



**Program**  
**Integrated MA English**  
**Language and Literature**

**Faculty of Arts, Humanities**  
**and Commerce**

**(Revised with effect from 2018-19 AY onwards)**

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## **Program Outcome (PO) of Int MA English Language and Literature**

**PO1. Critical Thinking:** Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organization, and personal) from different perspectives.

**PO2. Effective Communication:** Speak, read, write and listen clearly in person and through electronic media in English and in one Indian language, and make meaning of the world by connecting people, ideas, books, media and technology.

**PO3. Social Interaction:** Elicit views of others, mediate disagreements and help reach conclusions in group settings.

**PO4. Effective Citizenship:** Demonstrate empathetic social concern and equity centered national development, and the ability to act with an informed awareness of issues and participate in civic life through volunteering.

**PO5. Ethics:** Recognize different value systems including your own, understand the moral dimensions of your decisions, and accept responsibility for them.

**PO6. Environment and Sustainability:** Understand the issues of environmental contexts and sustainable development.

**PO7. Self – directed and Life – long Learning:** Acquire the ability to engage in independent and life – long learning in the broadest context socio – technological changes.

## **Program Specific Outcome (PSO) of Int MA English Language and Literature**

1. To demonstrate the ability to engage critically with different kinds of texts, offering interpretations and evaluations
2. Demonstrate and understanding of formal structure of various genres
3. To show an awareness of literariness of literary language.
4. To demonstrate the ability to analyses and explain complex and certain human experience.
5. To be able to relate the socio – political historical context to the evolution of the forms, styles and themes of texts.
6. To demonstrate the research and long skills necessary.
7. To do innovative research.
8. To demonstrate an ability to communicate effectively in a variety of long situations.
9. To provide them skills and knowledge to work towards research.
10. To familiarize them with the current trends in literature and research.
11. To give them insight basic pedagogical principles to teach English language and literature.
12. To make them confident to use their communication skills in English in professional and practical context.

**Curriculum Structure**  
**Integrated MA English Language and Literature**  
**2018 Admission Onwards**

**SEMESTER I**

Course Code	Course Title	L-T-P	Cr	ES
18ENG101	Communicative English	2 0 2	3	
	Language Paper 1	1 0 2	2	
18ELL101	History of English Literature: The Pre-Chaucerian to The Jacobean	4 0 0	4	
18ELL102	English Poetry: The Chaucerian to The Jacobean	4 0 0	4	
18ELL103	English Prose: The Elizabethan to The Augustan	4 0 0	4	
18CSA 104	Introduction to Computing	1 0 2	2	D
18CUL101	Cultural Education I	2 0 0	2	F
		<b>Total</b>	<b>21</b>	

**SEMESTER II**

Course Code	Course Title	L-T-P	Cr	ES
18ENG121	Professional Communication	1 0 2	2	
	Language Paper II	1 0 2	2	
18ELL111	History of English Literature: The Augustan to The Victorian	4 0 0	4	
18ELL112	English Poetry: The Augustan to The Victorian	4 0 0	4	
18ELL113	English Prose: The Romantic to The Modern	4 0 0	4	
18ELL114	Indian Writing In English - I	3 0 0	3	
18CUL 111	Cultural Education II	2 0 0	2	F
		<b>Total</b>	<b>21</b>	

**SEMESTER III**

Course Code	Course Title	L-T-P	Cr	ES
18ENG201	Communicative English (Advanced)	2 0 4	4	
18ELL201	History of English Literature: The Late-Victorian to The Modern	4 0 0	4	
18ELL202	American Literature	4 0 0	4	
18ELL203	Life Writing-I	4 0 0	4	
18ELL204	English Fiction: Victorian	4 0 0	4	
18SSK201	Life Skills-I	1 0 2	2	G
18AVP201	Amrita Values Programme I	1 0 0	1	F
		<b>Total</b>	<b>23</b>	

**SEMESTER IV**

Course Code	Course Title	L-T-P	Cr	ES
18ELL211	History of English Language	4 0 0	4	

18ELL212	Shakespeare	4 0 0	4	
18ELL213	Canadian Literature	4 0 0	4	
18ENV300	Environmental Science and Sustainability	3 0 0	3	H
	Elective A	3 0 0	3	
	Open Elective A	3 0 0	3	J
18SSK211	Life Skills-II	1 0 2	2	G
18AVP211	Amrita Values Programme II	1 0 0	1	F
		<b>Total</b>	<b>24</b>	

<b>SEMESTER V</b>				
<b>Course Code</b>	<b>Course Title</b>	<b>L-T-P</b>	<b>Cr</b>	<b>ES</b>
18ELL301	Elements of Literary Criticism	4 0 0	4	
18ELL302	English Poetry: Modern	4 0 0	4	
18ELL303	English Drama: Elizabethan to Victorian	4 0 0	4	
18ELL304	Spiritual Literature	4 0 0	4	
18ELL305	Phonetics and Grammar	4 0 0	4	
	Elective B	3 0 0	3	
18ELL390	Live-in-Labs/ Open Elective B	3 0 0	3	J
18SSK301	Life Skills III	1 0 2	2	G
		<b>Total</b>	<b>28</b>	

<b>SEMESTER VI</b>				
<b>Course Code</b>	<b>Course Title</b>	<b>L-T-P</b>	<b>Cr</b>	<b>ES</b>
18ELL311	Methodology of Literary Studies and Humanities	4 0 0	4	
18ELL312	Indian Writing In English-II	4 0 0	4	
18ELL313	English Fiction: Modern	4 0 0	4	
18ELL314	English Drama: Modern	4 0 0	4	
18ELL315	Indian Aesthetics	3 0 0	3	
18ELL316	Life Writing II	4 0 0	4	
		<b>Total</b>	<b>23</b>	
18ELL399	Project (for Exit- option students)		6	
		<b>Total</b>	<b>29</b>	

<b>SEMESTER VII</b>				
<b>Course Code</b>	<b>Course Title</b>	<b>L-T-P</b>	<b>Cr</b>	<b>ES</b>
18ELL501	Linguistics	4 0 0	4	
18ELL502	English Literature: Chaucer to 19 <sup>th</sup> Century	4 0 0	4	
18ELL503	New Literatures In English	4 0 0	4	
18ELL504	Shakespeare Studies	4 0 0	4	
		<b>Total</b>	<b>16</b>	

<b>SEMESTER VIII</b>				
<b>Course Code</b>	<b>Course Title</b>	<b>L-T-P</b>	<b>Cr</b>	<b>ES</b>

18ELL511	Literary Theory-I	4 0 0	4	
18ELL512	English Poetry: 19 <sup>th</sup> Century	4 0 0	4	
18ELL513	Indian Literatures In English Translation	4 0 0	4	
	Elective I	3 0 0	3	
18ELL514	Research Methodology for Language and Literature	3 0 0	3	
		<b>Total</b>	<b>18</b>	

<b>SEMESTER IX</b>				
<b>Course Code</b>	<b>Course Title</b>	<b>L-T-P</b>	<b>Cr</b>	<b>ES</b>
18ELL601	Literary Theory-II	4 0 0	4	
18ELL602	English Poetry: 20 <sup>th</sup> Century	4 0 0	4	
18ELL603	Modern English Drama	4 0 0	4	
	Elective III	3 0 0	3	
	Elective II	3 0 0	3	
		<b>Total</b>	<b>18</b>	

<b>SEMESTER X</b>				
<b>Course Code</b>	<b>Course Title</b>	<b>L-T-P</b>	<b>Cr</b>	<b>ES</b>
18ELL611	Film Studies	3 0 0	3	
18ELL612	European Fiction	3 0 0	3	
18ELL613	Writing From the Margins	4 0 0	4	
	Elective IV	3 0 0	3	
18ELL696	Dissertation		<b>8</b>	
18ELL697	Practical course titled 'Current Affairs and Debate'	0 0 2	1	
		<b>Total</b>	<b>22</b>	
	<b>Total (for Exit- option students)</b>	<b>146</b>		
	<b>Total credits for the programme</b>	<b>214</b>		

## **EVALUATION SCHEME AND GRADING SYSTEM**

### R.13 Assessment Procedure

R.13.1 The academic performance of each student in each course will be assessed on the basis of Internal Assessment (including Continuous Assessment) and an end-semester examination.

