

CHRIST COLLEGE (AUTONOMOUS), IRINJALAKUDA



DEGREE OF B. A. English Language and Literature

BACHELOR OF ARTS IN ENGLISH LANGUAGE AND LITERATURE

**(CHOICE BASED CREDIT AND SEMESTER SYSTEM FOR
UNDERGRADUATE CURRICULUM)**

UNDER THE FACULTY OF ARTS

SYLLABUS

(FOR THE STUDENTS ADMITTED FROM THE ACADEMIC YEAR 2019 – '20 ONWARDS)

BOARD OF STUDIES IN ENGLISH (UG)

CHRIST COLLEGE (AUTONOMOUS), IRINJALAKUDA - 680125, KERALA, INDIA

JUNE, 2019

CONTENTS

TOPICS	PAGES
COURSES AT A GLANCE	
CORE COURSES	10-56
OPEN COURSES	57-62
COMPLEMENTARY COURSES	63-69
AUDIT COURSES	7
EXTRA CREDIT ACTIVITIES	8
ASSESSMENT FRAMEWORK	
INTERNAL ASSESSMENT	8
END-SEMESTER TEST	9

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

Seri al 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 Sem.	2	52/55
17	SCHEME OF EXAMINATION					72
				TOTAL		63 CREDITS

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 Vth or VIth semesters

ELECTIVES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	PAGE NO.
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.

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
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

DUAL CORE PROGRAMMES

SL 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 semest	3	52/55
TOTAL			41 CREDITS			

***Project can be chosen either from Core English or from another core**

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 BA 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	CREDIT S	PAGE NO.
1	ENG1(2)C01		ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION	6	4	63
2	ENG4(3)C01		ENGLISH FOR COMMUNICATION COURSE II ASPECTS OF READING AND WRITING	6	4	65

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	Social and Cultural History of Britain/ Modern World History/Journalism/Political Science/Sociology/ Indian Constitution and Politics/ Modern Indian History/ Electronic Media
Emergence and Establishment of Islam	Movements and Revivalism in Islam

*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 COURSES/ AUDIT COURSES

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 class room 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
Total	20	15

*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

Range of Marks in test paper	Range of CRP Out of 4 (Maximum internal marks is 20)	Out of 3 (Maximum internal marks is 15)
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

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

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)

Question type	No. of Questions	Marks/ Question	Total Marks
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
Total	60		
Time	2 hrs		

SEMESTER I

ENG1B01 – INTRODUCING LITERATURE

Contact Hours per Week: 6 hrs

Number of Credits: 5

Number of Contact Hours: 108 Hrs.

Objectives

- 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.

Course Outline

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:

References

1. Achebe, Chinua. Things Fall Apart. Penguin, 1994.
2. Angelou, Maya. I know Why the Caged Bird Sings. Bantam, 1971. Austen, Jane. Pride and Prejudice. Penguin, 2003.
3. Bond, Ruskin. “The Night the Roof Blew Off” Tigers Forever: Poems and Stories. Ratna Sagar, Delhi, 1996.
4. Chekhov, Anton. Selected Stories of Anton Chekhov. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.
5. Childs, Peter and Roger Fowler. The Routledge Dictionary of Literary Terms. Routledge, 2006.
6. Dasan, M, et al ed. Oxford India Anthology of Malayalam Dalit Writing. OUP India, 2012.
7. Eagleton, Terry. How to Read a Poem. Blackwell, 2007.
8. Fry, Stephen. The Ode Less Travelled: Unlocking the Poet Within. Arrow, 2007.

