

Course Title: Introduction to English Studies

Level: MA in English

Course Code: ENGL 501

Total Credits: 3 hrs.

Contact Hours: 48

Description

This course offers an engaging introduction to English Studies. It integrates critical thinking, creative writing and theoretical approaches through discussions, reading, and writing activities. The course examines both global and local dimensions of English, focusing on how language, literature, history and theory interact. This course provides tools for understanding texts, including theoretical perspectives— Formalism, Marxism, Postmodernism, and Postcolonialism—to help students analyze and interpret texts in line with race, gender, class, ethics, and aesthetics. Additionally, the course highlights the relevance of English to real-world applications, exploring career opportunities and postgraduate pathways.

Course Outcomes

Upon the completion of this course, students will —

- acquire a comprehensive knowledge of English Studies in local as well as global contexts,
- analyze and interpret texts from different theoretical perspectives,
- situate the texts within historical contexts, and
- explore the relevance of English studies to career opportunities and postgraduate pathways.

Contents

Unit I. Prelude: Changing ‘English’ Now

[9 hrs.]

Crossing borders, establishing boundaries
Texts in contexts, literature in history
Seeing through theory
English Literature and Creative Writing
English Language Teaching
Technologizing the subject: actual and virtual communities
Forewords! Some propositions and provocations

Introduction to English Studies

Which ‘Englishes’?
‘Doing English’ – ten essential actions
Fields of study

Unit II. Critical and Creative Strategies for Analysis and Interpretation

[9 hrs.]

Initial analysis: how to approach a text
Full Interpretation: informed reading, adventurous writing
Longer projects: sample study pattern and lines of inquiry
Overview of textual activities as learning strategies

Unit III. Theoretical Positions, Practical Approaches

[12 hrs.]

Theory in practice: a working model to play with
Words on the page – Practical Criticism and (old) New Criticism
Devices and effects – Formalism into Functionalism

Mind and person – Psychological approaches
Class and community – Marxism, Cultural Materialism and New Historicism
Gender and Sexuality – Feminism, Masculinity and Queer Theory
Relativities – Poststructuralism and Postmodernism
Ethnicities – Postcolonialism and Multiculturalism
The new Eclecticism? Ethics, Aesthetics, Ecology . . .

Unit IV. Key Terms, Core Topics

[9 hrs.]

Absence and presence, gaps and silences, centers and margins
Accent and dialect
Author and authority
Canon and classic
Character and characterization
Comedy and tragedy, carnival and the absurd
Discourse and discourse analysis
Drama and theatre, film and TV
Foreground, background and point of view
Genre and kinds of text
Images, imagery and imagination
Narrative in story and history: novel, news, film
Poetry and word-play
Realism and representation: fiction, fact, metafiction
Speech, conversation and dialogue
Standards and standardization, varieties and variation
Text, context, intertextuality
Translation and literature in translation
Versification: rhythm, meter and rhyme
Writing and reading, response and rewriting

Unit V. Taking It All Further: English and the Rest of Your Life

[9 hrs.]

Living, learning, earning
What now? What next? Why? What if . . .?
English again, afresh, otherwise
English *and* or *as* other subjects
Further study
Postgraduate courses in and around English
Into work
Transformable skills, transformative knowledges
Career pathways for ‘English’ graduates
Toward application and interview
Play: recreation and re-creation
Afterwords: a postlude

Evaluation Scheme

Internal Evaluation	40 marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15
External Evaluation	60 marks
Long questions: 2 out of 3	30
Critical reflections on excerpts from texts: 3 out of 5	15
Short notes/short questions: 3 out of 5	15

Prescribed Text

Pope, Rob. *Studying English Literature and Language: An Introduction and Companion*.
Routledge, 2012.

Course Title: British Literature up to Romanticism

Level: MA in English

Course Code: ENGL 502

Total Credits: 3 hrs.

