

Programme Handbook

**Bachelor of Arts
in
English Studies**

Offered by



**ROYAL THIMPHU
COLLEGE**

In affiliation with



Royal University of Bhutan

Effective July, 2016

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

Acknowledgements:

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Programme Definition

College/Institute(s): Royal Thimphu College, Ngabiphu, Thimphu, Bhutan

Name of Programme: Bachelor of Arts in English Studies

Duration and mode of study: Three years, full-time

Awarding/accrediting body: Royal University of Bhutan

Date of start programme: July, 2016

Date of documentation: December, 2015

Aims and Objectives of the Programme

The BA programme in English Studies is a single-major undergraduate degree programme designed to provide students with a thorough knowledge of global literature in English and related issues and debates, a flavour of emerging literature 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 and journalism, as well as the core competencies modules common to single-major programmes at Royal Thimphu College.

The Programme seeks to develop students' appreciation of Literature on multiple levels, and aims to encourage students' thoughtful engagement with important issues and questions raised by the world's great literature. Engagement with these issues will equip students to be active participants in a democratic society and in a country which is rapidly developing links with the rest of the world. As such, Literature modules form the most substantial portion of the programme. These are intended to provide students with a grounding in the works of key authors as well as important genres and themes in English literature, and selected world literatures in translation, throughout history. The curriculum is designed to give students a broad foundational knowledge of historical developments in literature, as well as opportunity for in depth study of significant authors, events, and topics. Moreover, it provides ample opportunities for students to engage in debates around literature that are relevant to the present day.

The Programme, with its combination of Literature and Language modules, aims to enhance students' ability to read and think critically, and to engage in meaningful communication and dialogue about substantive topics in civic, academic and professional contexts. The study of literature is supported by the language and journalism portions of the programme. These modules build on the core competency language modules which address the four key skills - reading, writing, listening, and speaking – in an academic setting. The language and journalism modules give students the opportunity to develop their written and oral English skills, with a view to employment in creative areas (e.g. writing), media settings (e.g., journalism and freelancing), education, business (e.g. human resource officer, programme officer, entrepreneurship, advertising and marketing, and content writing), or government, public policy and advocacy. 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.

In addition to the subject-specific components of the programme, it is also designed to develop students' critical thinking skills and their potential to participate in meaningful and productive dialogue at an international standard in academic, professional and civic contexts. Throughout the programme, students will be trained 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.

Specific Objectives

Upon successful completion of the programme, graduates should be able to:

1. Write analytically on literature from a broad range of locations and periods.
2. Discuss literature sensitively and in depth from a variety of theoretical perspectives.
3. Appraise texts from a range of sources, including written literature, and media.
4. Apply their knowledge of literature, its background and contexts, and related debates, to issues of civic life and government as required by their roles as citizens and employees.
5. Apply theoretical and critical arguments to contemporary debates on literary, social and cultural issues.
6. Express themselves creatively in both written and spoken English.
7. Apply basic skills in journalism to write articles.
8. Employ written and spoken English to communicate effectively in civic, academic and professional situations, and in international contexts if necessary.
9. Research sources independently using both print and electronic materials.
10. Write independently and at length, taking and arguing a position on complex and sensitive issues.
11. Synthesise information from a variety of literary, critical, and theoretical sources.
12. Create objectives for and design a project, and work towards the completion of those objectives in a timely and organised manner.
13. Identify their own areas of strength and present themselves effectively for employment.
14. Work effectively in groups or teams as well as lead them.

Curriculum Structure and Map

Yr	Sem	Modules				
1	I	LIT101 Life in Verse: Themes in Contemporary Poetry	LIT102 The Craft of the Short Story	LIT103 Contemporary Bhutanese Writings in English	LAN101 Grammar, Vocabulary and Phonology in Context	PRD101 Personal Development
	II	LIT104 The Social and Literary Context: Anglo-Saxon to Restoration Period	LIT105 Myths, Morals, and Memory: Folk Literature	LIT106 The History of the Future: Science Fiction	ACS101 Academic Skills	IPS101 IT and Basic Problem Solving
2	III	LIT207 The Evolution of the Novel: From Origins to Realism	LIT208 Classical Greek Drama to The Theatre of Ideas	LIT209 The Social and Literary Context: 18 th to 20 th Century Literature	LAN202 Basic Journalism	DZG101 Dzongkha Communication
	IV	LIT210 The Evolution of the Novel: From Modernism to Postmodernism	LIT211 From Stage to Void: 20 th Century Drama	LIT212 Imitation, Imagination, and Tradition: Literary Theory & Criticism I	LAN203 Creative Writing	GSE101 Analytical Skills
3	V	LIT313 The Empire Writes Back: Postcolonial Literature	LIT314 The Shattered Mirror: Modernist Literature	LIT315 From Sonnet to Song: Understanding Poetry	LIT316 20 th Century 'isms': Literary Theory & Criticism II	ENP301 English Project I
	VI	LAN304 Language and the Power of Ideas	LIT317 Women's Writings	LIT318 House of Mirrors: Postmodernist Literature	LAN305 English for Professional Communications	ENP302 English Project II

All modules comprise 12 credits. Core competencies modules are shown in grey. There are no elective modules in this programme. Twenty-four modules are literature/language-based modules, and the remaining six are core competency modules.

Classification/breakdown of curriculum into broad component categories

Category	Modules	% of curriculum
Core English literature subject modules	LIT101, LIT102, LIT103, LIT104, LIT105, LIT106, LIT207, LIT208, LIT209, LIT210, LIT211, LIT212, LIT313, LIT314, LIT315, LIT316, LIT317, LIT318	18/30 = 60%
English language and communication subject modules	LAN202, LAN203, LAN304, LAN305	4/30 = 13.3%
English Project modules	ENP301, ENP302	2/30 = 6.7%
Core competencies	LAN101, ACS101, PRD101, DZG101, IPS101, GSE101	6/30 = 20%
Total		100%

Core Competencies

The Wheel of Academic Law, Section B5 (Expectations of RUB Graduates) sets out the professional, personal, and academic attributes that all graduates are expected to have developed within their RUB degree programmes. In principle, skill development could be happening alongside the acquisition of content knowledge in every module of a programme. In practice, a holistic approach has been difficult to achieve, and the sum of knowledge and skills gained from individual modules has not necessarily added up to full achievement of the expectations set out in WAL Section B5. It may be the case that fundamental skills need specific focus and modules of their own, such that students may be able to practice, develop, and enhance these in their other modules. As already recognized in WAL B6 (Languages and ICT competencies), some of these fundamental skills are treated as competencies that must be achieved within a programme (English, Dzongkha, IT skills). This programme includes a broader range of competencies that students should specifically seek to achieve.

The structure is intended to give students a strong foundation in basic lifelong skills. By working around a single subject major, the student will get even greater depth in that subject than is now possible through the dual subject programmes, while at the same time allow for approximately one fourth of the modules to focus on skills development. Being skills-development focused, the modules' learning outcomes would be largely based on demonstration of the competencies, not necessarily specific subject content knowledge. As such, they have a common scaffold in mind, but may be expected to have some infusion of subject-specific content (as the vehicle for developing those competencies).

The core competencies modules (shown in grey above) are:

1. LAN101: Grammar, Vocabulary, and Phonology in Context
2. ACS101: Academic Skills
3. PRD101: Personal Development
4. DZG101: Dzongkha Communication
5. IPS101: IT and Basic Problem Solving
6. GSE101: Analytical Skills

Entrance 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

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

Progression Criteria, Final Results and Awards

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 30% of the total number of modules offered, rounded to the nearest number. In this programme, students must pass at least three out of the five modules each 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 D6 of the Wheel of Academic Law of the RUB.

Overall marks (given as percentages) are aggregated in proportion to the module credit weight within a particular year. The final percentage mark over all three years of the programme is a weighted average of aggregate marks in each year in the ratio of 20:30:50 (1st year: 2nd year: 3rd year).

The final marks for each semester must be endorsed by the Programme Board of Examiners (see below, section on "Programme Management").

Learning and Teaching Approaches

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. These contact hours should be used for lectures, discussions, guest speakers, debates, videos, student presentations, demonstrations, tutorials, and in-class assessments such as quizzes and tests.
2. As a general theme, problem-based learning will be encouraged in modules wherever possible to allow students to take stock of what they know, think about what they need to know, and figure out how to get required information for themselves in order to solve specific problems related to their subjects.
3. In order to promote students' involvement in learning, projects, independent research, presentations and discussions will constitute an essential component of the learning process.
4. A plethora of reading materials from a wide variety of sources (e.g. books, articles, coursepacks) 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 within the College campus (also accessible via login from off-campus).
5. For literature modules, good editions of complete literary texts will be made available for purchase by students as appropriate for each module. In some cases, these are supplemented with compiled coursepacks with 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 will be made available for purchase by students.
6. Students will gain the tools necessary to carry out small authentic projects starting early in the programme. 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.
7. 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 Mountain Echoes festival, in order to give students additional 'real-world' exposure to the subjects studied.
8. Although each module has a Module Coordinator, team teaching is strongly encouraged, and it is expected that faculty members routinely visit and guest lecture in each other's classes when called for according to their specializations and interests.

Assessment

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 except for the general details of the SE and midterm exams as well as the component of Class Participation, which are described below.
2. SE 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% of the overall mark for a module.
4. CA components will also include Assignments, Presentations, Projects, Quizzes and Tests.
5. The programme promotes frequent, smaller coursework assessments to continuously engage students in their own learning.
6. Most of the 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 a student contributes to class discussions. Half of the total weight will be assessed before the mid-term, and the other half post mid-term. 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. 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.
7. 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. This is typically done through allowing multiple drafts of submitted work, for which marks can be incrementally improved in a limited fashion. This must be based on students' own initiatives to put in the effort and time required to improve. A careful balance should be struck between allowing improvement of graded work and rewarding work that has been submitted properly the first time so as not to disadvantage stronger students. Previously failed work that was plagiarized or of excessively poor quality cannot be redone and resubmitted for more than the bare minimum pass mark.
8. 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. If a new substitute/make-up work is allowed, this should be marked out of a maximum of 50% of the marks possible in the original assignment.
9. Cross-grading by tutors is expected in cases where multiple tutors may be sharing a module.
10. The CA components use grading rubrics, included below. These are intended to cover all of the assessment types in the new programme. The rubrics and the assessment types that they cover are as follows:
 - a. Analytical Writing. Used for the final draft of critical responses, essays, written group reports, individual written projects, and the English project.
 - b. Analytical Writing (First draft).
 - c. Creative Writing. Used for tasks in LAN203: Creative Writing, and any creative tasks in other modules.
 - d. Oral Tasks. Used for individual presentations, group presentations, project presentations, video presentations, film projects, debates, group performances, and poster presentations.

- e. Participation and Preparedness. Used for all class participation and preparedness components.
 - f. Professional Writing. Used for all tasks in LAN305: English for Professional Communications and news reporting projects.
11. 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.
 12. 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 and third 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.
 13. The rubrics are given in full below; the assessment section of the module descriptors gives the grading rubric for each element of the module's CA.
 14. The only element for which a rubric is not given is standard written tests (class tests, midterm examination, semester-end examination). The assessment section of the module descriptors give some indication of the content of such tests, but the exact format and content is to be decided by the module tutor. However, it is expected that class tests will generally assess knowledge at the lower end of Bloom's taxonomy: they will be used as a check that students have acquired basic factual knowledge. Midterm and semester-end exams will be more comprehensive.

a. Assessment Rubric for Analytical Writing: Final Draft and Improvement

(Final Draft)

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
Analysis & Argument (40%)	(1) Use of examples from the primary text	Examples are not used or are irrelevant to the essay's thesis	Examples are rarely used and are of little relevance to the essay's thesis	Some examples are used to support the essay's thesis. These are not always convincingly explained.	Well-chosen examples are used to support the essay's thesis. An attempt has been made to explain these.	Well-chosen examples are used to support the essay's thesis thoroughly. These are explained convincingly.	Well-chosen examples are used sensitively and convincingly to support the essay's thesis.
	(2) Use of secondary materials to support argument	Very limited or no use of secondary materials	Limited use of secondary materials. Some inappropriate sources used	Basic range of secondary materials used reasonably effectively	Good range of appropriate secondary materials effectively used	Wide range of secondary materials skilfully used	Wide range of well-chosen secondary materials skilfully and confidently used
	(3) Critical analysis and quality of argument	No argument is present. Critical analysis is absent or very weak	Argument is unclear or absent: essay is mainly descriptive. Poor critical analysis	Argument is present, but unclear or confused at times. Critical analysis attempted	Clear argument made with good critical analysis	Strong argument made with very good critical analysis	Strong and original argument made with excellent critical analysis
Knowledge, Skills & Understanding (40%)	(4) Breadth and depth of knowledge	Very limited knowledge shown.	Limited knowledge shown.	Basic breadth and depth of knowledge shown.	Good breadth and depth of knowledge shown.	Very good breadth and depth of knowledge shown.	Outstanding breadth and depth of knowledge shown.
	(5) Accuracy and understanding	Considerable elements of inaccurate material. Poor understanding of key facts and concepts	Material partially accurate. Poor understanding of key facts and concepts	Reasonable level of accuracy. Basic understanding of concepts shown	Good level of accuracy. Good understanding of concepts shown	Very high level of accuracy. Very good understanding of concepts shown	Very high level of accuracy. Excellent understanding of concepts shown
	(6) Evidence of study beyond module teaching	Little or no evidence of study beyond module teaching	Limited evidence of study beyond module teaching	Some evidence of study beyond module teaching	Good evidence of study beyond module teaching	Substantial evidence of study beyond module teaching	Very substantial evidence of study beyond module teaching
Presentation	(7) Clarity, fluency and appropriateness of writing style	Poor level of clarity, fluency and appropriateness	Weak or variable level of clarity, fluency, and appropriateness	Reasonable level of clarity, fluency, and appropriateness	High level of clarity, fluency, and appropriateness	Very high level of clarity, fluency, and appropriateness	Outstanding level of clarity, fluency, and appropriateness

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
	(8) Grammar, syntax, punctuation, spelling and proof-reading	Poor level of grammar, syntax, punctuation, spelling and proof-reading	Weak or variable level of grammar, syntax, punctuation, spelling and proof-reading	Reasonable level of grammar, syntax, punctuation, spelling and proof-reading	High level of grammar, syntax, punctuation, spelling and proof-reading	Very high level of grammar, syntax, punctuation, spelling and proof-reading	Very high level of grammar, syntax, punctuation, spelling and proof-reading
	(9) Care taken in quoting, referencing and bibliography; overall layout	Poor quoting, referencing and bibliography; overall layout poor	Weak or variable quoting, referencing and bibliography; overall layout poor	Reasonable quoting, referencing and bibliography; overall layout adequate	High level of care in quoting, referencing and bibliography; overall layout good	Excellent care taken in quoting, referencing and bibliography; overall layout good	Excellent care taken in quoting, referencing and bibliography; overall layout good
Overall	Overall quality	Work is poor, falling significantly short of demonstrating basic competence	Work does not demonstrate basic competence in the concepts and texts under consideration	Work is adequate: good in some areas, but with some limitations or weaknesses	Work is of a consistently good standard, or is very good in some areas and competent in others	Work which is excellent and which shows evidence of independent thought, initiative, ambition and creativity.	Outstanding work, which includes evidence of independent thought, initiative, originality and ambition.

(Improvement)

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
Improvement on First Draft	(1) Improvement based on first draft feedback	Feedback has not been understood. Changes have not been made, or changes have not substantially improved the essay.	Feedback has only been partially understood. Some changes have been made, but these have improved the essay only marginally.	Feedback has generally been understood and some improvements have been made as a result.	Feedback has been understood, and significant and appropriate improvements have been made as a result.	Feedback has been understood, and the essay has been thoroughly re-drafted and improved, including changes beyond those suggested in the feedback.	Feedback has been understood, and the essay has been thoroughly re-drafted and improved. The student has shown significant initiative to make changes beyond those suggested in the feedback.

b. Assessment Rubric for Analytical Writing: First Draft

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
Analysis & Argument (40%)	(1) Use of examples from the primary text	Examples are not used or are irrelevant to the essay's thesis	Examples are rarely used and are of little relevance to the essay's thesis	Some examples are used to support the essay's thesis. These are not always convincingly explained.	Well-chosen examples are used to support the essay's thesis. An attempt has been made to explain these.	Well-chosen examples are used to support the essay's thesis thoroughly. These are explained convincingly.	Well-chosen examples are used sensitively and convincingly to support the essay's thesis.
	(2) Use of secondary materials to support argument	Very limited or no use of secondary materials	Limited use of secondary materials. Some inappropriate sources used	Basic range of secondary materials used reasonably effectively	Good range of appropriate secondary materials effectively used	Wide range of secondary materials skilfully used	Wide range of well-chosen secondary materials skilfully and confidently used
	(3) Critical analysis and quality of argument	No argument is present. Critical analysis is absent or very weak	Argument is unclear or absent: essay is mainly descriptive. Poor critical analysis	Argument is present, but unclear or confused at times. Critical analysis attempted	Clear argument made with good critical analysis	Strong argument made with very good critical analysis	Strong and original argument made with excellent critical analysis
Knowledge, Skills & Understanding (40%)	(4) Breadth and depth of knowledge	Very limited knowledge shown.	Limited knowledge shown.	Basic breadth and depth of knowledge shown.	Good breadth and depth of knowledge shown.	Very good breadth and depth of knowledge shown.	Outstanding breadth and depth of knowledge shown.
	(5) Accuracy and understanding	Considerable elements of inaccurate material. Poor understanding of key facts and concepts	Material partially accurate. Poor understanding of key facts and concepts	Reasonable level of accuracy. Basic understanding of concepts shown	Good level of accuracy. Good understanding of concepts shown	Very high level of accuracy. Very good understanding of concepts shown	Very high level of accuracy. Excellent understanding of concepts shown
	(6) Evidence of study beyond module teaching	Little or no evidence of study beyond module teaching	Limited evidence of study beyond module teaching	Some evidence of study beyond module teaching	Good evidence of study beyond module teaching	Substantial evidence of study beyond module teaching	Very substantial evidence of study beyond module teaching
Presentation &	(7) Clarity, fluency and appropriateness of writing style	Poor level of clarity, fluency and appropriateness	Weak or variable level of clarity, fluency, and appropriateness	Reasonable level of clarity, fluency, and appropriateness	High level of clarity, fluency, and appropriateness	Very high level of clarity, fluency, and appropriateness	Outstanding level of clarity, fluency, and appropriateness
	(8) Grammar, syntax, punctuation,	Poor level of grammar, syntax, punctuation,	Weak or variable level of grammar, syntax, punctuation,	Reasonable level of grammar, syntax,	High level of grammar, syntax,	Very high level of grammar, syntax,	Very high level of grammar, syntax,

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
	spelling and proof-reading	spelling and proof-reading	spelling and proof-reading	punctuation, spelling and proof-reading	punctuation, spelling and proof-reading	punctuation, spelling and proof-reading	punctuation, spelling and proof-reading
	(9) Care taken in quoting, referencing and bibliography; overall layout	Poor quoting, referencing and bibliography; overall layout poor	Weak or variable quoting, referencing and bibliography; overall layout poor	Reasonable quoting, referencing and bibliography; overall layout adequate	High level of care in quoting, referencing and bibliography; overall layout good	Excellent care taken in quoting, referencing and bibliography; overall layout good	Excellent care taken in quoting, referencing and bibliography; overall layout good
Overall	Overall quality	Work is poor, falling significantly short of demonstrating basic competence	Work does not demonstrate basic competence in the concepts and texts under consideration	Work is adequate: good in some areas, but with some limitations or weaknesses	Work is of a consistently good standard, or is very good in some areas and competent in others	Work which is excellent and which shows evidence of independent thought, initiative, ambition and creativity.	Outstanding work, which includes evidence of independent thought, initiative, originality and ambition.

c. Assessment Rubric for Creative Writing

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
Effectiveness of Writing (40%)	(1) Overall effectiveness	The text is dull and unengaging	The text lacks sufficient engagement to substantially challenge or interest the reader	The text is somewhat engaging, and raises issues and questions for the reader	The text is generally engaging, capturing the reader's attention and raising interesting issues	The text is highly engaging, completely engaging the reader and raising challenging issues	The text is gripping and thought-provoking, leaving the reader with questions even after leaving the text
	(2) Control of technique (e.g. meter, rhyme, characterisation, use of dialogue)	The text demonstrates little or no use of technique; or techniques taught have been misunderstood	The text attempts to employ relevant technique, but use is poor or these may be misused	The text demonstrates awareness of relevant technique, but use may be uneven or at odds with the content of the piece	The text demonstrates good control of technique, which is in line with the content of the piece	Technique is used very effectively, and significantly enhances the effectiveness of the writing	The text demonstrates mastery of technique to the extent that it is used in novel and challenging ways
	(3) Originality	The text is directly derived from other works and demonstrates no effort at original thought	The text is largely derivative, using clichés and overly-recognisable plot lines, ideas, and images	The text demonstrates some effort at originality, but still contains a number of derivative elements in plot, themes, and images	The text is substantially original, containing novel elements including plot, themes, and images	The text is highly original, containing imaginative and creative elements including plot, themes, and images	The text is original to the degree that it challenges the reader's preconceptions in terms of content and form
Organization, Genre, and Use of Language (40%)	(4) Organisation of ideas	Problems with structure cause the text to be difficult to follow or incomprehensible	The writer has some awareness of structure, but this has not been used successfully, with parts of the text difficult to follow	The writer has attempted to structure the text, but has only been partially successful, with sections too long or undeveloped	The structure of the text generally contributes to its effectiveness, but some sections may be too long or undeveloped	The text is well-structured throughout, with ideas and themes organised effectively	The text demonstrates mastery of structure, with content and form complementing each other
	(5) Use of genre	The text demonstrates little or no awareness of the conventions of the genre	The writer has misunderstood some conventions of the genre, and as a result has misused them	The writer has mainly understood the conventions of the genre, but these are not always employed correctly	The writer has understood the conventions of the genre and is able to use these correctly	The writer has understood the conventions of the genre and is able to use these effectively and originally	The text demonstrates mastery of the genre to the extent of being able to modify, play with, or challenge its conventions

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
	(6) Use of creative language (e.g. imagery, figurative language)	The text contains little or no creative language, or where it has been used, its meaning is unclear	The text demonstrates some awareness of types of creative language, but these are poorly used, being unclear or clichéd	The text attempts to employ creative language, and does so partially effectively	The text employs creative language to good effect	The text makes very good use of creative language to striking effect	The text makes outstanding use of creative language, with powerful and original formulations present
Grammar, vocabulary and presentation (20%)	(7) Grammar and syntax	Grammatical errors cause the document to be highly confusing or incomprehensible.	There are a large number of grammatical errors, causing significant confusion. Expression is hindered by limited use of structures	There are a number of grammatical errors, causing confusion in some cases. A limited range of structures is present	Most sentences are written accurately, and the writer is able to employ a range of grammatical structures	Almost all sentences are accurate, and a wide range of structures enables clarity and flexibility in expression	The writing is accurate throughout, and displays mastery of a wide range of grammatical structures employed to good effect
	(8) Lexical range	A very poor range of vocabulary is present, making effective expression impossible and causing confusion throughout	A poor range of vocabulary is present, hindering effective expression of ideas or causing confusion	A limited range of vocabulary is present, is sometimes used inaccurately, and in some cases prevents clear expression of ideas	A reasonable range of vocabulary is present, is generally used accurately, and is capable of expressing the writer's ideas	A good range of vocabulary is present, is used accurately, and expresses the writer's ideas	An excellent range of vocabulary allows the author to express complex and nuanced ideas
	(9) Presentation and proof reading	The document is extremely carelessly prepared, with numerous errors present	The document is not presented well enough to be displayed to other parties. A number of proofing errors remain	The document is adequately presented, with some errors remaining	The document is well-presented and has been proof-read to remove almost all errors	The document is very well presented. Proof reading has removed all errors	The document is presented flawlessly and with flair while remaining appropriate
Overall	Overall quality	Work is poor, falling significantly short of demonstrating basic competence	Work does not demonstrate basic competence in the concepts and texts under consideration	Work is adequate: good in some areas, but with some limitations or weaknesses	Work is of a consistently good standard, or is very good in some areas and competent in others	Work which is excellent and which shows evidence of independent thought, initiative, ambition and creativity.	Outstanding work, which includes evidence of independent thought, initiative, originality and ambition.

d. Assessment Rubric for Oral Tasks

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
Analysis & Argument (40%)	(1) Use of examples from the primary text	Examples are not used or are irrelevant to the task's purpose	Examples are rarely used and are of little relevance to the task's purpose	Some examples are used to support the task's purpose. These are not always convincingly explained.	Well-chosen examples are used to support the task's purpose. An attempt has been made to explain these.	Well-chosen examples are used to support the task's purpose thoroughly. These are explained convincingly.	Well-chosen examples are used sensitively and convincingly to support the task's purpose.
	(2) Use of secondary materials to support argument	Very limited or no use of secondary materials	Limited use of secondary materials. Some inappropriate sources used	Basic range of secondary materials used reasonably effectively	Good range of appropriate secondary materials effectively used	Wide range of secondary materials skilfully used	Wide range of well-chosen secondary materials skilfully and confidently used
	(3) Critical analysis and quality of argument	No argument is present. Critical analysis is absent or very weak	Argument is unclear or absent: task is mainly descriptive. Poor critical analysis	Argument is present, but unclear or confused at times. Critical analysis attempted	Clear argument made with good critical analysis	Strong argument made with very good critical analysis	Strong and original argument made with excellent critical analysis
Knowledge, Skills & Understanding (40%)	(4) Breadth and depth of knowledge	Very limited knowledge shown.	Limited knowledge shown.	Basic breadth and depth of knowledge shown.	Good breadth and depth of knowledge shown.	Very good breadth and depth of knowledge shown.	Outstanding breadth and depth of knowledge shown.
	(5) Accuracy and understanding	Considerable elements of inaccurate material. Key facts and concepts misunderstood	Material partially accurate. Poor understanding of key facts and concepts	Reasonable level of accuracy. Basic understanding of concepts shown	Good level of accuracy. Good understanding of concepts shown	Very high level of accuracy. Sophisticated understanding of concepts, evidenced by elaboration	Very high level of accuracy. Excellent understanding of concepts shown, evidenced by elaboration and questioning
	(6) Evidence of study beyond module teaching	Little or no evidence of study beyond module teaching	Limited evidence of study beyond module teaching	Some evidence of study beyond module teaching	Good evidence of study beyond module teaching	Substantial evidence of study beyond module teaching	Very substantial evidence of study beyond module teaching
Presentation Skills (20%)	(7) Clarity and fluency	Poor level of clarity, fluency and appropriateness	Weak or variable level of clarity, fluency, and appropriateness	Reasonable level of clarity, fluency, and appropriateness	High level of clarity, fluency, and appropriateness	Very high level of clarity, fluency, and appropriateness	Outstanding level of clarity, fluency, and appropriateness
	(8) Engagement of audience	Demonstrates minimal awareness of the	Demonstrates little awareness of the audience's prior	Demonstrates some awareness of the audience's prior	Demonstrates a good awareness of the audience's prior	Demonstrates a good awareness of the audience's prior	Demonstrates a good awareness of the audience's prior

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
		audience's prior knowledge and makes no effort to engage them.	knowledge and makes little effort to engage them.	knowledge and makes some effort to engage them.	knowledge, and seeks to engage them.	knowledge, and successfully engages them.	knowledge, and successfully engages them throughout.
	(9) Quality of visuals, handouts, and other materials	Materials are absent when needed, or detract from the task through inaccuracy or lack of clarity	Materials are absent when they would be beneficial, or are poorly prepared or inaccurate	Appropriate materials are provided, although these may duplicate information given elsewhere	Materials support and supplement the task effectively	Materials add significantly to the task, providing valuable information, perspectives, prompts	Supplementary materials are used creatively to engage the audience and elaborate on content
Overall	Overall quality	Oral task may confuse or hinder other students' understanding of content or concepts	Oral task adds little or nothing to other students' understanding of content or concepts	Oral task enables other students to gain some further insight into the areas discussed	Oral task enables other students to gain significant further insight into the areas discussed	Oral task goes significantly beyond material studied previously, substantially enhancing other students' knowledge of the topic	Oral task encourages and enables other students to explore beyond material studied previously, presenting content in creative and engaging ways

e. Assessment Rubric for Participation and Preparedness

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
Analysis & Argument (40%)	(1) Contribution to class	Student fails to participate in a meaningful way	Contributions do not add anything new to the class or are irrelevant	Contributions add to the class	Contributions add to the class, advancing the discussions constructively	Contributions add significantly to the class, providing thought-provoking ideas for other participants	Contributions add significantly to the discussion, taking it in new and interesting directions
	(2) Critical analysis and quality of argument	No argument is present. Critical analysis is absent	Argument is unclear or absent: contributions are mainly descriptive or simply summarise existing knowledge	Argument is present, but unclear or confused at times. Student attempts to move beyond description to critical analysis	Clear argument made with critical analysis used to support argument	Strong argument made with very good critical analysis	Strong and original argument made with excellent critical analysis
	(3) Support for contributions	Examples are not used or are irrelevant to the main points of the discussion	Examples are rarely used and are of little relevance to the discussion	Some examples are used to support points. These are not always convincingly explained	Well-chosen examples are used to support points. An attempt has been made to explain these.	Well-chosen examples are used to support points thoroughly. These are explained convincingly.	Well-chosen examples are used sensitively and convincingly to support points
Knowledge, Skills & Understanding (40%)	(4) Breadth and depth of knowledge	Contributions show very limited knowledge or have misunderstood texts and concepts discussed	Contributions show limited knowledge, possibly with some misunderstanding	Contributions show basic breadth and depth of knowledge of texts and concepts taught	Contributions show good breadth and depth of knowledge of texts and concepts taught	Contributions show very good breadth and depth of knowledge of texts and concepts taught	Contributions show outstanding breadth and depth of knowledge of texts and concepts taught
	(5) Accuracy and understanding	Considerable inaccuracy or vagueness in contributions. Poor understanding of key facts and concepts	Contributions partially accurate and tend to be vague. Poor understanding of key facts and concepts	Reasonable level of accuracy. Basic understanding of events and concepts shown	Good level of accuracy, with student able to refer to specific events and concepts	Very high level of accuracy. Deep and sophisticated understanding of concepts shown	Excellent level of accuracy and understanding, to the extent of being able to challenge received wisdom
	(6) Evidence of study beyond module teaching	Little or no evidence of study	Limited evidence of study beyond module teaching	Some evidence of study beyond module teaching	Good evidence of study beyond module teaching	Substantial evidence of study	Very substantial evidence of study

