

ST. JOSEPH'S COLLEGE DEVAGIRI, CALICUT, (AUTONOMOUS)

UNIVERSITY OF CALICUT

B. A. English Language and Literature (CBCSS Scheme)

SYLLABUS

2015 Admissions onwards

REVISED SYLLABUS OF COMMON COURSES FOR UG UNDER CBCSS,

FOR 2015-16 ADMISSION ONWARDS

**Total Marks** : 100

Internal Assessment : 20

External Assessment : 80

**Internal Assessment**

Attendance : 25%

Assignment/Seminar/VIVA : 25%

Test Paper/s : 50%

Duration of Exam : 3 hrs

**OUT LINE OF COMMON COURSES**

- |  |   |
|--|---|
| 1. <i>Common English course I</i>        | English courses I to VI - applicable to BA/B.Sc. Regular Pattern English courses I to IV - applicable to Language Reduced Pattern (LRP) Programmes B. Com, BBA, BBA (T), BBM, B. Sc (LRP), BCA etc. |
| 2. <i>Common English course II</i>       |   |
| 3. <i>Common English course III</i>      |   |
| 4. <i>Common English course IV</i>       |   |
| 5. <i>Common English course V</i>        |   |
| 6. <i>Common English course VI</i>       | Addl. Language courses I to IV - applicable to BA/B.Sc. Regular Pattern \ Addl.   |
| 7. <i>Additional language course I</i>   | Language courses I &II - applicable to Language Reduced Pattern (LRP) Programmes  |
| 8. <i>Additional language course II</i>  |   |
| 9. <i>Additional language course III</i> |   |
| 10. <i>Additional language course TV</i> | Nos. 11-14 - Applicable to Language Reduced Pattern (LRP) Programmes  |
| 11. <i>General course I</i>              |   |
| 12. <i>General course II</i>             |   |
| 13. <i>General course III</i>            |   |

**OUTLINE OF COMMON COURSES IN ENGLISH**

COURSE CODE	TITLE OF THE COURSE	NO. OF HOURS	NO. OF CREDITS	SEMESTER
AENG1A01T	<i>The Four Skills For Communication</i>	4	3	1
AENG1A02T	<i>Modern Prose &amp; Drama</i>	5	3	1
AENG2A03T	<i>Inspiring Expressions</i>	4	4	2
AENG2A04T	<i>Readings on Society</i>	5	4	2
AENG3A05T	<i>Native Media in English</i>	5	4	3
AENG4A06T	<i>Reading Fiction and Non-Fiction</i>	5	4	4

**Table of Common Courses in the Various Programmes**

SI. No.	Programme	I Semester	II Semester	III Semester	IV Semester
1	BA&BSc	A01T, A02T, A07	A03T, A04T, A08	A05T , A09	A06T , A10
2	B Com & LRP	A01T, A02T, A07	A03T, A04T, A08	All, A12	A13, A14

## OUTLINE OF THE CORE COURSES (FROM JUNE 2015 ONWARDS)

NEW COURSE CODE	TITLE OF THE COURSE	No. OF CONTACT HOURS/WEEK	No. OF CREDITS	SEMESTER
<b>AENG1B01T</b>	READING POETRY	6	4	1
<b>AENG2B02T</b>	READING PROSE	6	4	2
<b>AENG3B03T</b>	METHODOLOGY OF HUMANITIES	4	4	3
<b>AENG3B04T</b>	READING FICTION	5	4	3
<b>AENG4B05T</b>	METHODOLOGY OF LITERATURE	5	4	4
<b>AENG4B06T</b>	READING DRAMA	4	4	4
<b>AENG5B07T</b>	LITERARY CRITICISM & THEORY	5	4	5
<b>AENG5B08T</b>	LANGUAGE & LINGUISTICS	5	4	5
<b>AENG5B09T</b>	MODERN ENGLISH LITERATURE	5	4	5
<b>AENG5B10T</b>	INDIAN WRITING IN ENGLISH	5	4	5
<b>AENG6B11T</b>	WOMEN'S WRITING	5	4	6
<b>AENG6B12T</b>	LITERATURE IN ENGLISH: AMERICAN & POST COLONIAL	5	4	6
<b>AENG6B13T</b>	INFORMATICS	5	4	6
<b>AENG6B14T</b>	WRITING FOR THE MEDIA	5	4	6
<b>AENG6B05D</b>	PROJECT*	2	2	6

\*The Project works begin in the V Semester and shall be submitted in the end of the VI Semester. The credits shall be considered in the VI Semester only.

### List of Open Courses V Semester

COURSE CODE	TITLE OF THE COURSE	No. OF CONTACT HOURS/WEEK	No. OF CREDITS	SEMESTER
<b>AENG5D01T</b>	Film Studies	3	2	5
<b>AENG5D02T</b>	Creative Writing in English	3	2	5
<b>AENG5D03T</b>	Applied Language Skills	3	2	5

## List of Electives VI Semester

COURSE CODE	TITLE OF THE COURSE	No. OF CONTACT HOURS/WEEK	No. OF CREDITS	SEMESTER
AENG6E01T	World Classics in Translation	3	2	6
AENG6E02T	Regional Literatures in Translation	3	2	6
AENG6E03T	Dalit Literature	3	2	6

## COMPLEMENTARY COURSES OFFERED FOR B.A. ENGLISH PROGRAMME

Social and Cultural History of Britain	Modern World History/ Journalism/ Political Science /Sociology /Indian Constitution and politics
Journalism	Political Science/ Audio Visual Communication/ Modern Indian History/ Indian Constitution and Politics

## SYLLABUS FOR COMMON COURSES 2015-16 ONWARDS

### AENGIA01T: THE FOUR SKILLS FOR COMMUNICATION

#### 1. OBJECTIVES OF THE COURSE

To train learners in the Basic English Language Skills, word building, soft skills and effective communication

#### 2. COURSE DESCRIPTION

Module 1: English for Communication	10 hours
Module 2: Primary Skills	15 hours
Module 3: Secondary Skills	15 hours
Module 4: Grammar	20 hours
Evaluation	12 hours
Total	72 hours

## COURSE CODE AENG1A01T

COURSE CODE	AENG1A01T
TITLE OF THE COURSE	<i>THE FOUR SKILLS FOR COMMUNICATION</i>
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	72 (4 hours/ week)

### A. Core Text

#### Module 1. English for Communication

1. Communication and Language
2. English as a Global Language

#### Module 2. Primary Skills

##### 1. Listening

1. Listening to a conversation
2. Listening to a speech
3. Listening to lecture

##### 2. Speaking

1. Greeting
2. Thanking
3. Requesting
4. Enquiring
5. Explaining
6. Reporting
7. Permission
8. Pronunciations of English
  - i. Introduction to phonetics
  - ii. Received Pronunciation
  - iii. Vowels and Consonants
  - iv. Syllables and Word Stress

#### Module 3. Secondary Skills

##### 1. Reading

1. News reports
2. Charts
3. Advertisements

4. Official Letters/Documents
5. Online Content
6. Reading Poem" An October morning"
7. Reading Poem" Hawk Roosting"
8. Reading the essay," How to escape from intellectual rubbish"
9. Reading the essay "On the need for a quiet college "

## **2. Writing**

1. Sentence
2. Paragraphs
3. Reports
4. Letters
5. Resumes and Cover Letters
6. Emails
7. Making Notes
8. Blogs
9. Punctuations

## **Module 4. Grammar**

1. Word Class
2. Subject - Verb Agreement
3. Tenses
4. Articles
5. Phrases ,Clauses and Sentences
6. Voices
7. Idioms

## **Appendix**

<b>Code</b>	<b>Title</b>	<b>Author</b>	<b>Publisher &amp; Year</b>
<b>AENGA01 T</b>	<i>The Four Skills for Communication</i>	<b>Dr. Josh Sreedharan</b>	<b>Cambridge UP, 2014</b>

## **AENG1A02T: MODERN PROSE AND DRAMA**

### **1. OBJECTIVE OF THE COURSE**

- a.To introduce learners to representative English prose from different cultural and geographical backgrounds
- b. To cultivate their tastes in drama

c. To expose to logical and imaginative writing

**3. COURSE DESCRIPTION**

Module 1:	Prose	40	hours
Module 2:	Drama	40	hours
Evaluation:		10	hours
Total:		90	hours

COURSE CODE	AENGIA02T
TITLE OF THE COURSE	<i>MODERN PROSE AND DRAMA</i>
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	90(5hrs/wk)

**COURSE CODE AENGIA02T**

**A. Core Text**

**Module 1. Prose**

1. Gandhiji as a School Master : M.K.Gandhi
2. Women's Role in the National Movement: Subhash Chandra Bose
3. Martin Luther King and Africa: Chinua Achbe
4. Ambedkar's Constituent Assembly Speech: Dr.B.R.Ambedkar
5. Why I Want a Wife : Judy Brady
6. In Search of Sweet Peas: Ruskin Bond

**Module 2. Drama**

1. *Never Never Nest*: Cedric Mount
2. *Refund*: Fritz Karinthy
3. *Soul Gone Home* : Langston Hughes

Code	Title	Author	Publisher & Year
AENG1A02 T	<i>Modern Prose and Drama</i>	Dr. Zainul Abid Kotta	Oxford UP, 2014

## AENG2A03T INSPIRING EXPRESSIONS

COURSE CODE	AENG2A03T
TITLE OF THE COURSE	<i>INSPIRING EXPRESSIONS</i>
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4hrs/wk)

### 1. OBJECTIVES OF THE COURSE

- a. To acquaint the students with Short Stories
- b. To cultivate their tastes in English Poetry
- c. To expose to imaginative writing

### 2. COURSE OUTLINE

- |                            |          |
|----------------------------|----------|
| 1. Module 1. Poems         | 30 Hours |
| 2. Module 2 .Short Stories | 30 Hours |
| 3. Evaluation              | 12 hours |
| 4. Total                   | 72 Hours |

## COURSE CODE AENG2A03T A. Core Text

### Module 1. Poetry

1. "On his Blindness" : John Milton
2. "To his Coy Mistress" : Andrew Marvel
3. "Ulysses": Lord Tennyson
4. "Ode to Nightingale": John Keats
5. "My Last Duchess": Robert Browning
6. "Indian Summer": Jayanth Mahapatra
7. "Journey of the Magi": T.S.Eliot

### Module 2. Short Stories

1. The Luncheon : Somerset Maugham
2. Karma: Kushwant Singh
3. The Model Millionaire: Oscar Wilde
4. The Night the Ghost Got in : James Thurber

Code	Title	Author	Publisher & Year
AENG2A03T	Inspiring Expressions	Prof. Muhammed Ayub Kallingal	Black Swan, 2014



## AENG2A04T *Readings on Society*

COURSE CODE	AENG2A04T
TITLE OF THE COURSE	<b><i>READINGS ON SOCIETY</i></b>
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5hrs/wk)

### 1. Objectives of the Course

- a. To introduce learners to various issues in the contemporary society
- b. To create an awareness of preservation of the environment and nature
- c. To inculcate the spirit of social life, values, duties and rights

### 2. COURSE DESCRIPTION

Module 1:	Social Issues	20 Hours
Module 2:	Environment	20 hours
Module 3:	Gender	20 hours
Module 4:	Human Rights	18 hours
Evaluation		12 hours
	Total	90 hours

### COURSECODE

**AENG2A04T**

**A.CoreText**

#### Module 1. Social Issues

1. The Social Cause of Economic Globalization : Vandana Siva
2. Unity Amidst Diversity: Dr. Rajendra Prasad

#### Module 2. Environment

1. Man and Nature in India: Dr. Salim Ali
2. Climatic Change in Human Strategy: E.K.Federov

#### Module 3. Gender

1. Widow: G. Venkat Chalam
2. More than 100 million Women Missing : Amartya Sen

#### Module 4. Human Rights

1. Stigma, Shame and Silence: Kalpana Jain
2. I am Happy, Don't you believe :Santhosh John Thooval

Code	Title	Author	Publisher & Year
AENG2A04T	<i>Readings on Society</i>	Dr. K.P. Nanda Kumar	Cosmo, 2014

### ENG3 A05 NATIVE MEDIA IN ENGLISH

COURSE CODE	AENG3A05T
TITLE OF THE COURSE	<i>NATIVE MEDIA IN ENGLISH</i>
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5hrs/wk)

#### 1. OBJECTIVE OF THE COURSE

- To inculcate native feelings among the learners
- To provide contemporary cultural and social awareness of Kerala through English

#### 2. COURSE DESCRIPTION

Module 1 Extracts from Native Print Media	30 hours
Module 2 Extracts from Visual Media	30 hours
Module 3 Extracts from Internet	18 hours
Evaluation	12 hours
Total	90 hours

### COURSE CODE AENG3A05T

#### Core Text

#### Module 1 Extracts from Print media

1. *Achadi, drishyam, samoohya madhyamangalude samakaliga samanvayam*. A speech by Sasi Kumar, Director College of journalism. Appeared in Malayalam weekly 17 January 2014
2. "Young Indians have become more superstitious". By Shalini Singh. An interview/Jayant Vishnu Narlikar, Astrophysicist (The Week 1 February 2014)
3. Interview- Bill Gates. "India did not get anything wrong" from *Outlook*. 10

June 2013

### Module 2 Extracts from Visual Media

1. "Television reality shows. Satyamevjayate" Episode s 2. *Break the Silence* 4. *Every Life is Precious*, 10. *Dignity for All*.
2. "Analyzing Television Commercials"
3. Doc film: "Only An Axe Away" (Malayalam/40min/20 04/DV) by P.Baburaj and C. Saratchandran

### Module 3 Extracts from Internet

1. "The Internet and Youth Culture". *Gustavo S. Mesch*. <http://www.iasc-culture.org/THR/archives/YouthCulture/Mesch.pdf>
2. "Writing online: websites, blogs and social network ing" ( model business letters, emails... Shirley Taylor)
3. "How Google has changed our Language". ( *Integrated advertising, promotion and Marketing communications*. By Kenneth E. Clow et al 266-67)
4. Short films on internet  
A. Facebook Short film - *Status Updated* by Abhinav Sunder  
Nayak B *Applied?* By Nitin Menon

