



**Revised Syllabus (w.e.f 2019 admission) of**  
**B.A. Programme in**  
**ENGLISH LANGUAGE AND LITERATURE (CBCSS-  
UG)**  
**CHOICE BASED CREDIT SEMESTER SYSTEM (CBCSS)**

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## COURSES AND CREDITS

Serial No.	COURSE	CREDITS
1	COMMON COURSES	22 + 16 = 38
2	CORE COURSES INCLUDING PROJECT & ELECTIVES	63
3	OPEN COURSES	3
4	COMPLEMENTARY COURSES	16
5	AUDIT COURSES	16
6	EXTRA CREDIT ACTIVITIES	4
	TOTAL	140

### CORE COURSES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1B01	1	INTRODUCING LITERATURE	6	5	10
2	ENG2B02	2	APPRECIATING POETRY	6	5	13
3	ENG3B03	3	APPRECIATING PROSE	4	4	15
4	ENG3B04	3	ENGLISH GRAMMAR AND USAGE	5	4	17
5	ENG4B05	4	APPRECIATING FICTION	5	4	19
6	ENG4B06	4	LITERARY CRITICISM	4	4	21
7	ENG5B07	5	APPRECIATING DRAMA AND THEATRE	5	4	23
8	ENG5B08	5	LITERARY THEORY	5	4	25
9	ENG5B09	5	LANGUAGE AND LINGUISTICS	5	4	27
10	ENG5B10	5	INDIAN WRITING IN ENGLISH	5	4	30
11	ENG6B11	6	VOICES OF WOMEN	5	4	32
12	ENG6B12	6	CLASSICS OF WORLD LITERATURE	5	4	34
13	ENG6B13	6	FILM STUDIES	5	4	36
14	ENG6B14	6	NEW LITERATURES IN ENGLISH	5	4	38
15	ENG6B15/16/17/18/19/20	6	ELECTIVES	3	3	40/42/44/46/48/50
16	ENG6B21/ ENG6B22	5 and 6	PROJECT/ RESEARCH METHODOLOGY	2 per semester	2	52/55
17	SCHEME OF EXAMINATION					72

	<b>TOTAL</b>	<b>63 CREDITS</b>
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### Study Tour

Students may be taken on a study tour to any of the premier institutions of language, culture, art, film or media within the country during the V<sup>th</sup> or VI<sup>th</sup> semesters

### ELECTIVES

<b>Serial No.</b>	<b>COURSE CODE</b>	<b>SEMESTER</b>	<b>TITLE OF THE COURSE</b>	<b>HRS/WK</b>	<b>PAGE NO.</b>
1	ENG6B15	6	LITERATURE OF THE MARGINALIZED	3	40
2	ENG6B16	6	DIGITAL LITERATURE AND ENGLISH	3	42
3	ENG6B17	6	WRITING FOR THE MEDIA	3	44
4	ENG6B18	6	TRANSLATION STUDIES	3	46
5	ENG6B19	6	ENGLISH LANGUAGE EDUCATION	3	48
6	ENG6B20	6	SHAKESPEARE	3	50

### OPEN COURSES

#### (FOR STUDENTS OF OTHER DISCIPLINES)

Open Course offers chances for any undergraduate students in an institution to take a course of their own choice, from other disciplines in the same institution.

<b>Serial No.</b>	<b>COURSE CODE</b>	<b>SEMESTER</b>	<b>TITLE OF THE COURSE</b>	<b>HRS/WK</b>	<b>CREDITS</b>	<b>PAGE NO.</b>
1	ENG5D01	5	ENGLISH FOR COMPETITIVE EXAMINATIONS	3	3	57
2	ENG5D02	5	CREATIVE WRITING IN ENGLISH	3	3	59

3	ENG5D03	5	APPRECIATING LITERATURE	3	3	61
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### DUAL CORE PROGRAMMES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1B01	1	INTRODUCING LITERATURE	6	5	10
2	ENG2B02	2	APPRECIATING POETRY	6	5	13
3	ENG3B03	3	APPRECIATING PROSE	4	4	15
4	ENG3B04	3	ENGLISH GRAMMAR & USAGE	5	4	17
5	ENG4B06	4	LITERARY CRITICISM	4	4	21
6	ENG5B23	5	APPRECIATING DRAMA	5	5	70
7	ENG5B09	5	LANGUAGE & LINGUISTICS	5	4	27
9	ENG6B11	6	VOICES OF WOMEN	5	4	32
10	ENG6B(15/16/17/18/19)	6	ELECTIVES	3	3	40/42/44/46/48/50
11	PROJECT/ RESEARCH METHODOLOGY  ENG6B21  ENG6B22	5 and 6		2 per semester	3	52/55
TOTAL			41 CREDITS			

### 1. Complementary Courses: Complementary Courses

Complementary Courses provide learners with openings to disciplines ancillary to core Courses. They give opportunities to explore areas contiguous to English Language and Literature and also of reciprocal interest. There are **Type I** and **Type II** Complementary Courses. There shall be only one Complementary Course in a

semester for B A Programmes. Type I Complementary Courses are taught in Semester I and IV. Type II Complementary Courses are taught in Semester II and III. The college can decide on which complementary course to be taken as Type I or Type II.

**COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH (UG) FOR OTHER UG PROGRAMMES**

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1(2)C01	1/2	ENGLISH FOR COMMUNICATION COURSE I ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION	6	4	63
2	ENG4(3)C01	3/4	ENGLISH FOR COMMUNICATION COURSE II ASPECTS OF READING AND WRITING	6	4	65
				TOTAL	8 CREDITS	

**COMBINATION OF COMPLEMENTARY COURSES OFFERED FOR B.A. ENGLISH PROGRAMME**

Table 1	Table 2
Social and Cultural History of Britain	Modern World History/Journalism/Political Science/Sociology/ Indian Constitution and Politics/ Modern Indian History
Journalism	Political Science/ Electronic Media/ Modern Indian History/ Indian Constitution and Politics
History of English Literature 1	History of English Literature 2
Islamic History 1	Islamic History 2

\*Colleges can opt one Complementary Course from Table 1 and a corresponding Complementary Course from Table 2. It is not permitted to make options across the table given above

**COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH (UG)  
[TO BE OPTED BY STUDENTS OF B.A. ENGLISH PROGRAMME]**

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1(2)C02	½	HISTORY OF ENGLISH LITERATURE – I	6	4	66
2	ENG4(3)C02	¾	HISTORY OF ENGLISH LITERATURE - II	6	4	68
				TOTAL 8 CREDITS		

**ABILITY ENHANCEMENT COURSE/ AUDIT COURSE**

These are courses which are mandatory for a programme but not counted for the calculation of SGPA or CGPA. There shall be one Audit course each in the first four semesters. These courses are not meant for classroom study. The students can attain only pass (Grade P) for these courses. At the end of each semester there shall be examination conducted by the college from a pool of questions (Question Bank) set by the University. The students can also attain these credits through online courses like SWAYAM, MOOC etc (optional). The list of passed students must be sent to the University from the colleges at least before the fifth semester examination. The list of courses in each semester with credits are given below.

COURSES	SEMESTER	CREDIT
Environment Studies	1	4
Disaster Management	2	4
*Human Rights/Intellectual Property Rights/ Consumer Protection	3	4
*Gender Studies/Gerontology	4	4

- \* Colleges can opt any one of the courses
- \* Refer to CBCSSUG 2019 Regulations

## Extra Credit Activities

Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NCC, NSS and Swatch Bharath. Those students who could not join in any of the above activities have to undergo Calicut University Social Service Programme (CUSSP). Extra credits are not counted for SGPA or CGPA.

## Internal Assessment Framework

Item	Marks /20	Marks/15
Assignments	4	3
Test Paper(s)/ Viva voce	8	6
Seminar/Presentation	4	3
Classroom participation based on attendance	4	3
<b>Total</b>	<b>20</b>	<b>15</b>

\*Assignments and Seminars may be given from the FURTHER READING section attached to the syllabus of each course.

## Split up of marks for test papers/viva voce

Range of Marks in test paper	Out of 8 (Maximum internal marks is 20)	Out of 6 (Maximum internal marks is 15)
Less than 35%	1	1
35% - 45%	2	2
45% - 55%	3	3
55% - 65%	4	4
65% - 85%	6	5
85% - 100%	8	6

## Split up of marks for Classroom Participation



<b>Range of Marks in test paper</b>	<b>Range of CRP Out of 4 (Maximum internal marks is 20)</b>	<b>Out of 3 (Maximum internal marks is 15)</b>
50% ≤CRP <75%	1	1
75% ≤CRP <85%	2	2
85 % and above	4	3

## **External Assessment Framework**

### **End Semester Test Design of Courses with 80 Marks**

<b>SI No Question type</b>	<b>No. of Questions</b>	<b>Marks/ Question</b>	<b>Total Marks</b>
Short answers (2/3 sentences)	15	2	Ceiling 25
Paragraph/problem type	8	5	Ceiling 35
Essay Type	2 out of 4	10	20
<b>Total</b>			<b>80</b>
<b>Time</b>			<b>2.5 hrs</b>

### **End Semester Test Design of Courses with 60 Marks**

\*For courses with three credits or lesser, the external exam is for 2 hrs with 75 marks(60 external and 15 internal

<b>Question type</b>	<b>No. of Questions</b>	<b>Marks/ Question</b>	<b>Total Marks</b>
Short answers (2-4 sentences)	12	2	Ceiling 20
Paragraph/problem/application type	7	5	Ceiling 30
Essay Type	1 out of 2	10	10
<b>Total</b>		<b>60</b>	

<b>Time</b>	<b>2 hrs</b>
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**CORE COURSES**  
**INTRODUCING LITERATURE**

COURSE CODE	ENG1B01
TITLE OF THE COURSE	INTRODUCING LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

**AIM OF THE COURSE:** To introduce students to literary texts and their unique conventions and contours – the linguistic, the social, the cultural and the political. The course is more of a search for the ‘why’ and ‘how’ rather than the ‘what’ of literature. Creative texts are analysed organically in participatory classrooms with teachers and students dialoguing with the texts.

**OBJECTIVES OF THE COURSE:**

- a. To introduce students to the language of literature, i.e., the meaning-making devices, verb phrases, collocations, linkers, sense groups and their functions in the literary text
- b. To train the students to identify the linguistic structures of poetic texts: symbols, metaphors, and other tropes and equip them in poetic conventions
- c. To recognize diverse points of view within a single text and to understand the rationale of polyphony
- d. To prepare students in reading literary/cultural texts closely, beyond the literal.
- e. To enable students to recognize the dominant voice/s within the text and its agendas
- f. To encourage questioning the text in order to perceive marginalized voices - the voices of the child, Dalit, transgender and female
- g. To comprehend how the subaltern perspectives question and counter the privileged voices in the mainstream texts

**COURSE DESCRIPTION:**

**A. COURSE SUMMARY**

Module 1: 18 hrs

Module 2: 18 hrs

Module 3: 30 hrs

Module4: 30 hrs

Evaluation: 12 hrs

**Total: 108 hours**

## B. COURSE DETAILS:

### Module 1: Language and its Literary Nuances

#### Signifying Devices

The Syntax: Verb Phrases, Adjuncts, Collocations, Linkers, Sense Groups

The Poetic: Comparisons, Exaggerations, Images, Symbols, Iamb, Trochee, Caesura, Enjambment

*Texts:*

1. Ruskin Bond “Eyes of the Cat”
2. Anton Chekhov “The Death of a Clerk”
3. Alfred Lord Tennyson “The Oak”
4. Langston Hughes “Dreams”
5. Emily Dickinson “Because I could not Stop for Death”

### Module 2: Polyphonic Texts

Point of view (diegesis), polyphony and its rationale, single perspective and its dangers

*Texts:*

1. Freya Stark *Winter in Arabia* (excerpts)
2. Laura Bohannon “Shakespeare in the Bush”
3. Akira Kurosawa dir. *Rashomon*

### Module 3: Literature and Ideology

The workings of power structures in literature; explication of the terms -ideology, hegemony, interpellation, discourse, grand narratives, little narratives – using literary texts; literary devices like irony and paradox and their role in reinforcing ideology.

