Elegy* by Manohar Shetty
- 4.3. Close reading and analysis of *my garden* by Sonam Choden Dorji
- 4.4. Close reading and analysis of *A Spring Day* by Kim Yong-Taek
- 4.5. Values of simplicity and aestheticism
- 4.6. Importance of vivid sensory details in nature poems
- 4.7. Lyric poetry

Unit V: Spoken Word Poetry

- 5.1. Close watching and analysis of *Before the Internet* by Phil Kaye
- 5.2. Close watching and analysis of *The Type* by Sarah Kay
- 5.3. Close watching and analysis of *Using Poetry as a Way to Fight Back* by Lee Mokobe
- 5.4. Close watching and analysis of *Dinosaurs in the Hood* by Danez Smith
- 5.5. Performance in Spoken Word Poetry
- 5.6. Musicality and sound
- 5.7. Poetry as a vehicle for change

Reading List:

Essential reading (*An essential reading compilation will be made available to students*)

Ali, A. S. (1987). *Snowmen*.

<https://www.poetryfoundation.org/poems/50985/snowmen>

Bukowski, C. (2003). *Bluebird*. <http://www.poemhunter.com/poem/bluebird/>

Collins, B. (1996). *Introduction to poetry*.

<https://www.poetryfoundation.org/poems/46712/introduction-to-poetry>

Dorji, S. C. (2016). *History in a pebble*. Thomson Press India Ltd.

Duffy, C. A. (n.d.). *Little red cap*. <https://www.scribd.com/document/173967974/Little-Red-Cap-by-Carol-Ann-Duffy>

- Ezekiel, N. (n.d.). *Goodbye party for Miss Pushpa T.S.*. <http://www.english-for-students.com/Goodbye-Party.html>
- Kay, S. (2015). *The type*. YouTube.
<https://www.youtube.com/watch?v=qYAiYMIOCI4>
- Kaye, P. (2018). *Before the internet*. YouTube.
https://www.youtube.com/watch?v=_QKoGKKfOeU.
- Ladakhi, G. T. *Of mothers and heirlooms*.
- Lee, Li-Young. (1986). *From blossoms*.
<https://www.poetryfoundation.org/poems/43012/from-blossoms>
- Lennard, J. (2005). *The poetry handbook: A guide to reading poetry for pleasure and practical Criticism* (2nd ed.). Oxford University Press.
- Mokobe, L. (2017). *Using poetry as a way to fight back*. YouTube.
https://www.youtube.com/watch?v=W_zL_k8CYMw.
- Neruda, P. (n.d.). *To the foot from its child*. (J. Bateman, Trans.).
http://motherbird.com/foot_child.html
- Piercy, M. (2004). *Barbie doll*. <http://www.poemhunter.com/poem/barbie-doll/>.
- Shetty, M. (2004). *Anthology of contemporary Indian poetry*.
https://bigbridge.org/BB17/poetry/indianpoetryanthology/Manohar_Shetty.html
- Silverstein, S. (2018). *Masks*. <https://sacompassion.net/poem-masks-by-shel-silverstein/>.
- Skurtu, T. (2013). *Morning love poem*. <https://read.dukeupress.edu/the-minnesota-review/article-abstract/2013/81/2/47908/Morning-Love-Poem>
- Smith, D. (2015). *Dinosaurs in the hood*. YouTube.
<https://www.youtube.com/watch?v=nJwiOTeKDOQ>.
- Vuong, O. (2016). *Toy boat*.
<https://www.poetryfoundation.org/poetrymagazine/poems/88733/toy-boat>
- Yong-taek, K. (2012). *A spring day*. (S, Chae-Pyong., & A.Rashid, Trans.).
<https://jaypsong.blog/category/kim-yong-taek/>

Additional reading

Poets.org. (n.d.). *Glossary of poetic terms*. <https://poets.org/glossary>

Date: June 2022

Module Code and Title:	LIT104 Literature from the Romantic Period to 20th Century
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Vanlallawmkimi (Coordinator), Sonam Deki and Dechen Pelden

General objective: In the second survey module, students will trace the development of Literature from the Romantic period to the 20th century in Britain. Students will read about the different literary genres set against historical events such as the French Revolution, the Industrial Revolution, the Romantic Revival, the ascension of Queen Victoria, and the First World War.

Learning Outcomes - On completion of the module, students will be able to:

1. Connect major historical events such as the French Revolution and Industrial Revolution to the literary periods discussed herein.
2. Discuss the works and styles of the major authors prescribed in the module.
3. Facilitate a discussion on a prescribed text.
4. Evaluate the literary movements and their importance.
5. Introduce and interpret a poem from the Romantic period which has not been not prescribed in the syllabus.
6. Analyse the prescribed texts and see how they reflect the ethos of the period.
7. Explain the progressive development of English literature from the Renaissance period to the 20th century.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	3	60
	Tutorial: Group-led discussion book	1	
Independent study	Written assignments	2	60
	Reading and review of class materials	2	
Total			120

Assessment Approach:

A. Poster Exhibition: 30%

Students will create a poster where they introduce and interpret a poem from any of the Romantic, Victorian or Modern periods that is not prescribed in the module. The assessment will follow a three-stage process. In the first stage, for 2% of the CA, students will email the tutor their choice of poem and justification to get it approved. The tone and appropriateness of formal email must be observed. In the second stage, for 8% of the CA, students will submit on VLE a brief account (200 to 250 words) highlighting the most important contents of their Poster Exhibition. This will be based on Poster Exhibition assessment rubric. The final stage is the Poster Exhibition where students will introduce and interpret the poem.

The VLE brief report will be assessed on the following criteria:

- Understanding of the poem: 25 marks
- Accuracy of comprehension: 25 marks
- Quality of research and citation: 25 marks
- Language and clarity: 25 marks

The Poster Exhibition will be assessed out of 20% and will be based on the following criteria:

- Analysis: 20 marks
- Original thought: 15 marks
- Research and citation: 15 marks
- Accuracy: 20 marks
- Creativity: 15 marks
- Language and clarity: 15 marks

B. Group-Led Discussion: 10%

Groups of 4 – 5 members will be assigned a topic from *Pride and Prejudice*. Each group will have the opportunity to discuss their plan with the tutor once before the actual class discussion. In the class discussion, groups will be expected to formulate leading questions that facilitate a meaningful exploration of the subject. Group members will also be expected to ensure participation from their classmates as well

as control the direction of the discussion. The Group Led Discussion will be assessed based on the following criteria:

- Analysis and argument: 30
- Individual contribution: 25
- Quality of discussion questions: 15
- Facilitation: 15
- Participation of all team members: 15

C. Open-book Class Test: 10%

An open-book test for approximately 45 minutes on *The Importance of Being Earnest* will be conducted. Students will be asked to answer one essay-type analytical question, and students can refer the text to substantiate their argument. The assessment rubric will be provided two days before the test; the question will be provided at the time of the test.

The open-book class test will be assessed on the following marking criteria:

- Critical Analysis and Quality of Argument: 15 marks
- Use of examples from the Primary texts: 30 marks
- Depth of Knowledge and Accuracy of understanding: 30 marks
- Language Use and Structure & Organisation: 25 marks

D. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% will be graded before mid-term, and the remaining 5% post midterm.

E. Midterm Examination: 10%

Students will take a written exam of 1.5 hr. duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

F. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Poem Portals [a blog]	1	30%
B. Group-led Discussion	1	10%
C. Class test	1	10%
D. Class participation & preparedness	1	10%
E. Midterm Examination	1	10
Total Continuous Assessment (CA)		70%
Semester-end Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: The Age of Romanticism (1765-1850)

- 1.1. Influence of the American Revolution and the French Revolution on England
- 1.2. The Industrial Revolution and its economic and social impact
- 1.3. Romantic Literature:

- 1.3.1. Features of Romantic Poetry
- 1.3.2. Recurrent themes in Romantic Literature
- 1.3.3. Close reading and analysis of 'Ode to the West Wind' by P.B. Shelley
- 1.4. Emergence of Romantic novel:
 - 1.4.1. Social context of the period
 - 1.4.2. Close reading and Analysis of *Pride and Prejudice* by Jane Austen
 - 1.4.3. Realism in *Pride and Prejudice*

Unit II: Victorian Period (1850-1900)

- 2.1. Ascension of Queen Victoria
- 2.2. Overview of socio-economic context of Victorian England
- 2.3. Close reading and Analysis of *Ulysses* by Lord Alfred Tennyson
 - 2.3.1. Discussion on Victorian Imperialism in connection with *Ulysses*
- 2.4. Close reading and Analysis of *Dover Beach* by Matthew Arnold
 - 2.4.1. Impact of the conflict between Science and Faith in Victorian England.
- 2.5. Comedy of Manners in the Victorian Period
 - 2.5.1. Features of Comedy of Manners
 - 2.5.2. Close reading and analysis of *The Importance of Being Earnest* by Oscar Wilde

Unit III: 20th Century Literature

- 3.1. World War I and its impact on literature
- 3.2. General themes in War Poetry
 - 3.2.1. Close reading and analysis of Wilfred Owen's *Dulce Et Decorum Est*
- 3.3. Modern poetry
 - 3.3.1. Themes in Modern poetry

Reading List:

Essential reading (*An essential compilation of the shorter reading materials will be made available to students*)

- Arnold, M. (n.d.). *Dover beach*. <http://www.poetryfoundation.org/poem/172844>
- Austen, J. (2013). *Pride and prejudice*. Prakash Book Depot.
- Owen, W. (1998). *Dulce et decorum est*. <http://www.warpoetry.co.uk/owen1.html>
- Shelley, P. B. (n.d.). *Ode to the west wind*.
<http://www.poetryfoundation.org/poem/174401>
- Tennyson, A. (n.d.). *Ulysses*. <http://www.poetryfoundation.org/poem/174659>
- Wilde, O. (n.d.). *The importance of being Earnest*. Vishv Books Private Limited.

Additional reading

Daiches, D. (2011). *A critical history of English literature* (Vol. 2). Supernova Publishers.

Date: April 2024

Module Code and Title: EAP102 Upper Intermediate English for Academic Purposes

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Mohan Rai (Coordinator), Dilisha Subba,

General objective: EAP102 is the second part of a two-semester series that aims to develop abilities in reading, writing, and speaking in an academic context to support students' learning

through their degree studies. The module builds from the basics established in EAP101 and immerses the students fully in academic materials and tasks.

Learning outcomes – On completion of the module, students will be able to:

1. Describe the purpose of different sections of academic articles
2. Interpret a variety of academic texts
3. State opinions on academic materials
4. Produce research essays that synthesize information from a variety of sources
5. Use refined grammatical structures in academic writing
6. Use the current APA referencing style for all types of academic sources
7. Express cogent ideas appropriately in group and individual settings
8. Speak fluently and coherently in academic settings
9. Use contextually appropriate vocabulary in written and spoken settings

Learning and Teaching Approach:

Type	Approach	Hours per Week	Total Credit Hours
Contact	Lectures and discussions.	2	60
	Exercises, workshops, practice.	2	
Independent study	Writing assignments, VLE discussions	4	60
	Reading and review of class materials		
Total			120

Assessment Approach:

- A. Reading Test (15%)
In a single sitting, students will read three passages of increasing difficulty and complexity. Each passage will be followed by a set of objective-type, short answer questions, or long answer questions on the respective passages, which will assess students' comprehension, critical thinking skills, grammar, and paraphrasing/summarising skills.
- B. Charts and figures Class Test (15%)
In a single sitting, students will be given 2 charts or figures of increasing difficulty and complexity. Students will summarise the information in the charts by selecting and reporting the main features and making comparisons where relevant. Students will be graded according to the following criteria:
Content - 30
Organisation and structure - 20
Lexical resource - 20

Language and Grammar - 30

C. Interview (20%)

Students will sit for an interview to assess their speaking and communication skills. Each student will be given a period of 5-6 minutes to answer a set of questions prepared by the tutor. Students will initially be asked general questions about themselves and their interests in the first part. This part will last approximately 3 minutes. In the second part, students will be given a prompt on which they will speak for 1-2 minutes. They will have 1 minute to prepare before they speak on the prompt.

Students will be graded according to the following criteria:

Fluency and coherence - 30 marks

Relevance - 10 marks

Lexical resource and word choice - 30 marks

Use of grammar - 30 marks

D. Fishbowl discussion (15%)

Students will be divided into groups of 6-7. Each group will be assigned one topic before their discussion and given 5 minutes for preparation. Students within each group will then be expected to take an individual stand on the topic and hold an impromptu discussion amongst themselves for 20-30 minutes. The tutor will observe the discussion and assess the students individually. The discussion will be assessed on the following criteria:

Relevance: 10 marks

Arguments and analysis: 20 marks

Comportment within the group: 35 marks

Language and speaking skills: 35 marks

E. Research Essay (35%)

The student will write a 700-850-word research essay on topics assigned by the tutor. The essay will follow academic standards discussed in the module and use APA referencing. The assignment will be written in two drafts: the first draft will be worth 15%; and the final draft will be worth 20%, including 5% for improvement.

Both drafts will be evaluated using the following criteria:

Content: 15 marks

Critical thinking: 15 marks

Use of academic standards: 40 marks

Language and grammar: 30 marks

Improvement on feedback will be evaluated using the following rubric:

Marginal improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

Areas of assignments	Quantity	Weighting
A. Reading Test	1	15%
B. Charts and figures Class Test	1	15%
C. Interview	1	20%
D. Fishbowl discussion	1	15%
E. Research Essay	1	35%
Total Continuous Assessment (CA)		100%

Prerequisites: None

Subject matter:

(The subject matter will be taught within the context of standard usage scenarios and examples from relevant texts. The skills, although divided amongst the different units, will not be taught in isolation. The EAP teaching team will maintain a Course Pack which is an Essential Reading Compilation of readings and practice materials, which they will revise and update regularly as per need. The Course Pack used for the semester should be endorsed by the Programme Management Committee)

UNIT I Academic Reading

- a. Text features and organisational elements
- b. Components of an academic article
- c. Interpreting and critically analysing academic texts
- d. Reading skills: predicting, summarising, making text-to-text, text-to-world, and text-to-self connections
- e. Summarising data in charts and figures

UNIT II Academic Writing

- a. Features of Academic Writing
- b. Using reporting verbs
- c. Using linking words and transitional phrases
- d. Paraphrasing and quoting sources
- e. Intermediate APA referencing
- f. Referring to figures and tables
- g. Presenting contrasting information

UNIT III Grammar for Academic Writing

- a. Word families and collocations
- b. Drafting and building arguments
- c. Noun phrases, verb phrases and prepositional phrases
- d. Comparing and contrasting
- e. Hedging expressions
- f. Building contextual vocabularies

UNIT IV Academic Speaking

- a. Discussing ideas with colleagues
- b. Agreeing and disagreeing
- c. Reaching a consensus
- d. Outlining ideas and expressing opinions
- e. Planning for oral tasks
- f. Intonation and enunciation
- g. Answering questions

Reading List:

Essential Reading (*An essential reading compilation of the shorter reading materials will be made available to students*).

Thaine, C. & McCarthy, M. (2014). *Cambridge academic English – An integrated skills course for EAP: B1+ (Upper Intermediate) student's book*. Cambridge University Press.

American Psychological Association. (2020). *Publication manual of the American Psychological Association 2020: The official guide to APA style (7th ed.)*. American Psychological Association.

Wallwork, A. (2013). *English for academic research: Grammar, usage and style*. Springer.

Wallwork, A. (2022). *Giving an academic presentation in English*. Springer.

Date: April 2024

སྦྱོང་ཚན་གྱི་མིང་དང་སྦྱོང་ཚན་ཨང་

DZG101 རྫོང་ཁབ་དོན་སྦྱོང་ལེན།

ལས་རིམ་

གཞུགས་ལག་སློབ་སྡེ་ཡོངས་ཁྱབ།

སྦྱོང་འཇུག་

༡༩

སྦྱོང་ཚན་སློབ་སྟོན་པ།

རྫོང་ཁབ་ལེགས་བཤད་པ།

སྦྱོང་ཚན་འགོ་འདྲེན་པ།

སྦྱིར་བཏང་ལས་དོན།

སྦྱོང་ཚན་འདི་གི་དམིགས་ཡུལ་གཙོ་བོ་ར་ སློབ་སྦྱོང་པ་ཚུ་གིས་ རང་གི་མི་ཚེ་ནང་ ལཱ་གཞི་ག་དང་འབྲེལ་བའི་གནད་དོན་ ག་ཅིའི་ཐང་ལས་འབད་རུང་ རྫོང་ཁབ་འགོ་ལུ་ བཅད་དོན་སྦྱོང་ལེན་ ཚུལ་དང་མཐུན་ཉོག་ཉོ་སླེ་ འབད་ཚུགས་ནིའི་དོན་ལུ་ ཡིན། དེ་མ་ཚད་ སྦྱོང་ཚན་འདི་གིས་ རྫོང་ཁབ་འགོ་ལུ་ ཤེས་ཡོན་འབྲི་རྩལ་གྱི་ལམ་ལུགས་དང་འབྲེལ་ཉེ་ བྱི་ཚུགས་ བྱི་ལུ་ཡང་ དམིགས་གཏང་བསྐྱེད་པ་ཡིན།

སློབ་སྦྱོང་གྲུབ་འབྲས།

སྦྱོང་ཚན་འདི་མཇུག་བསྟུལ་ད་ སློབ་སྦྱོང་ཚུ་གིས་

- ༡ རྫོང་ཁབ་སྐད་ཡིག་གི་འབྲུང་རབས་དང་ རྫོང་ཁབ་སྐད་དགོ་པའི་འབྲས་དང་དགོས་པ་ སླབ་ཚུགས།
- ༢ སློབ་སྦྱོང་ཚུ་གི་ལུ་ རྫོང་ཁབ་མཇུག་སྟོན་ རྒྱབ་ཚུགས།
- ༣ འབྲེལ་སྦྱོང་དང་བྱེད་སྦྱོང་ ལྷག་བཅས་ ཚིག་གོགས་ འབྲེལ་ཚིག་ ཚག་ཤད་ཚུ་ དབྱེ་དབྱེད་འབད་དེ་ མ་འཇོལ་ བར་ ལག་ལེན་འཐབ་ཚུགས།
- ༤ ཡུལ་ རུས་ གནས་སྤངས་དང་བསྐྱེད་ཉེ་ རྫོང་ཁབ་འགོ་ལུ་ ཉན་སླབ་འབད་ཚུགས།
- ༥ རྫོང་ཁབ་འགོ་ལུ་བྱིས་ཉེ་ཡོད་མི་ཚུ་ ངག་གཤིས་དང་མཐུན་མ་སླེ་སྟོན་ཚུགས།
- ༦ གནས་སྤངས་དང་འབྲེལ་བའི་དབྱེ་གཏམ་ ལག་ལེན་འཐབ་ཚུགས།
- ༧ རྫོང་ཚིག་དང་དོན་མཚམས་ ཚུལ་མཐུན་སླེ་བྱི་ཚུགས།
- ༨ གཞུང་སྐད་ཀྱི་ཡིག་རིགས་བྱི་ཚུགས།
- ༩ རྫོང་ཁབ་འགོ་ལུ་ཡོད་པའི་འབྲི་ཤོག་གི་རིགས་ག་ཅི་ར་ཡིན་རུང་ བཀའ་ཚུགས།

- ༡༠ ཡིག་རིགས་ཚུ་ ལྷགས་མཐུན་དང་ལྷགས་ཡངས་གཉིས་ཆ་རའི་ཐོག་ལུ་བྱི་ཚུགས།
- ༡༡ ལུང་འབྲེན་དང་རྒྱབ་རྟེན་གྱི་ཐོ་ འོས་འབབ་ལྡན་ཏོག་ཏོ་སྟེ་ ལག་ལེན་འབབ་ཚུགས།

སློབ་སྟོན་ཐབས་ལམ།

དབྱེ་བ།	ཐབས་ལམ།	བདུན་ཕྲག་གཅིག་ནང་ཚུ་ཚོད།	སློབ་འཇུག་ཚུ་ཚོད།
དངོས་འབྲེལ།	གསལ་བཤད།	༡	༤༠
	སློབ་ལྟ།	༡	
	སྐྱབ་ལྟ།	༡	
རང་སློབ།	ལས་འགུལ་གྱི་ནི།	༡	༤༠
	དཔེ་མཛོད། ལྷག་དེབ་ལྷག་ནི།	༡	
སློབ་ཚན་འདི་གི་དོན་ལུ་ ཡོངས་བསྟོམས་ ཚུ་ཚོད་			༡༢༠

དབྱེ་ཞིབ་ཐབས་ལམ།

སློབ་ཚན་འདི་གི་དོན་ལུ་ ཅུས་རྒྱུན་དབྱེ་ཞིབ་དང་སྦྲངས་རྒྱགས་དབྱེ་ཞིབ་ གཉིས་ཆ་རའི་ཐོག་ལས་ དབྱེ་ཞིབ་འབད་དགོཔ་ ཡིན།

༡ ལས་འགུལ་དང་པ། ཉན་ནིའི་རིག་ཅུལ་དབྱེ་ཞིབ། (སྐྱགས་ ༡༠%)

སློབ་སྟོན་པ་གིས་འོས་འབབ་ལྡན་པའི་དོན་ཚན་ (སྐྱབ་བཟུང་ཡོད་མི་ཅིག་) གདམ་ཁ་རྒྱབ་སྟེ་ རང་རྒྱུད་གི་ཐོག་ལས་ ལུ་སེམ་སེམ་སྟེ་ཉན་བཟུག་ དོ་རུང་ ཚར་ཅིག་ཉན་ཅིག་དང་གཅིག་ཁར་བེན་བེས་བཏབ་བཟུག་ཞིན་མ་ལས་ ཉན་མི་ འདི་

ཚོགས་པ་འབད་དེ་ བྱི་བཟུག་ དེ་གི་དམིགས་ཡུལ་གཙོ་པོ་ ཉན་ཏེ་ཏོག་ཏོ་དང་ ཉན་ཏེ་བྱི་ཚུགས་མི་ཚུགས་དབྱེ་ ཞིབ་

འབད་ནིའི་དོན་ལུ་ཡིན།

སྐྱགས་ཀྱི་ཚད་གཞི།

- གོ་དོན་ལེན་ཏེ་ རང་ཚོགས་ནང་བཤད་པ་རྒྱབ་ཐངས། ༡༠%
- སྟེན་སྟོན། ༤%
 - ཉན་ཏེ་བེས་མི་དེ་གི་དབྱེ་དབྱུད་སྐྱབ་ལྟ། ༣%
 - རང་གི་ཉན་ནིའི་རིག་ཅུལ་ཡར་རྒྱས་ཀྱི་གྲོས་འཆར། ༣%

- ལུགས་མཐུན་དང་འཁྲིལ་ཏེ་འབྲི་བའམ། ༤%
- སློབ་སྦྱོར་དག་པ། ༡%
- ཚོགས་སྦྱོར་ཚུལ་མཐུན་ལག་ལེན་འབབ་བའམ། ༡%
- ལུང་འབྲེན་དང་རྒྱབ་རྟེན་ལག་ལེན་འབབ་བའམ། ༡%
- འབྲི་བཀོད། ༡%

ང་ སློབ་དུས་ཚོས་རྒྱགས། (སྐྱགས་ ༣༠%)

ལས་ཤིང་འདི་ནང་བཅའ་མར་གཏོགས་མི་ཚུ་གིས་ སློབ་དུས་མཚུགས་བསྟུན་ད་ དུས་ལུན་ཚུ་ཚོད་ ༡ འམ་ སྐྱགས་ ༣༠ འི་འབྲི་རྒྱགས་སུ་ལ་དགོས་ཡིན།

བློ་གསོ། འབྲི་རྒྱགས་ཀྱི་སྐྱགས་དང་དུས་ལུན་ཚུ་ཚོད་ཚུ་ རང་མིའི་མཐོ་ཤིང་སློབ་གྲུབ་ལམ་ལུགས་དང་ འཁྲིལ་ཏེ་ལེན་ཞེན་ལས་ སྐྱགས་བརྒྱ་ཆ་ ༣༠ ནང་ལུ་ སུ་དགོས་ཡིན།

དབྱེ་ཞིབ་ཐབས་ལམ་དང་རྒྱུ་ཚད་ཀྱི་བཀོད་ཤིང་།

ཐབས་ལམ།	དབྱེ་ཞིབ་ཀྱི་དབྱེ་བ།	གྲངས་ལ།	སྐྱགས་ཀྱི་བརྒྱ་ཆ།
དུས་རྒྱུན་དབྱེ་ཞིབ།	༡ ཉན་ཞིའི་རིག་ཚུལ་དབྱེ་ཞིབ།	༡	༣༠%
	༢ སླབ་ཞིའི་རིག་ཚུལ་དབྱེ་ཞིབ།	༡	༣༠%
	༣ ལྷག་ཞི་བུ་ཞིའི་རིག་ཚུལ་དབྱེ་ཞིབ།	༡	༣༠%
སློབ་དུས་ཚོས་རྒྱགས།	ང་ འབྲི་རྒྱགས།	༡	༣༠%
སྐྱགས་བརྒྱུ་ཚུལ་			༡༠༠

སློབ་ཚད། མེད།

ནང་དོན།

ལས་ཚན་དང་པ། རྒྱན་ཡིག་གི་རོ་སྦྱོད།

- ༡.༡ རྫོང་ཁའི་རྒྱན་ཡིག་གི་འབྲུང་རབས།
- ༡.༢ སྦྱིར་བཏང་ རྫོང་ཁ་ལྟུབ་དགོ་པའི་དགོས་པ།
- ༡.༣ དམིགས་བསལ་ མཐོ་ཤིང་སློབ་གྲུབ་ནང་ལུ་ རྫོང་ཁའི་སྦྱོང་ཚན་འདི་ ལྟུབ་དགོ་པའི་དགོས་པ།

ལས་ཚན་གཉིས་པ། བཅོམ་དོན་འཕུལ་རིག

- ༡.༡ རྒྱོག་རིག་ནང་ རྫོང་ཁ་བཅུགས་བའམ།

༡.༡ གྲོག་རིག་ནང་ལུ་ རྫོང་ཁ་འབྲི་ཐངས།

ལས་ཚན་གསུམ་པ། ཡི་གུའི་སྦྱོར་བ།

- ༣.༡ ཚིག་གོགས།
- ༣.༢ འབྲེལ་ཚིག་ལག་ལེན་འཐབ་ཐངས།
- ༣.༣ འབྲེལ་སྒྲི
- ༣.༤ ཕྱད་སྒྲི
- ༣.༥ ལྷག་བཅས།
- ༣.༦ ཚིག་གད་ལག་ལེན་འཐབ་ཐངས།

ལས་ཚན་བཞི་པ། རྫོང་ཁའི་ངག་གཤམ་དང་འབྲིལ་ཏེ་སྒྲིབ་ཐངས།

- ༤.༡ ཁ་བཟང།
- ༤.༢ སལ་སྐད་ཞེས།
- ༤.༣ མིང་ཚིག་དང་བྱ་ཚིག་ལྷན་ཚུ་འོས་འབབ་ལྡན་མ་སྒྲེ་ལག་ལེན་འཐབ་ཐངས།
- ༤.༤ དབྱེ་གཏམ།
- ༤.༥ རྫོང་ཁ་ཉུག་རྒྱང་གི་མིང་ཚིག་ལག་ལེན་འཐབ་ཐངས།