Contact Hours: 48

Description

This course acquaints students with the tradition of British literature up to the Romantic period. Students will explore, appreciate, and analyze the emergence and development of different literary trends, movements, and genres against the backdrop of changing cultural and socio-economic relations in British society during this period. This course provides a comprehensive understanding of the historical evolution of British literature. It will enable students to analyze and interpret literary texts within broader literary, social, cultural, and historical contexts.

Course Outcomes

Upon the completion of this course, students will –

- acquire a comprehensive knowledge of pre-Victorian British life and letters,
- situate texts within their historical contexts to unfold meaning and relevance,
- interpret and analyze texts in terms of cultural and socio-economic aspects in literary imaginings, and
- appreciate texts in different literary trends, movements and genres in English literature.

Contents

Unit I: English Literature during the Middle Ages [8 hrs.]

Context: *Norton* Introduction to the Medieval Ages (to ca. 1485)

“An Ecclesiastical History of the English People”

“The Wife’s Lament”

Geoffrey Chaucer (ca. 1343–1400), “The General Prologue” from *The Canterbury Tales*

William Langland (ca. 1330–1387), “The Prologue” from *The Vision of Piers Plowman*

Sir Thomas Malory (ca. 1405–1471), “The Conspiracy against Lancelot and Guinevere” from

La Morte d’Arthur

Everyman (after 1485)

Unit II: English Literature during the Sixteenth Century (1485–1603) [8 hrs.]

Context: *Norton* Introduction to the Seventeenth Century

Sir Thomas Wyatt the Elder (1503–1542), “Farewell, Love”

Henry Howard, Earl of Surrey (1517–1547), “The Soote Season”

Elizabeth I (1553–1603), “The “Golden Speech”

Edmund Spenser (1552?–1599), Canto I from Book 1 of *The Faerie Queene*

Sir Walter Raleigh (1552–1618), “What Is Our Life?”

Christopher Marlowe (1564–1593), “The Passionate Shepherd to His Love”

William Shakespeare (1564–1616), “So Shall I Live Supposing Thou Art True”; *As You Like It*

Unit III: English Literature in the Early Seventeenth Century (1603–1660) [8 hrs.]

Context: *Norton* Introduction to the Early Seventeenth Century

John Donne (1572–1631), “The Indifferent”

Ben Jonson (1572–1667), “On My First Daughter”

John Webster (1580?–1625?), *The Duchess of Malfi*

Sir Francis Bacon (1561–1626), “Of Great Place”; “Of Plantation”

Andrew Marvell (1621–1678), “The Definition of Love”
John Milton (1608–1674), “On Shakespeare”; “When I Consider How My Light is Spent”

Unit IV: English Literature during the Restoration and Eighteenth Century (1660–1785) [12 hrs.]

Context: Norton Introduction to the Restoration and the Eighteenth Century

John Dryden (1631–1700), “A Discourse Concerning the Original and Progress of Satire”

Samuel Pepys (1633–1703), “The Great Fire” from *The Diary*

John Locke (1632–1704), “An Essay Concerning Human Understanding” from *The Epistle to the Reader*

William Congreve (1670–1729), *The Way of the World*

Henry Fielding (1707–1754), “Concerning High People and Low People”

Jonathan Swift (1667–1745), “A Modest Proposal”

Joseph Addison (1672–1719), “Wit: True, False, Mixed”

Richard Steele (1672–1729), “The Spectator’s Club”

Alexander Pope (1688–1744), “Epistle I: Of the Nature and State of Man with Respect to the Universe” from *An Essay on Man*

Mary Leapor (1722–1746), “An Essay on Woman”

Samuel Johnson (1709–1784), “The Vanity of Human Wishes”

David Hume (1711–1776), “Of the Liberty of the Press”

Edmund Burke (1729–1797), “Speech on the Conciliation with the American Colonies”

Thomas Gray (1716–1771), “Elegy Written in a Country Churchyard”

William Cowper (1731–1800), “The Castaway”

Unit V: English Literature during The Romantic Period (1785-1832)

[12 hrs.]