Normally, the teachers offering the course will evaluate the performance of the students at regular intervals and in the end-semester examination.

R.13.2 In theory courses (that are taught primarily in the lecture mode), the weight for the Internal Assessment and End-semester examination will be 50:50. The Internal assessment in theory courses shall consist of at least two periodical tests, weekly quizzes, assignments, tutorials, viva-voce etc. The weight for these components, for theory-based courses shall be 20 marks for the Continuous assessment, comprising of Quizzes, assignments, tutorials, viva-voce, etc. and 15 marks each for both the Periodical Tests.

At the end of the semester, there will be an end-semester examination of three hours duration, with a weight of 50 marks, in each lecture-based subject.

R.13.3 In the case of laboratory courses and practical, the relative weight for internal assessment and End-semester examination will be 80:20. The weight for the components of internal assessment will be decided by the course committee/class committee at the beginning of the course.

Evaluation pattern for course having both Theory and Lab components:

Courses having only one hour per week for lecture/tutorial, be treated as a Lab. course, for evaluation purposes; and evaluation pattern will be 80 marks for continuous assessment of lab work and 20 marks for end-semester lab examination.

Courses having two hours per week for theory and/or tutorials, be given a weight of 60 marks and 40 marks for the Theory and Lab components, respectively; The Lab. component evaluation will be based on continuous evaluation, without any end-semester practical evaluation. 10 marks will be for continuous assessment of the theory portion, 10 marks for each of the two periodical tests, 30 marks for the theory end-semester examination and 40 marks for continuous assessment of lab work and

Courses having three hours per week for theory and/or tutorials, be given a weight of 70 marks and 30 marks for the Theory and Lab components, respectively; The Lab component evaluation will be based on continuous evaluation, without any end-semester practical evaluation. 15 marks will be for continuous assessment of the theory portion, 10 marks for each of the two periodical tests, 35 marks for the theory end-semester examination and 30 marks for continuous assessment of lab work.

R.13.4 It is mandatory that the students shall appear for the end-semester examinations in all theory and weight courses, for completion of the requirements of the course. Those who do not appear in the end-semester examinations will be awarded 'F' grade, subject to meeting the attendance requirement.

At the end of a semester, examinations shall be held for all the subjects that were taught during that semester and those subjects of the previous semester s for which the student s shall apply for supplementary examination, with a prescribed fee.

R.13.5 PROJECT WORK: The continuous assessment of project work will be carried out as decided by the course committee. At the completion of the project work, the student will submit a bound volume of the project report in the prescribed format. The project work will be evaluated by a team of duly appointed examiners.

The final evaluation will be based on the content of the report presentation by student and a viva-voce examination on the project. There will be 40% weight for continuous assessment and the remaining 60% for final evaluation.

If the project work is not satisfactory he/she will be asked to continue the project work and appear for assessment later.

#### R.14 PUBLICATION / INTERNSHIP

R.14.1 All students, if they are to be considered for award of the Degree at the time of graduation, are required to have published ONE paper in Scopus-indexed Journal/Conference.

R.14.2 Additional 5-10 marks will be awarded for each Publication, subject to a maximum of ONE paper per semester.

The additional marks shall be awarded in the semester in which the paper is published or accepted for publication, if applied for, within 10 days of the publication of results of the concerned semester. The additional marks can be awarded to any course(s) where the student has to improve his/her grade.

R.14.3 All publications shall be in Scopus-indexed Journals/Conferences and shall be as per the guidelines prescribed by the University.

R.14.4 Students who have undergone Internship at reputed organizations or National / International Institutions, with the prior approval of the concerned Departmental Chairperson and the Head of the School, may be considered for waiver of the requirement of publication, for the award of Distinction. However, the decision of the Departmental Chairperson and the Head of the School, in this regard, shall be final.

#### R.16 Grading

R.16.1 Based on the performance in each course, a student is awarded at the end of the semester, a letter grade in each of the courses registered.

Letter grades will be awarded by the Class Committee in its final sitting, without the student representatives. The letter grades, the corresponding grade points and the ratings are as follows:

Letter Grade	Grade Points	Ratings
0	10.00	Outstanding
A+	9.50	Excellent
A	9.00	Very Good
B+	8.00	Good
B	7.00	Above Average
C	6.00	Average
P	5.00	Pass
F	0.00	Fail
FA	0.00	Failed due to insufficient attendance
I	0.00	Incomplete (awarded only for Lab courses/ Project / Seminar)
W		Withheld

R.16.2 'FA' grade once awarded stays in the record of the student and is replaced with the appropriate grade when he/she completes the course successfully later.

Students who have secured an 'FA' in a course must re-register for the course or register for the course, if offered, under run-time re-do mode.

R.16.3 A student who has been awarded 'I' Grade in a Lab course, due to reasons of not completing the Lab., shall take up additional Lab. whenever offered next and earn a pass grade, which will be reflected in the next semester's grade sheet.



The 'I' grade, awarded in a Project/Seminar course, will be subsequently changed into appropriate grade, when the student completes the requirement during the subsequent semester. If he/she does not complete it in the next semester, it will be converted to 'F' grade.

R.16.4 A student is considered to have successfully completed the course and earned the credit, if he/she scores a letter grade 'P' or better in that course.

#### R.21 Semester Grade Point Average (SGPA)

On completion of a semester, each student is assigned Semester Grade Point Average (SGPA) which is computed as below for all courses registered by the student during that semester.

$$\text{Semester Grade Point Average} = \frac{\sum (C_i \times G_{pi})}{\sum C_i}$$

where  $C_i$  is the credit for  $i$ th course in that semester and  $G_{pi}$  is the grade point for that course.

The summation is over all the courses registered by the student during the semester, including the failed courses. The SGPA is rounded off to two decimals.

#### R.22 Cumulative Grade Point Average (CGPA)

The overall performance of a student at any stage of the Degree programme is evaluated by the Cumulative Grade Point Average (CGPA) up to that point of time.

$$\text{Cumulative Grade Point Average} = \frac{\sum (C_i \times G_{pi})}{\sum C_i}$$

where  $C_i$  is the credit for  $i$ th course in any semester and  $G_{pi}$  is the grade point for that course.

The summation is over all the courses registered by the student during all the semesters up to that point of time, including the failed courses. The CGPA is also rounded off to two decimals.

#### R.23 Ranking

The ranking of the students in a batch at any intermediate or final stage is based on CGPA. Only those students who have passed all courses up to that stage in the first attempt are considered for ranking. Students are eligible for final ranking, only if the programme is completed within the normal duration, i.e., within two years from joining the programme.

#### R.24 Classification of successful candidates:

R.24.1 A student shall be considered to have successfully completed the programme, if he/she has:

- i) registered and successfully completed all the core courses, electives and projects as mentioned in the curriculum;
- ii) earned the required minimum number of credits as specified in the curriculum corresponding to the programme, within the stipulated time;
- iii) published a paper at a Scopus-indexed Journal/Conference.

R.24.2 Candidates who have successfully completed the programme, within a period of four semesters from entering the programme, shall be classified as follows:

Candidates securing a CGPA of 8.00 and above – FIRST CLASS WITH DISTINCTION \*

Candidates securing a CGPA between 6.50 and 7.99 – FIRST CLASS

and the same be mentioned in the Degree certificate;

(\*subject to satisfying the condition mentioned at R.14.1 and having passed all the courses, in the first attempt, in four semesters, from the date of joining the programme)

If the programme is completed after four semesters of study, the candidates securing even a CGPA of 8.00 and above, shall be classified to have completed the programme, only with FIRST CLASS.