9. Garner, James Finn Politically Correct Bedtime Stories. Wheeler, 1995. Golding, William. Lord of the Flies. Penguin, 1954.
10. Hemingway, Ernest. "Hills like White Elephants" Men without Women. Amereon, 1940.
11. 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.
12. McCarthy, Michael and Felicity O'Dell. English Phrasal Verbs in Use Advanced. Cambridge UP, 2007. Noys, Benjamin. Introducing Theory: A Practical Guide. Continuum, 2007.
13. Orwell, George. 1984. General Press, 2017.
14. 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.
15. Seidman, Steven, Nancy Fischer and Chet Meeks. Introducing the New Sexuality Studies. Routledge, 2011.
16. Shakespeare, William. Hamlet. Barron's Educational Series, 1986. Shamsie, Kamila. Home Fire. Bloomsbury, 2017.
17. Shekhar, Hansda Sowvendra. The Adivasi will not Dance: Stories. Speaking Tiger Publishing Private Limited, 2017.
18. Swan, Michael. Practical English Usage. Oxford, 2017.
19. 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.
20. 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 References

1. Adichie, Chimamanda Ngozi. "The Danger of a Single Story." TED: Ideas Worth Spreading, 7 Oct. 2009. www.youtube.com/watch?v=D9Ihs241zeg.
2. Ananthamurthy, UR. "Dalit Contribution to Indian Literature." YouTube, 9 Dec. 2010, www.youtube.com/watch?v=SajALSSbNKw.
3. "Collocations in English: Vocabulary Lesson." YouTube, 10 Nov. 2014.
4. www.youtube.com/watch?v=ssTWkruGar8.
5. "100 Common Phrasal Verbs." YouTube, 19 July 2016,
6. www.youtube.com/watch?v=TIUwXYEtL_o
7. "English Grammar: Connectors and Linkers." YouTube, 14 Apr. 2016, www.youtube.com/watch?v=mkccaI0A7N8.
8. "Phrasal Verbs in Daily English Conversations." YouTube, 25 Sept. 2013, www.youtube.com/watch?v=WHwxdT302I.
9. "Rashomon." YouTube, 12 Oct. 2017, www.youtube.com/watch?v=18MNCJ8YWg4.

10. "Transitive and Intransitive Verbs:English Grammar." YouTube, 26 Nov. 2015,
11. www.youtube.com/watch?v=SpL2o3jjfoA.
12. "Useful Everyday Life Collocations in English Lessons." YouTube, 22 Mar. 2017,
www.youtube.com/watch?v=DmRaYoqWGms.

SEMESTER II

ENG2B02 – APPRECIATING POETRY

Contact Hours per Week: 6 hrs

Number of Credits: 5

Number of Contact Hours: 108 Hrs

Objective

- 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.

Course Outline

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. Commitment and Passion: Charles Baudelaire: Be Drunk
9. Environment: Joao Cabral de Melo Neto: Landscape of the Capibaribe River
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.

Reference

1. A Concise Companion to Literary Forms. Emerald, 2013.
2. 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.
3. Katherine Washburn and John S. Major Ed. World Poetry: An anthology of Verse from Antiquity to Our Time. New York: W. W. Norton, 1998.
4. Margaret Ferguson, Mary Jo Salter and Jon Stallworthy. The Norton Anthology of Poetry. 5th Ed. New York: W. W. Norton, 2005.
5. Neil Corcoran. English Poetry since 1940. London: Longman, 1993.
6. Neil Roberts. A Companion to Twentieth Century Poetry. Malden, Blackwell, 2003.
7. Philip Hobsbaum. Metre, Rhythm and Verse Form. London: Routledge, 2006.
8. Rajiv Patke, Postcolonial Poetry in English. Oxford: OUP, 2006.

10.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.

SEMESTER III **ENG3B02 – APPRECIATING PROSE**

Contact Hours per Week: 4 hrs

Number of Credits: 4

Number of Contact Hours: 72 Hrs.

Objective

- 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.

Course Outline

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

Reference

1. *A Concise Companion to Literary Forms*. Emerald, 2013. (Chapter IV)

2. 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.
3. Marilynne Robinson: When I Was a Child
4. Thomas de Quincey: The Literature of Knowledge and The Literature of Power
5. J.B Priestley: On Doing Nothing
6. Robert Lynd: On Forgetting
7. AG. Gardiner: On Living Again

SEMESTER IV

ENG3B04 – ENGLISH GRAMMAR AND USAGE

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs.

Objective

- 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.

Course Outline

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

Reference

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

2. Leach, Geoffrey & Ian Savaitvik. A Communicative Grammar of English. ELBS. Murphy, Raymond. English Grammar. Cambridge University Press, 2005

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

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

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

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

7. Sailaja, Pingali. Indian English. Edinburgh University Press, 2009.

SEMESTER V **ENG4B05 – APPRECIATING FICTION**

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs.