Context: Norton Introduction to the Romantic Period

William Blake (1757–1837), “The Echoing Green” and “The Garden of Love” from *Songs of Innocence and of Experience*

Robert Burns (1759–1796), “Green Grow the Rashes”

Mary Wollstonecraft (1759–1797), “A Vindication of the Rights of Woman”

William Wordsworth (1770–1850), “Expostulation and Reply” and “The Tables Turned”

Samuel Taylor Coleridge (1772–1834), “The Lime-Tree Bower My Prison”, and “On Fancy and Imagination” from *Biographia and Literaria*

Charles Lamb (1775–1834), “Detached Thoughts on Books and Reading”

Jane Austen (1775–1817), *Love and Friendship: A Novel in a Series of Letters*

William Hazlitt (1778–1830), “My First Acquaintance with Poets”

Thomas De Quincey (1785–1859), “Preliminary Confession” from *Confession of an Opium Eater*

George Gordon Byron [Lord Byron] (1788–1824), “Darkness”

Percy Bysshe Shelley (1792–1821), “Ode to the West Wind”

John Keats (1795–1821), “La Belle Dame sans Merci” and “Ode to Autumn”

Mary Wollstonecraft Shelley (1797–1851), “The Mortal Immortal”

Letitia Elizabeth Landon (1802–1838), “Lines of Life”

Evaluation Scheme

Internal Evaluation	40 marks
Attendance, participation, quizzes and presentation	10
Textual Explication/ Research Paper	15
Mid-term Examination	15

External Evaluation**60 marks**

Critical reflections on excerpts from texts: 3 out of 5

15

Long questions: 2 out of 3

30

Short notes/Short questions: 3 out of 5

15

Prescribed Texts

Greenblatt, Stephen, editor. *The Norton Anthology of English Literature*. 9th ed., vol. 1, W.W. Norton and Company, 2013.

---. *The Norton Anthology of English Literature*. 10th ed., vol. D, W.W. Norton and Company, 2018.

Course Title: American Literature 1600–1900

Level: MA in English

Course Code: ENGL 503

Total Credits: 3 hrs.

Contact Hours: 48

Description

This course focuses on the representative pre1900 works of American literature, politics, and culture that engage with important socio-economic and cultural issues in American life and letters such as nation-building, women’s rights, and race relations. Students will explore the ways in which American thoughts and values have evolved over time. Throughout the course, questions will be raised about issues of freedom, equality, justice, nationhood, and race relations, and more importantly what constitutes the distinctive characteristics that define American literature.

Course Outcomes

Upon the completion of this course, students will —

- have a comprehensive knowledge of pre–1900 American life and letters,
- explore constitutive relationships between literary imagination and national imaginary,
- trace the evolution and development of social, political and cultural values as reflected in and shaped by literary works, and
- locate and interpret literary expressions within the broad historical context.

Contents

Unit I: The Beginning: Forging the Nation

[9 hrs.]

Heath Introduction “Colonial Period to 1700” (1–15)

William Bradford, from *Of Plymouth Plantation* (324–48)

John Winthrop, from *A Model of Christian Charity* (309–17)

Mary Rowlandson, from *A Narrative of the Captivity and Restoration* (437-68)

Anne Bradstreet, “The Author to her Book” (402); “Before the Birth of One of Her Children” (406); “Verses upon the Burning of Our House” (409)

Edward Taylor, 4. “Huswifery”; 6. “Upon Wedlock, & Death of Children” (479–80)

Jonathan Edwards, “Sinner in the Hands of an Angry God” (666)

Sarah Kimble Knight, “The Journal of Madam Knight” (584–601)

Unit II: Voices of Revolution and Nationalism

[9 hrs.]