Code	Title	Author	Publisher & Year
AENG3A05T	<i>Native Media in English</i>	<b>Prof. Mahamood Pampally &amp; K.Rizwana Sultana</b>	<b>Pearson,2014</b>

### **AENG4A06T: Reading Fiction and Non Fiction**

COURSE CODE	AENG4A06T
TITLE OF THE COURSE	<i>Reading Fiction and Non Fiction</i>
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5hrs/wk)

#### 1. OBJECTIVES OF THE COURSE

1. To develop reading fictional and nonfictional works from a national perspective.
2. To improve language skills through literature

3. To promote writing narratives.

## 2. COURSE DESCRIPTION

Module 1: An Indian English Popular Fiction	30 hours
Module 2: A section from an Autobiography of an Indian	30 hours
Module 3: A travelogue by a Malayali writer in translation	18 hours
Evaluation:	12 hours
Total	90 Hours

### COURSE CODE:

**AENG4A06T**

#### A. Core Text

1. *Nampally Road*: Meena Alexander
2. *Sunny Days*, Chapters 1,9,23 : Sunil Gavaskar
3. *In the Land of Africans*: S.K.Pottekkat

Code	Title	Author	Publisher & Year
AENG4A06T	<i>Reading Fiction and Non Fiction</i>	Dr. Josh Sreedharan	Cambridge UP, 2014

## Model Question Paper\*

**St. Joseph's College Devagiri (Autonomous), Calicut**  
**A02- Modern Prose and Drama**  
**(2015 Admissions)**

**Time: 3 Hrs.**

**Maximum Marks: 80**

I. Answer **all** the following questions choosing the correct answer from the brackets:

1. How many articles and schedules did the Draft Constitution contain in the final form?  
a. 386 and 6    b. 395 and 8    c. 315 and 6    d. 395 and 10
2. When did Martin Luther King visit Ghana?  
a. 1957    b. 1956    c. 1958    d. 1959
3. Who was the founder of INA?  
a. S. C. Bose    b. M. K. Gandhi    c. Mohan Singh    d. Rani of Jhansi
4. Which season is the best for gardens, according to Ruskin Bond?  
a. Spring    b. Winter    c. Summer    d. Autumn
5. Who, among the following, was part of Harlem Renaissance?  
a. Chinua Achebe    b. Judy Brady    c. Langston Hughes    d. Ruskin Bond
6. When was the first meeting of the Constituent Assembly held?  
a. 9 December 1946    b. 9 October 1946  
c. 9 November 1946    d. 9 September 1946
7. Who translated Gandhi's autobiography into English from Gujarati?  
a. Morarji Desai    b. Mahadev Desai  
c. Pragji Desai    d. Hermann Kallenbach
8. Who was Max Planck?  
a. A British Physicist    b. A British Doctor  
c. A German Physicist    d. A German Doctor
9. Who is Mr. Sage?  
a. One who sells furniture    b. One who sells piano  
c. One who sells radiogram    d. None of these
10. What is as important as 'conquering', according to Achebe?  
a. satyagraha    b. starving    c. struggling    d. being defeated

**(10 x 1= 10)**

II. Answer any **ten** of the following questions in a sentence or two:

11. Why was Gandhi not able to appoint special teachers for Indian students?
12. Who was Rani of Jhansi? What was her contribution to India's struggle of freedom?
13. What, according to Achebe, was the "problem" of James Baldwin?
14. How did Abraham Lincoln define democracy?
15. Why did the Communist Party condemn the constitution drafted by Ambedkar?
16. What economic duties did the wife have to fulfil?
17. Why did Ruskin Bond describe himself as a 'seventy-year old boy'?

18. How does the servant know that Wasserkopf is not a student?
19. Why did Aunt Jane finally refuse to sit on the furniture?
20. What do you mean: "I said you hell of a Mama".
21. What changes does winter bring to the Himalayas?
22. What does Wasserkopf demand from school?

(10 x 2 = 20)

**III.** Answer any **four** of the following questions in a paragraph:

23. What, according to Ambedkar, are the major challenges faced by independent India?
24. Comment: "Tomorrow, Ronnie, I'll buy you some flowers - if I can pick up a dollar tonight."
25. How does Gandhi underline the role of teachers in a proper education?
26. Discuss the colloquialism of Langston Hughes' "Soul Gone Home".
27. Discuss Indian villages and their strong bond with trees.
28. Explain: "A human is human because of other humans."

(4 x 5 = 20)

**IV.** Write essays on any **two** of the following questions:

29. How does Subash Chandra Bose instill energy in Indian women to fight against the British?
30. How, according to Judy Brady, does society look at women and their roles?
31. Examine *The Refund* as a biting satire on the modern education system.
32. Modern economic systems and habits make human beings slaves of commodities. Substantiate with reference to *The Never-Never Nest*.

(2 x 15 = 30)

\*This model can be used for all the common courses.

# CORE COURSES

EFFECTIVE FROM JUNE 2015 ONWARDS

ST. JOSEPH'S COLLEGE DEVAGIRI, CALICUT, (AUTONOMOUS)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR  
BA PROGRAMEM IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSE

## READING POETRY

COURSE CODE	<b>AENG1B01T</b>
TITLE OF THE COURSE	READING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	I
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108 (6 hrs/wk)

### 1. AIM OF THE COURSE

- The aim of the course is to enhance the level of critical thinking of the students to such a degree that the students could critically interact with poems from different contexts: social, political, economic, historical and national as subjects conscious of their own socio-historic specificity.

### 2. OBJECTIVES OF THE COURSE

1. 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.
2. To facilitate students to various perspective readings in poetry like gender, race, caste, ethnicity, religion, region, environment and nation etc.

### 3. COURSE OUTLINE

## **MODULE I: BASIC ELEMENTS OF POETRY**

Prosody: Rhythm, Meter – Rhyme - hard rhyme, soft rhyme, internal rhyme - Alliteration, Assonance - Diction - (*Demonstration and Drilling*)

Forms: Lyric, Ode, Haiku, Tanka, Jintishi, Ghazal, Rubai etc

### **Genres:**

1. Narrative Poetry
2. Epic Poetry
3. Dramatic Poetry
4. Satirical Poetry
5. Lyric Poetry
6. Prose Poetry

## **MODULE II: READING ENGLISH POETS**

### **1. FOUR POEMS**

- a) Shakespeare : Sonnet 116
  - b) Elizabeth Barret Browning : How Do I Love Thee
  - c) Matthew Arnold : Longing
  - d) Lord Byron : When We Two Parted
- 
2. John Donne : A Valediction Forbidding Mourning
  3. Wordsworth : The Affliction of Margaret
  4. John Keats : Grecian Urn
  5. Robert Browning : The Laboratory
  6. Thomas Gray : Elegy Written in a Country Churchyard
  7. D. H. Lawrence : Mosquito

(Note: The first set of 'Four Poems,' taken as a single unit, is meant to serve as a formal initiation into the world of poetry. Students should be able to read, understand and appreciate them on their own, without much help from a teacher. A post reading discussion should centre on aspects such as genre, poet, theme, similarity, contrasts, style, language, metre, rhyme etc. Teaching techniques such as 'elicitation' could be mainly resorted to (by way of asking short questions, giving hints etc.). Written assignments are to be given. Loud reading sessions of the poems would be helpful in many ways.)

## **MODULE III: POETRY AND PERSPECTIVES**

- 1) Alexander Pushkin : No Tears
- 2) Edwin Markham : The Man with a Hoe
- 3) Robert Frost : Birches



- |                   |   |
|-------------------|---|
| 4) Wole Soyinka   | : Telephone Conversation                |
| 5) Pablo Neruda   | : Tonight I can Write the Saddest Lines |
| 6) Maya Angelou   | : I know Why the Caged Bird Sings       |
| 7) Hira Bansode   | : Bosom Friend                          |
| 8) Chinua Achebe  | : Refugee Mother and Child              |
| 9) Bertolt Brecht | : General, Your Tank                    |

#### 4. READING LIST

##### A) CORE TEXT

*(A text containing the above lessons will be made available)*

##### B) FURTHER READING

- |                            |                     |
|----------------------------|---------------------|
| (1) William Blake :        | London              |
| (2) Suheir Hammad :        | 4.02 p.m.           |
| (3) Mahmoud Darwish :      | Psalm Three         |
| (4) Joseph Brodsky :       | Bosnia Tune         |
| (5) Jeanette Armstrong :   | Death Mummer        |
| (6) Daya Pawar             | The City            |
| (7) Sylvia Plath           | Daddy               |
| (8) R. S. Thomas           | Song for Gwydion    |
| (9) Paul Celan             | Speak, You Also     |
| (10) Elizabeth Bishop      | One Art             |
| (11) Meena Kandasamy       | Ekalaivan           |
| (12) Federico Garcia Lorca | The Little Mute Boy |
| (13) Arthur Rimbaud        | Vowels              |

#### 5. MODEL QUESTION PAPER

*(To be incorporated)*

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES  
READING PROSE**

COURSE CODE	<b>AENG2B02T</b>
TITLE OF THE COURSE	READING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	II
No. OF CREDITS	4
No. OF CONTACT HOURS	108 (6 hrs/wk)

**1. AIM OF THE COURSE**

- The aim of the course is to enhance the level of critical thinking of the students to such a degree that the students could critically interact with prose writings from different contexts - social, political, economic, historical and national as subjects conscious of their own socio-historic specificity.

**2. OBJECTIVES OF THE COURSE**

- To enable the students to identify the specificities of various modes of prose writing and to equip them to write prose in as many different modes as possible
- To develop the critical thinking ability of the student to respond to various modes of prose writings in relation to their socio-historic and cultural contexts.

**3. COURSE OUTLINE**

**MODULE I: PROSE FORMS**

Fiction/Short Story/Tales - Autobiography/Biography - Newspaper/Journal Articles - Philosophical/Scientific Essays - Travelogues - Speech

Introduce various modes of narrative so as to enable the students to distinguish between them and identify the characteristics specific to each mode. The students must be encouraged to write prose in as many different modes as possible.

**MODULE II: PROSE READINGS (CORE)**

1. Francis Bacon : Of Studies
2. Intizar Husain : A Chronicle of the Peacocks (Short story)  
(From Individual Society, Pearson Education)
3. Paul Krugman: Grains Gone Wild  
(<http://www.nvtimes.com/2008/04/07/opinion/Q7krugman.html>)
4. Martin Luther King, Jr. : Nobel Prize Acceptance Speech  
(nobelprize.org/nobel\_prizes/peace/laureates/1964/king-acceptance.html)
5. Sylvia Nasar : A Quiet Life (Princeton, 1970-90)  
From Nasar, Sylvia. A Beautiful Mind. London: Faber and Faber, 1998)
6. Omprakash Valmiki: Joothan: A Dalit's Life (From Individual Society,  
Pearson Education)
7. E.F.Schumacher: Technology With A Human Face  
(From Insights. K Elango (ed). Hyderabad, Orient Blackswan, 2009)
8. Daniel Goleman : Emotional Intelligence (From English Essayist, OUP)
9. Mrinal Sen : Filming India (An Interview)  
(From India Revisited by Ramin Jahanbegloo, Delhi.OUP. 2008)
10. Robert Lynd : On Good Resolutions (From English Essayists, OUP)
11. Mishirul Hassan : Religion and Civilization (From Writing A Nation, Rupa)
12. James Baldwin : My Dunegon Shook  
(From the Fire Next Time by Michael Joseph)

#### **4. READING LIST**

A) Core Text  
(A text containing the above lessons will be made available)

B) FURTHER READING

#### **Walter Benjamin: Experience** (Essay)

(From Marcus Bullock and Michael W. Jennings, ed, *Walter Benjamin: Selected Writings, Volume I, 1913-1926*, Cambridge: The Belknap Press of HUP, 1996)

#### **Stephen Hawking: Public Attitude towards Science** (Scientific Essay)

(From Stephen Hawking: *Back Holes and Baby Universes and Other Essays*. Toronto: Bantam Books, 1993)

<http://beemp3.com/download.php?file-2740600&song=Public+Attitudes+Toward+Science>

#### **Martin Luther King: I Have a Dream** (Speech)

(<http://www.americanrhetoric.com/speeches/mlkihaveadream.htm>)

**Ngugi Wa Thiong'o:** *Weep Not, Child*, (Fiction).  
Chennai: B.I.Publications. 2007.

**Guy De Muapassant: The Diamond Necklace** (Short Story)

(From Robert Scholes, Nancy R. Comley et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. - Pages 297-303)

**James Baldwin: Autobiographical Notes**

(From Robert Scholes, Nancy R. Comley et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. - Pages 98-102)

**A.P.J.Abdul Kalam:** *Wings of Fire*. Hyderabad: Universities Press (India) Private Ltd. 2004.

**Anne Frank:** *The Diary of a Young Girl*. New York: Bantam Books, 1993.

**Martin Luther King III: Martin Luther King III reflects on his pilgrimage to India.**

(Newspaper article) (From 'The Hindu', Op-Ed Page 11, dated Saturday, March 14, 2009.)

**5. MODEL QUESTION PAPER**

*(To be incorporated)*

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES**

**METHODOLOGY OF HUMANITIES**

COURSE CODE	<b>AENG3B03T</b>
TITLE OF THE COURSE	METHODOLOGY OF HUMANITIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	III
No. OF CREDITS	4
No. OF CONTACT HOURS	72 (4 hrs/wk)

**1. AIM OF THE COURSE**

- The course is intended to introduce the student to the methodological issues that are specific to the disciplines referred to as the humanities and to inspire in the student a critical perspective with which to approach the disciplines under the humanities.