	Mark	0-39	40-49	50-59	60-69	70-79	80-100
	Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
		beyond module teaching				beyond module teaching	beyond module teaching
Discussion skills (20%)	(7) Preparedness	Student lacks notes and relevant texts, and is unable to recall vaguely key concepts or material	Student lacks notes and relevant texts, and is only able to recall vaguely key concepts or material	Student has notes and relevant texts, and has given some consideration to the subject matter in advance	Student has notes and relevant texts, and has considered the subject matter thoroughly	Student is thoroughly familiar with the material, and is able to contribute substantially and to ask probing questions	Student is not only thoroughly familiar with the material, but has read beyond the set texts
	(8) Turn-taking	Student either fails to contribute, or occupies time with comments that do not add to the discussion	Student makes an attempt to take turns, but responses may be scripted or irrelevant to previous points made	Student makes a consistent effort to contribute and show an awareness of turn-taking	Student takes turns appropriately, and attempts to respond directly and relevantly to points made, staying on-topic	Student's responses are on-topic, concise or developed where necessary, and may refer to earlier points made	Student responds sensitively to the situation, and is able to synthesise previous points before moving the discussion on
	(9) Length of contributions	Student's responses are either too short (e.g. single-word) or excessively long and repetitive	Student's responses are very short and undeveloped, or longer than necessary through repetition or lack of focus	Student's responses are of a reasonable length, but may be too long when elaborating, or too brief to contribute substantively	Student's responses are generally of a good length, being concise while reasonably well developed	Student is able to make well-developed points concisely	Student shows an excellent ability to synthesise other students' points and other sources into concise and relevant contributions
Overall	Overall quality	Contributions are poor, contributing very little to, or detracting from, the class	Contributions are poor, contributing little to the class	Contributions make some contribution to the class	Contributions make a valuable contribution to the class	Contributions make a very valuable contribution to the class, advancing it significantly	Contributions advance the class in original and interesting directions

f. Assessment Rubric for Professional Writing

Mark	0-39	40-49	50-59	60-69	70-79	80-100	
Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding	
Task Fulfilment (40%)	(1) Fitness for purpose	The document is unfit for purpose as the writer has fundamentally misunderstood its purpose	The document is not fit for purpose as it contains substantial omissions or does not follow conventions	The document generally meets its intended purpose, with minor omissions or problems	The document meets its intended purpose	The document meets its intended purpose and is convincing and persuasive	The document meets its intended purpose and is strikingly written and highly persuasive
	(2) Awareness of audience	The document is completely suitable for its audience, with misjudgements having the potential to cause offence	The document is not suitable for its audience, with inappropriate language or format used	The document is generally suitable for its audience, with minor problems in register and appropriateness	The document is written in an appropriate register and format for the intended audience	The document is written in an appropriate register and uses language skilfully to be persuasive and convincing	The document shows mastery of the appropriate register, and uses language in a nuanced and skilful way
	(3) Format and content	The document demonstrates little of no grasp of formatting conventions or of the content required by the task	The document fails to follow accepted conventions, and its content does not allow it to fulfil its intended purpose	The document is generally appropriate although it may contain minor formatting inconsistencies or omissions in content	The format of the document follows conventions, and content allows it to fulfil its intended purpose	The document is formatted flawlessly, and the content convincingly fulfils its intended purpose	The document shows mastery of the format, using conventions in striking but acceptable ways. Content is concise but thorough
Coherence and Cohesion (40%)	(4) Organisation of ideas	Little or no organising structure is evident	Problems with the organisation of ideas cause significant strain or confusion for the reader	Ideas are generally organised logically although there may be some confusion in their progression	Ideas are organised logically and progression can be followed without difficulty	Ideas are organised logically and flow smoothly	Ideas are linked together in a way that makes their relationship clear, and which enhances their significance
	(5) Paragraphing	The document demonstrates little or no awareness of paragraph use	Paragraphs are used poorly, and do not indicate a clear division of ideas	Paragraphs are generally used appropriately, although some divisions may be misjudged	Paragraphs are used appropriately, although some may be too long or short	Paragraphs are used very well, dividing the document into logical sections of readable length	Paragraphs are used flawlessly, dividing the document into logical sections of readable length
	(6) Use of cohesive devices	The document demonstrates little or no	Lack or misuse of cohesive devices cause the	Cohesive devices are used, although these are omitted, over- and	A range of cohesive devices is used appropriately,	A range of cohesive devices is used well	The document shows mastery of cohesive devices,

Mark	0-39	40-49	50-59	60-69	70-79	80-100
Class/Criteria	Fail	Marginal fail	Satisfactory	Good	Very good	Outstanding
	awareness of use of cohesive devices	relationships between different ideas to be unclear	under-used in some cases	although there may be some over- or under-use	throughout, clearly indicating the relationship between ideas	linking ideas skilfully and elegantly
Grammar, vocabulary and presentation (20%)	(7) Grammar and syntax Grammatical errors cause the document to be highly confusing or incomprehensible.	There are a large number of grammatical errors, causing significant confusion. A limited range of structures hinders clear expression	There are a number of grammatical errors, causing confusion in some cases. A limited range of structures results in repetition	Most sentences are written accurately, and the writer is able to employ a range of grammatical structures	Almost all sentences are accurate, and a wide range of structures enables clarity and flexibility in expression	The writing is accurate throughout, and displays mastery of a wide range of grammatical structures employed to good effect
	(8) Lexical range A very poor range of vocabulary is present, making effective expression impossible and causing confusion throughout	A poor range of vocabulary is present, hindering effective expression of ideas or causing confusion	A limited range of vocabulary is present, is sometimes used inaccurately, and may prevent clear expression	A reasonable range of vocabulary is present, is generally used accurately, and expressing the writer's ideas clearly	A good range of vocabulary is present, is used accurately, and expresses the writer's ideas	An excellent range of vocabulary allows the author to express complex and nuanced ideas
	(9) Presentation and proof reading The document is extremely carelessly prepared, with numerous errors present	The document is not presented well enough to be displayed to other parties. Proofing errors remain	The document is adequately presented, with some errors remaining	The document is well-presented and has been proof-read to remove almost all errors	The document is very well presented. Proof reading has removed all errors	The document is presented flawlessly and with flair while remaining appropriate
Overall	Overall quality Work is poor, falling significantly short of demonstrating basic competence	Work does not demonstrate basic competence in the concepts and texts under consideration	Work is adequate: good in some areas, but with some limitations or weaknesses	Work is of a consistently good standard, or is very good in some areas and competent in others	Work which is excellent and which shows evidence of independent thought, initiative, ambition and creativity.	Outstanding work, which includes evidence of independent thought, initiative, originality and ambition.

Programme Management

The roles of the Programme Leader, the Programme Committee, the Head of Subject/Department, the Head of the College/Institute, the Institute Academic Committee are as defined in the RUB Wheel of Academic Law (2011) Sections A7.6, A7.7, and F6. Briefly:

The RTC Academic Committee (AC) is convened by the President and chaired by the Dean of Academic Affairs. Members of the committee include the Registrar (head of Student Services), the Associate Dean, Senior Advisors, faculty representatives (all programme leaders and department heads), three representatives of non-teaching staff, the head librarian, and three elected student representatives. The AC is the overarching authority on all academic issues and ultimate guarantor of standards and quality at the college-wide level and for the University. All programme management committees and examiners report to the AC. The AC should be consulted at the beginning of each semester to approve minor changes to modules in the programme under guidelines specified by the University on allowable changes.

The programme is run by the English department and managed by a Programme Committee responsible for the effective conduct, organisation, and development of the programme. The committee comprises all teaching faculty of the core (host) department as well as a Programme Leader who is also the Head of the host department and provides the academic and organisational leadership for the programme. These are indicated below under “Academic Staff”. Representatives of other departments teaching within the programme are also committee members. Additionally, the committee includes elected class representatives (CRs) of each section of students in the programme at all levels. Student involvement in the monitoring of the programme is thus done at this level as well as the level of the AC. In addition, student-staff consultation is done regularly through meetings with CRs across all programmes with the Dean, as well as within the programme with the Programme Leader. In addition to addressing general programme-independent concerns, the consultations seek to incorporate constructive discussion of the programme, its demands on students, and possible improvements.

The authority for matters regarding assessment and progression is delegated to the Programme Board of Examiners (PBE). The board includes a Chair from outside the programme’s management and teaching faculty, the Programme Leader, each faculty teaching within the programme, and an external examiner on a regular basis as and when appointed by the Academic Board. Each semester’s results are declared after endorsement of the PBE. The PBE is accountable to the AC.

Additional quality assurance mechanisms within the College

- *Quality Assurance and Enhancement Committee* – In addition to RUB quality assurance requirements, the College has instituted a Quality Assurance and Enhancement Committee (QAEC) with representatives from the Academic Affairs Department (Dean, Associate Dean, three senior faculty), the Student Services Department (Registrar), and the Finance and Administration Department (Department Head). The QAEC is responsible for providing a strategic view, guidance, and recommendations on overall institutional quality at RUB standards and in line with the Bhutan Accreditation Council (BAC) framework, principles, and specific guidelines and criteria.
- *Faculty performance management and enhancement* – Faculty performance is monitored regularly and evaluated at the end of each semester. Each semester, programme leaders sit in on and complete observations of faculty in-class performance (quality of the teaching), and out-of-class performance (quality of the conduct of general faculty duties, student advising). Where issues affecting teaching-learning are identified, these may trigger specific action plans for the concerned faculty member to pursue to improve in targeted areas. Each faculty also completes a self-appraisal at the end of each semester, coupled to further feedback from the Programme Leader and Dean. In addition to general faculty meetings, the College’s Academic Affairs Department also holds regular Continuous Professional Development (CPD) sessions for all faculty, incorporating guest presentations, teaching development workshops, and peer

strategy sharing. These are held approximately every two weeks within a semester. Topics for the 2013-2014 academic year included: strategies for advising students, utilizing peer-tutoring to enhance learning among students, the art of statistics, workshops on plagiarism, navigating information and information literacy, and various presentations on strategies for formative assessment.

For diversification, stability and sustainability, and to improve the programme quality to a level at par with international standards, RTC may recruit more senior faculty, including some who may be older/retiring, from other universities on a contract basis. The College also recruits national adjunct/visiting lecturers (who are experienced in certain subject modules) on a part-time basis. The college also has been using the resources and expertise of some agencies to enhance knowledge and skills of the students, and this will be continued with proper formality and networking.

On the other end of the spectrum, to improve programme quality and make the programme relevant to changing times and needs, training will be provided as necessary to upgrade the expertise of faculty members who are in need of it. Moreover, faculty members new to teaching are asked to join the College's Teaching Development Group that works to enhance core teaching skills among its members through activities such as peer observation partnerships and teacher training programmes. The College also sends early career faculty to the Samtse College of Education to participate in its Post-graduate Certificate/Diploma programme in Higher Education.

- *Module coordination* – Any module for which multiple sections are taught has a module coordinator who organizes and synchronizes the teaching-learning for the module across sections. For assessments that involve testing (quizzes, class tests, midterm and semester-end examinations), question papers are made jointly. Where possible, cross-grading techniques are also employed. In certain modules wherein the content is found to be modular (the order of teaching certain units can be switched around without affecting the logical flow of the syllabus), cross-teaching of specific units across sections is also employed to maintain maximum consistency.
- *Student information systems* – The curriculum, class schedules, and mode of assessments and marks thereon are made transparent and available to students and other stakeholders such as parents/guardians through the RTC Classes database system.
- *Student feedback* – A system is in place in the College whereby each student evaluates each module taught and the tutor at the end of each semester in order to help programme leaders and teachers monitor the success and effectiveness of the delivery of the programme and make future improvements.
- *Peer review* – The College institutes peer-review mechanisms within and across programmes for its examinations. The use of college-wide formal midterm examinations, with the same quality assurance mechanisms that go into semester-end examinations, helps ensure that continuous assessment in all programmes is proceeding on track and provides an opportunity for peer review and moderation at the halfway point in a semester. All question papers are peer-reviewed and moderated (involving the module coordinator and other tutors of a module, and at least two other reviewers). In addition to ensuring the overall quality of the question paper itself, this mid-semester event involves review of the progress of continuous assessment to date in each module. A similar peer-review and moderation is conducted for semester-end examination question papers and continuous assessment progress approximately two to three weeks prior to the start of semester-end exams.
- *Module repeats* – If a student has failed a module (but not the whole semester) and has also failed in the reassessment of that module, the student must meet all assessment requirements, essentially repeating the module as per section D1 of The Wheel of Academic Law. However, as he/she has already progressed (albeit with a prior module failure), attendance in lectures is not mandatory. At RTC, a standardized mechanism has been instituted for conducting module repeats. Students must formally register for the repeats at the beginning of any semester in which the failed module is being re-offered. A module repeat

tutor will be assigned (usually the same tutor teaching the module in its regular offering in the current semester). A schedule of meetings will be set in which the tutor and repeat student(s) must meet a minimum of two hours per week. A work plan is also set in which the coverage of syllabus topics and assessments are organized. Assessments are to be on par with what students would have to do in the regular course of that module.

- *Student Advising* – All first years students will have faculty advisors support and advice on their studies, food, lodge, transport, and any other personal problems. Each tutor has five - ten students to guide. Additionally, weaker students in the second or third year who have un-cleared prior module failures will be paired with an advisor to guide and motivate them. The advisor and advisees meet in groups and individually four to eight times in a semester as necessary.

The Modules

Module Code and Title: LIT101 Life in Verse: Themes in Contemporary Poetry

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Sonam Deki, Vanlallawmkimi, Tshering Choden

Module Coordinator: Sonam Deki

General objective: In this module, students will study a wide variety of contemporary poetry. Students will not only be able to gain a deeper appreciation for these poets and their poetry, but also be able relate to them. Students will be given an opportunity to organise a poetry fest where they will recite poems and share how these poems impacted them. The purpose of this module is to give the students a sense of how poetry continues to thrive in many different styles and forms across the globe, and understand the role of poetry as a commentary upon or critique of contemporary society. Students will read contemporary poets such as Pablo Neruda, Maya Angelou, Ogden Nash, Mary Oliver, e.e.cummings, Bob Dylan, Carol Ann Duffy, Guru Tshering Ladhaki, Gopilal Acharya and Benjamin Zephaniah.

Learning outcomes – On completion of this module, learners should be able to:

1. Identify the key meanings/themes in popular contemporary poetry.
2. Recite poetry employing proper intonation, pace and pronunciation.
3. Clearly express their sentiment about and opinions on the poems discussed.
4. Discuss poems from different perspectives and standpoints.
5. Make inter-textual comparisons between poems.
6. Identify the form and rhyme scheme by scanning lines of poetry.
7. Examine the depiction of contemporary society and social questions through poetry.

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. Poetry Fest: Visual display & Recitation: 25%
Students will plan and organise a Poetry Fest where audience from outside the English Department will be invited. Students will choose poems, display them creatively and recite them to the audience. The assessment of the visual display and recitation of the poems will be assessed out of 25% (10% visual display and 15% recitation).
- B. Poetry Fest: Journal: 15%
Students will also be required to maintain a journal of 500 – 800 words where they explain their choice of poems, the methods of preparation for the Fest, and their reflections on the experience. The assessment for the journal will be assessed out of 15%.
- C. Class Tests: 10%
Two written tests (5% each) on the prescribed poems will be conducted, and will be for 45 min duration and cover 2-3 weeks of material.
- 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% of class participation and preparedness 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.

Areas of assignments	Quantity	Weighting
A. Poetry Fest: Visual display & Recitation	1	25%
B. Poetry Fest: Journal	1	15%
C. Class Tests	2	10%
D. Class participation and preparedness		10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites:

Subject matter:

1. Reading poetry for pleasure
 - 1.1. Reading aloud with intonation and correct pronunciation
 - 1.2. Practice of choral and individual reading
2. Reading poetry for meaning
 - 2.1. Analysing themes
 - 2.2. Context of the poem
 - 2.3. The poet's voice
3. On Love and Relationships
 - 3.1. Reading and Analysis of *If You Forget Me* by Pablo Neruda
 - 3.2. Reading and Analysis of *i carry your heart with me* by e.e.cummings
 - 3.3. Reading and Analysis of *Mad Girl's Love Song* by Sylvia Plath
 - 3.4. Reading and Analysis of *For Anne* by Leonard Cohen
 - 3.5. Comparative study of perspectives on Love and Relationships
4. On Women
 - 4.1. Reading and Analysis of *Phenomenal Woman* (1995) by Maya Angelou
 - 4.2. Reading and Analysis of *Aunt Jennifer's Tigers* (1951) by Adrienne Rich
 - 4.3. Reading and Analysis of *A Lady Who Thinks She is Thirty* by Ogden Nash
 - 4.4. Reading and Analysis of *Little Red Cap* by Carol Ann Duffy
 - 4.5. Reading and Analysis of *Barbie Doll* by Marge Piercy
 - 4.6. Reading and Analysis of *Not a Beauty* by Gopilal Acharya
 - 4.7. Women and roles
 - 4.8. Women and society
 - 4.9. Body Image
5. On Nature and Life
 - 5.1. Reading and Analysis of *The Summer Day* by Mary Oliver
 - 5.2. Reading and Analysis of *Bluebird* by Charles Bukowski
 - 5.3. Reading and Analysis of *Going out to the Garden* by Alice Walker
 - 5.4. Reading and Analysis of *One flower* by Jack Kerouac
 - 5.5. Reading and Analysis of *From the Foot to its Child* by Pablo Neruda
 - 5.6. Comparative study of the prescribed poems to Romantic Poetry
 - 5.7. Figurative language
6. On Society
 - 6.1. Reading and Analysis of *Masks* by Shel Silverstein
 - 6.2. Reading and Analysis of *The Times They Are A-Changin'* by Bob Dylan
 - 6.3. Reading and Analysis of *The Race Industry* by Benjamin Zephaniah
 - 6.4. Reading and Analysis of *Goodbye Party for Ms. Pushpa TS* by Nissim Ezekiel
 - 6.5. Reading and Analysis of *Of Mothers and Heirlooms* by Guru Tshering Ladaki
 - 6.6. Use of vernacular
 - 6.7. Depiction of contemporary society and social questions through poetry
 - 6.8. Poetry as a vehicle for change

Reading List:

1. Essential Reading (*A coursepack of the compiled poems will be made available to students*)
 - 1.1. Abrams, M.H. (2003). *A Glossary of Literary Terms*. Singapore: Thomson Asia.
 - 1.2. Acharya, G. (2011). *Dancing to Death- Not a Beauty*. Thimphu
 - 1.3. Angelou, M. (2015). *Phenomenal Woman*.
<http://www.poetryfoundation.org/poem/178942>
 - 1.4. Bukowski, C. (n.d.). *Bluebird*. <http://www.poemhunter.com/poem/bluebird/>
 - 1.5. Cohen, L. (n.d.). *For Anne*. <http://www.poemhunter.com/poem/for-anne/>
 - 1.6. Cummings, E.E. (2015). *i carry your heart with me*.
<http://www.poetryfoundation.org/poetrymagazine/poem/179622>
 - 1.7. Duffy, C.A. (1999). *Little Red Cap*.
<https://www.scribd.com/document/173967974/Little-Red-Cap-by-Carol-Ann-Duffy>
 - 1.8. Dylan, B. (2015). *The Times They Are A-Changing*.
<http://www.bobdylan.com/us/songs/times-they-are-changin>
 - 1.9. Ezekiel, N. (n.d.). *Goodbye Party for Ms. Pushpa*. <http://www.english-for-students.com/Goodbye-Party.html>
 - 1.10. Kerouac, J. (n.d.). *One Flower*. <http://www.poets.org/poetsorg/poem/one-flower>
 - 1.11. Ladaki, G.T. (n.d.). *Of Mothers and Heirloom*.
 - 1.12. Nash, O. (2015). *A Lady Who Thinks She is Thirty*.
<http://www.poemhunter.com/poem/a-lady-who-thinks-she-is-thirty/>
 - 1.13. Neruda, P. *From the Foot to its Child*. http://motherbird.com/foot_child.html
 - 1.14. Neruda, P. (2015). *If You Forget Me*. <http://www.poemhunter.com/poem/if-you-forget-me/>
 - 1.15. Oliver, M. (1992). *The Summer Day*. www.loc.gov/poetry/180/133.html
 - 1.16. Piercy, M. (2015). *Barbie Doll*. <http://www.poemhunter.com/poem/barbie-doll/>
 - 1.17. Plath, S. (2015). *Mad Girl's Love*.
<http://www.neuroticpoets.com/plath/poem/madgirl/>
 - 1.18. Rich, A. (n.d.). *Aunt Jennifer's Tigers*. <http://writing.upenn.edu/~afilreis/88v/rich-jennifer-tiger.html>
 - 1.19. Silverstein, S. (2002-2015) *Masks*. <http://blog.zerodean.com/2011/quotes/masks-by-shel-silverstein/>
 - 1.20. Walker, A. (n.d.) *Going Out to the Garden*.
<http://www.poemhunter.com/poem/going-out-to-the-garden/>
 - 1.21. Zephaniah, B. (2015) *The Race Industry*.
<http://benjaminzephaniah.com/rhymin/talking-turkeys-2/>
2. Additional Reading
 - 2.1. Arthos, J. (Jan., 1943). The Poetry of e.e.cummings. *American Literature*. 14, (4) 372 – 390. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/2920516>
 - 2.2. Dwivedi, A.N. (Summer, 1992). Modernity in Nissim Ezekiel's Poetry. *World Literature Today*. 66,(3). 432 – 434. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/40148360>
 - 2.3. Nasrin, T. and Ali, A. H. (2006). Dissident Women's Voices Coming Out of Islam. *Off Our Backs*, 36, (3) 42. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/20838655>
 - 2.4. Neruda, P. (Spring, 1998). 'Poetry: Pablo Neruda'. *The Wilson Quarterly*. VI. 22, (2) , 113 – 118. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/40259760>
 - 2.5. Uroff, M.D. (Spring, 1979). On Reading Sylvia Plath. *College Literature*. 6, (2). 121 – 128. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/25111261>
 - 2.6. Redmond, E.B. (Spring, 1998). 'Boldness of Language and Breadth: An Interview with Maya Angelou'. *Black American Literature Forum*. 22, (2), 113 – 118. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/2904487>

Date: July 30, 2018

Programme: BA in English Studies
Credit Value: 12
Module Tutor: Sonam Deki, Vanlallawmkimi, Tshering Choden
Module Coordinator: Sonam Deki

General objective: This module aims to provide students with a broad exposure to the short story genre. The short stories prescribed in this module cover a range of periods and nations. Students will read the stories, study the key elements of short story such as setting, plot, character, themes, narrative technique, and dialogues. This module will develop conceptual and communicative skills as well as nurture independent and critical thinking. The module will also develop skills of textual analysis and interpretation for which the short story format is particularly suited. This module is intended to not only foster interest in a lesser known literary genre, but to also encourage its creative production both within and beyond the boundaries of the module time frame.

Learning outcomes – On completion of this module, learners should be able to:

1. Identify the key meanings/themes in the prescribed short stories.
2. Compare the themes of the short stories prescribed in this module.
3. Discuss how the short story form can be an effective vehicle for cultural and philosophical ideas.
4. Explain how a deceptively simple story can carry a deep undercurrent of meaning.
5. Make intertextual connections between short stories and secondary readings.
6. Identify techniques such as allegory and metaphor.
7. Write short responses on the short stories encountered.
8. Compose an original short story.

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. Critical Response: 10%
A short critical response of 300 – 500 words making intertextual connections between texts. Assessment will be based on the ‘Analytical Writing’ rubric.
- B. Class Tests: 15%
Two written tests (5% + 10%) on the prescribed stories will be conducted, and will be for 45 min duration and cover 2-3 weeks of material.
- C. Short Story Composition: 25%
Students will be asked to create an original short story of at least 650 – 750 words. 3% will be graded on the in-class outline, 7% will be graded on the draft, 5% on the improvement on feedback, and 10% for the final submission. Assessment will be based on ‘Creative Writing’ rubric.
- 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% of class participation and preparedness 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.

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:

Subject matter:

1. The Short Story
 - 1.1. The structure and characteristics 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
2. The American Short Story
 - 2.1. Close reading and analysis of *Hills like White Elephants* by Hemingway
 - 2.2. Close reading and analysis of *The Chrysanthemums* by John Steinbeck
 - 2.2.1. Use of dialogues as narrative device
 - 2.2.2. Characterization
3. The Russian Short Story
 - 3.1. Close reading and analysis of *How Much Land Does a Man Need?* By Leo Tolstoy
 - 3.2. Close reading and analysis of *Gooseberries* by Anton Chekhov
 - 3.2.1. Inter-textual reading of themes
 - 3.2.2. Realism in short stories
4. The English Short Story
 - 4.1. Close reading and analysis of *The Happy Prince* by Oscar Wilde
 - 4.2. Close reading and analysis of *A Haunted House* by Virginia Woolf
 - 4.2.1. Fantasy as an element of Short Story
 - 4.2.2. Moral themes
5. The French Short Story
 - 5.1. Close reading and analysis of *The Necklace* by Guy de Maupassant
 - 5.1.1. Use of Irony
 - 5.1.2. Plot Development
6. Short Stories from South Asia
 - 6.1. Close reading and analysis of *The Shah of Blah* by Salman Rushdie from *Haroun and the Sea of Stories* Short story as an effective vehicle for cultural discussion
 - 6.2. Close reading and analysis of *What's In a Name?* by Tashi Pem
 - 6.2.1. Short story as an effective vehicle for cultural discussion
 - 6.2.2. The author's voice in the short story
 - 6.2.3. Setting

Reading List:

1. Essential Reading (*A compiled coursepack of the reading materials will be made available to students*)
 - 1.1. Abrams, M.H. (2003). *A Glossary of Literary Terms*. Singapore: Thomson Asia.
 - 1.2. Chekhov, A. (2009). *Gooseberries*. Retrieved from <http://www.eldritchpress.org/ac/gooseb.html>
 - 1.3. Hemingway, E. (2003). *Hills like White Elephants*. Retrieved from <http://www.massey.ac.nz/massey/fms/Colleges/College%20of%20Humanities%2>

- 0and%20Social%20Sciences/EMS/Readings/139.105/Additional/Hills%20Like%20White%20Elephants%20-%20Ernest%20Hemingway.pdf
- 1.4. Maupassant, G. (n.d.). *The Necklace*. Retrieved from <http://www.bartleby.com/195/20.html>
 - 1.5. Pem, T. (2006). 'What's In a Name?'. *Ordinary Stories*. Thimphu: Kuensel Corporation.
 - 1.6. Rushdie, S. (1991). 'The Shah of Blah'. *Haroun and the Sea of Stories*. Pp 13 – 27. New Delhi: Penguin Books
 - 1.7. Steinbeck, J. (n.d.). *The Chrysanthemums*. Retrieved from <http://nbu.bg/webs/amb/american/4/steinbeck/chrysanthemums.htm>
 - 1.8. Tolstoy, L. (2000-2015). *How Much Land Does a Man Need?* Retrieved from <http://www.online-literature.com/tolstoy/2738/>
 - 1.9. Wilde, O. (n.d.). *The Happy Prince*. Retrieved from <http://www.gutenberg.org/dirs/etext97/hpaot10h.htm>
 - 1.10. Woolf, V. (n.d.). *A Haunted House*. Retrieved from <http://www.flashfictiononline.com/pdf/fpublic0011-a-haunted-house-virginia-woolf.pdf>
2. Additional Reading
 - 2.1. Cox, A. (2005). *Writing Short Stories*. London: Routledge.
 - 2.2. March-Russell, P. (2009). *The Short Story: An Introduction*. Edinburgh: Edinburgh University Press.

Date: July 30, 2018

Module Code and Title: LIT103 Contemporary Bhutanese Writings in English

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Sonam Deki, Tshering Choden, Yesodha Chauhan

Module Coordinator: Sonam Deki

General objective: This module aims to familiarize students with Bhutanese writings in English. It explores the diversity of contemporary Bhutanese writers' works in English. In non-fiction, deliberation on stimulating editorials from the Bhutanese media on topical issues, including use of relevant philosophical and sustainable development speeches emphasise Bhutan's policies, GNH and contemporary Bhutanese Values. The ballad provides a glimpse into Medieval Bhutan. The module then traces early modernization in Bhutan through the novel and the short story. The non-fiction prose, *Values and Development: 'Gross National Happiness'* delivers us to contemporary Bhutan and its policies. The prescribed texts will be contemplated in relevance to Bhutanese social, cultural and spiritual values. The module also seeks to stimulate students' interest in Bhutanese writings beyond the prescribed texts.

Learning outcomes – On completion of this module, learners should be able to:

1. Write short critical responses on the selected Bhutanese texts for form, meaning and style.
2. Identify themes that permeate classical and contemporary Bhutanese texts.
3. Analyse the Bhutanese works encountered with reference to the national ethos.
4. Relate the texts to Bhutanese social, cultural and spiritual values.
5. Differentiate the literary genres represented in this module.
6. Make inter-textual connections among the prescribed texts.
7. Cite historical and cultural contexts in analyses of Bhutanese texts.

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. Critical Reponse: 10%
A short critical response of 300 – 500 words relating to the national ethos found in the prescribed texts. Assessment will be based on the 'Analytical Writing' rubric.
- B. Presentation: Portion of Final Mark: 25%
Students in groups of 4-5 will work on a poster presentation relating the texts prescribed in the module to Bhutanese social, cultural, and spiritual values. 10% will be awarded as group mark, and 15% as individual mark. Assessment will be based on the 'Oral Tasks' rubric.
- C. Class Tests: 15%
Two written tests will be conducted worth 5% & 10% will be for 45 min duration and cover 2-3 weeks of materials.
- 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% of class participation and preparedness 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.