Handsome Lake (Seneca), “How America Was Discovered” (802–03)

Benjamin Franklin, “The Way to Wealth” (808); “Remarks Concerning Savages of America” (821-24) and *Autobiography* (Part 1, 2) (828–86)

J. Hector St. John Crevecoeur, from *Letters from an American Farmer* (I, II, III)

Thomas Paine, from *Common Sense* (959–965)

John Adams, “Letter from John Adams to Abigail Adams”; “Letters from Abigail Adams to John Adams” (979–83)

Thomas Jefferson, *Declaration of Independence* (1057–61)

Alexander Hamilton and James Madison, *The Federalist* 6, *Federalist* 10

Judith Sargent Murray “On the Equality of Sexes” (1193–99)

Philip Freneau, "The Indian Burying Ground" (1223)
Phillis Wheatley, "On Being Brought from Africa to America" (1247)
Hannah Webster, from *The Coquette* (1340-59)

Unit III: From Romance to Transcendentalism

[9 hrs.]

Heath Introduction "Early Nineteenth Century, 1800–1965" (1392–1420)
Washington Irving, "Rip van Winkle" (2153–65)
Nathaniel Hawthorne, "Young Goodman Brown" (2258–67)
Edgar Allan Poe, "The Raven" (253 – 42); "The Fall of the House of Usher" (2472–86)
Lydia Howard Huntley Sigourney, "The Suttee" (1563); "The Indian's Welcome to the Pilgrim Father" (1571–72)
Ralph Waldo Emerson, "Nature"
Henry David Thoreau, "Resistance to Civil Government" (1738–53)
Walt Whitman, "A Woman Waits for Me" (2991–92); "Crossing the Brooklyn Ferry" (2995-3000)
Herman Melville, "Benito Cereno" (2269–27)
Emily Dickinson, from *Poems* "I like a Look of Agony"; "I Felt a Funeral in My Brain"; "My Life—Stood a Loaded Gun"; "This World is No Conclusion"

Unit IV: Freedom, Equality, and Slavery

[9 hrs.]

William Apess, "An Indian's Looking Glass for the White Man" (460–65)
Sarah Moore Grimké, "From *Letters on the Equality of the Sexes, and the Condition of Women*" (2082)
Francis Ellen Harper, "The Slave Mother" (1999); "Free Labor" (2001); "An Appeal to American People" (2003–04)
Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1882–1946)
Abraham Lincoln, "Address at the Dedication of the Gettysburg National Cemetery" (2078)
Sojourner Truth, "Speech at the Akron, Ohio"; "Speech at New York City Convention"; "Address to the First Annual Meeting of the American Equal Rights Association" (2096–99)
Elizabeth Cady Stanton, "Declaration of Sentiments" (2113–16)

Unit V: From Realism to Naturalism

[12 hrs.]

Introduction "Late Nineteenth-Century: 1865-1910" from *Heath*. Vol. C. (7–35)
Mark Twain, "A True Story" (67–70)
Charles Chesnutt, "The Goophered Grapevine" (126–35)
William Dean Howells, "Editha" (269–79)
Henry James, *Daisy Miller: A Study* (281-320); "Art of Fiction" (320–35)
Kate Chopin, "Désirée's Baby" (359–63)
Stephen Crane, "The Open Boat" (497–513)
Jack London, "South of the Slot" (526–37)
Standing Bear (Ponca), "What I am Going to Tell You Here Will Take Me Until Dark" (540–42)
Abraham Cahan, from *Yekl*
Edith Maud Eaton, "Leaves from the Mental Portfolio of an Eurasian"

Onoto Watanna (Wilfred Eaton), "A Half Caste"
Zitkala-Sa, from *The School Days of an Indian Girl*
Jose Marti, "Our America"

Evaluation Scheme

Internal Evaluation	40 marks
Attendance/ participation/ presentation	10
Textual Explication/ Research Paper	15
Mid-term	15

External Evaluation	60 marks
Long questions: 2 out of 3	30
Critical reflections on excerpts from texts: 2 out of 3	15
Short notes/Short questions: 4 out of 6	15

Prescribed Texts

Paul Lauter, editor. *Heath Anthology of American Literature*. Vol A, B & C, Houghton Mifflin, 2006.