**2. OBJECTIVES OF THE COURSE**

On completion of the course, the student should be (able):

- To know the distinction between the methodologies of natural, social and human sciences
- To understand the questions concerning the relation between language and subjectivity as well as those pertaining to structure and agency in language
- Aware the theories of textuality and reading both western and Indian

**3. COURSE OUTLINE**

MODULE I

Introduction - difference between the natural, social and the human sciences - facts and interpretation - history and fiction - study of the natural world compared to the study of the subjective world - study of tastes, values and belief system - the question of ideology

**CORE READING**

- Terry Eagleton. *Literary Theory: An Introduction*. Oxford: Blackwell, 1983. Chapter: 'What is Literature?'
- EH Carr. *What is History?* Ed 2. London, Macmillan. 1986. 1- 24, 50-80 (Chapter 1: The Historian and His Facts & Chapter 3: History, Science and Morality)

### GENERAL READING

- Peter Widdowson. *Literature*. London, Routledge. 1999.

### MODULE II

Language, Culture and Identity - the relation between language, culture and subjectivity the question of agency in language - the social construction of reality - language in history - language in relation to class, caste, race and gender - language and colonialism

### CORE READING

- Peter L Berger and Thomas Luckmann *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. Harmondsworth: Penguin, 1966. 13-30. Introduction
- J.G. Merquior, *From Prague to Paris*. London: Verso, 1986. 10-17, Chapter 1, Sections 'The Linguistic Paradigm' and 'From Language to Culture.'

### GENERAL READING

- Rosalind Coward and John Ellis, *Language and Materialism*. London: Routledge, 1977.

### MODULE III

Narration and representation - reality and/as representation - narrative modes of thinking - narration in literature, philosophy and history - textuality and reading

### CORE READING

- Shlomith Rimmon Kenan, *Narrative Fiction: Contemporary Poetics*. London: Methuen, 1981. Chapter 1.
- Javed Akhtar, "The Syntax of Secularism in Hindi Cinema," in *Composite Culture in a Multi-cultural Society*, ed. Bipan Chandra and Sucheta Mahajan. New Delhi: NBT and Pierson, 2007. 265-72.

### GENERAL READING

- Linda M Shires and Steven Cohen, Telling Stories. London: Methuen, 1985.

## **\*\*MODULE IV**

Indian theories of knowledge - Methodologies of Indian knowledge systems -what is knowledge  
- concepts of knowledge in the Indian tradition - origin and development of Indian philosophical systems

### **Note on Course work**

The teaching of the course will involve making the student enter into a sort of dialogue with some of the issues raised in the reading material given below. While the student should be encouraged to read the recommended section of the text or the whole text outside the class hours, representative excerpts from individual texts (to be selected by the teacher) may be used for intensive reading in the class.

### **4. CORE TEXT**

(A student book containing the above lessons will be made available)

### **5. MODEL QUESTION PAPER**

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES  
READING FICTION**

<b>COURSE CODE</b>	<b>AENG3B04T</b>
<b>TITLE OF THE COURSE</b>	<b>READING FICTION</b>
<b>SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT</b>	III
<b>NO. OF CREDITS</b>	5
<b>No. OF CONTACT HOURS</b>	90 (4 hrs/wk)

**1. AIM OF THE COURSE**

- To inspire a love of fiction in students, to open up their minds, to stimulate the sympathetic/empathic imagination by allowing them to see the world through other's eyes as well to foster intercultural dialogue

**2. OBJECTIVES OF THE COURSE**

- To develop a critical understanding of fiction
- To familiarize students with the cultural diversity of the world and to extend various perspective readings
- To provide students with a meaningful context for acquiring and memorizing new language and developing oral skills
- To cultivate a sense of involvement which motivates and encourages students to learn through active participation

**3. COURSE OUTLINE**

**MODULE I - FICTION & NARRATIVE STRATEGIES**

- a) Plot - Character - Atmosphere - Technique - Style - Points of view
- b) Fiction as the base for other literary and media writing
- c) Difference between long and short fiction - definitions
- d) Types of Fiction



## CORE READING

- **\*\*B. Prasad. *A Background to the Study of English Literature*, rev. ed. 3.**
  - **Delhi: Macmillan, 2008. (Pages 193 - 229) y**
- Robert Scholes et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. (Pages 121-140)

## MODULE II - READING LONG FICTION

1. 'The Old Man and the Sea' by Ernest Hemingway (1951)

## MODULE III - READING SHORT FICTION

- a) **\*\*'The Phoenix** : **Sylvia Townsed Warner**  
**\*Mr. Know-All** : **Somerset Maugham**
- b) 'Of white Hairs and Cricket' : Rohinton Minstry
- c) **\*\*'Schools and Schools** : **O.Henry**  
**\*The Gift of the Magi** : **O.Henry**
- d) 'The Diamond Necklace' : Guy de Maupassant
- e) 'Miss Brill' : Katherine Mansfield
- f) **\*\*'Misery** : **Anton Chekov**  
**\*The Kiss** : **Anton Chekov**

## 4. READING LIST:-

### A) FURTHER READING

Sl. No	Title	Author	Publisher/Year
1	<i>Literature, Criticism, and Style: A Practical Guide to Advanced Level English Literature</i>	Steven Craft and Helen D. Cross	Oxford: OUP. 2000
2	<i>The Rise of the Novel</i>	Ian Watt	University of California Press, 2001
3	<i>Rhetoric of Fiction</i>	Wayne C. Boot	Chicago: The University of Chicago Press, 1983
4	<i>Craft of Fiction.</i>	Percy Lubbock	Penguin, 2007
5	<i>Literature and Language Teaching: A Guide for Teachers &amp; Trainers</i>	Gillian Lazar	Cambridge University Press, 2008

6	<i>A Hand Book of Critical approaches to Literature</i>	Wilfred L. Guerin et al	New Delhi: OUP, 2007
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**5. MODEL QUESTION PAPER** (*To be incorporated*)

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES  
METHODOLOGY OF LITERATURE**

COURSE CODE	<b>AENG4B05T</b>
TITLE OF THE COURSE	METHODOLOGY OF LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	IV
No. OF CREDITS	4
No. OF CONTACT HOURS	90 (5 hrs/wk)

**1. AIM OF THE COURSE**

- To familiarize the student with the critical tools used in the reading of literature
- To instill a broader and holistic sensibility in the student with the aim of eventually equipping him to approach, analyze and assess literary discourses through a host of complementary as well as conflictingly different theoretical frameworks.
- To form an idea of the complex nature of literary studies and how they are entangled with other aspects of the social body.
- To unveil the constitutive elements and cultural specificity of literature along with the intricate process of canon formation.
- To help the student gain perceptive insights into the socio-political dynamics, the structuring points of view, the dominant ideology, hegemony, the prevailing common sense and communal underpinnings that mediate the writing, production, reception and survival of a work.
- To familiarize the student with other media, popular literature and emerging trends

**2. OBJECTIVES OF THE COURSE**

- To introduce and discuss the evolution of literature
- To sensitize the student to his own readings, to develop a critical sensibility, to inculcate a love of literature, and to instill a serious approach to literature.
- To enable the student to read literature using critical and theoretical schools viz. textual approaches - New Critical, psychoanalytic, gender based, ethnic, subaltern, post-colonial, cultural, archetypal, postmodern, ecological perspective

**3. COURSE OUTLINE**

## **MODULE I**

Traits of Literature: What forms literature? How is literature different from other discourses? - Canon Formation: Who determines taste? How are certain works and authors marginalized? - English literatures: British, American, African, Indian, Canadian, Australian etc.

## **MODULE II**

Textual approaches: New -criticism, Formalism, Close Reading, Deconstruction, Reader response - Psychoanalytic: Freud, Lacan and Zizek (not the heavy jargon but reading possibilities) - Archetypal: Unconscious and universal patterns of repetition

## **MODULE III**

Gender: Marginalized genders - Ethnic: Marginalization of aboriginals, how their culture is demolished and specimens? - Subaltern: A unique Indian phenomenon. Dalit literature, marginalization

## **MODULE IV**

Post colonial: How texts are reread? Quest for expression, assertion of nationalism with special reference to India and Arica - Cultural studies: Cultural Materialism, New Historicism, Marxism, Postmodernism - Eco-critical: Awareness of nature and environment, eco-feminism

### **Approach**

The approach has to be open and flexible in sensibility, avoiding judicious judgments. Instead of offering rigid definitions and descriptions, the teacher is to stimulate thinking process and help students form positions through familiar examples. A few poems (or stories) are to be selected and read from different theoretical frames so that the student can grasp how one contrasts with the other.

Classes may be devoted to simple explication of the methodologies followed by practical illustrations of the application of the methodologies on short works and finally, student assignments on these lines.

## **4. READING LIST**

A) CORE TEXT

(A text containing the above lessons will be made available)

B) FURTHER READING

SI No	Title	Author	Publisher/Year
1	<i>Principles of Literary Criticism</i>	S. Ravindranathan	Chennai, Emerald, 1993
2	<i>A Handbook of Critical Approaches to Literature</i>	Wilfred L. Guerin, Earle Labor, et al	Delhi, OUP, 2006
3	<i>Contemporary Criticism: An Anthology</i>	V.S.Sethuraman (ed)	Chennai, Macmillan, 1989

5. MODEL QUESTION PAPER

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES  
READING DRAMA**

COURSE CODE	<b>AENG4B06T</b>
TITLE OF THE COURSE	READING DRAMA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	IV
No. OF CREDITS	4
No. OF CONTACT HOURS	72 (4 hrs/wk)

**1. AIM OF THE COURSE**

- To develop in students a taste for reading drama with a theoretical basis, and to enter imaginatively into other worlds, to consider issues and to explore relationships from the points of view of different people

**2. OBJECTIVES OF THE COURSE**

- To develop a critical understanding of drama and various kinds of theatre and a range of dramatic skills and techniques
- To familiarize students with the cultural diversity of the world
- To provide students with a meaningful context for acquiring new language and developing better communication skills
- To foster a strong sense of involvement which motivates and encourages students to learn through active participation
- To facilitate exploration of attitudes, values and behaviour and creation of roles and relationships so that the student gains an understanding of themselves and others through dramatic, imaginative experience
- To develop confidence and self-esteem in their relationships with others and sensitivity towards others

**3. COURSE OUTLINE**

## MODULE I - DRAMA & THEATRE

a) Drama as a performing art - Drama as a tool for social criticism - Theatre - Introduction to theatres such as Absurd. Epic, Street, Cruelty, Anger, Feminist, Ritualistic, and Poor.

### CORE READING TEXTS

- B. Prasad. *A Background to the Study of English Literature*, Rev. Ed. 3. Delhi: Macmillan, 2008. (Pages 106 - 182)
- Robert Scholes et al (ed). *Elements of Literature: Fiction. Poetry, Drama, Essay Film*, ed IV. OUP, 2007. (Pages 773 - 800)

## MODULE II - READING DRAMA

- William Shakespeare : *Macbeth*
- Ibsen : *A Doll's House Act III*  
(A general awareness of the entire play is expected)
- J.M. Synge : *Riders to the Sea*

### 4. FURTHER READING

SI. No	Title	Author	Publisher/Year
1	<i>Elements of Drama</i>	J. L. Styan	Cambridge University Press, 1967
2	<i>A Hand Book of Critical approaches to Literature</i>	Wilfred L. Guerin et al	New Delhi: OUP, 2007
3	<i>The Semiotics of Theatre and Drama</i>	Keir Elam	London: Routledge, 2009
4	<i>Literature, Criticism, and Style: A Practical Guide to Advanced Level English Literature</i>	Steven Craft and Helen D. Cross	Oxford: OUP, 2000
5	<i>Literature and Language Teaching: A Guide for Teachers &amp; Trainers</i>	Gillian Lazar	Cambridge University Press, 2008

### 5. CYBER RESOURCES

- <http://virtual.clemson.edu/groups/dial/AP2000/drama.htm>

- <http://www.hmie.gov.uk/documents/publication/eltd-03.htm>
- [www.criticalreading.com/drama.htm](http://www.criticalreading.com/drama.htm) -
- [www.angelfree.com/ego/edp303/](http://www.angelfree.com/ego/edp303/)
- [www.associatedcontent.com/article/110042/anton\\_chekhovs\\_play\\_the\\_bear\\_a\\_tragedy.html](http://www.associatedcontent.com/article/110042/anton_chekhovs_play_the_bear_a_tragedy.html)
- <http://www.theatrehistory.com/irish/synge002.html>
- [http://www.theatredatabase.com/20th\\_century/john\\_millington\\_synge\\_002.html](http://www.theatredatabase.com/20th_century/john_millington_synge_002.html)
- <http://www.answers.com/topic/all-god-s-chillun-got-wings>
- [http://www.eoneill.com/library/newsletter/iv\\_1-2/iv-1-2\\_b.htm](http://www.eoneill.com/library/newsletter/iv_1-2/iv-1-2_b.htm)

## 6. MODEL QUESTION PAPER

*(To be incorporated)*



**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES  
LITERARY CRITICISM AND THEORY**

COURSE CODE	<b>AENG5B07T</b>
TITLE OF THE COURSE	LITERARY CRITICISM AND THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
No. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To familiarise the students with the literary terms and introduce to them the various streams in literary criticism, to make them aware of the interdisciplinary nature of contemporary criticism and to develop in students, skills for literary criticism.

2. OBJECTIVES OF THE COURSE

- To make the students aware that all readers are critics
- To familiarise them with the factors involved in criticism like interpretation, elucidation, judgement and appreciation.
- To introduce the students to basic texts in criticism, relating to various movements and schools of thought.
- To develop critical thinking by introducing various tools of criticism- analysis, comparison, theoretical approaches etc.

4. COURSE OUTLINE

**MODULE I - CLASSICAL AGE**

- ❖ Aristotle: Concepts of tragedy, plot
- ❖ Plato: Concept of Art, criticism of poetry and drama
- ❖ Contemporary relevance of the ideas in the above to be discussed

**Core reading**

Aristotle . Poetics classical appendix in English Critical Texts, OUP, Madras, 1962  
Prasad, B. An Introduction to English Criticism. Macmillan. India. 1965. pp 1-28.