*Texts:*

1. Arundhati Roy “The God of Small Things”
2. Charlotte Bronte “Jane Eyre”
3. George Orwell “A Hanging”
4. Hansda Sowvendra Shekhars “The Adivasi will not Dance”

### Module 4: Perspective of the Subaltern

Dominant voices, marginalized voices, subaltern identities, resisting the norm/authority

*Texts:*

1. RK Narayan *Swami and Friends* (Excerpt from Chapter XI “In Father’s Presence”)
2. Arun Kamble “Which language should I Speak?” and FM Shinde “Habit”
3. The Letter Q: Ely Shipley <<https://www.poets.org/poetsorg/text/letter-q-ely-shipley>>
4. Maxine Hong Kingston “No Name Woman”

#### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

#### FURTHER READING:

Achebe, Chinua. *Things Fall Apart*. Penguin, 1994.

Angelou, Maya. *I know Why the Caged Bird Sings*. Bantam, 1971.

Austen, Jane. *Pride and Prejudice*. Penguin, 2003.

Bond, Ruskin. “The Night the Roof Blew Off” *Tigers Forever: Poems and Stories*. RatnaSagar, Delhi, 1996.

Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.

Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.

Dasan, M, et al ed. *Oxford India Anthology of Malayalam Dalit Writing*. OUP India, 2012.

Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.

Fry, Stephen. *The Ode Less Travelled: Unlocking the Poet Within*. Arrow, 2007.

Garner, James Finn. *Politically Correct Bedtime Stories*. Wheeler, 1995.

Golding, William. *Lord of the Flies*. Penguin, 1954.

Hemingway, Ernest. "Hills like White Elephants" *Men without Women*. Amereon, 1940.

McCarthy, Michael and Felicity O'Dell. *English Collocations in Use Advanced Book with Answers: How Words Work Together for Fluent and Natural English (Vocabulary in Use)*. Cambridge UP, 2017.

McCarthy, Michael and Felicity O'Dell. *English Phrasal Verbs in Use Advanced*. Cambridge UP, 2007.

Noys, Benjamin. *Introducing Theory: A Practical Guide*. Continuum, 2007.

Orwell, George. *1984*. General Press, 2017.

Popkin, Cathy, ed. *Anton Chekhov's Selected Stories* (Norton Critical Edition). WW Norton & Co Inc, 2014.

Roy, Arundhati. *The God of Small Things*. Penguin, 2017.

Seidman, Steven, Nancy Fischer and Chet Meeks. *Introducing the New Sexuality Studies*. Routledge, 2011.

Shakespeare, William. *Hamlet*. Barron's Educational Series, 1986.

Shamsie, Kamila. *Home Fire*. Bloomsbury, 2017.

Shekhar, Hansda Sowvendra. *The Adivasi will not Dance: Stories*. Speaking Tiger Publishing Private Limited, 2017.

Swan, Michael. *Practical English Usage*. Oxford, 2017.

Wilde, Oscar. "The Happy Prince" *The Young King and Other Stories*. Penguin, 2000.

Wilkie-Stibbs, Christine. *The Outside Child: In and out of the Book*. Routledge, 2008.

Woolf, Virginia. "Jane Eyre and Wuthering Heights". *The Norton Anthology of Literature by Women: The Tradition in English*, edited by Sandra M. Gilbert and Susan Gubar, W.W. Norton & Company, 1985, pp. 1345-49.

#### Web Resources:

Adichie, Chimamanda Ngozi. "The Danger of a Single Story." *TED: Ideas Worth Spreading*, 7 Oct. 2009.  
[www.youtube.com/watch?v=D9Ihs241zeg](http://www.youtube.com/watch?v=D9Ihs241zeg).

Ananthamurthy, UR. "Dalit Contribution to Indian Literature." *YouTube*, 9 Dec. 2010,  
[www.youtube.com/watch?v=SajALSSbNKw](http://www.youtube.com/watch?v=SajALSSbNKw).

"Collocations in English: Vocabulary Lesson." *YouTube*, 10 Nov. 2014.  
[www.youtube.com/watch?v=ssTWkruGar8](http://www.youtube.com/watch?v=ssTWkruGar8).

"100 Common Phrasal Verbs." *YouTube*, 19 July 2016,  
[www.youtube.com/watch?v=TIUwXYEtL\\_o](http://www.youtube.com/watch?v=TIUwXYEtL_o)

"English Grammar: Connectors and Linkers." *YouTube*, 14 Apr. 2016,  
[www.youtube.com/watch?v=mkccaI0A7N8](http://www.youtube.com/watch?v=mkccaI0A7N8).

"Phrasal Verbs in Daily English Conversations." *YouTube*, 25 Sept. 2013,  
[www.youtube.com/watch?v=WHWxdT302I](http://www.youtube.com/watch?v=WHWxdT302I).

"Rashomon." *YouTube*, 12 Oct. 2017, [www.youtube.com/watch?v=18MNCJ8YWg4](http://www.youtube.com/watch?v=18MNCJ8YWg4).

"Transitive and Intransitive Verbs: English Grammar." *YouTube*, 26 Nov. 2015,  
[www.youtube.com/watch?v=SpL2o3jjfoA](http://www.youtube.com/watch?v=SpL2o3jjfoA).

"Useful Everyday Life Collocations in English Lessons." *YouTube*, 22 Mar. 2017,  
[www.youtube.com/watch?v=DmRaYoqWGms](http://www.youtube.com/watch?v=DmRaYoqWGms).

## APPRECIATING POETRY

COURSE CODE	ENG2B02
TITLE OF THE COURSE	APPRECIATING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

**AIM OF THE COURSE:** The course is a wide spectrum of poems across the globe. The course aims at the transaction of the suggested texts so that the learners understand the trends in poetry of the past and the present. It also aims to foster the ability in students for appreciating poetry as an art form.

### OBJECTIVES OF THE COURSE:

- a. To introduce the students to the basic elements of poetry, including the stylistic and rhetorical devices employed in poetry, and to various genres of poetry.
- b. To facilitate students to attain various perspective in reading poetry like gender, race, caste, ethnicity, religion, region, environment and nation.
- c. To familiarize the learners with different forms of poetry written in British and American literature.
- d. To create an awareness among the learners about different forms and themes of poetry produced across the globe in the history of literature.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 16 hrs  
Module 2: 40 hrs  
Module 3: 30 hrs  
Module 4: 10 hrs  
Evaluation: 12 hours

**Total            108 hours**

#### B. COURSE DETAILS:

#### **Module 1: Poetry- Some Key Concepts**

Basic Elements of Poetry: Prosody: Rhythm, Meter – Rhyme - hard rhyme, soft rhyme, internal rhyme - Alliteration, Assonance – Diction.

Figures of Speech: Metaphor, Simile, Personification, Oxymoron, Metonymy, Synecdoche, Transferred Epithet.

Poetic Forms: Lyric, Ode, Sonnet, Haiku, Ballad, Couplet, Villanelle, Dramatic Monologue, Elegy, Satire, Mock Epic, Free Verse, Tanka, Jintishi, Ghazal, Rubai, Prose poetry, Narrative poetry, Performance Poetry.

## Module 2: Poetic Forms

1. Sonnet: William Shakespeare: Shall I Compare thee to a Summer's Day  
(Sonnet XVIII), John Milton: On His Blindness
2. Ballad: John Keats: La Belle Dame sans Merci
3. Ode: P B Shelley: Ode to a Skylark
4. Elegy: W H Auden: In Memory of W. B. Yeats
5. Villanelle: Dylan Thomas: Do not go Gentle into that Good Night
6. (Dramatic) Monologue: Robert Browning: My Last Duchess
7. Metaphysical: John Donne: A Valediction Forbidding Mourning
8. Heroic Couplet: Alexander Pope: Extract from *Essay on Man* (Epistle I, Section II), "Presumptuous man! The reason wouldst thou find..."
9. Free Verse: Stanley Kunitz: The Layers
10. Song: Leonard Cohen: I'm your Man

## Module 3: World Poetry

1. Childhood: Rainer Maria Rilke: Childhood
2. Love and Loss: Pablo Neruda: Tonight I Can Write the Saddest Lines
3. Protest: Nazim Hikmet: Some Advice to those who will Serve Time in Prison
4. Family: Langston Hughes: Mother to Son
5. Survival: Namdeo Dhasal: Stoneman, My Father & Me
6. Alienation: Diane Glancy: Without Title
7. War: Yehuda Amichai: Anniversaries of War
8. Environment: Joao Cabral de Melo Neto: Landscape of the Capibaribe River
9. Commitment and Passion: Charles Baudelaire: Be Drunk
10. Cultural Difference: Bassey Ikpi: Homeward

## Module 4: Appreciation of Poetry

Students can be briefed about how to analyze a poem. A few poems other than those given for the detailed study can be given to the students for practical analysis.

\*NB: The learners are asked only short essay/s (paragraph/s) questions for appreciation (based on unseen poems) in the end semester examinations.

### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

### FURTHER READING:

*A Concise Companion to Literary Forms*. Emerald, 2013.

Bernard Blackstone. *Practical English Prosody: A Handbook for Students*. Longman, 2009.

C. T. Thomas Ed. *Chaucer to Housman Vol I*. New Delhi: B.I. Publications 1990.

Katherine Washburn and John S. Major Ed. *World Poetry: An anthology of Verse from Antiquity to Our Time*. New York: W. W. Norton, 1998.

Margaret Ferguson, Mary Jo Salter and Jon Stallworthy. *The Norton Anthology of Poetry*. 5<sup>th</sup> Ed. New York: W. W. Norton, 2005.

Neil Corcoran. *English Poetry since 1940*. London: Longman, 1993.

Neil Roberts. *A Companion to Twentieth Century Poetry*. Malden, Blackwell, 2003.

Philip Hobsbaum. *Metre, Rhythm and Verse Form*. London: Routledge, 2006.

Rajiv Patke, *Postcolonial Poetry in English*. Oxford: OUP, 2006.

R. P. Draper. *An Introduction to Twentieth Century Poetry in English*. Basingstoke, Palgrave, 1999.

Tom Furniss and Michael Bath. *Reading Poetry- An Introduction*. London: Prentice Hall, 1996.

## APPRECIATING PROSE

COURSE CODE	ENG3B03
TITLE OF THE COURSE	APPRECIATING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs per week)

**AIM OF THE COURSE:** The course aims to enable the learners to appreciate and to critically analyze prose writings of different types and from diverse contexts – social, political, historical and national

**OBJECTIVES OF THE COURSE:**

- a. To familiarize the students with different types of prose writing.
- b. To introduce to them the basic concepts of style and literary devices in prose.
- c. To acquaint them with cultural diversity and divergence in perspectives.
- d. To develop their critical thinking abilities and write creatively and critically.

**COURSE DESCRIPTION:**

### A. COURSE SUMMARY

Module 1: 30 hrs

Module 2: 30 hrs

Evaluation: 12 hrs

**Total: 72 hrs**

### B. COURSE DETAILS:

#### **Module 1: Introduction to Prose**

Etymology – Prose varieties –Fiction/Short Story/Tales -Autobiography/Biography -Newspaper/Journal Articles -Philosophical/Scientific Essays –Travelogues –Speech. Functions of prose. Evolution of Prose - Early translations- King Alfred- the Anglo Saxon Chronicle- homilies- bible translations-secular prose-Morte D'arthur- Elizabethan prose-tracts, pamphlets and treatises- eighteenth century prose – Victorian and modern prose.

- Essay – formal/impersonal essay and informal/personal essay
- Types of formal essays: periodical essay, critical essay

•Personal essays /Life Writing: biography, autobiography, memoir and diaries.