Course Title: Literary Theories and Practice

Level: MA in English

Course Code: ENGL 504

Total Credits: 3 hrs.

Contact Hours: 48

Description

This course introduces students to a wide range of literary theories, providing a conceptual foundation for advanced-level research in the humanities and social sciences. It familiarizes students with multiple critical traditions—also called approaches or perspectives—derived from contemporary analytical and theoretical practices. The theories include Russian Formalism, Structuralism, Post-structuralism, Postmodernism, Reader Response, Psychoanalysis, Historiography, Postcolonialism, Feminism and Cultural Studies, all of which have the potential to broaden intellectual horizons.

Course Outcomes

Upon the completion of this course, students will —

- get acquainted with a variety of theoretical tools, concepts and perspectives to the text
- respond to theoretical material coherently, both verbal and non-verbal, visual and non-visual, and oral and print
- develop ability to question theoretical claims from their own 'subject position or vantage point
- be able to conduct research projects that utilize theoretical concepts, methods and models
- orient students to philosophical assumptions underlying different theoretical worldviews

Contents

Unit I: Introduction, Formalism, Structuralism & Narratology	[12 hrs.]
Introduction to Literary Theory	
“What is Theory?”	(Culler 1)
“Introduction”; “Theory Before Theory”	(Barry 1, 11)
Russian Formalism	
Introduction to the section	(Rivkin and Ryan 3)
Boris Eichenbaum, The Formal Method	(Rivkin and Ryan 7)
Viktor Shklovsky, Art as Technique	(Rivkin and Ryan 15)
“Formalism”	(Ryan 12)
Structuralism	
Introduction to the section	(Rivkin and Ryan 53)
Jonathan Culler, The Linguistic Foundation	(Rivkin and Ryan 56)
Roman Jakobson, Two Aspects of Language	(Rivkin and Ryan 76)
“Structuralism”	(Ryan 128)
Narrative Theory	
Introduction to the section	(Rivkin and Ryan 53)
Vladimir Propp, Morphology of the Folk-tale	(Rivkin and Ryan 72)
Roland Barthes, Mythologies	(Rivkin and Ryan 81)
Unit II Deconstruction, Reader Response & Postmodernism	[9 hrs.]
Deconstruction	
Introduction to the section	(Rivkin and Ryan 257)
Jacques Derrida, Différance	(Rivkin and Ryan 278)
Jacques Derrida, Of Grammatology	Rivkin and Ryan 300)
“Structuralism”	(Ryan 128)