Objective

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

Course Outline

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

Reference

1. Craft, Stephen and Helen D Cross. Literature, Criticism and Style: A Practical Guide to Advanced Level English Language. Oxford: OUP,2000.
2. 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.
3. Lazar, Gillian. Literature and Language Teaching: A Guide for Teachers and Learners. Cambridge University Press, 2008.
4. 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.
5. Camus, Albert. The Stranger. New York: Vintage Books,1954
6. Evans, Arthur B eds. The Wesleyan Anthology of Science Fiction..Middletown, Conn: Wesleyan University Press, 2010
7. Gorky, Maxim. The Collected Short Stories of Maxim Gorky. Citadel Press, 1988 Joyce, James - Dubliners at Planet eBook
8. 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 Morgan, Sally. My Place. New York: Seaver Books, 1987.
9. O' Henry. Works by O Henry- at Project Gutenberg www.gutenberg.org Orwell, George –1984. London: Secker and Warburg, 1949
10. 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

11. Tagore, Rabindranath. The Hungry Stones and Other Stories. at Project Gutenberg. www.gutenberg.org
Tolstoy, Leo. The Death of Ivan Ilyich and Other Stories. New York: New American Library, 1960

SEMESTER VI **ENG4B06 – LITERARY CRITICISM**

Contact Hours per Week: 4 Hrs.

Number of Credits: 4

Number of Contact Hours: 72 Hrs.

Objective

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

Course Outline

Module 1: Classical Literary Criticism

- Plato: Concept of Art - Mimesis, His attack on poetry, Moral Concerns of literature, Views on Drama.
- Aristotle: Poetics - Mimesis, Catharsis, Hamartia - Defence of Poetry -
- Definition of Tragedy-Parts of Tragedy, Plot, Tragic Hero, Three Unities, Comedy, Epic, Poetic style.
- Horace: Ars Poetica - Definition of art, Views on Poetry and Drama.
- Longinus: Romanticism, Sublimity in literature – Its sources.

Module 2: English Literary Criticism – The Sixteenth to the Nineteenth Century

- Philip Sidney: Apology for Poetry – Reply to Stephen Gosson, The Argumentative Method
- John Dryden: Neoclassicism – The function of Poetry, Dramatic Poesy, Observations on tragedy, comedy, satire, epic.
- Dr. Samuel Johnson: Neoclassicism, Biographical Criticism, Historical approach, Observations on Poetry, Drama, Shakespeare, Tragicomedy, Three unities.
- English Literary Criticism – The Nineteenth Century
- William Wordsworth: “Preface to Lyrical Ballads” – The Romantic Creed - Difference between Neoclassicism and Romanticism - definition of poetry – poetic diction and language.
- S. T. Coleridge: Theory of Imagination, Fancy and Imagination, Primary Imagination and Secondary imagination, Poetic Genius.
- P. B. Shelley: The Defence of Poetry – Concept of Poetry.

- 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

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

Module 4: Glossary

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

Reference

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

SEMESTER VII **ENG5B07 – APPRECIATING DRAMA AND THEATRE**

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

- To introduce the students to the basic elements of drama, including the historical progress of drama in

different continents.

- To foster an ability in the students for appreciating drama as an art form.
- To familiarize the students with the different genres and masters of drama.
- To facilitate the learners to critically go beyond the theatrical performances to the texts and approach them critically from various standpoints.

Course Outline

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.

Reference

1. Catherine Belsey. The Subject of Tragedy- Identity and Difference in Renaissance Drama. London: Methuen, 1985.
2. Jean Chothia. English Drama of the Early Modern Period, 1890-1940. London: Longman, 1996.
3. A C Bradley, Shakespearean Tragedy. London: Elibron, 1904.
4. H.Granville-Barker, Study of Drama. London: Sedgwick, 1931.
5. Peter Womack and Simon Shepherd. English Drama: A Cultural History. Cambridge: Blackwell, 1996.