## **\*\*MODULE II-INDIAN AESTHETICS**

- ❖ Theory of Rasa, vyanjana and alankara.
- ❖ The relationship between Module I & II to be discussed. For eg. The concept of Rasa and purgation. Alankara and figures of speech etc.

### **Core reading:-**

Das Gupta, S.N. "The Theory of Rasa", (pp 191 -196) in Indian Aesthetics : An Introduction ed.. V.S.Sethuraman, Macmillan, India, 1992.

Kuppuswami Sastri. "The Highways of Literary Criticism in Sanskrit" (pp 173 - 190), in Indian Aesthetics : An Introduction ed.. V.S. Sethuraman, Macmillan, India, 1992.

Raghavan, V. "Use and Abuse of Alankara"(pp 235 - 244) in Indian Aesthetics: An Introduction. India, Macmillan, 1992.

## MODULE III - MODERN CRITICISM

This section is meant to make the students familiar with modern critical writing. CORE TEXTS  
William Wordsworth; *Preface to Lyrical Ballads*- Paragraphs 5-12 Ferdinand de Saussure: Nature of the Linguistic Sign. T.S. Eliot - Tradition and the Individual Talent Elaine Showalter- Towards a Feminist Poetics

### CORE BOOKS

Wordsworth, William "Preface to Lyrical Ballads" in Enright, D J et al. English Critical Texts .Oxford University Press, Madras, 1962 paragraphs 5 to 12. P. 164-172.  
Eliot, T S. "Tradition and Individual Talent" in English Critical Texts Madras, 1962 pp 293 - 301.  
Saussure, Ferdinand De. "Nature of the Linguistic Sign" in Modern Literary Theory and Criticism.  
Showalter, Elaine. "Towards a Feminist Poetics" in Contemporary Criticism ed. Sethuraman V. S. India Macmillan, 1989, pp 403- 407

## MODULE IV - CRITICAL TERMS AND CONCEPTS

This is a section meant to familiarize students with the various tools, movements and concepts in criticism. This may include the following:

### Figures of Speech:

Simile, metaphor, synecdoche, metonymy, symbol, irony, paradox.

### Movements:

Classicism, neo-classicism, romanticism, humanism, realism, magic realism naturalism, symbolism. Russian formalism, Marxist criticism, absurd literature, modernism, structuralism, post-structuralism, deconstruction, post-modernism, post-colonialism, feminism, psychoanalytic criticism

### Concepts:

Objective correlative, Ambiguity, intentional fallacy, affective fallacy, negative capability, myth, archetype

\*Rasa, Dhvani, Vijnana, Alankara, Vakrokti

### Literary Forms:

Lyric, Ode, Elegy, epic, sonnet, ballad, dramatic monologue, melodrama, tragic-comedy, farce, and satire

### **Core Reading**

Abrams, M.H. *A Glossary of Literary Terms*. VII edn. Thomson Heinle , India, 1999.

Peck, John and Martin Coyle. *Literary Terms and Criticism*. Macmillan, London, 1993.

### **MODULE V**

In this Module, critical analysis of short poems and short stories are to be done by students. The students may be asked to analyse pieces in terms of theme, diction, tone, figures of speech, imagery etc. Theoretical approaches may be avoided.

### **Core Reading:-**

Sethuraman, V.S. et al. *Practical Criticism* . Macmillan, India, 1990. 4.

### 4. READING LIST

#### **General Reading**

SI No	Title	Author	Publisher/Year
1	<i>Indian Aesthetics. An Introduction.</i>	Sethuraman, V.S	India: Macmillan ,1992.
2	<i>Oxford Dictionary of Literary Terms</i>		
3	<i>A Glossary of Literary Terms</i>	Abrams, M.H	India: Macmillan,Rev. Edition.
4	<i>Literary Terms and Criticism</i>	Peck, John et al.	Macmillan: India, 1993.
5	<i>An Introduction to English Criticism</i>	Prasad, B	India: Macmillan. 1965.
6	<i>Beginning Theory,</i>	Barry, Peter.	Manchester and New York: Manchester University Press. 1995.

### **Further Reading**

SI No	Title	Author	Publisher/Year
1	<i>Structuralism and Semiotics</i>	Hawks, Terrence	New Accents, 2003
2	<i>The Poetry Hand Book</i>	Lennard, John	Oxford University Press, 2008
3	<i>A History of Literary Criticism</i>	Blamires, Harry	Delhi:Macmillan, 1991
4	<i>Contemporary Literary Theory: A Student's Companion</i>	Krishna Swamy, N et al	Delhi: Macmillan, 2001
5	<i>Literary Criticism: A Reading</i>	Das,B.B. et al	New Delhi, Oxford University press, 1985
6	<i>The English Critical Tradition</i>	Ramaswamy, S, Sethuraman, V.S. ed	Delhi: Macmillan, 1977
7	<i>An Introduction to the Study of literature</i>	Hudson, W.H.	
8	<i>Literature Criticism and Style</i>	Croft, Steven et al.	Oxford University press, 1997
9	<i>Literary Theory: The Basics</i>	Bertens, Hans	Routledge, 2001
10	<i>Literary Theory for the Perplexed</i>	Klages, Mary	India: Viva Books, 2007

#### 5. WEB RESOURCES

[www.literatureclassics.com/ancientpaths/litcrit.html](http://www.literatureclassics.com/ancientpaths/litcrit.html)

[www.textec.com/criticism.html](http://www.textec.com/criticism.html)

[www.ipl.org/div/litcrit](http://www.ipl.org/div/litcrit)

[www.assumption-edu/users/ady/HHGateway/Gateway/Approaches.html](http://www.assumption-edu/users/ady/HHGateway/Gateway/Approaches.html)

[www.maitespace.com/englishodyssey/Resources/litcrit.html](http://www.maitespace.com/englishodyssey/Resources/litcrit.html)

#### 6. MODEL QUESTION PAPER (To be incorporated)

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSE  
LANGUAGE AND LINGUISTICS**

COURSE CODE	<b>AENG5B08T</b>
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	V
No. OF CREDITS	4
No. OF CONTACT HOURS	90 (5 hrs/wk)

**1. AIM OF THE COURSE**

- The course studies what is language and what knowledge a language consist 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).

**2. OBJECTIVES OF THE COURSE**

- 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, idioms, syntax and usage.
- To improve writing and speech skills.

**3. COURSE OUTLINE**

**MODULE I - LANGUAGE**

- a. What is Language? - Speech and Writing - Language and Society
- b. Variations in language - Language Behaviour - Dialect - Idiolect - Register - Bilingualism

## **MODULE II - LINGUISTICS**

- a) What is Linguistics? - Is Linguistics a Science?
- b) Branches of Linguistics  
Phonology - Morphology - Syntax - Semantics - Semiology
- c) Approaches to the Study of Linguistics  
Synchronic - Diachronic Prescriptive -  
Descriptive Traditional - Modern
- d) Key Concepts in Linguistics  
Langue - Parole - Competence - Performance etc

## **MODULE III - PHONETICS**

- a. Speech Mechanism - Organs of Speech
- b. Overview of English Sound System  
Classification of Vowels - Diphthongs - Triphthongs and Consonants Cardinal Vowels  
Phonemes - Allophones and Allophonic Variations 1 Iomonyms and Homophones
- c. Suprasegmentals  
Stress and Rhythm - Intonation - Juncture
- d. Elision and Assimilation
- e. Syllable
- f) Transcription and Practice
- g) Application (to be done preferably in the Language Lab)  
The need for Uniformity and Intelligibility - Distinctions between Regional and RP  
Sounds - articulation and Auditory Exercises

## **MODULE IV - STRUCTURE OF ENGLISH**

- a. Introduction to Grammar
- b. Grammar of words  
Morphemes and allomorphs - Lexical/Content Words - Form Words -  
functional/Structural Words - Formal, Informal and Academic words - Idioms
- c. Word Class/Parts of Speech - Word formation - Derivation - Inflexion
- d. Grammar of Sentence  
Word Order - Phrase - Clause - Sentence Patterns
- e. Kinds of Sentences  
Declarative - Interrogative - Imperative - Exclamatory - Simple - complex -  
Compound
- f. Transformation of Sentences

*(Practical Exercises to be given in the prescribed areas)*

## 2. READING LIST

SI No	Title	Author	Publisher/Year
1	<i>Language and Linguistic: An Introduction</i>	John Lyon	Cambridge University Press, 1999
2	<i>An Introduction to the Pronunciation of English</i>	A.C Gimson	London, 1980
3	<i>English Grammar</i>	Raymond Murphy	Cambridge University Press, 2005
4	<i>Key Concepts in Language and Linguistics</i>	R.L.Trask	Routledge, 2004
5	<i>Elements of General Linguistics</i>	Andre Martinet	Midway Reprint Series
6	<i>Practical English Usage</i>	Michael Swan	Oxford University Press, 2005
7	<i>Linguistics and English Grammar</i>	H.A.Gleason	Holt. Rinehart &. Winston, Inc., 1965.

### B. GENERAL READING

SI No	Title	Author	Publisher/Year
1	<i>New Horizon in Language</i>	John Lyons (Ed.)	Pelican Books, 1970
2	<i>English Pronunciation in Use</i>	Mark Hecock	Cambridge University Press, 2003
3	<i>A Practical English Grammar</i>	Thomson and Martinet	Oxford University Press
4	<i>An Introduction to Language and Linguistics</i>	Christopher.J. Hall	Viva Continuum Edition, 2008
5	<i>Introducing Phonology</i>	David Odden	Cambridge University Press, 2005
6	<i>Linguistics: A Very Short Introduction</i>	P. H. Matthews	Oxford University Press

## 5. MODEL QUESTION PAPER

*(To be incorporated)*

### Sample Topics for Assignments

Language and society - Branches of Linguistics - Bilingualism - The Need for the Study of Grammar - RP and Standard English - Approaches to the Study of Grammar - Linguistics as a Science

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

**SYLLABI FOR CORE COURSE MODERN  
ENGLISH LITERATURE**

COURSE CODE	<b>AENG5B09T</b>
TITLE OF THE COURSE	MODERN ENGLISH LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
No. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To introduce the student to the general characteristics of the literature and culture of the period and to promote in him/her an interest in and knowledge of the literary productions of the age

2. OBJECTIVES OF THE COURSE

- To understand the political, religious, social and cultural trends of the Modernist and the Postmodernist periods.
- To understand how the literature of the period relates to the important trends of the period.
- To develop an ability to read, understand and respond to a wide variety of texts of the period.
- To appreciate the ways in which authors achieve their effects and to develop skills necessary for literary study.
- To develop the ability to construct and convey meaning in speech and writing matching style to audience and purpose.

3. COURSE OUTLINE

LITERARY MOVEMENTS: Modernism, Imagism, Impressionism, Expressionism, Surrealism, The Avant-garde, Stream of Consciousness, Movement poetry, Epic Theatre, Theatre of the Absurd, Existentialism, Angry Theatre, Postmodernism.

MODULE 1 : POETRY

Yeats : Easter 1916



Eliot	:	Journey of the Magi
Auden	:	The Unknown Citizen
Larkin	:	Next Please
Ted Hughes	:	The Thought Fox
Seamus Heaney	:	Constable Calls

#### MODULE 2: PROSE & FICTION

James Joyce	:	Araby (Short Story)
D. H. Lawrence	:	Rocking Horse Winner (Short Story)
<b>**Virginia Woolf</b>	:	<b>How should one read a book (Essay).</b>
<b>**Fowles</b>	:	<b>The French Lieutenant's Woman (Novel)</b>
<b>*William Golding</b>	:	<b>The Lord of the Flies</b>

#### MODULE 3: DRAMA

Osborne	:	Look Back in Anger (Play)
Pinter	:	The Dumb Waiter (OAP)

#### MODULE 4

##### Drama for Screening

Shaw : *Pygmalion*

(After a brief introduction, the play is to be screened and discussed. *The Play/My Fair Lady* are recommended.)

#### 4. READING LIST

4SI No	Title	Author	Publisher/Year
1	<i>A Glossary of Literary Terms</i>	Abrahms, M. H.	Bangalore: 1
2	<i>Modernism</i>	Peter Childs	London: Routledge, 2008
3	<i>A Brief History of English Literature.</i>	John Peck and Martin Coyle.	Basingstoke Palgrave, 20
4	<i>Beginning Postmodernism</i>	Tim Woods	Manchester:

##### Further Reading:

SI No	Title	Author	Publisher/Year
1	<i>Modernism: A Guide to European Literature 1890- 1930.</i>	Bardbury, Malcom and James McFarlane	Hassocks: Harvester, 19'
2	<i>The Modern British Novel</i>	Malcom Bardbury	Penguin
3	<i>Eight Contemporary Poets</i>	Colin Bedient	
4	<i>All That is Solid Melts into Air</i>	Marshall Berman	London: Verso
5	<i>A Preface to James Joyce.</i>	Sydney Bolt	Delhi: Pearson

6	<i>Theory of the Avant-Garde</i> . Trans. Michael Shaw. <i>Theory and History of Literature</i> , vol. 4	Peter Burger	Minneapolis: U of Minne P, 1984
7	<i>Five Faces of Modernity, Modernism, Avant - Grade, Decadence , Kitsch, Postmodernism</i>	Materi Calinescu	Durham : Duke UP , 1987
8	<i>The Theatre of the Absurd</i>	Martin Esslin	Harmondsworth: Pengu
9	<i>British Drama Since 1955</i>	Hayman, R	
10	<i>The Auden Generation: Literature and Politics in England in the 1930s</i>	Hynes, S	
11	<i>Nine Contemporary Poets</i>	King, P. R	
12	<i>The Novel at the Cross Roads</i>	David Lodge	
13	<i>Postmodernity</i>	David Lyon	Buckingham: Open UP
14	<i>A Preface to Yeats</i>	Edward Malins and John Purkis	Delhi: Pearson
15	<i>Culture in Britain Since 1945</i>	Marwick, A	
16	<i>The Movement: English Poetry and Fiction of the 1950s</i>	Blake Morrison	
17	<i>A Preface to Auden</i>	Allan Rodway	Harlow: Longman
18	<i>A Preface to Lawrence</i>	Gamini Salgado	Delhi: Pearson
19	<i>Modernist Fiction: An Introduction</i>	Stevenson, R	
20	<i>A Preface to Eliot</i>	Ronald Tamplin	Delhi: Pearson

## 5. MODEL QUESTIONS

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES  
INDIAN WRITING IN ENGLISH**

COURSE CODE	<b>AENG5B10T</b>
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To inspire students to approach and appreciate Indian literature in English, to explore its uniqueness and its place among the literatures in English.
- To motivate students for a critical and comparative study of other literatures in English and to examine the similarities and differences in attitudes, vision and idiom of expression.