ལས་ཚན་ལྔ་པ། རྫོང་ཁའི་ངག་གཤམ་དང་འབྲིལ་ཏེ་ལྷག་ཐངས།

- ༥.༡ ཚིག་མཚམས་བཅད་དེ་ལྷག་ཐངས།
- ༥.༢ མགོ་འདོགས་དབྱངས་གསུམ་ཞུགས་པའི་རྫོང་སྒྲི།
- ༥.༣ རྗེས་འཇུག་གི་སྒྲི་ཉིལ་བྱ་བཏོན་དགོས་དང་མ་དགོ་པའི་རིགས་ཚུ་ ལྷན་པར་བྱེ་སྒྲེ་ ལྷག་ཐངས།
- ༥.༤ རྗེས་འཇུག་མེད་རུང་ཡོད་པ་བཟུམ་ལྷག་ཐངས།
- ༥.༥ མིང་མཐའ་མེད་རུང་ཡོད་པ་བཟུམ་ལྷག་ཐངས།

ལས་ཚན་དྲུག་པ། བྲི་ནིའི་རིག་ཅུལ།

- ༦.༡ རྫོང་ཚིག་འབྲི་ཐངས།
- ༦.༢ དོན་མཚམས་འབྲི་ཐངས།
- ༦.༣ ལྷན་ཞུ་འབྲི་ཐངས།
- ༦.༤ འབྲི་ཤོག་གི་རིགས་བཀང་ཐངས།
- ༦.༥ གྲོས་ཚོད་འབྲི་ཐངས།

ལས་ཚན་བདུན་པ། ཡིག་འགྲུལ།

- ཡ.༡ ཡིག་ཕྱུང་འབྲི་ཐངས།
- ཡ.༢ མགོན་ལྷ་འབྲི་ཐངས།
- ཡ.༣ གཏང་ཡིག་འབྲི་ཐངས།
- ཡ.༤ ལྷ་ཡིག་དང་ལྷ་ཚིག་/བཞེར་ཡིག་ འབྲི་ཐངས།
- ཡ.༥ གན་ཡིག་འབྲི་ཐངས།
- ཡ.༦ ལྷ་བསྐྱུགས་ཀྱི་རིགས་འབྲི་ཐངས།

ལས་ཚན་བརྒྱད་པ། ཤེས་ཡོན་འབྲི་ཕུལ།

- ༤.༡ ལྷགས་མཐུན་དང་ལྷགས་ཡངས་ཀྱི་འབྲི་ཐངས།
- ༤.༢ ལུང་འབྲེན་ ལག་ལེན་འཐབ་ཐངས།
 - ༤.༢.༡ ཐད་ཀར་ལུང་འབྲེན།
 - ༤.༢.༢ ཚིག་རྒྱུར་ལུང་འབྲེན།
- ༤.༣ རྒྱབ་རྟེན་ཐོ་བཞོན་འབད་ཐངས།
 - ༤.༣.༡ དཔེ་དེབ་ཀྱི་རིགས་ཐོ་བཞོན་འབད་ཐངས།
 - ༤.༣.༢ གནས་དེབ་ཀྱི་རིགས་ཐོ་བཞོན་འབད་ཐངས།

ལྷག་དགོ་པའི་དཔེ་ཐོ།

ངས་པར་དུ་ལྷག་དགོ་པའི་དཔེ་ཐོ།

ཀུན་བཟང་དོ་མེ། (༢༠༡༢) རྫོང་ཁའི་རྫོང་སྐྱེད་ལྷན་དག་པའི་ལྷན་ཚུ། ཐིམ་ཕུ། རྫོང་ཁ་གོང་ལྷན་ཚོགས།

ཀུན་བཟང་དོ་མེ། (༢༠༡༥) དཔེ་གཏམ་དོན་གྱི་རྒྱན་ཆ། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས།

རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས། (༢༠༡༣) རྫོང་ཁའི་བདེ་གཞུང་སྐྱེད་པའི་སློབ་མཉམས། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས།

རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས། (༢༠༡༤) འབྲུག་གི་ཡིག་བསྐྱར་རྣམ་གཞག། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས།

གཙུག་ལག་སློབ་སྡེའི་སློབ་སློང་ལྟེ་བ། (༢༠༡༩) ལུང་འབྲེན་དང་ རྒྱབ་རྟེན་འབད་ཐངས། ཐིམ་ཕུ། འབྲུག་རྒྱལ་འཛིན་གཙུག་ལག་སློབ་སྡེ།

ལ་སྐོང་ལྷག་དགོ་པའི་དཔེ་ཐོ།

སྐལ་བཟང་དབང་ཕྱུག (༢༠༠༢) རྫོང་ཁ་བདེ་དོན་རྒྱན་འབྲེལ། བསམ་མེ།

རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས། (༢༠༡༡) སལ་སྐད་དང་ཞེ་སའི་རྣམ་གཞག་སྐར་མའི་འོད་ཟེར། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས།

Module Code and Title: LIT205 Evolution of the Novel
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Sunil Kumar (Coordinator), Paromita Manna

General objective: This module will introduce students to the novel from its genesis in the seventeenth century to the realism period of the nineteenth century. They will become familiar with the conventions of a number of sub-genres of the novel, including Gothic, Bildungsroman, Picaresque, *Epistolary*, and the social realism. Students will be able to relate the texts studied to broader literary periods and movements, including Romanticism, Victorianism and Realism.

Learning outcomes – On completion of the module, students will be able to:

1. Trace the evolution of the novel from 17th to 19th century.
2. Differentiate the sub-genres of novels from the 17th to 19th century.
3. Explain how the novels comment on the periods in which they were produced.
4. Analyse how the periods in question contributed to the production of specific types of novel.
5. Engage in critical and theoretical debates around the novels studied.
6. Discuss the styles and significance of the authors studied in the module.
7. Facilitate and lead a class discussion on a prescribed novel.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total hours	credit
Contact	Lectures	2.5	60	
	Tutorial: student led discussions	1		
	Discussion subsection	0.5		
Independent study	Written assignments	2	60	
	Reading and review of class materials	2		
Total			120	

Assessment Approach:

- A. Written assignment: 25%

Students will write an analytical essay of 800 to 1000 words on critical and/or theoretical debates around a novel. The first draft will be marked out of 10%, and the final draft out of 10%, and an additional 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Students will be expected to refer to at least two academic secondary sources.

Both the drafts of the assignment will be assessed on the following marking criteria:

Argument and Analysis: 40 marks
 Knowledge Skills and Understanding: 40 marks
 Presentation and Referencing: 20 marks

The improvement on feedback on first draft will be assessed on the following criteria:

Marginal Improvement: 0 – 49 marks
 Satisfactory improvement: 50 – 59 marks
 Significant and appropriate improvement: 60 – 74 marks
 Significant improvement beyond feedback given: 75 to 100 marks

B. Student-Led Discussion: 15%

Students will be divided into groups of 4 - 5, and each group will be assigned a novel. They will choose one aspect of that novel, which might be theme, feature of its style, or an element of the plot for example. They will devise and run close reading activities to illustrate this aspect to the rest of the class. The group will also have two pre-discussion meetings (assessed out of 2% and 3% respectively) with the tutor to discuss the direction and progress of the work. The facilitation of the student-led discussion is assessed on 10%.

The pre-discussion meetings will be assessed on the following marking criteria:

Preparedness of the members: 10 marks

Plan for the discussion: 15 marks

Quality of questions: 15 marks

The student-led discussion will be assessed on the following marking criteria:

Analysis and argument: 30 marks

Individual contribution: 25 marks

Quality of discussion questions: 15 marks

Facilitation: 15 marks

Participation of all team members: 15 marks

C. Class Test: 10%

A test of 45 minutes will be held within class hours before mid-semester. This will test students' knowledge and understanding of sub-genres of novels.

D. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% will be graded before mid-term, and the remaining 5% post midterm.

E. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

F. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	25%
B. Student-led discussion	1	15%
C. Class Test	1	10%
D. Class participation and preparedness		10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%

Pre-requisites: None

Subject matter:

Unit I: Tracing the development of the novel in England from the 17th century

- 1.1. Distinguishing features of the novel
- 1.2. Introducing the sub-genres of the novel
 - 1.2.1. The Gothic novel
 - 1.2.2. The *Bildungsroman* novel
 - 1.2.3. The *Künstlerroman* novel
 - 1.2.4. The Picaresque novel
 - 1.2.5. The Epistolary novel
 - 1.2.6. The Social Realism novel
- 1.3. A brief introduction to some of the earliest written novels

Unit II: The rise of the novel: Charting the socio-political and cultural impact on the novel

- 2.1. Increasing literacy and its implications
- 2.2. The impact of the printing press
- 2.3. Other social and cultural conditions related to the rise of the novel

Unit III: Picaresque tradition: Close reading and analysis of Henry Fielding's *Joseph Andrews*

- 3.1. Social and political context
- 3.2. Criticism of the manners of the 18th century English society
- 3.3. Narrative technique and genre
 - 3.3.1. Features of the Picaresque novel
 - 3.3.2. The novel as a parody of Richardson's *Pamela*
 - 3.3.3. Fielding's definition of "comic epic poem in prose"

Unit IV: The Romantic novel: Close reading and analysis of Mary Shelley's *Frankenstein*

- 4.1. Social and political context
 - 4.1.1. Scientific progress
 - 4.1.2. The political climate following the French Revolution
 - 4.1.3. The political stance of the Romantic writers
- 4.2. Narrative technique and genre
 - 4.2.1. Features of the Gothic novel
 - 4.2.2. Features of the epistolary novel

Unit V: The Victorian novel: Close reading and analysis of Charles Dickens' *Hard Times*

- 5.1. Social and historical context
 - 5.1.1. The status of women
 - 5.1.2. The portrayal of the working class
- 5.2. Features of social realism
- 5.3. The novel as social protest

Reading List:

Essential reading

- Dickens, C. (1885). *Hard times*. Maple Press Pvt. Ltd.
 Eagleton, T. (2005). *The English novel: An introduction*. Blackwell.

Fielding, H. (2004). *Joseph Andrews*. A Wildside Classic.
 Shelley, M. (2013). *Frankenstein* (3rd ed.). Dover Publications.

Additional reading

Bakhtin, M. M. (2018). Discourse in the novel. *The Dialogic Imagination*.
<https://documents.net/document/bakhtin-discourse-in-the-novel.html>.
 Bakhtin, M. M. (1990). Epic and novel. *The Dialogic Imagination*.
<https://people.duke.edu/~dainotto/Texts/bakhtin.pdf>.
 Moretti, F. (2008, July-August). Franco Moretti, the novel: History and theory, *New Left Review*, 52.
<https://newleftreview.org/issues/ii52/articles/franco-moretti-the-novel-history-and-theory>.
 Watt, I. (2001). *The rise of the novel*. University of California Press.

Date: June 2022

Module Code and Title: LAN202 Creative Writing
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Utsav K. Sharma (Coordinator), Sonam Deki

General objective: This module will introduce students to the practice of fiction and poetry, moving away from theory to the application of what they have learnt so far in their study of literature. Students will explore the boundaries between different styles and genres of fiction and poetry. The module aims at helping students sharpen their powers of storytelling and expression in multiple forms through a variety of writing exercises.

Learning outcomes – On completion of the module, students will be able to:

1. Identify the various elements used in creative writing such as description, voice, dialogue, character, and point of view.
2. Follow a writing process that involves organizing thoughts, brainstorming, pre-writing, writing, and revising.
3. Apply the techniques of creative fiction, script writing, and poetry to consciously create works of a certain style.
4. Critique their own writing as part of an editing and rewriting exercise.
5. Provide critical and thoughtful feedback to their peers on original writings.
6. Apply critical feedback received to improve on their own writing.
7. Incorporate an expanded range of vocabulary and figurative language in creative works.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total hours	credit
Contact	Lectures and Guest lectures	1	60	
	Writing Workshops	3		
Independent study	Written assignments	2	60	
	Reading and review of class materials	2		
Total			120	

* Writing workshops will be two-hour block classes. In these workshops, students will focus on writing and exploring their creativity. Sometimes these classes will be used for students reading each other's works, critiquing their pieces in pairs or in small groups, and for revising and editing their pieces.

Assessment Approach:

A. Fiction Piece: 25%

Students will write a piece of creative fiction of 1500 – 2000 words. This piece must incorporate elements of creative fiction taught. The first draft will be started in the writing workshop hours, and will be graded on 10%. After tutor and peer feedback, the second draft will be graded on 10%, and 5% will be allotted to improvement made on feedback provided in the first draft.

The fiction piece will be assessed on the following criteria:

Application of elements of fiction: 30 marks

Originality: 10 marks

Technique: 15 marks

Language: 30 marks

Structure and flow: 10 marks

Presentation and proofreading: 5 marks

Improvement on feedback on first draft will be assessed on the following criteria:

Marginal Improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

B. Script Writing and Actualisation: 35%

Students will write a script for a short film, play, or radio drama. The scriptwriting will be roughly 10 minutes long (around 10 pages of script). The first draft will be started in the writing workshop hours, and will be graded on 10%. After tutor and peer feedback, the second draft will be graded on 10%, and 5 % will be allotted to improvement made on feedback provided in the first draft. Further, the students will work in groups to actualize one script per group for another 10%.

The screenwriting (10%) will be assessed on the following criteria:

Application of dramatic elements: 55 marks

Originality: 10 marks

Format: 10 marks

Language: 15 marks

Structure and flow: 10 marks

Improvement on feedback (5%) on first draft will be assessed on the following criteria:

Marginal Improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

The actualisation (10%) of the script will be assessed on:

Faithfulness to the script: 30 marks

Stage and use of props: 30 marks

Performance: 25 marks

Team work: 15 marks

C. Critical Feedback on VLE: 10%

Students are expected to provide 2 pieces of critical feedback in writing (around 300 words each) on the work of their peers via the Virtual Learning Environment in the form of forum posts. Each feedback will be graded out of 5%.

The feedback will be assessed on the following criteria:

Quality of feedback provided: 30 marks

Structure and flow: 10 marks

Language: 10 marks

D. Writing Portfolio: 30%

The writing portfolio brings together 3 pieces started in class and completed later. 2 of these will be prose fiction and one will be poetry. The two prose pieces may be written as two individual chapters of a single long piece. These 3 pieces should not be a compilation of other previously assessed assignments. The portfolio will be about 3000 - 4000 words, and the poem will be at least 20 lines long. Each piece will be graded out of 10%

The fiction pieces will be assessed on the following criteria:

Application of elements of fiction: 30 marks

Originality: 10 marks

Technique: 15 marks

Language: 30 marks

Structure and flow: 10 marks

Presentation and proofreading: 5 marks

The poetry will be assessed on the following criteria:

Sensory details and poetic devices: 40 marks

Content and meaning: 20 marks

Originality: 15 marks

Language: 10 marks

Structure and flow: 10 marks

Presentation and proofreading: 5 marks

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Fiction Piece	1	25%
B. Script Writing and Actualization	1	35%
C. Critical Feedback on VLE	2	10%
D. Writing Portfolio	3	30%
Total Continuous Assessment (CA)		100%

Pre-requisites: None

Subject matter:

Unit I: The Writing Process

- 1.1. Reading and discussion of 'Madman, Architect, Carpenter, Judge: Roles and the Writing Process' by Betty S. Flowers.
- 1.2. Stages in the writing process: prewriting, drafting, revising, editing, proofreading
- 1.3. Freewriting technique
- 1.4. Feedback in the writing process
- 1.5. Discussion of 'The Danger of a Single Story' by Chimamanda Ngozi Adichie
- 1.6. Drawing from personal experience; reflexivity

Unit II: Fiction Writing

- 2.1. Structuring stories and developing a plot arc

- 2.2. MICE threads in a story
- 2.3. The try-fail cycle
- 2.4. Creating complex characters
- 2.5. Writing a rich description, 'Show, don't tell'
- 2.6. Harnessing multiple points of view: first and third person narratives
- 2.7. Narration and dialogue
- 2.8. Developing a narrative voice

Unit III: Script Writing

- 3.1. Differences between writing prose and scripts
- 3.2. Differences between film, radio, and stage scripts
- 3.3. Standard script formatting
- 3.4. Writing narration and exposition in scripts
- 3.5. Developing characters in script writing
- 3.6. Describing action and scene in scripts
- 3.7. Actualizing a script

Unit IV: Poetry Writing

- 4.1. Using poetic techniques effectively
- 4.2. Developing imagery in poetry
- 4.3. Developing musicality and sound
- 4.4. Word choice and expression
- 4.5. Using creative constraints effectively

Reading List:

Essential reading (*An essential reading compilation of the shorter reading materials will be made available to students*).

Adichie, C. N. (2009). *Chimamanda Ngozi Adichie: The danger of a single story*. [Video]. TED.

http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en.

Grenville, K. (2010). *The writing book*. Allen & Unwin.

Hunter, L. (1994). *Screenwriting 434*. Perigee Trade.

Oliver, Mary. (1994) *A Poetry Handbook*. Houghton Mifflin Harcourt.

Additional reading

King, S. (2000). *On writing: A memoir of the craft*. Charles Scribner's Sons.

Strunk, W, & White, E. B. (2003). *Elements of style*.

<http://www.jlakes.org/ch/web/The-elements-of-style.pdf>

Date: April 2024

Module Code and Title: AFD104 Language and Culture

Programme: BA in Anthropology

Credit: 12

Module Tutor: New Tutor #1

General objective: This module explores the relationship between language and culture. Students will learn theoretical concepts and practical methods that will allow them to document and analyse real-world instances of language use from an anthropological perspective. The module will use case studies from a wide range of cultural, geographical and historical settings in order to help students gain a better appreciation for linguistic and cultural diversity.

Learning outcomes – On completion of this module, students will be able to:

1. Define linguistic anthropology.
2. Define linguistic relativism.
3. Explain what it means for language to be a form of social action using real world examples.
4. Discuss the relationships between language and other aspects of culture.
5. Transcribe linguistic data using a consistent system.
6. Analyse linguistic data using key concepts from the anthropology of language.
7. Summarize key research on language classification and language conservation in Bhutan.
8. Apply concepts (e.g., codeswitching) from sociolinguistics to Bhutanese languages and culture.

Learning and Teaching Approach:

Approach	Hours per week	Total credit hours
Lectures & discussions	3	45
Tutorials	1	15
Independent study	4	60
Total		120

Assessment Approach:

- A. Transcription of language and place interview: Portion of Final Mark: 15%
Students will individually conduct an interview about a place and transcribe that interview systematically. The interview will be about the origins of a place name in Bhutan and the stories attached to that place name. The instructor will guide students in picking their topics, recording their interviews, and in the basics of transcription. Students will briefly describe the system they used for transcribing their data at the beginning of the transcription. Transcriptions will be marked based on:
5% Description of the system of transcription
10% Consistency and accuracy with which system of transcription is used
- B. Ethnolinguistic essay about language and place: Portion of Final Mark: 15%
Students will individually write an essay on a place name in Bhutan. This will be original research using interviews. Students will individually collect a direct account of a place name from somewhere in Bhutan. Before writing their essay, they will turn in a transcription of their data (see above), this will give the tutor an opportunity to provide feedback and also teach about transcription methods. Though the transcriptions may vary in length, the essay will be 500-650 words in length and include an introduction to the place and the person they are interviewing, a brief selection from the place-name narrative, and an analysis using class concepts. The essay will be graded on the following:
2% Draft
2% Clarity of introduction (intended to inform the reader of the topic)
5% Appropriate use of examples from their data to demonstrate their interpretation
2% Accurate and insightful use of materials from class to analyse their narrative
1% Organization
1% Language and Referencing
2% Improvement (in comparison to the draft, with particular emphasis on consideration and incorporation of feedback provided)
- C. Linguist Autobiography Presentation: Portion of Final Mark: 10%
Student will individually construct a linguistic autobiography. They will then do a 10-15 min presentation of the biography. Student will have at least one pre-presentation

meeting with the tutor before the presentation. The presentation will encourage students to reflect on their own linguistic experiences and preferences will also offering them an opportunity to apply class concepts to their own lives.

- 2% Pre-presentation meeting with tutor
- 5% Content (how well does the presentation address specified criteria, quality of overall narrative, all claims relevant and well-supported)
- 1% Organization and Structure
- 1% Delivery (volume, pace, efforts to engage audience) and Language use
- 1% Time management

- D. Class participation and preparedness: Portion of Final Mark: 5%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 2.5% of class participation and preparedness will be assessed before midterm, and the remaining 2.5% post midterm.
- E. Midterm Examination: Portion of Final Mark: 15%
Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester.

Areas of assignments	Quantity	Weighting
A. Transcription of language and place interview	1	15%
B. Ethnolinguistic essay on place	1	15%
C. Linguistic Autobiography Presentation	1	10%
D. Class participation		5%
E. Midterm Examination	1	15%
Total Continuous Assessment (CA)		60%
Semester-end Examination (SE)		40%

Pre-requisites: None

Subject matter:

Unit I: The Basics of Linguistic Anthropology

- 1.1. Defining linguistic anthropology
- 1.2. A brief overview of the history of linguistic anthropology
- 1.3. Key terms in linguistic anthropology
- 1.4. What makes language different from communication used by other animals
- 1.5. The earliest examples of human language
- 1.6. Overview of methods in linguistic anthropology
- 1.7. Basic overview of morphology and phonology

Unit II: Language, Thought and Culture

- 2.1. Definitions and examples of signifiers, signified, and signs
- 2.2. What it means for language to be a “symbolic system”
- 2.3. Linguistic relativity and Sapir-Whorf hypothesis
- 2.4. The relationship between discourse, power, and thought
- 2.5. Language acquisition and socialization: definitions and examples
- 2.6. Narratives as part of culture

Unit III: Language Communities and Hierarchies

- 3.1. Definition and examples of speech communities
- 3.2. Accents, dialects, languages: forms and classifications of linguistic diversity
- 3.3. Multilingualism and debates about language and identity
- 3.4. Examples of language as cultural capital
- 3.5. Language in social context: hidden transcripts and code switching

Unit IV: Performativity

- 4.1. Introduction to understanding language as social action
- 4.2. Definitions and examples of locution, perlocution, illocution
- 4.3. Complaints, insults, magic spells and other examples of speech acts
- 4.4. Voice, sound, and non-verbal communication
- 4.5. Gendered ways of speaking and using language

Unit V: Literacy

- 5.1. A brief overview of the history of writing
- 5.2. Debates about the social and cultural effects of literacy
- 5.3. Degrees and types of literacy
- 5.4. Autonomous vs. situated approaches to literacy
- 5.5. The interaction between language and social media

Unit VI: Language Practices in Bhutan

- 6.1. Etiquette, honorifics, and other examples of language and culture in Bhutan
- 6.2. Discourses about the link between language and values in Bhutan
- 6.3. Policies and challenges of language conservation

Reading List:

Essential Reading

- Dorji, J. (2011). Hen Kha: A dialect of Mangde Valley in Bhutan. *Journal of Bhutan Studies*, 24, 69-86.
- Hyslop, G. (2008). Kurtöp and the classification of the languages of Bhutan. *Proceedings from the Annual Meeting of the Chicago Linguistic Society*, 44(1), 141-152.
- Ottenheimer, H. J. (2008). *The anthropology of language: An introduction to linguistic anthropology*. Cengage Learning.
- Phuntsho, K. (2004). Echoes of ancient ethos: Reflections on some popular Bhutanese social themes. In K. Ura & S. Kinga (Eds.), *The spider and the piglet: Proceedings from the first international seminar on Bhutan studies* (pp. 364-80). Thimphu: Centre for Bhutan Studies.
- Wilce, J. M. (1998). *Eloquence in trouble: The poetics and politics of complaint in rural Bangladesh* (No. 21). Oxford University Press.

Additional Reading

- Abu-Lughod, L. (1999). *Veiled sentiments: Honor and poetry in a Bedouin society*. Berkeley: University of California Press.
- Ahearn, L. M. (2001). *Invitations to love: Literacy, love letters, and social change in Nepal*. Ann Arbor: University of Michigan Press.
- Ahearn, L. M. (2016). *Living language: An introduction to linguistic anthropology*. Malden, MA: John Wiley & Sons.
- Basso, K. H. (1996). *Wisdom sits in places: Landscape and language among the Western Apache*. Albuquerque, NM: University of New Mexico Press.
- Basso, K. H. (1979). *Portraits of the whiteman: Linguistic play and cultural symbols among the Western Apache*. Cambridge: Cambridge University Press.
- Duranti, A. (2009). *Linguistic anthropology: A reader* (Vol. 1). Malden, MA: John Wiley & Sons.
- Goody, J. (1975). *Literacy in traditional societies*. Cambridge: Cambridge University Press.

- Lakoff, G., & Johnson, M. (2008). *Metaphors we live by*. Chicago: University of Chicago press.
- Mendoza-Denton, N. (2014). *Homegirls: Language and cultural practice among Latina youth gangs*. Malden, MA: John Wiley & Sons.
- Rosaldo, M. Z. (1982). The things we do with words: Ilongot speech acts and speech act theory in philosophy. *Language in Society*, 11(02), 203-237.
- Thinley, D. (2005). *The boneless tongue: Figurative proverbs, wise sayings and incidental remarks that articulate a people's way of life, cultural experience and accumulated wisdom*. Thimphu: KMT Publishers.

Date: March 30, 2021

Module Code and Title: LIT206 Classical Greek Drama to the Theatre of Ideas
Programme: BA in English Studies
Credit Value: 12
Module Tutor(s): Sonam Deki (coordinator), Vanlallawmkimi, Sunil Kumar

General objective: This module aims to introduce students to different genres of drama such as Classic Greek tragedy, Shakespearean tragedy and the Theatre of Ideas. Close attention will be paid to the understanding and appreciation of the theories and conventions of tragedy and Theatre of Ideas. In addition to close reading and analyses of the texts themselves, students will be directing and performing selective scenes from the prescribed plays.

Learning outcomes – On completion of the module, students will be able to:

1. Distinguish the styles of writing of the various playwrights prescribed in the module.
2. Differentiate various genres of drama.
3. Critically read, analyse and debate on the texts prescribed.
4. Direct and perform scenes from the prescribed texts.
5. Discuss different interpretations of the play in new adaptations.
6. Analyse how the genres studied arose as a result of specific socio-political, historical, and cultural conditions.
7. Critique tragedies using Aristotle's Theory of Tragedy.

Learning and Teaching Approach:

Type	Approach	Hours week	per	Total hours	credit
Contact	Lectures	2		60	
	Tutorial: Group performance, debate	1.5			
	Discussion subsection	0.5			
Independent study	Written assignments and presentations	2		60	
	Reading and review of class materials	2			
Total				120	

Assessment Approach:

- A. In-class critical response paper: 10%

A short in-class critical response of 300 – 350 words on a specific topic from *Medea* by Euripides will be written in the class. Assessment should evaluate the students' understanding of the text as well as their ability to analyse the text beyond classroom teaching.