## **Course Objectives, Course Outcomes, Syllabus**

**Int MA English Language and Literature  
Detailed Syllabi (2018 admission onwards)**

### **Semester I**

**A. Course Outcomes:**

CO1: To enhance communication skills.

CO2 : To improve writing skills

CO3: To promote analytical/critical skills

CO4: To nurture humour sense in the students

CO5: To lend insight into societal problems and factual aspects of life

CO6: To build team spirit

**B. SYLLABUS****Unit I**

Kinds of sentences, usage of preposition, use of adjectives, adverbs for description, Tenses, Determiners- Agreement (Subject – Verb, Pronoun- Antecedent) collocation, Phrasal Verbs, Modifiers, Linkers/ Discourse Markers, Question Tags

**Unit II**

Paragraph writing – Cohesion - Development: definition, comparison, classification, contrast, cause and effect - Essay writing: Descriptive and Narrative

**Unit III**

Letter Writing - Personal (congratulation, invitation, felicitation, gratitude, condolence etc.)  
Official (Principal / Head of the department/ College authorities, Bank Manager, Editors of newspapers and magazines)

**Unit IV**

Reading Comprehension – Skimming and scanning- inference and deduction – Reading different kinds of material –Speaking: Narration of incidents / stories/ anecdotes- Current News Awareness

**Unit V**

Prose: John Halt's 'Three Kinds of Discipline'[Detailed]

Max Beerbohm's 'The Golden Drugget' [Detailed]

Poems: Ogden Nash- 'This is Going to Hurt Just a Little Bit' [Detailed]

Robert Kroetsch– ‘I am Getting Old Now’, Langston Hughes-‘I, Too’[Detailed]

Wole Soyinka- ‘Telephone Conversation’[Non-Detailed]

Kamala Das- ‘The Dance of the Eunuchs’[Non-Detailed]

Short Stories:Edgar Allan Poe’s ‘The Black Cat’, Ruskin Bond’s ‘The Time Stops at Shamili’[Non-Detailed]

### C. TEXTBOOKS:

Ruskin Bond, Time Stops at Shamli and Other Stories, Penguin Books India Pvt Ltd, 1989

Syamala, V. Speak English in Four Easy Steps, Improve English Foundation Trivandrum: 2006  
Beerbohm, Max, The Prince of Minor Writers: The Selected Essays of Max Beerbohm (NYRB Classics), Phillip [HYPERLINK "https://www.amazon.in/s/ref=dp\\_byline\\_sr\\_book\\_2?ie=UTF8&field-author=Phillip+Lopate&search-alias=stripbooks"](https://www.amazon.in/s/ref=dp_byline_sr_book_2?ie=UTF8&field-author=Phillip+Lopate&search-alias=stripbooks)Lopate (Introduction, Editor), The New York Review of Book Publishers.

Edger Allan Poe. The Selected Works of Edger Allan Poe. A Running Press, 2014.

Online sources

### OUTCOME OF THE COURSE:

Communicative English refers to that English which helps us to communicate effectively with people using language functions. Proficiency in English is accepted to be an essential requirement for communication at national as well as international levels. Candidates can go for the job in many fields such as journalism and mass communication, management or business administration, tourism administration, and international relations. Other areas of opportunities are linguistics, communication management, film direction and editing, visual communication and so on for

### **18ELL101 History of English Literature: The Pre-Chaucerian to the Jacobean 4-0-0-4** **Course Outcomes (CO)**

CO1. To understand the evolution of English literature

CO2. To make the students familiar with the ages

CO3. To make the students familiar with the rulers and their religious and political stands

CO4. Enable them to apply their awareness of literary history of the period to literary studies

CO5. To identify the trends and movements in English literature during the period

CO6. To get familiarity with the writers and their major works.

**Course Outline:** History of English literature from Pre-Chaucerian era to Jacobean age with special emphasis on major writers.

## **Unit1**

General introduction  
Pre-Chaucerian era

## **Unit2**

Chaucer – life and works

## **Unit3**

Elizabethan age – characteristics – socio-political background – major writers  
University Wits – Marlowe, Lily, Kyd, Greene

## **Unit4**

Shakespeare- life and works

## **Unit5**

Jacobian Age – characteristics – socio-political background- Milton and Puritanism  
The Metaphysicals- characteristics-socio-political background-major writers-Donne/Herbert/Herrick  
Augustan age and characteristics have removed,

## **REFERENCES:**

1. Ifor Evans. *A Short History of English Literature*. Penguin.
2. Hudson, William Henry. *An Outline History of English Literature*, B.I Publications
3. Prasad B. *A Background to the study of English Literature*. Rev. ed. Chennai Macmillan
4. Compton Rickett. *A History of English Literature*.

## **Evaluation Pattern – R.13 & R.16**

Outcome of the course: Where effective teaching of English is needed, schools or colleges, this background is inevitable. Literary professional jobs of several kinds need candidates with knowledge of this subject. Exams like NET also asks for adequate knowledge in the History of English Literature. With additional qualifications or training, students could be well suited to the these job roles: secondary school teacher, journalist, Civil Service administrator, solicitor, archivist, curator, heritage manager and academic librarian

**18ELL102**

**English Poetry: The Chaucerian to the Jacobean**

**4-0-0-4**

CO1.To understand how the text contribute to the complexity of value and emotions represented in the poems

CO2.To understand the resulting critical preparation of various readings of selective texts

CO3.To help the students identify forms and types of poetry, make them familiar with poetic devices and strategies

CO4. To acquaint students with major trends and poets in English Literature and to create an awareness about the social and cultural under-currents of the period.

CO5. To sharpen the aesthetic sensibility

**Course Outline** - Poetry - definition - the poetic language - classification. Chaucerian age - characteristics of poetry -major poets -Elizabethan sonnet. Metaphysical poetry – itscharacteristics -use of conceit, hyperbole - major poets. Restoration Age - Puritanism – characteristics-Jacobean Age.

**Unit 1** –Evolution of English poetry from Chaucerian to Jacobean era

### **Unit 2**

Edmund Spenser: "One day I Wrote her Name" [**Detailed**] “Faerie Queene” first 36 lines before Canto 1[**Detailed**]

### Unit 3

William Shakespeare: Sonnet 18 'Shall I Compare Thee to a Summer's Day' [Detailed]

Sonnet 127, 'In the Old Age Black was not Counted Fair' [Detailed]

Sonnet 30 'When to the Sessions of Sweet Silent Thought' [Non-Detailed]

Sonnet 130 'My Mistress' eyes are Nothing like the Sun' [Non-Detailed]

### Unit 4

John Donne: "Canonization", "Sun Rising" [Detailed]

Andrew Marvell: "To His Coy Mistress" [Detailed]

George Herbert: "The Gifts of God" (The Pulley) [Non-Detailed]

### Unit 5

John Milton: "On his Blindness" [Non-Detailed], "Lycidas" [Detailed], *Paradise Lost* Book 1 (Invocation) [Detailed]

### CORE READING:

1. Board of Editors. *Poetry Down the Ages*. Hyderabad: Orient Black Swan, 2010

2. Palgrave, F.T. *The Golden Treasury*. New Delhi: Rupa Classics, 2006

3. Barua, D.K. *Whispering Reeds*. Calcutta: Oxford University Press, 1995

4. *Paradise Lost* Book 1

### REFERENCES:

1. Nayar. Pramod K. *English Poetry from the Elizabethans to the Restoration*. Hyderabad: Orient Black Swan, 2012

2. Wells, Stanley and Lena Cowen Orlin. Eds. *Shakespeare: An Oxford Guide*. OUP, New Delhi, 2007.

### Evaluation Pattern – R.13 & R.16

Outcome of the course:

The student may work with poems professionally. There are several different jobs that involve poetry to some extent. Some of them are Greeting Card Writer, Poet, Musician, Creative Writing Professor, Editor

### 18ELL103

### English Prose: The Elizabethan to the Augustan 4-0-0-4

CO1 Trace the growth and development of English Essay

CO2 Different methods and techniques in prose writing

CO3 Understand various style of writing

CO4 Develop a writing style

CO5 Understand the characteristics of different literary ages.