SEMESTER VII
ENG5B08 –LITERARY THEORY

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: Liberal Humanism versus Theory

- Liberal Humanism: Dominant aspects of Liberal humanism with examples
- Literary Theory: Dominant aspects of literary theory with examples. Linguistic Turn – Critical turn – Paradigm shift

Module 2: Structuralism, Poststructuralism and Psychoanalysis

- Structuralism: Saussure - Sign, Signifier, Signified – Claude Levi-Strauss and Roland Barthes – Structuralist narratology
- Poststructuralism: Derrida, Logocentrism, Aporia, Decentering
- 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

- 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.
- 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.
- 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

- 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.

- Queer Theory: Social constructionism of gender and sexuality, LGBTIQ, Transgender identity

Module 5: Postmodernism, Postcolonialism, and Ecocriticism

- Postcolonialism: Eurocentrism, Orientalism, Alterity, Diaspora, Hybridity, Uncanny, Strategic Essentialism, Subaltern Studies, Postcolonial Critique of Nationalism.
- 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.
- Ecocriticism: Anthropocentrism, Shallow Ecology vs Deep Ecology, Environmental Imagination, Ecofeminism

Reference

1. Hans Bertons. Literary Theory.
2. Terry Eagleton. Literary Theory: An Introduction. Aijaz Ahmad. In Theory: Classes, Nations, Literatures.
3. Jonathan Culler. Literary Theory: A Very Short Introduction. Terry Eagleton. After Theory.
4. Peter Barry. Beginning Theory.

SEMESTER VIII **ENG5B09 –LANGUAGE AND LINGUSTICS**

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

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 smodels - 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

Reference

1. CORE TEXT: A text containing the above lessons will be made available FURTHER READING:

2. Lyon, John. Language and Linguistics: An Introduction Gimson, A.C. An Introduction to the Pronunciation of English Murphy, Raymond. English Grammar
3. Trask, R. I. Key Concepts in Language and Linguistics Martinet, Andre. Elements of General Linguistics Swan, Michael. Practical English Usage.
4. Gleason, H.A. Linguistics and English Grammar Lyons, John. Ed. New Horizon in Language

SEMESTER IX

ENG5B10 –INDIAN WRITING IN ENGLISH

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: Poetry

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

Module 2: Prose

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

Module 3: Fiction

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

Module 4: Drama and Film

- Girish Karnad: Fire and Rain.
- Charulatha: dir. Satyajit Ray.

Reference

1. Iyengar, Sreenivasa. Indian Writing in English. Delhi: Sterling, 1984.
2. Naik, M.K. A History of Indian English Literature. Delhi: Sahitya Academy, 1982.
3. 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
4. Bhairava and V. Sarang ed. Indian English Fiction 1980-1990
5. An Assessment. Delhi: Permanent Black, 1994.
6. Naik, M.K. and S.M. Panekar ed. Perspectives on Indian Drama in English. Delhi: Permanent Black, 1977.
7. Nelson, F.S., Reworking: The Literature of Indian Diaspora. New York: Permanent Black, 1992.
8. Williams, H.M. Indo Anglian Literature, 1800-1970. Bombay: Orient Longman, 1976.
9. Amga, H.I., Indo-English Poetry. Jaipur: Surabhi Publication, 2000.
10. Roy, Anuradha. Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues. Delhi: Prestige Books, 1999

ENG6B11 –VOICES OF WOMEN

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: Essays

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

Module 2: Poetry

- Eunice D Souza: Bequest
- Amy Lowell: Vintage
- Sappho: To Anactoria in Lydia
- Inez Hernandez Avila: To Other Women Who Were Ugly Once
- Judith Wright: Eve to her Daughters

Module 3: Fiction

- Novel: Kate Chopin: The Awakening Short stories
- Clarice Lispector : Preciousness 2. Alice Walker: The Flowers

Module 4: Drama and Film

- Thozhilkendrathilekku
- At Five in the Afternoon: dir. Samira Makhmalbuf Mustang: dir Denize Gamze Erguven

Reference

1. Kamala Bhasin---What is Patriarchy? Nivedita Menon--Seeing like A Feminist Naomi Wolf--Beauty Myth
2. Alice Walker ---Color Purple Caryl Churchill---Vinegar Tom
3. Deepa Mehta's films---Earth, Fire, Water Rina Das' Film---The village Rockster