Assessment will be based on the following marking criteria:
Critical Analysis and Quality of Argument: 30 marks
Use of examples from the Primary texts: 25 marks
Depth of Knowledge and Accuracy of understanding: 30 marks
Language Use and Structure & Organisation: 15 marks

B. Group Performance: 25%

Students in groups of 5 - 6 members will be made to select scenes from prescribed texts and will analyse and interpret their chosen scenes. The groups will be given time to direct and rehearse these scenes. Group members will meet the tutor to update on the direction and the process, and set goals if applicable in the pre-presentation meetings.

The two pre-performance meetings will be evaluated out of 4% and 6% respectively, and will be based on the following marking criteria:

Choice of subject and relevance of scenes: 10 marks
Plan and appropriateness of performance: 20 marks
Preparedness of and teamwork in the group: 20 marks

The culmination of the assessment will be a performance of 25 - 30 minutes each followed by a question-answer session for 10 – 15 minutes. The performance will be based (15%) on the following marking criteria:

Choice of the subject matter & its relevance: 15 marks
Understanding and analysis of the subject/scenes: 30 marks
Dramatisation: 40 marks
Teamwork and cooperation: 15 marks

C. Debate: 15%

Students will be divided into groups of approximately 5 members. The groups will be assigned topics from *Macbeth* by Shakespeare to analyse and debate in class. In the debate, each student will get 5 minutes to state their argument for or against their topic and as a group, they will get 3 minutes to present their rebuttal. Each group will pick one member for the rebuttal.

Assessment will be based on the following criteria:

Organisation (group mark): 15 marks
Team work (group mark): 10 marks
Rebuttal (group mark): 10 marks
Quality of argument (individual): 30 marks
Use of examples (individual): 15 marks
Fluency (individual): 15 marks
Body language (individual): 5 marks

D. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% will be graded before mid-term, and the remaining 5% post midterm.

E. Midterm Examination: 10%

Students will take a written exam of 1.5 hr. duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

F. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. In-class Critical Response Paper	1	10%
B. Group Performance	1	25%
C. Debate	1	15%
D. Class participation and preparedness		10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Classical Greek Drama: Close reading and analysis of *Medea* by Euripides

- 1.1. Origin of Tragedy in Greek Drama
- 1.2. Aristotle's Theory of Tragedy
- 1.3. Greek Theatre and its conventions
- 1.4. Giving voice to the marginalised in *Medea*.

Unit II: Shakespearean Drama: Close reading and analysis of *Macbeth* by William Shakespeare

- 2.1. Introduction to Shakespearean Tragedy and its features
- 2.2. Characterisation and Plot Development in *Macbeth*
- 2.3. The Divine Rights of Kings in relation to *Macbeth*
- 2.4. Interpretation in the new adaptations (film and/or performance) of the play

Unit III: Theatre of Ideas: Close reading and analysis of *Pygmalion* by George Bernard Shaw

- 3.1. The concept of Theatre of Ideas
- 3.2. Drama as a vehicle of social criticism
- 3.3. Intellectual engagement of audience in Shawian plays
- 3.4. Deconstruction of conventional beliefs in *Pygmalion*
- 3.5. Use of monologues and dialogues in *Pygmalion*
- 3.6. Themes in *Pygmalion*

Reading List:

Essential reading

- Aristotle. (2013). *Poetics* (A. Kenny, Trans.). Oxford University Press. (330 BC).
Euripides. (2020). *Medea* (I. Johnson, Trans.).
<http://people.uncw.edu/deagona/women%20F12/Medea%20Johnston.pdf>.
Shakespeare, W. (1992). *Macbeth*. Wordsworth Editions Ltd. (1606)
Shaw, G. B. (2011). *Pygmalion*. Orient Publication. (1912).

Additional reading

- Alker, S., & Nelson, H. F. (2007). 'Macbeth,' the Jacobean Scot, and the politics of the union. *Studies in English Literature, 1500-1900*, 47(2), 379-401. Rice University, Johns Hopkins University Press. doi:10.2307/4625116.

Bloom, H. (2010). *Bloom's modern critical interpretations: William Shakespeare's Macbeth*.

https://edisciplinas.usp.br/pluginfile.php/4183494/mod_folder/content/0/harold-bloom-macbeth-william-shakespeare-new-bookfi-org.pdf?forcedownload=1

Rusinko, S. (1982). Rattigan versus Shaw: The drama ideas' debate. *Shaw* 2,171-178. Penn State University Press. doi:10.2307/40681082.

Date: June 2022

Module Code and Title: LIT207 Contemporary Bhutanese Writings in English
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Sonam Deki (Coordinator), Palden Wangmo,

General objective: This module aims to familiarize students with Bhutanese writings in English. The module explores the diversity in genre, themes, and styles in the works of some of the contemporary Bhutanese writers writing in English. The non-fiction writings prescribed here are deliberation on topical issues that emphasise Bhutan's policies, GNH, and contemporary Bhutanese values. The module also seeks to stimulate students' interest in Bhutanese writings beyond the prescribed texts.

Learning outcomes – On completion of the module, students will be able to:

1. Analyse the selected Bhutanese texts for form, meaning and style.
2. Identify themes that permeate contemporary Bhutanese texts.
3. Relate the texts to Bhutanese social, cultural and spiritual values.
4. Identify the characteristics of each of the literary genres represented in this module.
5. Make inter-textual connections among the prescribed texts.
6. Examine the depiction of what it means to be Bhutanese through the analyses of the prescribed texts.
7. Discuss Bhutanese current affairs and pertinent topical issues.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total hours	credit
Contact	Lectures	2.5	60	
	Tutorial: presentations	1		
	Discussion subsection: pre-presentation meetings	0.5		
Independent study	Written assignments	2	60	
	Reading and review of class materials	2		
Total			120	

Assessment Approach:

A. Class test: 10%

A class test of 45 to 50 minutes will be held before midterm. The test will cover one to two units.

B. Presentation: 25%

Students in groups of 5 - 7 will be assigned specific topics from the texts to relate to Bhutanese social, cultural, and spiritual values. This assessment will be divided into two components: two group pre-presentation meetings and a presentation to the class. Group members will meet the tutor to update on the process, confer on the direction of the presentation, and set goals if applicable in the pre-presentation meetings. The

two pre-presentation meetings will be evaluated out of 4% and 6%, and will be assigned a group mark. Each member of the group will present on their topic for 3 – 5 minutes and will be assigned an individual mark (15%) based on their performance.

The first pre-presentation meeting (4%) will be assessed based on the following criteria:

Preparedness of the group: 60 marks

Plan for the presentation: 40 marks

The second pre-presentation meeting (6%) will be assessed based on the following criteria:

Content for the presentation: 50 marks

Research and response to feedback: 50 marks

Final presentation (15%) will be assessed based on the following criteria:

Analysis and argument: 35 marks

Knowledge and understanding: 35 marks

Presentation skills: 30 marks

C. Magazine article: 15%

Students will choose a Bhutanese topical issue to write on in 500-600 words. The article must show the student's awareness of Bhutanese current affairs and his/her critical analysis of the same. Assessment will be based on Magazine Article assessment rubric. The top three articles may be submitted to the College Literary Club to be displayed on their board or published in the English programme magazine.

The magazine article will be assessed on the following marking criteria:

Choice and appropriateness of the topic: 10 marks

Content and research: 35 marks

Analysis: 30 marks

Language and proofreading: 25 marks

D. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% will be graded before mid-term, and the remaining 5% post midterm.

E. Midterm Examination: 10%

Students will take a written exam of 1.5 hr. duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

F. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Class test	1	10%
B. Presentation	1	25%
C. Magazine Article	1	15%
D. Class participation and preparedness		10%
E. Midterm Examination	1	10%

Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Introduction to Contemporary Bhutanese writing in English

- 1.1. Introduction to the early prominent Bhutanese authors who wrote in English
- 1.2. A brief history of the English literary scene in Bhutan

Unit II: *Karma* by Dasho Kinley Dorji

- 2.1. Close reading and analysis of *Karma* by Dasho Kinley Dorji
- 2.2. Theme: Transition into modern Bhutan and its impacts
- 2.3. Narrative Technique employed in the story

Unit III: *blood* by Sonam Choden Dorji

- 3.1. Close reading and analysis of *blood* by Sonam Choden Dorji
- 3.2. Poetic expression
- 3.3. Use of apostrophe

Unit IV: *Monk Chasing Monkey* by Kunzang Choden

- 4.1. Close reading and analysis of *Monk Chasing Monkey* by Kunzang Choden
- 4.2. Setting: modern Bhutan
- 4.3. Depiction of Bhutanese social and cultural values
- 4.4. Treatment of Buddhism in the novel

Unit V: Non-fiction Prose

- 5.1. Close reading and analysis of *Gross National Happiness: Vision for a Turbulent World* by HE Jigme Y. Thinley.
 - 5.1.1. Understanding Gross National Happiness
- 5.2. Close reading and analysis of *Many Questions, Few Answers* by Dzongsar Jamyang Khyentse Rimpoche
 - 5.2.1. The Author's interpretation of Gross National Happiness
- 5.3. Close reading and analysis of the Introduction and *The Mind of my School: Intellectual Greenery* by Thakur S Powdyel
 - 5.3.1. Cultivation of green mind
 - 5.3.2. Role of education
- 5.4. Close reading and analyses of excerpts from *A Proposal for GNH Value Education in Schools* by Dasho Karma Ura:
 - 5.4.1. Values and practice in Psychological well-being domain
 - 5.4.2. Values and practice in Health domain
 - 5.4.3. Values and practice in Time use domain
 - 5.4.4. Values and practice in Education domain
- 5.5. Close reading and analysis on *The Promise of Broken Youth: A Perspective* by Dr. Karma Phuntsho.
 - 5.5.1. A perspective on Bhutanese youth
- 5.6. The tutor will choose one stimulating editorial from Bhutanese media on a topical issue from the current year for a close reading
 - 5.6.1. Influence of the intended audience on the style of the prose.

Reading List:

Essential reading (*An essential reading compilation of the shorter reading materials will be made available to students*)

Choden, K. (2021). *Monk chasing monkey*. Riyang Books.

- Dorji, K. (2008). *Within the realm of happiness*. Siok Sian Pek Dorji.
- Dorji, S.C. (2016). *History in a pebble*. Sonam Choden Dorji.
- Khentshe, J. (2011, May 31). Many questions, few answers. *Writing my own unwritten lines*. <http://shingkar.blogspot.com/2011/05/guest-post-by-dzongsar-jamyang-khyentse.html>
- Phuntsho, K. (2016). The promise of broken youth: A positive perspective. *The Druk Journal*, 2(2). <http://drukjournal.bt/the-promise-of-broken-youth-a-positive-perspective/>
- Powdyel, T.S. (2014). *My green school: An outline*. Takur S Powdyel.
- Thinley, J. Y. (2013). *Gross national happiness: Vision for a turbulent world*. <http://www.sem-edu.org/monday-9-december-2013-public-lecture-by-jigmi-y-thinley-former-prime-minister-of-bhutan-gross-national-happiness-vision-for-a-turbulent-world/>
- Ura, K. (2009). *A proposal for GNH value education in schools*. Dasho Karma Ura.

Additional reading

- Chador, W. Rinzin, R. & Tshering, N. (2020). Perspectives on contemporary Bhutanese literature. *International Journal for Bhutan and Himalayan Research*, 79 – 86.
https://www.colorado.edu/tibethimalayainitiative/sites/default/files/attached-files/ijbhr_inaugural_issue_fall_2020.pdf
- Thinley, J. Y. (2007). *What is gross national happiness?*
<http://www.bhutanstudies.org.bt/publicationFiles/ConferenceProceedings/RethinkingDevelopment/4.Re-thinkingdev.pdf>.

Date: June 2022

Module Code and Title:	LIT208 Classical Literary Theory and Criticism
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Sunil Kumar (Coordinator), Paromita Manna

General objective: This module will provide students with an overview of literary theory, its origin, development and key elements. Students will explore literary criticism as a genre and understand its tradition. The module will help them develop the skills necessary to read and interpret texts critically and enable them to understand the nuances of theoretical approaches that are required to comprehend socio-political and cultural issues. Finally, this module will also train students to write criticisms of literary pieces and thus enable them to implement theoretical concepts in the context of the everyday world.

Learning outcomes – On completion of the module, students will be able to:

1. Explain the significance of literary criticism and its relation to the social contexts that it took shape in.
2. Analyse various historical and philosophical viewpoints on literary criticism through a close reading of the prescribed texts.
3. Compare the basic tenets of literary theory through a close reading of the prescribed texts.
4. Synthesize and select the most appropriate theoretical and contextual frameworks from a text.
5. Apply multiple theoretical positions in order to understand a particular issue.
6. Differentiate several literary criticisms with regard to poetry.
7. Critique literary texts with the use of relevant theories.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2.5	60
	Tutorial: group presentations	1	
	Discussion subsection	0.5	
Independent study	Written assignments	2	60
	Reading and review of class materials	2	
Total			120

Pre-requisites: None

Assessment Approach:

A. Written assignment: 20%

A critical essay of 800 to 1000 words on a prescribed text focusing on the theoretical and contextual frameworks. The first draft will be marked out of 5%, and the final draft out of 10%, and an additional 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Students will be expected to refer to at least two academic secondary sources.

Both drafts of the essay will be assessed on the following criteria:

Argument and Analysis: 40 marks

Knowledge Skills and Understanding: 40 marks

Presentation and Referencing: 20 marks

The improvement on feedback on first draft will be assessed on the following criteria:

Marginal Improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

B. Group Presentation: 20%

Students will be assigned topics on literary criticism in groups of approximately 4 - 5 members on literary criticism and periods. Each individual student will present a part of the work for 5 – 7 minutes. Each group will have two pre-presentation meetings (2% and 3%) with the tutor to update on the progress and set goals where necessary. The individual presentation will be assessed on 15%

The first pre-presentation meeting will be assessed based on the following criteria:

Preparedness of the group: 60 marks

Plan for the presentation: 40 marks

The second pre-presentation will be assessed based on the following criteria:

Content for the presentation: 50 marks

Research and response to feedback: 50 marks

Final presentation will be assessed based on the following criteria:

Analysis and argument: 40 marks

Knowledge and understanding: 40 marks

Presentation skills: 20 marks

C. Class Test: 10%

A test of 45 minutes will be held within class hours before mid-semester. This will test students' knowledge and understanding of the areas of criticism covered.

- D. Class participation and preparedness: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% will be assessed before midterm and the remaining 5% post midterm.
- E. Midterm Examination: 10%
Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.
- F. Semester-End Examination: 30%
Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	20%
B. Group Presentation	1	20%
C. Class Test	1	10%
D. Class participation and preparedness		10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject Matter:

Unit I: Introduction to Literary Theory and Criticism: Plato's Theory of Art in *The Republic*, Book X ,first section of the dialogue, p. 307-320 (Excerpts)

- 1.1. The usefulness of art to society
- 1.2. The theory of forms
- 1.3. Mimesis and its role in Greek Drama

Unit II: Classical Criticism: Close reading and analysis of Aristotle's *Poetics*, sections 1 - 17

- 2.1. Aristotle: *The Poetics*
 - 2.1.1. Aristotle's deviation from Plato's theory of mimesis
 - 2.1.2. The origin of Tragedy and its relevance to Greek Society
 - 2.1.3. The differences between Epic and tragedy
 - 2.1.4. Catharsis as the social function of drama

Unit III: Enlightenment Criticism: Close reading and analysis of Dryden's *An Essay of Dramatic Poesy* and Philip Sidney's *A Defence of Poesie*, Sections 1, 2 and 3 (Excerpts)

- 3.1. John Dryden: *An Essay of Dramatic Poesy*
 - 3.1.1. The purpose of drama
 - 3.1.2. Merits of French drama
 - 3.1.3. Demerits of French drama
- 3.2. Philip Sidney: *A Defence of Poesie*
 - 3.2.1. The function of poetry
 - 3.2.2. Sidney's method

3.2.3. Influence on later critics

Unit IV: 18th and 19th Century Criticisms: Close reading and analysis of Wordsworth's Preface to *The Lyrical Ballads* and Arnold's *The Function of Criticism at the Present Time*

- 4.1. William Wordsworth: *Preface to the Lyrical Ballads*
 - 4.1.1. Genesis and Aims of the Preface
 - 4.1.2. Definition of Poetry
 - 4.1.3. Concept of Imagination
 - 4.1.4. Themes of Poetry
 - 4.1.5. Function of Poetry
 - 4.1.6. Diction of Poetry
- 4.2. Matthew Arnold: *The Function of Criticism at the Present Time*
 - 4.2.1. Purpose of poetry in the Victorian age
 - 4.2.2. Faith and doubt in the Victorian age
 - 4.2.3. Influence on Later Critics

Unit V: 20th Century Criticism: Close reading and analysis of Eliot's *Tradition and the Individual Talent* (excerpt)

- 5.1. T.S. Eliot: *Tradition and the Individual Talent* (excerpt)
 - 5.1.1. The redefinition of tradition
 - 5.1.2. The impersonality of poetry

Reading List:

Essential reading (*An essential reading compilation of the reading materials will be made available to students*).

- Aristotle. (2013). *Poetics* (A. Kenny, Trans.). Oxford University Press. (330 BC).
- Arnold, M. (1895). *The function of criticism at the present time*. Internet Archive. <https://archive.org/details/functioncritici00pategoog>
- Arnold, T. (1918). *An essay of dramatic poesy* (3rd ed.). T. Arnold (Ed.). Internet Archive. Oxford Clarendon Press. <https://archive.org/details/anessayofdramati00dryduoft>.
- Elliot, T. S. (n.d.). *Tradition and individual talent*. http://www.english.illinois.edu/maps/poets/a_f/eliot/tradition.html
- Plato. (2000). *Plato: The republic*. Cambridge University Press. (375 BC)
- Sidney, P. (1831). *The defence of poesy*. Penguin Classics.
- Wordsworth, W. (2001). *Preface to lyrical ballads*. <http://www.english.upenn.edu/~jenglish/Courses/Spring2001/040/preface1802.html>.

Additional reading

- Barry, P. (2010). *Beginning theory: An introduction to literary and cultural theory*. (2nd ed.). Viva Books Pvt. Limited, 2010.
- Klages, M. (2006). *Literary theory: A guide for the perplexed*. Continuum Publishing.
- Richards, I. A. (1930). *Practical criticism*. Internet Archive. Kegan Paul Trench Trubner & Company Limited. <https://archive.org/details/practicalcritici030142mbp>.

Date: April 2024

Module Code and Title:	GSE101 Analytical Skills
Programme:	University-wide module
Credit:	12
Module Tutor(s):	Dechen Pelden (Coordinator), Mohan Rai, Sunil Kumar

General objective: This module aims at developing critical and analytical thinking skills of students to enhance their creativity and ability to think laterally that will aid problem solving and decision making abilities. With these essential analytical thinking and problem solving skills students gain an edge in a competitive world.

Learning outcomes - On completion of the module, students will be able to:

- articulate thinking paradigms;
- explain creativity and barriers to creative thinking;
- apply creative thinking skills to spot unnoticed opportunities;
- describe problem solving process;
- apply appropriate problem solving tools to a given issue;
- evaluate issues to make informed decisions;
- generate creative solutions by using appropriate methods.

Teaching and learning approaches

Approach	Hours per week	Total Credit Hours
Lectures	1	15
Group and Panel Discussions, Presentations, Case Study	1	15
Role Plays/Demonstrations, Mock sessions, Audio visuals	2	30
Independent Study, Reflection, Written Assignments, Project Work, Individual Reading	4	60
Total		120

Assessment approach

A. Written Assignment: Portion of final Marks - 20%

Students will be required to complete one written assignment on the contemporary issue of a subject. The required data and contextual information will be provided to students. Students will be required to read, analyse and interpret the data and contextual information, and communicate the result to the intended audience. Wherever there is a need, students should substantiate the existing data with their own data collection. The length of the assignment should be anywhere between 1000 and 1500 words.

Criteria:

- 4% - Originality and creativity
- 2% - Clarity of the points and opinions
- 4% - Reliability of data and accuracy of data interpretation
- 8% - Analysis of the issue
- 2% - Overall effectiveness of writing style

B. Class Participation: Portion of the final Marks - 10%

Students will participate in class discussions, contributing their ideas and opinions about the methods and tools being taught in the module.

Criteria:

- 2% - frequency of participation in class
- 3% - quality of comments –involving critical thinking and analysis of information and reasoning
- 5% - contribution in a group discussion in class –understanding of group dynamics and processes

C. Case Analysis and Presentation: Portion of Final Marks - 30%

Students will solve one case study in a group which will be assessed in two components. The case can be related to any field of knowledge such as engineering, climate change, biotechnology, sustainable development, procurement, production, marketing, strategic management, human resource and current economic and social development.

1. Written

Criteria:

5% identifying the problem

10% choosing the right approach for the analysis and solving the problem

5% drawing the correct conclusion with a recommendation

2. Presentation

Criteria:

2% Creativity in delivery of the presentations;

2% Visual appeal

2% Confidence

4% Content analysis

D. Panel Discussion: Portion of Final Mark - 20%

A group of students will be required to discuss a topical issue such as climate change, green procurement, disruptive innovation, and big data moderated by a peer.

Criteria:

5% - Preparedness on the topic

5% - Relevance of the argument

5% - Respect for other panelists' views

5% - Coherent and logical flow of ideas

E. Debate: Portion of the Final Mark - 20%

Students in groups of four or five will debate on a given topic against another group.

Criteria:

5% - Language Proficiency

5% - Intelligence, ability and competence

5% - Logical thinking and reasoning

5% - Ability to use appropriate information

Overview of the assessment approaches and weighting

Areas of Assignment	Quantity	Weighting
A. Written Assignment	1	20%
B. Class Participation	NA (non-definite/should participate in the class discussion at least 5 times)	10%
C. Case Analysis & Presentation	1 + 1	30%
D. Panel Discussion	1	20%
E. Debate	1	20%
TOTAL		100%

Pre-requisite: None

Subject matter

UNIT I: Thinking process & Reflection

- 1.1. Introduction to the Thinking Process & Reflection
- 1.2. Concept of mind mapping
- 1.3. Metacognition and thinking about thinking
- 1.4. Thinking Paradigms: Lateral and Vertical thinking
 - 1.4.1. Whole brain (system 1 and system 2)
 - 1.4.2. Analytical
 - 1.4.3. Critical
 - 1.4.4. Creative
 - 1.4.5. Logical
 - 1.4.6. Scientific
 - 1.4.7. Statistical
 - 1.4.8. Systems
 - 1.4.9. Visual
 - 1.4.10. Ethical

UNIT II: Overview of analytical thinking skills

- 2.1. Concept of analytical skills
- 2.2. Competencies of analytical thinking
- 2.3. Benefits of analytical thinking
- 2.4. Analytical thinking process
- 2.5. Tools and techniques for analytical skills
- 2.6. Application of analytical thinking
- 2.7. Validity and strength in arguments

UNIT III: Creative Thinking

- 3.1. Definition of creativity
- 3.2. Creative thinking – Self-Assessment
- 3.3. Characteristics of a creative person
- 3.4. Barriers to creativity and overcoming the barriers
- 3.5. Ways to enhance creative thinking (e.g. brain storming)
- 3.6. Methods of creativity

UNIT IV: Problem solving process

- 4.1. Understanding problem analysis
- 4.2. Conventional problem solving process
 - 4.2.1. Present the problems
 - 4.2.2. Ask solutions
 - 4.2.3. Shoot down ideas
 - 4.2.4. Make consensus
- 4.3. Creative problem solving process
 - 4.3.1. Problem definition
 - 4.3.2. Problem analysis
 - 4.3.3. Generating possible solutions
 - 4.3.3.1. Brain storming process and rules
 - 4.3.3.2. Fishbone Analysis
 - 4.3.3.3. Mind mapping
 - 4.3.4. Analysing the solutions
 - 4.3.5. Selecting the best solution
 - 4.3.6. Implementing the best solution
 - 4.3.7. Planning the next course of action
- 4.4. Questioning techniques

UNIT V: Decision making process

- 5.1. Introduction to Decision making process
- 5.2. Six Thinking Hats
- 5.3. SWOT Analysis
- 5.4. Decision Tree analysis/what-if analysis
- 5.5. Pareto chart
- 5.6. Logical Framework Analysis

Reading List

Essential Reading

- Bono, E. d. (2000). *Six Thinking Hats* (2nd ed.). New Delhi, India: Penguin India.
- Michalko, M. (2006). *Thinkertoys: A handbook of creative-thinking techniques* (2nd ed.). Ten Speed Press.
- Puccio, G.J., Mance, M. & Switalski, L.B. (2017). *Creativity Rising Creative Thinking and Creative Problem Solving in the 21st Century*. ICSC Press, International Center for Creativity, US
- Treffinger, D. J. (2006). *Creative Problem Solving: An introduction* (4th ed.). Prufrock.

Additional Reading

- Bono, E. d. (2008). *Creativity workout: 62 exercises to unlock your most creative ideas*. Ulysses Press.
- Bono, E. d. (2009). *Lateral Thinking*. e-Penguin.
- Bono, E. d. (2005). *Thinking course (Revised Edition)*.
- Chopra, R. (n.d.). *Logical Critical Analytical Reasoning*. Galgoba Publications Pvt Ltd.
- Eiffert, S. D. (1999). *Cross-train your brain: a mental fitness program for maximizing creativity and achieving success*. Amacom.
- Kahneman, D. (2015). *Thinking fast and slow*. New York: Farrar, Straus and Giroux.
- Scott, J. W. (2016). *Critical Thinking: Proven strategies for improving your decision making skills, retaining information longer and analyzing situations with simple logic ---- Logical thinking and critical thinking skills*. New Familiar Publishing.

Date: January 2018

Module Code and Title:	LIT309 20th Century Drama
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Sonam Deki (coordinator), Vanlallawmkimi, Sunil Kumar

General objective: This module aims to introduce students to diverse forms of modern drama written by playwrights from different nations as a reflection of or reaction to the social, political and economic changes of the times. Students will interpret and perform scenes of their choice from the prescribed texts.

Learning outcomes – On completion of the module, students will be able to:

1. Distinguish between the playwrights' styles of writing.
2. Differentiate various forms of drama such as Absurd, Epic, and Realist.
3. Critically read, analyse and debate on the texts prescribed.
4. Contrast these genres with more conventional tragedies and comedies.
5. Analyse, interpret, direct and perform scenes from the prescribed texts.
6. Identify and explain dramatic techniques used in the prescribed texts.

7. Describe the development of dramatic tradition.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total hours	credit
Contact	Lectures	2.5	60	
	Tutorial: Group Performances	1		
	Discussion subsection: Pre-performance meetings	0.5		
Independent study	Written assignments and Group performance	2	60	
	Reading and review of class materials	2		
Total			120	

Pre-requisites: None.

Assessment Approach:

A. Group Performance and Written Report: 35%

Students in groups of 5 - 6 members will be made to select scenes from prescribed texts and will analyse and interpret their chosen scenes. The groups will be given time to direct and rehearse these scenes. Group members will meet the tutor to update on the direction and the process, and set goals if applicable in the pre-performance meetings. The two pre-performance meetings will be evaluated out of 4% and 6% respectively.