2. OBJECTIVES OF THE COURSE

- 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 generate discussions on the constraints and challenges encountered in articulating Indian sensibility in English.
- To expose students to the pluralistic aspects of Indian culture and identity.

3. COURSE OUTLINE

**MODULE 1 - INTRODUCTION**

Introduction to the Course: an overview of the history of Indian Writing in English, introducing the different phases in its evolution - British Raj and the emergence of Indian writing in English, the National movement and its impacts, independence and post-independence periods and the new voices and trends. ( This part of the course aims at giving a broad overview of the area. Questions for End-Semester Assessment are to be limited within the purview of the prescribed authors and the texts)

**MODULE II - POETRY**

1. Sarojini Naidu

The Quest

- |                    |                                 |
|--------------------|---------------------------------|
| 2. Tagore          | Breezy April                    |
| 3. Kamala Das      | In Love                         |
| 4. Nissim Ezekiel  | Good bye Party Miss Pushpa      |
| 5. A. K. Ramanujan | Looking for a Cousin on a Swing |
| 6. Agha Shahid Ali | Postcard from Kashmir           |

#### CORE READING

- Gokak, Vinayak Krishna (ed). *The Golden Treasury of Indo- Anglian Poetry*. Sahitya Akademy, 1970. 105. 155.271.
- Parthasarathy R. (ed). *Ten Twentieth Century Indian Poets*. Delhi. OUP, 1976. 37, 97
- Mehrotra, Arvind Kriahna (ed). *Twelve Modern Indian Poets*. Delhi. OUP, 1992. 141

#### MODULE III - FICTION

**\*\*Shashi Deshpande** *Roots and Shadows*

**\*Anita Nair** *Ladies Coupe*

#### MODULE IV - PROSE AND SHORT FICTION

**\*\*1.Jawaharlal Nehru** *Tryst with Destiny*

**\*Shashi Tharoor** *A Myth and an Idea*

- |                  |  |
|------------------|--|
| 2. R. K. Narayan | Mars in the Seventh House<br>(Chapter IX of My Days) |
| 3. Amrita Pritam | The Weed   |

#### CORE READING

- Rushdie. Salman (ed) *Vintage Book of Indian Writing 1947-1997*. Vintage. 1997 (Tryst with Destiny)
- Narayan R.K *.My Days*. Madras: Indian Thought Publication. 2006. 115-132.
- Mythili S, V. Kadambari (ed). *Lights and Shadows*. Chennai: Blackie Books. 2000. 64-70.

#### MODULE - V- DRAMA

- |                 |   |                           |
|-----------------|---|---------------------------|
| 1.Girish Karnad | : | Naga – Mandala (OUP,1990) |
|-----------------|---|---------------------------|

#### 4. Reading List

Core Reading

GENERAL READING:

SI No	Title	Author	Publisher/Year
1	<i>Indian Writing in English</i>	K.R.Sreenivasa Iyengar	Delhi, Sterling, 19
2	<i>A History of Indian English Literature</i>	M.K.Naik	Delhi, S Academi, 1982
3	<i>A Concise History of Indian Literature in English</i>	A.K.Mehrotra	Delhi, Pern Black, 2008

FURTHER READING

SI No	Title	Author	Publisher/Year
1	<i>Perspectives on Indian Poetry In English</i>	M.K.Naik	Delhi, A1 Publication, 198
2	<i>Indian English Fiction 1980-1990 An Assessment</i>	Bhariya N.V. & V.Sarang (ed)	Delhi, Pern Black, 1994
3	<i>Perspectives on Indian Drama in English</i>	M.K.Naik & S.M.Punekar (ed)	Delhi, Pern Black, 1977
4	<i>Reworlding: The Literature of Indian Diaspora</i>	E.S.Nelson	NewPermanent 1992
5	<i>Indo-Anglian Literature 1800-1970: A Survey</i>	H.M.Williams	Bombay, Longman, 1976
6	<i>Indo-English Poetry</i>	H.L.Amga	Jaipur, S Publication, 20C
7	<i>Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues</i>	Anuadha Roy	Delhi, P Books, 1999
8	<i>Endless Female Hungers: A Study of Kamala Das</i>	V.Nabar	Delhi, Pern Black, 1993
9	<i>Modern Indian Poetry in English</i>	R.D.King	Delhi, Pern Black

5. CYBER RESOURCES

(To be incorporated)

6. MODEL QUESTIONS

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES  
WOMEN'S WRITING**

COURSE CODE	<b>AENG6B11T</b>
TITLE OF THE COURSE	WOMEN'S WRITING
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To introduce students to women's voices articulated in literature from various countries
- To introduce them to the evolution of the Feminist movement and to familiarize them with the various issues addressed by Feminism
- To sensitize them to issues like marginalization and subjugation of women
- To motivate them to rethink and redefine literary canons

2. OBJECTIVES OF THE COURSE

- To enable students to identify concepts of class, race and gender as social constructs and interrelated throughout women's lives
- To lead them to explore the plurality of female experience in relation of these
- To equip them with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms

**2. COURSE OUTLINE**

Module 1 - Essays

a. Introduction to the Course, its scope, the need to re-examine the canons

1. Virginia Woolf : Shakespeare's Sister  
(From *A Room of One's Own*. London, Hogarth, 1929)
2. Elaine Showalter : A Literature of Their Own: British Women Writers  
from *Brontes to Lessing*  
(Princeton, Princeton University Press, 1977)

MODULE II POETRY

1. Kamala Das : An Introduction  
From: Narasimhaiah, CD. (ed). *An Anthology of Commonwealth Poetry*. Macmillan India Ltd, 1990, 47)
2. Noonuccal Oodgero : We Are Going  
(From: Noonuccal Oodgeroo. *The Down is at Hand*. 1966)
3. Emily Dickinson : She Rose to His Requirements  
(From: *The Poems of Emily Dickinson*. Massachusetts: Cambridge. 1955.)
4. Adrienne Rich : Aunt Jennifer's Tiger  
(From: Ferguson, Margaret et.al (eds/ *The Norton Anthology of English Poetry* IV edn. New York : Norton, 1966. p. 1967)

MODULE III – FICTION

1. Jean Rhys : *Wide Sargasso Sea* (Novel) (Penguin, 1968)
2. Mrinal Pande : Girls (Short Story)  
(From: Das, Monica, (ed) *Her Story So Far : Tales of the Girl Child in India*. Delhi, Penguin 2003.)'
- \*\*3. Katherine Mansfield: *The Garden Party* (Short Story)  
(From: *Norton Anthology of English Literature*, Vol. 2. 7<sup>th</sup> Edition. New York, Norton & Co. 2000.2423-2432)

MODULE IV - DRAMA & FILM

- Mahasweta Devi : Bayen (Drama)  
(From: *Mahasweta Devi's Five Plays*. Trans. Samik Bandhopadhyay. Calcutta, Seagull Books, 1997)
- Revathy : *Mitr: My Friend* (Film)
- Marzich Mishkini : *The Day I Become a Woman* (Film)

READIGN LIST

SI. No	Title	Author	Publisher/Year
1	Fiona Tolan's 'Feminisms', in. <i>Literary Theory and Criticism: An Oxford Guide</i>	Patricia Waugh (ed)	Oxford, OUP, 2000

2	Rivkin Julie & Michael Ryan's 'Feminist Paradigms' in <i>Literary Theory: An Anthology</i>	Rivkin Julie & Michael Ryan (ed)	Oxford: Blackwell, 1998
3	<i>Jane Eyre</i>	Charlotte Bronte	OUP, 1973

### III. Further Reading

SI. No	Title	Author	Publisher/Year
1	<i>A Room of One's Own</i>	Virginia Woolf	London. Hogarth, 1
2	<i>The Female Imagination</i>	Patricia Mayor Spacks	New York: Avon Books, 1976
3	<i>Women in Patriarchy: Cross Cultural Readings</i>	Jasbir Jain (ed)	Delhi: Rawat Publications, 2005
4	<i>Women Writing in India Vol I &amp; II.</i>	Susie Tharu & K. Lalitha	Delhi, OUP. 1991
5	<i>Making A Difference: Feminist Literary Criticism</i>	Gayle Green & Coppelia Kahn	New York: Routledg
6	<i>The Mad Woman in the Attic: The Woman Writer</i>	Sandra Gilbert & Susan Gubar	Yale University Press 1978
7	<i>The Second Sex</i>	Simon de Beauvoir	UK, Harmond Worth! 1972
8	<i>Women, Race and Class</i>	Angela Davis	New York, Random House, 1981
9	<i>In Search of Our Mother's Gardens</i>	Alice Walker	New York, Harcourt Brace Jovanovich, 1983
10	<i>Desire in Language</i>	Leon S. Roudiex (ed)	New York, Columbia University Press, 191
11	<i>Literature and Gender</i>	Lisbeth Goodman (ed)	New York, Routledge 1996
12	<i>Feminist Film theorists</i>	Laura Mulvey et al (ed)	London, Routledge, 2006
13	<i>Her story So Far. Tales of the Girl Child in India</i>	Monics Das (ed)	Delhi, Penguin, 2003
14	<i>A Dragonfly in the sun: Anthology of Pakistani Writing in English.</i>	Muneesa Shamsie (ed)	OUP,1997



15	<i>Against all Odds: Essays on Women. Religion Development from India and Pakistan</i>	Kamala Bhasin et al (ed)	Delhi, Kali for Women 1994
16	<i>Atlas of Women and Men in India</i>	Saraswathy Raju et al (ed)	Delhi. Kali for women 1999
17	<i>Women Writers with Fire in their Pen, Cyber Literature, Vol.2. No. 1 Aug, 1998</i>	Usha Bande	Aug. 1998
18	<i>Breast Stories</i>	Maheshweta Devi	Calcutta, Seagull, 19

## 5. WEB RESOURCES

1. Wide Sargasso Sea Study Guide by Jean Rhys study Guide  
[www.bookrags.com/studyguide-widesargasso-sea](http://www.bookrags.com/studyguide-widesargasso-sea).
2. Wide Sargasso Sea Summary and Analysis Summary [www.bookrags.com/wide-sargasso-sea](http://www.bookrags.com/wide-sargasso-sea)
3. A Room of One's Own Summary and Study Guide [www.enotes.com/room-ones](http://www.enotes.com/room-ones)
4. Kamala Das Criticism
5. [www.enotes.com/poetry-criticism/das-Kamala](http://www.enotes.com/poetry-criticism/das-Kamala).
6. Kamala Das Summary and Analysis Summary [www.bookrags.com/Kamala-Das](http://www.bookrags.com/Kamala-Das)
7. Emily Dickinson; An Overview academic brooklyn. cuny.  
[edu/english/melani/cs6/dickinson.html](http://edu/english/melani/cs6/dickinson.html). Poets.org Guide to Emily Dickenson's Collected Poems - Poets org [www.poets.org/page.php/prmID/308](http://www.poets.org/page.php/prmID/308)

## 6. MODEL QUESTIONS

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES**

**LITERATURES IN ENGLISH: AMERICAN & POST COLONIAL**

COURSE CODE	<b>AENG6B12T</b>
TITLE OF THE COURSE	LITERATURES IN ENGLISH: AMERICAN & POST COLONIAL
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	VI
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

**1. AIM OF THE COURSE**

- To inculcate a literary, aesthetic and critical awareness of diverse cultures and literary creations and thus to arrive at a broader vision of the world.

**2. OBJECTIVES OF THE COURSE**

- To initiate the students to varied literatures in English
- To expose them to diverse modes of experiences and cultures
- To familiarize them with the concepts of Post Colonialism
- To enable students to compare and contrast their indigenous literature and culture with other literatures and cultures.

**3. COURSE OUTLINE**

**A) AMERICAN LITERATURE**

MODULE I

**General reading: Introduction to American Literature**

Poetry

Walt Whitman	: I Hear America Singing
Wallace Stevens	: Anecdote of a Jar
Sylvia Path	: Edge

**\*\*Langston Hughes** : Mother to Son  
**\*Langston Hughes** : Montage of a Dream Deferred

## MODULE II : Drama and Short story

Arthur Miller : Death of a Salesman  
Edgar Allen Poe : The fall of the House of Usher  
**\*Faulkner** : **Barn Burning**  
**\*\*Faulkner** : **The Bear**

### Core Reading

Ramanan, Mohan (Ed) *Four Centuries of American Poetry: An Anthology*. Chennai: Macmillan, 1996. 61-63, 123, 125-127, 170-171.

Salumke, Vilas et al. (Ed). *An Anthology of Poems in English*. Chennai: Longman, 2005 (Rpt). 89-91, 114-115.

### Further reading

Bhongle, Rangrao. (Ed) *Contemporary American Literature: Poetry, Fiction. Drama and Criticism*. New Delhi: Atlantic Publishers, 2002.