CO6 Understand the subjective and objective type of writings

**Course Outline** - Types of essays - persuasive, descriptive, satirical, argumentative and expository -diaries -travel writing - speeches. Bacon -Father of English essay. Major essayists.

### Unit 1

Introduction to the English essay-Formal/Impersonal- Informal/Personal essays

Types of Essays-Periodical/Critical Essays

### Unit 2

Francis Bacon: "Of Truth"[Detailed], "Of Studies"[Detailed], "Of Great Places" [Non-Detailed], "Of Travel" [Non-Detailed].

### Unit 3

Sydney: "Apology for Poetry" [**Non- Detailed**]

#### **Unit 4**

Joseph Addison: "Sir Roger at the Theatre" [**Detailed**]

Richard Steele: "The Trumpet Club" [**Detailed**]

#### **Unit 5**

Oliver Goldsmith: "Man in Black" [**Non- Detailed**], "National Prejudices" [**Detailed**]

Dr. Johnson "Letter to Lord Chesterfield" [**Detailed**]

#### **CORE READING:**

1. Nayar. M.G. *A Galaxy of English Essayists*. Macmillan
2. Thampi, GB. Mohan. *Reflections*. New Delhi: Pearson. 2012

#### **REFERENCES:**

Hudson, WH. *An Introduction to the Study of English Literature*. Chapter: 'The Study of The Essay'

Cairncross, A S. Ed. *Eight Essayists*.

Gross, John. *The Oxford Book of Essays*. OUP, 2008.

#### **Evaluation Pattern – R.13 & R.16**

Outcome of the course: It enhances vocabulary and writing style needed for jobs like creative writing, media writing, reports for corporates. These students stand apart for employability in the situation of English corrupted by sms and internet languages. Apt expressions and correct usage gets employability as teachers, instructors, script writers.

**18CSA104**

**Introduction to Computing**

**1 0 2 2**

CO1: To give students an in-depth understanding of why computers are essential

components in business, education and society.

CO2: To introduce the fundamentals of computing devices and reinforce computer vocabulary, particularly with respect to personal use of computer hardware and software, the Internet, networking and mobile computing.

CO3: To provide hands-on use of Microsoft Office applications Word, Excel, Access and PowerPoint.

CO4: Completion of the assignments will result in MS Office applications knowledge and skills.

CO5: To provide foundational or "computer literacy" curriculum that prepares students for life-long learning of computer concepts and skills. Completion of course fulfils pre-requisite to enrol in other computer science courses required for a certificate or to qualify for high demand employment.

#### **Unit I**

Introduction to Windows: Basics of Windows, The User Interface – Using Mouse and Moving Icons on the Screen, The My Computer Icon, The Recycle Bin, Status Bar, Start and Menu & Menu selection, Running an Application, Windows explorer, viewing a file, folders and directories, search for files and folders, create, save, edit, move and delete files and folders, opening and closing of windows. Windows setting – control

panels, wall papers and screen savers, setting date and sound, concept of menu using help. Advanced windows – using right button of mouse, creating short cuts, basics of window set up, note pad, window accessories.

## **Unit II**

Word processing, MS Word

Word processing basics – an introduction, menu bar, using the icons below menu bar. Page setter, page background, printing. Text creation and manipulation, paragraphs and tab setting, text selection, cut, copy and paste options, font size. Alignment of texts, formatting the text, changing colour, paragraph indenting. Use of tab and tab setting. Inserting header and footer – page numbers, comments, foot notes, citations, caption, index, pictures, files, book mark, hyper link. Multiple documents, table manipulation, printing, print preview language utilities, spelling and grammar check – mail merge options, password locking, view – macros document views.

## **Unit III**

Spreadsheet: MS Excel.

Elements of electronic spreadsheet, application. Menu bar, creation of cells, addressing of cells, insert: tables, charts, illustrations, links, texts. Page layout – themes, setup, scale, sheet, arrange. Auto formatting, conditional formatting, auto correct, arranging windows – freeze pane – hiding windows. Providing formulas – using basic functions and other basic functions data.

## **Unit IV**

MS Power point – presentation application, duplicate slides, inserting slides, slides from auto layout. Slide views, slide layouts, design templates. Slide show, customize show. Inserting header and footer, date and time, hyperlink. Format – font, numbering. Custom animation, slide transition. Application integration: create linked objects between spreadsheets and word processing documents, embed word processing documents into spreadsheets.

Unit V

WWW and web browsers: web browsing software. Surfing the internet: printing and saving portion of web page, downloading, favourites, book marks, return to favourite internet sites, use tabbed browsing, safely browse the internet.

Email – email addressing, mail box, saving mails, sending same mail to various users, document handling – sending soft copy as attachment, enclosures to email, sending a portion of document as email.

## **CORE READING:**

- *Microsoft Office 2000 Complete, BPB Publications*
- *Dinesh Maidasani – Learning Computer Fundamentals, MS Office and Internet and Web Technology, Laxmi Publications.*

## **REFERENCES:**

- *S. Jain – MS Office 2010 Training Guide, BPB Publication.*
- *John Walkenbach Herb Tyson Michael R. Groh FaitheWempen Lisa A. Bucki – Microsoft Office 2010 Bible, Wiley India.*
- *Michael Price – 2010 in Easy Steps, TMH.*

## **Evaluation Pattern – R.13 & R.16**

Outcome of the course: The inevitable, computer crisp wording, expressions enhance employability vastly. It instils the confidence needed for success in any arena. It can provide employability in every imaginable institution, school, college, hospital, hotels, etc.



## Semester II

18ENG121

Professional Communication

1-0-2-2

### 1. Course Outcomes (CO)

- CO1 Use English with a high degree of fluency for formal and informal spoken communication
- CO2 Enhanced soft skills and non-verbal language
- CO3 Understand varieties of English
- CO4 Be adept at quilling out the meaning of passages
- CO5 Practice the unique qualities of professional writing style, including conciseness, readability, clarity, accuracy, avoiding wordiness or ambiguity, objectivity, summarizing, coherence and transitional devices.
- CO6 Trained in making effective presentations and language use in academia

### Unit I

Vocabulary Building: Prefixes and Suffixes; One word substitutes, Modal auxiliaries, Error Analysis: Position of Adverbs, Redundancy, misplaced modifiers, Dangling modifiers – Reported Speech

### Unit II

Instruction, Suggestion & Recommendation - Sounds of English: Stress, Intonation

- Essay writing: Analytical and Argumentative

### Unit III

Circulars, Memos – Business Letters - e - mails

### Unit IV

Reports: Trip report, incident report, event report - Situational Dialogue - Group Discussion

### Unit V

Listening and Reading Practice - Book Review

### REFERENCES:

- Felixa Eskey. *Tech Talk*, University of Michigan. 2005
- Michael Swan. *Practical English Usage*, Oxford University Press. 2005
- Anderson, Paul. *Technical Communication: A Reader Centered Approach*, V Edition, Hercourt, 2003.
- Raymond V. Lesikar and Marie E. Flatley. *Basic Business Communication*, Tata McGraw Hill Pub. Co. New Delhi. 2005. Tenth Edition.
- Thampi, G. Balamohan. *Meeting the World: Writings on Contemporary Issues*. Pearson, 2013.
- Lynch, Tony. *Study Listening*. New Delhi: CUP, 2008.
- Kenneth, Anderson, Tony Lynch, Joan Mac Lean. *Study Speaking*. New Delhi: CUP, 2008.

- Marks, Jonathan. *English Pronunciation in Use*. New Delhi: CUP, 2007.
- Syamala, V. *Effective English Communication For You (Functional Grammar, Oral and Written Communication)*: Emerald, 2002.