## Module 2:Reflections and speeches

1. Francis Bacon : Of Studies
2. Charles Lamb : Dream Children :A Reverie.
3. G. K Chesterton : On Running After One's Hat
4. Albert Camus : Nobel Acceptance Speech
5. Arundhati Roy : Come September
6. Pico Iyer : In Praise of the Humble Comma  
(Biography/Autobiography/Memoir)
7. Chinua Achebe : The Education of a British Protected Child(extract from the text.)
8. Marcel Junod : The First Atom Bomb. (extract from Warrior Without Weapons, translated by Edward Fitzgerald.)
9. Usha Jesudasan : Justice vs Mercy

### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

### FURTHER READING:

*A Concise Companion to Literary Forms*. Emerald, 2013.(Chapter IV)  
Dr. Takashi Nagai : *Letter from Nagasaki* & Dr. Tamiki Hara : *Letter from Hiroshima*  
Doris Lessing: *On not winning the Nobel Prize* (Nobel Lecture, December 7,2007)  
Bertrand Russell: *Ideas that have helped mankind*.  
Marilynne Robinson : *When I Was a Child*  
Thomas de Quincey : *The Literature of Knowledge and The Literature of Power*  
J.B Priestley : *On Doing Nothing*  
Robert Lynd : *On Forgetting*  
AG. Gardiner : *On Living Again*



## ENGLISH GRAMMAR AND USAGE

COURSE CODE	ENG3B04
TITLE OF THE COURSE	ENGLISH GRAMMAR AND USAGE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

**AIM OF THE COURSE:** This course aims at preparing undergraduate students to learn how to use language with a proper knowledge of the nuances of structure and usage of English. It aims at a recapitulation of English grammar and usage that learners would have acquired at the lower levels

### OBJECTIVES OF THE COURSE:

- a. To familiarize the students with the key concepts of English grammar and to use them more sensitively in their day-to-day communication needs.
- b. To help students towards a better language use through the understanding of the sentence patterns in English.
- c. To help the students develop a sense of English grammar, idioms, syntax, semantics and their usage.
- d. To develop the logical and analytical skills in the use of language for communication.
- e. To familiarize students with contemporary English usage

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 18 hrs

Module 2: 10 hrs

Module 3: 15 hrs

Module 4: 15 hrs

Module 5: 20 hrs

Evaluation: 12 hrs

**Total: 90 hrs**

#### B. COURSE DETAILS:

## **Module 1: Basic Grammatical Units:**

1. Form class and Function words
2. Identifying the Grammatical labels and Functional labels of words
3. Verb in Function—Gerund , Infinitives, Participles—their uses
4. Synonyms, Antonyms, Precise Use
5. Mood and Modality
6. English Morphology – Compounding, Affixation, Inflexion, Derivation
7. Phrasal verbs and idioms

## **Module 2: The Sentence**

1. Word order and Sentence Pattern
2. Coordination and Subordination

## **Module 3: Sentence Transformations: A Relook at Traditional Categories**

1. Tag questions
2. Active passive
3. Direct and indirect
4. Simple, complex, Compound
5. Movement – Collocation

## **Module 4: Important Grammatical Concepts:**

1. Time, Tenses and Aspects
2. Lexical Verbs and Auxiliary verbs: Their uses
3. Anomalous Finites
4. Subject—Verb agreement in sentences
5. Degrees of Comparison

## **Module 5: Practical Exercises:**

1. Reorder jumbled sentences
2. Correct the given sentences according to accepted Modern usage and justify the changes made
3. Paragraph Editing (with more focus on grammatical corrections)
4. Translate a passage from Mother Tongue to English

## **READING LIST:**

**CORE TEXT:** A text containing the above lessons will be made available

## **FURTHER READING:**

Gleason, H. A. *Linguistics and English Grammar*. Holt, Rinehart & Winston, Inc. 1965.

Leach, Geoffrey & Ian Savaitvik. *A Communicative Grammar of English*. ELBS.

Murphy, Raymond. *English Grammar*. Cambridge University Press, 2005

Quirk R. & Sidney Greenbaum. *A University Grammar of English*. ELBS.

Swan, Michael. *Practical English Usage*. Oxford University Press, 2005.

Thomson, A. J. and Martinet. *A Practical English Grammar Combined Exercises* Vol. 1 & 2. . Oxford University Press.

Quirk, Randolph. *The Use of English*. Longman, 1968.

### APPRECIATING FICTION

COURSE CODE	ENG4B05
TITLE OF THE COURSE	APPRECIATING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: The course aims to instil in the learners a love of fiction, to stimulate their imagination and to foster intercultural dialogue

#### OBJECTIVES OF THE COURSE:

- a. To help students discover the pleasures in reading fiction.
- b. To aid students gain an insight into the human condition and the complexities of life.
- c. To acquaint the students with different types of fiction and analyze them.

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY:

Module 1:	20 hrs
Module 2:	35 hrs
Module 3:	15 hrs
Module 4:	8 hrs
Evaluation:	12 hrs

**TOTAL      90 hrs**

##### B. COURSE DETAILS:

#### Module 1: Understanding Fiction

What is fiction - Plot- Character- Atmosphere- Narrative Techniques- Points of view-Difference between long and short fiction- Different types of fiction

#### Module 2: Short Fiction

1. O Henry- The Cactus
2. Maxim Gorky- Her Lover
3. James Joyce- Eveline
4. Ray Bradbury- Sound of Thunder
5. Sally Morgan- The Letter

6. Arun Joshi- The Homecoming
7. Ken Liu- The Paper Menagerie

### Module 3: Long Fiction

George Orwell- *Animal Farm*

### Module 4: Film

Moby Dick: dir John Huston

#### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

#### FURTHER READING:

- Craft, Stephen and Helen D Cross. *Literature, Criticism and Style: A Practical Guide to Advanced Level English Language*. Oxford: OUP,2000.
- Watt, Ian. *The Rise of the Novel*. University of California Press, 2001.
- Booth, Wayne C. *Rhetoric and Fiction*. University of Chicago Press, 1983
- Lubbock, Percy. *Craft of Fiction*. Penguin 2017.
- Lazar ,Gillian. *Literature and Language Teaching: A Guide for Teachers and Learners*. Cambridge University Press, 2008.
- Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2007.
- Borges, Jorge Luis and Andrew Hurley. *Collected Fictions*. The Penguin Press,1954.
- Camus, Albert. *The Stranger*. New York: Vintage Books,1954
- Evans, Arthur B eds. *The Wesleyan Anthology of Science Fiction*..Middletown, Conn: Wesleyan University Press, 2010
- Gorky, Maxim. *The Collected Short Stories of Maxim Gorky*. Citadel Press, 1988
- Joyce, James - *Dubliners at Planet eBook*
- Liu, Ken. *The Paper Menagerie and Other Stories*. London, Sydney, New York: Saga Press, 2016
- Maupassant, Guy De. *Complete Maupassant Original Short Stories at Project Gutenberg* [www.gutenberg.org](http://www.gutenberg.org)
- Morgan, Sally. *My Place*. New York: Seaver Books, 1987.
- O' Henry .*Works by O Henry-* at *Project Gutenberg* [www.gutenberg.org](http://www.gutenberg.org)
- Orwell, George –1984. London: Secker and Warburg, 1949
- Poe, Edgar Allan –*The Complete Tales and Poems of Edgar Allan Poe*. New York: Vintage Books,1975
- Salinger, J D.*The Catcher in the Rye*. Boston: Little, Brown,1951
- Tagore, Rabindranath. *The Hungry Stones and Other Stories*.at*Project Gutenberg*. [www.gutenberg.org](http://www.gutenberg.org)
- Tolstoy, Leo. *The Death of Ivan Ilyich and Other Stories*. New York: New American Library, 1960

## LITERARY CRITICISM

COURSE CODE	ENG4B06
TITLE OF THE COURSE	LITERARY CRITICISM
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 hrs (4 hrs per week)

**AIM OF THE COURSE:** The course is a comprehensive spectrum of literary criticism of the west and the east, a survey of key movements, writers and concepts. It seeks to introduce the students to the history and principles of literary criticism since Plato and to cultivate in them the philosophical and critical skills with which literature can be appreciated.

### OBJECTIVES OF THE COURSE:

- a. To have an understanding of important texts and movements in the history of literary criticism.
- b. To examine how literary criticism shapes literature and culture across centuries.
- c. To recognize and critique the major arguments underlying critical writings.
- d. To relate critical perspectives to the history of eastern and western ideas.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1:	12 hrs
Module 2:	24 hrs
Module 3:	18 hrs
Module 4:	6 hrs
Evaluation	12 hrs

**Total            72 hrs**

#### B. COURSE DETAILS:

#### **Module 1: Classical Literary Criticism**

1. Plato: Concept of Art - Mimesis, His attack on poetry, Moral Concerns of literature, Views on Drama.

2. Aristotle: Poetics - Mimesis, Catharsis, Hamartia - Defence of Poetry - Definition of Tragedy-Parts of Tragedy, Plot, Tragic Hero, Unities, Comedy, Epic, Poetic style.
3. Horace: Ars Poetica - Definition of art, Views on Poetry and Drama.
4. Longinus: Romanticism, Sublimity in literature – Its sources.

Three

## Module 2:

### A. English Literary Criticism – The Sixteenth to the Nineteenth Century

1. Philip Sidney: Apology for Poetry – Reply to Stephen Gosson, The Argumentative Method
2. John Dryden: Neoclassicism – The function of Poetry, Dramatic Poesy, Observations on tragedy, comedy, satire, epic.
3. Dr. Samuel Johnson: Neoclassicism, Biographical Criticism, Historical approach, Observations on Poetry, Drama, Shakespeare, Tragicomedy, Three unities.

### B. English Literary Criticism – The Nineteenth Century

1. William Wordsworth: “Preface to Lyrical Ballads” – The Romantic Creed - Difference between Neoclassicism and Romanticism - definition of poetry – poetic diction and language.
2. S. T. Coleridge: Theory of Imagination, Fancy and Imagination, Primary Imagination and Secondary imagination, Poetic Genius.
3. P. B. Shelley: The Defence of Poetry – Concept of Poetry.
4. Mathew Arnold: Classicism - Concept of Culture – the use and function of poetry - Touchstone method – Moralistic criticism – Function of criticism – High seriousness and Grand Style.

## Module 3: Literary Criticism – The Twentieth Century

1. T.S. Eliot: “Tradition and Individual Talent” – Historical Sense – Impersonality – Poetic Emotion – Objective Correlative – Dissociation of Sensibility.
2. I. A. Richards: Poetry and Communication, Practical Criticism - The Four Kinds of Meaning – Scientific and Emotive uses of Language.
3. F.R. Leavis: Concept of Literature and Criticism
4. Formalism: Key Features of Formalism - Its Origin, Focus on language, Form, Literariness, Defamiliarization, Fabula/Syuzet, Motivation.
5. New Criticism: The origin - Close reading and explication - Ambiguity, Paradox, Irony, Tension, Intentional Fallacy and Affective fallacy.
6. Archetypal Criticism: Myth, Archetype, Collective Unconscious, Northrop Frye.

## Module 4: Glossary

1. Indian Aesthetics: Rasa, Dhvani, Vyanjana, Alamkara, Thinai.
2. Literary Movements: Classicism, Neoclassicism, Romanticism, Humanism, Realism, Naturalism, symbolism.
3. Literary Concepts: Catharsis, Mimesis, Objective Correlative, Ambiguity, Negative Capability.

## READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

- B Prasad, *An Introduction to English Criticism*.  
Lois Tyson, *Critical Theory Today*.  
David Daiches, *Critical Approaches to Literature*.  
Harry Blamires. *A History of Literary Criticism*.  
Ramaswamy S & Sethuraman V.S. *The English Critical Tradition*.  
Das B. B., *Literary Criticism: A Reading*

**APPRECIATING DRAMA AND THEATRE**

COURSE CODE	ENG5B07
TITLE OF THE COURSE	APPRECIATING DRAMA AND THEATRE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

**AIM OF THE COURSE:** The course is a wide spectrum of drama across the globe. It seeks to stimulate in the learners interest in drama, to appreciate drama as an art form and to fathom its trends and techniques

**OBJECTIVES OF THE COURSE:**

- a. To introduce the students to the basic elements of drama, including the historical progress of drama in different continents.
- b. To foster an ability in the students for appreciating drama as an art form.
- c. To familiarize the students with the different genres and masters of drama.
- d. To facilitate the learners to critically go beyond the theatrical performances to the texts and approach them critically from various standpoints.