ENG6B12 –CLASSICS OF WORLD LITERATURE

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

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

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

Module 3: Drama and Film

- Sophocles: Oedipus Rex
- Bhasa: Urubhangam
- Les Miserables: dir. Bille August

Module 4: Fiction

- Maupassant: Mother Savage
- Tolstoy: The Three Questions
- Firdausi: Shahnamah: The Story of Sohrab and Rustum
- Ryunosuke Akutagawa: In a Grove
- PU Songling: The Painted Wall

Reference

1. Boccaccio, Giovanni. The Decameron.
2. Virgil. Aeneid. Trans. Edward McCrorie. USA: University of Michigan Press, 1996.
3. Maupassant, Guy De. Complete Maupassant Original Short Stories at Project Gutenberg www.gutenberg.org
Open Anthology of Early World Literature in English Translation hosted at the Columbia State University website
4. Songling, PU. Strange Stories from a Chinese Studio trans. Herbert A Giles. London: Thos. De La Rue &co, 1880.
5. www.rumi.org.uk and www.khamush.com
6. The Internet Classics Archive at classics.mit.edu
7. Pushkin, Alexander. The Complete Works of Alexander Pushkin from Eugene Onegin to The Queen of Spades

ENG6B13 – FILM STUDIES

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

Module 1: 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, 30degree rule, 180degree rule.

Sound: Diegetic and Extra-diegetic sound, Speech and Music. Colour: Black and White Cinema, Technicolour, Eastman Colour.

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.

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

Andre Bazin: The Evolution of the Language of Cinema (from What is Cinema) 2. Gilbert Harmen: Semiotics and the Cinema: Metz and Wollen

Laura Mulvey: Visual pleasure and Narrative Cinema 4. Bill Nichols: The Voice of the Documentary

Module 3: Case Studies of Early Classics

Charlie Chaplin: The Gold Rush

Francois Truffaut: 400 Blows

Federico Fellini: 8 1/2

Andrei Tarkovsky: The Mirror

Module 4: Case Studies of Contemporary Classics

Milos Forman: One Flew over the Cuckoo's Nest

Adoor Gopalakrishnan: Elipathayam (The Rat Trap)

Ousmane Sembene: Guelwaar

Kim Ki-duk: Spring, Summer, Winter, Autumn and Spring

Reference

1. Virginia Wright Wexman A History of Film Delhi, Pearson
2. Susan Heyward Key concepts in Cinema Studies London Routledge
3. Amy Villarejo. Film Studies : The Basics London & New York Routledge. 2007 | Warren Buckland Teach Yourself Film studies, London, Hadden
4. J Dudley Andrew The major Film Theories: An Introduction New Delhi Oxford Leo Braudy & Marshall Cohen Eds. Film Theory and Criticism Oxford OUP
5. J Dudley Andrew Concepts in Film theory
6. Bill Nicols ed. Movies and Methods
7. Andre Bazin What is Cinema Berkeley U of California P

ENG6B14 – NEW LITERATURES IN ENGLISH

Contact Hours per Week: 5 Hrs.

Number of Credits: 4

Number of Contact Hours: 90 Hrs

Objective

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

Course Outline

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

Alice Walker: Remember Me? (U.S)

A D Hope: Australia (Australia)

Derek Walcott: A Far Cry from Africa (Caribbean)

Faiz Ahmed Faiz: When Autumn Came (Pakistan)

Li Young Lee: I Ask my Mother to Sing (China)

Tenzin Tsundue : When it Rains in Dharamsala (Tibet)

David Diop: The White Man Killed my Father (West Africa)

Margaret Atwood: Helen of Troy Does Countertop Dancing (Canada)

Yasmine Gooneratne: There was a Country (Sri Lanka)

Module 3: Prose and Short Fiction

Gabriel Garcia Marquez: The Handsomest Drowned Man in the World

Alice Munroe: Voices

Robyn Davidson: Tracks: One Woman's Journey across 1700 miles of Australian Outback

Module 4: Drama

Wole Soyinka: Death and the King's Horseman

Eugene O'Neil: Long Day's Journey into Night

Module 5: Film

Kite Runner: dir Marc Forster

Embrace of the Serpent: dir Ciro Guerra

Reference

1. Gray, Richard. A Brief History of American Literature. London: Wiley-Blackwell,2011.
2. 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.
3. Atwood, Margaret. Survival: A Thematic Guide to Canadian Literature. Toronto: Anansi, 2004.