Reader Response Theory	
Introduction to the section	(Rivkin and Ryan 127)
Stanley Fish, Interpretive Communities	(Rivkin and Ryan 217)
John Frow, Text and System	(Rivkin and Ryan 222)
Postmodernism	
Introduction to the section	(Rivkin and Ryan 257)
Jean-Francois Lyotard, The Postmodern Condition	(Rivkin and Ryan 355)
Jean Baudrillard, Simulacra and Simulations	(Rivkin and Ryan 365)
Unit III: Psychoanalysis	[9 hrs.]
Freudian Psychoanalysis	
Introduction to the section	(Rivkin and Ryan 389)
Sigmund Freud, The Interpretation of Dreams	(Rivkin and Ryan 397)
Sigmund Freud, Beyond the Pleasure Principle	(Rivkin and Ryan 431)
“Psychology”	(Ryan 99)
Lacanian Psychoanalysis	
Introduction to the section	(Rivkin and Ryan 389)
Jacques Lacan, The Mirror Stage	(Rivkin and Ryan 441)
Jacques Lacan, The Instance of the Letter in the Unconscious	(Rivkin and Ryan 447)
Unit IV: Political Criticism, Historiography & Cultural Studies	[9 hrs.]
Political Criticism	
Introduction to the section	(Rivkin and Ryan 643)
Karl Marx, The German Ideology	(Rivkin and Ryan 653)
Karl Marx, Wage Labor and Capital	(Rivkin and Ryan 659)
“Marxism”	(Ryan 112)
Antonio Gramsci, Hegemony	(Rivkin and Ryan 673)
Louis Althusser, Ideology and Ideological State Apparatuses	(Rivkin and Ryan 693)
“Politics”	(Ryan 210)
Historiography	
Introduction to Historicisms section	(Rivkin and Ryan 505)
Michel Foucault, Discipline and Punish	(Rivkin and Ryan 549)
Michel Foucault, The History of Sexuality	(Rivkin and Ryan 892)
“Historicism”	(Ryan 66)
Cultural Studies	
Introduction to the section	(Rivkin and Ryan 1233)
John Fiske, Culture, Ideology, Interpellation	(Rivkin and Ryan 1268)
Dick Hebdige, Subculture: The Meaning of Style	(Rivkin and Ryan 1258)
Unit V: Feminisms, Postcolonial Studies & Ethnic Studies	[9 hrs.]
Feminisms	
Introduction to the section	(Rivkin and Ryan 765)
Luce Irigaray, The Power of Discourse...”	(Rivkin and Ryan 795)
Audre Lorde, Age, Race, Class and Sex: Women Redefining Difference	(Rivkin and Ryan 854)
“Gender”	(Ryan 142)
Postcolonial Studies	
Introduction to the section	(Rivkin and Ryan 1071)
Ania Loomba, Situating Colonial and Postcolonial Studies	(Rivkin and Ryan 1100)
Homi Bhabha, Signs Taken for Wonders	(Rivkin and Ryan 1167)
“Global Studies”	(Ryan 167)

Ethnic Studies

Introduction to the section	(Rivkin and Ryan 959)
Ian F. Haney Lopez, <i>The Social Construction of Race</i>	(Rivkin and Ryan 964)
Shelley Fisher Fishkin, <i>Interrogating "Whiteness"</i>	(Rivkin and Ryan 975)
"Ethnicity"	(Ryan 157)

Evaluation Scheme

Internal Evaluation **40 marks**

Attendance/ participation/ presentation	10
Textual Explication/ Research paper (A 2500 –word paper that compares or contrasts two theoretical positions or applies a particular theory to a literary or cultural text)	15
Mid-term Examination	15

External Evaluation **60 marks**

Long questions: 2 out of 3	30
Analyze the given text by applying a theory: 1 out of 2	10
Short notes/Short questions: 4 out of 6	20

Prescribed Texts

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2002.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford University Press, 2011.

Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology*. Blackwell Publishing, 2004.

Ryan, Michael. *Complete Guide to Literary Analysis and Theory*. Blackwell Publishing, 2023.

Course Title: Academic Writing

Level: MA in English

Course Code: ENGL 505

Total Credits: 3 hrs.

Contact Hours: 48

Description

The course provides students with skills and strategies for writing and communicating effectively in academic purposes in colleges and universities. Based on essential aspects and proper guidelines for academic writing, this course equips students with key writing skills such as, arguing, summarizing, paraphrasing, analyzing, synthesizing and annotating, enabling them to positions on various issues and agendas. Allocated classes for this course operate through a series of workshops and exercises on different types of writings, including paragraph, argumentative essay, synthesis paper and position paper. This course empowers students to use these writing skills to persuade the intended audience in academic as well as professional setting. With these skills and hands-on experiences, students will also be able to write term papers for graduate classes in English as well as other subjects. Eventually, this course strengthens students' foundation for conducting research and writing reports and theses in academic and professional settings.

Course Outcomes

Upon the completion of this course, students will –

- be equipped with innovative methods and techniques of academic writing and scholarly presentation,
- refine practical skills to summarize, paraphrase, review, annotate and synthesize, and ultimately pose argument,
- cultivate in them critical thinking abilities through close reading and writing processes, and
- enhance their writing and communication skills for publication and effective deliberation, including article and dissertation in respective fields.

Contents

Unit I: Academic Writing

[6 hrs.]