**COURSE DESCRIPTION:**

**A. COURSE SUMMARY:**

Module 1:	16 hrs
Module 2:	30 hrs
Module 3:	20 hrs
Module 4:	12 hrs
Evaluation	12 hrs

**Total 90 hrs**

**B. COURSE DETAILS:**

**Module 1: Drama - Some Key Concepts**

Basic Elements of Drama: Tragedy, Comedy, Tragicomedy; The Constituent Parts of Drama – Plot, Character, Thought, Song, Spectacle, Diction, Three Unities, Tragic Hero, Chorus, Simple plot and Complex plot; The basic structure of tragedy

History of Drama: Greek Theatre and Drama, Miracle Plays and Morality Plays, University Wits, Shakespearean Theatre, Restoration Drama, Sentimental Drama, Anti-sentimental Drama, Comedy of Manners, Drama of the Romantic Period, Decadence, Problem Play, Realism, Ibsen and Bernard Shaw. Avant-garde: Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Comedy of Menace, The Theatre of Cruelty, Feminist theatre, Street theatre, Ritualistic Theatre, The Poor theatre, Radio Drama.

## **Module 2: Classical Drama**

William Shakespeare: *Othello*

## **Module 3: World Plays**

1. Anton Chekov: *The Bear/ The Boor*
2. Edward Albee: *Zoo Story*
3. Kobo Abe: *The Man who turned into a Stick* – trans. Donald Keene

## **Module 4: Drama Adaptation**

1. Roman Polanski: *Macbeth* (1971)
2. Syamaprasad: *Akale* (2004)

\*NB: The learners are asked only essay/s and short essay/s (paragraph/s) questions from the adaptations in the end semester examinations.

## READING LIST:

CORE TEXT: A text containing the above lessons will be made available

## FURTHER READING:

Catherine Belsey. *The Subject of Tragedy- Identity and Difference in Renaissance Drama*. London: Methuen, 1985.

Jean Chothia. *English Drama of the Early Modern Period, 1890-1940*. London: Longman, 1996.

A C Bradley, *Shakespearean Tragedy*. London: Elibron, 1904.

H. Granville-Barker, *Study of Drama*. London: Sedgwick, 1931.

Peter Womack and Simon Shepherd. *English Drama: A Cultural History*. Cambridge: Blackwell, 1996.



## LITERARY THEORY

COURSE CODE	ENG5B08
TITLE OF THE COURSE	LITERARY THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs/ week)

AIM OF THE COURSE: \_To introduce the students to the history and principles of literary theory and thereby to enhance the vision of students by introducing them to newest developments in theory.

### OBJECTIVES OF THE COURSE:

- a. To cultivate among the students an understanding of important texts and movements in the history of literary theory.
- b. To enable the learners to critically approach literature and culture in the context of theory.
- c. To enrich the students through various perspectives of thinking and critique the major arguments presented in theory.
- d. To promote a pluralistic perspective of culture and literature in a multicultural society.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1:	12 hrs
Module 2:	18 hrs
Module 3:	18 hrs
Module 4:	12 hrs
Module 5:	18 hrs
Evaluation	12 hrs

**Total            90 hrs**

#### B. COURSE DETAILS:

### Module 1: Liberal Humanism versus Theory

1. Liberal Humanism: Dominant aspects of Liberal humanism with examples
2. Literary Theory: Dominant aspects of literary theory with examples.

Linguistic Turn – Critical turn – Paradigm shift

## **Module 2: Structuralism, Poststructuralism and Psychoanalysis**

1. Structuralism: Saussure - Sign, Signifier, Signified – Claude Levi-Strauss and Roland Barthes – Structuralist narratology
2. Poststructuralism: Derrida, Logocentrism, Aporia, Decentering
3. Psychoanalytic Theory: Unconscious. Freud – Id, Ego, Superego, Oedipus Complex. Lacan – Imaginary, Symbolic, Real, Mirror Stage

## **Module 3: Marxism, Cultural Studies, Cultural Materialism and New Historicism**

1. Marxism: Base, Superstructure, Materialism, ideology. The Frankfurt School – Culture industry. Antonio Gramsci – The formation of the intellectuals, Subaltern. Louis Althusser – Ideological State apparatus and Interpellation.
2. Cultural Studies: Culturalism, New Left, CCCS, Raymond Williams' definition of Culture, Structure of feeling, Stuart Hall and the 'popular', and the two paradigms of Cultural Studies.
3. Cultural Materialism & New Historicism: Marxist framework of Culture and History, Historiography, Foucauldian notion of Power, Difference with Old Historicism, Stephen Greenblatt, Louis Montrose

## **Module 4: Feminism and Queer Theory**

1. Feminism: The three waves in feminism, Gynocriticism, French Feminism - *Ecriture feminine*, Sexual Politics, Marxist Feminism, Lesbian Feminism, Backlash, Black Feminism, Dalit Feminism, Post-feminism, Womanism.
2. Queer Theory: Social constructionism of gender and sexuality, LGBTIQ, Transgender identity

## **Module 5: Postmodernism, Postcolonialism, and Ecocriticism**

1. Postcolonialism: Eurocentrism, Orientalism, Alterity, Diaspora, Hybridity, Uncanny, Strategic Essentialism, Subaltern Studies, Postcolonial Critique of Nationalism.
2. Postmodernism: Critique of Enlightenment and Universalism, Habermas's notion of Modernity as an Incomplete Project, Lyotard's concept of incredulity towards metanarratives, Baudrillard's ideas of Simulation, Simulacra and hyperreality, Brian McHale's concept of Postmodernist literatures.
3. Ecocriticism: Anthropocentrism, Shallow Ecology vs Deep Ecology, Environmental Imagination, Ecofeminism

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING

Hans Bertens. *Literary Theory*.

Terry Eagleton. *Literary Theory: An Introduction*.

Aijaz Ahmad. *In Theory: Classes, Nations, Literatures*.

Jonathan Culler. *Literary Theory: A Very Short Introduction*.

Terry Eagleton. *After Theory*.

### LANGUAGE AND LINGUISTICS

COURSE CODE	ENG5B09
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

**AIM OF THE COURSE:** The course studies what language is and what knowledge of a language consists of. This is provided by basic examination of internal organization of sentences, words, and sound systems. The course assumes no prior training in linguistics. Students of Linguistics begin their studies by learning how to analyze languages, their sounds (phonetics and phonology), their ways of forming words (morphology), their sentence structures (syntax), and their systems of expressing meaning (semantics).

**OBJECTIVES OF THE COURSE:**

- a. To lead to a greater understanding of the human mind, of human communicative action and relations through an objective study of language
- b. To familiarize students with key concepts of Linguistics and develop awareness of latest trends in Language Study
- c. To help students towards a better pronunciation and to improve the general standard of pronunciation in every day conversation and in reading.
- d. To help the students develop a sense of English grammar, syntax and usage.
- e. To improve writing and speech skills.

**COURSE DESCRIPTION:**

**A. COURSE SUMMARY:**

Module 1:18 hrs  
Module 2:30 hrs  
Module 3: 15 hrs  
Module 4: 15 hrs  
Evaluation: 12 hrs

**Total: 90 hrs**

## B. COURSE DETAILS:

### **Module 1: Language and Linguistics**

Language - definitions - Theories related to the origin of language - Properties of human language as opposed to animal communication - Speech & Writing

Linguistics - definition - levels of linguistic analysis- Phonetics, phonology, morphology, syntax, semantics, semiology, discourse

Branches of linguistics - psycho- linguistics, ethno-linguistics, socio-linguistics

Language Varieties - Idiolect – Dialect - Isogloss- Register – Pidgin, Creole - Bilingualism - Diglossia. (Concepts of linguist & polyglot)

Approaches to the study of linguistics - synchronic & diachronic - descriptive & prescriptive - traditional & modern

Concepts of langue, parole, competence. performance

### **Module 2: Phonetics**

Airstream mechanism -Organs of speech

Classification & description of speech sounds - vowels - monophthongs, diphthongs, triphthongs - cardinal vowels - consonants

Phonology - phoneme - allophones- - transcription- IPA symbols, diacritics

Phonemes in English - vowels, consonants, some important allophonic variants

Homophones, homonyms

Syllable- definition/description - structure - syllabic consonant - consonant clusters, abutting consonants

Word accent

Accent & rhythm in connected speech - weak forms

Intonation

Juncture- Assimilation & Elision

Transcription

Need for uniformity - RP & GIE

### **Module 3: Morphology and Semantics**

Morpheme, allomorph & morph

Free & bound morphemes - content/lexical & functional/structural words - root, stem, affixes - derivational & inflectional affixes -Word-formation Semantics - Synonymy, antonymy, hyponymy, polysemy, ambiguity

Semantic changes

### **Module 4: Syntax**

Types of phrases, clauses & sentences (brief repetition of Grammar already included in previous semester syllabus)

Syntactic models - IC Analysis, labelled IC Analysis - PS Grammar - TG Grammar - kernel sentences & transforms - deep structure & surface structure - Some transformations - obligatory & optional -

Interrogative - Do support - Negation - Passivisation - Co-ordination & subordination

## READING LIST:

CORE TEXT: A text containing the above lessons will be made available

## FURTHER READING:

Lyon, John. Language and Linguistics: An Introduction

Gimson, A.C. An Introduction to the Pronunciation of English

Murphy, Raymond. English Grammar

Trask, R. I. Key Concepts in Language and Linguistics

Martinet, Andre. Elements of General Linguistics

Swan, Michael. Practical English Usage.

Gleason, H.A. Linguistics and English Grammar

Lyons, John. Ed. New Horizon in Language

Hancock, Mark. English Pronunciation in Use

Hall, Christopher J. An Introduction to Language and Linguistics

Odden, David. Introducing Phonology

Matthews, P.H. Linguistics: A Very Short Introduction

Yule, George The Study of Language.

## INDIAN WRITING IN ENGLISH

COURSE CODE	ENG5B10
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: To enable students to appreciate Indian literature in English and to explore its uniqueness

### OBJECTIVES OF THE COURSE:

- a. To provide an overview of the various phases of the evolution of Indian writing in English
- b. To introduce students to the thematic concerns, genres and trends of Indian writing in English
- c. To expose students to the pluralistic aspects of Indian culture and identity

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1:20 hrs

Module 2:15 hrs

Module 3:25 hrs

Module 4:18hrs

Evaluation: 12 hrs

**Total: 90 hrs**

#### B. COURSE DETAILS:

##### **Module 1: Poetry**

1. Rabindranath Tagore: Two verses - one each from The Gitanjali and The Gardener.
2. Sarojini Naidu: The Coromandel Fishers.
3. Kamala Das: Introduction.
4. Arun Kolatkar: Old Woman.
5. Agha Shahid Ali: Country without a Postcard.