The pre-performance meetings will be assessed on the following marking criteria:

Quality of progress update: 60 marks

Preparedness & cooperation of the group: 40 marks

The culmination of the assessment will be a performance of 25 - 30 minutes each followed by a question-answer session for 10 – 15 minutes. The performance will be assessed out of 15%

The performance will be assessed on the following rubric:

Choice of the subject matter & its relevance: 15 marks

Understanding and analysis of the subject/scenes: 30 marks

Dramatisation: 40 marks

Teamwork and cooperation: 15 marks

Individual students will submit a written report reflection on the performance in 400 to 500 words. The written report will be assessed (individual marks) on 10%.

The report will be assessed on the following marking criteria:

Reflection on the process: 35 marks

Reflection on self: 35 marks

Recommendation for improvement: 20 marks

Language and clarity: 10 marks

B. In-class Critical Response Paper: 15%

A short in-class critical response of 350 - 400 words making intertextual connections between texts.

Assessment will be based on the following marking criteria:

Critical analysis and quality of argument: 30 marks
 Use of examples from the primary texts: 25 marks
 Depth of knowledge and accuracy of understanding: 25 marks
 Language use and structure & organisation: 20 marks

C. Quiz on VLE: 10%

A 45 min. quiz will be conducted on VLE quiz platform covering forms and dramatic techniques of the genres of drama.

D. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

E. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Group Performance & Written report	2	35%
B. In-class Critical Response Paper	1	15%
C. Quiz on VLE	1	10%
D. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Epic Theatre: Close reading and analysis of *The Good Person of Szechwan* by Bertolt Brecht

- 1.1. Social and Political causes for the emergence of Epic Theatre
- 1.2. Theories of Brechtian Theatre
- 1.3. Drama as a didactic form
- 1.4. The Alienation Effect
- 1.5. Episodic and disconnected montage of scenes
- 1.6. Use of music
- 1.7. Actors' detachment from their characters

Unit II: Theatre of the Absurd: Close reading and analysis of *Waiting for Godot* by Samuel Beckett

- 2.1. Introduction to Absurdism: definition and background
- 2.2. Influence of World War II on traditional moral and political values
- 2.3. The question of Being
- 2.4. Characters in relation to setting
- 2.5. Absurdist plot
- 2.6. Redundant dialogues
- 2.7. Suspense and dramatic tension

Unit III: Realism in modern drama: Close reading and analysis of *All My Sons* by Arthur Miller

- 3.1. Socio-political influences on the emergence of Realism in modern drama
- 3.2. Realism: likeness to Life
- 3.3. Ordinary dialogue: a shift from poetry to prose
- 3.4. Mundane setting
- 3.5. Stage design

Reading List:

Essential reading

- Beckett, S. (2011). *Waiting for Godot: A tragicomedy in two acts*. Grove Press.
- Brecht, B. (2016). *The good person of Szechwan*. Bloomsbury Publishing.
- Brecht, B. (1950). *The street scene: A basic model for an epic theatre* (J. Willet, Trans.). https://head.hesge.ch/arts-action/IMG/pdf/The_Street_Scene_A_Basic_Model_for_an_Epic_Theatre.pdf
- Esslin, M. (2001). *The theatre of the absurd*. Vintage Books.
- Miller, A. (1997). *All my sons*. N. Ezekeil, (Ed.). Oxford.

Additional reading

- Abbotson, S. (2005). A Contextual study of the causes of paternal conflict in Arthur Miller's "All my Sons". *Hungarian Journal of English and American Studies (HJEAS)*, 11(2), 29-44. <http://www.jstor.org/stable/41274317>
- Evans, I. (1990). *A short history of English literature*. Internet Archive. <https://archive.org/details/AShortHistoryOfEnglishLiteratureforEvans>.
- Horn, E. (2006). Actors/Agents: Bertolt Brecht and the solitics of secrecy. *Grey Room*, (24), 38-55. <http://www.jstor.org/stable/20442730>

Date: June 2022

Module Code and Title:	LIT310 Novel from Modernism to Postmodernism
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Sunil Kumar (Coordinator), Vanlallawmkimi, Paromita Manna

General objective: This module will introduce the novel from the early twentieth century to the present day. Students will explore how the novel continued to evolve during this period owing to historical and political forces in correlation with corresponding literary periods and movements. The module also focuses on the notable features of the novel during this period such as stream of consciousness, metafiction, intertextuality and encourages intertextual connections between the prescribed novels to explore how they bear traces of the socio-historical periods in which they were produced.

Learning outcomes – On completion of the module, students will be able to:

1. Discuss the social and cultural influences of the prescribed novels.
2. Describe the evolution of the novel from the beginning of the twentieth century to the present.
3. Discuss how the novels are products of particular periods and are shaped by the dominant cultural, artistic or political milieu of the period such as modernism, racism, globalization and behaviourism.
4. Explain how the novels stylistically experiment with the genre of the novel in terms of language as well as narrative technique.
5. Analyse how the periods in question contributed to the production of specific types of novel.
6. Evaluate the political agendas of the novels studied.
7. Engage in critical and theoretical debates around the novels studied.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total hours	credit
Contact	Lectures	3	60	
	Tutorial: hot-seat	1		
Independent study	Written assignments	2	60	
	Reading and review of class materials	2		
Total			120	

Assessment Approach:

A. Written assignment: 25%

Students will write an analytical essay of 1500 - 2000 words using some of the critical and theoretical concepts discussed in the class and apply them on one of the novels. Students will be expected to refer to at least three appropriate academic secondary sources.

Assessment will be based on the following marking criteria:

Critical Analysis and Quality of Argument: 40 marks

Use of examples from the Primary texts: 20 marks

Depth of Knowledge and Accuracy of understanding: 25 marks

Language Use and Structure & Organisation: 15 marks

B. Hot Seat: 20%

Students will be given roles from specific scenes in the novels where they have to empathise with the character and defend his/her actions and thoughts to the class for 5 - 7 minutes each. The classmates can prepare and ask questions to earn class participation points. Students in the hot seat will be graded on their analysis of the character and situation in the novel and their power of persuasion.

Assessment will be based on the following criteria:

Accuracy of comprehension: 35 marks

Quality of argument: 35 marks

Clarity and Fluency: 30 marks

C. Open-book Class Test: 15%

An open-book test for approximately 45 minutes on *Mrs. Dalloway* will be conducted. Students will be asked to answer one essay-type analytical question, and students can refer the text to substantiate their argument. The assessment rubric will be provided two days before the test; the question will be provided at the time of the test.

The open-book class test will be assessed on the following marking criteria:

Critical Analysis and Quality of Argument: 30 marks

Use of examples from the Primary texts: 25 marks

Depth of Knowledge and Accuracy of understanding: 30 marks

Language Use and Structure & Organisation: 15 marks

D. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid semester. Similar to the semester end exam, the assessment is comprehensive and summative in nature, and will include questions from all levels of Bloom's Taxonomy, and follow the programme's blue-print for question papers.

E. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	25%
B. Hot Seat	1	20%
C. Open-book Class Test	1	15%
D. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Modernism: Close reading and analysis of Virginia Woolf's *Mrs. Dalloway*

- 1.1. Historical and Scientific Context
 - 1.1.1. Key historical & political events shaping modernity
 - 1.1.2. The impact of World War I: 'shell shock'
- 1.2. Brief introduction to modernist narrative
 - 1.2.1. Fragmentation
 - 1.2.2. Subjectivity and interiority
 - 1.2.3. The influence of psychoanalysis
 - 1.2.4. Stream of consciousness and interior monologue
- 1.3. Narrative technique
 - 1.3.1. Woolf's use of 'baton-passing' stream of consciousness
 - 1.3.2. Woolf's representation of trauma: representation of Septimus Smith

Unit II: The Modern Novel: Close reading and analysis of Anthony Burgess' *A Clockwork Orange*

- 2.1. Language and Narrative Technique
 - 2.1.1. Language and Class division
 - 2.1.2. 'Nadsat' slang
- 2.2. Violence and Society
 - 2.2.1. Depictions of violence
 - 2.2.2. Law and criminality in society
 - 2.2.3. Youth Culture in England
- 2.3. The question of Free Will
 - 2.3.1. Behaviourism
 - 2.3.2. The Penal System
 - 2.3.3. Censorship and society

Unit III: The Postmodern Novel: Close reading and analysis of Kiran Desai's *The Inheritance of Loss*

- 3.1. Social-Historical context
 - 3.1.1. Experiences of Cross-ethnic Diaspora
 - 3.1.2. Global capitalism and Cosmopolitanism
 - 3.1.3. Minority struggle for Recognition
- 3.2. Narrative technique
 - 3.2.1. Use of Fragmentary Structure
 - 3.2.2. Narrative shift across time and space
 - 3.2.3. Points of View- of Two major characters

Reading List:

Essential reading

- Burgess, A. (1962). *A clockwork orange*. Penguin Modern Classics.
Desai, K. (2015). *The inheritance of loss*. Penguin Books.
Levenson, M. (2011). *The Cambridge companion to modernism*. Cambridge University Press.
Woolf, V. (1990). *Mrs. Dalloway*. USB Publishers' Distributors Pvt. Ltd.

Additional reading

- Bakhtin, M. M. (2018). *Discourse in the novel*.
<https://documents.net/document/bakhtin-discourse-in-the-novel.html>.
Bakhtin, M.M. (1990). *Epic and novel*.
<https://people.duke.edu/~dainotto/Texts/bakhtin.pdf>
Eagleton, T. (2005). *The English novel*. Blackwell.

Date: June 2022

Module Code and Title: LIT311 Science Fiction
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Utsav K. Sharma (Coordinator), Dilisha Subba, Ruma Tamang

General objective: This module aims to introduce students to the science fiction genre, its origin and development. The module will also develop skills of textual and film analysis and interpretation through study of a developing and complex genre. On a broader level, this module will develop conceptual and communicative skills as well as nurture independent and critical thinking.

Learning outcomes – On completion of the module, students will be able to:

1. Identify the main features that distinguish science fiction as a genre.
2. Explain common tropes used in science fiction literature.
3. Discuss the prescribed texts based on the concepts of 'hard' and 'soft' science, and sub-genres.
4. Place representative works of science fiction in a larger cultural, intellectual, and aesthetic context.
5. Analyse how science fiction can act as an effective vehicle for discussion of a wide range of subjects related to global development.
6. Describe the historic development of science fiction into its modern form as a literary genre and mode of art.
7. Relate concepts of science fiction literature to other mediums such as film.

Learning and Teaching Approach:

Type	Approach	Hours week	per	Total hours	credit
Contact	Lectures	2.5		60	
	Tutorial: presentations, fish-bowl discussions	1			
	Discussion subsection	0.5			
Independent study	Written assignments and preparation for presentations	2.5		60	

	Reading and review of class materials	1.5	
Total			120

Assessment Approach:

A. Group Presentation: 20%

Groups of 4-5 members will be assigned to relate the sci-fi film to specific concepts of science fiction genre. Students are expected to research, prepare and present their findings. Each individual student will present a part of the work for 5 – 7 minutes. Each group will have two pre-presentation meetings (2% and 3%) with the tutor to update on the progress and set goals where necessary. The individual presentation will be assessed on 15%.

The first pre-presentation meeting will be assessed based on the following criteria:

Preparedness of the group: 60 marks

Plan for the presentation: 40 marks

The second pre-presentation will be assessed based on the following criteria:

Content for the presentation: 50 marks

Research and response to feedback: 50 marks

Final presentation will be assessed based on the following criteria:

Analysis and argument: 40 marks

Knowledge and understanding: 40 marks

Presentation skills: 20 marks

B. Written assignment: 25%

A critical essay of 800 to 1000 words on a prescribed text focusing on the theoretical and contextual frameworks. The first draft will be marked out of 10%, and the final draft out of 10%, and an additional 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Students will be expected to refer to at least two academic secondary sources.

Both drafts of the essay will be assessed on the following criteria:

Argument and Analysis: 40 marks

Knowledge Skills and Understanding: 40 marks

Presentation and Referencing: 20 marks

The improvement on feedback on first draft will be assessed on the following criteria:

Marginal Improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

C. In-class critical response: 15%

An in-class critical response essay of 350 - 400 words will be conducted on evaluating concepts the subject matter learned

Assessment will be based on the following criteria:

Critical Analysis and Quality of Argument: 30 marks

Use of examples from the Primary texts: 25 marks

Depth of Knowledge and Accuracy of understanding: 25 marks

Language Use and Structure & Organisation: 20 marks

D. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

E. Semester-End Examination: 30%

Students will take a written exam of 2.5-hr duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Presentation	1	20%
B. Written assignment	1	25%
C. In-class critical response:	1	15%
D. Midterm Examination	1	10%
E. Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%
Areas of assignments	Quantity	Weighting

Pre-requisites: None

Subject matter:

Unit I: The origins and development of the science fiction genre

- 1.1. The rise of science and decline of religious certainty
- 1.2. Early examples of the genre
- 1.3. Science, imperialism (the 'Other'), the new search for meaning
- 1.4. The relationship between science fiction and political ideology

Unit II: The structure and characteristics of the science fiction story

- 2.1. Hard and soft sci-fi
- 2.2. Cyberpunk and space opera
- 2.3. Utopian and dystopian fiction
- 2.4. Common science fiction tropes

Unit III: The 20th century 'Golden Age'

- 3.1. Reading and analysis of *There Will Come Soft Rains* by Ray Bradbury
- 3.2. Artificial intelligence
- 3.3. Reading and analysis of *Nightfall* (short story) by Isaac Asimov
- 3.4. Alien settings as a representation of humanity

Unit IV: 'Hard' science fiction

- 4.1. Reading and analysis of *2001: A Space Odyssey* by Arthur C Clarke
- 4.2. Reading and analysis of *Story of Your Life* by Ted Chiang
- 4.3. First contact; evolution of humankind
- 4.4. Non-linear experience of time

Unit V: Cyberpunk

- 5.1. Reading and analysis of *Johnny Mnemonic* by William Gibson
- 5.2. Features of cyberpunk literature
- 5.3. The urban mega-sprawl; corporate control

- 5.4. Transhumanism; 'cyberspace'

Unit VI: 'Soft' science fiction

- 6.1. Reading and analysis of *Cat Pictures Please* by Naomi Kritzer
6.2. Reading and analysis of *Emergency Skin* by NK Jemisin
6.3. Visions of benevolent technology

Unit VII: Post-apocalyptic science fiction

- 7.1 Reading and analysis of *Snowpiercer Vol 1: The Escape* by Jacques Lob and Jean-Marc Rochette
7.2 Features of post-apocalyptic fiction: uninhabitable environments, social hierarchies, limited resources
7.3 Social inequality in post-apocalyptic fiction

Unit VIII: Sci-fi films

- 8.1. Watching and analysis of the film *Blade Runner* (1982)
8.2. Watching and in-class analysis of science fiction short films on the YouTube channel DUST
8.3. Relating science fiction through the visual medium
8.4. Defining 'humanity', ethical issues around the definition, and historical prejudice against the perceived 'sub-human'

Reading List:

Essential reading (*An essential reading compilation of the shorter readings will be made available to students*).

- Asimov, I. (1941). *Nightfall*. Stony Brook Astronomy.
<http://www.astro.sunysb.edu/fwalter/AST389/TEXTS/Nightfall.htm>.
- Bradbury, R. (2013). *There will come soft rains*.
https://www.btbores.org/Downloads/7_There%20Will%20Come%20Soft%20Rains%20by%20Ray%20Bradbury.pdf
- Chiang, T. (1999). *Story of your life*. <http://raley.english.ucsb.edu/wp-content/uploads/Reading/Chiang-story.pdf>.
- Clarke, A. C. (1990). *2001: A space odyssey*. Time Warner Books UK.
- DUST. (n.d.). *DUST* [YouTube channel].
YouTube. <https://www.youtube.com/c/watchdust>
- Gibson, W. (2008). *Johnny mnemonic*.
https://sporastudios.org/mark/courses/articles/Gibson_Johnny%20Mnemonic.pdf
- Jemisin, N. K. (2019). *Emergency skin*. Amazon Original Stories.
- Kritzer, N. (2015). Cat pictures please. *Clarkesworld Magazine*.
http://clarkesworldmagazine.com/kritzer_01_15/.
- Latham, R. (2014). *The Oxford handbook of science fiction*. Oxford University Press.
- Lob, J. & Rochette, J. (1984). *Snowpiercer vol 1: The escape*. Titan Comics.
- Scott, R. (Director). (1982). *Blade Runner* [Film]. Ladd Company.

Additional reading

- Bould, M., Butler, A.M., & Bould, M. (2009). *The Routledge companion to science fiction*. Routledge.
- Bong, J. (Director). (2013). *Snowpiercer* [Film]. CJ Entertainment.
- Kubrick, S. (Director). (1968). *2001: A Space Odyssey* [Film]. Metro-Goldwyn-Mayer.
- Villeneuve, D. (Director). (2016). *Arrival* [Film]. Paramount Pictures.

Date: April 2024

Module Code and Title: LIT312 20th Century Literary Theory & Criticism
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Sunil Kumar (coordinator), Paromita Manna

General objective: This module aims at acquainting students with major theoretical movements and trends that emerged and the impact of various socio-political, economic, psychological, and cultural phenomena that influenced literary sensibilities during the second half of the 20th century. It further aims to enable students to develop the theoretical and critical insights and acumen to analyse and interpret literary texts. On a broader level, this module aims to train students not only to understand concepts but also to implement these ideas in the context of the everyday world.

Learning outcomes – On completion of the module, students will be able to:

1. Compare various theoretical movements to understand their influence.
2. Describe the impact of these trends/movements in shaping the ideologies of the period.
3. Critique varying literary and ideological viewpoints.
4. Explain multiple perspectives possible for reading literary texts critically.
5. Adopt various theoretical positions with a view to writing nuanced analyses of texts.
6. Establish and explain connections between literary theories and various socio-political concepts.
7. Interpret the prescribed literary theories and trace their connections to their inception in the linguistic turn or philosophical origins.
8. Apply the literary theories concepts while writing literary and critical essays.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total hours	credit
Contact	Lectures	2.5	60	
	Tutorial: seminar	1		
	Discussion subsection: pre-seminar discussions	0.5		
Independent study	Written assignments	2	60	
	Reading and review of class materials	2		
Total			120	

Assessment Approach:

A. Written assignment: 20%

A critical essay of 1500 - 2000 words on prescribed texts critiquing one or more literary and or ideological viewpoints. Students will be expected to refer to at least three appropriate academic secondary sources.

Assessment will be based on the following marking criteria:

Critical Analysis and Quality of Argument: 35 marks

Use of examples from the Primary texts: 20 marks

Depth of Knowledge and Accuracy of understanding: 25 marks

Language Use and Structure & Organisation: 20 marks

B. Mini Seminar: 30%

Students will be divided into groups of approximately 5 members. Each group will pick a theory relate it to concepts, periods or movements not directly included in the

syllabus and get it approved by the tutor. Each group will be given 50 minutes of the class to have an in-depth discussion around their chosen subject. All the five members will be on the panel and they will have a discussion amongst themselves. To maintain the flow of the discussion, one member will act as a moderator but should also take part in the discussion. The rest of the class will be observers at the beginning and they will ask questions to the panellists in the last 10 minutes. Each group will meet the tutor twice before the discussion. The first meeting will be to discuss why they have picked the particular theoretician, concept, or movement and their plans for the panel discussion. They will be marked as a group out of 3%. In the second meeting, each of the members will bring their discussion points and questions and they will be marked as individuals out of 7%

Assessment for the pre-seminar meetings will be based on the following criteria:

Completion of task: 10 marks

Planning and preparedness: 20 marks

Assessment for the seminar (20%) will be based on the following criteria:

Organisation and preparedness (group mark): 15 marks

Meaningful interaction with audience (group mark): 20 marks

Quality of discussion (individual): 35 marks

Meaningful interaction with panellists (individual): 20 marks

Fluency (individual): 10 marks

C. Class Test: 10%

Students will write a 45-to-50-minute class test on one or two units before midterm.

D. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

E. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	20%
B. Mini-Seminar	1	30%
C. Class test	1	10%
D. Midterm Examination	1	10%
E. Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Structuralism, Poststructuralism and Deconstruction

1.1. General concepts related to Sign, Signifier and Signified

1.2. The influence of Saussure

- 1.3. Close reading and analysis of Roland Barthes' *The Death of the Author*
 - 1.3.1. Power of the reader/listener
 - 1.3.2. Power of the Author
 - 1.3.3. Textual analysis
- 1.4. Close Reading of Michel Foucault's *The Order of Discourse* (Sections 2, 3 & 4)
 - 1.4.1. Discursive practices
 - 1.4.2. Power and knowledge
 - 1.4.3. Epistemes

Unit II: Psychoanalytic criticism

- 2.1. Close reading and analysis of *The Dream-work* by Sigmund Freud
 - 2.1.1. Dreams and the Unconscious
 - 2.1.2. Condensation and Displacement
 - 2.1.3. The latent and the manifest
- 2.2. Close reading and analysis of Jacques Lacan's *The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience*
 - 2.2.1. Perception of Self
 - 2.2.2. Establishment of Ego
 - 2.2.3. Individual and Social relation

Unit III: Marxist Criticism

- 3.1. Close reading and analysis of Karl Marx and Friedrich Engels' *The German Ideology, Preface to The Economic and Philosophic Manuscripts* and Introduction to the Critique of Political Economy (Preface and Part 1A – Idealism and Materialism, & Preface to A Contribution to the Critique of Political Economy)
 - 3.1.1. Historical materialism
 - 3.1.2. Class Conflict
 - 3.1.3. Art and Ideology
- 3.2. Close reading and analysis of Louis Althusser's *Ideology and Ideological State Apparatuses*
 - 3.2.1. Idea of State and State apparatus
 - 3.2.2. Agency
 - 3.2.3. Social Constructivism

Unit IV: Postcolonial Criticism

- 4.1. Close reading and analysis of Ngugi wa Thiongo's *Decolonizing the Mind*. (Excerpts)
 - 4.1.1. Language as carrier of culture
 - 4.1.2. Language as means of Colonization
 - 4.1.3. Politics of Decolonization

Unit V: Feminism

- 5.1. Close reading and analysis of Helen Cixous's *Sorties* (Excerpts)
 - 5.1.1. Hierarchized oppositions
 - 5.1.2. Sexual Difference
 - 5.1.3. Cultural Determination
- 5.2. Close reading and analysis of Judith Butler's *Gender Trouble* (Sections 1, 2, 3, & 6 from Chapter 1)
 - 5.2.1. Subjectivity and gender
 - 5.2.2. Performativity
 - 5.2.3. The complexity of gender

Reading List:

Essential reading (*An essential reading compilation will be made available to students*)

- Althusser, L. (1970). *Ideology and ideological state apparatuses*. Marxists Internet Archive. <https://www.marxists.org/reference/archive/althusser/1970/ideology.htm>.
- Barthes, R. (2016). *The death of the author*. <http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/barthedeath.pdf>
- Butler, J. (1990). *Gender trouble*. http://lauragonzalez.com/TC/BUTLER_gender_trouble.pdf.
- Foucault, M. (1995). *The order of discourse* (I. McLoed, Trans.). https://www.kit.ntnu.no/sites/www.kit.ntnu.no/files/Foucault_The%20Order%20of%20Discourse.pdf
- Freud, S. (1989). *Introductory lectures on psychoanalysis* Starchey, J. (Ed.). https://www.academia.edu/41044298/Sigmund_Freud.
- Lacan, J. *The mirror stage as formative of the I as revealed in psychoanalytic experience* (A. Sheridan, Trans.). <http://www.sholetteseminars.com/wp-content/uploads/2011/08/LacanMirrorPhase.pdf>
- Marx, K. & Frederick, E. (1848). *The German ideology and the introduction to the critique of political economy*. <https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf>.
- Rice, P. & Patricia, W, (Eds.). (2001). *Modern literary theory*. <http://www.gbv.de/dms/goettingen/324088973.pdf>.
- Thiong'o, N. (1981). *Decolonising the mind: The politics of language in African literature*. https://www.humanities.uci.edu/critical/pdf/Wellek_Readings_Ngugi_Quest_for_Relevance.pdf.

Additional reading

- Selden, R., Widdowson, P., & Brooker, P. (Eds.).(2005). *A reader's guide to contemporary literary theory*. <https://www.uv.es/fores/contemporary-literary-theory-5th-edition.pdf>

Date: June 2022

Module Code and Title: LIT313 Modernist and Postmodernist Literature
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Paromita Manna (Coordinator), Sunil Kumar

General objective: The module aims to introduce students to the major literary developments that took place in Europe in the 20th century. Students will study modernist and postmodernist concepts, literary devices, and narrative styles such as stream of consciousness, intertextuality, fragmentation and magic realism in genres beyond the novel: poetry, short stories, and plays. Further, the module seeks to exemplify how various socio-political, cultural and ideological events shaped the literary consciousness of the two periods.

Learning Outcomes – On completion of the module, students will be able to:

1. Analyse concepts central to modernism and postmodernism.
2. Explain the impact of psychoanalytical theories upon literature.
3. Evaluate the influence of various socio-political changes on the literature of the period.
4. Describe how different artistic movements influenced literary writings.
5. Describe the concept of the modern man and the fragmentation of self.

6. Identify features of postmodern writing such as intertextuality, fragmentation, alienation, metafiction, and magical realism.
7. Examine the influence of science and technology on human consciousness as represented in the literature.
8. Critique various literary and ideological approaches from a postmodern perspective.
9. Contrast postmodern writing with modernist writing.
10. Relate postmodernism to other theoretical perspectives on the programme, specifically postcolonial and feminist theories.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total hours	credit
Contact	Lectures	2.5	60	
	Tutorial: Presentation, in-class critical response	1		
	Discussion subsection: Pre-presentation meetings	0.5		
Independent study	Written assignment	2	60	
	Reading and review of class materials	2		
Total			120	

Assessment Approach:

A. Written assignment: 25%

Students will write a critical analytical essay of 1500-2000 words evaluating the influence of the socio-political changes on specific literary texts of either Modernist or Postmodernist periods.

The assignment will be assessed based on the following criteria:

- Analysis and argument: 40 marks
- Knowledge and understanding: 30 marks
- Presentation and referencing: 30 marks

B. Presentation: 20%

Groups of 4 - 5 members will be assigned specific features of modernism and postmodernism literature to research, prepare and present. This assessment will be divided into two components: two group pre-presentation meetings and a presentation to the class. Group members will meet the tutor to update on the process, confer on the direction of the presentation, and set goals if applicable in the pre-presentation meetings. The two pre-presentation meetings will be evaluated out of 3% and 4%, and will be assigned a group mark. All members of the group will present on their topic for 5 – 7 minutes and will be assigned an individual mark (13%) based on their performance.

The first pre-presentation meeting will be assessed based on the following criteria:

- Preparedness of the group: 60 marks
 - Plan for the presentation: 40 marks
- The second pre-presentation will be assessed based on the following criteria:
- Content for the presentation: 50 marks
 - Research and response to feedback: 50 marks

Final presentation will be assessed based on the following criteria:

- Analysis and argument: 40 marks
- Knowledge and understanding: 30 marks

Presentation skills: 30 marks

C. In-class critical response: 15%

An in-class critical response essay of 350 - 400 words will be conducted on evaluating one or more theoretical concepts from either of the two periods.