Basics

Starting with Inquiry: Habits of Mind of Academic Writers

(Greene and Lidinsky, *From Inquiry to Academic Writing*)

Two-part secret of good writing: Ideas and Details

Getting Ideas: Brain Teasers to Help You Write on Almost Anything

Paragraphs: Ideas and Details in Miniature

(Bauman, *Ideas & Details*)

Cohesion and Coherence

Cohesion, Coherence, and Concision

(Williams, *Style*)

Assignment:

A paragraph (either idea to details or details to idea) on any personal issue using transition markers to maintain cohesion and coherence in your writing. The instructor can develop peer-review guidelines for the peer-reviewer of the paragraph in the same class.

Unit II: Issues, Questions, Claims, and Thesis/Arguments

[9 hrs.]

Identifying Types of Claims
Analyzing Arguments
Analyzing and Comparing Arguments
Identifying Issues in an Essay
Developing a Thesis
Working versus Definitive Theses
Establishing a Context for a Thesis
Building Cultural Supports for Robust Learning

(Greene & Lindinsky, *From Inquiry*)

Assignment:

A 5-7 page argumentative paper with coherent paragraphs directed to thesis statement, and with ideas supported by details in the same paragraph. The instructor can develop peer-review guidelines for the peer-reviewer of the argumentative paper in the same class or outside.

Unit III: From Summary to Synthesis and Annotation

[9 hrs.]

Summaries, Paraphrases, and Quotations
Writing a Paraphrase
Synthesis versus Summary
Writing a Synthesis

(Greene & Lindinsky, *From Inquiry*)

Assignment:

A 4/5-page synthesis paper synthesizing other people's ideas, claims, or arguments while demonstrating your skills and strategies to paraphrase, summarize, and synthesize claims and ideas. The instructor can develop peer-review guidelines for the peer-reviewer of the synthesis paper in the same class or elsewhere.

Unit IV: From Ethos to Logos

[9 hrs.]

Connecting with Readers: A Sample Argument
Appealing to Ethos
Appealing to Pathos
Appealing to Logos: Using Reason and Evidence to Fit the Situation

(Greene & Lindinsky, *From Inquiry*)

Assignment:

A 4/5-page position paper establishing your position demonstrating your skills and strategies to paraphrase, summarize and synthesize claims and ideas. The instructor can develop peer-review guidelines for the peer-reviewer of the position paper in the same class or elsewhere.

Unit V: Persuasive and Literary Writing for Publication

[15 hrs.]

Persuasive

Audience and Tone
 Persuasive Topics
 Raising Problems that Matter
 Supporting Evidence
 Structuring the Persuasive Essay
 Quick Guide to Creating Persuasive Writing

Literary

How Much Can You see?
 Brain Teasers for Literature
 Brain Teasers for Explication
 Organizing Literary Essays
 Drafting Literary Essays
 Revising Literary Essays
 The Review

(Bauman, *Ideas and Details*)**Portfolio Assignment**

The submission of a portfolio consisting of the first draft, revised draft, and final draft of all the assignments is mandatory.

Evaluation Scheme**100****Internal Evaluation****40 marks**

Attendance/participation/ presentation		10
Paragraph & Argumentative paper	02+03	05
Synthesis & Position Papers	02x05	10
Mid-term Examination		15

External Evaluation**60 marks**

Long questions: 3 out of 4	02x15	30
Analyze/ Synthesize/ Frame an unseen passage	01x10	10
Short notes/ Short questions: 4 out of 6	04x05	20

Prescribed Texts

Bauman, M. Garrett. *Ideas and Details: A Guide to College Writing*. Thomson Wadsworth, 2007.
 Greene, Stuart, and April Lidinsky. *From Inquiry to Academic Writing*. 3rd ed., Bedford/St. Martin's, 2016.
 Williams, Joseph, and Joseph Bizup. *Style: Lessons in Clarity and Grace*. 11th ed., Pearson, 2014.