##### **Module 2: Prose**

1. B R Ambedkar: Speech at Mahad.
2. Salman Rushdie: Imaginary Homelands.

### **Module 3: Fiction**

1. R K Narayan: The Fortune Teller
2. Temsula Ao: Laburnum for my Head.
3. Jhumpa Lahiri: The Interpreter of Maladies

### **Module 4: Drama and Film**

1. Girish Karnad: Fire and Rain.
2. Charulatha: dir. Satyajit Ray.

#### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

#### FURTHER READING:

- Iyengar, Sreenivasa. *Indian Writing in English*. Delhi: Sterling, 1984.
- Naik, M.K. *A History of Indian English Literature*. Delhi: Sahitya Academy, 1982.
- Mehrotra, A.K. *A Concise History of Indian Literature in English*. Delhi: Permanent Black, 2008
- Naik, M.K. *Perspectives on Indian Poetry in English*. Delhi: Abhinav Publication, 1984
- N.V. Bhairava and V. Sarang ed. *Indian English Fiction 1980-1990: An Assessment*. Delhi: Permanent Black, 1994.
- Naik, M.K. and S.M. Panekar ed. *Perspectives on Indian Drama in English*. Delhi: Permanent Black, 1977.
- Nelson, F.S., *Reworlding: The Literature of Indian Diaspora*. New York: Permanent Black, 1992.
- Williams, H.M. *Indo Anglian Literature, 1800-1970*. Bombay: Orient Longman, 1976.
- Amga, H.I., *Indo-English Poetry*. Jaipur: Surabhi Publication, 2000.
- Roy, Anuradha. *Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues*. Delhi: Prestige Books, 1999

## VOICES OF WOMEN

COURSE CODE	ENG6B11
TITLE OF THE COURSE	VOICES OF WOMEN
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

**AIM OF THE COURSE:** To introduce students to experiences unique to women and to the fundamental precepts of the feminist movement and to identify the polyphonic quality of women's voices.

### OBJECTIVES OF THE COURSE:

- a. To equip students to steer clear of misconceptions regarding women and to evolve a human perspective about them.
- b. To arouse a keen interest in analysing critically the diversity of women's experiences across the world and to marvel at their creative skills.
- c. To perceive gender as a social construct

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1: 18 hrs

Module 2: 18 hrs

Module 3: 30 hrs

Module 4: 12 hr5

Evaluation: 12 hrs

**Total: 90 hrs**

#### B. COURSE DETAILS:

##### **Module 1: Essays**

1. Chimamanda Ngozi Adichie: We Should All Be Feminists
2. Virginia Woolf: Shakespeare's Sister

##### **Module 2: Poetry**

1. Eunice D Souza: Bequest
2. Amy Lowell: Vintage



3. Sappho: To Anactoria in Lydia
4. Inez Hernandez Avila: To Other Women Who Were Ugly Once
5. Judith Wright: Eve to her Daughters

### **Module 3: Fiction**

Novel: Kate Chopin : The Awakening

Short stories

1. Clarice Lispector : Preciousness
2. Alice Walker: The Flowers

### **Module 4: Drama and Film**

Thozhilkendrathilekku

At Five in the Afternoon : dir. Samira Makhmalbaf

Mustang : dir Denize Gamze Erguven

### **READING LIST:**

**CORE TEXT:** A text containing the above lessons will be made available

### **FURTHER READING:**

Kamala Bhasin---What is Patriarchy?

Nivedita Menon--Seeing like A Feminist

Naomi Wolf--Beauty Myth

Alice Walker ---Color Purple

Caryl Churchill---Vinegar Tom

Deepa Mehta's films---Earth, Fire, Water

Rina Das' Film---The village Rockster

## CLASSICS OF WORLD LITERATURE

COURSE CODE	ENG6B12
TITLE OF THE COURSE	CLASSICS OF WORLD LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

AIM: To hone the sensibility of the student to appreciate the great classics, to understand their universal quality and thereby achieve a broader perspective of life

### OBJECTIVES OF THE COURSE:

- a. To acquaint the students with the classic literatures and thereby composite cultures of the world
- b. To enable students to develop cross cultural perspectives
- c. To enhance the literary sensibility of students

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1: 10 hrs

Module 2: 30 hrs

Module 3: 18 hrs

Module 4: 20 hrs

Evaluation: 12 hrs

**Total: 90 hrs**

#### B. COURSE DETAILS:

#### **Module 1: Introduction to the ancient world**

Introducing epics of the world and conventions: The Iliad, Odyssey, Aeneid, The Epic of Gilgamesh, The Mahabharata and Ramayana – Introduction to Greek theatre and Indian theatre

#### **Module 2: Poetry**

1. Dante: Divine Comedy Canto IV
2. Goethe: The Violet
3. Alexander Pushkin: A Flower Shrivelled Bare of Fragrance
4. Rilke: Adam
5. Omar Khayyam: The Rubaiyat: 68-72
6. Rumi: Let Go of Your Worries, Look at Love, I died from Minerality
7. Matsuo Basho: In the Twilight Rain

### Module 3: Drama and Film

1. Sophocles: Oedipus Rex
2. Bhasa: Urubhangam
3. Les Miserables: dir. Bille August

### Module 4: Fiction

1. Maupassant: Mother Savage
2. Tolstoy: The Three Questions
3. Firdausi: Shahnamah: The Story of Sohrab and Rostum
4. Ryunosuke Akutagawa: In a Grove
5. PU Songling: The Painted Wall

#### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

#### FURTHER READING:

Boccaccio, Giovanni. *The Decameron*.

Virgil. *Aeneid*. Trans. Edward McCrorie. USA: University of Michigan Press, 1996.

Maupassant, Guy De. *Complete Maupassant Original Short Stories at Project Gutenberg* [www.gutenberg.org](http://www.gutenberg.org)  
Open Anthology of Early World Literature in English Translation hosted at the Columbia State University website

Songling, PU. *Strange Stories from a Chinese Studio* trans. Herbert A Giles. London: Thos. De La Rue &co, 1880.

[www.rumi.org.uk](http://www.rumi.org.uk) and [www.khamush.com](http://www.khamush.com)

*The Internet Classics Archive* at [classics.mit.edu](http://classics.mit.edu)

Pushkin, Alexander. *The Complete Works of Alexander Pushkin from Eugene Onegin to The Queen of Spades*.

## FILM STUDIES

COURSE CODE	ENG6B13
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

**AIM OF THE COURSE:** To introduce students to films studies as a discipline and to develop in them analytical and critical skills so that they can appreciate cinema as an independent art form.

### OBJECTIVES OF THE COURSE:

- f. To appreciate film as an art form and its aesthetics.
- g. To understand how film connects with history, politics, technology, psychology and performance.
- h. To critically appraise the nature of representation on screen and how class, race ethnicity and sexuality are represented.
- i. To develop analytical skills so that the student can produce informed and thorough close readings of films.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1: 18 hrs  
Module 2: 20 hrs  
Module 3: 20 hrs  
Module 4: 20 hrs  
Evaluation: 12 hrs  
**Total: 90 hrs**

#### B. COURSE DETAILS:

##### **Module 1:**

##### **A. Introduction to the basic terminology of filmmaking:**

Mise-en-scene, long takes, shallow focus, deep focus, Shots: (close up, medium shot, long shot). Camera Angle: Straight on Angle Shots, High Angle Shots, Low Angle shots. Shot-Reverse Shot.

Editing: chronological editing, Continuity Editing, Cross cutting, Montage, continuity cuts, jump cuts, match cuts, Compilation cuts, 30 degree rule, 180 degree rule.

Sound: Diegetic and Extra-diegetic sound, Speech and Music.

Colour: Black and White Cinema, Technicolour, Eastman Colour.

## **B. Introduction to film genres:**

The Major genres: Narrative, Avant-garde, Documentary, Feature Films, Short Films.

Other genres: Thriller, Melodrama, Musical, Horror, Western, Fantasy, Animation, Film noir, Expressionist, Historical, Mythological, Science fiction, Road movies, Digital films, Tele-films, 3-D films.

## **C. Introduction to major movements and theories**

The silent era, Classic Hollywood cinema, Italian Neo-Realism, French New wave, Asian Cinemas, Third Cinema and Indian cinema.

Introduction to the basic concepts of film theories: Realism, Formalism, Auteur theory, Apparatus Theory, Suture Theory, Culture Industry, Male Gaze, Film Semiotics.

## **Module 2: Selected Essays on Film**

1. Andre Bazin: The Evolution of the Language of Cinema (from *What is Cinema*)
2. Gilbert Harman: Semiotics and the Cinema: Metz and Wollen
3. Laura Mulvey: Visual pleasure and Narrative Cinema
4. Bill Nichols: The Voice of the Documentary

## **Module 3: Case Studies of Early Classics**

1. Charlie Chaplin: The Gold Rush
2. Francois Truffaut: 400 Blows
3. Federico Fellini: 8 1/2
4. Andrei Tarkovsky: The Mirror

## **Module 4: Case Studies of Contemporary Classics**

1. Milos Forman: One Flew over the Cuckoo's Nest
2. Adoor Gopalakrishnan: Elipathayam (The Rat Trap)
3. Ousmane Sembene: Guelwaar
4. Kim Ki-duk: Spring, Summer, Winter, Autumn and Spring

## **READING LIST:**

CORE TEXT: A text containing the above lessons will be made available

## **FURTHER READING:**

Virgina Wright Wexman *A History of Film Delhi*, Pearson  
Susan Heyward *Key concepts in Cinema Studies* London Routledge  
Amy Villarejo. *Film Studies : The Basics* London & New York Routledge. 2007  
I Warren Buckland *Teach Yourself Film studies* , London , Hadden  
J Dudley Andrew *The major Film Theories: An Introduction* New Delhi Oxford  
Leo Braudy & Marshall Cohen Eds. *Film Theory and Criticism* Oxford OUP

J Dudley Andrew *Concepts in Film theory*  
 Bill Nicols ed. *Movies and Methods*  
 Andre Bazin *What is Cinema* Berkeley U of California P  
 John Hill & Pamela Church Gilson (eds) *The Oxford Guide to Film Studies* OUP

### NEW LITERATURES IN ENGLISH

COURSE CODE	ENG6B14
TITLE OF THE COURSE	NEW LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

**AIM OF THE COURSE:** This course aims at introducing students to the body of literature, some of them still emerging, produced by writers from countries that were not a part of the canon of British Literature eg. writers from Asia, Africa, the Caribbean's, Latin America, Canada and Australia. Writers from America are also included.

#### OBJECTIVES OF THE COURSE:

- a. To expose the students to diverse cultures and modes of expression.
- b. To enable them to explore issues of cultural plurality and hybridity
- c. To expose the learners to literary negotiations of colonization and decolonization, identity, inequality, marginalization and so on.

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY:

Module 1: 5 hrs  
 Module 2: 20 hrs  
 Module 3: 25 hrs  
 Module 4: 20 hrs  
 Module 5: 8 hrs  
 Evaluation: 12 hrs

**Total: 90 hrs**

##### B. COURSE DETAILS:

###### **Module 1: Introduction**

A brief introduction to the canon of English literature, Commonwealth literature, post Colonialism and the context of New Literatures

## Module 2: Poetry

1. Alice Walker: Remember Me? (U.S)
2. A D Hope: Australia (Australia)
3. Derek Walcott: A Far Cry from Africa (Caribbean)
4. Faiz Ahmed Faiz: When Autumn Came (Pakistan)
5. Li Young Lee: I Ask my Mother to Sing (China)
6. Tenzin Tsundue : When it Rains in Dharamsala (Tibet)
7. David Diop: The White Man Killed my Father(West Africa)
8. Margaret Atwood: Helen of Troy Does Countertop Dancing (Canada)
9. Yasmine Gooneratne: There was a Country (Sri Lanka)

## Module 3: Prose and Short Fiction

1. Gabriel Garcia Marquez: *The Handsomest Drowned Man in the World*
2. Alice Munroe: *Voices*
3. Robyn Davidson: *Tracks: One Woman's Journey across 1700 miles of Australian Outbreak*

## Module 4: Drama

1. Wole Soyinka: *Death and the King's Horseman*
2. Eugene O'Neil: *Long Day's Journey into Night*

## Module 5: Film

1. Kite Runner: dir Marc Forster
2. Embrace of the Serpent: dir Ciro Guerra

### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

### FURTHER READING:

Gray, Richard. *A Brief History of American Literature*. London: Wiley-Blackwell, 2011.  
Pierce, Peter. *The Cambridge History of Australian Literature: Queensland*: James Cook University, 2017.  
Young, Robert C. *Post Colonialism: A Very Short Introduction*. London: Oxford, 2003.  
Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: Anansi, 2004.