Areas of assignments	Quantity	Weighting
A. Critical Response	1	10%
B. Presentation	1	25%
C. Class Test	2	15%
D. Class participation and preparedness		10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites:

Subject matter:

1. Novel
 - 1.1. Close reading and analysis of *The Circle of Karma* by Kunzang Choden
 - 1.2. Understanding the setting of the novel: place and time
 - 1.3. Characterisations
 - 1.4. Plot development
 - 1.5. Themes explored in the novel
2. Ballad
 - 2.1. Close reading and analysis of *The Ballad of Pemi Tshewang Tashi – A Wind Borne Feather* by Dasho Karma Ura
 - 2.2. Features of a Ballad
 - 2.3. Themes
 - 2.4. A Historical and Cultural reading of the text
3. Short Stories
 - 3.1. Close reading and analysis of *Karma* by Dasho Kinley Dorji
 - 3.2. Narrative Technique employed in the story
 - 3.3. Characterisation
 - 3.4. Themes
4. Non-fiction Prose
 - 4.1. The tutor will choose one stimulating editorials from the Bhutanese media on topical issues from the past year for a close reading and analysis

- 4.2. Close reading and analysis of *Many Questions, Few Answers* by Dzongsar Jamyang Khyentse Rinpoche (). *Many Questions Few Answers*.
- 4.3. Close reading and analysis of the statement made by the former Prime Minister HE Jigme Y. Thinley at the UN Conference on Sustainable Development at Rio de Janeiro on 20th June, 2012. AND/OR *Gross National Happiness: Vision for a Turbulent World* by HE Jigme Y. Thinley.
- 4.4. Close reading and analysis of 'Lest We Cross the Threshold' from *Right of Vision & Occasional Views* by Thakur S. Powdyel
 - 4.4.1. Influence of the intended audience on the style of the prose
 - 4.4.2. The Author's voice in non-fiction prose
 - 4.4.3. Understanding GNH and the development of contemporary Bhutanese values

Reading List:

1. Essential Reading (*A compiled coursepack of the shorter reading materials will be made available to students*)
 - 1.1. Choden, K. (2005). *The Circle of Karma*. Penguin Global.
 - 1.2. Dorji, K. (Karma). (2008). *The Realm of Happiness*. Thimphu: Siok Sian Pek-Dorji.
 - 1.3. Dzongsar Jamyang Khyentse Rinpoche (2010). *Many Questions Few Answers*. Retrieved from <http://shingkar.blogspot.com/2011/05/guest-post-by-dzongsar-jamyang-khyentse.html>
 - 1.4. Powdyel, T.S. (2015). 'Lest We Cross the Threshold' in *The Right of Vision and Occasional Views*. New Delhi: Omega Traders.
 - 1.5. Thinley, J. Y. (2012). Statement at the UN Conference on Sustainable Development (Rio + 20). Rio de Janeiro. Retrieved from <https://sustainabledevelopment.un.org/content/documents/16693bhutan.pdf>
 - 1.6. Thinley, J.Y. (2013). *Gross National Happiness: Vision for a Turbulent World*. Chulalongkorn University, Bangkok. Retrieved from file:///C:/Users/RTC/Downloads/Jigmi%20Thinley_9%20Dec%202013_Chula.pdf
 - 1.7. Ura, K. (2002). *The Ballad of Pemi Tshewang Tashi: A Wind Borne Feather*. Bangkok: Allied Printers.
2. Additional Reading
 - 2.1. Kinga, Dr. S. (n.d.). The Attributes and Values of Folk and Popular Songs. Retrieved from http://www.bhutanstudies.org.bt/publicationFiles/JBS/JBS_Vol3No1/5.songs.pdf
 - 2.2. Tashi, T. (2013). *Myth and Memory: Untold Stories of Bhutan*. Bhutan Publishing House.

Date: July 30, 2018

Module Code and Title:	LIT104 The Social and Literary Context: Anglo-Saxon to Restoration Period
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Vanlallawmkimi, Sonam Deki, Priyali Ghosh
Module Coordinator:	Vanlallawmkimi

General objective: The module aims to provide students with an accurate survey of the development of Literature in Britain from the Anglo Saxon period to the Restoration period. Further, the module offers to introduce students to the diverse socio-political, cultural, linguistic and historical events that have shaped not only the different eras but also the various literary genres that emerged during these

periods, such as Epics, Mock Epics, Sonnets, Metaphysical poetry, Elizabethan drama, Comedy of Humours and Comedy of Manners. Students will read closely few representational texts of these genres.

Learning outcomes – On completion of this module, learners should be able to:

1. Connect major historical events to the literary periods.
2. Distinguish the different periods of literature according to stylistic features.
3. Write a short response on the 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. Outline the socio-political and cultural developments from the Anglo-Saxon to Restoration period.

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. Critical Response: 10%
A short critical response of 300 – 500 words on a specific topic on *The Merchant of Venice*. Assessment will be based on the ‘Analytical Writing’ rubric.
- B. Presentation: 25%
Students will be assigned topics on the literary periods in groups of approximately 4 members on literary periods. Each individual student will present a part of the work. Each group will be assigned a group mark (10%) and an individual mark (15%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the ‘Oral Tasks’ rubric.
- C. Class Tests: 15%
Two written test will be conducted, worth 5% and 10% will be for 45 min duration and cover 2-3 weeks of materials.
- 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% of class participation and preparedness 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.

Areas of assignments	Quantity	Weighting
A. Critical Response	1	10%
B. Presentation	1	25%
C. Class Test	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:

Subject matter:

1. The Anglo Saxon Period to the Anglo Norman Period
 - 1.1. An overview of the Anglo Saxon Periods

- 1.1.1. The origin of the Anglo-Saxons
- 1.1.2. The Anglo Saxon society and religion
- 1.1.3. The Anglo Saxon Literary tradition
- 1.1.4. Discuss heroic poems with brief references to *Beowulf*
- 1.2. An overview of Anglo Norman Period
 - 1.2.1. The Norman Conquest
 - 1.2.2. Advent and impact of Christianity on Anglo Norman literature
 - 1.2.3. Major authors of the period and their work: Caedmon and Cynewulf
 - 1.2.4. Chivalric Romance as the prevalent literary genre of the Age
2. The Age of Chaucer (1350-1400)
 - 2.1. Historical and Social aspects of the period
 - 2.2. Important writers and Literature of the period
 - 2.3. Narrative Poetry: features and themes
 - 2.4. Close reading and analysis of the Prologue to *The Canterbury Tales* by Chaucer (lines 1 – 42); Prologue to *The Canterbury Tales* as representational of the 14th century English society
3. Elizabethan Age (1553-1603)
 - 3.1. Characteristics of the Elizabethan Age
 - 3.1.1. Historical and social aspects of the period
 - 3.1.2. Brief overview of the development of Drama in Britain
 - 3.2. Elizabethan Drama
 - 3.2.1. The Elizabethan Stage
 - 3.2.2. Close reading and analysis of *The Merchant of Venice* by William Shakespeare
 - 3.2.3. Features of Comedy of Humours: with brief examples from Ben Jonson's *Everyman in his Humours*
 - 3.3. Comparative study of Petrarchan, Spenserian, and Shakespearean sonnets
 - 3.3.1. Close reading and analysis of *Whoso List to Hunt* by Sir Thomas Wyatt
 - 3.3.2. Close reading and analysis of *Amoretti LXXV: One Day I Wrote her Name* by Edmund Spenser
 - 3.3.3. Close reading and analysis of *Sonnet XVIII: Shall I compare thee* by William Shakespeare
 - 3.3.4. Comparison of structure and themes in the three sonnets
4. The Puritan Age (1620-1660)
 - 4.1. Commonwealth Period under the Cromwell government (1649-1660)
 - 4.2. The Metaphysical Poets
 - 4.2.1. Close reading and analysis of *The Good Morrow* by John Donne
 - 4.2.2. Characteristics of Metaphysical Poetry
5. The Restoration Period (1660-1700)
 - 5.1. Political and social background of the period.
 - 5.2. Literature of the period
 - 5.2.1. Features of Satire
 - 5.2.2. Epic: Epic Conventions – brief examples from John Milton's *Paradise Lost* Book 1
 - 5.2.3. Features of Mock Epic
 - 5.2.4. Development and characteristics of Comedy of Manners

Reading List:

1. Essential Reading (*A compiled coursepack of the shorter reading materials will be made available to students*)
 - 1.1. Abrams, M.H. (2012). *Glossary of Literary Terms*. Delhi: Cengage Learning.
 - 1.2. Chaucer, G. (2013). *The Prologue to the Canterbury Tales*.
 - 1.3. Retrieved from <http://www.fordham.edu/halsall/source/CT-prolog-para.html>
 - 1.4. Donne, J. (2015). *The Good-Morrow*. Retrieved from <http://www.poetryfoundation.org/poem/173360>
 - 1.5. Evans, I. (1990). *A Short History of English Literature*. Retrieved from <https://archive.org/details/AShortHistoryOfEnglishLiteratureforEvans>

- 1.6. Long, W.J. (2015). *English Literature: Its History and Its Significance for the Life of the English Speaking World*. Calcutta: Radha Publishing House.
 - 1.7. Shakespeare, W. (2005 ed.). *The Merchant of Venice*. Ed. Turner, W. New York, Pearson Longmen.
 - 1.8. Shakespeare, W. (2015 ed.) *Sonnet XVIII*. Retrieved from <http://www.poetryfoundation.org/poem/174354>
 - 1.9. Spenser, E. *Amoretti LXXV: I Wrote her Name*. Retrieved from <http://www.poetryfoundation.org/poem/174456>
 - 1.10. Wyatt, T. (n.d.). *Whoso List to Hunt*. Retrieved from <http://www.poetryfoundation.org/poem/174862>
2. Additional Reading
- 2.1. Alexander, M. [ed.] (2003). *Beowulf*. Penguin Publishing Group
 - 2.2. Compton-Rickett, A. (2008). *A History of English literature: From earliest times to 1916*. New Delhi: UBS Publishers
 - 2.3. Jonson, B. (2013). *Everyman in His Humours*. Hardpress Publishing
 - 2.4. Milton, J. (2009). *Paradise Lost Book I*. Anmol Publications

Date: July 30, 2018

Module Code and Title: LIT105 Myths, Morals and Memory: Folk Literature

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Vanlallawmkimi, Sonam Deki, Tshering Choden

Module Coordinator: Vanlallawmkimi

General objective: This module aims to acquaint students with diverse types of myths, legends, ballads, fables, pour-quoi tales, tall tales, trickster tales, fairy tales, and folk tales gathered from different parts of the world. The purpose of this module is to make students aware of the importance of culture and heritage in our social lives. This module will help students appreciate nuances of diverse cultures reflected through various genres of folk literature. The module underscores the dominance of the mainstream literature and enables students to understand the significance of the subaltern voice echoed through oral tradition. Moreover, this module specifically focuses on Bhutanese folklore in order to make students familiar with the cultural tradition of Bhutan and to make them aware of the necessity of preserving the unique heritage of the country. Finally the module seeks to help students learn the art of documentation and preservation of cultural heritage through a small Research Project.

Learning outcomes – On completion of this module, learners should 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. Complete a small research project on different domains of folk 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
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Assessment Approach:

- A. Written Assignment 1: 10%
A short critical response of 300 – 500 words on a prescribed text analysing features of folk literature from diverse critical angles. Assessment will be based on the 'Analytical Writing' rubric.
- B. Written Assignment 2: 25%
Students will work in groups of 4-5 members each to collect folk tales and songs, and document the process (individually). The collection of data (group work) will be graded on 10%, and the field report on the process (individual work) will be graded on 15%.
- C. Presentation: 15%
Presentation of the field report by individual members will be graded out of 10%, and the group coordination will be graded out of 5%. The duration of each individual presentation will be of 5 minutes and the total time of presentation for each group should not exceed 40 minutes. Assessment will be based on the 'Oral Tasks' rubric.
- 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% of class participation and preparedness 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.

Areas of assignments	Quantity	Weighting
A. Written Assignment 1	1	10%
B. Written Assignment 2	1	25%
C. Presentation	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:

Subject matter:

1. Folklore
 - 1.1. Introduction to Folklore
 - 1.1.1. Definition
 - 1.1.2. Scope
 - 1.1.3. Characteristics
 - 1.1.4. Folklore as reflections of values and culture of a society
 - 1.1.5. Dominant Discourse Vs Alternative Voices
 - 1.2. Oral Tradition
 - 1.2.1. Origin
 - 1.2.2. Characteristics
 - 1.2.3. Significance
 - 1.3. Bhutanese Folklore
 - 1.3.1. Origin and Characteristics
 - 1.3.2. Role of Oral Tradition in Bhutanese Life and Literature
 - 1.3.3. Reflection of Bhutanese Values and Culture
 - 1.3.4. Bhutanese Myths: Reading and analysis of *The Speaking Statue* and *The Sword that Rides the Wind*: Focus on Indigenous Knowledge and Wisdom
 - 1.3.5. Bhutanese Folktales: Reading and analysis of "The Lame Monkey" from *Folktales of Bhutan* by Kunzang Choden and "The Buffalo with

Sixteen Horns” from *Bhutanese Folktales (from the East and the South)* by Gopilal Acharya.

1.3.6. Reading and Analysis of “Oral Traditions as Alternative Literature: Voices of Dissent in Bhutanese Folktales” by Dorji Penjore

2. Folk Literature

2.1. Myth

2.1.1. Definition

2.1.2. Characteristics

2.1.3. Examples of Creation Myths from Greece and Biblical Stories of Creation: (The Origin of the Cosmos and The Origin of Mankind)

2.1.4. Bhutanese Myths: Reading and analysis of “Flying Rocks-Megaliths of Dagana” and “The Myth of Drib Shing” from Sonam Kinga’s *Speaking Statues, Flying Rocks*

2.2. Legend

2.2.1. Definition

2.2.2. Characteristics

2.2.3. Examples from Arthurian Legends – Reading and analysis of *Legend of Excalibur*: Focus on the grandeur and larger than life quality of legends

2.3. Ballad

2.3.1. Definition

2.3.2. Characteristics

2.3.3. Reading and Analysis of *The Ballad of Father Gilligan*: Focus on spiritual conflict and belief systems

2.4. Pour-Quoi Tale

2.4.1. Definition

2.4.2. Characteristics

2.4.3. Example from Native American Pour-quoi tale: Reading and analysis of *The Origin of the Buffalo Dance*: Focus on the interdependent relationship between mankind and animals

2.5. Tall Tale

2.5.1. Definition

2.5.2. Characteristics

2.5.3. Example from North American Tall Tale: Reading and analysis of *Davy Crockett and the Frozen Dawn*: Focus on the exaggerated tale of Davy Crockett

2.6. Trickster Tale

2.6.1. Definition

2.6.2. Characteristics

2.6.3. Example from African Trickster tale: Reading and analysis of *Ansani and the Yam Hills*: Focus on nature of stereotypical trickster tale with stereotypical themes

2.7. Fable

2.7.1. Definition

2.7.2. Characteristics

2.7.3. Example from Aesop’s Fable: Reading and analysis of *Country Mouse and Town Mouse*: focus on the magical imaginary subject removed from real world

2.8. Moral Tales

2.8.1. Definition

2.8.2. Characteristics

2.8.3. Example from Jataka Tales: Reading and analysis of *The Golden Plate*: Focus on the punishment of evil and reward of good /virtue (morality tale)

2.9. Folk Tales

2.9.1. Origin

2.9.2. Features

2.9.3. Significance

- 2.9.4. Example : Reading and analysis of *The Monkey and the Crocodile* from *Folktales from India* by A.K.Ramanujan
- 2.10. Fairy Tales
 - 2.10.1. Origin
 - 2.10.2. Features
 - 2.10.3. Significance
 - 2.10.4. Example: Reading and analysis of *Rapunzel* and *Hansel and Gretel* from *The Complete Grimm's Fairy Tales* by Jacob and Wilhelm Grimm
- 3. Preservation and Documentation
 - 3.1. Collection of Bhutanese Folk Materials (Myths, Lo-zeys, Ballads, Proverbs, Tsangmos) first-hand from different sources .
 - 3.2. Basic documentation of Folk Materials.
 - 3.3. Preservation and archiving of Bhutanese Folk Materials through written, oral and digital forms.

Reading List:

1. Essential Reading (*A compiled coursepack of the shorter reading materials will be made available to students*)
 - 1.1. Acharya, G (2004) *Bhutanese Folktales (from the East and the South)*. Pe Khang Publications, Thimphu
 - 1.2. Aesop. (2014). *Aesop's Fables--The Fortune Teller and Other Stories*. Shree Book Centre (for Fables).
 - 1.3. Schlosser, S.E. (1997). Davy Crockett and the Frozen Dawn. Retrieved from Americanfolklore.net/folklore/2010/07/davy_crockett_and_the_frozen_d.html (for Tall tales)
 - 1.4. Auld, M. (2007). *Traditional Anansi Stories*. Retrieved from Ansanistories.com/Traditional_Stories.html (for Trickster tales).
 - 1.5. 'Prince Goodspeaker'. (n.d.). *Buddhist Tales for Young and Old*. Retrieved from http://www.buddhanet.net/bt1_conts.htm (for Moral Tales).
 - 1.6. Bulfinch, T. (1993). *The Golden Age of Myth & Legend*. Wordsworth Editions.
 - 1.7. Choden, K. (2006). *Folktales of Bhutan*. White Lotus Press.
 - 1.8. Dorji, C. (Summer 2009). Preserving Our Folktales, Myths and Legends in the Digital Era. *Journal of Bhutan Studies*, 20. Retrieved from <http://www.bhutanstudies.org.bt>
 - 1.9. Grimm, J. and Grimm, W. (2011). *The Complete Grimm's Fairy Tales*. Createspace Independent Pub.
 - 1.10. Hall, S. E. (1995). *Ethnographic Collections in the Archive of Folk Culture: A Contributor's Guide*. Library of Congress Washington. Retrieved from files.eric.ed.gov/fulltext/ED383635.pdf
 - 1.11. Kinga, Dr. S. (n.d.). *The Attributes and Values of Folk and Popular Songs*. Retrieved from http://www.bhutanstudies.org.bt/publicationFiles/JBS/JBS_Vol3No1/5.songs.pdf
 - 1.12. Kinga, Sonam (2005). *Speaking Statues, Flying Rocks*. DSB Publications (Bhutan)
 - 1.13. Mazikana, P. and Moss, W. W. (1986). *Introduction: Oral Tradition and Oral History*. Retrieved from <http://unesdoc.unesco.org/images/0006/000687/068747eo.pdf>
 - 1.14. Penjore, D. (Summer 2009). Oral Traditions as Alternative Literature: Voices of Dissent in Bhutanese Folktales. *Journal of Bhutan Studies*.20. Retrieved from www.bhutanstudies.org.bt.
 - 1.15. Ramanujan, A.K. (2009). *Folktales from India*. Penguin Books, India.
 - 1.16. StoneE Productions. (1996). 'The Origins of the Buffalo Dance'. *Native American Lore*. Retrieved from <http://www.ilhawaii.net/~stony/lore02.html>
 - 1.17. Yeats, W.B. *The Ballad of Father Gilligan*. http://www.myriobiblos.gr/texts/english/fr_gilligan.html
2. Additional Reading
 - 2.1. Kapstein, M. T. (2006). *The Tibetans*. Blackwell Publishing.

- 2.2. Tashi, T. (2013). Myth and Memory: Untold Stories of Bhutan. Bhutan Publishing House.
- 2.3. Leach, M. (Ed.). (1950). Standard Dictionary of Folklore, Mythology and Legend.2. Funk and Wagnalls Company.
- 2.4. Vansina, J. M. (1985). Oral Tradition as History. University of Wisconsin Press.

Date: July 30, 2018

Module Code and Title: LIT106 The History of The Future: Science Fiction

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Aakanksha Singh, Dechen Pelden, Vanlallawmkimi,

Module Coordinator: Aakanksha Singh

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 analysis and interpretation through study of a developing and complex genre. This module will explore both 'hard' and 'soft' science fiction. On a broader level, this module will develop conceptual and communicative skills as well as nurturing independent, creative, and critical thinking. This module is also intended to foster interest in a genre which is particularly relevant to the present age of rapid social and scientific change.

Learning outcomes – On completion of this module, learners should be able to:

1. Identify the main features that distinguish science fiction as a genre
2. Apply the concepts of 'hard' and 'soft' science to the discussion of literature.
3. Discuss the prescribed texts based on their science fiction 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. Compose an original science fiction text.

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. Short Story Composition: 25%
Students will be asked to compose an original short story of at least 800 words. 3% will be graded on the in-class outline, 7% will be graded on the draft, 5% on the improvement on feedback, and 10% for the final submission. This should demonstrate their ability to recognise features of the science fiction genre and employ them. Assessment will be based on a 'Creative Writing' rubric.
- B. Class Test: 10%
A written tests will be conducted for 45 min duration and cover 2-3 weeks of material.
- C. Presentation: 15%

Students may be assigned topics in groups based on the prescribed texts; however, each individual student will present a part of the work. Each group will be assigned a group mark (5%) and an individual mark (10%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.

- 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.
- 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.

Areas of assignments	Quantity	Weighting
A. Short Story Composition	1	25%
B. Class Test	1	10%
C. Presentation	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: LIT102: The Craft of the Short Story

Subject matter:

1. The origins and development of the science fiction genre
 - 1.1. The rise of science and decline of religious certainty
 - 1.2. The structure and characteristics of the science fiction story
 - 1.3. Hard and soft sci-fi
2. Early examples of the genre
 - 2.1. Reading and analysis of *Gulliver's Travels* by Jonathan Swift (Book Three: Laputa)
 - 2.2. The 19th century
 - 2.3. Science, imperialism (the 'Other'), the new search for meaning
 - 2.4. The relationship between science fiction and political ideology
3. Utopian and dystopian fiction
 - 3.1. Reading and analysis of *The Handmaid's Tale* by Margaret Atwood
 - 3.2. State surveillance and paranoia
4. The 20th century 'Golden Age'
 - 4.1. Reading and analysis of *First Law* by Asimov,
 - 4.2. Reading and analysis of *The Veldt* by Ray Bradbury
5. 'Hard' sci-fi
 - 5.1. Reading and analysis of *Johnny Mnemonic* by William Gibson
 - 5.2. Reading and analysis of *Maneki Neko* by Bruce Sterling
 - 5.3. Relating to physics, chemistry, astronomy etc.
 - 5.4. Cyberpunk as a genre
6. 'Soft' sci-fi
 - 6.1. Reading and analysis of *Harrison Bergeron* by Kurt Vonnegut Jr.
 - 6.2. Reading and analysis of *Cat Pictures Please* by Naomi Kritzer
 - 6.3. Relating to psychology, political and social sciences
7. A sci-fi film
 - 7.1. Relating sci-fi through the visual medium

Reading List:

1. Essential Reading
 - 1.1. Asimov, I. (1983). *The First Law, The Complete Robot*. Variety Book Depot. Retrieved From <http://www.angelfire.com/tx/windstormsworld/fiction/1stlaw.html>
 - 1.2. Atwood, M. (1990) *The Handmaid's Tale*.

- 1.3. Bradbury, R. (2011). *The Veldt*. Retrieved from http://www.d.umn.edu/~csigler/PDF%20files/bradbury_veldt.pdf
 - 1.4. Gibson, W. (2008). *Johnny Mnemonic*. https://sporastudios.org/mark/courses/articles/Gibson_Johnny%20_Mnemonic.pdf
 - 1.5. Kritzer, N. (2015). *Cat Pictures Please*. http://clarkesworldmagazine.com/kritzer_01_15/
 - 1.6. Sterling, B. (2011). *Maneki Neko*. <http://www.lightspeedmagazine.com/fiction/maneki-neko/>
 - 1.7. Swift, J. (1999). *Gulliver's Travels*. Rupa Publications Pvt. Ltd.
 - 1.8. Vonnegut Jr.,K. (1961). *Harrison Bergeron*. <http://www.tnellen.com/westside/harrison.pdf>
2. Additional Reading
- 2.1. Bould, M. et al. (2009). *The Routledge Companion to Science Fiction*. New York: Routledge.
 - 2.2. Burns, T. (2010). *Political Theory, Science Fiction, and Utopian Literature*. Plymouth: Lexington Books.

Date: July 30, 2018

Module Code and Title: LIT207 The Evolution of the Novel: From Origins to Realism

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Vanlallawmkimi, Priyali Ghosh, Sonam Deki

Module Coordinator: Vanlallawmkimi

General objective: This module will introduce students to the novel from its genesis in the seventeenth century to the realist period of the nineteenth century. By the end of the module, students will have a grasp of how the novel evolved during this period. They will become familiar with the conventions of a number of sub-genres of the novel, including the Gothic novel, the *Bildungsroman* and the Picaresque genres, the epistolary novel, and social realism. Students will be able to relate the texts studied to broader literary periods and movements, including Romanticism and Realism. Finally, students will understand the modes of narration of novels in these periods.

Learning outcomes – On completion of this module, learners should be able to:

1. Describe the evolution of the novel during this period.
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. Make inter-textual connections among the prescribed texts.

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. Written assignment: 20%
A critical essay of 500 – 600 words. The first draft will be marked out of 5%, and the final submission out of 10%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Analytical Writing' rubric.
- B. Group project: 20%
Students will be divided into groups of 4, and each group will be assigned a novel. They will choose one aspect of that novel, which might be a theme, feature of its style, or an element of the plot. They will devise and run close reading activities to illustrate this aspect to the rest of the class. Assessment will be based on group grade (5%) and individual grade (15%).
- C. Class Test: 10%
A test of 45 minutes will be held within class hours. This will test students' knowledge and understanding of the texts, and the characteristics of the movements and sub-genres covered in the module.
- 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.
- 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.

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	20%
B. Group project	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: LIT104 The Social and Literary Context: Anglo-Saxon to Restoration Period

Subject matter:

1. The genesis of the novel: Close reading and analysis of *Oronoko*
 - 1.1. Historical context
 - 1.1.1. Slavery
 - 1.1.2. Colonisation
 - 1.1.3. The situation of female writers
 - 1.2. Narrative technique in *Oroonoko*
 - 1.2.1. Behn's use of fact, biography, and fiction
 - 1.3. Overview of the novel as a genre
 - 1.3.1. Definition of the novel
 - 1.3.2. Distinguishing features of the novel
 - 1.3.3. Social and cultural conditions related to the genesis of the novel
2. The rise of the novel:
 - 2.1. Historical context
 - 2.1.1. Increasing literacy and its implications
 - 2.1.2. The impact of the printing press
 - 2.1.3. Other social and cultural conditions related to the rise of the novel
 - 2.2. Narrative technique and genre
 - 2.2.1. Features of the Picaresque novel
 - 2.2.2. Features of the *Bildungsroman*
3. Romanticism: Close reading and analysis of *Frankenstein*
 - 3.1. Social and political context
 - 3.1.1. Scientific progress
 - 3.1.2. The political climate following the French Revolution

- 3.1.3. The political stance of the Romantic writers
- 3.2. Narrative technique and genre
 - 3.2.1. Features of the Gothic novel
 - 3.2.2. Features of the epistolary novel
- 4. The Victorian novel: Close reading and analysis of *Hard Times*
 - 4.1. Social and historical context
 - 4.1.1. The status of women
 - 4.1.2. The portrayal of the working class
 - 4.1.3. The novel as social protest
 - 4.2. Narrative technique and genre
 - 4.2.1. Features of social realism
 - 4.2.2. Analysis of the prose style of Victorian fiction and social change

Reading List:

1. Essential Reading
 - 1.1. Abrams, M.H. (2003). *A Glossary of Literary Terms*. Singapore: Thomson Asia.
 - 1.2. Behn, A. (2010). *Oroonoko*. W. W. Norton & Company.
 - 1.3. Evans, I. (1990). *A Short History of English Literature*. Retrieved from <https://archive.org/details/AShortHistoryOfEnglishLiteratureforEvans>
 - 1.4. Shelley, M. (2008). *Frankenstein*. Peacock.
 - 1.5. Dicken, C. (1985) *Hard Times*. Maple Press Pvt. Ltd.
2. Additional Reading
 - 2.1. Bakhtin, M. M., 'Discourse in the novel' and 'Epic and novel' in *The Dialogic Imagination* (extracts).
 - 2.2. Miller, J. H, (n.d.). *On literature*. Retrieved from http://www.academia.edu/4992700/J_Hillis_Miller_-_On_Literature_Thinking_in_Action
 - 2.3. Moretti, F. (2008). 'The novel: history and theory' in *New Left Review* 52.
 - 2.4. Watt, I. (1957). *The rise of the novel*. Random House.

Date: July 30, 2018

Module Code and Title: LIT208 Classical Greek Drama to the Theatre of Ideas

Programme: BA in English Studies

Credit Value: 12

Module Tutor(s): Sonam Deki, Vanlallawmkimi, Tshering Choden

Module Coordinator: Sonam Deki

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. The module will require an in-depth reading of the prescribed texts in order to enable students to appreciate the nuances of the social contexts the plays were written in, and the various interpretations the texts generate.

Learning outcomes – On completion of this module, learners should be able to:

1. Distinguish the styles of writing of the various playwrights prescribed in the module.
2. Differentiate various genres of drama such as tragedy, comedy, problem play, history play, and Theatre of Ideas.
3. Critically read, analyse and debate on the texts prescribed.
4. Write critical responses on the texts using correctly cited secondary references.
5. Discuss different interpretations of the play in film adaptations.
6. Analyse how the genres studied arose as a result of specific socio-political, historical, and cultural conditions.

7. Identify and list dramatic techniques in prescribed texts.

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. Written assignment: 20%
A written assignment of 500 - 600 words on prescribed texts using correctly cited secondary references. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Analytical Writing' rubric.
- B. Debate: 15%
Students will be divided into groups of approximately 4 members. The groups will be assigned topics from prescribed texts to analyse and debate in class. Each group will be assigned a group mark (5%) and an individual mark (10%). Assessment will be based on the 'Oral Task' rubric.
- C. Presentation: 15%
Students will be assigned topics in groups of approximately 4 members. Each individual student will present a part of the work. Each group will be assigned a group mark (5%) and an individual mark (10%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.
- 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% of class participation and preparedness 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.