## Evaluation Pattern – R.13 & R.16

OUTCOME OF THE COURSE: Employability: There are jobs such as corporate trainer for English language spoken, writing or accent trainer, instructional designer, programme executive, and content developer. Students can also take up a job as an advertising copywriter, creative executive or director, campaign manager, event organizer, PR manager, and others. It's an exciting industry, where you will get to use your creativity, verbal adeptness and writing skills to prove your mettle.

**18ELL111      History Of English Literature: The Augustan To The Victorian      4-0-0-4**

CO1: To understand the evolution of English literature

CO2: To make the students familiar with the ages

CO3: To make the students familiar with the rulers and their religious and political stands

CO4: Enable them to apply their awareness of literary history of the period to literary studies

CO5: To identify the trends and movements in English literature during the period

CO6: To get familiarity with the writers and their major works.

*Course Outline: History of English Literature from Augustan to Victorian Age with special emphasis on major writers.*

### **Unit 1**

Augustan Age-Characteristics

Major Writers of the Age

### **Unit 2**

Pre Romantic Age- Transition- Major Writers

### **Unit 3**

Early Romantics- Major writers

### **Unit 4**

Late Romantic Writers - Byron, Shelley, Keats and Thomas More

Lamb, Dequincy, Hazlitt, Southey

### **Unit 5**

Victorian Age - Characteristics - Socio-Political Background-Tennyson, Browning, Arnold, Carlyle, Macaulay, Ruskin

### CORE READING:

- Prasad, B. *A Background to the Study of English Literature*.
- 2. Arthur Compton-Rickett. *A History of English Literature*. Thomas Nelson and Sons Ltd.
- 3. Peck, John and Martin Coyle. *A Brief History of English Literature*. Indian Edition: Palgrave
- 4. Alexander Michael. *A History of English Literature*. Chennai: Palgrave Macmillan

### REFERENCES:

- Legouis, Emile, Cazamian. *A Short History of English Literature*. OUP
- Ford, Boris (Ed.) *The Pelican Guide to English Literature*. Penguin Books
- Thornley, G C and Gwyneth Roberts. *An Outline of English Literature*, Pearson, 2011.
- Richard Cronin, Alison Chapman, Anthony H. Harrison. Eds. *A Companion to Victorian Poetry*. London: Wiley-Blackwell

### Evaluation Pattern – R.13 & R.16

Outcome of the course: Where effective teaching of English is needed, schools or colleges, this background is inevitable. Literary professional jobs of several kinds need candidates with knowledge of this subject. Exams like NET also asks for adequate knowledge in the History of English Literature. With additional qualifications or training, students could be well suited to the these job roles: secondary school teacher, journalist, Civil Service administrator, solicitor, archivist, curator, heritage manager and academic librarian

18ELL112

English Poetry: The Augustan to the Victorian

4-0-0-4

Course Outcomes:

CO1: To understand how the text contribute to the complexity of value and emotions represented in the poems

CO2: To understand the resulting critical preparation of various readings of selective texts

CO3: To help the students identify forms and types of poetry, make them familiar with poetic devices and strategies

CO4: To acquaint students with major trends and poets in English Literature and to create an awareness about the social and cultural under-currents of the period.

CO5: To sharpen the aesthetic sensibility

*Course Outline: Augustan Age - characteristics - transitional poets. Romantic revival - characteristics - worship of nature - older romantics. Younger romantics - characteristics - sensualism - humanitarian pantheism. Victorian poetry - conflict between science and religion -*

rationalism - dramatic monologue - major poets.

### Unit 1

Pope "An Epistle to Dr. Arbuthnot"[Detailed], "The Quiet Life"[Non-Detailed]

Swift "Critics" [Non-Detailed]

### Unit 2

William Collins "To Evening"[Detailed]

Blake "Tyger"[Detailed], "Lamb"[Detailed]

### Unit 3

Wordsworth: "Lines Written a Few Miles Above Tintern Abbey"[Detailed]

"The World is Too Much With Us"[Non-Detailed]

S.T. Coleridge: "The Rime of Ancient Mariner"[Detailed]

### Unit 4

P.B. Shelley: "Ode to the West Wind"[Detailed], "Ozymandias" [Non-Detailed]

John Keats: "La Belle Dame Sans Merci"[Non-Detailed], "Ode to Nightingale"[Detailed]

### Unit 5

Alfred Tennyson: "Ulysses"[Detailed], "Thyrsis"[Non-Detailed]

Robert Browning: "My Last Duchess"[Detailed]

Matthew Arnold: "Dover Beach"[Detailed]

### CORE READING:

1. Board of Editors. *Poetry Down the Ages*. Hyderabad: Orient BlackSwan, 2010
2. Palgrave, F.T. *The Golden Treasury*. New Delhi: Rupa Classics, 2006
3. Harrison, G.B. *Penguin Book of English Poetry*. UK: Penguin Books
4. Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2009.

### REFERENCES:

1. Board of Editors. DAV College. *Light and Delight*, Part II, Macmillan. 2000
2. Jain, Jasbir. *Strings of Gold Part 3: An Anthology of Poems*, Macmillan
3. Students are recommended to read poems from popular anthologies.

### Evaluation Pattern – R.13 & R.16

Outcome of the course:

There are opportunities available in print and electronic media to pursue a writing career as a novelist, essayist, play writer, reporter, journalist, editor, storywriter, scriptwriter, copywriter and others. They can also work as a freelancer in the industry.

18ELL113

English Prose: The Romantic to The Modern 4-0-0-4

Course Outcomes:

CO1: Trace the growth and development of English Essay

CO2 : Different methods and techniques in prose writing

CO3 : Understand various style of writing

CO4: Develop a writing style

CO5: Understand the characteristics of different literary ages.

CO6: Understand the subjective and objective type of writings

*Course Outline: Major trends in essay writing–19<sup>th</sup> and 20<sup>th</sup> centuries.*

### **Unit 1**

Charles Lamb: “Dream Children”[**Detailed**], “Old China”[**Non-Detailed**]

Hazzlitt “On Familiar Style”[**Detailed**], Leigh Hunt: “Getting up on Cold Mornings”[**Non-Detailed**]

### **Unit 2**

John Ruskin: “On Books and Reading”[**Detailed**]

R.L.Stevenson: “An Apology for Idlers”[**Detailed**]

AG Gardiner: “On Saying Please”[**Non-Detailed**]

Stephen Leacock: “My Lost Dollar”[**Non-Detailed**]

### **Unit 3**

Robert Lynd: “In Praise of Mistakes”[**Detailed**]

GK Chesterton: “The Worship of the Wealthy”[**Detailed**]

### **Unit 4**

HillaireBelloc: “A Conversation with a Cat”[**Non-Detailed**]

J B Priestley: “Lectures”[**Non-Detailed**]

### **Unit 5**

George Orwell: “Politics and English Language”[**Detailed**]

George Bernard Shaw: “Spoken English and Broken English”[**Detailed**]

### **CORE READING:**

1. Nayar, M.G. *A Galaxy of English Essayists*. Macmillan
2. Thampi, G.B. Mohan. *Reflections*. New Delhi: Pearson. 2012
3. Gross, John. *The Oxford Book of Essays*. Oxford: OUP, 2008.
4. Cairncross, A S. Ed. *Eight Essayists*.

### **FURTHER READING:**

- Board of Editors. *Strings of Gold*. Hyderabad: Orient BlackSwan. 2008
- Williams, W.E. *A Book of English Essays*. New Delhi: Penguin Books. 1992
- Klarer Mario. *An Introduction to Literary Studies*. Routledge, 2009.
- Students are recommended to refer popular anthologies and web sources.

## Evaluation Pattern – R.13 & R.16

Outcome of the course: There are other jobs available such as linguist, interpreter, probationary officer (in national banks), jobs at various levels in administration. For these jobs, students might need low to high expertise in English language, writing skills and others in order to be eligible for one of these.