## ELECTIVE COURSES

### LITERATURE OF THE MARGINALIZED

COURSE CODE	ENG6B15
TITLE OF THE COURSE	LITERATURE OF THE MARGINALIZED
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: The course aims at introducing to the students the various aspects of marginality and how the question of marginality gets reflected in literature through revolutionary, indigenous and autonomous ways of expression

#### OBJECTIVES OF THE COURSE:

1. To sensitize the students on issues pertaining to the marginalized
2. To educate the students about the evolving patterns of generic and other technical possibilities that the marginalized use to represent their predicament.
3. To communicate to the students how marginality is very often a contextual factor related to the socio cultural reality.
4. To discuss how the question of marginality has evolved by giving space to new and till now avoided categories of outcastes, bodily and culturally and how such people develop their own styles of articulation and subsequent theoretical foundations.

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY:

Module 1: 10 hours  
Module 2: 10 hours  
Module 3: 10 hours  
Module4: 12 hours  
Evaluation: 12 hours

**Total: 54 hours**

##### B. COURSE DETAILS:

#### Module 1: Prose



1. The opening section of Mother Forest.:? C.K. Janu.
2. Covey the Negro Breaker. My bondage and my Freedom: Frederick Douglass.
3. Rain. From the Section: Sinking Ship. On sight and Insight, A journey into the world of blindness: John Hull.
4. Yves, is now finally safe in Australia thanks to Sanctuary [www.sanctuaryaustraliafoundation.org](http://www.sanctuaryaustraliafoundation.org).

## **Module 2: Poetry**

1. Mascara: Meena Kandaswami.
2. It's a new day: L.J. Mark.
3. A ring to me is bondage: Mina Asadi.
4. I am not one of the: Cheryl Marie Wade.

## **Module 3: Short Story**

1. Johnson and the Cascadura: Samuel Selvon.
2. Annamma Teacher Ororma: Sakkariya..
3. Turumpu Mullaaniyude Hridayam: Shihabudheen Poythum Kadavu.

## **Module 4: Documentary/ Film**

1. Ara Jeevithangalkke Oru Swargam: dir M A Rahman

### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

### FURTHER READING:

Disability Studies Reader Second Edition. Ed. Lennard J. Davis. Routledge, 2006.  
 Hull, John M. *Touching the Rock: An Experience of Blindness*. SPCK, 1990.  
 Douglass, Frederick. My bondage and my freedom. [www.gutenberg.org](http://www.gutenberg.org)  
 Selvon, Samuel. Ways of Sunlight. Macgibbon and Kee. 1957

## DIGITAL LITERATURE AND ENGLISH

COURSE CODE	ENG6B16
TITLE OF THE COURSE	DIGITAL LITERATURE AND ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: To introduce the students to the changing domains of literature developed digitally.

### OBJECTIVES OF THE COURSE:

- a. To have an understanding of the important concepts of digital literature.
- b. To familiarize the history and politics of electronic literature and introduce its difference from the conventional idea of literature.
- c. To encourage the students to read and appreciate literature which is produced electronically.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1:	6 hrs
Module 2:	18 hrs
Module 3:	18 hrs
Evaluation	12 hrs

**Total: 54 hrs**

#### B. COURSE DETAILS:

##### Module 1: Key concepts

Digital literature, Digital Humanities, Hypertext, Cyberpunk Literature, Blogging and Vlogging.

##### Module 2: Selected Essays

1. Jeffrey Masten, Peter Stally Brass and Nancy Vickers: Introduction to *Language Machines*
2. Robert Coover: *The End of Books* (New York Times)
3. Matt Kirschenbaum: "Materiality and Matter and Stuff: What Electronic Texts Are Made Of"
4. Alice Bell: "Theory: Hypertext Fiction and the Significance of Worlds" (Ch.2, *The Possible Worlds of Hypertext Fiction*)

### **Module 3: Digital Literature – Selected Texts**

1. Stuart Moulthrop: *Victory Garden* (Hypertext Novel)
2. Talan Memmott: “Lexia to Perplexia” (e-literature)

#### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

#### FURTHER READING:

Paul Christiane, *Digital Art*.

Alice Bell, *The Possible Worlds of Hypertext Fiction*

Joseph Tabbi, *The Bloomsbury Handbook of Electronic Literature*.

## WRITING FOR THE MEDIA

COURSE CODE	ENG6B17
TITLE OF THE COURSE	WRITING FOR THE MEDIA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

**AIM OF THE COURSE:** The course aims to make a better understanding on professional media industry and to the forms of writings for mass media.

### OBJECTIVES OF THE COURSE:

- a. To familiarize the students with the latest trends in media
- b. To understand the specificities and possibilities of the different kinds of media
- c. To impart necessary technical writing skills

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 10 hrs

Module 2: 12 hrs

Module 3: 10 hrs

Module4: 10 hrs

Evaluation: 12 hrs

**Total: 54 hrs**

#### B. COURSE DETAILS:

##### **Module 1: Technical Writing**

Definition- types of technical writing- structure of user manuals, technical descriptions, instructions and accessories –dissertation and thesis writing

##### **Module 2: Writing for audio visual media**

a. Radio - types of programmes- writing for broadcast-scripting for drama feature, talks and discussions-news writing for radio-fixed programme chart preparation-scope of radio in podcasting-community and commercial FM broadcasting.

b. Television and film documentary-concept to story structure-narrative arc –script-screenplay and storyboard –production book and set design-difference between various media content- TV programmes- documentary and fiction.

### **Module 3: Advertisement**

Various types of commercials- copywriting for print- radio and online advertisement- creative content filling- TV commercials.

### **Module 4: Writing for digital media**

Digital reporting-writing for websites-blogging and vlogging script- news gathering and online stylistics- laws and ethics of new media-.cyber laws

#### **READING LIST:**

**CORE TEXT:** A text containing the above lessons will be made available

#### **FURTHER READING:**

Stoval, James Glen. *Writing for the Mass Media*. Pearson Education, 2006.

Menchar, Melvin. *Basic News Writing*. William C Brown Cox, 1983

Rich, Carole. *Writing and Reporting News: A Coaching Method*. Wadsworth/Thomson Learning, 2003.

Neal, James A and Suzane S Brown. *News Writing and Reporting*. Surjeeth Publications, 2003.

Feldman, Tony. *An Introduction to Digital Media*. Blueprint Series, 1996.

Boother, Dianna. *F Writing*. Macmillan, 2008.

Lewis, Richard. *Digital Media: An Introduction*. Prentice Hall.

Nigel, Chapman. *Digital Media Tools*. Paperback 26 Oct, 2007.

## TRANSLATION STUDIES

COURSE CODE	ENG6B18
TITLE OF THE COURSE	TRANSLATION STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

**AIM OF THE COURSE:** To introduce translation studies as an academic activity and to enable students to translate texts from one language to the other

**OBJECTIVES OF THE COURSE:**

- a. To introduce students to the basic theories of translation studies
- b. To familiarize them with the diverse techniques and strategies of translation
- c. To cultivate the skill to translate texts from one language to the other

**COURSE DESCRIPTION:**

A. COURSE SUMMARY:

Module 1: 10 hrs  
Module 2: 10 hours  
Module 3: 10 hours  
Module4: 12 hours  
Evaluation: 12 hours

**Total: 54 hours**

B. COURSE DETAILS:

### **Module 1: The two W's of Translation**

What is translation? Why is translation studies important? – Different definitions of translation – Source language and Target language

### **Module 2: Types of Translation**

Inter lingual, Intra lingual and Intersemiotic, Full vs. Partial, Total vs. Restricted, Transliteration, Transcreation, Adaption

### **Module 3: Short Story in Translation**

The Flood (Vellappokkathil) by Thakazhi Sivasankara Pillai translated by O.V. Usha

(Included in David Davidar ed. “A Clutch of Indian Masterpieces’ – Extraordinary Short Stories from the 19<sup>th</sup> century to the Present.” New Delhi, Aleph Book Company, 2014

## **Module 4: Translation in Practice**

Practical translation exercises from Malayalam or any regional language to English of poetry and short stories

### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

### FURTHER READING:

Bassnett, Susan. *Translation Studies*. Routledge, London and New York, 2002.

Catford, J.C. *A Linguistic Theory of Translation*. OUP, 1965.

Jakobson, Roman. *On Linguistic Aspects of Communication*.

## ENGLISH LANGUAGE EDUCATION

COURSE CODE	ENG6B19
TITLE OF THE COURSE	ENGLISH LANGUAGE EDUCATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

### AIM OF THE COURSE:

The course aims to help learners understand the basic principles underlying the practice of teaching English as a second language

### OBJECTIVES OF THE COURSE:

- a. To expose them to the practical ways of teaching English language using different methods.
- b. To help learner develop a taste for teaching English effectively.
- c. To develop in learners ability for critical reflections on their own and fellow-learners' method of teaching English.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1: 10 hrs

Module 2: 10 hrs

Module 3: 10 hrs

Module4: 12 hrs

Evaluation: 12 hrs

**Total: 54 hrs**

#### B. COURSE DETAILS:

#### Module 1: Introduction to ELT

Basic glossary-(L1/L2,

*ESL/EFL, TESOL, CALL, ICT, CLT, EAP, ESP, ELL, PPP, TBL, IELTS/TOEFL, PT, AT, CE*)-Receptive and



Productive Skills-Acquisition and Learning-World Englishes-the history of ELE in India-GIE-the future of English(es).

## **Module 2: ELE Principles and Practices**

Defining approach -Structural, Lexical, Eclectic and Communicative approaches -defining method- Grammar Translation, Direct, Bilingual, PPP Methods -Task Based Learning and Teaching- Postmethod Concept.

(Practical ways of teaching a single language component using different approaches/methods have to be demonstrated in the classroom)

## **Module 3: From Theory to Practice**

Lesson planning-Peer teaching/Micro- teaching-testing and types of tests.

*(Practical peer/microteaching by students is to be done in the class and it can be an alternative to tests meant for internal assessment)*

### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

### FURTHER READING:

Harmer, Jeremy (2001)*The Practice of English language Teaching*. Orient Longman

Nagaraj, Geetha (2010) *English Language Teaching : Approaches Methods and Techniques*. Orient Black swan

Larsen, Freeman and Anderson (2011) *Techniques and Principles in Language Teaching*. OUP

Peter, Jason. (2006) *English to the World: Teaching Methodology Made Easy*. August Publishing

Nunan , D(2003) *Practical of English language Teaching*. New York. McGraw Hill.

Kumaravadivelu (2006) *Understanding Language Teaching: from Method to Postmethod*. Lawrence Associates

## SHAKESPEARE

COURSE CODE	ENG6B20
TITLE OF THE COURSE	SHAKESPEARE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: To initiate students to read and appreciate the master

OBJECTIVES OF THE COURSE:

- a. To expose students to the universality of Shakespeare and his relevance for all times
- b. To appreciate the polyphonic quality of Shakespeare's works and to learn the different modes of approaching Shakespeare
- c. To develop the students' skill of formulating his/her own critical position

COURSE DESCRIPTION:

### A. COURSE SUMMARY

Module 1: 10 hrs

Module 2: 10 hrs

Module 3: 10 hrs

Module4: 12 hrs

Evaluation: 12 hrs

**Total: 54 hrs**

### B. COURSE DETAILS:

#### **Module 1: Relevance of Shakespeare**

The influence of Shakespeare in the 21<sup>st</sup> century – Popular quotes – How to do things with Shakespeare: New Approaches, New essays (2 essays)

#### **Module 2: The Different Artist**

The four phases of Shakespeare's dramatic career – Shakespearean tragedy – Shakespearean comedy – Shakespeare's characters

#### **Module 3: Representative Works for non-detailed study**

The Twelfth Night

The Tempest

#### **Module 4: Excerpts for Detailed Study**

The Trial Scene in 'The Merchant of Venice' Act IV Scene 1 lines 1- 163

Antony's speech in 'Julius Caesar' Act III Scene 2

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Maguire, Laurie. Ed. *How to do Things with Shakespeare: New Approaches, New Essays*. Wiley-Blackwell, 2007.