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	20%
B. Presentation	1	15%
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: LIT104: The Social and Literary Context: Anglo-Saxon to Restoration Period

Subject matter:

1. Classical Greek Drama: Close reading and analysis of *Oedipus Rex* by Sophocles
 - 1.1. Origin of Tragedy in Greek Drama
 - 1.2. Features of Greek Tragedy
 - 1.3. Aristotle's Theory of Tragedy
 - 1.4. Greek Theatre and its conventions
 - 1.5. Hamartia and Catharsis in *Oedipus Rex*
2. 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. Discuss the interpretation in the film adaptation (*Macbeth*, 2010) of the play
 - 2.4. Shakespeare's Romantic Comedies and their features

- 2.5. Elements of Shakespeare's Problem Plays
- 2.6. Historical Plays and Shakespeare's poetic license
3. Theatre of Ideas: Close reading and analysis of *Pygmalion* by George Bernard Shaw
 - 3.1. Discussion on 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:

1. Essential Reading
 - 1.1. Abrams, M.H. (2003). *A Glossary of Literary Terms*. Singapore: Thomson Asia.
 - 1.2. Evans, I. (1990). *A Short History of English Literature*. Retrieved from <https://archive.org/details/AShortHistoryOfEnglishLiteratureIforEvans>
 - 1.3. Shakespeare, W. (2003). *Macbeth*. Rupa Publications.
 - 1.4. Shaw, G.B. (2004). *Pygmalion*. UBS Publishers' Distributors (P) Ltd.
 - 1.5. Sophocles. (2006). *The Theban Plays: Oedipus Rex, Oedipus at Colonus and Antigone*. [Sir G. Young (translator)]. Dover Publications Inc.
2. Additional Reading
 - 2.1. Alker, S. and H.F. Nelson. (Spring 2007). 'Macbeth, the Jacobean Scot, and the Politics of the Union'. *Studies in English Literature, 1500 – 1900*. 47, No. 2, pp 379 – 401. <http://0-www.jstor.org.helin.uri.edu/stable/4625116>
 - 2.2. Bloom, H. (2007). *VIVA Modern Critical Interpretation: Shakespeare's Macbeth*. Facts On File Inc.
 - 2.3. Holder, H.J. and Crawford, M.K. (2006). 'Introduction: Reading and Rereading: Shaw Post – 150 Years'. *Shaw*. 26, 1 – 5. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/40681728>
 - 2.4. Rusinko, S. (1982). 'Rattigan Versus Shaw: The "Drama of Ideas" Debate'. *Shaw*. 2, 171 – 178. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/40681082>
 - 2.5. Welles, O. (2011). *Macbeth*. Enlighten Film Company or Madden, J. (1998). *Shakespeare in Love*. Reliance Big Entertainment.

Date: December 20, 2015

Module Code and Title:	LIT209 The Social and Literary Context: 18th to 20th Century Literature
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Vanlallawmkimi, Sonam Deki
Module Coordinator:	Vanlallawmkimi

General objective: As part of the second survey module, students will trace the development of Literature from 18th Century to 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. A sample of representational texts of the literary genres like Romantic poetry, romantic novel, and dramatic monologue will be studied closely.

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

1. Connect major historical events to the literary periods discussed herein.
2. Distinguish the different periods of literature according to stylistic features.

3. Write critical responses on the prescribed texts
4. Evaluate the literary movements and their importance.
5. Discuss the works and styles of the major authors prescribed in the module.
6. Make inter-textual 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:

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

Assessment Approach:

- A. Written assignment: 20%
A short critical response of 500 – 600 words on literary periods. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Analytical Writing' rubric.
- B. Presentation: 20%
Students will be assigned topics in groups of approximately 4 members. Each individual student will present a part of the work. Each group will be assigned a group mark (10%) and an individual mark (10%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.
- C. Class Test: 10%
A written test will be conducted worth 10%, and will be for 45 min duration and cover 2-3 weeks of material.
- 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% of class participation and preparedness 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.

Areas of assignments	Quantity	Weighting
A. Written Assignment	1	20%
B. Presentation	1	20%
C. Class Tests	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: LIT104: The Social and Literary Context: Anglo-Saxon to Restoration Period

Subject matter:

1. Eighteenth Century Literature (Augustan or Neo Classical Age)
 - 1.1. Development of the English novel
 - 1.2. The Pre-Romantics: Social impact on Literature
2. The Age of Romanticism (1800-1850)
 - 2.1. The French Revolution and the Industrial Revolution
 - 2.1.1. Economic and social impact of the Revolutions
 - 2.1.2. Influence of the Revolutions on literature of the period
 - 2.2. Romantic Literature:

- 2.2.1. Romantic Poetry : Close reading and analysis of *Ode to the West Wind* by P.B. Shelley
- 2.2.2. Features of Romantic Poetry
- 2.2.3. Recurrent themes in Romantic Literature
- 2.3. Emergence of Romantic novel:
 - 2.3.1. Close reading and Analysis of *Pride and Prejudice* by Jane Austen
 - 2.3.2. Social Context of the period
- 3. Victorian Period (1850-1900)
 - 3.1. Close reading and Analysis of *Ulysses* by Lord Alfred Tennyson
 - 3.1.1. Discussion on Victorian Imperialism in connection with *Ulysses*
 - 3.2. Close reading and Analysis of *Dover Beach* by Matthew Arnold
 - 3.2.1. Impact of the conflict between Science and Faith in Victorian England.
 - 3.3. Close reading and Analysis of *The Goblin Market* by Christina Rossetti
 - 3.3.1. Discussion on the status and role of women in Victorian England.
 - 3.4. Dramatic Monologue
 - 3.4.1. Close reading and Analysis of *Porphyria's Lover* by Robert Browning
 - 3.4.2. Features of a Dramatic Monologue
- 4. 20th Century Literature
 - 4.1. World War I and its impact on literature
 - 4.2. General themes in War Poetry
 - 4.3. Emergence of the Theatre of the Absurd: A brief Introduction to the Theatre of the Absurd
 - 4.3.1. The political and social causes
 - 4.3.2. Features of the Theatre of the Absurd

Reading List:

1. Essential Reading (*A compiled coursepack of the shorter reading materials will be made available to students*)
 - 1.1. Abrams, M.H. (2012). *Glossary of Literary Terms*. Delhi: Cengage Learning.
 - 1.2. Arnold, M. (2015). *Dover Beach*. Retrieved from <http://www.poetryfoundation.org/poem/172844>
 - 1.3. Austen, J. (2009). *Pride and Prejudice*. Oxford University Press.
 - 1.4. Browning, R. (2015) *Porphyria's Lover*. Retrieved from <http://www.poetryfoundation.org/poem/175584>
 - 1.5. Compton-Rickett, A. (2008). *A History of English Literature: From Earliest Times to 1916*. New Delhi: UBS Publishers.
 - 1.6. Evans, I. (1990). *A Short History of English Literature*. Retrieved from <https://archive.org/details/AShortHistoryOfEnglishLiteratureforEvans>
 - 1.7. Rossetti, C. (2015). *The Goblin Market*. Retrieved from <http://www.poetryfoundation.org/poem/174262>
 - 1.8. Shelley, P.B. (2015). *Ode to the West Wind*. Retrieved from <http://www.poetryfoundation.org/poem/174401>
 - 1.9. Tennyson, A. (2015). *Ulysses*. Retrieved from <http://www.poetryfoundation.org/poem/174659>
2. Additional Reading
 - 2.1. Esslin, M. (1965). *Introduction to Absurd Drama*. Penguin Books. Retrieved from <http://www.samuel-beckett.net/AbsurdEsslin.html>
 - 2.2. Nayar. P.K. (2009). *A Short History of English Literature*. Cambridge University Press,
 - 2.3. Stevenson, L. (1974). *The Pre-Raphaelite Poets*. New York: W.W. Norton & Company Inc.

Date: July 30, 2018

Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Namkhai Norbu
Module Coordinator:	Namkhai Norbu

General objective: This module aims to introduce students to the fundamentals of journalism and develop journalistic skills. It will also introduce them to the techniques of news writing for different media and will enable students to acquire these skills. Students will learn journalism's main components: what news is, different types of news, reporting news story and stories centred on people, and practical news reporting and writing, among others. It will also familiarize students with the history and emergence of media in Bhutan – looking into their achievements, the existing challenges and the way forward.

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

1. Write news articles at a level suitable for print in a local publication such as a college or club newsletter.
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. Explain the role of journalism vis-à-vis community or people journalism.
7. Differentiate restorative narratives from typical news stories.
8. Explain key ethical codes in the practice of journalism.
9. Describe the major milestones and key features of the emergence of media in Bhutan.

Learning and Teaching Approach:

Approach	Hours per week	Total credit hours
Lectures & discussions	2	30
In-class writing practice	2	30
Independent study	4	60
Total		120

Assessment Approach:

- A. News writing assignment: Portion of Final Mark: 15%
Students will write a news article of 400 to 500 words based on scenarios given to them. The first draft will be graded on 5%, and the final piece on 10%, of which 3% will be allotted to improvements made on the feedback provided on the first draft. Assessments will be based on the 'Professional Writing' rubric.
- B. Feature writing assignment: Portion of Final Mark: 15%
Students will be required to write a feature article of 600-800 words. The first draft will be graded on 5%, and the final piece on 10%, of which 3% will be allotted to improvements made on the feedback provided on the first draft. Assessment will be based on the 'Professional Writing' rubric.
- C. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation and preparedness will be assessed before midterm and the remaining 5% post midterm.
- D. Real news reporting project: Portion of Final Mark: 15%
Students will write a real news article of 300-400 words. The first draft will be graded on 5%, and the final piece on 10%, of which 3% will be allotted to improvements made on the

feedback provided on the first draft. The Assessment will be based on the “Professional Writing”.

- E. Editorial and column writing: Portion of Final Mark: 15%
Students will write an op-ed piece or column 400-500 words. Students should strive to get the same published in local newspapers. The first draft will be graded on 5%, and the final piece on 10%, of which 3% will be allotted to improvements made on the feedback provided on the first draft. Assessment will be based on the ‘Professional Writing’ rubric.

Areas of assignments	Quantity	Weighting
A. News writing assignment	1	15%
B. Feature writing assignment	1	15%
C. Class Participation & Preparedness		10%
D. Real news reporting project	1	15%
E. Editorial and column writing	1	15%
Total Continuous Assessment (CA)		70%
Semester-End Exam (SE)		30%

Pre-requisites:

Subject matter:

Unit I: Introduction to journalism

- 1.1. Overview of what is journalism
- 1.2. Elements of news
- 1.3. Different types of news writing
- 1.4. Introduction to various types of media components
- 1.5. Introduction to techniques of news writing for different media
- 1.6. Interview techniques and skills
- 1.7. Unique quotes and attribution

Unit II: Development of journalism in Bhutan

- 2.1. History of the media in Bhutan
- 2.2. Media laws and policies
- 2.3. Make up of news organizations and management and editorial structures
- 2.4. Perspectives on media in Bhutan
 - 2.4.1. Media in Bhutan: Now and Then by Dasho Kinley Dorji
 - 2.4.2. Media and the Maverick Mind: Need for Media Literacy: A Layman’s View by Thakur Singh Powdyel
 - 2.4.3. Media Matters in Bhutan by Siok Sian Pek-Dorji
 - 2.4.4. Role of the Media in Achieving a Sustainable Society by Tim Bodt
- 2.5. Existing media scenario

Unit III: Print journalism

- 3.1. Writing/reporting for the print media
- 3.2. Makeup of a newspaper/ magazine
- 3.3. Structure and dissection of newspapers
- 3.4. Writing the different articles for newspapers (editorial, news story, column features, analysis and op-ed piece)
- 3.5. Practical assignment

Unit IV: Social media or the new journalism

- 4.1. Social media: Meaning and essential features
- 4.2. Impact of social media in journalism
- 4.3. Social media as a tool for journalism
- 4.4. Citizen journalism
- 4.5. Media consumption
- 4.6. Future of journalism

Unit V: Development journalism

- 5.1. Development journalism: Meaning and essential features
- 5.2. Significance of development related news for developing countries
- 5.3. Challenges, present trend and practices in Bhutan.
- 5.4. Development journalism as a community journalism
- 5.5. Getting stories of the plight of ordinary people
- 5.6. Analysis of development issues in Bhutan

Unit VI: Restorative narratives

- 6.1. Restorative narrative: Meaning and essential features
- 6.2. Analysis of restorative narratives by media organizations in Bhutan
- 6.3. Difference between restorative narratives and a typical news story
- 6.4. Focus on restorative narratives
- 6.5. Writing restorative narratives

Unit VII: Media ethics

- 7.1. Journalists' code of ethics/conduct
- 7.2. Libel, defamation and privacy issues
- 7.3. Plagiarism in journalism
- 7.4. Right to Information and freedom of press
- 7.5. Advertising ethics

Reading List: (A course-pack of the shorter reading materials will be made available to students)

1. Essential Reading

- 1.1. Bhutan InfoComm and Media Authority. (2006). Code of Ethics for Journalists. Retrieved from <http://www.bicma.gov.bt/paper/jcc.pdf>
- 1.2. Bodt, T. (2007). Role of the media in achieving a sustainable society. Retrieved from <http://www.bhutanstudies.org.bt/publicationFiles/ConferenceProceedings/MediaAndPublicCulture/M-21.pdf>
- 1.3. Dorji, K. (2006). Media in Bhutan: Now and then. Retrieved from http://www.bhutanstudies.org.bt/publicationFiles/JBS/JBS_Vol14/14-2.pdf
- 1.4. Kramer, M. and Call, W. (2007). *Telling True Stories: A Nonfiction Writers' Guide from the Neiman Foundation at Harvard University*. Penguin Publishing House.
- 1.5. Murthy, D. (2009). *Development Journalism: What Next?* Kanishka Publishing House.
- 1.6. Pek-Dorji, S.S. (2010). Media matters in Bhutan. Thimphu: Bhutan Centre for Media and Democracy.
- 1.7. Powdyel, T.S. (2007). Media and the maverick mind: Need for media literacy: A layman's view. Retrieved from <http://www.bhutanstudies.org.bt/publicationFiles/ConferenceProceedings/MediaAndPublicCulture/M-14.pdf>
- 1.8. Raman, U. (2009). *Writing For The Media*. Oxford University Press.
- 1.9. Rich, C. (2009). *Writing and Reporting News: A Coaching Method*. Cengage Learning Publication.
- 1.10. Strunk Jr, W. and White, E.B. (1999). *The Elements of Style*. Longman Publication.
- 1.11. Tenore, M.J. *Restorative Narratives: Defining a New Strength-Based Genre*. ivoh. Retrieved from <http://ivoh.org/restorativenarrative/>
- 1.12. Zinnser, W. (2008). *On Writing Well: The Classic Guide to Writing Nonfiction*. Paw Prints.

2. Additional Reading

- 2.1. David, R. (2011). *The Universal Journalist*. Pluto Press.
- 2.2. Palmer, P.J. (2011). *Healing the Heart of Democracy: The Courage to create a politics worthy of the human spirit*. John Wiley & Sons.

Date: May 11, 2018

Module Code and Title: LIT210 The Evolution of the Novel: From Modernism to Postmodernism

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Vanlallawmkimi, Sonam Deki, Aakanksha Singh

Module Coordinator: Vanlallawmkimi

General objective: This module will introduce students to the novel from the early twentieth century to the present day. By the end of the module, students will have a grasp of how the novel continued to evolve during this period. Students will be able to relate the texts studied to broader literary periods and movements, including Modernism, Postmodernism, and Postcolonialism. Students will have close interaction with the prescribed texts to engage in the reflection of the social and cultural influences of these novels. Finally, students will also study and understand notable features of the novel during this period, including stream of consciousness, the unreliable narrator, intertextuality and metafiction.

Learning outcomes – On completion of this module, learners should 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. Differentiate the sub-genres of novels in this period.
4. Explain how the novels comment on the periods in which they were produced.
5. Analyse how the periods in question contributed to the production of specific types of novel.
6. Evaluate the political agendas of these novels.
7. Engage in critical and theoretical debates around the novels studied.
8. Make intertextual connections among the prescribed texts on this module, and between the texts in this module and those in The Evolution of the Novel I.

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. Written assignment: Portion of Final Marks: 20%
A critical essay of 500-600 words. Students will be expected to compare two novels from the period in question, commenting in detail on content and form, and evaluating the significance of these similarities and differences. The first draft will be worth 5%; improvement on the first draft will be 5%; and the final draft will be worth 10%. Assessment will be based on the 'Analytical Writing' rubric.
- B. Group project: Portion of Final Mark: 20%
Students will be divided into groups of 4, and each group will be assigned a novel. They will choose one aspect of that novel, which might be a theme, feature of its style, or an element of the plot. They will devise and run close reading activities to illustrate this aspect to the rest of the class. Assessment will be based on the 'Oral Tasks' rubric.
- C. Class Test: Portion of Final Marks: 10%

A test of 45 minutes will be held within class hours. This will test students' knowledge and understanding of the texts, as well as their ability to identify key features of the sub-genres and movements covered in the module.

- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Midterm Examination: Portion of Final Mark: 10%
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. Written Assignment	1	20%
B. Group project	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: LIT207 The Evolution of the Novel: From Origins to Realism

Subject matter:

1. Modernism: Close reading and analysis of *Mrs. Dalloway*
 - 1.1. Historical and Scientific Context
 - 1.1.1. Features of modernity
 - 1.1.2. The impact of World War I, 'shell shock' and the representation of Septimus Smith
 - 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
2. Race and politics in the novel: Close reading and analysis of *Invisible Man*
 - 2.1. Social and historical context
 - 2.1.1. Race relations in America; The Jim Crow laws and segregation
 - 2.1.2. The civil rights movement
 - 2.1.3. Consumerism in post-war America
 - 2.2. Narrative technique
 - 2.2.1. The unreliable narrator
 - 2.2.2. Tradition of the black vernacular
 - 2.2.3. Use of African-American Vernacular English (AAVE) in *Invisible Man*
3. The Postcolonial novel: Close reading and analysis of *The Interpreters*
 - 3.1. Social and historical context
 - 3.1.1. Nigeria-in-transition in early 1960
 - 3.1.2. Conflict between the new and the traditional values
 - 3.1.3. Brief introduction to postcolonial writing
 - 3.2. Narrative technique
 - 3.2.1. Exploratory Narrative Technique with shifting actions
 - 3.2.2. Use of Oral traditions and Language from the Colonial Past
 - 3.2.3. Use of Humour in the Context of Racial Bigotry
4. The Postmodern Novel: Close reading and analysis of *The Inheritance of Loss*:
 - 4.1. Social-Historical context
 - 4.1.1. Experiences of Cross-ethnic Diaspora

- 4.1.2. Global capitalism and Cosmopolitanism
- 4.1.3. Minority struggle for Recognition
- 4.2. Narrative technique
 - 4.2.1. Use of Fragmentary Structure
 - 4.2.2. Narrative shift across time and space
 - 4.2.3. Points of View- of Two major characters

Reading List:

1. Essential Reading
 - 1.1. Desai, Kiran. (2006) *Inheritance of Loss*. Penguin Books India.
 - 1.2. Ellison, R. (2007). *Invisible Man* (1952). Penguin Books.
 - 1.3. Soyinka, Wole. (1996). *The Interpreters* (1965). Trafalgar Square.
 - 1.4. Woolf, V. (2004). *Mrs. Dalloway*. New Delhi: UBS Publishers' Distributors (P) Ltd.
2. Additional Reading
 - 2.1. Bakhtin, M. M. (1981). 'Discourse in the novel' and 'Epic and novel' in *The Dialogic Imagination*. The University of Texas Press.
 - 2.2. Miller, J. H. (2011). *On literature; The conflagration of community: fiction before and after Auschwitz*. The University of Chicago Press.
 - 2.3. Waugh, P. (1984). *Metafiction: The Theory and Practice of Self-Conscious Fiction*. Routledge.

Date: December 20, 2015

Module Code and Title: LIT211 From Stage to Void: 20th Century Drama

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Sonam Deki, Vanlallawmkimi, Tshering Choden

Module Coordinator: Sonam Deki

General objective: This module aims to introduce students to different forms of modern drama as a reflection or reaction to the social, political and economic changes of the times. The themes covered are Theatre of the Absurd, Epic Theatre, Realism in modern European and American drama. The purpose of this module is to acquaint students with playwrights from different nations with strong political or social messages. Students will interpret and perform scenes of their choice either from the prescribed texts or from plays of similar themes written in the same period. Students will also compare the plays they studied in *LIT208 Classical Greek Drama to the Theatre of Ideas* with the texts prescribed here to critique the difference in the treatment of plot, characterization, and themes.

Learning outcomes – On completion of this module, learners should 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. Discuss different interpretations of the play in film adaptations.
6. Analyse, Interpret, direct and perform scenes from the prescribed texts.
7. Identify and explain dramatic techniques used in the prescribed texts.
8. Describe the development of dramatic tradition.

Learning and Teaching Approach:

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

Assessment Approach:

- A. Journal on Group Performance: Portion of Final Marks: 15%
Students will keep a journal of 500 – 600 words recording the process of their group performance. The journal should reflect their group discussions on the choice of the scene, analysis and interpretation of the same. The journal should also showcase their preparation in direction and rehearsals of the chosen scene. Assessment will be based on the 'Analytical Writing' rubric.
- B. Group Performance: Portion of Final Marks: 25%
Students in groups of 4-5 members will be made to select scenes from prescribed texts based on certain topics like themes, genres or characterisation to name a few. In groups, they will analyse and interpret their chosen scenes. The groups will be given time to direct and rehearse these scenes. The culmination of the assessment will be a performance of 25-30 minutes each. Assessment will be based on 'Oral Tasks' rubric.
- C. Class Test: Portion of Final Marks: 10%
A test will be conducted covering approximately two topics each. These will assess students' ability to differentiate various forms of drama such as Absurd, Epic, Realist, and Broadway. The test will be for 45 min duration and cover 2-3 weeks of material.
- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation and preparedness will be graded before mid-term, and the remaining 5% post midterm. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Midterm Examination: Portion of Final Mark: 10%
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. Written Assignment	1	15%
B. Group Performance	1	25%
C. Class Tests	2	10%
D. Class participation and preparedness		10%
E. Midterm Examination	1	10%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: LIT208 Classical Greek Drama to The Theatre of Ideas, LIT209 The Social and Literary Context: 18th to 20th Century Literature

Subject matter:

1. 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
2. Theatre of the Absurd: Close reading and analysis of *The Rhinoceros* by Eugene Ionesco
 - 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
3. 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:

1. Essential Reading
 - 1.1. Abrams, M.H. (2003). *A Glossary of Literary Terms*. Singapore: Thomson Asia.
 - 1.2. Evans, I. (1990). *A Short History of English Literature*. Retrieved from <https://archive.org/details/AShortHistoryOfEnglishLiteratureforEvans>
 - 1.3. Brecht, B. (2001). *The Good Person of Szechwan*. Methuen Drama.
 - 1.4. Ionesco, E. (2000). *The Rhinoceros*. Penguin Classics.
 - 1.5. Miller, A. (2010). *All my Sons*. [Nissim Ezekiel (ed.)]. Oxford University Press.
2. Additional Reading
 - 2.1. Abbotson, S. C. W. (Fall, 2005). 'A Contextual Study of the Causes of Paternal Conflict in Arthur Miller's "All My Sons"'. *Hungarian Journal of English and American Studies*, 11, (2), 29 – 44. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/41274317>
 - 2.2. Esslin, M. (May 1960). 'The Theatre of the Absurd'. *The Tulane Drama Review*. 4,(4), 3–15. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/1124873>
 - 2.3. Horn, E. (Summer, 2006). 'Actors/Agents: Bertolt Brecht and the Politics of Secrecy'. *Grey Room*, (24). pp 38 – 55. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/20442730>
 - 2.4. Milutinovic, Z. (Fall, 2006). 'The Death of Representation and the Representation of Death: Ionesco, Beckett, and Stoppard'. *Comparative Drama*. 40, (3), 337 – 364. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/41154319>

Date: December 20, 2015

Module Code and Title:	LIT212 Imitation, Imagination, and Tradition: Literary Theory & Criticism I
Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Runa Chakraborty, Vanlallawmkimi, Sonam Deki
Module Coordinator:	Runa Chakraborty

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 the tradition of literary criticism. They will be engaged in close reading of the prescribed texts to develop a deeper understanding of the works of key literary critics beginning from Aristotle to Albert Camus. 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 this module, learners should be able to:

1. Describe the basic tenets of literary theories.
2. Explain the significance of literary criticism.
3. Analyse various philosophical viewpoints on literary criticism through a close reading of the prescribed texts.
4. Compare the basic tenets of literary theory through a close reading of the prescribed texts.
5. Synthesize and select the most appropriate theoretical and contextual frameworks from a text.
6. Apply multiple theoretical positions in order to understand a particular issue.
7. Produce criticisms of literary pieces by using relevant theories.
8. Express independent but informed opinions on literary works.

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. Written assignment: Portion of Final Marks: 20%
A critical essay of 500-600 words on a prescribed text focusing on the theoretical and contextual frameworks. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Analytical Writing' rubric.
- B. Presentation: Portion of Final Mark: 20%
Students will be divided in groups of approximately 4 members and be asked to present on literary/socio-political issues using multiple theoretical positions. Each individual student will present a part of the work. Each group will be assigned a group mark (10%) and an individual mark (10%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.
- C. Class Test: Portion of Final Marks: 10%
A written test will be conducted for 45 min duration and cover 2-3 weeks of material.
- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation will be assigned before midterm and the remaining 5% post midterm. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Midterm Examination: Portion of Final Mark: 10%
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. Written Assignment	1	20%
B. 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:

Subject Matter:

1. Introduction to Literary Theory and Criticism:
 - 1.1. Purpose and Development
 - 1.2. Nature and Scope of Literary Criticism

- 1.3. Method and Practice
2. Classical Criticism: Close reading and analysis of Aristotle's *Poetics*
 - 2.1. Aristotle: *The Poetics*
 - 2.1.1. Mimesis
 - 2.1.2. Tragedy
 - 2.1.3. Epic
 - 2.1.4. Catharsis
3. Enlightenment Criticism: Close reading and analysis of Dryden's *An Essay of Dramatic Poesy* and Friedrich Schiller's *On Naïve and Sentimental Poetry*
 - 3.1. John Dryden: *An Essay of Dramatic Poesy*
 - 3.1.1. Purpose
 - 3.1.2. Merits
 - 3.1.3. Demerits
 - 3.2. Friedrich Schiller: *On Naïve and Sentimental Poetry*
 - 3.2.1. Types of artistic creation
 - 3.2.2. Methodology
 - 3.2.3. Influence on later critics
4. 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
 - 4.2.2. Nature
 - 4.2.3. Influence on Later Critics
5. 20th Century Criticism: Close reading and analysis of (excerpts) Eliot's *Tradition and the Individual Talent* and Camus' *The Myth of Sisyphus*
 - 5.1. T.S. Eliot: *Tradition and the Individual Talent* (extracts)
 - 5.1.1. The redefinition of tradition
 - 5.1.2. The impersonality of poetry
 - 5.2. Albert Camus: *The Myth Of Sisyphus*
 - 5.2.1. The idea of the Absurd
 - 5.2.2. Existential philosophy

Reading List:

1. Essential Reading (*A coursepack of the shorter reading materials will be made available to students*)
 - 1.1. Aristotle. (1994-2009). *Poetics*. Retrieved from <http://classics.mit.edu/Aristotle/poetics.html>
 - 1.2. Arnold, M. (1895). *The Function of Criticism at the Present Time*. Retrieved from <https://archive.org/details/functioncritici00pategoog>
 - 1.3. Camus, A. (n.d.). *The Myth of Sisyphus*. Retrieved from <http://www.dhspriority.org/kenny/PhilTexts/Camus/Myth%20of%20Sisyphus-.pdf>
 - 1.4. Dryden, J. (1918). *An Essay of Dramatic Poesy*. New York: London University Press. Retrieved from <https://archive.org/details/anesayofdramati00dryduoft>
 - 1.5. Eliot, T.S. (n.d.). *Tradition and the Individual Talent*. Retrieved from http://www.english.illinois.edu/maps/poets/a_f/eliot/tradition.htm
 - 1.6. Schiller, F. (2005) *On Naïve and Sentimental Poetry*. Retrieved from http://www.schillerinstitute.org/transl/schiller_essays/naive_sentimental-1.html
 - 1.7. Wordsworth, William. "Preface to the Lyrical Ballads." <http://www.english.upenn.edu/~jenglish/Courses/Spring2001/040/preface1802.html>
2. Additional Reading

- 2.1. Barry, P. (2008) *Beginning Theory: An Introduction to Literary and Cultural Theory*. Second Edition. New Delhi: Viva Books Private Limited.
- 2.2. Eagleton, T. (2013) *How to Read Literature*. New Haven: Yale University Press.
- 2.3. Culler, J. (1997) *Literary Theory: A Very Short Introduction*. Oxford: Oxford University Press.
- 2.4. Klages, M. (2011) *Literary Theory: A Guide for the Perplexed*. London: Continuum Publishing.
- 2.5. Richards, I.A. (1930) *Practical Criticism: A Study of Literary Judgments*. Retrieved from <https://archive.org/details/practicalcritici030142mbp>

Date: December 20, 2015

Module Code and Title:	LAN203	Creative Writing
Programme:	BA in English Studies	
Credit Value:	12	
Module Tutor:	Yesodha Chauhan, Vanlallawmkimi, Sonam Deki, Ivor Hanson	
Module Coordinator:	Sonam Deki	

General objective: This module will introduce students to the practice of writing fiction and non-fiction, 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 fiction and nonfiction. The module consists of a series of writing workshops intended to push students to create their own works of prose or poetry in a variety of genres including short stories, sketches, and poetry. The module aims at helping students sharpen their powers of storytelling and expression through a variety of writing exercises. Nonfiction writing exercises will enrich the students' ability to pay attention to factual and sensory details, which will also enhance their creative writing. Students will also have opportunities to practice providing and incorporating critical peer feedback.

Learning outcomes – On completion of this module, learners should be able to:

1. Identify the various elements used in creative writing, such as description, voice, dialogue, character, point of view, rhyme scheme, rhythm.
2. Follow a writing process that involves organizing thoughts, brainstorming, pre-writing, writing, and revising.
3. Create at least a short piece of fiction and nonfiction from start to finish.
4. Explain the generic elements that comprise various forms of fiction and nonfiction.
5. Critically evaluate assumptions and issues in writing.
6. Apply these elements to consciously create works of a certain genre.
7. Critique their own writing as part of an editing and rewriting exercise.
8. Provide critical and thoughtful feedback to their peers on original writings.
9. Apply critical feedback received to improve on their own writing.
10. Incorporate an expanded range of vocabulary and figurative language in creative works.

Learning and Teaching Approach:

Approach	Hours per week	Total credit hours
Lectures & discussions	1	15
Writing workshops*	2	30
Tutorials	1	15
Independent study	4	60
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 readings each other's works, critiquing their pieces in pairs or in small groups, and for revising and editing their pieces.