18ELL114

Indian Writing in English I 3-0-0- 3

Course Outcomes:

CO1: to trace the rise, growth and development of Indian Poetry in English

CO2: to provide an overview of the various phases of the evolution of Indian Writing in English

CO3: to introduce students to the thematic concerns, genres and trends of Indian Writing in English

CO4: to generate discussions on the constraints and challenges encountered in articulating Indian sensibility in English

CO5: to expose students to the pluralistic aspects of Indian culture and identity

*Objective: To make them familiar with Indian ethos and its variety as expressed in the major genres of early Indian writing in English.*

*Course Outline: Indian short story, poetry, fiction and drama of the 19<sup>th</sup> to the late 20<sup>th</sup> century.*

### Unit1

Introduction to Indian English Writing

### Unit2 Short Fiction [All Non-Detailed]

1. Ruskin Bond: "The Thief"

2. Khushwant Singh: "The Mark of Vishnu"

3. K A Abbas: "The Refugee"

### Unit3 Drama [Detailed]

4. Rabindranath Tagore: "Chitra"

### Unit4 Poetry [All Detailed]

5. Toru Dutt: "Our Casuarina Tree"

6. Sarojini Naidu: "In the Bazaars of Hyderabad"
7. Kamala Das: "Introduction"
8. Nissim Ezekiel: "Entertainment"
9. Jayanta Mahapatra: "Evening Landscape by the River"

**Unit 5 Fiction [All Non-Detailed]**

10. R. K. Narayan: *The English Teacher*
11. Mulk Raj Anand: *Untouchable*
12. Raja Rao: *Kanthapura*

**CORE READING:**

1. Murthy, M.G Narasimha. *Famous Indian Stories*. Hyderabad: Orient BlackSwan. 2009
2. Narayan, R. K. *The English Teacher*. Indian Thought Publishers, Chennai.
3. Anand, Mulk Raj. *Untouchable*. Arnold Publishers, 1981.
4. Rao, Raja. *Kanthapura*. Orient Paperbacks, 2005
5. Gokak, V K. Ed. *The Golden Treasury of Indo-Anglian Poetry ; 1828-1965*. Delhi: Sahitya Akademi, 2006
6. Indian Yarns: *An Anthology of Indian English Writing*: CUP, 2013.
7. Parthasarathi. R. Ed. *Ten Twentieth Century Indian Poets*. OUP, 2009.

**REFERENCES:**

1. Iyengar, Sreenivas. *Indian Writing in English*. Asian Publishing House, 1962.
2. Naik, M. K. *A History of Indian Writing in English*.
3. M.K. Naik. *Indian English Poetry: from the Beginnings upto 2000*. Delhi: Pencraft International, 2006.
3. Students are advised to refer web sources.

**Evaluation Pattern – R.13 & R.16**

Outcome of the course: The digital/online marketing industry in India has a lot to offer to English literature students, as there are many working as a content writer, content marketer, copywriter, strategist, digital marketer etc. and still the demand is only rising each year. English literature students also get a lot of opportunity in theater, media and entertainment industry of India.

**Semester – 3**

18ENG201

Communicative English (Advanced)

2-0-4-4

A. Course Outcomes:

- CO1: Use English with a high degree of fluency for formal and informal spoken communication
- CO2: Enhanced soft skills and non-verbal language
- CO3: Understand varieties of English
- CO4: Be adept at quilling out the meaning of passages

CO5: Be equipped in various styles of formal writing for technical use

CO6: Trained in making effective presentations and language use in academia

*Objectives: To help the students attain high level proficiency in all the four language skills; to equip them for competitive examinations and various International English Language Tests; to enhance their career prospects and employability; to help them develop their personality by fine tuning their communication and presentation skills.*

### **Unit-1**

Listening and Speaking: varieties of modern English - British, American, Indian-basic sounds, deviations in American and other varieties.

Verbal communication: conversation-basic techniques- how to begin, interrupt, hesitate and end – how to express time, age, feelings and emotions- how to respond – using language in various contexts/situations- talking about oneself, others- describing persons, places, incidents, events and objects- attending an interview addressing an audience- using audio-visual aids- making short.

### **Unit-2**

Speeches compering- group discussion.

Non-Verbal Communication: body language: postures- orientation-eye contact –facial expression- dress-posture- self-concept- self-image- self-esteem- attitudes – Values and perception.

### **Unit-3**

Reading and Writing

Skimming and scanning-fast reading- writing short messages- e-mails- preparing notes and reports based on visuals, graphs and diagrams- letters- informal, formal/ official/ business related – preparing agenda, minutes –CV-Describing persons, places, incidents and events- writing ads- short argumentative essays.

Words often confused and misused – synonyms- antonyms- idioms commonly used- corresponding American expressions.

### **Unit-4**

Writing for specific purpose

Scientific writing- business writing- preparing of project proposal – writing of summaries and reviews of movies and books in English/regional languages.

### **Unit-5**

Practical sessions

Language skills tests(Written):

- Translation of short and simple passages- from Malayalam to English
- Providing captions for photo and pictures
- Symposium- Presenting different aspects of a debatable topic.

### **CORE READING:**

- Mukhopadhyay, Lina et al. Polyskills: A Course in communication Skills and Life Skills.Foundation, 2012.
- O’Conner, J.D. Better English Pronunciation, CUP.
- Swan, Michael. Practical English Usage. OUP
- Driscoll, Liz. Cambridge: Common Mistakes at Intermediate.CUP

### **REFERENCES:**

Jones, Daniel. *English Pronouncing Dictionary*. 17<sup>th</sup>Edn. CUP



## Evaluation Pattern – R.13 & R.16

OUTCOME OF THE COURSE: There are jobs such as corporate trainer for English language spoken, writing or accent trainer, instructional designer, programme executive, and content developer. Students can also take up a job as an advertising copywriter, creative executive or director, campaign manager, event organizer, PR manager, and others. It's an exciting industry, where you will get to use your creativity, verbal adeptness and writing skills to prove your mettle.

**18ELL201**                      **HISTORY OF ENGLISH LITERATURE:  
LATE VICTORIAN TO THE MODERN**                      **4-0-0-4**

A. Course Outcomes:

CO1: To understand the evolution of English literature

CO2: To make the students familiar with the ages

CO3: To make the students familiar with the rulers and their religious and political stands

CO4: Enable them to apply their awareness of literary history of the period to literary studies

CO5: To identify the trends and movements in English literature during the period

CO6: To get familiarity with the writers and their major works.

*OBJECTIVES: To have a comprehensive understanding of the process of literary evolution and to identify the trends and movements in each period; to be acquainted with the major writers of each period and their major works.*

### **Unit 1**

Late Victorian Period

General characteristics, major writers and their works

### **Unit 2**

Early Twentieth Century-World War I and its impact-features-writers-Modernism-Realism-War poets- Yeats, Conrad, Shaw, Lawrence

### **Unit 3**

The Inter-War Years – Major Writers –Auden, Cecil Day-Lewis, Stephen Spender, Christopher Isherwood- Features- Dissolution of the British Empire- transition from the Modern to the Postmodern-Feminism and Environmentalism

### **Unit 4**

Post-War Period (after 1945)

Major trends and movements-Movement poets-Philip Larkin, Ted Hughes, Kingsley Amis, Graham Greene, George Orwell

## Unit 5

Avant Garde Movements-Poetry- Eliot- Fiction- Stream of Consciousness- Joyce, Woolf-New Trends in English Theatre – John Osborne, Samuel Beckett, Harold Pinter, Tom Stoppard, Arnold Wesker- Robert Bolt- Edward Bond

### CORE READING:

- Evans, Ifor- *A Short History of English Literature*, Penguin.
- Albert, Edward. *A History of English Literature*.
- Peck, John and Martin Coyle - *A Brief History of English Literature, Indian ED.*, Palgrave.
- Sanders, Andrew - *The Short Oxford History of English Literature*.
- Poplawski, Paul. Ed. *English Literature in Context*. CUP, 2008.

### REFERENCES

1. Legouis, E & Cazamian, L - *A History of English Literature*, London, Macmillan, 2008.
2. Sampson, George - *The Concise Cambridge History of English Literature*, CUP, 2009.
3. Daiches, D – *A Critical History of English Literature*, 1960
4. Compton-Rickett, Arthur. *A History of English Literature*.
5. Thornley, G C and Gwyneth Roberts. *An Outline of English Literature*, Pearson, 2011.