Assessment will be based on the following criteria:

Critical Analysis and Quality of Argument: 30 marks

Use of examples from the Primary texts: 25 marks

Depth of Knowledge and Accuracy of understanding: 25 marks

Language Use and Structure & Organisation: 20 marks

D. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

E. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	25%
B. Presentation	1	20 %
C. In-class critical response paper	1	15%
D. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Introduction: Understanding Modernism and Postmodernism

- 1.1. Beginnings of modernism: Impact of the two World Wars
- 1.2. Literary and artistic movements during modernism
- 1.3. Interrogating the 'post' in postmodernism
- 1.4. Seminal features of modernism and postmodernism
- 1.5. The philosophical context: Nietzsche, Marx and Freud

Unit II: Close reading and analysis of *Monday or Tuesday* by Virginia Woolf

- 2.1. Discussion of key aspects of the modern short story
- 2.2. Understanding Socio-Cultural and Political milieu
- 2.3. Use of Stream of Consciousness Technique.

Unit III: Close reading and analysis of *The Hollow Men* by T. S. Eliot

- 3.1. Fragmentation of the modern individual
- 3.2. Alienation
- 3.3. Interrogation of social institutions
- 3.4. Significance of the title and the epigraphs

Unit IV: Close reading and analysis of *Sailing to Byzantium* by W. B. Yeats

- 4.1. Impact of Society and Class
- 4.2. Understanding versions of reality
- 4.3. Roles of memory and the past
- 4.4. Spirituality and artistic re-birth
- 4.5. Symbolic representation of the creative poetic process.

Unit V: Close reading and analysis of *Musée des Beaux Arts* by W. H. Auden:

- 5.1. Suffering
- 5.2. Passivity
- 5.3. Art and Culture

Unit VI: Close reading and analysis of *An Introduction* by Kamala Das

- 6.1. Use of postmodern perspectives on language
- 6.2. Understanding Postmodernism from a feminist perspective
- 6.3. Protest against Male Domination
- 6.4. Stereotypical Roles for Women
- 6.5. Quest for Self and Identity

Unit VII: Close reading and analysis of the play *Look Back in Anger* by John Osborne

- 7.1. The history of the emergence of Kitchen-sink Drama
- 7.2. Portrayal of the 'Angry Young Men'
- 7.3. Representation of socio-political and economic realities

Unit VIII: Close reading and analysis of *A Very Old Man with Enormous Wings* by Gabriel Garcia Marquez

- 8.1. Introduction to magical realism
- 8.2. Discussion of reader's participation in narrative process
- 8.3. Theme of human degradation

Unit IX: Close reading and analysis of *My Mother, the Crazy African* by Chimamanda Ngozi Adichie

- 9.1. Discussion of multiplicity of perspectives
- 9.2. Understanding Postmodernism as an interrogation of grand narratives
- 9.3. Roles of Language and Identity

Reading List:

Essential reading (*An essential reading compilation of shorter reading materials will be made available to students*).

Adichie, C. N. (n.d.). *My mother, the crazy African*.

https://static1.squarespace.com/static/57d03f4cb5dc3cafc417/t/5eb16f3420f28c1741f67394/1588686644799/my_mother__the_crazy_african_by_chimamanda_ngozi_adichie.pdf.

Auden, W. H. (n.d.). *Musée des beaux arts*.

<http://english.emory.edu/classes/paintings&poems/auden.html>.

Das, K. (2012). *An introduction*. <https://www.poemhunter.com/poem/an-introduction-2/>

Eliot, T. S. (n.d.). *The hollow men*. <https://allpoetry.com/the-hollow-men>

Marquez, G. G. (n.d.). *A very old man with enormous wings* (G. Rabassa, Trans.).

<https://www.ndsu.edu/pubweb/~cinichol/CreativeWriting/323/MarquezManwithWings.htm>

Osborne, J. (2011). *Look back in anger*. Pearson India.

Woolf, V. (n.d.). *Monday or Tuesday*. <https://americanliterature.com/author/virginia-woolf/short-story/monday-or-tuesday>

Yeats, W. B. (1961). *Sailing to Byzantium*.

<https://www.poetryfoundation.org/poems/43291/sailing-to-byzantium>.

Additional reading

Butler, C. (2003). *Postmodernism: A very short introduction*. Oxford University Press.

Das, B. K. (2003). *Postmodern Indian English literature*. Atlantic.

Liotard, Jean-François. (1997). *The postmodern condition*. Manchester University Press.

Date: June 2022

Module Code and Title: LIT314 Children's Literature
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Sonam Deki (Coordinator), Dilisha Subba

General objective: This module aims to explore the broad nature and purposes of children's literature based on the close reading and analyses of a mix of selective classic and modern literature from well-loved children's writers like Lewis Carroll, Dr. Seuss, Kunzang Choden and Oliver Jeffers. Students will be encouraged to deliberate on and examine how these literature influence and shape the child's perception of the world and oneself.

Learning outcomes – On completion of the module, students will be able to:

1. Trace briefly the development of Children's Literature Studies.
2. Explain the technical attributes of children's literature
3. Explicate the influence of children's literature on a child's overall development.
4. Interpret how a deceptively simple story can carry a deep undercurrent of meaning.
5. Make intertextual connections between the literary texts and the scholarly criticisms.
6. Compose an original piece of children's literature.
7. Devise and execute a plan to connect with children through their original composition.

Learning and Teaching Approach:

Type	Approach	Hours week	per	Total hours	credit
Contact	Lectures	2		60	
	Tutorial: sharing with community	1.5			
	Discussion subsection	0.5			
Independent study	Written assignments	3		60	
	Reading and review of class materials	1			
Total				120	

Assessment Approach:

A. Class Test: 10%

A class test of 45 min. on the materials covered in the first two Units will be conducted.

B. Original Composition: 25%

Students will create an original piece of children's literature employing the relevant tropes and features; individual student can determine the form of the composition. They will submit a short write-up of 100 to 150 words justifying their choice of form and its suitability for approval on VLE for 3%. The first draft will be marked out of 5%, and

the final draft out of 12%, and an additional 5% percent will be allotted to specific improvements made on the feedback received on the first draft.

The brief write-up on VLE will be assessed on the following marking criteria:

Choice and appropriateness of subject/ theme: 10 marks

Choice of appropriateness of form: 10 marks

Both drafts of the original composition will be assessed on the following marking criteria:

Effectiveness of writing: 40 marks

Use of genre and organisation: 40 marks

Language use and presentation: 20 marks

Improvement on feedback will be assessed on the following marking criteria:

Marginal improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59%

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

C. Sharing with Community 15%

Students can form groups of 6 – 7 members, and decide on any one of their stories to share with a community of children. The group has to plan how they want to 'share' the story with the target audience, and also plan at least one follow-up activity for the audience. The tutor/college may facilitate the activity by connecting them to either local primary schools, or centres like Jigme Dorji Wangchuck National Library or READ Bhutan centre at Changjiji. The activity may be conducted on a Saturday. Student groups will be assessed on how creative, meaningful and doable their plans and objectives are.

The assessment will be assessed on the following marking criteria:

Appropriateness of the plan and objective of the activity: 20 marks

Quality of execution of activity: 30 marks

Creativity: 20 marks

Interaction with the audience: 20 marks

Teamwork and cooperation: 10 marks

D. Report: 10%

After the 'Sharing with Community' activity, individual students will write a 400-500 word report on the execution of the plan, how the 'sharing' was received by the target audience, and how he/she contributed to the activity. The report should also include the student's reflection on the experience interacting with the community, the impact their literary piece made, and the deliberate on the ways in which literature can be used to build community.

The report will be assessed on the following marking criteria:

Reflection on the activity and process: 30 marks

Reflection on self: 30 marks

Recommendation for improvement: 30 marks

Language and clarity: 10 marks

E. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

F. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Class Test	1	10%
B. Original Composition	1	25%
C. Sharing with Community	1	15%
D. Report	1	10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Understanding Children's Literature Studies

- 1.1. Children's Literature as a genre
- 1.2. A brief history on the development of Children's Literature Studies
- 1.3. Close reading and analysis of 'Radical Children's Literature Now' by Julia Mickenberg and Philip Nel (2011).

Unit II: Reading for Instruction and for Pleasure

- 2.1. The two-fold purposes of children's literature: to instruct & to delight
 - 2.1.1. Instilling universal and moral values through stories
 - 2.1.2. The paradox of preserving and defying the status quo
 - 2.1.3. A confluence of the two worlds of the child and the adult
 - 2.1.4. Fantasy, imagination, and possibilities in children's literature.
 - 2.1.5. Children's literature that are inclusive
- 2.2. Close reading and analysis of *Alice's Adventure in Wonderland* by Lewis Carroll
- 2.3. Close reading and analysis of *The Little Prince* by Antoine de Saint-Exupery
- 2.4. Close reading and analysis of *The Lorax* by Dr. Seuss
- 2.5. Close reading and analysis of *Once Upon an Alphabet* by Oliver Jeffers
- 2.6. Close reading and analysis of *The Black Book of Colours* by Menena Cottin

Unit III: Gender role perceptions in Children's Literature

- 3.1. Sexist and Non-sexist children books
- 3.2. Learning to be little men and little women
- 3.3. Close reading and analysis of 'Gender Issues in Children's Literature' by Ya-Lun Tsao (2008)
- 3.4. Close reading and analysis of *Piggybook* by Anthony Browne
- 3.5. Close reading and analysis of *The Story of Ferdinand* by Munro Leaf
- 3.6. Close reading and analysis of *Little Red Riding Hood and the Wolf* by Roald Dahl
- 3.7. Close reading and analysis of *The Paper Bag Princess* by Robert Munsch
- 3.8. Close reading and analysis of *Bridge to Terabithia* by Katherine Paterson

Unit IV: Cultural Representation in Children's Literature

- 4.1. Importance of representation in literature: the Bhutanese yarn
 - 4.1.1. Core Bhutanese values and beliefs
 - 4.1.2. Balancing the Bhutanese voice in a foreign language
- 4.2. Close reading and analysis of *Room in Your Heart* by Kunzang Choden

4.3. Close reading and analysis of *The Gift* by Karma Tsering

Reading List:

Essential reading (*An essential reading compilation of the shorter reading materials will be made available to students*)

- Browne, A. (1986). *The piggybook*. Walker Books Ltd.
Carrol, L. (2003). *Alice's adventures in wonderland*. Penguin Classics.
Choden, K. (2011). *Room in your heart*. Riyang Books.
Cottin, M. (2010). *The black book of colours* (R. Faria, Illus.). (E, Amado, Trans.). Walker Books Australia.
Dahl, R. (2009). *Little red riding hood and the wolf*.
<https://www.familyfriendpoems.com/poem/cinderella-by-roald-dahl>
Leaf, M. (1936). *The story of Ferdinand*. Penguin Putnam Inc.
Jeffers, O. (2018). *An alphabet of stories*. Harper Collins Children's Books.
Mickenberg, J. L., & Nel, P. (2011). Radical children's literature now!" *Children's Literature Association Quarterly* 36(4),445-473. doi:10.1353/chq.2011.0040.
Munsch, R. (1981). *The paper bag princess*. Annick Press.
Paterson, K. (1977). *Bridge to Terabithia*. Thomas Y. Crowell Co.
Saint-Exupéry, A. (2000). *The little prince* (R, Howard, Trans.). Mariner Books.
Suess. (2013). *The Lorax*. RH Children's Books.
Tsao, Y. (2008). Gender issues in young children's literature. *Reading Improvement*, 45(3),108.
Tsering, K. (2018). *The gift*. Bhutan Printing Solutions.

Additional reading

- Grimm, J, & Wilhelm, G. (2014). *Little red riding hood*.
<https://germanstories.vcu.edu/grimm/redridinghood.html>
Hunt, P. (Ed.). (2005). *Understanding children's literature*. Routledge.
Lurie, A. (1990). *Don't tell the grown-ups: Subversive children's literature*. Bloomsbury Publishing Plc.
Marshall, E. (2004). Stripping for the wolf: Rethinking representations of gender in children's literature. *Reading Research Quarterly*,39, 256-270.

Date: June 2022

Module Code and Title:	LAN303 Prose Writing
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Utsav K. Sharma (Coordinator), Sonam Deki

General objective: This module will introduce students to the practice of writing prose non-fiction. Students will explore the different types of prose non-fiction writing, and their distinguishing features. The module consists of a series of writing workshops intended to push students to create their own works of prose non-fiction. The module aims at helping students sharpen their ability to pay attention to factual and sensory details and express them in writing. Students will also have opportunities to practice providing and incorporating critical peer feedback.

Learning outcomes – On completion of the module, students will be able to:

1. Identify the different types of prose non-fiction writing.
2. Follow a writing process that involves organizing thoughts, brainstorming, pre-writing, writing, and revising.
3. Express clearly and effectively ideas, opinions, arguments, and emotions in writing.

4. Apply the techniques of prose non-fiction to consciously create works of purposefulness.
5. Provide critical and thoughtful feedback to their peers on original writings.
6. Apply critical feedback received to improve on their own writing.
7. Incorporate an expanded range of vocabulary and language appropriate in prose non-fiction.

Learning and Teaching Approach:

Type	Approach	Hours week	per	Total hours	credit
Contact	Lectures	1		60	
	Writing Workshops	3			
Independent study	Written assignments	3		60	
	Reading and review of class materials	1			
Total				120	

*Contact hours will be done in two-hour block classes. One two-hour block will be fully workshop-style, while the other will be a mix of lecture plus workshop. In these workshops, students will focus on writing with a purpose. Sometimes these classes will be used for students readings each other's works, critiquing their pieces in pairs or in small groups, and for revising and editing their pieces.

Assessment Approach:

- A. Topical commentary essay: 30%

Students will write a topical commentary essay of about 800 words. This piece must incorporate elements of prose non-fiction taught. The first draft will be started in the writing workshop hours, and will be graded on 10%. The tutor will provide feedback on the first draft, which the students will incorporate into the final draft, which will be worth 15%. 5% will be on improvements made on the feedback provided in the first draft.

Both the drafts of the topical commentary essay will be assessed on the following criteria:

Development and use of arguments: 25 marks

Appropriateness of topic: 10 marks

Sources used: 25 marks

Structure and flow: 25 marks

Language: 15 marks

The improvement on feedback will be assessed on the following criteria:

Marginal Improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

- B. Op-ed: 20%

Students will write an op-ed piece of about 800 words. This piece must incorporate elements of prose non-fiction taught.

Op-ed will be assessed on the following criteria:

Development and presentation of opinion: 25 marks

Appropriateness of topic: 10 marks

Sources used: 25 marks

Structure and flow: 25 marks

Language: 15 marks

C. Personal memoir: 30%

Students will write a personal memoir of about 800 words. This piece must incorporate elements of prose non-fiction taught. The first draft will be started in the writing workshop hours, and will be graded on 10%. The tutor will provide feedback on the first draft, which the students will incorporate into the final draft, which will be worth 10%. 5% will be allotted to improvement made on feedback on first draft.

Both drafts of the personal memoir will be assessed on the following criteria:

Application of elements of personal memoir: 30 marks

Originality: 10 marks

Technique: 15 marks

Language: 30 marks

Structure and flow: 10 marks

Presentation and proofreading: 5 marks

The improvement on feedback will be assessed on the following criteria:

Marginal Improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

D. Travelogue: 20%

Students will write a travelogue of about 800 words. This piece must incorporate elements of prose non-fiction taught, and also include relevant images and useful links.

The travelogue will be assessed on the following criteria:

Application of elements of travel writing: 30 marks

Originality: 10 marks

Technique: 15 marks

Language: 30 marks

Structure and flow: 10 marks

Presentation and proofreading: 5 marks

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Topical commentary essay	1	30%
B. Op-ed	1	20%
C. Personal Memoir	1	30%
D. Travelogue	1	20%
E. Total Continuous Assessment (CA)		100%

Pre-requisites: None

Subject matter:

Unit I: Introduction to prose non-fiction

- 1.1. Writing with a purpose
- 1.2. Realism in non-fiction
- 1.3. Elementary principles of composition according to Strunk & White
- 1.4. Elementary rules of usage and form according to Strunk & White

Unit II: Topical commentary

- 2.1. Reading of 'Why We Must Make Noise' by Kunga Tenzin Dorji as an example of the style
- 2.2. Arriving at a compelling topic
- 2.3. Conducting relevant research and interviews
- 2.4. Presenting opinions in prose
- 2.5. Presenting meaningful facts and figures

Unit III: Op-ed

- 3.1. Reading of 'Bhutan: In Search of Meaning' by Tashi Gyeltshen as an example of the style
- 3.2. Focusing on a central theme
- 3.3. Developing a strong hook
- 3.4. Developing an argument
- 3.5. Presenting objective and subjective ideas

Unit V: Personal Memoir

- 4.1. Reading of 'Crying in H-Mart' by Michelle Zauner as an example of the style
- 4.2. Writing about 'the self'
- 4.3. Using storytelling techniques in non-fiction writing
- 4.4. Imagery and abstraction in prose writing
- 4.5. Describing memory and emotion

Unit VI: Travelogue

- 5.1. Reading of 'Bombay' and 'Delhi' by Octavio Paz as examples of the style
- 5.2. Building a travel narrative
- 5.3. Achieving reader immersion
- 5.4. Describing places and people
- 5.5. Avoiding exoticisation in travel writing

Reading List:

Essential reading (*An essential reading compilation will be made available to students*)

- Dorji, K.T. (2009). *Why we must make noise*. Bhutan Observer.
 Gyeltshen, T. (2022). *Bhutan: In search of meaning*. Kuensel.
 Paz, O. (1995). *In light of India*. HarperCollins.
 Strunk, W., & White, E. B. (1959). *The elements of style*. Longman.
 Zauner, M. (2018). *Crying in H Mart*. The New Yorker.

Additional reading

- Zissner, W. (2016). *On writing well: The classic guide to writing non-fiction*. Harper Perennial.

Date: September 2024

Module Code and Title: UGR305 Introduction to Literary Research Methods
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Vanlallawmkimi (Coordinator), Sonam Deki

General objective: This module will introduce students to the basic principles of research in the field of literature. The module will familiarise students with the methods and resources used for research in English literature, and will teach them how to read and analyse these

resources in an effective way. This module will serve as a foundation to the English Project modules.

Learning outcomes: On completion of the module, students will be able to:

1. Explain the purpose of literary research.
2. Critically evaluate academic journal articles in the field of literary research.
3. Write a research question appropriate for literary research.
4. Review literature on a specific literary topic.
5. Formulate a research proposal.
6. Apply appropriate research approaches to a project.
7. Communicate research findings in written and oral formats.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total hours	credit
Contact	Lectures	1	45	
	Tutorial: presentation, viva	1		
	Discussion subsection: progress report meetings	1		
Independent study	Written assignments and project	4	75	
	Reading and review of class materials	1		
Total			120	

Assessment Approach:

- A. Exercise on reading academic sources: 10%

Students will be provided two academic papers by the tutor a week in advance. Students will be expected to demonstrate the reading comprehension and note-taking skills they learnt by completing a short question-answer exercise on the academic papers during a 50-minute class on VLE, marked directly on correctness of the responses. Students will be allowed to refer to the readings during the exercise.

- B. Guided Research Project: 80%

In groups of 5 members, the tutor will identify a broad set of topics for the groups to choose from for their guided research project. Each group will find ten academic sources and produce a small research proposal and write findings in the form of a research paper. Throughout the research process members in the group will be in charge of finding and analysing two academic sources each. Most of the research process will be done in class to encourage equal participation among the group members and for immediate tutor guidance and feedback.

- I. Annotated bibliography: 10%

Each student will write two entries in the group annotated bibliography from the ten academic sources they collected.

This will be assessed individually, and will be based on the following criteria:

Quality/ Reliability of sources: 20 marks

Quality of summary: 25 marks

Quality of evaluation: 25 marks

Citation: 20 marks

Language: 10 marks

- II. Literature review: 10%

Each student will present their entries in the annotated bibliography to the group and discuss how they all connect. Then, as a group they will write the literature review for their group project.

This group assessment will be based on the following criteria:

Introducing the idea/ Problem statement: 15 marks

Coverage and evaluation of sources: 15 marks

Synthesis of sources: 20 marks

Conclusion: 10 marks

Structure of the review: 15 marks

Clarity of writing and writing technique: 15 marks

APA citation: 10 marks

III. Proposal presentation: 5%

The groups will prepare a PowerPoint presentation to present their proposal to the class and the tutor. Each group will get 15 minutes to present their proposal. Groups will be evaluated on how effectively their research question is formulated and how clearly laid out their plan for the research process is.

Assessment will be based on 'Assessment rubric for Proposal presentation'.

Research rationale: 15 marks

Research objective: 15 marks

Explanation of literature reviewed: 15 marks

Explanation of knowledge gap: 15 marks

Research question: 15 marks

Presentation skill: 15 marks

Citation: 10 marks

IV. Progress report: 10%

After groups have had some time to analyse and discuss their findings, they will schedule two meetings with the tutor to present their findings, set goals, and discuss the way forward. The first meeting will be assessed out of 4%, and the second meeting out of 6%.

The first meeting will be assessed on the following criteria:

Discussion of findings: 30 marks

Quality of questions asked to the tutor to move forward: 20 marks

Individual knowledge and contribution: 50 marks

The second meeting will be assessed on the following criteria:

Progress made from the first meeting: 30 marks

Discussion and analysis of findings: 20 marks

Individual knowledge and contribution: 50 marks

V. Project draft: 10%

Groups will write a research paper (3000 – 3500 words). The paper must have a clear research question, explain the literary research approaches used, and analyse their findings.

Assessment will be based on the following criteria:

Introduction: 15 marks

Analysis of findings: 35 marks

Organisation: Structure and transition: 15 marks

Conclusion: 10 marks

Clarity of writing and writing technique: 15 marks

Citation: 10 marks

VI. Project final: 20%

Groups will be given the opportunity to reflect on and confer with the tutor on the feedback received on their project draft. As a group they will discuss and fill the Feedback Worksheet (which will be assessed on 10%) where they elaborate on the improvements they have made on the draft.

The final project will be assessed out of 10% and be based on the following criteria:

Introduction: 15 marks

Analysis of findings: 35 marks

Organisation: Structure and transition: 15 marks

Conclusion: 10 marks

Clarity of writing and writing technique: 15 marks

Citation: 10 marks

Improvement on the feedback will be marked based on the following criteria:

Marginal improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

VII. Project viva: 15%

Individual students will have a viva with the tutor and they will be questioned on the final research project as well as their individual role in the research process.

Assessment will be based on the following criteria:

Reflection on the subject choice: 20 marks

Analysis of the chosen content: 35 marks

Reflection on one's growth as a researcher and as a team member: 30 marks

Language use: 15 marks

C. Class test: 10%

A class test of 50 minutes will be conducted on the subject matter from Unit II.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Exercise on reading academic source	1	10%
B. I. Annotated bibliography	1	10%
II. Literature review	1	10%
III. Proposal presentation (group)	1	5%
IV. Progress Report	1	10%
V. Project draft (group)	1	10%
VI. Project final (group)	1	20%
VII. Project Viva (individual)	1	15%
C. Class test	1	10%
Total		100%

Pre-requisites: None

Subject matter:

Unit I: Introduction to research

1.1 Research as an academic practice

- 1.2 Research ethics for literary research (particularly, incorporating and acknowledging sources; avoiding plagiarism)
- 1.3 Literary research and its objectives

Unit II: Review of common approaches used in literary research

- 2.1. Formalist criticism
- 2.2. Genre criticism
- 2.3. Archetypal criticism
- 2.4. Psychoanalytic criticism
- 2.5. Historical criticism
- 2.6. Interdisciplinary criticism
- 2.7. Gender criticism
- 2.8. Sociological criticism
- 2.9. Biographical criticism

Unit III: Research process

- 3.1. Selecting research topics
- 3.2. Reviewing related literature, concepts, and theories
- 3.3. Identifying knowledge gaps
- 3.4. Finding additional sources
- 3.5. Evaluating sources
- 3.6. Writing annotated bibliographies
- 3.7. Writing literature reviews
- 3.8. Devising research questions and thesis statement
- 3.9. Writing a research proposal including the theoretical approach

Unit VI: Literary research papers

- 4.1. Standard parts of literary research papers
- 4.2. Drawing appropriate arguments and conclusions
- 4.3. Contextualizing research
- 4.4. Preparing research papers for publication
- 4.5. Guidelines on communicating and presenting research

Reading List:

Essential reading (*An essential reading compilation will be made available to students*)

Baker, G. (2015). *How to write a research paper in literature*.

<https://unhistoricactsdotnet.files.wordpress.com/2015/01/how-to-write-a-research-paper.pdf>

Baker, N. L., & Huling, N. (2000). *A research guide for undergraduate students*. Modern Language Assn of Amer.

Correa, D., & Owens, W. O. (Eds.). (2009). *The handbook to literary research*. (2nd ed.). Routledge.

Fenstermaker, J. J., & Altick, R.D. (1963). *The art of literary research*. W.W. Norton and Company.

Additional reading

Purdue University Online Writing Lab. (2008). The OWL.

<https://owl.english.purdue.edu/owl/resource/747/01/>

Young, T. (2008). *Studying English literature*. Cambridge University Press.

Date: June 2022

Module Code and Title: ETH101 Introduction to Ethics
Programme: BA in English Studies
Credit: 12
Module Tutor: Shawn Rowlands

General objective: Drawing mostly from philosophy and applied ethics, the module takes the students through a broad survey of ethical theories and contemporary moral/political questions. The first two units will introduce students to the concepts, principles and approaches of ethics across disciplines. The third and fourth units engage applied ethics to expose students to practical ethical and moral problems. Through guided interactive processes, this module equips students to critically engage with, and apply theories of ethics in the real world.

Learning outcomes – On completion of the module, students will be able to:

1. Describe the general historical development of ethics.
2. Discuss the role and relevance of ethics in everyday life.
3. Identify the range of ethical approaches, theories, and concepts.
4. Critically engage the fundamental questions in ethics.
5. Apply ethics to a range of moral dilemmas faced by society.
6. Relate religion and ethics.
7. Evaluate issues to take informed ethical positions and make relevant arguments.
8. Clarify one’s own personal ethical values.
9. Examine the major ethical issues of the 21st century.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	In-class close readings, discussions, debates, and presentations	2	
Independent study	Assignments	2	60
	Reading and review of class materials	2	
Total			120

Assessment Approach:

- A. Class tests: 10%

Each student will complete two short written individual class tests, one before and one after the midterm exam, of 45 min duration each covering 2-3 weeks of subject matter. Each class test worth 5% will evaluate students’ knowledge of specific approaches to ethics and their applications.

- B. In-class group worksheets and discussion: 10%

Twice in the semester, students in groups of 4 will complete in-class guided writing (through worksheets) on discussion questions (2 x 5%) based substantially on specific preassigned readings on ethics theories and accompanying sample cases or dilemmas. These will be followed by class discussions.

The worksheets are marked the following criteria:

Identification of the ethical issue/problem: 5 marks

Explanation of the facts, external, or internal factors that have the most bearing on the case: 10 marks

Identification of the operant ideals (values, behaviours) for different parties involved: 5 marks

Discussion of options for managing the issues/dilemmas based on appropriate ethical theories: 10 marks

Justification for course of action on selected ethical grounds: 10 marks

C. Argumentative essay and presentation: 20%

Students are individually required to concentrate on one of the contemporary ethical debates, especially stirred by any recent events globally, select one of them and critically discuss and analyse the various ethical positions one can take to answer this question. The student shall clarify his/her own ethical stance in regard to the question and substantiate his/her point of view by drawing from concepts and theories of ethics. The essay will be between 500-700 words. Papers must be cited in APA format, and use at least two sources. The students will finally present the analysis and stance to the class in an interactive presentation.