Collins, *An Introduction to American Literature*

Crawford, Bartholow V et al. *American Literature*. New York: Barnes and Noble Books, 1945

Mathiessew, F.O. *American Literature up to Nineteenth Century*

Spiller *Cycle of American Literature*

*A New Harvest of American Literature*

Warren, Robert Penn. *American Literature*

Wright, George T (Ed) *Seven American Stylists: From Poe to Mailer: An Introduction*. Minneapolis: University of Minnesota Press, 1961

## **B) POST COLONIALISM**

### MODULE III

General Reading: Prose: Aspects of Post Colonial Literature

#### Poetry

Margaret Atwood : This is a Photograph of Me  
Kamau Braithwaite : The Emigrants  
Meena Alexander : House of a Thousand Doors  
Gabriel Okara : The Mystic Drum  
David Diop : Africa

([blogginginparis.com/2004/08/22/afrique-africa-by-david-diop-1927-1960/](http://blogginginparis.com/2004/08/22/afrique-africa-by-david-diop-1927-1960/) -)

### MODULE IV

#### Drama

Manjula Padmanabhan : *Harvest*

Fiction

Nasibu Mwanukuzi : *Killing Time*

([www.kongoi.com/Ras\\_Nas/shortstories/daysofsummer.php](http://www.kongoi.com/Ras_Nas/shortstories/daysofsummer.php)) Carol Shields : *A Scarf*

4. MODEL QUESTION PAPER (*To be incorporated*)

**RESTRUCTURED CURRICULUM FOR  
PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

**SYLLABI FOR CORE COURSES**

**INFORMATICS**

COURSE CODE	<b>AENG6B13T</b>
TITLE OF THE COURSE	Informatics
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	VI
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

**1. AIMS OF THE COURSE**

- This course introduces students to all the different aspects of Information Technology and Computers that an educated citizen of the modern world may be expected to know of and use in daily life. The topics in the syllabus are to be presented as much as possible with a practical orientation so that the student is given a perspective that will help him to use and master technology.

**2. OBJECTIVES OF THE COURSE**

Upon completion of the course:

- The student will have a thorough general awareness of Computer hardware and software from a practical perspective.
- The student will have good practical skill in performing common basic tasks with the computer.

**3. COURSE OUTLINE**

**MODULE I: GENERAL INTRODUCTION**

Outline history of the development of computers - Types of computers- PC/ Workstations - Laptops - Palmtops - Mobile Devices - Notebooks - Mainframes Supercomputers - Significance of IT and the Internet

## **MODULE II: INTRODUCTION TO BASIC HARDWARE**

Monitor - CRT and LCD - issues - CPU-mouse-keyboard-processor types - Ports - USB 2.0 - IEEE Firewire - IDE/SATA connectors - Input-output devices - Printers-scanners-graphic tablet-thumb drive- modems- digital cameras-microphones-speakers. Bluetooth devices

## **MODULE III: INTRODUCTION TO SOFTWARE**

Topics: Operating Systems - Windows- Windows versions- Linux - Linux distributions- Free software- software licenses - GNU public license- other licenses. Open Source - Source Code FOSS. Installing Windows and Linux - BIOS - Changing boot order. Installing software in Windows and Linux - Drivers for peripherals - Software Tools (applications) - Windows software tools- Word, PowerPoint, Excel - Linux tools - Open Office, etc. Advanced applications - Photoshop, GIMP, Spreadsheets, Database tools in Windows and Linux. Dream weaver etc. Text-to-speech, OCR tools, speech recognition Content Management Systems-Learning Management Systems- Content Authoring tools- Blogs. Assistive technology for the handicapped - JAWS, NVDA. Virtual Reality, Quick Time Virtual Reality - Security issues- viruses - antivirus tools. File encryption- Cryptography. Various file formats and extensions- (eg: .jpg, .doc, .bmp .avi etc) format reading software- converting between formats- proprietary formats- formats that software save files in. Developing Software - Programming Languages- C++ - Visual Basic- Java- python etc. (introduction only).

## **MODULE IV: INTRODUCTION TO NETWORKING AND THE INTERNET**

What is Networking - LAN- WAN- Wireless networks - Benefits of Networking- file sharing- sharing of printers- examples - networking in an office- in an internet cafe. The Internet- HTML- websites - blogs - search engines- e-mail- chat- wikis- social networking- file sharing-net banking- shopping on the internet- booking a rail ticket online- checking telephone directories online Checking electoral rolls at the Election Commission site- Online maps etc. Security issues- Hacking- Phishing etc.

## **MODULE V: KNOWLEDGE RESOURCES ON THE INTERNET**

Encyclopedias - libraries - book sites - journals - content repositories - online education - other information sites - internet directories - other information sources - websites of universities and research institutions - COIL, TDIL sites. Information Feeds - RSS, Atom etc. Online courses and Virtual

Universities

## **MODULE VI: COMPUTER LOCALIZATION**

What is localization - using computers in the local languages in India - language packs for operating systems and programs - fonts -Unicode - ttf- ASCII - keyboard layout issues - official layouts - software tools for typing local languages - government developed tools - TDIL project - Bharateeya Open Office - Using local languages in Linux. CLIK Keralam site - (Centre for Linguistic Computing Keralam)

### **4. CORE TEXT**

*(A text containing the above lesson will be made available)*

### **5. MODEL QUESTION PAPER**

*(To be incorporated)*

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE  
SYLLABI FOR CORE COURSES  
WRITING FOR THE MEDIA**

COURSE CODE	<b>AENG6B14T</b>
TITLE OF THE COURSE	WRITING FOR THE MEDIA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

**1. AIM OF THE COURSE**

- This Course introduces students to writing in a professional environment and to the forms of writing for the Mass Media.
- The Course involves lectures, discussions and practice in data gathering, organising and writing for various media, including newspapers, magazines, radio, television, film and the Web.

**2. OBJECTIVE OF THE COURSE**

Upon completion students should be able to:

- Understand the nature of news, the role of journalism, advertising in a democratic society, the ethical and legal restrictions on media writing, and the criteria for writing excellence.
- Master the basic writing and reporting skills for various media, including news writing for print and broadcast media, and advertising copywriting.
- Think critically about writing for the media (specifically broadcast journalism, digital media and advertising); develop and apply media writing skills.
- Exhibit competence in the mechanics of concise and clear writing through the use of acceptable grammar, correct spelling, proper punctuation, and appropriate AP style.

**3. COURSE OUTLINE**

- a. Introduction - The Media and the Message
- b. Introduction to Print Media - Audience for the News
- c. Feature Writing and Article Writing:  
Angle - Structure - Organisation
- d. Newspaper Writing:  
Editorials - Letters to the Editor - Book and Film reviews - Interviews Lead: datelines - Credit-line



- Bylines - Nut-graph - Headlines - Oped Pieces
- e. Editing: Grammar - Punctuation - Subbing - Proof-reading - Freelancing
- f. Writing for Magazines: Action - Angle - Anecdote

## MODULE II - ELECTRONIC MEDIA

### a) Radio

Radio as a Mass Medium - Radio Skills - Broadcast Writing - Broadcast Terms - Scripting for Radio - Story Structure - Lead, Body, Ending - Writing Radio News and Features - Programmes for Radio (Features, News, Interviews, Skits, Music Programmes, etc.)  
Practical - Planning a Newscast - Radio Jockeying

### b) Television

Television as a Mass Medium - Television Skills - Scripting for TV - Programmes for TV (Features, News, Interviews, Music Programmes, etc.)  
Practical - Anchoring, Interviewing

### c) Film

Fundamentals of Film Scripting, Screenplay and Production, Documentary Film, News Reel. Practical - Writing Short Screenplays, Film Reviews.

## MODULE III - DIGITAL MEDIA

### a) Kinds of Digital Media

E-book - E-magazine - E-journal - E-newspaper - Internet - World Wide Web

### b) Writing for Digital Media

Web Writing - Technical Writing - Blogging.- Introduction to Profile Writing - Broadcast News Analysis - Caption Writing - Copy Writing/Content Writing - Story Structure and Planning - Inverted Pyramid - Headline, Blurb, Lead - Digital Correspondence - Digital Editing  
Assignments in Technical Writing. Web Writing, Blogging.

## MODULE IV -ADVERTISEMENT

### a)Advertisement in Different Media - An Overview

b) Promotional Literature: Copywriting for Leaflets, Pamphlets, Brochures, Classifieds - Text, Captions, Logo - Story-board etc.

## MODULE V - STYLISTICS AND THE MEDIA

### a)Difference in writing styles between Print, Electronic and Digital Media

b)Basic principles of AP Style (Associated Press Style Book) for Writing - Use of the Style Book - Style as a Manner of Writing - Clarity in Writing - Readability - Five 'W's and 'H' of Writing.

c)Different kinds of writing:

News Writing - Appropriate angle for a news story - Structuring news - Qualities of effective leads -Using significant details - Effective revision

1. Article writing - Structuring for greatest effect - Preparation and organization of article -Specific angle - specific audience.
2. Feature writing - structure - organisation - feature angles - simplicity in Style.
3. Writing for the screen - Writing effective film reviews -Basic principles of writing for advertising - Writing for Interactive Media

d. Editing - Copy editing process - Guiding principles of editing. 4. READING LIST

A. CORE, READING

SI No	Title	Author	Publisher/Year
1	<i>Writing for the Mass Media</i> (Sixth edition).	James Glen Stovall	Pearson Education, 2006
2	<i>Basic News Writing</i>	Melvin Menchar	William. C.Brown Co., 1983
3	<i>Writing and Reporting News: A Coaching Method</i>	Carole Rich	Wadsvvorth/ Thomson Learning, 2003
4	<i>News Writing &amp; Reporting</i>	James A Neal & Suzane S Brown	Surjeeth Publications, 2003
5	<i>Broadcast News Writing, Reporting &amp; Production</i>	Ted White	Macmillan
6	<i>An Introduction to Digital Media</i>	Tony Feldman	(Blueprint Series) 1996
7	<i>Advertising</i>	Ahuja & Chhabra	Sujeeth Publications, 1989
8	<i>The Screenwriter's Workbook</i>	Syd Field	Dell Publishing, 1984
9	<i>E-Writing</i>	Dianna Booher	Macmillan, 2008
10	<i>Mass Communication Theory</i>	Denis Mcquail	Vistaar Publications, 2007

B. FURTHER READING

SL No	<i>Writing and Producing News</i>	Eric Gormly	Surjeet Publications, 2005
2	<i>A Crash Course in Screenwriting</i>	David Griffith	Scottish Screen, 2004
3	<i>Digital Media: An Introduction</i>	Richard L Lewis	Prentice Hall
4	<i>The Art of Editing the News</i>	Robert.C McGiffort	Chilton Book Co., 1978
5	<i>Digital Media Tools</i>	Dr.Chapman Nigel	(Paperback - 26 Oct 2007)
6	<i>News reporting and Editing</i>	K.M Srivastava	Sterling Publications

7	<i>The News Writer's Handbook: an Introduction to Journalism</i>	M.L Stein,, Paterno, Susan.F	Surjeeth Publications, 2003
8	<i>The Associated Press Style Book and Libel Manuel</i>	Norm	The A.P, 1994
9	<i>The TV Writer's Workbook : A Creative Approach to Television</i>	Ellen Sandler	Delta, 2007
10	<i>Understanding Journalism</i>	I ,ynette Sheridan Burns	Vistaar Publications, 2004
11	<i>Media and Society in the Digital Age</i>	Kevin Kawamoto	Pearson Education, 2002
12	<i>Media in the Digital Age</i>	J.V Pavlik	(Paperback - 1 May 2008)

## 5.WEB RESOURCES

[info@scottishscreen.com](mailto:info@scottishscreen.com)  
<http://www.scottishscreen.com>  
<http://www.subtle.net/empyre/>  
<http://www.billseaman.com>  
<http://www.inplaceofthepage.co.uk>  
<http://www.desvirtual.com>  
<http://www.brueckner-kuehner.de/block>

## 6.MODEL QUESTIONS

*(To be incorporated)*

### **Sample Topics for Assignments**

*Students may opt to do creativity writing project representing an engagement with their experience of the course.*

1. Submit three focus story ideas that you could write for the campus news paper. Identify them as news or feature stories.
2. Attend three events of your locality and write a basic news story about it.
3. Keep a journal of your reading habits for a week. Write a paragraph each day about the kinds of stories you read and did not read, how many you read all the way through and how many you read just through the headlines alone or the first few paragraphs only. Give an empirical conclusion to your observations.
4. Watch the TV news bulletin for a week. Is the news the same or different from the print news? Do you have greater faith in the medium? Why?
5. Concentrate on a particular publication of E-newspaper for at least a week. Reflect on its views, values and stylistic qualities.
6. Take three published news stories. Use the internet search engines to substantiate facts in the story.
7. Write a detailed story board for a 30 second Advertisement, complete with even the voice-over.
8. Write the script and a screen play for a 20 minute documentary film.

**Expectations:**

Organizational visit and participation of each student is essential and obligatory. It will be the basis of evaluation and grading. Assignments are due at the end of the course.

<b>OPEN COURSES FOR STUDENTS OF OTHER DISCIPLINES</b>
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EFFECTIVE FROM JUNE 2015 ONWARDS

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

SYLLABI FOR OPEN COURSES  
FOR STUDENTS OF OTHER DISCIPLINES  
FILM STUDIES

COURSE CODE	<b>AENG5D01T</b>
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
No. OF CREDITS	4
NO. OF CONTACT HOURS	36 (2 hrs/wk)

**1. 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.

**2. OBJECTIVES OF THE COURSE**

- To arrive at an appreciation of film as an art form and its aesthetics
- To see film as a gateway subject and to foster through film an understanding of visual aesthetics, forms and technological innovation.
- 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 probe the impact of practices and regulations such as censorship, cultural policy, industry awards and international distribution in film reception.
- To develop analytical skills so that the student can produce informed and thorough close readings of films.

### 3. COURSE OUTLINE

#### MODULE I

Introduction to the basic terminology of filmmaking Mise en scene, long takes deep focus Shots (close up, medium shot, long shot)

Editing : chronological editing, cross cutting, montage , continuity editing , continuity cuts, jump cuts, match cuts, 30 degree rule, 180 degree rule.