### Evaluation Pattern – R.13 & R.16

Outcome of the course: Where effective teaching of English is needed, schools or colleges, this background is inevitable. Literary professional jobs of several kinds need candidates with knowledge of this subject. Exams like NET also asks for adequate knowledge in the History of English Literature. With additional qualifications or training, students could be well suited to the these job roles: secondary school teacher, journalist, Civil Service administrator, solicitor, archivist, curator, heritage manager and academic librarian

18ELL202

AMERICAN LITERATURE

4-0-0-4

A. Course Outcomes:

CO1 : Trace the origin and development of American literature and its difference from British literature

CO2 : Understand the major trends and movements in twentieth century American Literature

CO3: Familiarise with the social setting and social classes of the time

CO4: Develop a unique writing style.

CO5: understand the influences and relation between American literature and world literature.

**OBJECTIVES:** *The students should be able to understand American culture and social milieu; to grasp the insights provided by the selections about the social scenario of America, spread over 17<sup>th</sup>, 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries; to identify what is distinctly American in American literature; to trace the origin and development of American literature.*

## **Unit 1**

Origin and development of American Literature - The colonial period – Transcendentalism-Drama, Fiction, Poetry

## **Unit 2 – Prose**

Ralph Waldo Emerson - “Self Reliance”**[Detailed]**

Thoreau – “Civil Disobedience”**[Detailed]**

## **Unit 3 – Poetry**

Walt Whitman: “When Lilacs Last in the Dooryard Bloomed” **[Detailed]**, “I Hear America Singing”**[Non-Detailed]**.

Edgar Allen Poe: “Raven” **[Detailed]**

Emily Dickinson: “Because I Could not Stop for Death”**[Detailed]**, “I Held a Jewel in my Finger”**[Non-Detailed]**

Robert Frost: “Birches”**[Detailed]**, “Fire and Ice”**[Non-Detailed]**

Wallace Stevens: “The Emperor of Ice-Cream”**[Detailed]**

## **Unit 4 – Drama**

Tennessee Williams: “Glass Menagerie”**[Detailed]**

## **Unit 5 –Fiction[All Non-Detailed]**

Herman Melville: *Moby Dick*

Toni Morrison: *The Bluest Eye*

## **CORE READING:**

1. Oliver, Egbert S. Ed. *An Anthology of American Literature*. Vols. I and II. Eurasia Publishing House: New Delhi.
2. Fisher, William J. Ed. *An Anthology of American Literature*. Vols. I and II. *American Literature: An Anthology*. Macmillan.
3. Spiller, Robert E. *The Cycle of American Literature*, Macmillan.

## **REFERENCES:**

1. Brower, Reuben. *The Poetry of Robert Frost: Constellations of Intensions*.
2. Chase, Richard. *The American Novel and Its Tradition*. Kalyani Publishers, Ludhiana. C.
3. C.W.E. Bigsby. *A Critical Introduction to 20<sup>th</sup> Century American Drama*. Cambridge University Press. Vol I & II
4. Gray, Richard. *A Brief History of American Literature*. UK: Wiley Blackwell, 2011.
5. Students are also advised to refer to websources.

## **Evaluation Pattern – R.13 & R.16**

Outcome of the course: Understanding cultures instils confidence to travel, take up jobs abroad. It facilitates an easy adaptation to overcome cultural shock in globalized situation. Better understanding of American culture and values enable in seeking fortune in any land.

**18ELL203**

**Life Writing-I**

**4-0-0-4**

A. Course Outcomes:

CO1: To draw inspiration from the lives of great leaders, their courage, strength and indomitable spirit to face and overcome immense challenges.

CO2 : To enable better understanding of the times and provide a historical perspective of the momentous periods in the making of a nation.

CO3: To understand the struggle for India's freedom through the life of a great leader.

CO4: To appreciate the courage and determination of a great leader in abolishing slavery and protecting the integrity of his nation.

CO5: To study the various aspects of leadership in difficult times such as World War.

CO6: To expose the students to the difficulties, trials and tribulations, long walk to freedom, and the presidency a leader who fought against apartheid.

*OBJECTIVES: To familiarize students with different types of life writing such as autobiography, travel writing and memoir; to sensitize the students about the problem of representing the lives of people from different cultures through a critical evaluation of these writings.*

### **Unit 1**

Introducing life writing- autobiography, biography, travel writing, memoir, diary, letter as sub – genres- evolution of the art of life writing -difference between biography and autobiography-literary qualities of life writing.

### **Unit 2**

Orhan Pamuk *Istanbul-Memories and the City*

### **Unit 3**

Amitav Ghosh: *In an Antique Land*

### **Unit 4**

APJ Abdul Kalam: *Wings of Fire*

## Unit 5

Anne Frank: *The Diary of a Young Girl*

### CORE READING:

- Ghosh, Amitav. *In an Antique Land*.
- Abdul Kalam, APJ. *Wings of Fire: An Autobiography of Abdul Kalam*.
- Frank, Anne. *The Diary of a Young Girl*.
- Online Sources

### REFERENCES:

1. Gillies, Midge. *Writing Lives-Literary Biography*, Cambridge; Cambridge University Press.
2. Olney, James. *Memory and Narrative: The Weave of Life Writing*, Chicago: U of Chicago Press.
3. Parke, Catharine N. *Writing Lives (Genres in Context)*, New York: Prentice Hall.
4. Online Sources

### Evaluation Pattern – R.13 & R.16

Outcome of the course: It channelizes employability through personality development by learning from life of the great. Learning about great models of society finds advantage in social welfare schemes of government. It enhance reliability missing in job seekers today. It helps to develop broadminded outlook greatly missing in societies and communities today.

**18ELL204**

**ENGLISH FICTION: VICTORIAN**

**4-0-0-4**

A. Course Outcomes:

CO1: Insights into the age, genre, author's life and style of writing

CO2 : Plot mechanisms – narrative techniques, literary devices, setting etc

CO3: Character study

CO4 : Thematic concerns, motifs and symbols

CO5 : Sharpen critical thinking

CO6: Exploring different schools of criticism and movements

**OBJECTIVES:** *To introduce the students to the origin and development of English fiction; to study fiction relating it to the socio- cultural aspects of the age; to familiarize them with different strategies of reading fiction*

## Unit 1

Introduction to Victorian Fiction-Characteristics-Major Writers.

## Unit 2

Jane Austen: *Sense and Sensibility*

## Unit 3

Charles Dickens: *Christmas Carol*

## Unit 4

George Eliot: *Silas Marner*

## Unit 5

Thomas Hardy: *Under the Greenwood Tree*

### CORE TEXTS:

- Austen, Jane: *Sense and Sensibility*. Maple Press, 2014.
- Dickens, Charles: *Christmas Carol*. Fingerprint Publishing, 2015.
- Eliot, George: *Silas Marner*. Scholastic India, 2001.
- Hardy, Thomas: *Under the Greenwood Tree*. Wordsworth Editions Ltd; New edition, 1994.

### REFERENCES:

- 1 David, Deirdre. (Ed). *The Cambridge Companion to the Victorian Novel*, , CUP, London
- 2 *A Companion to the Victorian Novel, Blackwell Companions to Literature and Culture*, (Eds) Patrick Brantlinger, William Thesing, Wiley.
- 3 *The Nineteenth Century Novel: A Critical Reader*, Stephen Regan, Routledge.
- 4 Williams, Raymond. *The English Novel: From Dickens to Lawrence*. Vintage Digital, 2013.
- 5 Websources.

### Evaluation Pattern – R.13 & R.16

OUTCOME OF THE COURSE: English language and literature is a great program for those who love the classics and want to spend their college years studying them. Studying fiction enhances creativity and imaginative skill of the students. Graduates of a degree program in English literature might find work in the following career fields: writing, secondary school education or university English education. Writing is a desirable and sought-after profession for those who possess abundant creativity and have a way with words. Teaching English literature in High School and Colleges can be very rewarding. Many adults look back on their English teachers as the most inspiring leaders from their academic careers.