Stern, Tiffany. *Watching as Reading: The Audience and Written Text in Shakespeare's Playhouse*

Coldiron, A.E.B., *Canons and Cultures: Is Shakespeare Universal?*

Peralta, Eyder. *Things We Say Today and Owe to Shakespeare*. NPR Series, 2011.

## **PROJECT**

COURSE CODE	ENG6B21
TITLE OF THE COURSE	PROJECT
SEMESTER	5 and 6
CREDITS	2

The following are the guidelines for conducting, reporting and submitting the Project in partial fulfilment of the requirements for the award of the degree of Bachelor of Arts in English of the University of Calicut. The entire course of Project Work is spread in the last two Semesters namely V and VI Semesters of the BA degree Programme. In the V Semester, the Course of Project work, with two hours per week allotted is a non-credit Course. In the VI Semester, the Course of Project Work is a continuation of the Course of Project work done in the V Semester. The number of hours allotted per week is 2 hrs in Vth and VIth semester.

### **PROJECT GUIDELINES**

The guidelines to be followed in the preparation, conducting, reporting, submission and evaluation of the Project work are as follows:-

1. The topics shall strictly adhere to the authors or socio-cultural backgrounds/influences of English Literature.
2. The candidates can take up a topic either from the prescribed syllabus or from outside the prescribed syllabus. The projects on the topics outside the syllabus will attract grace marks.
3. It is recommended that the project should be carried out on individual basis. In special cases Group presentation of projects can be allowed.
4. V Semester shall be devoted to the study of methodology of research and project work. By the end of the V Semester, a Synopsis of Project work should be finalised with the help of the guide.
5. The Synopsis of the Project, which is finalized by the end of V Semester, should be submitted to the Department for approval.

It shall consist of the following:

- Title of the Project
- Objectives
- Review of Literature
- Methodology including the reading list.

It is strongly recommended that, the Department need not wait till the end of the Semester for the finalization of the topic for Project Work. The students shall be encouraged to start the project work as early as possible in the V Semester itself

6. A Department Level Project Committee under the Chairmanship of Head of Department, in its due course of meetings, shall approve the topics for Project work. The Department Level Project Committee may or may not conduct a zero-credit-zero-mark general viva to ascertain the competency of the candidates for conducting the project work. The Department Level Project Committee shall give necessary guidelines, which should be taken note by the students as well as the guide.

7. The approved topics, along with the name of students and the name of the guide/supervisor should be displayed in a Notice Board under the Seal and Signature of the Head of the Department.

8. Considering the number of students available in a batch and the number of Faculty members available in a department, it is suggested that the students shall be grouped into 5 to 10 groups consisting of 3 to 5 students. Each faculty member shall thus give guidance to one or two such groups.

9. The VI Semester is fully devoted for

- Library Work and Data Collection
- Data Analysis
- Project Writing
- Report Presentation and Submission

10. The candidates shall devote themselves to the project work, making use of the holidays. Hours allotted for Project work in the V and VI Semesters should be devoted for attending lecture classes on Project work and for obtaining guidance from the Supervisor.

11. Each candidate shall submit the Report of the Project work, separately under his/her name. However, in the case of group submission, the names of other members of the group shall be mentioned in the Certificate signed by the Supervisor/Guide and Head of Department.

12. MLA (VIII edition) style may be followed for documentation

13. It is of utmost importance that the student should refrain from plagiarism. The Supervisor shall take utmost care in this regard.

14. Evaluation of the Project: The Project Report shall be subjected to both internal and external evaluation. The total marks for the project is 75, of which 60 is awarded on the basis of external evaluation and 15 on the basis of internal. The Internal Evaluation shall be done at the Department level. The criterion of awarding internal marks is given below:

Serial No.	Component	Marks
1	Originality	3
2	Methodology	3
3	Scheme/ Organization of Report	4
4	Viva Voce	5
	TOTAL	15

\*The Internal Viva-Voce conducted by a three member Committee comprising the Head of Department, Supervisor, and a senior Faculty member.

The External Evaluation of the Project is done by a Board of Examiners appointed by the University. The criterion for awarding external marks is given below:

Serial No.	Component	Marks
1	Relevance of Topic, Statement of Objectives	12
2	Reference/ Bibliography, Presentation. Quality of analysis/ Use of statistical tools	12
3	Findings and Recommendations	18
4	Viva Voce	18
	TOTAL	60

The student who fails to attain 40 % of marks for Project shall redo and resubmit his/her project.

## RESEARCH METHODOLOGY

COURSE CODE	ENG6B22
TITLE OF THE COURSE	RESEARCH METHODOLOGY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5/6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	36 (2 hrs/wk)

AIM OF THE COURSE: The course aims to introduces students to the fundamentals of research

OBJECTIVES OF THE COURSE:

- a. To introduce students to the basic elements of research writing.
- b To encourage students to seriously pursue the preparation of project and research papers.
- c. To enable students to write research papers

COURSE DESCRIPTION:

### COURSE SUMMARY

Module 1: 5 hrs  
Module 2: 5 hrs  
Module 3: 10 hrs  
Module 4: 10 hrs  
Evaluation: 6 hrs

**Total 36 hrs**

COURSE DETAILS:

#### **Module 1. Research: Key concepts**

Defining Research, Selecting a topic, Using the Library, Collecting Materials, Evaluating Sources, Taking Notes, Avoiding Plagiarism.

#### **Module 2. The Format of the Research Paper**

Margins, Text formatting, Heading and title, Tables and Illustrati

#### **Module 3. The Mechanics of Writing**

Synopsis, Parts of the Dissertation, Writing Drafts, Spelling and Punctuation, Capitalization, Underlining and Italics, Quotations, Documentation, In-text and End text citations and Bibliography

## READING LIST

MLA Handbook for Research Writing VIII edition



## OPEN COURSES

### ENGLISH FOR COMPETITIVE EXAMINATIONS

COURSE CODE	ENG5D01
TITLE OF THE COURSE	ENGLISH FOR COMPETITIVE EXAMINATIONS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: To prepare the students for competitive exams such as UPSC, Defence, SSC, Banking, KPSC, Insurance and other examinations.

#### OBJECTIVES OF THE COURSE:

- To help the students to approach and qualify competitive examinations by introducing the usually discussed areas in the exams.
- To enable the learners to acquire necessary professional skills in the usage of English.
- To provide opportunities for the students to improve their listening and reading comprehension skills.

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY

Module 1:	16 hrs
Module 2:	14 hrs
Module 3:	14 hrs
Evaluation	10 hrs
<b>Total</b>	<b>54 hrs</b>

##### B. COURSE DETAILS:

##### Module 1: Word based questions

Synonyms, antonyms, analogy, one-word substitution, idiomatic use of verbs, test of spellings, Correct use of prepositions and articles.

##### Module 2: Sentence based questions

Error identification, Sentence correction, Jumbled words in a sentence, Sentence completion.

### **Module 3: Passage based questions**

Jumbled sentences in a paragraph, Reading comprehension, English comprehension.

#### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

#### FURTHER READING:

Edgar Thorpe and Showick Thorpe, *Objective English for Competitive Exams*.

Michael Swan, *Practical English Usage*.

Wren and Martin, *High School English Grammar & Composition*.

## CREATIVE WRITING IN ENGLISH

COURSE CODE	ENG5D02
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

**AIM OF THE COURSE:** To expose the students to the different kinds of writing and to enable them to write creatively

**OBJECTIVES OF THE COURSE:**

- a. To help the students to analyse and appreciate poems and short stories
- b. To identify different literary forms and genres.
- c. To enable the learners to write professional articles – blogs, book and film reviews etc.
- d. To train students in free translation and thereby improve their professional and linguistic skills.

**COURSE DESCRIPTION:**

**A. COURSE SUMMARY:**

Module 1:	10 hrs
Module 2:	10 hrs
Module 3:	10 hrs
Module 4:	12 hrs
Evaluation	12 hrs

**Total            54 hrs**

**B. COURSE DETAILS:**

**Module 1: Poetry Writing**

Analysis of the theme, structure, imagery and symbols, and rhythm - major poetic forms with examples.

Critical appreciation – emphasis on theme, structure, style, symbols, images, rhythm and diction.

Poetry writing sessions based on common/everyday themes in various forms – to initiate students into poetry writing.

Translation-types of translation-Creativity in poetic translation followed by practical session.

**Module 2: Prose Writing**

History – origin – short story and novel – characteristic features– plot construction, characterization, narration, local colour, atmosphere and title.

Speeches-Letters-Biographies.

Short Story appreciation - critical appreciation of stories - emphasis on theme, structure, style, images and dialogue.

Practice sessions – building up short stories, speeches and letters based on given topics / themes from everyday life and situations.

### **Module 3: Review Writing**

Elements of book/film reviewing/screenplays – Features of a good review must - sample book/film reviews from newspapers and magazines - practice sessions on book and film reviews.

### **Module 4: Writing New Media and Screenplays**

Newspaper Articles – Writing for the Media-Editorials- Letters to the editor

Writings on Art, Music and Culture- Blog writing-Web-Advertisement-language in visual media-News reading-documentary-Radio talks

Screenplays- Constituent parts, Model sessions on screenplays for short films and documentaries

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING

*Creative Writing in English*, Pearson Longman.

Sethuraman, V.S *Practical Criticism*

Prasad B, *A Background to the Study of Literature*

Scholes, Robert, ed. *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*

Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*.

Morley, *A Cambridge companion to Creative Writing*.

## APPRECIATING LITERATURE

COURSE CODE	ENG5D03
TITLE OF THE COURSE	APPRECIATING LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

**AIM OF THE COURSE:** This course aims to generate genuine interest in literature. Focus is given on the literary aspects than the technical aspects of literary texts.

### OBJECTIVES OF THE COURSE:

1. To teach students how to appreciate literature through simple and popular literary works.
2. To familiarize the students with the different genres and different varieties of English literature through the selected pieces without formal introduction.
3. To teach students how literature can function as a reflection of life in its varied forms.
4. To teach students how literature is philosophical and social.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 10 hrs

Module 2: 10 hrs

Module 3: 14hrs

Module4: 10 hrs

Evaluation: 10 hrs

**Total: 36 hrs**

#### B. COURSE DETAILS:

##### Module 1: Poetry

1. The Waking: Theodore Roethke.
2. The Enchanted Shirt: John Hay.
3. Peacock and Nightingale: Robert Finch.
4. Ozymandias: PB Shelley.
5. Night of the Scorpion: Nissim Ezekiel.

##### Module 2: Prose

1. On Doors: Christopher Darlington Morley.
2. On running After One's Hat: G.K. Chesterton.

### **Module 3: Short Stories.**

1. The Gift of the Magi: O. Henry.
2. Mark of Vishnu: Khushwant Singh.
3. Happy Prince: Oscar Wilde.

### **Module 4: Drama**

1. The Monkey's Paw. W.W. Jacobs.

### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

### FURTHER READING:

Thomas, C.T. *Twentieth Century Verse*. Macmillan India Limited: 1979.