Students will be assessed on the following criteria:

Identification of appropriate relevant ethical issues within the recent events: 10 marks

Insightful connection with ethical theories: 10 marks

Validity of arguments: 10 marks

Language, organization and referencing: 20 marks

Presentation: 20 marks

 Effective oral delivery: 10 marks

 Interactivity with the class: 10 marks

D. Midterm Examination: 15%

Students will take a written exam of 1.5-hr duration covering topics up to the mid-point of the semester. The exam will comprise structured questions like MCQ, fill-in-the-blanks, matching, definition, as well as open-ended problem-solving and scenario interpretation questions.

E. Class Participation and Preparedness: 5%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 2.5% of class participation and preparedness will be assessed before midterm and the remaining 2.5% post midterm.

F. Semester-End Examination: 40%

Students will take a written exam of 2.5-hr duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions like MCQ, fill-in-the-blanks, matching, definition, as well as open-ended problem-solving and scenario interpretation questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Class tests	2	10%
B. In-class group worksheets and discussion	2	10%
C. Argumentative essay and presentation	1	20%
D. Midterm examination	1	15%
E. Class participation and preparedness	2	5%
Total Continuous Assessment (CA)		60%
Semester-end Examination (SE)		40%

Pre-requisites: None

Subject matter:

Unit I: Introduction to ethics and moral philosophy

- 1.1. Definition and scope of ethics; relation with morality, spirituality, values, cultural norms
- 1.2. The historical scope and relevance of ethics
- 1.3. Basics of reading philosophical texts and engaging in philosophical discussions
- 1.4. Some fundamental questions of ethics
 - 1.4.1. What is the meaning of life?
 - 1.4.2. What is the good life?
 - 1.4.3. Do we have free will?
 - 1.4.4. What is right vs. wrong?
- 1.5. Ethical universalism and ethical relativism

Unit II: Normative Ethics and Religion

- 2.1. Virtue theory and its relation to good and bad actions
- 2.2. Utilitarianism and its attractions
- 2.3. Kantianism and duty, obligation, and rule-based ethics
- 2.4. Ethics of care and interpersonal relationships.
- 2.5. The relationship between religion and ethics
 - 2.5.1. Dharmic and Buddhist ethics
 - 2.5.2. Compassion and Forgiveness (Buddhist, Christian, Hindu, Islam)
 - 2.5.3. Existentialism and its drawbacks

Unit III: Applied Ethics

- 3.1. Definition and scope of applied ethics
- 3.2. Medical ethics: governmental regulations, medicine development and testing
- 3.3. Gender: gender divisions and hierarchies, LGBTQ rights
- 3.4. Environmental ethics: Anthropocene, climate change, multispecies relations
- 3.5. Distributive justice: inequality, poverty, welfare
- 3.6. Ethics concerning conflicts: human rights, crimes against humanity

Unit IV: Selected contemporary ethical debates for discussion

- 4.1. Should we stop doing science?
- 4.2. Should we give other animals rights?
- 4.3. Should we edit our children's genomes?
- 4.4. Should we make everyone 'normal'?
- 4.5. Should we abandon privacy online?
- 4.6. Should we give robots the right to kill?
- 4.7. Should we let synthetic life-forms loose?
- 4.8. Should we geoengineer the planet?
- 4.9. Should we impose population controls?

Reading Lists:

Essential Reading

- Dalai Lama. (2001). *Ethics for the new millennium*. Riverhead Books.
- Keown, D. (2005). *Buddhist ethics: A very short introduction*. Oxford University Press.
- Matthews, G. & C. Hendricks (2019). *Introduction to philosophy: Ethics*. Open Textbook Library: <https://open.umn.edu/opentextbooks/textbooks/797>
- Sen, A. (1979). Utilitarianism and welfarism. *The Journal of Philosophy*, 76(9), 463–89.
- Sikka, S. (2012). Moral relativism and the concept of culture. *Theoria: A Journal of Social and Political Theory*, 59(133): 50–69.

Additional Reading

- Brown, M. F. (2008). Cultural relativism 2.0. *Current Anthropology*, 49(3): 363–83.

- Hatemi, P. K., Crabtree, C. and Smith, K. B. (2019). Ideology justifies morality: Political beliefs predict moral foundations. *American Journal of Political Science*, 63(4): 788–806.
- Jamieson, Dale (2008). *Ethics and the environment: An introduction*. Cambridge: Cambridge University Press.
- Moehler, M. (2013). The Scope of instrumental morality. *Philosophy Studies*, 167: 431–51.
- Nietzsche, F. (2003). *Beyond good and evil*. Penguin Classics. (Original work published 1886).
- Sturm, R. E. (2017). Decreasing unethical decisions: The role of morality-based individual differences. *Journal of Business Ethics*, 142(1): 37–57.
- Shafer-Landau, R. (2019). *A concise introduction to ethics*. Oxford: Oxford University Press.
- Singer, P. (1975). *Animal liberation*. London: Harper Collins.
- Zechenter, E. M. (1997). In the name of culture: Cultural relativism and the abuse of the individual. *Journal of Anthropological Research*, 53(3): 319–47.
- Zylinska, Joanna (2014). *Minimal ethics for the anthropocene*. Open Humanities Press: <http://www.openhumanitiespress.org/books/titles/minimal-ethics-for-the-anthropocene/>

Date: June 2022

Module Code and Title: LIT415 Postcolonial Literature
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Sunil Kumar (Coordinator), Vanlallawmkimi, Paromita Manna

General objective: The module aims at introducing students to literature produced in response to colonial transactions. It also seeks to familiarise students with how colonial consciousness has shaped postcolonial literature. In addition, the students will be able to understand the socio-political and ideological impacts of colonial power-structures upon the consciousness of indigenous peoples.

Learning Outcomes – On successful completion of the module, students will be able to:

1. Discuss the impact of colonization on language, identity and consciousness.
2. Explain hybridity and syncreticity as colonial offshoots.
3. Assess the complex colonial reality as expressed through postcolonial texts.
4. Explain the influence of western education and English language on society, culture and literature of colonized areas.
5. Discuss the effects of colonialism: migration and exile, displacement, language, identity, race and imperialism.
6. Discuss some of the major political and cultural issues in postcolonial writings.
7. Analyse postcolonial writings from multiple perspectives.
8. Make inter-textual connections between postcolonial and canonical texts.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	3	60
	Tutorial: debates	1	
	Written assignment	2	60

Independent study	Reading and review of class materials	2	
Total			120

Assessment Approach:

A. Written assignment: 25%

A critical essay of 2000-2500 words on a prescribed text focusing on the impact of colonization on postcolonial identity, consciousness or language. Students should refer to at least three academic sources.

Assessment will be based on the following criteria:

Analysis and argument: 40 marks

Knowledge and understanding: 30 marks

Presentation and referencing: 30 marks

B. Debate: 20%

Students will be divided into groups of approximately 5 members. The groups will be assigned specific topics from prescribed texts to analyse and debate in class. In the debate, each student will get 5 minutes to state their argument for or against their topic and as a group, they will get 3 minutes to present their rebuttal. Each group will pick one member for the rebuttal.

Assessment will be based on the following criteria:

Organisation (group mark): 15 marks

Team work (group mark): 10 marks

Rebuttal (group mark): 10 marks

Quality of argument (individual): 30 marks

Use of examples (individual): 15 marks

Fluency (individual): 15 marks

Body language (individual): 5 marks

C. Class Test: 10%

A written test will be conducted for 45 min on *Ice Candy Man*.

D. Midterm Examination: 15%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

E. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	25%
B. Debate	1	20%
C. Class test	1	10%
D. Midterm Examination	1	15%
Total Continuous Assessment (CA)		70%
Semester-end Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Close reading and analysis of *Ice-Candy-Man* by Bapsi Sidhwa

- 1.1. Narrative of Trauma and Survival
- 1.2. Historical context
- 1.3. Colonial perspectives
- 1.4. Politics and Religion
- 1.5. Gender roles

Unit II: Close reading and analysis of *Things Fall Apart* by Chinua Achebe

- 2.1. Colonial Consciousness
- 2.2. Religion and colonialism
- 2.3. Politics of Language
- 2.4. The role of patriarchy
- 2.5. Family, Tradition and Customs in pre-colonial Nigeria

Unit III: Close reading and analysis of *Goats and Monkeys* and *A Far Cry from Africa* by Derek Walcott

- 3.1. Roles of Language, Power and Place
- 3.2. The use of animal imagery
- 3.3. Ambivalence and Hybridity
- 3.4. Historical Vision

Unit IV: Close reading and analysis of *The White man's Burden* by Rudyard Kipling

- 4.1. Race and Euro-centrism.
- 4.2. Cultural Imperialism
- 4.3. Poetic devices

Unit V: Close reading and analysis of Sections 1 and 2 from *Orientalism* by Edward Said

- 5.1. Euro-centric Perspective of the Orient in art and literature
- 5.2. The idea of Constructivism
- 5.3. Writing hegemony

Unit VI: Close reading and analysis of *Toba Tek Singh* by Saadat Hassan Manto

- 6.1. Understanding trauma
- 6.2. Impacts of partition
- 6.3. Madness and mourning-representations of the partition

Reading List:

Essential reading (*An essential reading compilation of the shorter reading materials will be made available to students*)

Achebe, C. (1994). *Things fall apart*. Penguin Books, 1994.

Bapsi, S. (2000). *Ice-candy-man*. Penguin Random House India Pvt. Ltd.

Kipling, R. (n.d.). *The white man's burden*.

http://www.kiplingsociety.co.uk/poems_burden.htm.

Manto, S. H. (2011). *Toba Tek Singh*. Penguin Books.

Said, E. W. (2014). *Orientalism*. Vintage.

Walcott, D. (2014). *Selected poems*. Farrar, Straus and Giroux.

Additional reading

Das, B. K. (2007). *Critical essays on post-colonial literature*. Atlantic Publishers & Dist.

Date: June 2022

Module Code and Title: LAN404 The Power of Ideas
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Vanlallawmkimi (coordinator), Sunil Kumar, Mohan Rai

General objective: This module aims to provide students with exposure to the ideas of contemporary thinkers, writers, and speakers whose works have influenced and continue to influence global thinking, through the medium of English language. The module explores a variety of rhetoric (including letters, essays, articles, and speeches) that address real-world issues and challenges. The discussion of these ideas will enable students to think deeper and form informed opinions on the things they see around them.

Learning outcomes – On completion of this module, students will be able to:

1. Identify how a rhetorical work reflects the cultural/societal milieu from which it derives.
2. Discuss and share informed opinions on the ideas read and listened to.
3. Debate on ideas presented in the prescribed readings.
4. Summarize the main content of a rhetorical work: the main idea/thesis and principles of reasoning.
5. Evaluate the potential and actual effectiveness of a rhetorical work on the intended audience as well as society at large.
6. Organise a seminar to discuss topical issues and ideas.
7. Generate new thoughts and ideas to substantiate the ideas read or listened to in the module.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	1.5	60
	Tutorial: Seminar, debate	2	
	Discussion subsection: pre-seminar meetings	0.5	
Independent study	Written assignments and project	2	60
	Reading and review of class materials	2	
Total			120

Assessment Approach:

A. Debate: 20%

Students will be divided into groups of approximately 5 members. The groups will be assigned specific ideas from prescribed readings or speeches to analyse and debate in class. In the debate, each student will get 5 minutes to state their argument for or against their topic and as a group, they will get 3 minutes to present their rebuttal. Each group will pick one member for the rebuttal.

The debate will be based on the following criteria:

Organisation (group mark): 15 marks

Team work (group mark): 10 marks

Rebuttal (group mark): 10 marks
Quality of argument (individual): 30 marks
Use of examples (individual): 15 marks
Fluency (individual): 15 marks
Body language (individual): 5 marks

B. An in-class critical response paper: 15%

An in-class critical response essay of 400 - 450 words will be conducted on one of the readings and students will be asked to reflect and evaluate the ideas discussed in the reading.

Assessment will be based on the following criteria:
Critical Analysis and Quality of Argument: 30 marks
Use of examples from the Primary texts: 25 marks
Depth of Knowledge and Accuracy of understanding: 25 marks
Language Use and Structure & Organisation: 20 marks

C. Seminar: 25%

Students will be divided into groups of approximately 5 members. The group will pick a reading or speech that discusses ideas or topical issues not included in the syllabus and get it approved by the tutor. Each group will be given 50 minutes of the class to have an in-depth discussion of the reading or speech. All the five members will be on the panel and they will have a discussion amongst themselves. To maintain the flow of the discussion, one member will act as a moderator but should also take part in the discussion. The rest of the class will be observers at the beginning and they will ask questions to the panellists in the last 10 minutes. Each group will meet the tutor twice before the discussion. The first meeting will be to discuss why they have picked the reading or speech and their plans for the panel discussion. They will be marked as a group out of 2%. In the second meeting, each of the members will bring their discussion points and questions and they will be marked as individuals out of 5%.

Assessment for the pre-seminar meetings will be based on the following criteria:
Completion of task: 10 marks
Planning and preparedness: 20 marks

Assessment for the seminar will be based on the following criteria:
Organisation and preparedness (group mark): 15 marks
Meaningful interaction with audience (group mark): 20 marks
Quality of discussion (individual): 35 marks
Meaningful interaction with panellists (individual): 20 marks
Fluency (individual): 10 marks

D. Mid-term: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions

E. End-semester exam: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Debate	1	20%
B. In class critical response	1	15%
C. Seminar	1	25%
D. Mid-term	1	10%
E. Semester end exam	1	30%
Total Continuous Assessment		100%

Pre-requisites: None

Subject matter:

Unit I: A Brief Introduction to Rhetoric

- 1.1. The three branches of rhetoric according to Aristotle.
 - 1.1.1. Forensic
 - 1.1.2. Deliberative
 - 1.1.3. Epideictic
- 1.2. The three means of persuasion according to Aristotle.
 - 1.2.1. Logos- appeal to reason
 - 1.2.2. Pathos- appeal to emotion
 - 1.2.3. Ethos- appeal to one's character
- 1.3. Rhetorical context
 - 1.3.1. Kairos – opportune occasion, situation, and context for making a persuasive appeal
 - 1.3.2. Audience – importance of tailoring discourse in light of the intended audience (as opposed to discourse aimed at conveying pure objective truth)
 - 1.3.3. Decorum – ensuring appropriate fit of the language of the discourse to the subject matter, the occasion, the audience, and the speaker/writer

Unit II: Ideas from Bhutan

- 2.1. His Majesty the King's address during the 14th Royal University of Bhutan Convocation (25th May, 2019)
 - 2.1.1. *Tha Damtse*
 - 2.1.2. *Dremba*
 - 2.1.3. *Tendrel*
 - 2.1.4. Keeping up with technology
 - 2.1.5. Bhutan's future
- 2.2. Dr. Karma Phuntsho's *The cultural construction of Bhutan: an unfinished story*
 - 2.2.1. Culture and identity signifiers
 - 2.2.2. Cultural diversity
 - 2.2.3. Challenges of cultural construction

Unit III: Governance and geopolitics

- 3.1. Kishore Mahbubani's talk on *Asia in Today's World* at the RIGSS 6th Friday Forum. October 2014
- 3.2. Arundathi Roy's Sydney Peace Prize Lecture *Peace & The New Corporate Liberation Theology*
- 3.3. Kishore Mahbubani's *Has China Won? The Chinese Challenge to American Primacy* (chapter 1)

Unit IV: Climate change

- 4.1. Amitav Ghosh's *The Great Derangement* (excerpt)
- 4.2. Tshering Tobgay's *This Country isn't just carbon neutral - it's carbon negative*
- 4.3. Fisher Steven's documentary, *Before the Flood*.

Unit V: Colonial history and its impact

- 5.1. Dr. Shashi Tharoor's *This House Believes Britain Owes Reparations to her Former Colonies*. Speaking for the motion, Oxford Union.
- 5.2. Martin Luther King, Jr.'s *Letter from a Birmingham Jail*
- 5.3. Nadine Gordimer's essay *The Essential Gesture*

Reading List:

Essential reading (*An Essential Reading Compilation of the reading materials will be made available to students*)

- RUB. (2019, May 25). *His Majesty the King's address during the 14th Royal University of Bhutan Convocation*. <http://www.bbs.bt/news/?p=114770>
- Ghosh, A. (2016). *The great derangement*. Penguin Books.
- Gordimer, N. (1989). *The essential gesture*. S. Clingman (Ed.). Penguin Group USA.
- Mahbubani, K. (2014, October 6). *Asia in today's world*. RIGSS, Bhutan
- Mahbunani, K. (2020). *Has China won? The Chinese challenge to American primacy*. PublicAffairs
- Phuntsho, K. (2015). *The cultural construction of Bhutan: an unfinished story*. *The Druk Journal*, 1(1), 66-75. <http://drukjournal.bt/the-cultural-construction-of-bhutan-an-unfinished-story/print/>
- Roy, A. (2004). *Sydney peace foundation*. <http://sydneypeacefoundation.org.au/peace-prize-recipient/2004-arundhati-roy/>
- Stevens, F. (Director). (2016). *Before the flood* (documentary). Appian Way & RatPac.
- Tharoor, S. (2021). *This house believes Britain owes reparations to her former colonies*. <http://www.shashitharoor.in/speeches-details.php?id=335>
- Tobgay, T. (2016). *This country isn't just carbon neutral - It's carbon negative*. TED. https://www.ted.com/talks/tshering_tobgay_this_country_isn_t_just_carbon_neutral_it_s_carbon_negative?language=en

Additional reading

- Burton, G. (2021). *Silva rhetoricae: The forest of rhetoric*. <http://rhetoric.byu.edu/>
- Fletcher, J. (2015). *Teaching arguments*. Stenhouse Publishers.
- Galo, C. (July 15, 2019). *The art of persuasion hasn't changed in 2,000 years*. Harvard Business Review. <https://hbr.org/2019/07/the-art-of-persuasion-hasnt-changed-in-2000-years>

Date: June 2022

Module Code and Title: LIT416 Theory and Practice of Film Adaptation
Programme: BA in English Studies
Credit Value: 12
Module Tutor(s): Sunil Kumar (Coordinator), Utsav K. Sharma

General objective: This module aims to introduce students to film theory and adaptation of texts into films. The module will give students the opportunity to relate texts to films through an in-depth analysis using the seminal theories of adaptation. The module also focuses on learning how to write film reviews and draw comparisons between intercultural adaptations of films. Finally, the module will encourage students to engage in debates that deal with the themes, cinematic techniques, and distinct narratorial modes and explore the co-relation between literary texts and films.

Learning outcomes – On completion of the module, students will be able to:

1. Distinguish some of the key terms of film theory.

2. Describe various cinematic techniques and their application in films.
3. Explain basic theories of film adaptation.
4. Analyse film adaptations using film theories.
5. Write film reviews.
6. Analyse, discuss and write critically on prescribed texts and films.
7. Build connections between the text and its adaptations.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	1.5	60
	Tutorial	2 [block periods]	
	Discussion subsection	0.5	
Independent study	Written assignments	2.5	60
	Reading and review of class materials	1.5	
Total			120

Assessment Approach:

A. Written assignment: 20%

Students will write a written assignment of 2000 to 2500 words on prescribed texts using correctly cited secondary academic references. The assignment will be based on applying the theories of film and adaptation covered in the beginning of the syllabus on a film of the student's choice.

The assignment will be assessed based on the following criteria:

Analysis and Quality of Argument: 30 marks

Use of examples from the Primary texts: 25 marks

Depth of Knowledge and Accuracy of understanding: 25 marks

Language Use and Structure & Organisation: 20 marks

B. Film Review: 20%

Students will write a film review of 800 to 1000 words. The films could be adaptations of the texts [excluding *Pride and Prejudice* and *Macbeth*] that the students have studied in the earlier semesters.

The film review will be assessed on the following criteria:

Understanding of adaptation process: 30 marks

Application of cinematic theories and techniques to discuss film: 20 marks

Original thought: 25 marks

Appropriateness of writing style: 25 marks

C. Panel Discussion: 20%

As part of unit 6, students will be required to watch six films independently over the semester focusing on the approaches and cinematic techniques adapted in the films. The class will be divided in six panel groups, and the panellists will discuss key concepts, film genres, and techniques, structural and narratorial aspects among others. The panellists will meet the tutor to discuss their findings after they have had time to research and prepare in a pre-panel meeting, which will be assessed out of 5% [group mark]. Panellists will be assessed individually out of 10% for the panel discussion.

Groups will be assessed for the pre-panel discussion meeting (5%) on the following criteria:

Completion of task: 10 marks

Planning and preparedness: 20 marks

Individual students will be assessed for the panel discussion on the following criteria:

Quality of central thesis: 35 marks

Familiarity with the original text and the adaptation: 35 marks

Interaction with other panellists: 15 marks

Fluency and clarity: 15 marks

D. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

E. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Blooms Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	20%
B. Film Review	1	20%
C. Panel Discussion	1	20%
D. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Subject matter:

Unit I: Origin of film: Introduction to film theory

- 1.1. Introduction to film theory
- 1.2. Key terms related to film theory
 - 1.2.1. *Mis-en-scene*
 - 1.2.2. Pan shot, long shot, close-up shot
 - 1.2.3. Cinematic voyeurism
 - 1.2.4. Montage
- 1.3. A brief history of film
- 1.4. Writing film reviews
- 1.5. Distinguishing popular film genres

Unit II: Film Adaptation

- 2.1. Understanding the basics of Film Adaptation/Appropriation.
- 2.2. Approaches to Adaptation.
 - 2.2.1. Reasons for adapting a text
 - 2.2.2. Privileging literary elements over cinematic elements
 - 2.2.3. Pluralist approach: accepting differences and similarities
 - 2.2.4. Transformative approach: privileging cinematic text over literary text
- 2.3. 'Stam and the question of Fidelity in adaptations
 - 1.3.1 Iconophobia

- 1.3.2 Logophilia
- 1.3.3 Anti-corporeality
- 1.3.4 Parasitism
- 2.4. Analysing a Film Adaptation: the authenticity of rendition
- 2.5. Intercultural Adaptations

Unit III: Adaptation of a novel: Close analysis of the film *Pride and Prejudice* (2005) directed by Joe Wright: based on Jane Austen's novel *Pride and Prejudice*

- 3.1. Selection or deletion of episodes from the plot
- 3.2. Similarities and differences between text and adaptation
- 3.3. Cinematic Techniques
- 3.4. Costumes and settings: recreating 19th century England

Unit IV: Adaptation of a play: Close analysis of the film *Macbeth* (2015) directed by Justin Kurzel: based on the play *Macbeth* by William Shakespeare

- 4.1. Selection or deletion of episodes from the plot
- 4.2. Similarities and differences between text and adaptation
- 4.3. Cinematic techniques
- 4.4. Intercultural adaptation: reading *Maqbool* (2004), directed by Vishal Bhardwaj

Unit V: Adaptation of a story/novella: Close analysis of the film *Metamorphosis* (2012) directed by Charles Swanton: based on the story *Metamorphosis* by Franz Kafka

- 5.1. Themes and symbols
- 5.2. Cinematic techniques
- 5.3. Faithfulness in transferring text to film

Unit VI: Reading Films

- 6.1. Reading films for:
 - 6.1.1. Montage
 - 6.1.2. Voyeurism
 - 6.1.3. Psychological Thriller
 - 6.1.4. Horror
 - 6.1.5. Silent Films
 - 6.1.6. Comedy
 - 6.1.7. Cinematic communication
 - 6.1.8. Surrealism
 - 6.1.9. *Mis-en-scene*
- 6.2. Close analysis of films:
 - 6.2.1. Sergie Eisenstein's *Battleship Potemkin* (1925)
 - 6.2.2. Dziga Vertov's *Man with a Movie Camera* (1929)
 - 6.2.3. Charlie Chaplin's *Modern Times* (1936)
 - 6.2.4. Alfred Hitchcock's *Psycho* (1960)
 - 6.2.5. Luis Bunuel's *The Discreet Charm of the Bourgeoisie* (1972)
 - 6.2.6. Marc Forster's *Stranger Than Fiction* (2006)
 - 6.2.7. Wangchuk Talop's *Pot of Gold (Serzamgang)* (2016)

Reading List:

Essential readings

- Austen, J. (2013). *Pride and Prejudice*. Cambridge University Press.
- Cartmell, D., & Whelehan, I. (Eds.). (2007). *The Cambridge companion to literature on screen*. Cambridge University Press.
- Bhardwaj, V. (2004). *Maqbool* [Film]. Kaleidoscope Entertainment Pvt. Ltd.

Bunuel, L. (Director). (1972). *The discreet charm of the bourgeoisie* [Film]. 20th Century Fox.

Chaplin, C. (1939). *Modern times* [Film]. Charles Chaplin Productions.

Forster, M (Director). (2006) *Stranger Than Fiction* [Film]. Mandate Pictures.

Kafka, F. (1915). *The metamorphosis*.

Kurzel, J. (Director). *Macbeth* [Film]. Creative Scotland, See-Saw Films, Anton Capital Entertainment.

Hitchcock, A. (Director). (1960). *Psycho* [Film]. Paramount.

Hitchcock, A. (Director). (1954). *Rear window* [Film]. Paramount Pictures, Patron Inc.

Monaco, J. (2000). The language of film: signs and syntax. *How to read a film*, Oxford University Press.

Sergie, M. E. (Director). (1925). *Battleship Potemkin* [Film].

Shakespeare, W. (1992). *Macbeth*. Wordsworth Classics.

Stam, R. (2000). Beyond fidelity: The dialogues of adaptation. J. Naremore. (Ed.), *Film Adaptation* (pp.54-76). New Brunswick NJ: Rutgers.

Swanton, C. (Director). (2012). *Metamorphosis* [Film]. Attractive Features Ltd.

Talop, W. (Director). (2016). *Pot of gold (Serzamgang)* [Film]. Tshomem Productions.

Vertov, D. (1929). *Man with a movie camera* [Film]. VUFKU.

Wright, J. (Director). (2005). *Pride and prejudice* [Film]. Universal Studios.

Additional reading

Hutcheon, L. (2006). *A theory of adaptation*. Routledge.

Kuhn, A., & Westwell, G. (2012). *A dictionary of film studies*. Oxford University Press.

MacFarlane, B. (1999). *Novel to film: An introduction to the theory of adaptation*. Clarendon Press.

Monaco, J. (2000). *How to read a film*.
www.stclairfilm.com/uploads/4/9/3/7/49376005/james_monaco_how_to_read_a_film__3rd_ed_.pdf. Naremore, James. *Film Adaptation*. Rutgers Depth of Field, 2000.

Stam, R., & Raengo, A. (Eds.). (2005) *Literature and film: A guide to the theory and practice of film adaptation*.

Date: June 2022

Module Code and Title: LIT417 Poetry through the Ages
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Sonam Deki (Coordinator), Dechen Pelden

General objective: This module builds on the fundamentals of poetry students have acquired in the previous modules to determine how poetry reshapes itself in accord with social, historical, and political changes. Students will examine the way poetic forms and genres develop in response to how people have articulated their most passionate sentiments of joy, love, grief, wonder, nostalgia, and exaltation. This examination will lead to an appreciation of the nexus between the poetic forms and genres and how they frame the readers' expectations, forge the poets' perception and empower poets to garner from the past the ideals and values that mould our present.