ELECTIVE COURSES

ENG6B15 – LITERATURE OF THE MARGINALIZED

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

- To sensitize the students on issues pertaining to the marginalized
- To educate the students about the evolving patterns of generic and other technical possibilities that the marginalized use to represent their predicament.
- To communicate to the students how marginality is very often a contextual factor related to the socio cultural reality.
- 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 Outline

Module 1: Prose

The opening section of Mother Forest.:? C.K. Janu.

Covey the Negro Breaker. My bondage and my Freedom: Frederick Douglass.

Rain. From the Section: Sinking Ship. On sight and Insight, A journey into the world of blindness: John Hull.

Yves, is now finally safe in Australia thanks to Sanctuary www.sanctuaryaustraliafoundation.org.

Module 2: Poetry

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

Module 3: Short Story

- Johnson and the Cascadura: Samuel Selvon.
- Annamma Teacher Ororma: Sakkariya..

- Turumpu Mullaaniyude Hridayam: Shihabudheen Poythum Kadavu.

Module 4: Documentary/ Film

- Ara Jeevithangalkke Oru Swargam: dir MA Rahman

Reference

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

ELECTIVE COURSES **ENG6B16 – DIGITAL LITERATURE AND ENGLISH**

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

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

Course Outline

Module 1: Key concepts

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

Module 2: Selected Essays

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

Module 3: Digital Literature – Selected Texts

- Stuart Moulthrop: Victory Garden (Hypertext Novel)

- Talan Memmott: “Lexia to Perplexia” (e-literature)

Reference

1. Paul Christiane, Digital Art.
2. Alice Bell, The Possible Worlds of Hypertext Fiction
3. Joseph Tabbi, The Bloomsbury Handbook of Electronic Literature.

ENG6B17 – WRITING FOR THE MEDIA

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

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

Course Outline

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

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.

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

Reference

1. CORE TEXT: A text containing the above lessons will be made available FURTHER READING:
2. Stoval, James Glen. Writing for the Mass Media. Pearson Education, 2006. Menchar, Melvin. Basic News

Writing. William C Brown Cox, 1983

3. 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.
4. Feldman, Tony. An Introduction to Digital Media. Blueprint Series, 1996. Boother, Dianna. F Writing. Macmillan, 2008.
5. Lewis, Richard. Digital Media: An Introduction. Prentice Hall. Nigel, Chapman. Digital Media Tools. Paperback 26 Oct, 2007.

ENG6B18 – TRANSLATION STUDIES

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

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

Course Outline

Module 1: The two W's of Translation

What is translation? Why 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, Ada

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 19th 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

Reference

1. Bassnett, Susan. Translation Studies. Routledge, London and New York, 2002.
2. Catford J.C. A Linguistic Theory of Translation. OUP, 1965.
3. Jakobson, Roman. On Linguistic Aspects of Communication.

ENG6B19 – ENGLISH LANGUAGE EDUCATION

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

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

Course Outline

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)

Reference

1. Harmer, Jeremy (2001) The Practice of English language Teaching. Orient Longman
2. Nagaraj, Geetha (2010) English Language Teaching: Approaches Methods and Techniques. Orient Black swan
3. 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.
4. Kumaravadivelu (2006) Understanding Language Teaching: from Method to Postmethod. Lawrence Associates

ENG6B20 – SHAKESPEARE

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

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

Course Outline

Module 1: Relevance of Shakespeare

The influence of Shakespeare in the 21st 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

Reference

1. Maguire, Laurie. Ed. How to do Things with Shakespeare: New Approaches, New Essays. Wiley-Blackwell, 2007.
2. Stern, Tiffany. Watching as Reading: The Audience and Written Text in Shakespeare's Playhouse Coldiron, A.E.B., Canons and Cultures: Is Shakespeare Universal?
3. Peralta, Eyder. Things We Say Today and Owe to Shakespeare. NPR Series, 2011

ENG6B21 – PROJECT

Contact Hours per Week: 3 Hrs.