Wilde, Oskar. *The Happy Prince and Other short stories*. [www.ibiblio.org/gutenberg](http://www.ibiblio.org/gutenberg)

# SYLLABI FOR COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH

## Complementary course I ENGLISH FOR COMMUNICATION First/Second Semester

### ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION

COURSE CODE	ENG1(2)C01
TITLE OF THE COURSE	ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	½
NO. OF CREDITS	4
NO. OF CONTACT HOURS	3 hrs/week

AIM OF THE COURSE: To improve the oral and interpersonal communication skills of the learners

COURSE DETAILS:

#### Module 1. Oral Communication

Oral Communication –components of communication– types of communication — Listening and hearing- Barriers to effective listening-Listening for general and specific ideas – (open forum chapter 1 to 4 ) <https://elt.oup.com/student/openforum/1?cc=global&selLanguage=en> ) - Verbal and Non-verbal Communication – Barriers to Communication (psychological, linguistic, socio cultural) – kinesics and paralanguage – seven Cs of communication

#### Module 2. Functional Grammar

Describing people and things (be+ adj/Noun construction) – Narrating incidents (simple past and past progressive) – Framing Yes/No questions- speaking about likes and dislikes. (sentences/questions/negatives have to be focused) - Expressing simultaneous/interrupting actions (past simple and past progressive) –

#### Module 3: Interpersonal Communication

Asking and answering polite questions(would/could/can/may/would you mind) – expressing obligations/compulsions with have to/must/should . Asking for and responding to directions –expressions and phrases used for interrupting/adding /concluding discussions – Telephonic English vocabulary and phrases - The importance of being courteous – expressions to sound polite in expressing opinions/agreement/disagreement- language for meetings/discussions/debates

#### Module 3. Better pronunciation

Commonly mispronounced vowels and consonants by Keralite English Speakers– Fundamental aspects of Stress and stressing- rhythm in connected speech - Received Pronunciation – Stress and Intonation

#### **Module 4. Practical exposure**

Spoken and Broken English ( A Radio Talk by Bernard Shaw)

#### **Module 5. Presentation Skills**

Elements of an effective presentation –before/during and after presentation – tips for effective Power Point Presentation-The learning pyramid-Four types of audience

#### **READING LIST:**

- Betty Azar. Understanding and using English Grammar. Longman  
Nawal Mallika(2012).Business English. Cengage Learning  
R.W. Zandvoort. A Handbook of English Grammar  
David Greene. Contemporary English Grammar, Structures and Composition A.J. Thomson & A.V. Martinet.  
A Practical English  
Michael Swan. Practical English Usage  
John Sealy. Oxford Guide to Effective Writing and Speaking (OUP 2000) P.Kiranmayi Dutt Geetha Rajeevan  
& : A Course in Communication – Foundation Books -2000  
Priyadarshi Patnaik. Group Discussion and Interview Skills (Foundation Books)  
B. Jean Naterop & Rod Revell : Telephoning in English (CUP)  
Ashok Thorat & Munira Lokhandwala. Enriching Oral & written Communication in English (Orient Black Swan)  
Kenneth Anderson, Joan Maclean & Tony Lynch. Study Speaking – A Course in Spoken English for Academic Purposes – (CUP).



**Complementary course II i**  
**ENGLISH FOR COMMUNICATION**  
**Third/Fourth Semester**  
**ASPECTS OF READING AND WRITING**

COURSE CODE	ENG4(3)C01
TITLE OF THE COURSE	ASPECTS OF READING AND WRITING
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3/4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	3

AIM OF THE COURSE: To improve the reading and writing skills of the learners

COURSE DETAILS:

**Module 1. Reading Skills**

The Reading Process – Methods to improve reading – Understanding graphics and visual aids – Skills for speedy reading – skimming, scanning, extensive reading, intensive reading-Leisure reading and aesthetic reading – Practical Reading Exercises – Short Stories, Newspaper reports, Articles

**Module 1. Writing as a process**

Text – Types of texts – Structure of a text – Process of writing – Random thoughts and organized writing – Plagiarism – Paraphrasing and summarizing

**Module 2. Grammar for writing**

100 high frequency irregular verbs and their forms-Comparison of adjectives – common discourse markers used in writing – oft-used conjunctions in writing– Common errors in written English.

**Module 3. Professional writing**

Job application and interview – Covering letter – Resume - Personal letters – letters of complaint/apology/enquiry-letter to the editor.

**Module 4. Academic writing**

Writing as a skill –writing as a process– organizing and structuring a paragraph – Personal, academic and business writing – Creative writing –writing seminar papers –cohesion and coherence in writing.

READING LIST

Renu Gupta : A Course in Academic Writing (Orient Black Swan  
 Betty Azar. Understanding and using English Grammar. Longman  
 Nawal Mallika(2012).Business English. Cengage Learning  
 Meenakshi Raman and Sangeetha Sharma: Communication Skills. New Delhi: OUP

**SYLLABI FOR COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH  
(UG) [TO BE OPTED BY STUDENTS OF B.A. ENGLISH PROGRAMME]**

**HISTORY OF ENGLISH LITERATURE – I**

COURSE CODE	ENG1(2)C02
TITLE OF THE COURSE	HISTORY OF ENGLISH LITERATURE – I
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1/2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	3

AIM: To acquaint students with the history of English literature from early history to the Romantic revival

**COURSE DESCRIPTION:**

**Module 1:**

The Early history of England - Roman Britain - The coming and settlement of the Germanic tribes – The arrival of Christianity - The Anglo Saxon Heptarchy - The Viking invasions - The reassertion of British control - Old English literature – Bede, *Beowulf*, King Alfred.

**Module 2:**

The Norman invasion – Feudalism – Development of Middle English Prose & verse - Middle English literature – Fabliau, Lyric, Dream, Allegory and Ballad - Langland – *Piers Plowman* - Medieval romances, alliterative verse – Chaucer – *The Canterbury Tales* – John Gower - The beginnings of English drama - Miracle, morality and mystery plays, and Interludes.

**Module 3:**

Scottish Literature in the 14<sup>th</sup> & 15<sup>th</sup> centuries - The Renaissance - The Tudors - The English Reformation and Counter-reformation - Trade and colonialism – Philip Sydney – The Drama – Towneley, Chester, Coventry and Morality plays – Interludes – Marlowe – Prose – *Arcadia* -The Stuart Age - Elizabethan poetry – Spenser - Renaissance drama - Ben Jonson – The University Wits – Shakespeare – Bacon - Thomas More - Authorized (King James) Version of the Bible.

**Module 4:**

The decline of the Renaissance – Post-Shakespearean dramatists – Milton and the puritan movement – Jacobean poetry - Donne and the metaphysical.

**Module 5:**

Restoration in England, Court poets of the restoration – Dryden and Pope - Satire – The great essayist – Addison, Steele, Defoe and Swift - The Enlightenment - the rise of modern science and the rise of capitalism - Coffee Houses in London as centres of social and political discussions Restoration theatre.

**Module 6:**

Neo classicism – Johnson and Goldsmith - The Great Novelists – The rise of women novelists - Memoirs – Development of Science and philosophic thought – John Locke

## Module 7:

Transitional poets – Perce’s *Reliques of Ancient English Poetry* – Lyrical Ballads – Early Romantics – Wordsworth, Coleridge & Southey – Ballad makers – Later Romantics – Shelley, Keats and Byron - Romanticism in English Fiction – Lamb, Hazlitt and De Quincey -The development of Journalism.

### READING LIST:

Daiches,David. *A Critical History of English Literature*, Supernova. 2016

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012. Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

Rickett, Arthur Crompton. *A History of English Literature*, UBS Publishers. 2009.

Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

## HISTORY OF ENGLISH LITERATURE – II

COURSE CODE	ENG4(3)C02
TITLE OF THE COURSE	HISTORY OF ENGLISH LITERATURE –II
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3/4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	3

AIM: To acquaint the students with the history of English Literature from the Victorian Age to postmodern English literature

### COURSE DESCRIPTION:

#### **Module 1:**

The Victorian Age - The Reform Acts - Changes in social life - Industrialization and its impact on the society - Rise of Oxford and Cambridge Universities - Spread of science and technology and its impact – Marx, Darwin, J.S. Mill, Freud - India and the Empire

#### **Module 2:**

Victorian poetry - Arnold, Browning and Tennyson - The Victorian novel - Charles Dickens, George Eliot and Thomas Hardy – Pre-Raphaelites – Women writers – Criticism and the essay – Ruskin and Carlyle.

#### **Module 3:**

Oscar Wilde and the aestheticians. Early 20th century - Influences on the social milieu - The First World War - The war poets - Modernism - T S Eliot, Yeats, Auden, Joyce, D.H. Lawrence, Virginia Woolf, Joseph Conrad, G B Shaw and the realists.

#### **Module 4:**

The mid-twentieth century and after - World War II - Life between the two World Wars - Effects of the Wars on society and literature – Post-war literature – Movements – Angry Young Man – *Waiting for Godot* and Absurd plays - The dissolution of the British empire.

#### **Module 5:**

Modern to the Post-modern - Poetry, fiction and drama of the period - Life in the 60s, 70s and 80s - The avant-garde, bohemia and mainstream culture - Larkin and the Movement Poetry – The sixties: realism and experiment- The seventies and the cult of culture

#### **Module 6:**

Empire and modern writing- Ted Hughes, George Orwell, Samuel Beckett, Kingsley Amis, Graham Greene, Harold Pinter and Tom Stoppard

#### **Module 7:**

Modern life: fiction and satire - Modernity and myth - Psychoanalysis and literature - Biography and autobiography - Literature and cinema - Feminism and environmentalism – Post Colonial fiction - Salman Rushdie - Contemporary writing - Carol Ann Duffy - Poetry after Ending the century: literature and digital technology

#### READING LIST:

Daiches, David. *A Critical History of English Literature*, Supernova. 2016

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012. Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

Rickett, Arthur Crompton. *A History of English Literature*, UBS Publishers. 2009.

Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

## APPRECIATING DRAMA (for Dual Core Programme)

COURSE CODE	ENG5B23
TITLE OF THE COURSE	APPRECIATING DRAMA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	5
NO. OF CONTACT HOURS	90 (5 hrs per week)

**AIM OF THE COURSE:** The course is a wide spectrum of drama across the globe. It seeks to enable learners to stimulate interest in drama, to appreciate drama as an art form and to fathom its trends and techniques

**OBJECTIVES OF THE COURSE:**

- a. To introduce the students to the basic elements of drama, including the historical progress of drama in different continents.
- b. To foster an ability in the students for appreciating drama as an art form.
- c. To familiarize the students with the different genres and masters of drama.
- d. To facilitate the learners to critically go beyond the theatrical performances to the texts and approach them critically from various standpoints.

**COURSE DESCRIPTION:**

C. COURSE SUMMARY:

Module 1:	16 hrs
Module 2:	30 hrs
Module 3:	20 hrs
Module 4:	12 hrs
Evaluation	12 hrs

**Total 90 hrs**

D. COURSE DETAILS:

### **Module 1: Drama - Some Key Concepts**

Basic Elements of Drama: Tragedy, Comedy, Tragicomedy; The Constituent Parts of Drama – Plot, Character, Thought, Song, Spectacle, Diction, Three Unities, Tragic Hero, Chorus, Simple plot and Complex plot; The basic structure of tragedy.

History of Drama: Greek Theatre and Drama, Miracle Plays and Morality Plays, University Wits, Shakespearean Theatre, Restoration Drama, Sentimental Drama, Anti-sentimental Drama, Comedy of Manners, Drama of the Romantic Period, Decadence, Problem Play, Realism, Ibsen and Bernard Shaw. Avant-garde: Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Comedy of Menace, The Theatre of Cruelty, Feminist theatre, Street theatre, Ritualistic Theatre, The Poor theatre, Radio Drama.

### **Module 2: Classical Drama**

### Module 3: World Plays

4. Anton Chekov: *The Bear/ The Boor*
5. Edward Albee: *Zoo Story*
6. Bhasa: *Urubhangam*
7. Ibsen: *A Doll's House, Act III*

### Module 4: Drama Adaptation

3. Syamaprasad: *Akale* (2004)
4. Akira Kurosawa: *Throne of Blood* (1957)

\*NB: The learners are asked only essay/s and short essay/s (paragraph/s) questions from the adaptations in the end semester examinations.

#### READING LIST:

CORE TEXT: A text containing the above lessons will be made available

#### FURTHER READING:

Catherine Belsey. *The Subject of Tragedy- Identity and Difference in Renaissance Drama*. London: Methuen, 1985.

Jean Chothia. *English Drama of the Early Modern Period, 1890-1940*. London: Longman, 1996.

A C Bradley, *Shakespearean Tragedy*. London: Elibron, 1904.

H. Granville-Barker, *Study of Drama*. London: Sedgwick, 1931.

Peter Womack and Simon Shepherd. *English Drama: A Cultural History*. Cambridge: Blackwell, 1996.





Presentation, quality of analysis/use of statistical tools		
Scheme/ Organisation of report- Findings and Recommendations	6	24
Viva-Voce	6	24