Assessment Approach:

- A. Writing Fiction: Portion of Final Marks: 25%
Students will write a piece of creative fiction of 400 – 600 words. This piece must incorporate elements of creative fiction taught. The first draft will be written in the writing workshop hours, and will be graded on 10%. 5% will be awarded on the improvements made upon the feedback on the draft, and 10% on the final product. Assessment will be based on the 'Creative Writing' rubric.
- B. Writing Nonfiction: Portion of Final Marks: 25%
Students will be assigned to write a nonfiction piece which can be either a journal or a travelogue of 400 – 600 words. The assignment will be 500-600 words in length. The first draft will be written in the writing workshop hours, and will be graded on 10%. 5% will be awarded on the improvements made upon the feedback on the draft, and 10% on the final product. Assessment will be based on the 'Creative Writing' rubric.
- C. Critical Feedback: Portion of Final Marks: 10%
Students are expected to provide 2 pieces of critical feedback in writing (100-150 words) 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%. Assessment will be based on the 'Analytical Writing' rubric.
- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Writing Portfolio: Portion of Final Mark: 30%
The writing portfolio brings together 3 pieces started in class and completed later. One among these 3 chosen pieces must be a poem. These 3 pieces should not be a compilation of other previously assessed assignments. The portfolio will be about 1200-1800 words consisting of 3 short pieces. Students are expected to incorporate feedback received on the pieces. Each piece will be graded out of 10%. Assessment will be based on the 'Creative Writing' rubric.

Areas of assignments	Quantity	Weighting
A. Written Assignment 1	1	25%
B. Written Assignment 2	1	25%
C. Critical Feedback	2	10%
D. Class participation and preparedness		10%
E. Writing Portfolio	1	30%
Total Continuous Assessment (CA)		100%

Pre-requisites: LIT101 Life in Verse: Themes in Contemporary Poetry & LIT102: The Craft of the Short Story

Subject matter:

- 1. Genres in prose
 - 1.1. Understanding differences in genre
 - 1.2. An overview of characteristics of science fiction, historical fiction, fantasy, and animal fables
- 2. Genres in poetry
 - 2.1. What makes something a poem? Understanding the spoken word and free verse poetry
 - 2.2. How to write a free verse
 - 2.3. Understanding poetic meter and rhyme schemes
 - 2.4. Classical and modern Haiku

3. Elements of fiction
 - 3.1. How to create complex characters
 - 3.2. Writing a rich description, 'Show, don't tell'
 - 3.3. Harnessing multiple points of view: first and third person narratives and their implications
 - 3.4. Voice and Dialogue – bringing characters to life
 - 3.5. Adapting prose into drama
4. Elements of non-fiction
 - 4.1 Observations and paying attention to factual and sensory details
 - 4.2 How to express observations, experiences, and personal perceptions in the written form
 - 4.3 Journal as creative nonfiction writing
 - 4.4 Writing a short travelogue
5. Ethical issues challenging a writer
 - 5.1. Ethical issues regarding plagiarism
 - 5.2. Adaptation and writing back as techniques of appropriation
 - 5.3. What is authenticity, debating 'Write what you know', and avoiding stereotypes
 - 5.4. Challenges for new Bhutanese writers in English

Reading List:

1. Essential Reading
 - 1.1. Adichie, C. N. (n.d.). The danger of a Single Story. TED Talks. http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en
 - 1.2. Grenville, K. (2010). *The Writing Book*. Crows Nest: Allen and Unwin.
 - 1.3. Short extracts from works of fiction will be used as examples as per the discretion of the tutor.
2. Additional Reading
 - 2.1. Magrs, P. and Bell, J. (2001). *The Creative Writing Coursebook*. Macmillan.
 - 2.2. Morley, D. and Neilsen, P. (2012). *The Cambridge Companion to Creative Writing*. Cambridge University Press.

Date: December 20, 2015

Module Code and Title: LIT313 The Empire Writes Back: Postcolonial Literature

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Runa Chakraborty, Vanlallawmkimi, Sonam Deki

Module Coordinator: Vanlallawmkimi

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. Students will also be made aware of how postcolonial texts have been instrumental in redefining the colonial world.

Learning Outcomes - Upon successful completion, learners should 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:

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

Assessment Approach:

- A. Written assignment: Portion of Final Marks: 20%
A critical essay of 700-1000 words on a prescribed text focusing on the impact of colonization. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Analytical Writing' rubric.
- B. Presentation: Portion of Final Mark: 20%
Students will be divided in groups of approximately 4 members and be assigned topics related to political and cultural issues in postcolonial writings. Each individual student will present a part of the work. Each group will be assigned a group mark (10%) and an individual mark (10%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.
- C. Class Test: Portion of Final Marks: 10%
A written test will be conducted for 45 min duration and cover 2-3 weeks of material.
- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation will be assessed before midterm and the remaining 5% post midterm. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Midterm Examination: Portion of Final Mark: 10%
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. Written Assignment	1	20%
B. 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: LIT207 The Evolution of the Novel: From Origins to Realism and LIT210 The Evolution of the Novel: From Modernism to Postmodernism

Subject matter:

1. 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 perspective
 - 1.4. Politics of Religion

- 1.5. Gender roles
2. Close reading and analysis of *Things Fall Apart* by Chinua Achebe
 - 2.1. Colonial Consciousness
 - 2.2. Politics of Religion
 - 2.3. Politics of Language
 - 2.4. Gender roles
 - 2.5. Family, Tradition and Customs
3. Close reading and analysis of *Selected Poems: Derek Walcott*
 - 3.1. Effects of Colonialism and Postcolonialism
 - 3.2. Roles of Language, Power and Place
 - 3.3. Multicultural Commitment
 - 3.4. Historical Vision
4. Close reading and analysis of *The White man's Burden* by Rudyard Kipling
 - 4.1. Euro-centric View of the World.
 - 4.2. Cultural Imperialism
 - 4.3. Politics of Ethno-centricism
5. Close reading and analysis of Excerpts from *Orientalism* by Edward Said
 - 5.1. Euro-centric Perspective of the Orient
 - 5.2. The idea of Constructivism
 - 5.3. Concept of the Other
6. Close reading and analysis of *The Story of my Sanskrit* by Kumud Pawde from Arjun Dangle's *The Poisoned Bread*
 - 6.1. Caste system
 - 6.2. Impacts of caste system on Indian society
 - 6.3. Critique of Humanism

Reading List:

1. Essential Reading
 - 1.1. Achebe, C. (2001). *Things fall Apart*. Penguin Books Ltd.
 - 1.2. Walcott, D. (2007). *Selected Poems*. Farrar, Straus: New York.
 - 1.3. Joshi, P. (2003). *In Another Country: Colonialism, Culture and the English Novel in India*. Oxford University Press.
 - 1.4. Said, E. (n.d.). *Orientalism: Western Conceptions of the Orient*. Retrieved from <http://www.rlwclarke.net/courses/LITS3304/2010-2011/13Said,Orientalism.pdf>
 - 1.5. Sidhwa, B. (1989). *Ice-candy Man*. London: Penguin Books.
2. Additional Reading
 - 2.1. Das, B.K. (2007). *Critical essay on post-colonial literature*. Delhi: Atlantic Publishers and distributors: Delhi.
 - 2.2. Soyinka, W. (1976). *Myth, literature and the African world*. New York: Cambridge.
 - 2.3. Trivedi, H. (1995). *Colonial Transactions: English Literature and India*. Manchester: Manchester University Press.

Date: December 20, 2015

Module Code and Title: LIT314 The Shattered Mirror: Modernist Literature

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Runa Chakraborty, Sonam Deki, Tshering Choden

Module Coordinator: Runa Chakraborty

General objective: The module aims to introduce the students to the major literary developments that took place in Europe during the first half of the 20th century. Further, the module seeks to

exemplify how various socio-political, cultural and ideological events shaped the literary consciousness of the period. Students will be exposed to new genres and literary techniques such as psychological novels and stream-of-consciousness. In addition, the module will familiarize students with the literature produced in response to the First World War.

Learning Outcomes – Upon successful completion, learner should be able to:

1. Explain concepts central to modernism, including absurd theatre, existentialism and nihilism.
2. Identify the impact of psychoanalytical theories upon literature.
3. Evaluate the influence of various socio-political changes on the literature of the period.
4. Assess how modern reality is expressed through new literary/narrative techniques.
5. Describe how different artistic movements influenced literary writings.
6. Assess the impact of the First World War on literature.
7. Discuss the problem plays and plays of ideas.
8. Describe the concept of the modern man and the fragmentation of self.

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. Written assignment: Portion of Final Marks: 20%
A critical essay of 700-1000 words on a prescribed novel or a play emphasizing on concepts central to Modernism. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the ‘Analytical Writing’ rubric.
- B. Presentation: Portion of Final Mark: 20%
Students will be assigned topics related to war and the impact of holocaust in groups of approximately 4 members. Each individual student will present a part of the work with the help of Power-point slides. Each group will be assigned a group mark (7%) and an individual mark (13%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the ‘Oral Tasks’ Rubric.
- C. Class Test: Portion of Final Marks: 10%
One written test will be conducted for 45 min duration and cover 2-3 weeks of material.
- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation and preparedness will be assessed before midterm and the remaining 5% post midterm. Assessment will be based on the ‘Participation and Preparedness’ rubric.
- E. Midterm Examination: Portion of Final Mark: 10%
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. Written Assignment	1	20%
B. 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: LIT211 From Stage to Void: 20th Century Drama, and LIT212 Imitation, Imagination, and Tradition: Literary Theory and Criticism I

Subject matter:

1. Close reading and analysis of *Monday or Tuesday* Virginia Woolf
 - 1.1. Discussion of key aspects of the modern short story
 - 1.2. Understanding Socio-Cultural and Political milieu
 - 1.3. Use of Stream of Consciousness Technique.
2. Close reading and analysis of *Love Song of J. Alfred Prufrock* by T. S. Eliot
 - 2.1. Fragmentation of the modern individual
 - 2.2. Alienation
 - 2.3. Interrogation of social institutions
3. Close reading and analysis of *The Second Coming* and *Sailing to Byzantium* by W. B. Yeats
 - 3.1. The idea of Good vs. Evil
 - 3.2. Impact of Society and Class
 - 3.3. Understanding versions of reality
 - 3.4. Impact of War
 - 3.5. Roles of memory and the past
 - 3.6. Spirituality and artistic re-birth
 - 3.7. Symbolic representation of the creative poetic process.
4. Close reading and analysis of *Musée des Beaux Arts* by W. H. Auden:
 - 4.1. Suffering
 - 4.2. Passivity
 - 4.3. Art and Culture
5. Close reading and analysis of *Strange Meeting* by Wilfred Owen
 - 5.1. War
 - 5.2. Loss of human values
 - 5.3. Fragmentation of society
6. Close reading and analysis of *The Diary of a Young Girl* (excerpt) by Anne Frank
 - 6.1. The Holocaust and its Impact
 - 6.2. Understanding subjective narrative
7. Close reading and analysis of *Sons and Lovers* by D. H. Lawrence
 - 7.1. Effects of Psychoanalysis
 - 7.2. Understanding class-relations
 - 7.3. Portrayal of modern industrial society
8. Close reading and analysis of *A Doll House* by Henrik Ibsen
 - 8.1. Parental and filial obligation
 - 8.2. Role of Women
 - 8.3. Theme of Appearance & Reality

Reading List:

1. Essential Reading
 - 1.1. Auden, W.H. (2003). *Musée des Beaux Arts* Retrieved from <http://poetrypages.lemon8.nl/life/musee/museebeauxarts.htm>
 - 1.2. Eliot, T.S. (2008). *Love Song of J. Alfred Prufrock*. Retrieved from <http://www.gutenberg.org/files/1459/1459-h/1459-h.htm#linklovesong>
 - 1.3. Frank, A. (2012). *The Diary of a Young Girl*. General Press. (*Excerpts available in the coursepack*)
 - 1.4. Ibsen, Henrik. (1879) *A Doll's House*. <http://www.gutenberg.org/ebooks/2542>
 - 1.5. Lawrence, D.H. (2006). *Sons and Lovers*. Retrieved from www.gutenberg.org/ebooks/217
 - 1.6. Owen, W. (2015). *Strange Meeting*. Retrieved from <http://www.poetryfoundation.org/poem/176833>
 - 1.7. Yeats, W.B. (n.d.). *Sailing to Byzantium* Retrieved from <http://www.poemhunter.com/poem/sailing-to-byzantium/>
 - 1.8. Yeats, W.B. (n.d.). *Second Coming* <http://www.poemhunter.com/poem/the-second-coming/>
 - 1.9. Woolf, Virginia. *Monday or Tuesday*. www.bartleby.com/85/
2. Additional Reading

- 2.1. Stringer, J. (1996). *The Oxford Companion to Twentieth Century Literature in English*. OUP.

Date: December 20, 2015

Module Code and Title: LIT315 **From Sonnet to Song: Understanding Poetry**

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Sonam Deki, Vanlallawmkimi, Tshering Choden

Module Coordinator: Sonam Deki

General objective: This module aims to introduce students to different forms of poetry across the ages such as sonnets, epics, mock epics, metaphysical poems, odes, elegies, war poems, and haiku. Students will learn to identify the structure, rhyme scheme, rhythm and subject matter of the different poems that they read. The module offers poems belonging to the same sub-genre by poets from different eras so that students can enjoy and appreciate the timelessness of these modes of personal expressions.

Learning outcomes – On completion of this module, learners should be able to:

1. Differentiate various forms of poetry.
2. Analyse the poems from different perspectives and standpoints.
3. Make inter-textual comparisons between texts belonging to the same sub-genre.
4. Identify the form, rhyme scheme and meter by scanning lines of poetry.
5. Connect movements in poetry to greater developments in arts and literature.
6. Describe the relationship between form and meaning in poetry.
7. Explain a poem through close readings of figurative expressions.

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. Written assignment: Portion of Final Marks: 20%
Students will write a critical response of 700 to 1000 words on two or more poems. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Students are expected to correctly cite any secondary references. Assessment will be based on the 'Analytical Writing' rubric.
- B. Presentation: Portion of Final Mark: 20%
Students will be required to make inter-textual comparisons between poems in the same sub-genres and present their findings in groups of approximately 4 members. Each individual student will present a part of the work. Each group will be assigned a group mark (10%) and an individual mark (10%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.
- C. Haiku Composition: Portion of Final Marks: 10%
Students will compose two pieces of haiku in class (5% each). Assessment will be based on 'Creative Writing' rubric.

- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation and preparedness will be graded before mid-term, and the remaining 5% post midterm. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Midterm Examination: Portion of Final Mark: 10%
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. Written Assignment	1	20%
B. Presentation	1	20%
C. Haiku Composition	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: LIT101 Life in Verse: Themes in Contemporary Poetry, LIT104 The Social and Literary Context: Anglo-Saxon to Restoration Period and LIT209 The Social and Literary Context: 18th to 20th Century Literature.

Subject matter:

1. Tutor will encourage students to bring *lozays* to class to introduce poetry and as a part of a class activity.
2. Haiku
 - 2.1. Close reading and analysis of selective haikus by Matsuo Basho
 - 2.2. Close reading and analysis of selective haikus by Jack Kerouac
 - 2.3. Features of Haiku
3. Sonnet
 - 3.1. Close reading and analysis of Sir Philip Sidney's Sonnet 1 from *Astrophel and Stella*
 - 3.2. Close reading and analysis of Robert Frost's *Into My Own*
 - 3.3. The origin of sonnet
 - 3.4. Sonnet Sequence
 - 3.5. Structure of a sonnet
 - 3.6. Poetic meter and rhyme scheme
 - 3.7. Analysis of Sir
4. Epic and Mock epic
 - 4.1. Close reading and analysis of excerpts from Milton's *Paradise Lost Book 1*
 - 4.2. Close reading and analysis of excerpts from Alexander Pope's *The Rape of the Lock*
 - 4.3. Characteristics of an epic: Epic Conventions
 - 4.4. Characteristics of the Mock Epic
 - 4.5. Comparative study of an epic and mock epic
5. Metaphysical poetry
 - 5.1. Close reading and analysis of Andrew Marvell's *To His Coy Mistress*
 - 5.2. Close reading and analysis of Yehuda Amichai's *Inside an Apple*
 - 5.3. Characteristics of Metaphysical poetry
 - 5.4. Themes and Metaphors
6. Elegy
 - 6.1. Close reading and analysis of Thomas Gray's *Elegy Written in a Country Churchyard*
 - 6.2. Close reading and analysis of Seamus Heaney's *Elegy to a Still Born Child*
 - 6.3. What is an elegy?
 - 6.4. Pathos
7. Odes

- 7.1. Close reading and analysis of John Keats' *Ode to a Nightingale*
- 7.2. Close reading and analysis of Pablo Neruda's *Ode to an Onion*
- 7.3. Features of Classic Ode
- 7.4. Features of Irregular Ode
- 7.5. Poetic Tone
8. Lyric poetry
 - 8.1. Close reading and analysis of William Wordsworth's *The Solitary Reaper*
 - 8.2. Close reading and analysis of Mary Oliver's *Song of the Builders*
 - 8.3. Comparison between Romantic and Contemporary Lyric poetry
9. War poetry
 - 9.1. Close reading and analysis of Wilfred Owen's *Dulce Et Decorum Est*
 - 9.2. Close reading and analysis of Farrah Sarafa's *War Fire*
 - 9.3. Underlying themes in War Poetry

Reading List:

1. Essential Reading (*A compiled coursepack of the poems will be made available to students*)
 - 1.1. Amichai, Y. (2015). *Inside the Apple*. Retrieved from <https://poetrydispatch.wordpress.com/2007/11/03/yehuda-amichai-inside-the-apple/>
 - 1.2. Browning, E. B. (n.d.). *Sonnet XIV: If Thou Must Love Me, Let it be for Nought*. Retrieved from <http://www.poets.org/poetsorg/poem/if-thou-must-love-me-sonnet-14>
 - 1.3. Frost, R. (n.d.). *Into My Own*. Retrieved from <http://www.sonnets.org/frost.htm>
 - 1.4. Gray, T. (2000). *Elegy Written in a Country Churchyard*. Retrieved from <http://www.thomasgray.org/cgi-bin/display.cgi?text=elcc>
 - 1.5. Heaney, S. (n.d.). *Elegy to a Still Born Child*. Retrieved from http://beck.library.emory.edu/BelfastGroup/browse.php?id=heaney1_10365#heaney1_10292
 - 1.6. Keats, J. *Ode to a Nightingale*. (n.d.). Retrieved from <http://www.bartleby.com/101/624.html>
 - 1.7. Kerouac, J. (2003). *Book of Haikus*. (ed.) Regina Weinreich. Penguin Books.
 - 1.8. Marvell, A. *To His Coy Mistress*. (n.d.). Retrieved from <http://www.bartleby.com/101/357.html>
 - 1.9. Matsuo Basho (selections from Retrieved from <http://thegreenleaf.co.uk/hp/basho/00bashohaiku.htm>)
 - 1.10. Milton, J. (2014). *Paradise Lost* Book 1 (excerpts) http://www.dartmouth.edu/~milton/reading_room/pl/book_1/text.shtml
 - 1.11. Neruda, P. (2006). *Ode to an Onion*. Retrieved from http://famouspoetsandpoems.com/poets/pablo_neruda/poems/15730
 - 1.12. Oliver, M. (2015). *Song of the Builders*. Retrieved from http://www.poetryconnection.net/poets/Mary_Oliver/17306
 - 1.13. Owen, W. (2011). *Dulce Et Decorum Est*. Retrieved from <http://www.warpoetry.co.uk/owen1.html>
 - 1.14. Pope, A. (2008). *Rape of the Lock* (excerpts). AITBS Publishers and Distributors-Delhi.
 - 1.15. Sidney, P. (n.d.). 'Sonnet I'. *Astrophel and Stella*. Retrieved from <http://www.poetryfoundation.org/poem/174419>
 - 1.16. Sarafa, F. *War Fire*. Retrieved from http://www.warpoetry.co.uk/poemsJLY_06.htm#Poems by Farrah Sarafa
 - 1.17. Wordsworth, W. (2011). *Daffodils*. <http://www.poemhunter.com/poem/daffodils/>
2. Additional Reading
 - 2.1. Abrams, M.H. (2003). *A Glossary of Literary Terms*. Singapore: Thomson Asia.
 - 2.2. Bloom, H. (2005). *The Art of Reading Poetry*. Harper Perennial.
 - 2.3. McGuire, P. C. (Autumn 1987). 'Shakespeare's Non-Shakespearean Sonnets'. *Shakespeare Quarterly*, 38, (3), pp. 304 – 319. Folger Shakespeare Library. Retrieved from <http://0-www.jstor.org.helin.uri.edu/stable/2870505>
 - 2.4. Mukherjee, S. (ed.). (2007). *Victorian Poets*. Delhi: Worldview Publications.

- 2.5. Ramdev, R. (ed.). (2009). *Sidney, Spenser and Donne: A Critical Introduction*. Delhi: Worldview Publications.
- 2.6. Sengupta, D. and S. Cama. (eds.). (2008). *Blake, Wordsworth and Coleridge*. Delhi: Worldview Publication.

Date: December 20, 2015

Module Code and Title: LIT316 20th Century 'isms': Literary Theory & Criticism II

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Runa Chakraborty, Vanlallawmkimi, and Tshering Choden

Module Coordinator: Runa Chakraborty

General objective: This module aims at acquainting students with major theoretical movements and trends that emerged especially 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. Students will also be made familiar with the impact of various socio-political, economic, psychological, cultural and linguistic phenomena that influenced literary sensibilities during the second half of the 20th century. 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 this module, learners should be able to:

1. Compare different theoretical movements to understand their influence.
2. Describe the impact of these trends/movements in shaping the ideologies of the period.
3. Critique various literary and ideological viewpoints.
4. Identify 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 make connections with other relevant theories.
8. Implement the concepts of literary theories while writing literary and critical essays.

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. Written assignment: Portion of Final Marks: 20%
A critical essay of 700-1000 words on a prescribed text applying one or more theories relevant to the context. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Analytical Writing' rubric.
- B. Presentation: Portion of Final Mark: 20%
Students will be assigned topics related to socio-political concepts in groups of approximately 4 members. Each individual student will present a part of the work. Each group will be assigned a group mark (10%) and an individual mark (10%). The duration of

each individual presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.

- C. Class Test: Portion of Final Marks: 10%
A written test will be conducted for 45 min duration and cover 2-3 weeks of material.
- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation will be assessed before midterm and the remaining 5% post midterm. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Midterm Examination: Portion of Final Mark: 10%
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. Written Assignment	1	20%
B. 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: LIT212 Imitation, Imagination, and Tradition: Literary Theory and Criticism I

Subject matter:

1. 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
2. Psychoanalytic criticism
 - 2.1. Close reading and analysis of Sigmund Freud's *Analysis of a Phobia in a Five Year Old Boy*
 - 2.1.1. Case History of Hans
 - 2.1.2. Infantile Sexuality
 - 2.1.3. Oedipus complex
 - 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
3. Marxist Criticism
 - 3.1. Close reading and analysis of Karl Marx and Friedrich Engels': *The Communist Manifesto* (Excerpt to be decided by tutor)
 - 3.1.1. Historical materialism
 - 3.1.2. Class Conflict
 - 3.1.3. Goals of Communism
 - 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
4. Postcolonial Criticism
 - 4.1. Close reading and analysis of Ngugi wa Thiongo's *Decolonizing the Mind*. (Excerpt to be decided by Tutor)

- 4.1.1. Language as carrier of culture
- 4.1.2. Language as means of Colonization
- 4.1.3. Politics of Decolonization
- 5. Feminism and Queer Theory
 - 5.1. Close reading and analysis of Elaine Showalter's *Towards a Feminist Poetics* (Excerpts to be decided by Tutor).
 - 5.1.1. Gynocriticism
 - 5.1.2. Feminine, Feminist and Female
 - 5.1.3. Tradition of women's writings

Reading List:

1. Essential Reading
 - 1.1. Barthes, R. (n.d.). *The Death of the Author*. Retrieved from <http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/barthes.death.pdf>
 - 1.2. Freud, S. (n.d.). *Analysis of a phobia in a five-year-old boy*. Retrieved from <http://www.mhweb.org/freud/hans1.pdf><http://www.mhweb.org/freud/hans1.pdf>
 - 1.3. Lacan, J. (n.d.). *The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience*. Trans. Alan Sheridan. Retrieved from <http://faculty.wiu.edu/D-Banash/eng299/LacanMirrorPhase.pdf>
 - 1.4. Marx, K. and Engels, F. (n.d.). *Communist Manifesto*. Retrieved from <http://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf>
 - 1.5. Althusser, L. (1970). *Ideology and Ideological State Apparatuses*. <https://www.marxists.org/reference/archive/althusser/1970/ideology.htm>
 - 1.6. Showalter, E. (1977). *Toward a Feminist Poetics*. Retrieved from http://historiacultural.mpbnet.com.br/feminismo/Toward_a_Feminist_Poetics.htm
 - 1.7. Thiongo, N. W. (2004). *Decolonising the Mind: The Politics of Language in African Literature*. East African Educational Publishers KL Ltd.
2. Additional Reading
 - 2.1. Saussure, F. de. (2013). *Course in General Linguistics*. Trans. Wade Baskin. Eds. Perry Meisel and Haun Saussy. USA: Columbia University Press.
 - 2.2. Selden, R. (Ed.). (1985). *A Reader's Guide to Contemporary Literary Theory*. The Harvester Press.

Date: December 20, 2015

Module Code and Title:	LAN304	Language and the Power of Ideas
Programme:	BA in English Studies	
Credit Value:	12	
Module Tutor:	Sonam Deki, Ivor Hanson, Yesodha Chauhan, Poonam Chettri	
Module Coordinator:	Sonam Deki	

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. Rather than focusing on established literary greats and conventional literary concepts and elements, the module explores sample rhetoric (including letters, essays, articles, and speeches) that addresses real-world issues and challenges. Students will have to read rhetorically, and will learn about the rhetorical analysis approach to examining influential short contemporary works.

Learning outcomes – On completion of this module, learners should be able to:

1. Describe the basic canons of rhetoric.

2. Identify the context/rhetorical situation that gives rise to an opportunity for a persuasive work.
3. Identify how a rhetorical work reflects the cultural/societal milieu from which it derives.
4. Explain how an author/speaker may (or may not) successfully establish credibility, reputation, or authority to communicate on a particular topic.
5. Analyse the intention/purpose of a particular discourse, e.g., to persuade, teach, entertain, attack, defend, praise, blame, etc.
6. Describe how a rhetorical work effectively addresses the intended audience.
7. Summarize the main content of a rhetorical work: the main idea/thesis and principle lines of reasoning.
8. Analyse the structure/arrangement of a rhetorical work, including elements of style, tone, and figures of speech.
9. Analyse the relationship between form and content in a rhetorical work.
10. Evaluate the potential and actual effectiveness of a rhetorical work on the intended audience as well as society at large.
11. Lead a discussion based on an original rhetorical analysis.