Number of Credits: 2

Project Guidelines

- The topics shall strictly adhere to the authors or socio-cultural backgrounds/influences of English Literature.
- 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.
- It is recommended that the project should be carried out on individual basis. In special cases Group presentation of projects can be allowed.

- 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.
- 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.
- 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.
- 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.
- 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.

The VI Semester is fully devoted for

- Library Work and Data Collection
- Data Analysis
- Project Writing
- Report Presentation and Submission
- 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.
- 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.
- MLA (VIII edition) style may be followed for documentation
- It is of utmost importance that the student should refrain from plagiarism. The Supervisor shall take utmost care in this regard.
- 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 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

ENG6B22 – RESEARCH METHODOLOGY

Contact Hours per Week: 3 Hrs.

Number of Credits: 2

Number of Contact Hours: 36 Hrs

Objective

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

Course Outline

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 Illustrations

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

Reference

1. MLA Handbook for Research Writing VIII edition

ENG5D01 – ENGLISH FOR COMPETITIVE EXAMINATION

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

- 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 Outline

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.

Reference

1. Edgar Thorpe and Showick Thorpe, Objective English for Competitive Exams.
2. Michael Swan, Practical English Usage.
3. Wren and Martin, High School English Grammar & Composition.

ENG5D02 – CREATIVE WRITING IN ENGLISH

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

- To help the students to analyse and appreciate poems and short stories
- To identify different literary forms and genres.

- To enable the learners to write professional articles – blogs, book and film reviews etc.
- To train students in free translation and thereby improve their professional and linguistic skills.

Course Outline

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

Reference

1. Creative Writing in English, Pearson Longman. Sethuraman, V.S Practical Criticism
2. Prasad B, A Background to the Study of Literature
3. Scholes, Robert, ed. Elements of Literature: Fiction, Poetry, Drama, Essay, Film
4. Hatim, Basil and Jeremy Munday. Translation: An Advanced Resource Book.
5. Morley, A Cambridge companion to Creative Writing.

ENG5D03 – APPRECIATING LITERATURE

Contact Hours per Week: 3 Hrs.

Number of Credits: 3

Number of Contact Hours: 54 Hrs

Objective

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

Course Outline

Module 1: Poetry

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

Module 2: Prose

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

Module 3: Short Stories.

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

Module 4: Drama

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

Reference

1. Thomas, C.T. Twentieth Century Verse. Macmillan India Limited: 1979.
2. Wilde, Oskar. The Happy Prince and Other short stories. www.ibiblio.org/gutenberg

COMPLIMENTRY COURSE I

ENG1(2)C01 – ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION

Contact Hours per Week: 3 Hrs.

Number of Credits: 4

Number of Contact Hours: 6 Hrs

Course Outline

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

Reference

1. Betty Azar. Understanding and using English Grammar. Longman Nawal Mallika (2012). Business English. Cengage Learning
2. Zandvoort. A Handbook of English Grammar
3. David Greene. Contemporary English Grammar, Structures and Composition A.J. Thomson & A.V. Martinet. A Practical English
4. Michael Swan. Practical English Usage
5. John Sealy. Oxford Guide to Effective Writing and Speaking (OUP 2000) P. Kiranmayi Dutt Geetha Rajeevan & A Course in Communication – Foundation Books -2000
6. Priyadarshi Patnaik. Group Discussion and Interview Skills (Foundation Books)

7. Jean Naterop & Rod Revell : Telephoning in English (CUP)
8. Ashok Thorat & Munira Lokhandwala. Enriching Oral & written Communication in English (Orient Black Swan)
9. Kenneth Anderson, Joan Maclean & Tony Lynch. Study Speaking – A Course in Spoken English for Academic Purposes – (CUP).

COMPLIMENTRY COURSE II
**ENG4(3)C1 – ENGLISH FOR COMMUNICATION ASPECTS OF
READING AND WRITING**

Contact Hours per Week: 3 Hrs.