Sound in the movie , colour in the movies

The production, distribution and reception of films ; censorship

#### MODULE II

Introduction to film genres

The Major genres: Narrative, avant-garde, documentary

Other genres: Thriller, melodrama, musical, horror, western, fantasy animation film noir expressionist historical, mythological, road movies

#### MODULE III

Introduction to major movements and theories

The silent era; classic Hollywood cinema, Neo-Realism, French New wave, Indian cinema

Introduction to the film theories of Sergei Eisenstein, Andre Bazin , auteur theory, Christian Metz and Laura Mulvey

#### MODULE IV

Selected Film Texts

Andre Bazin : *The Evolution of the Language of Cinema* (from 'What is Cinema')

\*\* Satyajit Ray: *What is Wrong with Indian Films* (from 'Our Films Their Films')

\*\*Ronald Abramson " *Structure and Meaning in Cinema in Movies and Methods* Ed. Bill Nichols

\*Gaylin Studlar: "Massochism and the Perverse Pleasure of Cinema" (from *Film Criticism and Theory*)

C.S. Venkiteswaran , Swayamvaram : *Classic Prophecies in Film and Philosophy* ed. K Gopinathan

#### MODULE V

##### Case Studies of Classic Cinema

1. \*\**Battleship Potemkin - Silent Cinema*  
\**The Great Dictator – Silent Cinema*
2. *Bicycle Thieves- Italian Neo-Realism*

3. \*\*The Godfather- Hollywood Classic  
\*The Pianist- Hollywood Classic
4. Charulata: Indian Classic
5. \*\*Rashomon : Asian Classic. Japanese Cinema  
\*Dreams: Asian Classic. Japanese Cinema
6. Chemmeen : Malayalam classic

#### 4. READING LIST

##### a) RECOMMENDED READING

1. Amy Villarejo. *Film Studies : The Basics* London & New York Routledge. 2007
2. Warren Buckland *Teach Yourself Film studies* , London , Hadden
3. Virginia Wright Wexman *A History of Film Delhi*, Pearson
4. Susan Heyward *Key concepts in Cinema Studies* London Routledge
5. J Dudley Andrew *The major Film Theories; An Introduction* New Delhi Oxford
6. Michael Silverman (eds) "Elements of Literature" *The Elements of Film* New Delhi, OUP Pages 1451-1491.

##### b) FURTHER READING

1. Leo Braudy & Marshall Cohen Eds. *Film Theory and Criticism* Oxford OUP
2. Geoffrey Nowell Smith. *The Oxford History of World Cinema* Oxford OUP
3. Satyajit Ray *Our Films Their Films* Hyderabad Orient Longman
4. J Dudley Andrew *Concepts in Film theory*
5. Jarek Kupsc *The History of Cinema for Beginners* Hyderabad . Orient Longman
6. Victor Perkins *Film as Film: Understanding and Judging Movies*. Harmondsworth, Penguin
7. Bill Nicols ed. *Movies and Methods*
8. Rudolf Arnheim *Film as Art* London Faber
9. Andre Bazin *What is Cinema* Berkeley U of California P
10. John Caughie (ed) *Theories of Authorship* London BFI
11. John Corner *The Art of Record: A Critical Introduction to the Documentary*. Manchester Manchester UP
12. David Bordwell *The Cinema of Eisenstein* London Routledge
13. Ashish Rajadhyaksha & Paul Willeman *Encyclopedia of Indian Cinema* Oxford & New Delhi OUP
14. John Hill & Pamela Church Gilson (eds) *The Oxford Guide to Film Studies* OUP
15. David Overly (ed) *Springtime in Italy: A Reader on Neorealism* London, Talisman
16. James Monaco *The New Wave* NY OUP
17. Keiko McDonald *Cinema East:!/ Critical Study of Major Japanese Films*, London. Associated University Presses
18. Chidananda Das Gupta *The Cinema of Satyajit Ray* New Delhi Vikas

#### 5. CYBER RESOURCES

(To be incorporated)

#### 6. MODEL QUESTIONS

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

SYLLABI FOR OPEN COURSES  
FOR STUDENTS OF OTHER DISCIPLINES  
**CRATIVE WRITING IN ENGLISH**

COURSE CODE	<b>AENG5D02T</b>
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	36 (2 hrs/wk)

1. AIM OF THE COURSE

- To acquaint students with the basic principles and techniques involved in writing poetry, fiction and drama
- To develop students' talent for creative writing in English and to encourage them to keep writing

2.OBJECTIVES OF THE COURSE

- To introduce the concept of creative writing
- To familiarise students with the process of writing poetry, fiction and drama
- To train students to write the various forms
- To prepare students to write for the media
- To encourage students to write for publication

3.COURSE OUTLINE

MODULE I - INTRODUCTION TO CREATIVE WRITING

Creativity - inspiration - art - propaganda - madness - imagination - creative writing/teaching of-  
importance of reading

MODULE II - THE ART AND CRAFT OF WRITING

Tropes, figures - style, register - formal, informal usage - varieties of English - language and  
gender - disordered language - playing with words - grammar and word order - tense and time -  
grammatical differences

## MODULE III – MODES CREATIVE WRITING

### c) POETRY

Definitions functions of language - poetry and prose - shape, form, and technique - rhyme and reason - fixed forms and free verse modes of poetry: lyrical, narrative, dramatic - voices - Indian English poets - interview - verse for children - problems with writing poetry - writing poetry - Workshops

### 7. FICTION

Fiction, non fiction - importance of history - literary and popular fiction - short story and novel - interview - writing fiction for children - children's literature - interview- workshops

### 8. DRAMA

Drama - plot - characterization - verbal and non verbal elements - overview of Indian English theatre - styles of contemporary theatre - Indian playwrights - interview - writing for films - screenplay - children's theatre - writing drama - workshops

## MODULE IV- WRITING FOR THE MEDIA

Print media - broadcast media - internet - advertising

## MODULE V - PUBLICATION TIPS

Revising and rewriting - proof reading - editing - submitting manuscript for publication - summary

## EXTENSION ACTIVITY (READING)

A reading of a few pieces of creative writing of well known authors is to be undertaken as an extended activity. The reading may be done as a class room activity under the guidance of teacher or optionally, students read the pieces at home and a discussion on the various aspects may be undertaken later in class. It could also be done as a group activity in classroom with the group leader presenting the summary of the ideas generated at the discussion. Loud reading of poems and stories and role plays of sections of plays is to be encouraged.

A sample collection of pieces is given. The list is only suggestive. A resourceful teacher is free to select any number of pieces of his/her choice. Being an open course, such an activity will be of a serious nature.

### POETRY

Wordsworth : The Solitary Reaper

Robert Frost : Stopping by the Woods on a Snowy Evening



Shakespeare : Shall I compare thee to a summer's day?  
 Pablo Neruda : Tonight I can Write  
 Wole Soyinka : Telephone Conversation  
 Tagore : Where the Mind is Without Fear  
 Emily Dickinson : It's Such a Little Thing

**FICTION**

O. Henry : The Last Leaf  
 Prem Chand : Registration  
 Chinua Achebe : Marriage is a Private Affair  
 Anton Chekhov : The Grief  
 Saki : The Open Window

**DRAMA**

Shakespeare : The Merchant of Venice (The Trial Scene)  
 Stanley Houghton : The Dear Departed  
 Tagore : Chandrika  
 Chekhov : The Bear

**4. READING LIST:-**

**A) CORE TEXT**

SI. No	Title	Author/s	Place/Publisher/Year
1	<i>Creative Writing: A Beginner's Manual</i>	Anjana Neira Dev, Anuradha Marwah, Swati Pal	Delhi. Pearson Longman, 2009

**B) FURTHER READING**

SI. No	Title	Author/s	Place/Publisher/Year
1	<i>Elements of Literature: Essay, Fiction, Poetry, Drama, Film</i>	Robert Scholes, Nancy R. Comley, Carl H. Klaus, Michael Silverman	Delhi, OUP, 2007
2	<i>Write from the Heart: Unleashing the power of Your Creativity</i>	Hal Zina Bennet	California, New World Library, 2001
3	<i>A Guide to Writing about Literature</i>	Sylvan Barnet, William E. Cain	New Delhi, Pearson, 2006

## 5. CYBER RESOURCES

[http://www.chillibreeze.com/articles\\_various/creative-writer.asp](http://www.chillibreeze.com/articles_various/creative-writer.asp)

<http://www.contentwriter.in/articles/writirm/>

[http://www.cbse.nic.in/cw-xii/creative-writina-xii-unit-1 .pdf](http://www.cbse.nic.in/cw-xii/creative-writina-xii-unit-1.pdf): (downloadable free)

## 6. MODEL QUESTIONS

*(To be incorporated)*

**RESTRUCTURED CURRICULUM FOR  
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

**SYLLABI FOR OPEN COURSES  
FOR STUDENTS OF OTHER DISCIPLINES  
APPLIED LANGUAGE SKILLS**

COURSE CODE	<b>AENG5D03T</b>
TITLE OF THE COURSE	APPLIED LANGUAGE SKILLS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	36 (2 hrs/wk)

**1. AIM OF THE COURSE**

- English is moving into a position of strength, emerging as the single universally known spoken and accepted language. There is a growing thrust on the language, specifically the communicative aspect of English. The course shall cater to equipping the students through a rigorous training and result in COMPREHENSIVE LANGUAGE ENHANCEMENT.

**2. OBJECTIVE OF THE COURSE**

Upon completion students should be able to:

- Fulfil their educational and professional goals as they relate to their knowledge and use of the English language.
- Gain a sound functional competence in the English language without the ^ impediment of language difficulties.
- Overcome difficulties cropping up at the time of interviews, in group 5 discussions, or during entrance examinations.
- Develop a high level of proficiency in all skill areas of the English language in an integrated curriculum.
- Develop a solid understanding and usage of academic English.
- Attain an appropriate level of expertise in the skill area: reading, listening comprehension, grammar, writing and verbal skills.

### 3.COURSE OUTLINE

#### MODULE I – LANGUAGE AND COMMUNICATION

Principles of Communication

Verbal and Non-verbal communication

Barriers to Communication: Psychological barriers - Linguistic barriers –  
Socio-cultural barriers

The four essential Communication Skills: Receptive and Active Skills

Fluency and Accuracy in Communication

#### MODULE II - RESOURCES FOR LANGUAGE SKILLS

a) Conventional Resources:

Dictionaries - Thesaurus - Pronunciation Dictionary - Collocation Dictionary –  
Dictionaries of Idioms and Phrases - Grammar Books

b) Electronic Resources:

On-line Dictionaries and Thesaurus - Introduction to HTML Subject Directories - Web Resources for  
Language Learners Using search Engines - Browsers and Servers - Boolean Search CD-Rom -  
Computer Assisted Language Learning (CALL)

c) Practical: Vocabulary building exercises - Pronunciation drilling -  
Transcription - Grammar in content and context - exercises

#### MODULE III - ACTIVE SKILLS (SPEAKING AND WRITING)

##### 1)Speech Skill:

- a) a)Conventions in Speaking - Sounds - Articulation - Pronunciation of Words - Stress - Intonation -  
Rhythm - Weak forms and Strong Forms.
- b) b)Approach to Effective Conversation
- c) Starting a conversation - Greetings and Asking after - Introducing oneself - Wishing Well -  
Apologizing - Excusing - Asking for and giving Information - Making Requests, suggestions. Offers,  
Orders - Agreeing - Disagreeing - Giving and asking Permission - Making invitations - Accepting and  
Rejecting - Expression of likes and dislikes - ending a conversation.

##### 2)Writing Skill

- a) Common Errors in Grammar, Vocabulary and Usage
- b) General Writing  
Purpose, Structure, Layout and Form - Business Correspondence - Reports - Requests and Petitions -  
Complaints — Feature Writing — Article Writing
- c) Academic Writing:  
Planning, Structuring and Drafting - Introduction, the Body and Conclusion  
Project Writing - Planning and Research - Book Reviews - Abstract - Synopsis - Seminars -  
Symposia

d) E-writing

Email Exchange-Blogging –Writing on-line –Content writing for websites.

d) practical /Assignments (Samples)

- Drilling - Sounds and Passages to familiarize the intonation and stress pattern
- Role playing - conversation based on a given situation o
- Write Features, Articles, Reports, etc. on given topics o
- Prepare articles, features, contents and the like to be uploaded on to the Blog created by the Department

MODULE IV - RECEPTIVE SKILLS (READING AND LISTENING SKILLS)

**1) Reading Skill**

The purpose of Reading - Reading for Detail — Reading for Specific Information - Promotion of Fluent Reading - Intensive and Extensive Reading - Silent and Loud Reading

**2) Listening Skill**

Difference between listening and hearing - Qualities of an active listener - Barriers to listening - Academic listening (Taking notes - Comprehending a form or a table, chart etc) - listening for inferences - listening for specific information, and listening for overall information.

Practical/Assignments (Samples):

- Read a passage and answer the comprehension questions based on it
- Test the student's rendition of the passage and assess the progress
- Assess the student's pronunciation and fluency based on his/her loud reading of either a passage or conversation
- Students should be exposed to British, American and General Indian
- English varieties and his/her listening skill assessed
- Students may be exposed to recorded academic lectures, news reading in TV or Radio Channels, dialogues and group discussions and their listening skill assessed
- Prepare a brief report of the news heard on national or international English channels

MODULE V - CAREER SKILLS

- a. Curriculum Vitae/Resume - Job Application - Cover Letter
- b. Discussion Skills - Group Discussion - Debates - Facing and Conducting Interviews — Seminars and Conferences - Organizing Formal and Informal Meetings
- c. Presentation Skills  
Assessing Students' Skills - Planning Presentation - Visual aids - New Technology for Presentation - Preparing Presentation - Delivering Presentation

#### **d) Practical/Assignments (samples)**

- Students may be asked to prepare a Resume , Cover letter and a job Application
- Initiate group discussions of given topics
- Conduct a mock interview for a profession, the students taking up the role of interviewers and interviewees
- Organise a formal meeting on the proposed agenda, the students assuming different roles
- Prepare and Deliver Presentation with audio-visual aids o
- All these activities can be monitored by a panel of students.