Learning and Teaching Approach:

Approach	Hours per week	Total credit hours
Lectures – more frequent in the initial one-third of the semester, then less in the latter two-thirds; wherever possible, rhetorical works that are oratory in nature will be heard and viewed, as well as read	2	30
Tutor and student-led class discussions & rhetorical analyses (tutor-led discussions from the beginning and continuing throughout the semester; student-led discussions throughout the latter two-thirds of the semester)	2	30
Independent study	4	60
Total		120

Assessment Approach:

- A. Written assignment: Portion of Final Marks: 20%
Students will complete two rhetorical analysis essays of 500-800 words each, based on any two tutor-led rhetorical works presented in the class. Students may improve on each submission once based on feedback given, and resubmit if desired, or attempt a new analysis on a different work. Each essay, worth 10%, will be assessed based on the 'Analytical Writing' rubric.
- B. Group rhetorical analysis: Portion of Final Mark: 25%
Students will be responsible for working in groups of 3-4 to lead a class discussion about a particular rhetorical work of their choice (produced within the past year), as approved by the tutor. The discussion will be expected to last most of a class period, or at least 45 minutes. The tutor may take up the last ten minutes of class (or spend time in the next class) going over questions, confusions or inaccuracies, but will largely be a silent observer during the discussion. During the discussion students will be responsible for taking the selected discourse through a rhetorical analysis, involving (1) summarizing the work in their own words, including identifying and explaining key terms and concepts, (2) preparing discussion questions to stimulate class discussion, and (3) facilitating a clear and helpful discussion based on the principles of rhetorical analysis that will help the class as a whole to both understand the reading and engage more critically with its main arguments and ideas. Before the discussion, each group will meet with the tutor to discuss the reading, clarify any confusions or questions they have about the reading and share their strategy for leading the discussion including potential discussion questions. Within a week after the discussion, groups will submit a written rhetorical analysis of 1000 words.
 - 3% Pre-discussion meeting (preparedness)
 - 3% Quality and accuracy of summary (focus should be on arguments)
 - 3% Thoughtfulness and effectiveness of discussion questions

- 3% Quality and effectiveness of facilitation of discussion (including balance between facilitator and class participation)
- 3% Individual mark (meaningfulness of each member's participation)
- 10% Written rhetorical analysis of the work, submitted within a week after the class discussion; assessment will be based on the 'Analytical Writing' rubric
- C. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. Assessment will be based on the 'Participation and Preparedness' rubric.
- D. 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. Written assignments	2	20%
B. Group rhetorical analysis	1	25%
C. Class participation and preparedness		10%
D. Midterm Examination	1	15%
Total Continuous Assessment (CA)		70%
Semester-End Examination (SE)		30%

Pre-requisites: LAN101: Grammar, Vocabulary, and Phonology in Context, ACS101: Academic Skills, and LAN203: Creative Writing

Subject matter:

1. Essentials of Rhetoric – brief introduction, with examples
 - 1.1. Close reading of George Saunders' address at the 2013 Syracuse University Commencement on the importance of kindness, as context for an introduction to the field of rhetoric
 - 1.2. Basic definitions – What is Rhetoric?; The "What" and "How" of persuasive appeals
 - 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
 - 1.4. Types of persuasive appeals
 - 1.4.1. Logos – appeal to reason
 - 1.4.2. Pathos – appeal to emotion
 - 1.4.3. Ethos – appeal of one's character
 - 1.5. Basics of the Five Parts/Canons
 - 1.5.1. Invention – Finding *what* to say/convey; lines of thinking, e.g., cause and effect, comparison, relationships
 - 1.5.2. Arrangement – Ordering of the common parts of a work of persuasive speech or writing
 - 1.5.3. Style – *How* ideas may be expressed effectively
 - 1.5.3.1. Virtues (and vices) of style, e.g., correctness, clarity, evidence, propriety, ornateness
 - 1.5.3.2. Levels of style – high (grand), middle, or plain
 - 1.5.3.3. Qualities of style – general rhetorical strategies
 - 1.5.3.4. Common figures of speech
 - 1.5.4. Memory – value of maintaining a store of multiuse anecdotes, examples, data, etc. to aid in effective improvisation or as called for in a particular occasion

- 1.5.5. Delivery – the public presentation of discourse, oral or written
- 1.6. Basic review of rhetoric terminology and common rhetorical devices
2. Introduction to Rhetorical Analysis
 - 2.1. Potential components of a rhetorical analysis, with examples
 - 2.1.1. Identification of the context/rhetorical situation
 - 2.1.2. Background of the author/speaker; establishment of ethos
 - 2.1.3. Analysis of the intention/purpose of the discourse, e.g., persuade, teach, entertain, attack, defend, praise, blame, etc.
 - 2.1.4. Analysis of the intended audience
 - 2.1.5. Summary of the content, principle lines of reasoning, topics of invention
 - 2.1.6. Analysis of the structure/arrangement of the communication
 - 2.1.7. Analysis of the relationship between form and content
 - 2.1.8. Evaluation of the effectiveness of the discourse
 - 2.1.9. Observation of how the communication reflects the cultural/societal milieu
 - 2.2. Sample analysis: Martin Luther King, Jr.'s "Letter from a Birmingham Jail"
3. Tutor-led discussions and rhetorical analyses
 - 3.1. Nandan Nikelani's chapter *Ideas to Anticipate* from his book *Imagining India*
 - 3.2. Severn Cullis-Suzuki's talk at the 1992 Rio Summit
 - 3.3. Arundhati Roy's Sydney Peace Prize Lecture *Peace & The New Corporate Liberation Theology*
 - 3.4. Kishore Mahbubani's talk on *Asia in Today's World* at the RIGSS 6th Friday Forum, October 2014
 - 3.5. Nadine Gordimer's essay *The Essential Gesture*
 - 3.6. Steve Jobs' address at the 2005 Stanford University Commencement
4. Student-led discussions and rhetorical analyses
 - 4.1. In groups of 3-4, students will select, assign readings/viewings for, and lead hour-long class discussions on a rhetorical work of their choosing produced within the past year

Reading List:

1. Essential Reading
 - 1.1. Burton, G.O. (nd). *Silva Rhetoricae*. Brigham Young University. Retrieved from <http://rhetoric.byu.edu/>
 - 1.2. Cullis-Suzuki, S. (1992). Speech at Rio Summit 1992. United Nations Conference on Environment and Development. Retrieved from <http://climatechange4families.com/2013/05/20/the-12-year-old-girl-who-silenced-the-world/>
 - 1.3. Gordimer, N. (1989). *The Essential Gesture* pp. 285-300. *The Essential Gesture: Writing, Politics, and Places*. Ed. Stephen Clingman. London: Penguin.
 - 1.4. Heinrichs, J. (2013). *Thank You For Arguing, Revised and Updated Edition: What Aristotle, Lincoln, And Homer Simpson Can Teach Us About the Art of Persuasion*. Three Rivers Press.
 - 1.5. Jobs, S. (12 Jun 2015). 2005 Stanford Commencement Address. Stanford University. Retrieved from <http://news.stanford.edu/news/2005/june15/jobs-061505.html>
 - 1.6. Leith, S. (2012). *You Talkin' to Me?: Rhetoric from Aristotle to Obama*. Profile Books Ltd.
 - 1.7. Longaker, M.G., and Walker, J. (2010). *Rhetorical Analysis: A Brief Guide for Writers*. Longman.
 - 1.8. Mahbubani, K. (31 Oct 2014). *Asia in Today's World*. RIGSS 6th Friday Forum. RIGSS Bhutan. Retrieved from <https://www.youtube.com/watch?v=olDxUti8g28>
 - 1.9. Nilekani, N. (2010). *Imagining India: The Idea of a Renewed Nation*. Penguin Publishing Group. (selected excerpts).
 - 1.10. Roy, A. (2004). *Peace & The New Corporate Liberation Theology*. Sydney Peace Prize Lecture, Sydney Foundation. Retrieved from <http://sydneypeacefoundation.org.au/peace-prize-recipients/2004-arundhati-roy/>

- 1.11. Saunders, G. (11 May 2013). 2013 Syracuse Commencement Address. Syracuse University. Retrieved from http://www.syracuse.com/entertainment/index.ssf/2013/08/george_saunders_com_mencement_speech.html
 - 1.12. Tharoor, S. (28 May 2015). "This House Believes Britain Owes Reparations to her Former Colonies", Speaking for the motion - Dr. Shashi Tharoor. Oxford Union. Retrieved from <http://www.shashitharoor.in/speeches-details.php?id=335>
 - 1.13. The University Writing Center. (nd). *Rhetorical Terms*. Texas A&M University. Retrieved from [http://writingcenter.tamu.edu/Students/Handouts-Guides/Guides-\(What-Are-You-Writing-\)/Academic-Writing/Analysis/Rhetorical-Terms](http://writingcenter.tamu.edu/Students/Handouts-Guides/Guides-(What-Are-You-Writing-)/Academic-Writing/Analysis/Rhetorical-Terms)
2. Additional Reading
- 2.1. Aristototele. (2012 edition). *The Art of Rhetoric*. Harper Collins Publishers.
 - 2.2. McGuigan, B. (2007). *Rhetorical Devices: A Handbook and Activities for Student Writers*. Prestwick House, Inc.
 - 2.3. Fletcher, J. (2015). *Teaching Arguments: Rhetorical Comprehension, Critique, and Response*. Stenhouse Publishers.

Date: December 20, 2015

Module Code and Title: LIT317 Women's Writings

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Runa Chakraborty, Vanlallawmkimi, Sonam Deki, Ulka Athale

Module Coordinator: Runa Chakraborty

General objective: The aim of this module is to make students aware of the literature produced by women writers. The module will help students understand the perspectives of various women authors who explore diverse social, political and literary themes from different angles 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. They should also be able to comprehend the significance of studying literature produced by women writers. Finally the module will enable students to implement the knowledge gained in an academically appropriate manner.

Learning outcomes – On completion of this module, learners should 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 different standpoints highlighted in the module and their engagement with mainstream literature.
5. Evaluate the significance of the women's writings and their impacts on their society at large.
6. Explain the voice of the "other".
7. Produce critically informed academic writings.

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. Written assignment: Portion of Final Marks: 20%
A critical essay of 700-1000 words on the issues and perspectives explored in the novel "The Lying Days". The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Analytical Writing' rubric.
- B. Presentation: Portion of Final Mark: 20%
Students divided in groups of 5 will present on ideas and issues discussed in the essay "A Room of My Own." Each individual student will present a part of the work. Each group will be assigned a group mark (5%) and an individual mark (5%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.
- C. Class Test: Portion of Final Marks: 10%
A written test on the prescribed short stories and poems will be conducted for 45 min duration and cover 2-3 weeks of material.
- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation and preparedness will be assessed before midterm and the remaining 5% post midterm. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Midterm Examination: Portion of Final Mark: 10%
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. Written Assignment	1	20%
B. 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: LIT316 20th Century 'isms': Literary Theory and Criticisms II

Subject matter:

1. Novel: Close reading and analysis of *The Lying Days* by Nadine Gordimer
 - 1.1. Coming-of-Age Narrative
 - 1.2. Conflicting values
 - 1.3. Apartheid Vs Rebellion
2. Short story: Close reading and analysis of 3 stories from *Tales in Colour* by Kunzang Choden
 - 2.1. "I Won't Ask Mother"
 - 2.1.1. Portrayal of Women's Roles
 - 2.1.2. Assertion of Individuality
 - 2.1.3. Freedom of Choice
 - 2.2. "The Photographs"
 - 2.2.1. Rural life in Bhutan
 - 2.2.2. Impact of Urbanization and Globalization
 - 2.2.3. Women's Lives and Aspiration
 - 2.3. "Tales in Colour"
 - 2.3.1. Crafts practised by Bhutanese Women
 - 2.3.2. Traditional values
 - 2.3.3. Role of Women in Preserving Heritage
3. Poems
 - 3.1. Close reading and analysis of "Search for My Tongue" by Sujata Bhatt
 - 3.1.1. Cultural Conflict
 - 3.1.2. Search for Identity

- 3.1.3. Language and its Power
- 3.2. Close reading and analysis of “To Live in the borderlands Means You” by Gloria Anzaldúa
 - 3.2.1. Blending of Languages and Cultures
 - 3.2.2. Racial and/ Ethnic Identities
 - 3.2.3. Conflict and assertion of Rights
- 3.3. Close reading and analysis of “Our Grandmothers” by Maya Angelou
 - 3.3.1. Religion and Motherhood
 - 3.3.2. Resistance and Resilience
 - 3.3.3. Spirit of Forgiveness
- 4. Essay: Close reading and analysis of *A Room of One’s Own* by Virginia Woolf
 - 4.1. Importance of Money
 - 4.2. Subjectivity of Truth
 - 4.3. Status of Women

Reading List:

1. Essential Reading:
 - 1.1. Gordimer, Nadine. (1953). *The Lying Days*. Simon & Schuster.
 - 1.2. Choden, Kunzang. (2009). *Tales in Colour and Other Stories*. Zubaan.
 - 1.3. Bhatt, Sujata (2008). “Search for My Tongue”. Retrieved from <http://www.johndclare.net/English/Bhatt-revision-notes.doc>
 - 1.4. Anzaldúa, Gloria (1987). “To Live in the Borderlands Means You”. Retrieved from <http://evolvingrights.web.unc.edu/minoritywomensrights/more-poetry>
 - 1.5. Angelou, Maya (1990) “Our Grandmother”. Retrieved from <http://www.math.buffalo.edu/~sww/angelou/poems-ma-html#ourgrandmothers>
 - 1.6. Woolf, Virginia. (1929). “A Room of One’s Own.” <https://ebooks.adelaide.edu.au/w/woolf/virginia/w91r>
2. Additional Reading
 - 2.1. Gilbert, Sandra., M & Gubar, Susan (Eds.). (2007). *Feminist Literary Theory and Criticism: A Norton Reader*. W.W. Norton & Company.
 - 2.2. Zug,Cho. (July, 2010). *Feminism: A fight against injustice, not men*. Retrieved from <http://www.writersofbhutan.com/feminism-a-fight-against-injustice-not-men>

Date: December 20, 2015

Module Code and Title: LIT318 House of Mirrors: Postmodernist Literature

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Runa Chakraborty, Vanlallawmkimi, Sonam Deki,

Module Coordinator: Runa Chakraborty

General objective: This module aims to introduce students to postmodern literature and theory. It does so by familiarising them with the major socio-political, cultural, economic and literary developments that took place in the second half of the twentieth century. The module further seeks to address the main features of each decade after the 1950s through representative texts. In addition, it also attempts to analyse how science, technology, media and popular culture play an instrumental role in shaping identity consciousness and subjectivity, and their representation in literature. Moreover, the module makes students aware of the 'postmodern condition', in which notions of absolute truths and reality are interrogated and critiqued.

Learning outcomes – On completion of this module, learners should be able to:

1. Identify features of postmodern writing, including intertextuality, fragmentation, alienation, metafiction, and magical realism.
2. Evaluate the role of media and popular culture in postmodern writing.
3. Examine the influence of development in science and technology on human consciousness as represented in literature.
4. Critique various literary and ideological approaches from a postmodern perspective.
5. Contrast postmodern writing with modernist writing.
6. Relate postmodernism to other theoretical perspectives on the programme, specifically postcolonial theory, and feminist and queer studies.
7. Critically evaluate postmodernism and its influence on literature and different genres of art.

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. Written assignment: Portion of Final Marks: 20%
A critical essay of 700-1000 words on a prescribed text from a postmodernist perspective. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Analytical Writing' rubric.
- B. Presentation: Portion of Final Mark: 20%
Students will be assigned topics related to fragmentation, alienation, intertextuality and magical realism from the prescribed texts in groups of approximately 4 members. Each individual student will present a part of the work. Each group will be assigned a group mark (10%) and an individual mark (10%). The duration of each individual presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.
- C. Class Test: Portion of Final Marks: 10%
A written test will be conducted for 45 min duration and cover 2-3 weeks of material.
- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation and preparedness will be assessed before midterm and the remaining 5% post midterm. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Midterm Examination: Portion of Final Mark: 10%
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. Written Assignment	1	20%
B. 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: LIT314 The Shattered Mirror: Modernist Literature

Subject matter:

1. Close reading and analysis of *Look Back in Anger* by John Osborne
 - 1.1. The history of the emergence of Kitchen-sink Drama
 - 1.2. Portrayal of the 'Angry Young Men'

- 1.3. Representation of socio-political and economic realities
2. Close reading and analysis of *A Very Old Man with Enormous Wings* by Gabriel Garcia Marquez
 - 2.1. Introduction to magical realism
 - 2.2. Discussion of reader's participation in narrative process
 - 2.3. Reference to *The Moor's Last Laugh* by Rushdie to explore Magical Realism
3. Close reading and analysis of *The Bluest Eye* by Toni Morrison
 - 3.1. Introduction to multiculturalism
 - 3.2. The impact of race and ethnicity in postmodern writing
 - 3.3. Representation of identity in postmodern writing
4. Close reading and analysis of *An Introduction* and *The Old Playhouse* by Kamala Das
 - 4.1. Use of postmodern perspectives on language
 - 4.2. Understanding Postmodernism from a feminist perspective
 - 4.3. Protest against Male Domination
 - 4.4. Stereotypical Roles for Women
 - 4.5. Quest for Self and Identity
5. Close reading and analysis of *English Zindabad Vs Angreizi Hatao* by Khuswant Singh
 - 5.1. Impact of Colonial Rule
 - 5.2. Response to Colonial Hegemony
 - 5.3. Significance of Building Identity
6. Close reading and analysis of *My Mother, the Crazy African* by Amanda Ngozi Adichie
 - 6.1. Discussion of multiplicity of perspectives
 - 6.2. Understanding Postmodernism as an interrogation of grand narratives
 - 6.3. Roles of Language and Identity

Reading List:

1. Essential Reading
 - 1.1. Adichie, A.N. (2000). *My Mother, the Crazy African*. In *Posse Review: Multi-ethnicity Anthology*. Retrieved from http://www.webdelsol.com/InPosse/adichie_anthology.htm
 - 1.2. Butler, C. (2002). *Postmodernism: A Very Short Introduction* (Paperback). New York: Oxford University Press.
 - 1.3. Das, B. K. (2006). *Postmodern Indian English Literature*. India: Atlantic Publishers and Distributors Pvt. Ltd.
 - 1.4. Das, K. (n.d.). *An Introduction*. Retrieved from http://www.poemhunter.com/i/ebooks/pdf/kamala_das_2012_4.pdf
 - 1.5. Das, K. (n.d) *The Old Playhouse*. Retrieved from <http://www.poemhunter.com/poem/the-old-playhouse/>
 - 1.6. Marquez, G.G. (n.d.). *A Very Old Man with Enormous Wings*. Retrieved from <http://www.ndsu.edu/pubweb/~cinichol/CreativeWriting/323/MarkquezManwithWings.htm>
 - 1.7. Morrison, T. (1990). *The Bluest Eye*. London: Pan Books.
 - 1.8. Osborne, J. (1975). *Look Back in Anger*. London: Faber and Faber.
 - 1.9. Singh, K. (1974) *English Zindabad Vs Angreizi Hatao*. The Illustrated Weekly of India. 13 January.
2. Additional Reading
 - 2.1. Jameson, Fredric. (1991). *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press.
 - 2.2. Lyotard, Jean-Francois. (1984). *The Postmodern Condition: A Report on Knowledge*. Manchester: Manchester University Press.
 - 2.3. Rushdie, Salman. (1995). *The Moor's Last Laugh*. Random House.

Date: December 20, 2015

Programme:	BA in English Studies
Credit Value:	12
Module Tutor:	Sonam Deki, Yesodha Chauhan, Poonam Chettri, Runa Chakraborty
Module Coordinator:	Sonam Deki

General objective: This module aims to deliver clear accurate information about accepted forms and practices in professional writing, so that students can learn to produce clear effective documents for professional purposes such as Résumés, job applications, official letters, official e-mails, memoranda, note taking, minute of meetings, and reports. Emphasis will also be placed on usage of formal language and appropriate vocabulary.

Learning outcomes – On completion of this module, learners should be able to:

1. Distinguish between informal and formal registers of English.
2. Express themselves with clarity, eloquence and concision in written and oral forms.
3. Create documents that can be used in a professional context.
4. Employ vocabulary and write in a manner appropriate to an official environment.
5. Execute professional correspondences accurately.
6. Complete business presentations, memoranda, and meeting minutes.
7. Self-edit their written work for errors relating to grammar and meaning.
8. Employ professional etiquette in their writings.

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. Résumé and Cover Letter: Portion of Final Marks: 20%
Students will demonstrate their knowledge of professional contexts by creating a résumé and a cover letter. They will be expected to match their skills and experiences to the requirements and specific duties of the targeted position. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Professional Writing' rubric.
- B. Report Writing: Portion of Final Marks: 15%
Students are required to pick a topic and choose the most appropriate form of report to write, employing vocabulary appropriate to a professional setting. The first draft will be marked out of 5%, and the final submission out of 15%, of which 5% percent will be allotted to specific improvements made on the feedback received on the first draft. Assessment will be based on the 'Professional Writing' rubric.
- C. Presentation: Portion of Final Mark: 15%
Students demonstrate their ability to communicate professionally with clarity, eloquence and concision in an oral medium by giving a presentation on their report. The duration of each presentation will be 5-7 minutes. Assessment will be based on the 'Oral Tasks' rubric.
- D. Minutes of meeting: Portion of Final Mark: 15%
Students in groups of approximately 10 members will take turns fixing a meeting agenda and role-play a meeting. The remaining students will take notes and construct the minutes of the meeting. Students must demonstrate their ability to write their minutes concisely and accurately. Assessment will be based on the 'Professional Writing' rubric.
- E. Memorandum: Portion of Final Mark: 10%

Students will write a memorandum, following the required format and employing suitable professional vocabulary. Assessment will be based on the 'Professional Writing' rubric.

F. Official Correspondence: Portion of Final Mark: 15%

This component tests students' ability to use professional, formal language for official correspondence, e.g., official letters, complaint letters, email etc. Assessment will be based on the 'Professional Writing' rubric.

G. Class participation and preparedness: Portion of Final Mark:10%

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

Assessment will be based on the 'Participation and Preparedness' rubric.

Areas of assignments	Quantity	Weighting
A. Résumé and Cover Letter	1	20%
B. Report Writing	1	15%
C. Presentation	1	15%
D. Minutes of meeting	1	15%
E. Memorandum	1	10
F. Official Correspondence	1	15%
G. Class participation and preparedness		10%
Total Continuous Assessment (CA)		100%

Pre-requisites: ACS101 Academic Skills, GSE101 Analytical Skills

Subject Matter:

1. Grammar, Language and Style, with particular focus on professional contexts
 - 1.1. Distinction between formal and informal Language
 - 1.2. Attention to lexical resource and appropriateness
 - 1.3. Revising affected writing for clarity
2. Résumé and Cover Letter
 - 2.1. Types of Résumé:
 - 2.1.1. Chronological Résumé
 - 2.1.2. Skill based/Functional Résumé
 - 2.1.3. Combination Résumé
 - 2.2. Features of different formats of Résumé
 - 2.3. Practise matching skills, knowledge and experience with targeted position requirements
 - 2.4. Discerning which format best suits one's needs
 - 2.5. Prioritising information
 - 2.6. Cover Letter
 - 2.6.1. Structure: elements and format
 - 2.6.2. Content: organizing arguments and paragraphing
 - 2.7. Self-edit their written work for errors relating to grammar and meaning
3. Official Correspondence
 - 3.1. Structure of the block and semi-block formats: Comparison of prescribed formats with examples from actual use
 - 3.2. Features of Email messages, Complaint Letters, Letters of inquiry, and Response Letters
 - 3.3. Writing letter in stages: Prewriting, Writing and Post-writing
 - 3.4. Employ vocabulary appropriate in official correspondences
 - 3.5. Observing writing etiquettes in official correspondences
 - 3.6. Self-edit their written work for errors relating to grammar and meaning
4. Memorandum
 - 4.1. Characteristics of an effective Memo
 - 4.2. Form and Structure: Comparison of prescribed formats with examples from actual use
 - 4.3. Understanding the functions of memo

- 4.4. Practise writing memo for various scenarios
- 4.5. Discerning the degree of formality required in tone and language
- 4.6. Choosing the appropriate organisation: Induction or deduction
- 4.7. Self-edit their written work for errors relating to grammar and meaning
5. Minutes of a Meeting
 - 5.1. What constitutes a meeting agenda
 - 5.2. Form and Structure of minutes of meeting
 - 5.3. Practise taking down minutes
 - 5.4. Role play a meeting: note taking, drafting minutes, finalising minutes
 - 5.5. Self-edit their written work for errors relating to grammar and meaning
6. Report Writing
 - 6.1. Purpose and characteristics of a good report
 - 6.2. Structure and formats of report
 - 6.3. Practise writing a report in three stages:
 - 6.3.1. Prewriting: consider audience, purpose, scope
 - 6.3.2. Writing: drafting
 - 6.3.3. Post-writing: revising, editing and proofreading
7. Press Release
 - 7.1. Defining Purpose for the press release
 - 7.2. Analysing Audience & Occasion
 - 7.3. Developing Ideas
 - 7.4. Organizing Contents and use of Visual Aids
 - 7.5. Comparison of prescribed formats with examples from actual use
 - 7.6. Self-edit their pieces for errors relating to grammar and meaning

Reading List:

1. Essential Reading
 - 1.1. Alred, G. J., C. T. Brusaw, and W. E. Oliu. (2006). *The Business Writer's Handbook*. 8th ed. Boston: Bedford/St. Martin's.
 - 1.2. Bazerman, C. and H.S. Wiener. (1993). *Writing Skills Handbook*. 3rd ed. Boston: Houghton Mifflin Company.
 - 1.3. Raman, M. & Sharma, S. (2008). *Technical Communication: Principles and Practice*. New Delhi: Oxford University Press.
 - 1.4. Rizvi, M. A. (2009). *Effective Technical Communication*. New Delhi: Tata McGraw-Hill Publishing Company Ltd.
2. Additional Reading
 - 2.1. Alred, G. J., Brusaw, C. T. and Oliu. W.E. (2008). *The Business Writer's Companion*. 5th ed. Boston: Bedford/St. Martin's.
 - 2.2. Sharma, R.C. and K. Mohan. (2002). *Business Correspondence and Report Writing*. 3rd ed. New Delhi: Tata McGraw-Hill Publishing Company Ltd.

Date: December 20, 2015

Module Code and Title:	ENP301	English Project I
Programme:	BA in English Studies	
Credit Value:	12	
Module Tutor:	All English department faculty	
Module Coordinator:	Sonam Deki	

General objective: All BA in English Studies students are expected to successfully complete an English writing project of approximately 8000 words (including appendices and bibliographies) as a pre-requisite for their graduation. Students will be allowed to choose between either literary criticism

or creative writing as their “capstone” project. ENP301 is the first part of a two-semester project, the purpose of which is to give students the opportunity to conduct independent research in the areas of literary and cultural studies. 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 ENP301, students will have produced a detailed project proposal which will form the basis of their work in ENP302. In order to reach this stage, they will first decide between two types of projects, these being: (1) a critical thesis; or (2) a creative writing project. They will then be guided through the initial stages of their individual projects over the course of the semester. By the end of the module, 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 their projects.

In general, the critical thesis 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. In addition, there is a danger that the creative project will (erroneously) be seen as an ‘easy option’ by students. For this reason, the creative option will be limited to students who have demonstrated potential and genuine interest in creative work. This limitation will be enforced by restricting the creative option to students who have averaged 70% or above in creative tasks (i.e. tasks assessed using the creative writing rubric; tutors may also wish to take projects with a creative slant, such as video presentations, into account when assessing a student’s suitability to undertake a creative project).

The objectives of the two types of projects are as follows:

1. Critical Thesis

A critical thesis 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 ENP301 module, students who intend to write a critical thesis must submit a thesis proposal of 1000-1500 words, including a tentative bibliography. The proposal should present an overview of the topic, a discussion of the method of investigation or analysis, and a description of the proposed organization of the thesis by chapter. It will also include a preliminary bibliography of primary and secondary works that the thesis will engage. Students may then proceed with their work on the thesis, to be completed in its entirety by the end of the second thesis module. Acceptable thesis topics may include any aspect of global literature in English or any theories or debates raised in the programme related to literary or cultural studies.

2. Creative Project

A creative project requires students to produce an original literary work in poetry, fiction, nonfiction, playwriting, or screenwriting.

Creative writing project proposals must be submitted by the middle of the first thesis module. The proposal should be a brief 500 word document simply 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 words along with the proposal before the end of the module ENP301. A creative writing project should consist of three parts: a creative portfolio of 7500-8000 words; an annotated reading list of 12-15 works; and a reflective essay of 750-1000 words examining an issue of craft, subject or genre. Plays may be performed and screenplays may be filmed, though these are optional.

Learning outcomes – On completion of this module, learners should be able to:

For the critical thesis option:

1. Identify a suitable text, group of texts, or theoretical approach to serve as a basis for the critical thesis.
2. Formulate a research question.
3. Frame the research question within the body of knowledge acquired in the first two years of the programme.
4. Produce a project proposal including a detailed schedule and bibliography.
5. Revise a project proposal based on a tutor's feedback.
6. Present and defend a research proposal.
7. Conduct a basic literature survey of relevant theoretical and critical texts.
8. Independently conduct in-depth research into their topic.
9. Organize and manage data and bibliographies using appropriate software.

For the creative project option:

1. Identify a suitable theme or concept to serve as the basis for a creative project.
2. Apply knowledge acquired from previous modules to the conceptualisation of their creative project.
3. Produce a project proposal for their creative project.
4. Revise a project proposal based on a tutor's feedback.
5. Present and defend a project proposal.
6. Conduct a survey of literature to form the theoretical and conceptual basis for the project.
7. Independently draft creative work.

Learning and Teaching Approach:

The learning and teaching approaches used in ENP301 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:

Period	Approach	Hours per week	Total credit hours
Weeks 1-7	Skills workshops in-class	2	14
	Tutorials	1	7
	Guided study/research	1	7
	Independent study	4	28
Weeks 8-15	Skills workshops in-class	1	8
	Tutorials	1	8
	Small group guidance on individual project proposals	2	16
	Independent study	4	32
	Total		120

Note: The final week will be used primarily for proposal presentations and defence.

The role of the supervisor in ENP 301 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 module:

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.

Assessment Approach:

- A. Class participation and preparedness: Portion of Final Marks: 5%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. Assessment will be based on the 'Participation and Preparedness' rubric.

- B. Weekly progress: Portion of Final Mark: 20%
Tutors will monitor and assess the progress made by students during their weekly tutorials. Assessment will be based on the 'Participation and preparedness' rubric.
- C. Project proposal draft: Portion of Final Marks: 20%
The first draft of the project proposal will be due by the mid-term. Tutors will be expected to return the drafts with comments within two weeks of receiving them. Assessment will be based on the 'Analytical Writing' rubric.
- D. Project proposal: Portion of Final Marks: 40%
The final version of the project proposal will be due two weeks before the end of teaching. Each proposal will be roughly 1000-1500 words long and must be accompanied by a tentative bibliography and work schedule for the coming semester. The proposal will also be evaluated on how well students have applied their previous knowledge and research skills. Assessment will be based on the 'Analytical Writing' rubric.
- E. Project proposal viva: Portion of Final Mark: 15%
The aim of the viva is to check the feasibility of the proposal and the student's depth of understanding, as well as original thought. Assessment will be based on the 'Oral tasks' rubric.

Areas of assignments	Quantity	Weighting
A. Class participation and preparedness		5%
B. Weekly progress	1	20%
C. Project proposal draft	1	20%
D. Project proposal	1	40%
E. Project proposal viva	1	15%
Total Continuous Assessment (CA)		100%

Pre-requisites: ACS101: Academic Skills, LAN202 Basic Journalism, LAN203: Creative Writing, and LIT212: Imitation, Imagination, and Tradition: Literary Theory & Criticism I

Subject matter:

1. Introduction to writing a thesis
 - 1.1. Summary of requirements of the critical thesis and creative 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
2. Critical theses
 - 2.1. Detailed summary of requirements of critical theses
 - 2.1.1. Word limit
 - 2.1.2. Structure
 - 2.1.3. Referencing and bibliography
 - 2.2. Analysis of examples of critical theses
 - 2.2.1. Identifying structure
 - 2.2.2. Identifying sources used
 - 2.2.3. Identifying argument
 - 2.3. Revision of relevant knowledge from semesters I-IV (literature modules)
 - 2.3.1. Revision of key skills, including research and referencing, argument, and use of the primary
 - 2.3.2. Revision of subject matter – dependent on students' projects
3. Creative projects

- 3.1. Detailed summary of requirements of creative projects
 - 3.1.1. Originality
 - 3.1.2. Understanding of conventions and requirements of the genre
- 3.2. Analysis of examples of creative projects
 - 3.2.1. Identifying generic traits
 - 3.2.2. Formatting and presentation
- 3.3. Revision of relevant knowledge from semesters I-IV (creative writing modules)
 - 3.3.1. Revision of subject matter – dependent on students' projects
4. Format of the proposal
 - 4.1. Guidance on formulating aims and / or research questions
 - 4.1.1. Specificity of aims
 - 4.1.2. Number of aims
 - 4.1.3. Achievable aims
 - 4.2. Guidance on producing a rationale for the project
 - 4.2.1. The concept of the 'knowledge gap'
 - 4.2.2. From knowledge gap to rationale and aims
 - 4.3. Revision of bibliography and use of citation management software
 - 4.3.1. Revision of purpose and role of citations
 - 4.3.2. Revision of APA in-text citations
 - 4.3.3. Revision of APA bibliography
 - 4.3.4. Managing large numbers of sources
 - 4.3.5. Using Microsoft Word citation manager
 - 4.4. Guidance on writing a literature review
 - 4.4.1. Purpose of the literature review
 - 4.4.2. Format and structure of the literature review

Reading List:

1. Essential Reading
 - 1.1. Baker, N. (2000). *A research guide for undergraduate students: English and American literature*. New York: Modern Language Association of America.
 - 1.2. Purdue University Online Writing Lab. Retrieved from <https://owl.english.purdue.edu/owl/resource/747/01/>
 - 1.3. Young, T. (2008). *Studying English literature*. Cambridge: Cambridge University Press.
2. Additional Reading
 - 2.1. To be identified, evaluated and used by students as part of their research. Students will also be expected to re-visit texts from relevant modules from semesters I-IV depending on their chosen project type.