Number of Credits: 4

Number of Contact Hours: 6 Hrs

Course Outline

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 2. 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 3. 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 4. Professional writing

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

Module 5. 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.

Reference

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

ENG1(2)C2 – HISTORY OF ENGLISH LITERATURE

Contact Hours per Week: 3 Hrs.

Number of Credits: 4

Number of Contact Hours: 6 Hrs

Course Outline

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 14th & 15th 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.

Reference

1. Daiches, David. A Critical History of English Literature, Supernova. 2016
2. Peck, John and Martin Coyle. A Brief History of English Literature. Palgrave, 2012.
3. Poplawski, Paul Ed. English Literature in Context. CUP, 2008.
4. Rickett, Arthur Crompton. A History of English Literature, UBS Publishers. 2009.
5. Thornley G C and Gwyneth Roberts. An Outline of English Literature. Pearson, 2011.

ENG4(3)C02 – HISTORY OF ENGLISH LITERATURE II

Contact Hours per Week: 3 Hrs.

Number of Credits: 4

Number of Contact Hours: 6 Hrs

Course Outline

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, 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

Reference

1. Daiches, David. A Critical History of English Literature, Supernova. 2016
2. Peck, John and Martin Coyle. A Brief History of English Literature. Palgrave, 2012. Poplawski, Paul Ed. English Literature in Context. CUP, 2008.

ENG5B23 – APPRECIATING DRAMA

Contact Hours per Week: 3 Hrs.

Number of Credits: 4

Number of Contact Hours: 6 Hrs

Objectives

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

Course Outline

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- grade: 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

Anton Chekov: The Bear/ The Boor

Edward Albee: Zoo Story

Bhasa: Urubhangam

Ibsen: A Doll's House, Act III

Module 4: Drama Adaptation

Syamaprasad: Akale (2004)

Akira Kurosawa: Throne of Blood (1957)

Reference

1. Catherine Belsey. *The Subject of Tragedy- Identity and Difference in Renaissance Drama*. London: Methuen, 1985.
2. Jean Chothia. *English Drama of the Early Modern Period, 1890-1940*. London: Longman, 1996. A C Bradley, *Shakespearean Tragedy*. London: Elibron, 1904.
3. H. Granville-Barker, *Study of Drama*. London: Sedgwick, 1931.
4. Peter Womack and Simon Shepherd. *English Drama: A Cultural History*. Cambridge: Blackwell, 1996.

SCHEME OF EXAMINATION

- Core courses consist of fifteen theory papers and a project work.
- The evaluation scheme for each course including the project work shall contain two parts. There will be TWO types of scheme of examinations.

Question Paper Type 1 for the papers having 4 or 5 credits:

This scheme consists of external question paper with 80 marks and internal examination with 20 marks. Duration of each external examination is 2.5 hours. The students can answer all the questions in A&B sections. But there shall be ceiling in each section.

Section A

Short Answer type that carries 2 marks each – 15 questions Ceiling – 25 marks

Section B

Paragraph/problem type that carries 5 marks each – 8 questions Ceiling – 35 marks

Section C

Essay type that carries 10 marks (2 out of 4) 2X10=20 marks Question Paper Type 2 for the papers having 2 or 3 credits:

This scheme consists of external question paper with 60 marks and internal examination with 15 marks. Duration of each external examination is 2 hours. The students can answer all the questions in A&B sections. But there shall be ceiling in each section.

Section A

Short Answer type that carries 2 marks each – 12 questions Ceiling – 20 marks

Section B

Paragraph/problem type that carries 5 marks each – 7 questions

Ceiling – 30 marks

Section C

Essay type that carries 10 marks (1 out of 2) 1X10=10 marks

For the project work, out of the total 50 marks, 10 for Internal assessment and 40 for External evaluation.

Evaluation of Project

This is done under mark system. There will be an Internal assessment by the supervising teacher of the Project and an External evaluation by an External Examiner appointed by the University. Grade will be awarded to the candidates by combining the external and internal marks. The internal and external components are to be taken in the ratio 1:4. The internal will be 20 percent of the total and external will be 80 percent of the total.