Learning outcomes – On completion of the module, students will be able to:

1. Identify the form, rhyme scheme, and meter by scanning lines of poetry.

2. Differentiate various genres of poetry.
3. Interpret a poem through close readings of figurative expressions.
4. Analyse the poems from different perspectives and standpoints.
5. Analyse the meanings and effects of poems in the context of conventions of the genre.
6. Make inter-textual comparisons between poems belonging to the same sub-genre.
7. Examine the relationship between form and meaning in poetry.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	Tutorial: Poetry recitation, haiku composition	2	
Independent study	Written assignments and preparation for Poetry recitation	2	60
	Reading and review of class materials	2	
Total			120

Assessment Approach:

A. In-class Critical Response: 15%

Students will write an in-class critical response paper of 400 - 450 words comparing two or more poems.

Assessment will be based on the following criteria:
 Critical analysis and quality of argument: 30 marks
 Use of examples from the primary texts: 25 marks
 Depth of knowledge and accuracy of understanding: 25 marks
 Language use and structure & organisation: 20 marks

B. Haiku Composition: 20%

Students will start two pieces of haiku in class employing the tropes and features of haiku in the class. Students are encouraged to create original illustrations to enhance their haiku pieces.

Assessment will be based on the following criteria:
 Content, meaning, & theme: 25 marks
 Control of technique & poetic devices: 25 marks
 Structure and flow: 25 marks
 Originality: 15 marks

C. Written Assignment: 30%

Students will write a written assignment of 2000 to 2500 words on prescribed texts using correctly cited secondary academic references.

The assignment will be assessed based on the following criteria:
 Analysis and Quality of Argument: 30 marks
 Use of examples from the Primary texts: 25 marks
 Depth of Knowledge and Accuracy of understanding: 25 marks
 Language Use and Structure & Organisation: 20 marks

D. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will

comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

E. Semester-End Examination: 30%

Students will take a written exam of 2.5-hr duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Critical Response	1	15%
B. Haiku Composition	2	20%
C. Written Assignment	1	25%
D. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: Example of Bhutanese poetry: Lozeys

- 1.1. Types of lozeys and their functions
- 1.2. Close reading and discussion on *Lozé Ballads* by Karma Phuntsho

Unit II: *The Iliad* by Homer (translated by Robert Fagles)

- 2.1. Close reading and analysis of *The Iliad* by Homer (translated by Robert Fagles)
- 2.2. Context: The Trojan War
- 2.3. Elements of Oral Narrative tradition in *The Iliad*
- 2.4. Epic conventions: the epic simile, elevated language, and the epic hero.
- 2.5. Relationships between humans and the anthropomorphic gods in *The Iliad*

Unit III: Haiku

- 3.1. Close reading and analysis of selective haikus by Matsuo Basho
- 3.2. Close reading and analysis of selective haikus by contemporary writers
- 3.3. The traditional haiku
- 3.4. Style: brevity and simplicity
- 3.5. Function of *kigo* and *kireji* in traditional haiku
- 3.6. Emergence of the modern haiku
- 3.7. Staying relevant: evolution in the subject matter of the modern haiku

Unit IV: Subverting the sonnet tradition

- 4.1. Close reading and analysis of Sonnet 130: *My mistress' eyes are nothing like the sun* by William Shakespeare
- 4.2. Close reading and analysis of *Potpourri* by Joseph Salemi
- 4.3. Subverting the sonnet tradition:
 - 4.3.1. The subject in sonnets
 - 4.3.2. The position of the sonneteer
- 4.4. Sensory images
- 4.5. Reading between the literal and the figurative lines

Unit V: Embracing obscurity in Metaphysical poetry

- 5.1. Close reading and analysis of *To His Coy Mistress* by Andrew Marvell
- 5.2. Close reading and analysis of *Inside an Apple* by Yehuda Amichai
- 5.3. Approaching obscurity in poetry:

- 5.3.1. Understanding the social and cultural reference
- 5.3.2. Identifying the targeted audience
- 5.3.3. Embrace the obscure: meeting the poet halfway
- 5.4. Paradox: The union between the divine and the carnal
- 5.5. Contemplating metaphysical conceits

Unit VI: Elegy: The Language of Grief

- 6.1. Close reading and analysis of *Elegy Written in a Country Churchyard* by Thomas Gray
- 6.2. Close reading and analysis of *Elegy to a Still Born Child* by Seamus Heaney
- 6.3. Three stages in the traditional elegy: mourning, loss, and reflection
- 6.4. The personal in elegies
- 6.5. Meditation on the transience of life and on Death

Unit VII: Songs of Exaltation

- 7.1. Close reading and analysis of *The Solitary Reaper* by William Wordsworth
- 7.2. Close reading and analysis of *The Summer Day* by Mary Oliver
- 7.3. Comparison between Romantic and Contemporary Lyric poetry
- 7.4. Glorification of the ordinary
- 7.5. Diction and tone

Unit VIII: Dramatic Monologue

- 8.1. Close reading and analysis of *My Last Duchess* by Robert Browning
- 8.2. Close reading and analysis of *Medusa* by Carol Ann Duffy
- 8.3. The theatrical quality of dramatic monologue
- 8.4. Intentional and unintentional character revelation
- 8.5. The poet versus the persona
- 8.6. Subjectivity and intertextuality

Reading List:

Essential reading (*An essential reading compilation of the shorter poems will be made available to students*)

Amichai, Y. (2007). *Inside the apple*.

<https://poetrydispatch.wordpress.com/2007/11/03/yehuda-amichai-inside-the-apple/>

Basho, M. (2004). *Basho's haiku: Selected poems by Matsuo Basho* (D. L. Barnhill, Trans.). State University of New York Press.

Browning, R. (n.d). *My last duchess*.

<https://www.poetryfoundation.org/poems/43768/my-last-duchess>.

Duffy, C. A. (n.d.). *Medusa*. <https://genius.com/Carol-ann-duffy-medusa-annotated>.

Gray, T. (n.d.). *Elegy written in a country churchyard*. <http://www.thomasgray.org/cgi-bin/display.cgi?text=elcc>.

Heaney, S. (n.d.). *Elegy for still- born child*.

https://belfastgroup.digitalscholarship.emory.edu/groupsheets/heaney1_10365/

Henderson, H. G. (1958). *Intro to Haiku - An anthology of poems and poets from Basho to Shiki*. Bantam Doubleday Dell Publishing Group Inc.

Higginson, W, J. (2013). *The haiku handbook*. Kodansha American, Inc.

Homer. (2018). *The Iliad*. (R. Fagles, Trans.).

https://griersmusings.files.wordpress.com/2018/10/homer_the_iliad_penguin_classics_deluxe_edition-robert-fagles.pdf

Lennard, J. (2005). *The poetry handbook: A guide to reading poetry for pleasure and practical criticism* (2nd ed.). Oxford University Press.

Marvell, A. (n.d.). *To his coy mistress*. <http://www.bartleby.com/101/357.html>

Oliver, M. (n.d.). *The summer day*. <http://www.loc.gov/poetry/180/133.html>

Phuntsho, K. (n.d.). *Lozé ballads*.
<https://texts.mandala.library.virginia.edu/text/loz%C3%A9-ballads>

Salemi, J. S. (2020). *Potpourri*. <https://classicalpoets.org/2017/07/08/potpourri-and-other-poetry-by-joseph-s-salemi/>.

Shakespeare, W. (n.d.). *Sonnet 130: My mistress' eyes are nothing like the sun*.
<https://www.poetryfoundation.org/poems/45108/sonnet-130-my-mistress-eyes-are-nothing-like-the-sun>

Wordsworth, W. (n.d.). *The solitary reaper*.
<https://www.poetryfoundation.org/poems/45554/the-solitary-reaper>.

Additional reading

Abrams, M. H. (2003). *A glossary of literary terms*. Thomson Asia.

Bloom, H. (2005). *The art of reading poetry*. Harper Collins.

Date: June 2022

Module Code and Title: LIT418 Women's Writings
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Sonam Deki (coordinator), Paromita Manna

General objective: The aim of this module is to familiarise students to some of the seminal feminist theories of the twentieth century as well as select fiction, autobiography, poetry, and essays written by women. Students will empathise with the perspectives of various women authors who explore diverse social, political and literary themes from different subjective positions and thus enrich the domain of literature. Additionally, the students will be taught to appraise the voice of the 'Other' by analysing the texts prescribed in the module.

Learning outcomes – On completion of the module, students will be able to:

1. Discuss the themes explored in the prescribed texts.
2. Analyse multiple perspectives of the women authors mentioned in the module.
3. Correlate social, political and cultural issues with the literary texts.
4. Explain the different standpoints of the women writers and evaluate them
5. Evaluate the significance of the women's writings and their impacts on the society at large.
6. Explain the voice of the "other".
7. Apply the feminist theories studied to the prescribed stories and poems.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2.5	60
	Tutorial: gallery-walk, presentation	1	
	Discussion subsection	0.5	
Independent study	Written assignments and project	2	60
	Reading and review of class materials	2	
Total			120

Assessment Approach:

A. Open-book test: 15%

Students will write an open-book test on *Incidents in the Life of a Slave Girl* by Harriet Jacobs.

An open-book test for approximately 45 minutes on *Incidents in the Life of a Slave Girl* by Harriet Jacobs will be conducted. Students will be asked to answer one essay-type analytical question, and students can refer the text to substantiate their argument. The assessment rubric will be provided a week before the test; the question will be provided at the time of the test.

The open-book class test will be assessed on the following marking criteria:

Critical Analysis and Quality of Argument: 30 marks

Use of examples from the Primary texts: 20 marks

Depth of Knowledge and Accuracy of understanding: 30 marks

Language Use and Structure & Organisation: 20 marks

B. Presentation: 25%

Groups of 4 - 5 members will be assigned feminist theories to apply in the poems, stories and essays to research, prepare and present. This assessment will be divided into two components: two group pre-presentation meetings and a presentation to the class. Group members will meet the tutor to update on the process, confer on the direction of the presentation, and set goals if applicable in the pre-presentation meetings. The two pre-presentation meetings will be evaluated out of 4% and 6%, and will be assigned a group mark. All members of the group will present on their topic for 3 – 5 minutes and will be assigned an individual mark (15%) based on their performance.

The first pre-presentation meeting will be assessed based on the following criteria:

Preparedness of the group: 60 marks

Plan for the presentation: 40 marks

The second pre-presentation will be assessed based on the following criteria:

Content for the presentation: 50 marks

Research and response to feedback: 50 marks

Final presentation will be assessed based on the following criteria:

Analysis and argument: 40 marks

Knowledge and understanding: 30 marks

Presentation skills: 30 marks

C. Gallery Walk: 20%

Students will work in pairs to present a poster on an un-prescribed piece by their favourite women writer (not restricted to the ones in the module). The pair will meet the tutor once to present their topic and plan. The meeting will be marked out of 5. The poster should bring out the author's perspective on issues related to women. Students will display their poster on their classroom wall and present to their classmates and tutor. The pair can take turns to present and walk around to listen to other presenters. The gallery walk will be marked out of 15.

The pre-gallery walk meeting with the tutor will be assessed with the following criteria:

Reasons for the piece chosen: 40 marks

Research on the topic: 40 marks

Plan for the gallery walk: 20 marks

D. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Midterm Examination questions.

E. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Blooms Taxonomy, and will follow the programme blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Open-book test	1	15%
B. Presentation	1	25%
C. Gallery Walk	1	20%
D. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisite: None.

Subject matter:

Unit I: Introduction to Women's writing as a literary study

- 1.1. Women's writing and women's history
- 1.2. Locating the women's canon
- 1.3. Concept of female identity shaping their writing
- 1.4. Female consciousness

Unit II: Autobiography: Close reading and analysis of *Incidents in the Life of a Slave Girl* by Harriet Jacobs

- 2.1. Slave narrative as a historical document
- 2.2. Narratives by slave women different from male narratives
- 2.3. Debunking/exposing the stereotyped image of slave woman
- 2.4. Sexual victimization and Resistance

Unit III: Short stories: Close reading and analysis of 3 stories

- 3.1. *I Won't Ask Mother* by Kunzang Choden
 - 3.1.1. Portrayal of Women's Roles
 - 3.1.2. Assertion of Individuality
 - 3.1.3. Freedom of Choice
- 3.2. *Breast-Giver* (1980) by Mahasweta Devi (Trans. by Gayatri Chakravorty Spivak)
 - 3.2.1. Victimization of Women
 - 3.2.2. Women as perpetrators of patriarchal dominance
 - 3.2.3. Gender and class oppression
 - 3.2.4. Myths attached to motherhood
- 3.3. *The Quilt* by Ismat Chughtai (Trans. by Syeda Hameed)
 - 3.3.1. Chughtai and the Progressive Writers Movement
 - 3.3.2. Lesbian love opposed to heterosexual relationship
 - 3.3.3. The role of the narrator

Unit IV: Poems: Close reading and analysis of 3 poems

- 4.1. *Search for My Tongue* by Sujata Bhatt
 - 4.1.1. Cultural Conflict
 - 4.1.2. Search for Identity

- 4.1.3. Language and identity
- 4.1.4. Describing the Immigrant's experience
- 4.2. *To Live in the Borderlands Means You* by Gloria Anzaldúa
 - 4.2.1. Blending of Languages and Cultures
 - 4.2.2. Racial and Ethnic Identities
 - 4.2.3. Conflict and assertion of Rights
- 4.3. *Our Grandmothers* by Maya Angelou
 - 4.3.1. Dehumanizing effects of slavery
 - 4.3.2. Resistance and Resilience
 - 4.3.3. Significance of the Refrain
 - 4.3.4. Escapee's point of view

Unit V: Essays: Close reading and analysis of 4 essays:

- 5.1. Excerpts from *A Room of One's Own* by Virginia Woolf
 - 5.1.1. Importance of Economic independence
 - 5.1.2. Gender inequality
 - 5.1.3. Myth of Shakespeare's sister, Judith
 - 5.1.4. The essay as a feminist treatise
- 5.2. *The Category of Sex* by Monique Wittig
 - 5.2.1. Sex and its relationship with oppression
 - 5.2.2. Origin of the dominant ideology- men as masters
 - 5.2.3. Women's subjection to the obligation to reproduce
 - 5.2.4. Marriage as a contract
- 5.3. "The Significance of Feminist Movement" from *Feminist Theory: From Margin to Center* by Bell Hooks
 - 5.3.1. Understanding sexist oppression
 - 5.3.2. Advocacy of feminist movement to end sexist oppression
 - 5.3.3. Role of family
- 5.4. Excerpts from "Introduction" to *The Second Sex* by Simone de Beauvoir
 - 5.4.1. Defining a woman
 - 5.4.2. Woman as the 'Other'
 - 5.4.3. Myth of woman

Reading List:

Essential reading: (*An essential reading compilation of the shorter reading materials will be made available to students*)

- Angelou, M. (2015, July 14). *Our grandmothers*.
<https://www.poemhunter.com/poem/our-grandmothers/>.
- Anzaldúa, G. (n.d.). *To live in the borderlands means you*.
<https://powerpoetry.org/content/live-borderlands>.
- Beauvoir, S. (2010). *Introduction: The second sex*.
https://libcom.org/files/1949_simone-de-beauvoir-the-second-sex.pdf
- Bhatt, S. (2008). *Search for my tongue*. <http://www.johndclare.net/English/Bhatt-revision-notes.doc>
- Choden, K. (2012). I won't ask my mother. *Tales in colour and other stories*, Zubaan.
- Chughtai, I. (1994). The quilt. *The quilt and other stories*,
<https://www.humanities.uci.edu/critical/pdf/lihaaf.pdf>
- Devi, M. (2009). *Breast-Giver*. <http://briancroxall.pbworks.com/f/Devi-BreastGiver.pdf>
- Hooks, B. (1984). The significance of feminist movement. *Feminist theory: From margin to center*.
https://funceji.files.wordpress.com/2017/08/bell_hooks_feminist_theory_from_margin_to_centerbookzz-org_.pdf.

- Jacobs, H. A. (2001). *Incidents in the life of a slave girl*. Dover Publications. (1861).
<https://docsouth.unc.edu/fpn/jacobs/jacobs.html>.
- Wittig, M. (1982). *The category of sex*. <https://theanarchistlibrary.org/library/monique-wittig-the-category-ofsex.a4.pdf>.
- Woolf, V. (2014). *A room of one's own*. Maple Press.

Additional reading

- Crenshaw, K. (1991). Mapping the margins: Intersectionality, identity politics, and violence against women of color. *Stanford Law Review*, 43(6) 1991,1241–1299.
www.jstor.org/stable/1229039.
- Davis, A. *Reflections on the black woman's role in the community of slaves*.
http://massreview.org/sites/default/files/Davis_0.pdf.
- Gardiner, J. K. (1981). On female identity and writing by women. *Critical Inquiry*, 8(2), 347–361. www.jstor.org/stable/1343167.
- Gilbert, S. M., & Gubar, S.(Eds.). (2007). *Feminist literary theory and criticism*. W. W. Norton.
- Rooks, N. (1989). *Writing themselves into existence: The intersection of history and literature in writings on black women*.
<https://core.ac.uk/download/pdf/190123893.pdf>
- Tong, R. (2009). *Feminist thought: A comprehensive introduction*.
https://excoradfeminisms.files.wordpress.com/2010/07/feminist_thought_a_more_comprehensive_intro.pdf.

Date: June 2022

Module Code and Title:	LAN405 Journalistic Writing
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Tshering Palden (Coordinator), Utsav K. Sharma, Sangay C. Wangchuk

General objective: This module aims to introduce students to the fundamentals of journalistic writing and develop journalistic skills. It will also introduce them to the techniques of press writing for different media and will enable students to acquire these skills.

Learning outcomes – On completion of the module, students will be able to:

1. Write news articles at a level suitable for print in a local publication such as a college magazine.
2. Distinguish different types of news articles (hard, feature, analysis, profile, editorial and column).
3. Critically analyse news content, identifying potentially dubious reporting.
4. Proofread and rewrite short texts in journalistic style.
5. Research and fact-check their own data collection for short news reports.
6. Distinguish the best ways of reporting speeches, meetings, and press conferences.
7. Critically analyse media releases.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours

Contact	Lectures	2	60
	Tutorial: Writing workshops	2	
Independent study	Written assignments and project	3	60
	Reading and review of class materials	1	
Total			120

Assessment Approach:

A. Feature Writing: 25%

Students will be required to write a feature article of 2000 - 2500 words. The first draft will be graded on 10%, and the final draft on 10%, and 5% will be allotted to improvements made on the feedback provided on the first draft.

Assessment of both the drafts will be based the following criteria:

Application of elements and style of feature writing: 50 marks

Sources used: 20 marks

Originality: 10 marks

Language: 10 marks

Structure: 10 marks

The improvement on feedback on first draft will be assessed on the following criteria:

Marginal Improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

B. Real News Reporting Project: 35%

Students will write a real news article of 600 - 700 words. Students will be assessed (7%) on the strength of the subject they choose and the questions they frame in the first stage of the news reporting project assessment. Another 8% will be awarded on the interviews they conduct for the project. The first draft will be graded on 8%, and the final draft on 8%, and 4% will be allotted to improvements made on the feedback provided on the first draft.

The first stage (7%) will be assessed on the following criteria:

Choice of topic and interviewee: 25 marks

Quality of questions framed for interview: 25 marks

The second stage (8%) will be assessed on the following criteria:

Flow of interview and follow-up questions: 35 marks

Pre-interview research conducted: 15 marks

Both the drafts of the news article (8%) will be assessed on the following criteria:

Application of elements and style of news writing: 50 marks

Sources and quotes: 25 marks

Language: 15 marks

Photograph with caption: 10 marks

The improvement on feedback on first draft (4%) will be assessed on the following criteria:

Marginal Improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

C. Editorial or Column Writing: 15%

Students will write an editorial piece or column of 350 - 400 words in class.

The editorial or column writing will be assessed on the following criteria:

Application of elements of editorial and column writing: 50 marks

Structure and format: 25 marks

Language: 15 marks

Journalistic style :10 marks

D. Blog post: 15%

Students will write a piece of citizen journalism of 600 to 800 words as a blog post based on scenarios given to them in the class. Students will be expected to support their writing with relevant images on the blog.

The blog post will be assessed on the following criteria:

Application of elements and style of citizen journalism: 50 marks

Structure and organisation: 25 marks

Language: 15 marks

Photograph with caption: 10 marks

E. Media release: 10%

Students will write a media release of 350 - 400 words on a given scenario.

Media release will be assessed on the following criteria:

Content: 15 marks

Headline and lead: 15 marks

Language: 10 marks

Organization and structure: 10 marks

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Blog Post	1	15%
B. Feature Writing	1	25%
C. Real News Reporting	1	35%
D. Editorial and Column Writing	1	15%
E. Media release and press conference reporting	1	10%
Total Continuous Assessment (CA)		100%

Pre-requisites: None

Subject matter:

Unit I: Introduction to Journalism

- 1.1. Characteristics of journalism and elements of news
- 1.2. Different types of news writing
- 1.3. Introduction to various types of media components

Unit II: Print Journalism

- 2.1. Writing/reporting for print media
- 2.2. Components of a newspaper/magazine
- 2.3. Structure and analysis of newspapers
- 2.4. Writing different articles for newspapers:
 - 2.4.1. Editorial

- 2.4.2. News story
- 2.4.3. Feature writing
- 2.4.4. Analysis
- 2.4.5. Op-ed piece
- 2.5. Introduction to techniques of news writing for different media
- 2.6. Interview techniques and skills
- 2.7. Using quotes and attribution

Unit III: The new journalism

- 3.1. Social media journalism and its characteristics
- 3.2. Impact of social media on journalism
- 3.3. Social media as a tool for journalism
- 3.4. Citizen journalism
- 3.5. Media consumption

Unit IV: Reporting speeches, meetings and press (media) conferences

- 4.1. Reporting speeches, meetings and press conferences
- 4.2. Challenges in reporting on such events
- 4.3. Logistics, preparation, position and on arrival of an event
- 4.4. Setting, crowd size, content and writing the news/ story

Unit V: Media releases

- 5.1. Characteristics of media releases and their purpose
- 5.2. How to handle a media release
- 5.3. Reading and visualizing the media release for story
- 5.4. Writing a story from a media release
- 5.5. How to write a media release and its structure

Reading List: (*An essential reading compilation will be made available to the students*)

Essential reading

- The News Manual. (1991). *Volume 1: Basic techniques*.
www.thenewsmanual.net/Manuals%20Volume%201/volume1_00intro.htm
 Kramer, M, & Call, W. (2007). *Telling true stories: A nonfiction writers' guide from the Nieman foundation at Harvard university*. Plume.
 Raman, U. (2009). *Writing for the media*. Oxford University Press.
 Zinsser, W. (2016). *On writing well: The classic guide to writing nonfiction*. Turtleback Books.

Additional reading

Randall, D. (2016). *The universal journalist: Expanded and updated*. Pluto Press.

Date: June 2022

Module Code and Title:	UGR406 English Project
Programme:	BA in English Studies
Credit Value:	24
Module Tutor:	Sonam Deki (Coordinator) and Vanlallawmkimi

General objective: All BA in English Studies students are expected to successfully complete an English writing project of approximately 8000 to 10000 words (including appendices and bibliographies) as a pre-requisite for their graduation. In the first part of a two-semester project, students will conduct extensive independent research in literary, cultural studies and creative writing. In the final stage, students will focus on the execution of these projects in a clear and methodical manner. In general, the critical project will be the default option for most students: the skills of research and analytical writing and research are of more relevance than creative

work to most professions that graduates will be seeking to enter. For this reason, the creative option will be limited to students who have demonstrated potential and genuine interest in creative work in the earlier relevant creative writing modules. This limitation will be enforced by restricting the creative option to students who have averaged 70% or above in LAN202 Creative Writing and LAN303 Prose Writing.

Learning outcomes – On completion of the module, students will be able to:

For the critical project option:

1. Identify a suitable text, group of texts, or theoretical approach to serve as a basis for the critical project.
2. Independently conduct in-depth research into their topic.
3. Annotate the sources researched for the project.
4. Formulate a research question.
5. Produce a project proposal including a detailed schedule and a bibliography.
6. Work methodically towards answering research question(s).
7. Construct an informed argument about literature based on independent research.
8. Write at length and in detail on literary texts.
9. Revise, edit and proofread their work.
10. Manage time effectively to produce a project in a timely manner.
11. Present and defend their project.

For the creative writing project option:

1. Identify a suitable theme or concept to serve as the basis for a creative project.
2. Conduct a survey of literature to form the theoretical and conceptual basis for the project.
3. Annotate the sources researched for the project.
4. Produce a project proposal for their creative project.
5. Work methodically towards producing a substantial creative written work.
6. Incorporate their research in their reflective essay and creative pieces.
7. Evaluate their use of crafts and writing techniques in their creative pieces
8. Maintain thematic cohesiveness and consistency in style in a creative work.
9. Manage time effectively to produce a project in a timely manner.
10. Revise, edit and proofread their work.
11. Produce, present and defend their project.

Learning and Teaching Approach:

The project as a whole is intended to synthesize skills and knowledge that students have acquired prior to this point in their studies and to demonstrate their mastery thereof. By the end of the first part of this research project, students are expected to have successfully formulated a sufficiently challenging writing project proposal and a preliminary literature review or gathered adequate materials depending on the nature of the project which will form the basis of their work in the final stage of the project. The culmination of the final stage will be a complete critical project or creative writing project. Students will be expected to spend the majority of their time during this stage writing their projects independently. They are expected to give regular updates to their supervisors and improve upon the feedback received.

The learning and teaching approaches used in the first stage reflect students being guided towards more independent research and writing. As such, the first and second halves of the semester will be structured differently, as outlined below:

Learning and teaching approach for the first stage:

Period	Approach	Hours per week	Total credit hours
Weeks 1-7	Skills workshops in-class	2	60
	Guided study/research	2	

	Independent study	4	
Weeks 8-15	Mock viva & viva voce	1	60
	Small group guidance on individual project proposals	2	
	Independent study	5	
	Total		120

The role of the supervisor in the first stage will initially be hands-on, delivering both skills-based group workshops and providing individual feedback. However, the supervisor should aim to gradually relinquish control of the project to the student as the semester progresses.

The supervisor will therefore undertake the following roles in this stage:

1. Lead whole-class skills workshops (e.g., research skills, analysing completed research projects, integrating research into a project).
2. Provide guidance for reading and research.
3. Provide guidance regarding the scope and aims of students' projects.
4. Provide detailed feedback on progress, indicating specific areas of strength and weakness in the project.
5. Provide a clear schedule for the initial stages (for weeks 1 – 7) of the project, and ensure that students adhere to this schedule.

Additional support with language, citation, and proofreading for students will be made available at the Learning Resource Centre on appointment basis.