Date: December 20, 2015

Module Code and Title:	ENP302	English Project II
Programme:	BA in English Studies	
Credit Value:	12	
Module Tutor:	All English department faculty	
Module Coordinator:	Sonam Deki	

General objective: This is the second part of a two-semester thesis project, the purpose of which is to give students the opportunity to conduct independent research in the areas of literary and cultural studies. 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 ENP301, students will have produced a detailed project proposal which will form the basis of their

work in ENP302. In order to reach this stage, they will first decide between two types of projects, these being: 1) a critical thesis; 2) a creative writing project. All students continuing to ENP302 will be expected to have a clearly formulated research proposal or project outline. ENP302 will focus on the execution of these projects in a clear and methodical manner. The culmination of ENP302 will be a complete research thesis or creative project. Students will be expected to spend the majority of their time during the module ENP302 writing their theses or creating their projects. They are expected to meet regular deadlines and improve upon the feedback given by their tutors.

Learning outcomes – On completion of this module, learners should be able to:

For the critical thesis option:

1. Work methodically towards answering research question(s).
2. Conduct independent research based on a proposal.
3. Write at length and in detail on literary texts.
4. Produce a complete thesis or project including a bibliography and appendices where necessary.
5. Edit and revise larger pieces of writing.
6. Manage time effectively in order to produce a thesis or project in a timely manner.
7. Synthesise information, views, and background information from a range of sources.
8. Construct an informed argument about literature based on independent research.

For the creative project option:

1. Work methodically towards producing a substantial creative written work.
2. Practice idea generating techniques to initiate new portions of a creative work or to overcome writer’s block.
3. Document and reflect on their writing processes.
4. Maintain thematic cohesiveness in a creative work.
5. Maintain consistency in style throughout a creative work.
6. Solicit and incorporate feedback on drafts of a creative work.
7. Produce and present a complete creative work.

Learning and Teaching Approach:

Approach	Hours per week	Total credit hours
Lectures & tutorials	1	15
Targeted skills workshops	1	15
Independent study	6	90
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 in ENP 302 than in ENP 301, allowing the student 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 judgement threaten the project as a whole. The supervisor will perform the following roles in ENP 302:

1. Deliver whole-class lectures giving general input on progressing and completing a research project.
2. Lead targeted skills workshops for small groups, tailored to students based on their weaknesses.
3. Provide feedback indicating general strengths and areas for improvement, but with less specific detail than in ENP301.
4. Guide students to schedule their work-plan for the completion of the project, and ensure that students adhere to this schedule.

Assessment Approach:

- A. Weekly progress: Portion of Final Mark: 10%

Tutors will monitor and assess the progress made by students during their weekly tutorials. Assessment will be based on the 'Participation and preparedness' rubric.

B. Thesis draft: Portion of Final Marks: 25%

The first draft of the thesis will be due by the mid-term. Tutors will be expected to return the drafts with comments within three weeks of receiving them. Assessment will be based on the 'Analytical Writing' rubric.

C. Final thesis: Portion of Final Marks: 50%

The final thesis will be graded based on depth and quality of research, synthesis of sources, originality of the project (particularly for the Creative Thesis option), the application of previous knowledge, the quality of argument, writing skills, execution of the research proposal and conformity to guidelines for academic writing e.g. Correctly formatted citations, bibliography etc. Each thesis will be graded by a primary reader i.e. the tutor and the grade will be verified by a second reader. Assessment will be based on the 'Analytical Writing' rubric.

D. Thesis viva and presentation: Portion of Final Mark: 15%

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. Students may also be asked to present their research or project to their peers. Assessment will be based on the 'Oral tasks' rubric.

Areas of assignments	Quantity	Weighting
A. Weekly progress	1	10%
B. Thesis draft	1	25%
C. Final thesis	1	50%
D. Thesis viva and presentation	1	15%
Total Continuous Assessment (CA)		100%

Pre-requisites: ENP301 English Project I

Subject matter:

1. For the critical thesis:

1.1. Research skills

1.1.1. Time management

1.1.2. Working towards a research question or goal

1.2. Structuring a thesis

1.2.1. Basic considerations of structuring a long piece of writing

1.2.2. Considerations on the relationship between structure and argument

1.2.3. The introduction

1.2.4. Body paragraphs

1.2.5. The conclusion

1.3. Constructing an argument

1.3.1. Use of thesis statements in longer pieces of writing

1.3.2. Revising thesis statements

1.3.3. Integration of critical and theoretical sources into an argument.

1.4. Revising academic writing

1.4.1. Re-reading work critically

1.4.2. Editing details

1.4.3. Restructuring a thesis

1.5. Citing adequate evidence

1.5.1. Deciding what secondary sources to include

1.5.2. Deciding between quoting, paraphrasing and summarising

2. For a creative project:

2.1. Progressing a creative thesis

2.1.1. Generating writing ideas

2.1.2. Dealing with writer's block

2.2. The reflective essay

2.2.1. The role of the reflective essay

2.2.2. Relating the creative component to the reflective essay

- 2.3. Creating a coherent project
 - 2.3.1. Deciding on theme or focus
 - 2.3.2. Editing for consistency
- 2.4. Revising creative work
 - 2.4.1. Revising a large project
 - 2.4.2. Editing details
 - 2.4.3. Working on consistency of style

Reading List:

1. Essential Reading
 - 1.1. Baker, N. (2000). *A research guide for undergraduate students: English and American literature*. New York: Modern Language Association of America.
 - 1.2. Purdue University Online Writing Lab. Retrieved from <https://owl.english.purdue.edu/owl/resource/747/01/>
 - 1.3. Young, T. (2008). *Studying English literature*. Cambridge: Cambridge University Press.
2. Additional Reading
 - 2.1. To be identified, evaluated and used by students as part of their research. Students will also be expected to re-visit texts from relevant modules from semesters I-IV depending on their chosen project type.

Date: December 20, 2015

Module Code and Title: PRD101 Personal Development

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Tshering Dolkar

General objective: Students starting their degree programme with a plan are much more likely to successfully complete their education and have fruitful careers. This module aims to help students succeed by discovering their personal mission, setting goals, prioritizing tasks and working well with others. The module introduces students to common features of several widely known paradigms of personal development over three broad areas: personal (inner) mastery, interactions with others and the outer world, and continuous improvement. As a popular example of a recent adaptation of these common features, the module largely follows Stephen Covey's *The Seven Habits of Highly Successful People* with relevant activities and discussions, providing students with a comfortable forum in which to reflect individually, practice/apply the module contents, and learn teamwork skills. Students should gain confidence in their abilities to implement individual processes for managing time, setting meaningful goals, and monitoring progress towards achieving them.

Learning outcomes – On completion of this module, learners should be able to:

1. Trace the commonalities of various recent frameworks and models for personal development and their similarities with more ancient philosophies such as Buddhism.
2. Identify the fundamentals of effective interpersonal relationships.
3. Examine effective interactions between various relationships.
4. Interpret cross-cultural interpersonal relationships.
5. Define the connections between knowledge, skill, desire and habits.
6. Prioritize short- and long-term personal goals.
7. Clarify actions necessary to achieve short- and long-term personal goals.
8. Allocate time and resources to achieve short- and long-term goals in a balanced manner.
9. Identify, appraise and evaluate risk, risk mitigation, risk estimation.
10. Systematically evaluate and appraise one's personal, professional and interpersonal effectiveness.

11. Identify mechanisms to improve one's personal, professional, and interpersonal effectiveness.

Learning and Teaching Approach:

Approach	Hours per week	Total credit hours
Lecture & discussions: 2 x 2hr blocks comprising: review of prior topics, introduction to a new topic, practice time (~1 hr), and debrief/reflection time at the end.	4	60
Independent study	4	60
Total		120

Assessment Approach:

- A. Quizzes: Portion of Final Marks: 20%
Short written individual quizzes (4 x 5%) of 30 min duration each, covering approximately 3 weeks of subject matter. Assessment is based on factual accuracy of the answers.
- B. Written assignments: Portion of Final Mark: 20%
Take-home exercises (2 x 10%), one covering time management and one covering goal setting. Time management (10%): Students should complete a week-long activity log (2.5%), a time management matrix (importance vs. urgency) (2.5%), and time management self-assessment worksheet (2.5%) along with a 300-500 word reflection essay on the activity (2.5%). Goal setting exercise (10%): Students should identify and define in their own words values important to them (2.5%), then use these as the basis for a personal goal setting exercise, with three each of short- (2.5%), medium- (2.5%) and long-term goals (2.5%) in a SMART format.
- C. Viva voce: Portion of Final Marks: 10%
Individual interview with students assessing their level of application of class topics, particularly on ability to reflect on their own progress. 5% - ability to provide examples of and reflect on personal development; 5% - ability to provide examples of and reflect on interpersonal interactions demonstrating topics covered in the module.
- D. Class participation and preparedness: Portion of Final Mark: 10%
Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. 5% of class participation and preparedness will be assessed before midterm and the remaining 5% post midterm. Assessment will be based on the 'Participation and Preparedness' rubric.
- E. Role plays: Portion of Final Mark: 10%
In-class demonstrations (2 x 5% per student) in pairs or groups on interpersonal interactions.
- F. Group multimedia project and presentation: Portion of Final Mark: 30%
Students will complete a project in groups of 3-4 on developing a video of 10 min duration on select social issues; group assessment is 10% on video and 10% on presentation; individual assessment component: 10% on reflective diary (750-1000 words) on group work and making of the video.

Areas of assignments	Quantity	Weighting
A. Quizzes	4	20%
B. Written assignments	2	20%
C. Viva voce	1	10%
D. Class participation and preparedness		10%
E. Role plays	2	10%
F. Group multimedia project and presentation	1	30%
Total Continuous Assessment (CA)		100%

Pre-requisites:

Subject matter:

- 1. Personal development: an introduction
 - 1.1. Overview of the concept of personal development

- 1.2. Importance and applications of personal development in personal, academic, and professional settings
- 1.3. Paradigms and principles in personal development: commonalities in different approaches (e.g. concept of inner mastery and outer impact, self-discipline, resilience and adaptability)
 - 1.3.1. Overview of personal development principles in Eastern cultures
 - 1.3.1.1. Brief background on concepts from Eastern philosophies relevant to personal development (with particular emphasis on contributions from Buddhism), such as mindfulness practices and their application in personal development and professional contexts, including applications for stress-reduction, optimizing performance, enhancing creativity
 - 1.3.1.2. Skills and qualities essential for effective personal development and leadership: clarity, calm, concentration, deep listening, and resilience
 - 1.3.1.3. Alternative orientations concerning “self”; Minimizing self-importance; Importance of collective health and happiness; compassion for others
 - 1.3.2. Recent personal development paradigms with fundamental commonalities in approach (highlighting the basis in other intellectual and spiritual models such as the ideas and ideals of Buddhism)
 - 1.3.2.1. Overview of “Emotional Intelligence” concept of Daniel Goleman
 - 1.3.2.2. Overview of “Personal Leadership: Inner Mastery – Outer Impact” concept of Hitendra Wadhwa
 - 1.3.2.3. Overview of “The Seven Habits”, Stephen Covey
2. Independence / Inner mastery / Private victory
 - 2.1. Selections from Eastern wisdom highlighting the significance of inner power
 - 2.1.1. Introduction to Dzongsar Jamyang Khyentse Rinpoche’s *Not for Happiness*; potential value of genuine spiritual practice for personal development (close reading of tutor-selected excerpts)
 - 2.1.2. Introduction to Ashok Arora’s *Meet Your Soul*; (close reading of tutor-selected excerpts)
 - 2.2. Features of emotional intelligence relevant to knowing and controlling oneself
 - 2.2.1. Self-awareness: Definitions and hallmarks
 - 2.2.2. Self-regulation: Definitions and hallmarks
 - 2.2.3. Motivation: Definition and hallmarks
 - 2.3. Principles and pillars of personal leadership relevant to inner mastery
 - 2.3.1. Purpose: Striving to have a clearly defined view of the personal motivation behind one’s actions; Identifying and letting inner values guide direction.
 - 2.3.2. Wisdom: Directing emotions, thoughts and beliefs; Importance of continually examining and, if needed, rescripting these.
 - 2.3.3. Self-Awareness/Self-Realization: Clearly understanding one’s thoughts, emotions, beliefs, mindsets and motivations.
 - 2.4. Habit 1: Be Proactive
 - 2.4.1. Self-awareness; Principles of Personal Vision
 - 2.4.2. The Social Mirror
 - 2.4.3. Between Stimulus and Response
 - 2.4.4. Proactivity Defined
 - 2.4.5. Taking the Initiative
 - 2.4.6. Act or be Acted Upon
 - 2.4.7. Listening to our Language
 - 2.4.8. Circle of Concern - Circle of Influence; Direct, Indirect and No Control; Expanding the Circle of Influence
 - 2.4.9. The “Have’s” and the “Be’s”
 - 2.4.10. The Other End of the Stick

- 2.4.11. Making and Keeping Commitments
- 2.5. Habit 2: Begin with the End in Mind
 - 2.5.1. What it Means to “Begin with the End in Mind”
 - 2.5.2. All Things are Created Twice
 - 2.5.3. By Design or Default
 - 2.5.4. Re-scripting: Becoming Your Own Planner
 - 2.5.5. Personal Mission Statement: Long Term Goals (LTG), Personal and Professional LTG, Steps Needed to Reach LTG, Planning of Steps to Reach LTG, Measuring Progress Towards LTG
 - 2.5.6. At the Center of Circle of Influence
 - 2.5.7. Alternative Centers of Influence
 - 2.5.8. Identifying Your Center of Influence
 - 2.5.9. A Principle Center
 - 2.5.10. Writing a Personal Mission Statement
 - 2.5.11. Using Your Whole Brain (Left vs. Right brain)
 - 2.5.12. Tapping the Right Brain
 - 2.5.13. Expand Perspective
 - 2.5.14. Visualization and Affirmation
 - 2.5.15. Identifying Roles and Goals
 - 2.5.16. Personal, Family, and other Organizational Mission Statements
- 2.6. Habit 3: Put First Things First – Personal Management
 - 2.6.1. What is Personal Management
 - 2.6.2. The Power of Independent Will
 - 2.6.3. Four Generations of Time Management
 - 2.6.4. Quadrant tool for time management – Important vs. Urgent; Managing Quadrants; Controlling Quadrants; Determining Quadrants
 - 2.6.5. Fourth Generation of Time Management Skills: Time Management – Personal Management - Planning and Scheduling, Daily Schedule, Weekly/Monthly, Long Term Planning
 - 2.6.6. Delegation: Delegating to Others; Delegating to Time; Two kinds of Delegation - Gofer vs. Stewardship
- 3. Interdependence / Outer impact / Public victory
 - 3.1. Features of emotional intelligence relevant to interpersonal interactions
 - 3.1.1. Empathy: Definitions and hallmarks
 - 3.1.2. Social skill: Definitions and hallmarks
 - 3.2. Principles and pillars of personal leadership relevant to outer impact: Love (universal appreciation and respect for others)
 - 3.2.1. Seeing others for their wholeness, rather than only as the role or function they serve
 - 3.2.2. Importance of connecting, supports, collaborating and communicating authentically with those around
 - 3.2.3. Shifting focus to a team’s success rather than just one’s own
 - 3.3. Concept of public victory
 - 3.3.1. Paradigms of Interdependence
 - 3.3.2. The Emotional Bank Account & Six Major Deposits: Understanding the Individual; Attending to Little Things; Keeping Commitments; Clarifying Expectations; Showing Personal Integrity; Apologizing Sincerely When You Make a Withdrawal
 - 3.3.3. Problems are Opportunities
 - 3.3.4. Habits of Interdependence
 - 3.3.5. Risk Taking: Types of Risk, Personal Risk, Financial Risk, Social Risk, Emotional Risk, Physical Risk, Professional/Political Risk, Risk in Business, Calculating/Estimating Risk, Mitigating Risk
 - 3.4. Habit 4: Think win-win
 - 3.4.1. Six Paradigms of Human Interaction: Win-Win, Win-Lose, Lose-Win, Lose-Lose, Win, Win-Win or No Deal
 - 3.4.2. Three character traits: integrity, maturity, abundance mentality
 - 3.4.3. Relationships

- 3.4.4. Agreements
- 3.4.5. Win-Win performance agreements and processes
- 3.5. Habit 5: Seek first to understand, then to be understood
 - 3.5.1. Listening skills
 - 3.5.2. Principles of Empathic Communication; Empathic Listening
 - 3.5.3. Character and Communication
 - 3.5.4. Diagnose Before You Prescribe
 - 3.5.5. Four Autobiographical Responses: evaluate, agree or disagree, probe, advise
 - 3.5.6. Understanding and Perception
 - 3.5.7. One-on-One
- 3.6. Habit 6: Synergize
 - 3.6.1. Principles of creative cooperation
 - 3.6.2. Synergistic Communication
 - 3.6.3. Synergy in the Classroom; Synergy in organizations
 - 3.6.4. Synergy and Communication
 - 3.6.5. Considering Additional Alternatives
 - 3.6.6. Negative Synergy
 - 3.6.7. Valuing Differences
 - 3.6.8. Force Field Analysis
 - 3.6.9. Synergy in the Environment
- 4. Continuous Improvement
 - 4.1. Improving emotional intelligence
 - 4.1.1. Actively soliciting feedback
 - 4.1.2. Practicing behavioural change with the help of others
 - 4.1.3. Replaying and reflecting on incidents
 - 4.2. Principles and pillars of personal leadership relevant to continuous improvement: Growth
 - 4.2.1. Transitioning to an empowered mindset
 - 4.2.2. Learning-adopting-doing: applying learning to continually anchor critical personal leadership skills
 - 4.3. Habit 7: Sharpen the saw
 - 4.3.1. Principles of Self-Renewal
 - 4.3.2. Four Dimensions of Self-Renewal: physical, spiritual, mental, social/emotional
 - 4.3.3. Scripting Others
 - 4.3.4. Balance and Synergy in Renewal
 - 4.3.5. The Upward Spiral (Learn-Commit-Do-Learn-Commit-Do)
 - 4.3.6. Intergenerational Living
 - 4.3.7. Becoming a Transition Person
- 5. Conclusion
 - 5.1. Project Preparation and Guidance/Coaching by Group
 - 5.2. Final project preparation and presentations

Reading List:

- 1. Essential Reading
 - 1.1. Arora, A. (2010). *Meet Your Soul*. Gyan Publisher.
 - 1.2. Covey, S.R. (2013). *The 7 habits of highly effective people*. Simon & Schuster; Anniversary Ed.
 - 1.3. De Bono, E. (2009). *Think! Before It's Too Late*. Ebury Publishing.
 - 1.4. Dzongsar Jamyang Khyentse Rinpoche (2012). *Not for Happiness*. Shambala.
 - 1.5. Goleman, D. (1998). What Makes a Leader? *Harvard Business Review*, Nov-Dec 1998, p. 93-102.
 - 1.6. Maldonado, M. (2013). *Leading from the Inside Out: Mastering Personal Leadership for Professional Success*. The Authentic Leadership Series: Issue 4. American Public University. <http://onlinecareertips.com/2013/02/mastering-personal-leadership-for-professional-success/>

- 1.7. Wadhwa, H. (2012). How Heroes Inspire You To Be Your Best. Inc. Magazine. <http://www.inc.com/hitendra-wadhwa/how-heroes-inspire-you-to-be-your-best.html>
2. Additional Reading
 - 2.1. Allen, D. (2002). Getting Things Done. Piatkus.
 - 2.2. Allen, J. (1911). Eight Pillars of Prosperity. <http://james-allen.in1woord.nl/>
 - 2.3. Bach, R. (1970). Jonathan Livingston Seagull. Scribner.
 - 2.4. Colvin, G. (2010). Talent is Overrated. Portfolio Trade; Updated edition.
 - 2.5. Gilbert, E. (2010). Eat, Pray, Love. Penguin Books.
 - 2.6. Hill, N. (1937). Think and Grow Rich. https://archive.org/details/Think_and_Grow_Rich
 - 2.7. Isaacson, W. (2011). Steve Jobs. Simon & Schuster.
 - 2.8. Kuh, G. D. (1995). The other curriculum: Out-of-class experiences associated with student learning and personal development. The Journal of Higher Education, 123-155.
 - 2.9. Kuh, G. (1991). Involving Colleges: Successful Approaches to Fostering Student Learning and Development outside the Classroom. San Francisco: Jossey-Bass.
 - 2.10. Marcus Aurelius. (167 BCE). The Meditations of Marcus Aurelius. <http://classics.mit.edu/Antoninus/meditations.html>
 - 2.11. Personal Goal Review (2007). Effective Time Management Strategies. <http://www.effective-time-management-strategies.com/personal-goal-setting.html>
 - 2.12. Rarick, C.A. (2007). Enlightened Management: An Analysis of Buddhist Precepts Applied to Managerial Activity. Journal of Global Business Management. October 2007. <http://www.jgbm.org/page/3%20%20Charles%20Rarick%20.pdf>
 - 2.13. Ratey, J. (2013). Spark. Little, Brown and Company; Reprint edition.
 - 2.14. Schwartz, D. (1987). The Magic of Thinking Big. Fireside; Reprint edition.
 - 2.15. Stanley, T. (2009). Stop Acting Rich. Wiley.
 - 2.16. Sternbergh, B., Weitzel, S.R. (2001). Setting your development goals: Start with your values. Center for Creative Leadership.
 - 2.17. Tolle, E. (2004). The Power of Now. New World Library; 1st edition.
 - 2.18. Wadhwa, H. (2013). Nelson Mandela and the evolution of great leaders. Fortune Magazine Online. <http://fortune.com/2013/12/06/nelson-mandela-and-the-evolution-of-great-leaders/>
 - 2.19. Yale University Library (n.d). Goal Setting Resource Kit. <http://www.library.yale.edu/lhr/pp/Goal%20Setting%20Resource%20Kitv2.5.doc>

Date: December 20, 2015

Module Code and Title: LAN101 Grammar, Vocabulary, and Phonology in Context

Programme: BA in English Studies

Credit Value: 12

Module Tutor: Dechen Pelden, Dago Palden, Sangay C. Wangchuk, Mohan Rai

Module Coordinator: Dechen Pelden

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. For the vocabulary aspect, the module will cover the most frequently used words in academic texts at an intermediate level. The module uses students' own writing as the basis for conveying grammatical concepts and building

vocabulary: incorporating these within the context of writing rather than approaching them in an isolated manner. The writing practise will emphasize the production of coherent paragraphs. For the phonology aspect, the unit will cover details about phonology such as practising phonemic symbols, and all the forty-four sounds in the English Language. Students will also learn how to pronounce words correctly and transcribe phonetic words to English and vice-versa.

Learning outcomes – On completion of this module, learners should be able to:

1. Recall the definitions and appropriate contextual usage of the most frequently used words in intermediate academic texts.
2. Recognise 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.
8. Explain how speech sounds are made and demonstrate the sound.
9. Enhance their vocabulary by reading the phonetic transcription in the dictionary.
10. Transcribe phonetic words to English.

Learning and Teaching Approach:

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

Assessment Approach:

- A. Grammar quizzes: 15%
30 – 40 min quizzes every 3-5 weeks (alternate with vocabulary quizzes or paragraph assignments).
- B. Vocabulary quizzes: 15%
30 – 40 min quizzes every 3-5 weeks (alternate with grammar quizzes or paragraph assignments).
- C. Paragraph writing portfolio: 15%
5 paragraphs (150-200 words each), submitted separately, and in final form as a collection after rewriting/editing.
- D. 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. 10% will be a written exam while 5% will be on phonology.

Areas of assignments	Quantity	Weighting
A. Grammar quizzes	3	15%
B. Vocabulary quizzes	3	15%
C. Paragraph writing portfolio	5 paragraphs	15%
D. Midterm Examination	1	15%
Total Continuous Assessment (CA)		60%
Semester-End Examination (SE)		40%

Pre-requisites:

Subject matter:

Unit I: Writing, Vocabulary, and Grammar Practice 1

- 1.1. Introduction to paragraph planning, with examples
- 1.2. Unifying ideas: themes, topics; paragraph length guidelines
- 1.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
 - 1.3.1. Word meanings, word families, and collocations for target words from the academic word list (top ~50)
 - 1.3.2. Strategy building: Using a dictionary
- 1.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
 - 1.4.1.
 - 1.4.2. Punctuation
 - 1.4.3. Tenses Review
 - 1.4.4. Conditionals

Unit II: Aspects of Phonology

- 2.1. Learning phonemic symbols
 - 2.1.1. Audio and video learning the sounds
- 2.2. Practicing sounds
 - 2.2.1. Learning how to read, write and practice consonants sounds
 - 2.2.2. Learning how to read, write and practice vowel sounds
- 2.3. Transcription exercises
 - 2.3.1. Transcribing from English to phonetics and phonetics to English

Unit III: Writing, Vocabulary, and Grammar Practice 2

- 3.1. Features and uses of an illustration paragraph
- 3.2. Flow of ideas in a paragraph: showing connections
- 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: Word-knowledge expansion
- 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. Connectors
 - 3.4.2. Modal Verbs
 - 3.4.3. Verb patterns

Unit IV: Writing, Vocabulary, and Grammar Practice 3

- 4.1. Features and uses of an analysis or classification paragraph
- 4.2. Flow of ideas in a paragraph: deliberate repetition
- 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: Identifying text structures
- 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. Phrasal and prepositional verbs
 - 4.4.2. Noun phrases
 - 4.4.3. Being formal and informal

Unit V: Writing, Vocabulary, and Grammar Practice 4

- 5.1. Features and uses of a comparison or contrast paragraph
- 5.2. Flow of ideas in a paragraph: strategic use of pronouns
- 5.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage

- 5.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
- 5.3.2. Strategy building: Synthesis of ideas across texts using common vocabulary
- 5.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
 - 5.4.1. Arguing
 - 5.4.2. Passives
 - 5.4.3. Paraphrasing

Unit VI: Writing, Vocabulary, and Grammar Practice 5

- 6.1. Features and uses of a qualification paragraph
- 6.2. Flow of ideas in a paragraph: specialized linking words to reinforce ideas
- 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: Making meaning: context clues
- 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. Stating facts and opinions
 - 6.4.2. Comparing and Contrasting
 - 6.4.3. Being emphatic

Unit VII: Writing, Vocabulary, and Grammar Practice 6

- 7.1. Features and uses of a process paragraph
- 7.2. Flow of ideas in a paragraph: specialized linking words to signal a change in ideas
- 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: Word maps
- 7.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
 - 7.4.1. Arguing and Persuading
 - 7.4.2. Talking about Cause and Effect
 - 7.4.3. Relative Clause

Unit VIII: Writing, Vocabulary, and Grammar Practice 7

- 8.1. Putting paragraphs together
 - 8.1.1. Paragraph placement and combinations
 - 8.1.2. Paragraph transitions
- 8.2. Flow of ideas in a paragraph: specialized linking words to signal a conclusion
- 8.3. Vocabulary – in class and self-study practice of vocabulary definitions and contextual usage
 - 8.3.1. Word meanings, word families, and collocations for target words from the academic word list (next ~50)
 - 8.3.2. Strategy building: Root analysis
- 8.4. Grammar in context – in-class and self-study practice on identifying and correcting grammatical errors and producing grammatically correct sentences
 - 8.4.1. Using defining language
 - 8.4.2. Cohesion

Reading List:

- 1. Essential Reading
 - 1.1. Hacker, D. (2010). *A Writer's Reference*, 7th Ed. Boston: Bedford/St. Martin's.
 - 1.2. Paterson, K. and Wedge, R. (2013). *Oxford Grammar for EAP*. Oxford University Press.

- 1.3. Jones, D. (2014). Cambridge Pronouncing Dictionary. Cambridge University Press.
- 1.4. Hornby, A.S. (2013). Oxford Advanced Learner's Dictionary. Oxford University Press.
2. Additional Reading
 - 2.1. Bolton, D. (2010). English Grammar in steps. New Delhi: Orient BlackSwan.
 - 2.2. Fuchs, M. and Bonner, M. (2006). Focus on grammar: An integrated skills approach, 4th Ed. New York: Pearson Education ESL.
 - 2.3. Hacker, D. (2008). Rules for writers. Boston: Bedford/St. Martin's.
 - 2.4. Harris. (2003). Prentice Hall Reference Guide to Grammar and Usage. Upper Saddle River: Prentice Hall.
 - 2.5. Hewings, M. (2008). Advanced English Grammar: A self-study reference and practice book for advanced South Asian Students. New Delhi: Cambridge University Press.
 - 2.6. Jones, L. (2007). Cambridge Advanced English: Student's Book. New Delhi: Cambridge University Press.
 - 2.7. Kennedy, X.J. and Kennedy, D.M. (1990). The Bedford Guide for College Writers, 2nd Ed. Boston: Bedford Books of St. Martin's Press.
 - 2.8. Leech, G. and Svartvik, J. (2002). A Communicative Grammar of English. New Delhi: Pearson Education.
 - 2.9. McCarthy, M. and O'Dell, F. (2002). English Vocabulary in Use: Advanced. New York: Cambridge University Press.
 - 2.10. Quirk, R. (2008). A University Grammar of English. New Delhi: Pearson Education.
 - 2.11. Raimes, A. (2008). Keys for writers. Boston: Houghton Mifflin.
 - 2.12. Schmitt, D., Schmitt, N. and Mann, D. (2011). Focus on Vocabulary 1: Bridging Vocabulary (2nd Ed.). Pearson Education ESL.
 - 2.13. Schmitt, D. and Schmitt, N. (2011). Focus on Vocabulary 2: Mastering the Academic Word List (2nd Ed.). Pearson Education ESL.
 - 2.14. Yule, G. (2014). The Study of Language (5th Edition). Cambridge University Press.

Date: August 17, 2018

Module Code and Title: ACS101 Academic Skills

Programme(s): University-wide module

Credit Value: 12

Module Tutor(s):

Module Coordinator:

General objective:

This module aims to develop the knowledge and understanding of a range of academic skills required for study at university level. The module will focus on the development of academic writing, oral presentation, as well as listening skills to enable students to communicate effectively in both spoken and written forms. The module will enhance their learning throughout their studies at university and beyond, through close reading, discussions and critiquing of academic texts. Further, it will also enhance students' capacity to critically reflect on their own learning.

Learning outcomes:

On successful completion of this module, students will be able to:

- use effective note taking skills to extract relevant information from a range of academic texts.