#### **Expectations:**

The full-time curriculum includes a minimum of 4 hours of coursework per week, plus individual mentoring and time spent in the English Language Learning Centre/Lab.

#### 4. READING LIST

##### A. CORE READING

SI No	Title	Author	Publisher/Year
1	<i>Study Listening</i>	Tony Lynch	Cambridge University Press 2004
2	<i>Study Speaking</i>	Kenneth Anderson. Joan Maclean and Tony Lynch	Cambridge University Press 2004
3	<i>Study Reading</i>	Eric H. Glendinning and Beverly Holmstrom	Cambridge University Press 2004
4	<i>Study Writing</i>	Liz Hamp-Lyons and Ben Heasley	Cambridge University Press 2006
5	<i>Oxford Guide to Effective Writing and Speaking</i>	John Seely	New Delhi: OUP, 2000
6	<i>Structures and Strategies: An Introduction to Academic Writing</i>	Lloyd Davis and Susan Mckay	Hyderabad, University Press India .Pvt.Ltd., 2008
7	<i>Towards Academic English: Developing Effective Skills-</i>	Mark Choliij	New Delhi: CUP, 2007
8	<i>Language Skills -I</i>	S C Sood and Mita Bose et al	Manohar Publishers & Distributors, 2005

9	<i>Technical Presentation Skills</i>	Steve Mandel	New Delhi: Viva Books Pvt.Ltd., 2004
10	<i>Conversational Practice</i>	Grand Taylor	Tata Mcgraw Hill Publishing Company Limited, 2008

*B.General Reading*

1	<i>Applied English: Language Skills for Business and Everyday Use</i>	Robert E Barry	Prentice Hall, 1994
2	<i>A Course in Communication Skills</i>	P. Kiranmai Dutt, Geetha Rajeevan and CLN Prakash	Foundation Books, 2009
3	<i>Speaking and Writing for Effective Business Communication</i>	Francis Soundararaj	Macmillan, 2008
4	<i>Developing Communication Skills</i>	Krishna Mohan and Meera Banerji	Chennai: Macmillan, 2008
5	<i>Academic Encounters</i>	Kristine Brown and Susan Hood	Foundation Books, 2006

5.CYBER RESOURCES

*(To be incorporated)*

6.MODEL QUESTIONS

*(To be incorporated) \*

# ELECTIVES

**EFFECTIVE FROM JUNE 2015 ONWARDS**

RESTRUCTURED CURRICULUM FOR

BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR ELECTIVES

WORLD CLASSICS IN TRANSLATION

COURSE CODE	<b>AENG6E01T</b>
TITLE OF THE COURSE	WORLD CLASSICS IN TRANSLATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	54 (3 hrs/wk)

## 2. AIM OF THE COURSE

- To develop sensible response to great classics in translation and fine tune analytical skills with a view to achieving a broad, wholesome vision of life

## 2. OBJECTIVES OF THE COURSE



- To introduce students to the world's best classics in translation.
- To generate a broad vision of life by making the students to come to grips with universal problems and varied life situations.
- To make the students to have a feel of excellent classics in translation in various genres-Poetry, Fiction, Short Story and Drama-by a judicious selection. It should instill in the students a spirit of enquiry and further exploration.

## 5. COURSE OUTLINE

### MODULE I - POETRY

- a) A general introduction to world classics in translation
- b) Poetry.
  - i. A brief introduction
  - ii. FOR DETAILED STUDY
    - **Dante-The Divine Comedy -2> D**  
Paradiso Canto XXI (Penguin)
    - **Goethe: "The Reunion"**
      - (Source: Goethe: <http://www.poetry-archive.com/g/goethe>) (The Poem Itself, ed. Stanley Burnshaw, Penguin)
      - \*\*A.S Pushkin: "I Loved You"  
(Alexander Pushkin: Selected Works Vol I.Russian Classic series Progress Publishers)
      - \*Rainer Maria Rilke: "Child in Red"

#### NON-DETAILED:

An introduction to Homer and Virgil touching on *The Iliad*, *The Odyssey* and *The Aeneid*

### MODULE II - DRAMA

1. A brief introduction to world drama in general
2. FOR DETAILED STUDY
  - **Sophocles: *Oedipus Rex*. Cambridge University Press, 2006**

#### 3. NON-DETAILED

**Bhasa: *Karnabharam*: Sudarshan Kumar Sharma, (trans). Parimal Publications**

### MODULE III - FICTION AND SHORT STORIES

1. A brief introduction
2. FICTION: NON-DETAILED STUDY.
  - **Dostoevsky: *Notes from Underground*. Vintage, 1994.**
  - **Herman Hesse: *Siddhartha*. Bantam Classics, 1981. 3><sup>J</sup>**
3. SHORT FICTION-DETAILED STUDY

- **\*\*Leo Tolstoy: *The Repentant Sinner* (Collected Series, Vol I, \$\$ Progress Publishers)**
- **\*Albert Camus: *The Artist at Work***
- **\*Milan Kundera: *The Hitchhiking Game***

#### 4. READING LIST:-

##### A) FURTHER READING

SI. No	Title	Author	Publisher/Year
1	Three Centuries of Russian Poetry	Vladimir Nabokov	Houghton Mifflin Harcourt, 2008
2	The Poem Itself	Stanley Burnshaw	UK: Penguin Pelican, 1964
3	World Drama from Aeschylus to Anouilh	Allardyce Nicoll	NY: Harcourt Brace, 1950
4	Greek Drama	Moses Hadas	Bantam Classics, 1983
5	Greek Tragedy in Action	Taplin, Oliver	Routledge, 2002

*\* For fiction and for each author Twentieth Century Views/Casebook Series/Teach Yourself Series could be used.*

##### CYBER RESOURCES

[www.penguin.com/tolstoy/2900/](http://www.penguin.com/tolstoy/2900/)

[www.tliphkart.com/karnahharam-madhvama-vyayoga-mahakavi-bhasa](http://www.tliphkart.com/karnahharam-madhvama-vyayoga-mahakavi-bhasa)

#### 6. MODEL QUESTIONS

*(To be incorporated)*

**RESTRUCTURED CURRICULUM FOR**  
**BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**  
**SYLLABI FOR ELECTIVES**  
**REGIONAL LITERATURES IN TRANSLATION**

COURSE CODE	<b>AENG6E02T</b>
TITLE OF THE COURSE	REGIONAL LITERATURES IN TRANSLATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
No. OF CREDITS	2
No. OF CONTACT HOURS	54 (3 hrs/wk)

**1.AIM OF THE COURSE**

- To expose students to the literatures representing India in various regional languages to connect some of the myriad 'little' Indian reality

**2.OBJECTIVES OF THE COURSE**

- To develop familiarity in the students with the cultural, linguistic and social nuances of regional literature
- To overcome language barrier in the appreciation of good literature
- To equip students with critical and analytical skills to respond to texts in various regional languages in India
- To enable students to transcend cultural barriers in understanding, foregrounding and contesting the 'transcultural' India
- To inculcate a sense of oneness as Indians while learning to assert one's own cultural identity and politics

**3. COURSE OUTLINE**

INTRODUCTION

Importance of Regional Literatures - Scope of Regional Literatures - Dominant themes and Motifs in Regional Literatures

## MODULE- POETRY

1. AMRITA PRITAM(PUNJABI)  
"I am the daughter of the Land of Dravida"
2. KA NA SUBRAMANIAM (TAMIL)  
"Experience"
3. NAVAKANTA BARUNA (ASAMIYA)  
"Judas of the Arunerian Miniature"
4. AJNEYA (HINDI)  
"Houses"
5. SITAKANT MAHAPATRA (ORIYA)  
"Death of Krishna"
6. BALACHANDRAN CHULLIKKAD (MALAYALAM)  
"Ghazal"  
(From Sachidanandan.K (ed) Signatures: One Hundred Indian Poets, New Delhi: National Trust India, 2000)

## MODULE II – DRAMA

1. SALISH ALEKAR (MARATHI)  
"The Terrorist"  
(from Salish Alekar. Collected plyas of Satish Alekar. New Delhi: OUP, 2009)
2. KALIDASA (SANSKRIT)

Act IV of Kalidasa's Abhijnana Sakunthalam

(Kalidasa Abhijnana Sakunthalam. Trans. A>R Kale.New Delhi: Mottilal Benarasidass, 1969)

## MODULE III - FICTION

- 1.U.R.ANANTHAMURTHY (KANNADA):"Samskara "  
(From U.R.Anantha Murthy. *Samskara: A Rite for a Dead Man* Trans. A.K. Ramanujan. New Delhi OUP, 1976)
2. QURRATUALAIN HYDER (URDU): "Confessions of St. Flora of Georgia "  
(From Bhabam Bhattacharya Cotemporary India Short stories Bol.II, Delhi, Sahitya Akademi, 1959)
- 3.Tharashankar Banerjee (Bengali): "Boatman Tarini"  
  
(From Bhabam Bhattacharya. *Contemporary Indian Short Stories* Vol.III. Delhi: Sahitya Akademi, 1964)
4. V. Chandransekga Rao (TELUGU)  
  
"The story of the Fire-Bird\ Red Rabbit and the Endangered Tribes "  
(Geetha Dharmarajan. *Kata Prize Stories: best of the 90's*. New Delhi: Katha, 2002)

#### 4. Reading List:-

A) General Reading (Book to be written by BoS)

B) Core Reading Books Listed/Useful in Modules I - III above)

No	Title	Author	Publisher/Year
1	Collected Plays of Satish Alekar	Satish Alekar	New Delhi: OUP, 2009.
2	Samskara: A Rite for a Dead Man <i>Trans. A.K.Ramanujan</i>	U,R.Anantha Murthy	New Delhi OUP, 1976.
3	Contemporary Indian Short Stories <i>Vol. 11</i>	Bhabam Bhattacharya	Delhi, Sahitya Akademi, 1959
4	Contemporary Indian Short Stories <i>Vol.III.</i>	Bhabam Bhattacharya	Delhi: Sahitya Akademi, 1964.
5	Kata Prize Stories: best of the 90's	Geeta Dharmarajan	New Delhi: Katha, 2002
6	Abhijana Sakunthalam. <i>Trans. A.R. Kale</i>	(Trans) A.R. Kale	Mottilal Benarasidass, 1969.
7	Signature : One Hundred Indian Poets	K.Sachidanandan	New Delhi, NET INDIA, 2000

c) FURNITURE READING

C) Further Reading

SI No	Title	Author	Publisher/Year
1	Another India	Nissim Ezekiel, Meenakshi Mukherjee (ed)	New Delhi: Penguin, 1990
2	Literatures in Modern Indian Languages	Gokak V.K. (ed)	Delhi: The Publication Division, 1957
3	New Writing in India	Adil Jussawalla (ed)	Harmondsworth: Penguin,
4	U.R Anantha Murthy's Samskara: A Critical Reader	Kailash C.Baral (ed) Sura P.Rath(ed)Sura P.Rath (ed)PDr.Venkar Rao (d).	Pencraft International, 2006

#### CYBER RESOURCES

[http:// unipune.ernet.in/dept/lalikalasa2.htm](http://unipune.ernet.in/dept/lalikalasa2.htm)

[www.tamilnation.org/hundredtamils/index.htm](http://www.tamilnation.org/hundredtamils/index.htm)

## 6. MODEL QUESTIONS

*(To be incorporated)*

## Model Question Paper\*

**St. Joseph's College Devagiri (Autonomous), Calicut**  
**Fourth Semester Model Examinations, March 2015**  
**Core Course - AENG4B05T: Methodology of Literature**  
**(2015 Admissions)**

**Time: 3 Hrs.**

**Maximum Marks: 80**

I. Answer **all** the following questions choosing the correct answer from the brackets:

1. *A Room of One's Own* was written by:

- a. Simone de Beauvoir      b. Kate Millet  
c. Virginia Woolf      d. Elaine Showalter

2. The term 'interpellation' is associated with?

- a. Walter Benjamin      b. Georg Lukacz  
c. Louis Althusser      d. Theodor Adorno

3. John Crowe Ransom's *The New Criticism* was published in:

- a. 1936    b. 1941    c. 1935    d. 1940

4. The author of *Things Fall Apart* is:

- a. Margaret Atwood      b. Salman Rushdie  
c. Wole Soyinka      d. Chinua Achebe

5. Who is the British novelist discussed by Simone de Beauvoir in *The Second Sex*?

6. James Joyce, D.H. Lawrence and Virginia Woolf were powerful novelists of the ..... period in British Literature?

7. The Romantic Period in American literature is also known as .....?

8. With whom is the term "interpretive communities" associated with?

**(8x 1= 8)**

II. Answer any **eight** of the following questions in two or three sentences:

9. What is the main difference between modernism and postmodernism?

10. Define the term 'archetype'?

11. Explain Canon formation?

12. What is meant by Ethnic Writing?
13. What, according to Derrida, is difference?
14. Explain mirror stage.
15. What is the relation between base and superstructure, according to Vulgar Marxism?
16. What do you mean by 'the subaltern'?
17. Describe the *syuzhet/fabula* binary in relation to defamiliarization?
18. What is meant by 'incredulity towards metanarratives'?

(8 x 2 = 16)

**III.** Answer any **four** of the following questions in 100 words:

19. What are the differences between Old Historicism and New Historicism?
20. African literature.
21. Ecofeminism.
22. Narrate briefly the main tenets of Dalit Literature?
23. Explain an archetype.
24. How does Wolfgang Iser describe reading in Transactional Reader-response criticism?

(4 x 5 = 20)

**IV.** Write essays on any **three** of the following questions:

25. What is postcolonial literary criticism? Explain with examples.
26. Describe how human subjectivity is constituted in Psychoanalytic theories of Freud and Lacan.
27. What are the main features of Marxist literary Criticism?
28. Describe briefly the main features of feminist criticism with an example?
29. Critically evaluate the formalist approaches in literature.

(3 x 12 = 36)