Learning and teaching approach for the final stage:

Period	Approach	Hours per week	Total credit hours
Weeks 1-7	Skills workshops in-class	1	60
	Discussion sub-section	1	
	Guided study/research	1	
	Independent study	5	
Weeks 8-15	Viva voce	0.5	60
	Small group guidance on individual projects	1.5	
	Independent study	6	
	Total		120

Students may also request additional tutorials, and tutors may ask particular students to report more frequently on their progress, or to attend extra tutorial sessions, as necessary.

The supervisor should take a less active role in this stage, allowing students to take the initiative in moving their project forward, and in completing it. However, supervisors should be prepared to intervene when students' lack of progress or errors of judgment threatens the project as a whole.

After the first draft submission, students can generally use two of the four contact hours a week for independent work in completing and polishing their projects unless they have been identified by the supervisor to attend extra tutorials.

The supervisor will perform the following roles in the final stage:

1. Deliver whole-class lectures giving general input on progressing and completing a research project before the first draft submission.
2. Lead targeted skills workshops for small groups, tailored to students based on their weaknesses. Students who show competency to work independently, may do so.
3. Provide feedback indicating general strengths and areas for improvement, but with less specific detail than in the first stage of the project.

4. Guide students to schedule their work-plan for the completion of the project, and ensure that students adhere to this schedule.

Additional support with language, citation, and proofreading for students will be made available at the Learning Resource Centre on appointment basis.

Assessment Approach:

The objectives of the two types of projects are as follows:

1. Critical Project

A critical project requires students to produce an extended piece of literary criticism based on a thorough analysis of literary or cultural texts. This may address wider debates on some of the concepts and theories covered over the course of the BA in English Studies programme.

By the end of the first part of this module, students who intend to write a critical project must submit a critical project proposal of 1000-1500 words, including a tentative bibliography of at least 8 academic sources. The proposal should present an overview of the topic, a research question, a discussion of the method of investigation or analysis, and a description of the proposed organization of the project by chapter. It will also include a preliminary bibliography of primary and secondary works that the project will engage. Students may then proceed with their work on the project, to be completed in its entirety by the end of the module.

In the second part of the module, students will work on executing their projects and write a critical project of 8000-10000 words.

2. Creative Writing Project

A creative writing project requires students to produce an original literary work in poetry, fiction, nonfiction, playwriting, or scriptwriting.

By the end of the first part of this module, students who intend to write a creative writing project must submit a creative writing project proposal. The proposal should comprise of a brief 750 – 1000 words overview giving a sense of the project and acting as a point of entry for the work to be done. Students should submit at least one sample of original prose (fiction or nonfiction) or poetry of roughly 1500 - 2000 words and an annotated bibliography of at least 8 to 10 sources along with the overview as part of the proposal before the end of the first stage of the module. The creative writing project should consist of three parts: a reflective essay of 1000 - 1500 words examining the student's use of subject, genre, and craft, the creative portfolio, and an annotated bibliography of at least 8 - 10 works.

Assessments for stage one (semester I of Year 4):

A. Annotated Bibliography: 25%

Students will submit two sets of annotated bibliography in the first 5 – 6 weeks of the semester. The first set should include at least 3 entries and will be assessed out of 10% and will be submitted in the fifth week. The second set should include at least 5 entries and will be assessed out of 15% and will be submitted by the seventh week.

Both submissions will be assessed based on the following criteria:

Quality/ Reliability of sources: 20 marks

Quality of summary: 25 marks

Quality of evaluation: 25 marks

Citation: 20 marks

Language: 10 marks

B. Project Proposal draft: 20%

Students will be expected to submit their Project proposal draft by mid-term. Tutors will return the drafts with feedback within three weeks of submission. The assessment components for the Critical Project and Creative Writing Project will differ as follows:

1. Critical Project:

i. Literature Review: 7%

Students will submit a literature review of 1000 – 1500 words.

Assessment will be based on the following criteria:

Introducing the idea: Problem statement: 15 marks

Coverage and evaluation of sources: 15 marks

Synthesis of sources: 25 marks

Conclusion: 10 marks

Structure of the review: 15 marks

Clarity of writing and writing technique: 10 marks

APA citation: 10 marks

ii. Research Proposal: 13%

Student will submit their research proposal of 1000 – 1500 words.

Assessment will be based on the following criteria.

Research overview: 45 marks

Research question: 35 marks

Language use and formatting: 20 marks

2. Creative Writing Project:

i. Project Overview: 7%

Students will submit a project overview of 750 to 1000 words.

Assessment will be based on the following criteria:

Quality of overview: 45 marks

Connecting research to the proposed project: 35 marks

Language use and formatting: 20 marks

ii. Original Creative Sample: 13%

Students will compose an original creative sample of roughly 1500 to 2000 words.

Assessment will be based on the following criteria:

Effectiveness of writing: 50 marks

Organisation and genre: 30 marks

Grammar, vocabulary: 20 marks

C. Viva voce: 15% (5% + 10%)

Individual students will have two sets of vivas for roughly 10 minutes each with both the supervisors present. The first viva will be before their Project Proposal draft submission, and will be assessed on 5%. The second viva will be before their final Project Proposal submission, and will be assessed on 10%.

The assessment will be based on the following criteria.

General description of the project: 35 marks

Reflection on the research process: 35 marks

Tasks to be completed: 20 marks

Language: 10 marks

D. Project Proposal: 40%

Students will be expected to submit their Project proposal draft a week before the end of semester. Students will submit a Feedback worksheet along with their project proposal. Tutors will email the graded proposal with feedback so students can continue to work on it during the winter break.

The assessment components for Critical Project and Creative Writing Project will differ as follows:

1. Critical Project:

i. Literature Review: 15%

Students will submit the literature review of 1000 – 1500 words. 5% will be awarded for incorporating the feedback received on the draft. Literature review will be assessed on 10%, and will be based on the criteria given above.

ii. Research Proposal: 25%

Student will submit their research proposal of 1000 – 1500 words. 10% will be awarded for incorporating the feedback received on the draft. Research proposal will be assessed on 15%, and will be based on the criteria given above.

2. Creative Writing Project:

i. Project Overview: 15%

Students will submit a project overview of 750 – 1000 words. 5% will be awarded for incorporating the feedback received on the draft. Project overview will be assessed on 10%, and will be based on the criteria given above.

ii. Original Creative Sample: 25%

Students will compose an original creative sample of roughly 1500 – 2000 words. 10% will be awarded for incorporating the feedback received on the draft. Original creative sample will be assessed on 15%, and will be based on the criteria given above.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Annotated bibliography	2	25%
B. Project Proposal draft	2	20%
C. Viva voce	2	15%
D. Project Proposal	2	40%
Total Continuous Assessment (CA)		100%

Assessment for stage two (semester II of Year 4):

A. Progress Report on VLE: 10%

Students will fill a short question-answer form to update on the progress of their project in the fourth week and in the tenth week. Each progress report will be assessed on 5%.

Thoroughness and specificity in explanations of progress made: 50 marks
Self-Reflection on progress made: 50 marks

B. Project draft: 25%

Students will be expected to submit their Project draft by mid-term. Tutors will return the drafts with feedback within three weeks of submission. The assessment components for Critical Project and Creative Writing Project will differ as follows:

1. Critical Project:

i. Literature Review: 10%

Students will submit a literature review of 1000 – 1500 words. Assessment will be based on the criteria given above.

- ii. Critical Project: 15%
Students will submit their critical thesis.

Assessment will be based on the following criteria:

Introduction: 15 marks
Analysis of findings: 35 marks
Organisation: Structure and transition: 15 marks
Conclusion: 10 marks
Clarity of writing and writing technique: 15 marks
Citation: 10 marks

2. Creative Writing Project:

- i. Reflection: 10%
Students will submit a reflective essay of 1000 – 1500 words.

Assessment will be based on the following criteria:

Reflection on subject, genre, and form: 30 marks
Reflection on craft, and growth as a researcher and writer: 30 marks
Connecting research to project: 30 marks
Language use and formatting: 10 marks

- ii. Original Creative Portfolio: 15%
Students will compile a portfolio of original creative compositions of around 7500 to 8500 words.

Assessment will be based on the following criteria:

Effectiveness of writing: 40 marks
Genre and organisation of ideas: 45 marks
Language and presentation: 15 marks

C. Viva voce: 10%

Individual students will have a viva for roughly 10 to 15 minutes each with both the supervisors present. The aim of the viva is to check the student's depth of understanding, as well as review his or her original contribution beyond research. The viva will be conducted before their final Project submission.

Viva voce will be assessed on the following criteria:

Reflection on the subject choice: 30 marks
Analysis of the chosen content: 30 marks
Reflection on one's growth as a researcher: 30 marks
Language use: 10 marks

D. Project: 45%

Students will be expected to submit their Project two weeks before the semester end exams. Students will submit a Feedback worksheet along with their project proposal. Tutors will return the graded project with feedback so students can revise where necessary before printing the college copy. The assessment components for Critical Project and Creative Writing Project will differ as follows:

- 1. Critical Project:
 - i. Reflection: 15%

Students will submit a reflection of 1000 – 1500 words. The students will reflect on their research process, topic and their research experience.

Assessment will be based on the following criteria.

Reflection on research topic: 45 marks

Reflection on experience and growth as a researcher: 45 marks

Language and formatting: 10 marks

ii. Critical Project: 30%

Student will submit their critical thesis. 10% will be awarded for incorporating the feedback received on the draft. Critical Project will be assessed on 20%, and will be based on the criteria given above.

2. Creative Writing Project:

i. Reflection: 15%

Students will submit a project overview of 1000 - 1500 words. 5% will be awarded for incorporating the feedback received on the draft. Reflection will be assessed on 10%, and will be based on the criteria given above.

ii. Original Creative Portfolio: 30%

Students will submit their creative portfolio. 10% will be awarded for incorporating the feedback received on the draft. Original Creative Portfolio will be assessed on 20%, and will be based on the criteria given above.

E. Poster Exhibition: 10%

Students in the last week of the semester will present their research or project to the college in the form of an open poster exhibition. Student will be expected to display one poster outlining the essence of their project, and interact and answer queries from the audience.

Assessment will be based on the following criteria:

Explanation of poster and answering questions: 45 marks

Creativity and presentation: 45 marks

Language and clarity: 10 marks

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Progress Report on VLE	2	10%
B. Project Draft	2	25%
C. Viva voce	1	10%
D. Project	2	45%
E. Poster Exhibition	1	10%
Total Continuous Assessment (CA)		100%

Pre-requisites: UGR305 Introduction to Literary Research Methods, and for Creative Writing Project only: LAN202 Creative Writing and LAN303 Prose Writing.

Subject matter:

Unit I: Introduction to writing a project

- 1.1. Summary of requirements of the critical project and creative writing project
 - 1.1.1. Originality
 - 1.1.2. Independent research
- 1.2. Overview of skills required
 - 1.2.1. Research skills
 - 1.2.2. Time management

- 1.2.3. Synthesis of sources
- 1.3. Overview of expectations regarding independent study and amount of guidance provided by tutors

Unit II: Critical project

- 2.1. Detailed summary of requirements of critical theses
 - 2.1.1. Word limit
 - 2.1.2. Structure
 - 2.1.3. Referencing and bibliography
 - 2.1.4. Knowledge gap
 - 2.1.5. Research question
- 2.2. Analysis of examples of critical projects
 - 2.2.1. Identifying structure
 - 2.2.2. Identifying sources used
 - 2.2.3. Identifying argument
- 2.3. Revision of relevant knowledge from the previous semesters
 - 2.3.1. Review of key skills, including research and referencing, argument, and use of the primary sources
 - 2.3.2. Revision of literature review

Unit III: Creative Writing project

- 3.1. Detailed summary of requirements of creative project
 - 3.1.1. Originality
 - 3.1.2. Understanding of conventions and requirements of the genre
 - 3.1.3. Appropriateness of craft and form
 - 3.1.4. Structure and organisation
- 3.2. Analysis of examples of creative projects
 - 3.2.1. Identifying generic traits
 - 3.2.2. Incorporating the research into the project
 - 3.2.3. Purpose of the overview/ reflection
 - 3.2.4. Connecting the creative sample/portfolio to the overview/ reflection
- 3.3. Revision of relevant knowledge from previously studied modules to individual project
 - 3.3.1. Revision of subject matter – dependent on students' projects

Unit IV: For critical project

- 4.1. Research skills
 - 4.1.1. Time management
 - 4.1.2. Working towards a research question or goal
- 4.2. Structuring a critical project
 - 4.2.1. Basic considerations of structuring a long piece of writing
 - 4.2.2. Considerations on the relationship between structure and argument
 - 4.2.3. The introduction
 - 4.2.4. Body paragraphs
 - 4.2.5. The conclusion
- 4.3. Constructing an argument
 - 4.3.1. Use of thesis statements in longer pieces of writing
 - 4.3.2. Revising thesis statements
 - 4.3.3. Integration of critical and theoretical sources into an argument.
- 4.4. Revising academic writing
 - 4.4.1. Re-reading work critically
 - 4.4.2. Editing details
 - 4.4.3. Proofreading
- 4.5. Citing adequate evidence
 - 4.5.1. Deciding between quoting, paraphrasing and summarising

Unit V: For Creative Writing project:

- 5.1. Research skills
 - 5.1.1. Time management
 - 5.1.2. Finding relevant, reliable, and appropriate sources
 - 5.1.3. Connecting research to creative project
- 5.2. The reflective essay
 - 5.2.1. The role of the reflective essay
 - 5.2.2. Evaluating the appropriateness of subject matter and genre to form
 - 5.2.3. Examining the use of crafts and literary devices used in the project
 - 5.2.4. Discerning the impact of research on project
 - 5.2.5. Relating the creative component to the reflective essay
- 5.3. Creating a coherent project
 - 5.3.1. Deciding on theme or focus
 - 5.3.2. Incorporating conventions of genre and literary devices in creative pieces
 - 5.3.3. The author's voice
 - 5.3.4. Originality
- 5.4. Revising creative work
 - 5.4.1. Revising a large project
 - 5.4.2. Editing details
 - 5.4.3. Working on consistency of style
 - 5.4.4. Proofreading

Reading List:

Essential reading

Baker, N. (2000). *A research guide for undergraduate students: English and American literature*. Modern Language Association of America.

Additional reading

Purdue University Online Writing Lab. (2008). *OWL // The Purdue writing lab*.
<https://owl.english.purdue.edu/owl/resource/747/01/>

Date: June 2022

Module Code and Title:	LIT119 The Craft of the Short Story
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Sonam Deki (coordinator), Vanlallawmkimi, Palden Wangmo

General objective: This module aims to provide students with a broad exposure to the short story genre, and not only foster interest in a lesser-known literary genre but also encourage its creative production. The module seeks to develop skills of textual analysis and interpretation for which the short story format is particularly suited. It will also develop conceptual and communicative skills as well as nurture independent and critical thinking.

Learning outcomes – On completion of the module, students will be able to:

1. Identify the key meanings/themes in the prescribed short stories.
2. Discuss how the short story form can be an effective vehicle for cultural and philosophical ideas.
3. Infer meanings from subtext.
4. Make intertextual connections between short stories.
5. Confer ideas and opinions productively and meaningfully with peers.

6. Write short responses to evaluate the short stories encountered.
7. Compose an original short story.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	3	60
	Tutorial & Presentation	1	
Independent study	Written assignments	2	60
	Reading and review of class materials	2	
Total			120

Assessment Approach:

A. Critical Response: 10%

A short critical response of 300 – 500 words on two or more stories evaluating specific literary aspects and techniques of the stories. Assessment will be based on the 'Assessment rubric for Critical Response paper'.

Critical analysis and quality of argument: 15 marks

Use of examples from the primary texts: 30 marks

Depth of knowledge and accuracy of understanding: 30 marks

Language use and structure & organisation: 25 marks

B. Class Tests: 15%

Two written tests (8% + 7%) on the prescribed stories will be conducted, and will be for 45 min duration and cover materials from the first two weeks and two weeks post mid-semester.

C. Short Story Composition: 25%

Students will create an original short story of at least 650 – 750 words. Students will have to complete an outline worksheet for 3% in class. Students will then submit a draft for 7%. They will get a week to work on the feedback provided by the tutor on the draft; 5% will be awarded on the improvement on feedback made on the draft. The final draft will be assessed on 10%.

Both the drafts of the short story composition will be assessed on the following marking criteria:

Effectiveness of writing: 25 marks

Use of genre: 15 marks

Organisation and Structure: 25 marks

Use of language: 25 marks

Presentation and Proofreading: 10 marks

Improvement on feedback will be assessed on the following marking criteria:

Marginal improvement: 0 – 49 marks

Satisfactory improvement: 50 – 59 marks

Significant and appropriate improvement: 60 – 74 marks

Significant improvement beyond feedback given: 75 – 100 marks

D. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% will be graded before mid-term, and the remaining 5% post midterm.

E. Midterm Examination: 10%

Students will take a written exam of 1.5 hr duration covering topics up to the mid semester. Similar to the semester end exam, the assessment is comprehensive and summative in nature, and will include questions from all levels of Bloom's Taxonomy, and follow the programme's blue-print for question papers.

F. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr. duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy, and will follow the programme's blue-print for Semester-End Examination questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Critical Response	1	10%
B. Class Tests	2	15%
C. Short Story Composition	1	25%
D. Class participation and preparedness		10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: None

Subject matter:

Unit I: The Short Story

- 1.1. The structure and elements of the short story.
 - 1.1.1. Setting
 - 1.1.2. Characterisation
 - 1.1.3. Plot
 - 1.1.4. Conflict
 - 1.1.5. Resolution
 - 1.1.6. Themes
 - 1.1.7. Points of view

Unit II: Close reading and analysis of *Hills like White Elephants* by Ernest Hemingway

- 2.1. Hemingway's Theory of Omission or the Iceberg Theory
- 2.2. Use of dialogues as a narrative device

Unit III: Close reading and analysis of *How Much Land Does a Man Need?* By Leo Tolstoy

- 3.1. The Morality Tale
- 3.2. Themes: Class and Society

Unit IV: Close reading and analysis of *The Last Leaf* by O. Henry

- 4.1. Characterisation
- 4.2. Use of symbols

Unit V: Close reading and analysis of *I Stand Here Ironing* by Tillie Olsen

- 5.1. Social realism
- 5.2. Olsen's conversational style of narration

Unit VI: Close reading and analysis of *The Black Cat* by Edgar Allen Poe

- 6.1. Mystery and Gothic Horror
- 6.2. First person point of view

Unit VII: Close reading and analysis of *A Horse and Two Goats* by R.K. Narayan

- 7.1. Setting: depiction of Indian rural life
- 7.2. Use of Humour

Unit VIII: Close reading and analysis of *The Lady with the Dog* by Anton Chekhov

- 8.1. Chekhov's gun
- 8.2. Chekhov's objectivity and brevity

Unit IX: Close reading and analysis of *What's in a Name?* by Tashi Pem

- 9.1. Significance of the title
- 9.2. Short story as an effective vehicle for cultural discussion

Unit X: Close reading and analysis of *Unpopular Gals* by Margaret Atwood

- 10.1. Narrative Technique
- 10.2. Shifting perspectives

Reading List:

Essential Reading (*An Essential compilation of readings will be made available to students*)

Atwood, M. (1992). *Unpopular gals. Good bones.*

https://booksbooks.com/bdlkhfdlfnldsdllfk/2/bafykbzaceaaaextlfqeovci4a5tzsl5aqs pulbn4ltkpkcifuddpui5yuah7s/OEBPS/Atwo_9781551995502_epub_c05_r1.htm

Chekhov, A. (1899). *The lady with the dog.*

<https://bcs.bedfordstmartins.com/webpub/english/compclass/Public%20Domain%20Readings/Chekhov%20The%20Lady%20with%20the%20Dog.pdf>

Hemingway, E. (1927). *Hills like white elephants.*

<https://www.gvsd.org/cms/lib/PA01001045/Centricity/Domain/765/HillsPDFText.pdf>

Henry, O. (1907). *The last leaf.*

https://americanenglish.state.gov/files/ae/resource_files/the-last-leaf.pdf

Narayan, R. K. (1970). *A horse and two goats.*

<http://www.spsagartala.ac.in/notes/TEXT%20CL%209%20ENG%202%20a%20horse%20and%20two%20goats.pdf>

Olsen, T. 1961). *As I stand here ironing.* <https://jerrywbrown.com/wp-content/uploads/2014/02/I-Stand-Here-Ironing-by-Tillie-Olsen.pdf>

Pem, T. (2006). *What's in a name?. Ordinary stories.* Kuensel Corporation.

Poe, E, A. (1943). *The black cat.* 1943.

<http://xroads.virginia.edu/~Hyper/POE/black.html>

Tolstoy, L. (1886). *How much land does a man need?.* <http://www.online-literature.com/tolstoy/2738/>

Additional Reading

Cox, A. (2005). *Writing short stories.* Routledge.

March-Russell, P. (2009). *The short story: An introduction.* Edinburgh University Press.

Date: June 2022

Module Code and Title: LAN101 Grammar and Vocabulary in Context
Programme: BA in English Studies
Credit Value: 12
Module Tutor: Dechen Pelden (Coordinator), Sangay C. Wangchuk, Ruma Tamang, Palden Wangmo, and Mohan Rai.

General objective: This module helps students improve their academic writing by focusing on aspects of grammar and vocabulary that will reflect the transition from pre-university to university. Students will gain experience with the functional grammar they need to succeed in their academic studies in future semesters. Their confidence in understanding and using grammar for written assignments will improve, along with their academic vocabulary, so that they can write accurate English and communicate more effectively in academic contexts. The writing practise will emphasize the production of coherent paragraphs and further use these skills in developing an essay.

Learning outcomes – On completion of this module, students will be able to:

1. Recall the definitions and appropriate contextual usage of the most frequently used words in intermediate academic texts.
2. Identify and select more appropriate forms of vocabulary for use in a contextually appropriate manner.
3. Use a high frequency of intermediate academic vocabulary words in written forms of academic communication.
4. Apply grammatical rules to recognize and correct grammatical and mechanical errors in intermediate academic texts.
5. Use appropriate grammatical structures to express more complex academic ideas, such as shades of meaning.
6. Select and design appropriate paragraph types for different uses.
7. Plan, organize, and write a coherent paragraph with a topic sentence, supporting details, and a conclusion, at an intermediate academic level

Learning and Teaching Approach:

Type	Approach	Hours per Week	Total Credit Hours
Contact	Lecture and discussions	4	60
Independent study	Writing assignments and paragraph writings	2	30
	Reading and review of class materials	2	30
Total			120

Assessment Approach:

- A. Quizzes: 20%
Two quizzes of 50 minutes will be held within class hours, each covering approximately 3-4 weeks of subject matter.
- B. Paragraph writing task (Individual task): 20%
Students will write 4 types of paragraphs (150-200 words each). They will mainly practice writing paragraphs such as: introduction paragraph, illustration paragraph, classification paragraph, and compare and contrast paragraph. Each paragraph will be assessed out of 5%.

Each paragraph will be assessed using the following criteria:

- Topic Sentence: 10 marks
- Development of paragraph: 25 marks
- Use of linking words: 5 marks
- Grammar and language: 10 marks

C. Essay Writing assignment (Individual task): 20%

Students will write an essay of 800-1000 words applying their skills learned in writing paragraphs in the semester. The assignment will be written in two drafts; the first draft will be worth 5%; improvement on the first draft will be 5%; and the final draft will be worth 10%.

Both drafts will be evaluated using the following criteria:

- Introduction: 15 marks
- Content of the essay: 20 marks
- Organisation and structure of body paragraphs: 20 marks
- Conclusion: 10 marks
- In-text Citation: 10 marks
- End-text citation: 10 marks
- Use of language and grammar: 15 marks

Improvement on feedback will be evaluated using the following rubric:

- Marginal improvement: 0 – 49 marks
- Satisfactory improvement: 50 – 59 marks
- Significant and appropriate improvement: 60 – 74 marks
- Significant improvement beyond feedback given: 75 – 100 marks

D. Semester-End Examination (SE): 40%

Students will take a written exam of 2.5 hrs duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Quizzes	2	20%
B. Paragraph writing portfolio	4	20%
C. Essay Writing	1	20%
Total Continuous Assessment (CA)		60%
Semester-End Examination (SE)		40%

Pre-requisites: None

Subject matter:

Unit I: Writing, Vocabulary, and Grammar Practice 1

- 1.1. Introduction to paragraph planning, with examples
- 1.2. Features of introduction paragraph
- 1.3. Unifying ideas: themes, topics; paragraph length guidelines
- 1.4. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
 - 1.4.1. Word meanings, word families, and collocations for target words from the academic word list (top ~50)
 - 1.4.2. Strategy building: Using a dictionary
- 1.5. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences

- 1.5.1. Tenses Review
- 1.5.2. Conditionals

Unit II: Writing, Vocabulary, and Grammar Practice 2

- 2.1. Features and uses of an illustration paragraph
- 2.2. Flow of ideas in a paragraph: showing connections
- 2.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
 - 2.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
 - 2.3.2. Strategy building: Word-knowledge expansion
- 2.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
 - 2.4.1. Verb patterns

Unit III: Writing, Vocabulary, and Grammar Practice 3

- 3.1. Features and uses of classification paragraph
- 3.2. Flow of ideas in a paragraph: deliberate repetition
- 3.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
 - 3.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
 - 3.3.2. Strategy building: Identifying text structures
- 3.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
 - 3.4.1. Noun phrases
 - 3.4.2. Being formal and informal

Unit IV: Writing, Vocabulary, and Grammar Practice 4

- 4.1. Features and uses of a comparison or contrast paragraph
- 4.2. Flow of ideas in a paragraph: strategic use of pronouns
- 4.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
 - 4.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
 - 4.3.2. Strategy building: Synthesis of ideas across texts using common vocabulary
- 4.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
 - 4.4.1. Arguing and persuading
 - 4.4.2. Passives
 - 4.4.3. Paraphrasing

Unit V: Writing, Vocabulary, and Grammar Practice 5

- 5.1. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
 - 5.1.1. Stating facts and opinions
 - 5.1.2. Comparing and Contrasting

Unit VI: Writing, Vocabulary, and Grammar Practice 6

- 6.1. Writing of conclusion paragraph
- 6.2. Flow of ideas in a paragraph: specialized linking words to signal a conclusion.
- 6.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
 - 6.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)

- 6.3.2. Strategy building: Word maps
- 6.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
 - 6.4.1. Arguing and Persuading
 - 6.4.2. Talking about Cause and Effect
 - 6.4.3. Relative Clause

Unit VII: Writing, Vocabulary, and Grammar Practice 7

- 7.1. Essay Writing
 - 7.1.1 Putting paragraphs together
 - 7.1.2 Paragraph placement and combinations
 - 7.1.3 Paragraph transitions
- 7.2. Flow of ideas in a paragraph: specialized linking words to signal a conclusion
- 7.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
 - 7.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
 - 7.3.2. Strategy building: Root analysis
- 7.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences

Reading List:

Essential Reading (*A compilation of materials will be made available to students*)

Hacker, D. (2010). *A writer's reference*, 7th Ed. Bedford/St. Martin's.
Paterson, K. and Wedge, R. (2013). *Oxford grammar for EAP*. Oxford University Press.

Additional Reading

Harris. (2003). *Prentice Hall reference guide to grammar and usage*. Prentice Hall.
Hewings, M. (2008). *Advanced English grammar: A self-study reference and practice book for advanced South Asian students*. Cambridge University Press.

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