- lead and participate productively in group situations.
- apply features of academic writing in academic discourses.
- apply learned strategies to avoid the consequences of academic dishonesty.
- employ a range of strategies and techniques to read academic texts.
- demonstrate information retrieval and analysis skills by identifying, assessing and using appropriate sources i.e. author, publisher or website.
- identify the content, viewpoint and relevance of articles and reports on a wide range of topics.
- write academic papers using a process approach: planning, drafting, eliciting feedback and revising, following consistent academic standards.
- construct a coherent and substantiated argument that integrates appropriate source material, and uses appropriate research and APA referencing conventions in clear and correct language in the form of an essay.
- produce academic essays using process approach: planning, drafting, eliciting feedback and revising using appropriate terminology and a consistent academic style.
- plan, organise and deliver a clear, well-structured academic oral presentation.

Teaching and Learning Approach:

Tutors will employ an interactive, student-centred approach, integrating language and critical thinking skills using the following strategies: demonstrations/modelling, practical exercises and activities, group work (discussions, problem-solving activities, collaborative and individual tasks, peer feedback and debates), academic essay writing (process learning with diagnosis, feedback and remediation), oral presentation, portfolio, independent study and VLE discussions over the 120 credit hours.

Approach	Hours per week	Total credit hours
Demonstrations/Modelling	1	15
Practical exercises and group works	2	30
Academic essay writing	1	15
Oral presentation	0.5	7.5
Portfolio	1.5	22.5
Independent study and VLE discussions	2	30
Total		120

Assessment Approach:

Since the module is entirely assessed through continuous assessment, a student must complete all five components of the assessment outlined below and get an aggregate mark of 50% in order to pass. Assessment will be carried out on a continuous basis through the following tasks:

A. Academic Essay: Portion of the Final Mark (30%)

Students have to write one 800 to 1000-word academic essay following the rules of academic standards, essay writing, APA referencing and mechanics of language in order to practice and develop academic writing skills at the university level. The academic essay will be written in three drafts; the first draft to be peer reviewed, the second and final essay to be assessed based on the following criteria:

Second Draft (10%)	Final Draft (20%)
Content (4%)	Content (10%) (<i>Introduction-3%, Body-5%, Conclusion-2%</i>)
Language (2%)	Language (4%)
References (2%)	References (4%)
Format (2%)	Format (2%)

B. Presentation: Portion of the Final Mark (15%)

Each student has to make one 5-7 minute presentation. This will help them acquire the skills necessary for carrying out effective oral presentations during the course of their university study. The students can choose one presentation topic related to their Academic Skills module, programme or an evidence-based subject that interests them for this task. The presentations will be assessed based on the following criteria:

Greetings (3%)

- *Introduction*
- *Topic*
- *Overview*

Content (4%)

- *Clarity*
- *Discussion*
- *Evidence*
- *Coherence*

Delivery (5%)

- *Pronunciation*
- *Grammar*
- *Tone and pitch*
- *Body language*

Visual Aids (2%)

- *Effectiveness*
- *Relevance*

Time Management (1%)

- *Coverage*
- *Conclusion*

C. Portfolio: Portion of the Final Mark (25%)

Each student has to maintain a portfolio containing series of exercises from both within and outside the class. This is to ensure the development of independent study, skills and ability to work with other students. The portfolio will be assessed based on the following:

- Organisation (5%)
- Class Work (8%)
- Class Notes (5%)
- Homework (7%).

D. Class Test: Portion of the Final Mark (20%)

Students have to write one class test towards the end of week seven. The test will mainly focus on referencing skills.

E. VLE Discussion: Portion of the Final Mark (10%)

Students will contribute to VLE discussions on selected topics assigned by tutors.

- Frequency (5%)
- Relevance (5%)

An overview of the assessment approaches and weighting:

Areas of assessment	Quantity	Weighting
F. Academic essay	1	30%
G. Oral presentation	1	15%

H. Portfolio	1	25%
I. Class test	1	20%
J. VLE discussion	2-5	10%

Pre-requisite: None

Subject Matter:

Unit I: Academic Standards

- 1.1. Definition
- 1.2. Purpose of Academic Activities
- 1.3. Ethics and Integrity

Unit II: Note-taking

- 2.1. Basics of note-taking
 - 2.1.1. Storing information during lecture sessions
- 2.2. Types of notes and strategies
 - 2.2.1. Pattern Notes or Mind Maps
 - 2.2.2. The Cornell Method
 - 2.2.3. The Outlining Method
 - 2.2.4. Symbol and Abbreviation Method
- 2.3. Listening and note-taking
 - 2.3.1. Practicing Listening with the partners
 - 2.3.2. Listening to BBC service podcasts
 - 2.3.3. Listening to IELTS test samples

Unit III: Academic Writing

- 3.1. Academic Writing
 - 3.1.1. Definition
 - 3.1.2. Importance of academic writing
 - 3.1.3. Identifying various academic texts
 - 3.1.4. Applying academic features in writing for academic purposes
- 3.2. Features of academic writing
 - 3.2.1. Formality
 - 3.2.2. Structure
 - 3.2.3. Logic
 - 3.2.4. Evidence and sources
 - 3.2.5. Objectivity
 - 3.2.6. Precision
- 3.3. Types of academic writing
 - 3.3.1. Essays
 - 3.3.2. Reports
 - 3.3.3. Exam responses
 - 3.3.4. Academic assignments
 - 3.3.5. Proposals (Research and project)
- 3.4. Academic argument
 - 3.4.1. Definition
 - 3.4.2. Distinction between academic argument and everyday argument
 - 3.4.3. Facts, opinions and beliefs

Unit IV: Referencing Techniques and APA format

- 4.1. Types of referencing styles
 - 4.1.1. Documentary note styles

- 4.1.2. Parenthetical styles or author-date styles
- 4.1.3. Numbered styles
- 4.1.4. Why and when to cite
- 4.2. Introduction to using source materials
 - 4.2.1. Defining sources
 - 4.2.2. Critical evaluation of resources
- 4.3. Using source materials for in-text citation
 - 4.3.1. Direct and Indirect/Reported voice
- 4.4. Making end-text/reference lists
 - 4.4.1. Writing references for books, newspapers, websites and scholarly journals
- 4.5. Referencing and academic integrity
 - 4.5.1. Understanding plagiarism and its consequences
 - 4.5.2. Maintenance of academic standards
 - 4.5.3. Honesty and rigor in academic writing and publishing
 - 4.5.4. Following academic ethics

Unit V: Academic Essay Writing

- 5.1. Writing Process
 - 5.1.1. Pre-writing, Drafting, Revising, Editing and Publishing
- 5.2. Understanding Written Assignments
 - 5.2.1. Instruction words
 - 5.2.2. Content words
 - 5.2.3. BUG method
- 5.3. Academic Essay
 - 5.3.1. Purpose and features of academic essays
- 5.4. Essay Format/Structure
 - 5.4.1. Introduction- Opening statement, background information and thesis statement
 - 5.4.2. Body paragraphs
 - 5.4.3. Conclusion

Unit VI: Academic Reading

- 6.1. Text features and organization
 - 6.1.1. Textual Features
 - 6.1.2. Graphic Aids
 - 6.1.3. Informational Aids
 - 6.1.4. Organizational Aids
- 6.2. Reading Techniques
 - 6.2.1. Skimming
 - 6.2.2. Scanning
 - 6.2.3. SQ3R
- 6.3. Introduction to Using Source Materials
 - 6.3.1. Locating, evaluating and selecting information
 - 6.3.2. Internet Source- Web endings
- 6.4. Summarizing and Paraphrasing academic texts
- 6.5. Critical reading (author viewpoints/biases, reading for detail)

Unit VII: Oral Presentations

- 7.1. Basics of oral presentation
 - 7.1.1. Definition and Examples
 - 7.1.2. Tips to Overcome Anxiety in Oral Presentation (Controlling Nervousness, Controlling Physical Nervousness, Capitalizing on the Law of Attraction)
 - 7.1.3. Organising the Content (Introduction, Body, Conclusion)
- 7.2. Strategies for delivering an effective presentation
 - 7.2.1. Signposting (Introducing topic of presentation, outlining the structure of presentation, indicating the start of new section, concluding)
 - 7.2.2. Using Visual Aids
 - 7.2.3. Sense of Humour
 - 7.2.4. Body Language

7.2.5. Tone and Pitch

Reading List

Essential Reading

- American Psychological Association. (2010). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC: Author.
- Department of Academic Affairs. (2018). *Students' materials for academic skills*. Thimphu: Royal University of Bhutan.
- Department of Academic Affairs. (2018). *Tutors' materials for academic skills*. Thimphu: Royal University of Bhutan.

Additional Reading

- Bailey, S. (2011). *Academic writing: A handbook for international students* (3rd ed.). Abingdon, Oxford: Routledge.
- Butler, L. (2007). *Fundamentals of academic writing*. New York, NY: Pearson Longman.
- Gillet, A. (2013, January 15). *UEFAP (Using English for academic purposes): A guide for students in higher education*. Retrieved from <http://www.uefap.com>
- Gillet, A., Hammond, A., & Martala, M. (2009). *Inside track successful academic writing*. England: Pearson Education.
- Hogue, A. (2007). *First steps in academic writing*. New York: Pearson Education ESL.
- Oshima, A., & Hogue, A. (2005). *Writing academic English* (4th ed.). White Plains, NY: Pearson Education.
- Oshima, A., & Hogue, A. (2006). *Introduction to academic writing* (3rd ed.). New York: Pearson Longman.
- Ramsey-Fowler, H., & Aaron, J. E. (2010). *The little brown handbook* (11th ed.). New York, NY: Pearson Longman.

Date: 29 June 2018

Module Code and Title:	IPS101	IT and Basic Problem Solving
Programme(s):	BSc in Environmental Management (borrowed)	
Credit Value:	12	
Module Tutor(s):	Phub Namgay (Coordinator) Vijay Gurung	

General objective(s) of the module:

This module aims to develop a working facility with Office productivity tools (Microsoft Word, Excel, PowerPoint). 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 – Upon successful completion of the module, students will be able to:

- Demonstrate basic functional use of Word, Excel and PowerPoint, to the level appropriate for the remainder of the time in college plus an entry-level job.
- Find data relevant to a problem.
- Assess the quality and reliability of data.
- Structure common mathematical problems.
- Solve common mathematical problems on Excel and other software.
- Approximate quantitative answers.

- Judge reasonableness for computed answers.
- Structure more complex problems, including asking the relevant questions, gathering appropriate data, analysing that data, and presenting findings.

Skills to be developed:

- Students should develop basic IT/office productivity skills.
- Students should gain skill in structuring and solving problems, and assessing the reasonableness and usefulness of conclusions.

Learning and teaching approaches used:

The module will be conducted over 15 teaching weeks as follows:

- 4 hrs/wk lecture & practice in a computer lab in 2 x 2hr block periods.
- 4 hrs/wk outside of class, on average, for independent study and further practice.

Assessment:

Continuous Assessment (CA): 100%

CA Assessment	Weight	Assessment Detail
Frequent short practice exercises (6 x 5%)	30%	In-class (30 min) and take-home practice exercise incorporating small elements of Units I-III (e.g. data searches, re-write letter, short Excel problems, milestones in Unit III).
Achieving interrelated tasks throughout, Unit I	20%	Written report using Word (500 words) – 10%; Preparation of a presentation using PPT (10 slides) – 10%.
Problem solving, approximation exercises, Unit II	30%	Three written/computed in-class exercises of 10% each on problem solving.
Final Project	20%	Written report using Word (500 words) and accompanying presentation of 10 min duration using PPT (~10 slides).

Pre-requisite knowledge:

Subject matter:

- I. Basics of the computer for communication and analysis
 - a. Write a letter, e-mail it, file it, respond
 - i. Basics of Word
 - ii. Basics of Internet
 - iii. File folders; search
 - b. Find and assess information: Internet search (e.g. Google); Sifting through / assessing quality of information; quality of the source; Categories of information/issues with each
 - i. Facts: Reliability of the source; crosschecking different sources
 - ii. Data: Varies with the question being asked; different perspectives
 - iii. Opinion: No single answer; varies with source and perspective; different uses in different contexts
 - iv. Revise the letter, using better quality information
 - c. Present the findings
 - i. Written report using Word (introduction, key issues, analysis, conclusions, actions)
 - ii. Presentation using Powerpoint: Powerpoint basics (clear concise slides; major points only, not reading off the slides; body language and eye contact / facing the audience)
- II. Solving problems using basic math on the computer

- a. Introduction to Excel: types of basic problems that can be solved
 - i. Calculation of a specific answer to a narrow problem (e.g. average and weighted averages, Min/Max, Count, Present value, IRR)
 - ii. Statistical overview of a dataset
 - b. Students do a variety of problems, and solve on Excel: Identify different types of problems; set up problem/data on Excel; Assess the correctness of the answer
 - i. Students select different types of problems they can solve with basic math of general relevance
 - 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. Percentages: % increases, decreases, commissions, discounts
 - 3. Weighted averages, e.g. marks calculation
 - 4. Quantitative trends over time
 - 5. Basic probability
 - ii. Assess the correctness of the answer (i.e. do estimations of the answer and compare with the calculated answer as a way of finding mistakes and approximating answers)
 - 1. Basic “reasonableness”: identify answers which are clearly out of the possible range of answers
 - 2. Do rough calculations to get approximate answers
 - 3. Relate to the type of possible answers (e.g. for an average, the answer cannot be outside the range of numbers in the data - look at the most frequent number in the data; e.g. for a compound interest problem, do simple multiplication for the approximation).
- III. More complex problem-solving
- a. Introduction to structuring a complex problem, asking the right questions, analysing the data, drawing conclusions. Examples in various subject areas:
 - i. Business: Market/Customer data regarding demand for competing products
 - ii. Economics: Price vs. Demand
 - iii. Environment: Correlation of an environmental hazard with a health issue
 - iv. Social sciences: Types of people for/against a particular issue
- IV. Final Project
- a. Student identifies a more complex problem he/she wants to analyse, and then structures the basic data collection, data analysis, and conclusions
 - i. Identify the issues to be addressed
 - ii. Structure questions to highlight these issues and draw conclusions
 - iii. Process and limitations for obtaining survey answers (if relevant)
 - iv. Accuracy and compiling data
 - v. Structuring the data analysis in Excel
 - vi. Interpreting quantitative results and drawing conclusions
 - vii. Assessing reliability, limitations of answers
 - b. Student prepares a written report in Word and a presentation in Powerpoint (presentation given to student audience; other students critique the presentation)

Essential Readings:

1. Frye, C. (2014). Microsoft Excel 2013 Step by Step. Microsoft Press.
2. Simple case studies designed to teach students how to identify a problem and structure a solution.
3. Training resources on Microsoft Office, available at <http://office.microsoft.com/en-us/training/>

Additional Readings:

1. Swinford, E., Melton, B., and Dodge, M. (2013). Microsoft Office Professional 2013 Step by Step. Microsoft Press.
2. Weverka, P. (2013). Microsoft Office 2013: All-in-One for Dummies. Wiley India.

Date last updated: May 30, 2015

Module Code and Title: GSE101 Analytical Skills

Programme: University-wide module

Credit: 12

Module Tutor(s):

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: DZG101 Dzongkha Communication

༡	སྤྱོད་ཚན་གྱི་མིང་	:	ཚོང་ཁ་བདེ་དོན་སྤྱོད་ལེན།
༢	སྤྱོད་ཚན་ཡང་	:	ཚོང་ཁ་༡༠༡
༣	སློབ་སྦྱོང་གི་མིང་	:	གཞུགས་ལག་གཞི་རིམ་འོག་མའི་སློབ་སྦྱོང་དང་ གཞུགས་ལག་གཞི་རིམ་སློབ་སྦྱོང་།
༤	སྤྱོད་འབྲུག་	:	༡༢
༥	སློབ་སྦྱོང་པ་	:	ཚོང་ཁའི་ལེགས་ལུགས་པ།
༦	སྤྱིར་བཏང་གི་ལས་དོན་	:	<p>ཚོང་ཁ་བདེ་དོན་སྤྱོད་ལེན་གྱི་སྤྱོད་ཚན་འདི་མཐར་འཁྱོལ་ཞིན་མ་ལས་སློབ་སྦྱོང་པ་ཚུ་གིས་རང་གི་མི་ཚོ་ནང་ལུ་གཞུགས་པ་དང་འབྲེལ་བའི་གནད་དོན་ག་ཅིའི་ཐད་ལས་འབད་རུང་ཚོང་ཁའི་ནང་དག་ཐོག་དང་ཡིག་ཐོག་གཉིས་ཆ་རའི་ནང་བདེ་དོན་སྤྱོད་ལེན་ཚུལ་དང་མཐུན་ཏོག་ཏོ་འབད་འབད་ཚུ་གས་ནི།</p>

2 **སློབ་སྦྱོང་གྲུབ་འབྲས་ལ།**

སློབ་ཚན་འདི་ལྟ་བུ་ཚར་བའི་ལུས་ལུ་སློབ་སྦྱོང་པ་ཚུ་གིས་ :

- 2.1 རྫོང་ཁའི་སྐད་ཡིག་གི་འབྲུང་རབས་དང་རྫོང་ཁ་ལྟ་བུ་དགོ་པའི་ལུངས་དང་དགོས་པ་ཚུ་སློབ་ཚུགས།
- 2.2 དུས་རྒྱུན་ལག་ལེན་འཐབ་དགོ་པའི་མིང་བྱ་ཚིག་ལྟར་ཚིག་ཚིག་གྲོགས་ཚུ་མ་འཛོལ་བར་ལག་ལེན་འཐབ་ཚུགས།
- 2.3 དུས་རྒྱུན་ལག་ལེན་འཐབ་དགོ་པའི་མིང་བྱ་ཚིག་ལྟར་ཚིག་ཚིག་གྲོགས་ཚུ་གི་ཡིག་སྐབ་ དགའ་འབད་འབྲི་ཚུགས།
- 2.4 ལུས་དུས་གནས་སྤངས་དང་བསྐྱེད་ཏེ་ཞེ་ས་དང་པལ་སྐད་ཚུ་ལ་མཐུན་འབད་ལག་ལེན་འཐབ་ཚུགས།
- 2.5 རྫོང་ཁའི་ཐོག་ལུ་བྲིས་ཏེ་ཡོད་མི་ཚུ་ཚུལ་དང་ལྡན་ཏེ་གཏོ་འབད་ལྷག་ཚུགས།
- 2.6 ཅུང་མོ་དང་སློ་བུ་དཔེ་གཏམ་གྱི་རིགས་ཚུ་ལག་ལེན་འཐབ་ཚུགས།
- 2.7 འབྲེལ་སྦྲུང་དང་བྱེད་སྒྲུབ་ལུ་བཅས་རྒྱུན་སྦྱང་གི་ཚིག་ལྟར་ཚུ་མ་འཛོལ་བར་ལག་ལེན་འཐབ་ཚུགས།
- 2.8 འབྲི་ཚུམ་གྱི་ལྟར་ཚུ་ཚང་མ་འབད་ལག་ལེན་འཐབ་སྟེ་འབྲི་ཚུགས།
- 2.9 གཞུང་སྐོར་ཡིག་འགྲུལ་གྱི་རིགས་འབྲི་ཚུགས།
- 2.10 འབྲི་ཐོག་གི་རིགས་གཅི་ར་ཨིན་རུང་རྫོང་ཁའི་ནང་དཀའ་ངལ་མེད་པར་བཀའ་ཚུགས།
- 2.11 ལུང་འབྲེན་དང་རྒྱབ་རྟེན་གྱི་ཐོ་འོས་འབབ་ལྡན་ཏེ་གཏོ་འབད་བཀོད་ཚུགས།

3 **རིག་ཅུལ་ཡར་རྒྱས་** : རྫོང་ཁའི་སྐད་ཡིག་གི་རིག་ཅུལ་བཞི།

4 **གནས་ཚུན་** :

5 **སློབ་སྦྱོང་འབད་ཐངས་** :

སློབ་ཚན་འདི་གི་དོན་ལུ་ཡོངས་བསྡུམས་ཚུ་ཚོད་ 120 ཐོབ་དགོ་པའི་ཨིན་རུང་དུས་རྒྱུན་སློབ་ཁང་ནང་སློབ་སྦྱོང་གི་དོན་ལུ་ཉུང་མཐའ་ཚུ་
 ཚོད་ 60 དགོ་པའི་ཨིན་ཏེ་ཡང་བདུན་པ་ལུ་ཚུ་ཚོད་ 20 འབད་བདུན་པ་ལུ་གི་རིང་ལུ་སློབ་སྦྱོང་འབད་དགོ་པའི་ཨིན་ཏེ་གི་ལྷག་མ་ཚུ་
 ཚོད་ 60 སློབ་ཁང་ནང་འབད་མེན་པར་རང་རྒྱུང་གི་ཐོག་ལས་ལྷུ་བཞི་དང་ལས་འགྲུལ་འབྲི་མི་ཚུ་གི་དོན་ལུ་ལག་ལེན་འཐབ་དགོ་པའི་
 ཨིན་དུས་རྒྱུན་སློབ་ཁང་ནང་ལུ་སློབ་སྦྱོང་འབད་བའི་སྐབས་ལུ་འོག་གི་ཚུ་ཚོད་དཔེ་བཀོད་ཚུ་མི་དང་འབྲེལ་ཏེ་ལག་ལེན་འཐབ་དགོ་

སློབ་སྦྱོང་གི་	ཚུ་ཚོད་ 20
སློབ་ལུ་	ཚུ་ཚོད་ 30
སློབ་ལུ་	ཚུ་ཚོད་ 70

6 **དབྱེ་ཞིབ་** : སློབ་ཚན་འདི་གི་དོན་ལུ་སློབ་སྦྱོང་གི་དབྱེ་ཞིབ་དང་དུས་རྒྱུན་དབྱེ་ཞིབ་
 གཉིས་ཆ་ར་ལག་ལེན་འཐབ་སྟེ་དབྱེ་ཞིབ་འབད་དགོ་པའི་ཨིན།

7 དུས་རྒྱུན་དབྱེ་ཞིབ་	སྐྱུགས་ 40%
	ལས་འགྲུལ་ 20%
	སློབ་ཁང་སློབ་ལུ་ 70%

	སློབ་ཁང་གི་སློབ་ལུ་	༡༥%
ཁ	སློབ་སྦྱོང་གི་སློབ་ལུ་	༥༠%
	ཚོས་སྦྱོང་གི་སློབ་ལུ་	༥༠%
	ཡོངས་བསྟོར་སློབ་ལུ་	སློབ་ལུ་༡༠༠

༡༢ སློབ་ཚན་གྱི་འཕྲོ་ལོ་ :

༡༣ ལོ་རྒྱུས་

- དོན་ཚན་ཀ་པ། སློབ་ཡིག་གི་དོན་སློབ། (ལྗོད་ཚན་༣)
- ༡ རྒྱ་ལོ་སློབ་ཡིག་གི་འབྲུང་རབས།
- ༢ རྒྱ་ལོ་སློབ་ཡིག་གི་འཕྲོ་ལོ་པའི་དགོས་པ།
- དོན་ཚན་ཁ་པ། མིང་ཚིག་རྒྱ་ལོ་པའི་རྣམ་གཞག། (ལྗོད་ཚན་༢༤)
- ༡ མིང་
- ༢ བྱ་ཚིག་
- ༣ རྒྱ་ཚིག་
- ༤ ཚིག་གྲོགས།
- ༥ རྒྱ་ལོ་པའི་འཕྲོ་ལོ་པའི་འབྲུང་རབས།
- ༦ སློབ་ཚིག་ལྟར་གྲུ་གཏམ་དང་སློབ་ཚིག་ལྟར་གྲུ་གཏམ་
- ༧ རྒྱ་ལོ་པའི་འཕྲོ་ལོ་པའི་འབྲུང་རབས།
- ༨ མིང་ཚིག་དང་བྱ་ཚིག་ལྟར་གྲུ་གཏམ་ལྟར་གྲུ་གཏམ་ལྟར་གྲུ་གཏམ་ལྟར་གྲུ་གཏམ་ལྟར་གྲུ་གཏམ་
- དོན་ཚན་ག་པ། རྒྱ་ལོ་པའི་འཕྲོ་ལོ་པའི་འབྲུང་རབས། (ལྗོད་ཚན་༢༥)
- ༡ ཚིག་མཚན་ལྟར་གྲུ་གཏམ་ལྟར་གྲུ་གཏམ་
- ༢ རྒྱ་ལོ་པའི་འཕྲོ་ལོ་པའི་འབྲུང་རབས།
- ༣ རྒྱ་ལོ་པའི་འཕྲོ་ལོ་པའི་འབྲུང་རབས།
- དོན་ཚན་ཇ་པ། ཡི་གེ་ལྟར་གྲུ་གཏམ་ (ལྗོད་ཚན་༢༦)
- ༡ འབྲུང་རབས་
- ༢ རྒྱ་ལོ་པའི་འཕྲོ་ལོ་པའི་འབྲུང་རབས་
- ༣ རྒྱ་ལོ་པའི་འཕྲོ་ལོ་པའི་འབྲུང་རབས་
- ༤ རྒྱ་ལོ་པའི་འཕྲོ་ལོ་པའི་འབྲུང་རབས་
- དོན་ཚན་ཅ་པ། ཡི་གེ་ལྟར་གྲུ་གཏམ་ (ལྗོད་ཚན་༢༧)

- ༡ ཡིག་རྩུང་འབྲི་ཐངས།
- ༢ མགོན་ལྷ་འབྲི་ཐངས།
- ༣ གཏང་ཡིག་འབྲི་ཐངས།
- ༤ ལུ་ཡིག་དང་ལུ་ཚིག་/བཤེར་ཡིག་འབྲི་ཐངས།
- ༥ གན་ཡིག་འབྲི་ཐངས།
- ༦ སྟན་ལུ་འབྲི་ཐངས།
- ༧ བློ་ཚུལ་འབྲི་ཐངས།
- ༨ ལྷན་བསྐྱེད་ཀྱི་རིགས་འབྲི་ཐངས།
- ༩ འབྲི་ཤོག་གི་རིགས་བཀང་ཐངས།
- ༡༠ འབྲི་ཚུལ་འབྲི་ཐངས།
- ༡༡ ཚིག་ཤད་ལག་ལེན་འཐབ་ཐངས།
- ༡༢ ལུང་འབྲེན་དང་རྒྱབ་རྟེན་གྱི་དཔེ་ཐོ་བཀོད་ཐངས།

༡༤ ལྷག་དགོ་པའི་དཔེ་ཐོ།

- ༡ སྤྱི་ཚན་འདི་སྤྱི་བཤེས་ཤོམ་འབད་ཐོབ་ཞིའི་དོན་ལུ་འོག་ལུ་བཀོད་དེ་ཡོད་མིའི་དཔེ་དེབ་ཚུ་ངེས་པར་དུ་ལྷག་དགོ་
 ཀུན་བཟང་དོ་རྗེ། (2011) ལྷོ་བོ་ལྷའི་པི་ཤང་། ཐིམ་ཕུ། རྫོང་ཁ་གོང་ལྷན་ཚོགས།
 ཀུན་བཟང་དོ་རྗེ། (2011) རྩེ་མོའི་ཀུ་དེབ་སློ་རིག་མེ་རྟོག་ ཐིམ་ཕུ། རྫོང་ཁ་གོང་ལྷན་ཚོགས།
 ཀུན་བཟང་འཕྲིན་ལས། (2007) ཡིག་བསྐྱར་རྣམ་གཞག་གི་དེབ། ཐིམ་ཕུ། ཀེ་ཨེམ་གྱི།
 ལྷལ་བཟང་ཚོས་འཕེལ་དང་ཆ་རྟོགས་ཚུ། (2013) ཉེ་འབྲེལ་མིང་ཚིག་རབ་འབྱེད། ཐིམ་ཕུ། ཨིམི་ཀུ་གྲེན་པ་ལྷ་ས།
 རྣམ་རྒྱལ་དབང་ཕྱུག་ (2007) རྫོང་ཁའི་ཚད་ལྡན་སྟན་ལུ་དང་ཡིག་རིགས་འབྲི་ཐངས། ཐིམ་ཕུ།
 རྫོང་གོང་ལྷན་ཚོགས། (2011) སལ་སྐད་ཞེ་སའི་རྣམ་གཞག་སྐར་མའི་འོད་ཟེར། ཐིམ་ཕུ། རྫོང་ཁ་གོང་ལྷན་ཚོགས།
 རྫོང་གོང་ལྷན་ཚོགས། (2010) འབྲུག་གི་ཡིག་བསྐྱར་རྣམ་གཞག་ ཐིམ་ཕུ། རྫོང་ཁ་གོང་ལྷན་ཚོགས།
 རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས། (2008) རྫོང་ཁའི་བདེ་གཞུང་གསར་པ། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས།
 བསམ་གྲུབ་ཚེ་རིང་། (2002) ཡ་རབས་ལམ་དུ་འབྲེན་པའི་སལ་སྐད་དང་ཞེ་སའི་དེབ་ཚུང་། (ལ་གསལ་མེད་)
- ཁ འོག་ལུ་བཀོད་མི་དཔེ་དེབ་ཚུ་ལ་སྐོང་གི་གནས་ཚུལ་ཐོབ་ཞིའི་དོན་ལུ་ལྷག་དགོ་པ་ཨིན།
 ཀུན་ལེགས་རྒྱལ་མཚན། (2006) རྫོང་ཁའི་རྫོང་སྤྱོད་ སྤོ་རོ།
 ལྷལ་བཟང་དབང་ཕྱུག་ (2002) རྫོང་ཁ་བདེ་དོན་རྒྱུན་འབྲེལ། བསམ་མེ་
 བུམས་པ་ཚོས་རྒྱལ། (1999) སུམ་རུ་པའི་རྣམ་བཤད། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས།
 རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས། (1990) ཚིག་དོན་ཀུན་གསལ་མེ་ལོང་། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས།

ཚོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས། (༡༩༩༩) འབྲི་ཚུམ་ཕྱོགས་དེབ། ཐིམ་ཕུ། ཚོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས།
ཚོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས། (༡༩༩༠) ཚོང་ཁ་ར་བ་གསལ་ལམ་བཟང་། ཐིམ་ཕུ། ཚོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས།
དེབ་ཆེན་མཁའ་འགོ། (༡༩༩༤) ཚོང་ཁ་དབྱིན་སྐད་ཚིག་མཛོད།
བསོད་ནམས་བསྟན་འཛིན། (༢༠༠༤) ལོ་འཁོར་བཅུ་གཉིས་ཀྱི་བཤད་པ། ཐིམ་ཕུ། ཀེ་ཨེམ་ཀྱི་ལས་ལྗེ།

༡༥ **བསྐྱར་ཞིབ་འབད་བའི་ཚེས་གྲངས་** : ༢༦/༠༢/༢༠༡༤ལྟུ།