## Semester IV

## A. Course Outcomes:

CO1: Familiarity with the nature, origin and features of language

CO2: Demonstrate a knowledge of 'Family of Languages'; Origin & Ages and stages of English

CO3: Understand the mechanisms of language; changes in intonation, spelling, meaning etc.

CO4: Appreciate English as global language and the varieties of English – foreign borrowings

CO5: Appreciate the changes and employability demand of the English language

CO6: A comprehension of the study of languages, its grammar & its use and misuse

OBJECTIVES: To familiarize students with different stages in the history of English Language, within the larger history of the origin of language; to familiarize them with the varieties of English.

**Unit-1**

Introduction-Nature and origin of language – Human languages and animal communication- theories - History of language –Language Families- Indo-European-Germanic group- Grimm's Law, Verner's Law-Centum-Satam languages-Descent of English.

**Unit-2**

Periods of the English language - Anglo Saxon and Old English- Celtic, Latin and Scandinavian influences-The Norman Conquest: its impact on English-French Influence

**Unit-3**

Middle English-Features- Foreign influence- ME Dialects- Chaucer, Spenser, Shakespeare, Milton-Impact of Bible translations-The rise of Standard English.

**Unit-4**

Modern English-Printing Press-Changes in pronunciation and grammar-Spelling Reform-Evolution of Dictionary-Dr. Johnson-Slang and Standard speech-English dialects

**Unit-5**

Evolution of English as a global language- Word formation and growth of vocabulary-Semantics-Changes of Meaning-Processes-Varieties of English.

**CORE READING:**

- F T Wood: *An Outline History of the English Language*, Macmillan
- C L Barber: *The Story of Language*, ELBS
- George Yule. *The Study of Language*. CUP, 2016.
- Crystal, David. *English as a Global Language*. London: CUP, 1997.

**REFERENCES:**

- A C Baugh: *A History of the English Language*, Appleton- Century- Crafts
- Mario Pei: *The Story of Language*, Mentor
- Simon Potter. *Our Language*. Pelican
- Otto Jespersen: *Growth and Structure of the English Language*, OUP
- Mugglestone. *Oxford History of English*. OUP, 2009.
- Crystal, David. *The Cambridge Encyclopedia of English Language*. CUP, 2003.

**Evaluation Pattern – R.13 & R.16**

Outcome of the course: To disseminate ideas as a cultural historian and write as columnist and freelancer to create taste in reading public. Can work as a lexicographer and etymologist and help in interdisciplinary research works of anthropologists. Can also work as academic researcher .Other opportunities include Academic researcher ,Archivist, Heritage manager ,Historic buildings ,inspector/conservation ,officer, Museum, education officer, Museum/gallery curator, Museum/gallery exhibitions officer, Secondary school teacher

**18ELL212**

**SHAKESPEARE**

**4-0-0-4**

A. Course Outcomes:

CO1: Dramatic Techniques; masque, soliloquy, music, play within the play, tragic flaw

CO2: Analysis of last plays, romances: forgiveness and redemption, recovery, love

CO3: Familiarize with plot mechanisms – literary devices, setting, language

CO5: Major themes-role of destiny, life, death, procrastination, revenge appearance vs reality

CO6: History play depicting a faithful chronicle of English history.

CO7: Understand the social setup of Elizabethan England

CO8: Analyze the features of Romantic comedy

CO9: Romantic love, love leading to marriage

CO10: Portrayal of characters

CO11: Comprehend the major aspects of disguise, mistaken identity, Illusion and reality

CO12: Understand the relevance of music

**OBJECTIVES:** to introduce the students to an awareness about the dramatic art of Shakespeare; to expose them to the craft and the magic of Shakespeare's style and the universality and the eternal variety of his themes; to re-read Shakespeare in the light of modern critical perspectives.

**Unit-1**

Introducing Shakespeare- Growth and development of Shakespeare's mind and art- Elizabethan theatre - Introducing Shakespearean Comedy and its features-Shakespearean tragedy and its features-sources of Shakespeare- Types of Shakespearean plays

**Unit-2**

*The Merchant of Venice* [Detailed]

**Unit-3**

*Hamlet* [Detailed]

**Unit-4**



*Antony and Cleopatra* [Non-detailed]

**Unit-5**

*Coriolanus* [Non-detailed]

**CORE READING:**

- *The Merchant of Venice*
- *Hamlet*
- *Antony and Cleopatra*
- *Coriolanus*

Students are advised to refer to any standard modern editions of the above texts.

**REFERENCES:**

- Kenneth Muir. *Shakespeare: The Comedies, A Collection of Critical Essays*
- Charlton H B. *Shakespearean Comedy*. Cambridge: Cambridge University Press, 2010
- Tillyard, E. M.W. *Shakespeare's Last Plays*. Michigan: The Athlone Press, 1991.
- Bloom, Harold. *Modern Critical Interpretations*. Broomall: Chelsea Publishers, 2004
- Bradley, A.C. *Shakespearean Tragedy*. Middlesex: Echo library, 2007
- Dowden, Edward. *Shakespeare :A Critical Study of his Mind and Art*. New Delhi: Atlantic, 2003
- Wilson R.F. *Landmark of Shakespeare Criticism*. California: University of California, 1979
- Milford, H. *Shakespeare Criticism: An Essay InSynthesis*. London: Oxford University Press, 1938
- Wells, Stanley and Lena Cowen Orlin. Eds. *Shakespeare: An Oxford Guide*. OUP, 2007.

**Evaluation Pattern – R.13 & R.16**

Outcome of the course: To work as a theatre exponent, artist and technician and write as columnist and freelancer to create taste in reading public. Other opportunities include Academic researcher ,Archivist, Teacher.

**18ELL213**

**CANADIANLITERATURE**

**4-0-0-4**

A. Course Outcomes:

CO1: Understanding Canadian history and culture

CO2: Insights into the pluralistic nature of Canadian literature.

CO3: Sensitize the students/readers to the socio/political isolation of the First- People, immigrants.

CO4: Familiarize the students with the various facets of Ecological consciousness.

CO5: Exploring the Postmodern trends in Canadian literature.

CO6: Examining the literary themes and motifs like survival, landscape, man and- Nature, identity crisis, mythosphere, Quebecois identity/separatism, anti- American sentiments.

*Objectives: To create awareness about Canadian culture and literary imagination; to make the students familiar with the unique aspects of Canadian literature; to develop in them a deep*

*interest in the subtle thematic and technical experimentations in Canadian literature.*

**Unit 1** Introduction to Canadian Literature- Prose, Poetry, Drama, Fiction.

**Unit 2 Poetry [All Detailed]**

Daniel David Moses "The Persistence of Songs"

Eli Mandel "The Mad Women of the Plaza de Mayo"

Margaret Atwood "Journey to the Interior"

Clare Harris "Framed"

Lakshmi Gill "Letter to a Prospective Immigrant"

**Unit 3 Drama [Detailed]**

George Ryga *The Ecstasy of Rita Joe*

**Unit 4 Prose**

Northrop Frye "Conclusion to A Literary History of Canada" [Non Detailed]

**Unit 5 Fiction [All Non-Detailed]**

Sinclair Ross. *As for Me and My House*.

Gabrielle Roy. *Enchantment and Sorrow*

**CORE READING:**

1. Kudchedkar, Shirin and Jameela Begum A (ed.) *Canadian Voices*. New Delhi: Pencraft International, 1996
2. George Ryga. *The Ecstasy of Rita Joe*. Toronto: Talon Books, 1970
3. Northrop Frye. *The Bush Garden: Essays on the Canadian Imagination*. Toronto, 1971 (213-252)
4. Sinclair Ross. *As for Me and My House*. Toronto: New Canadian Library, 1989
5. Roy, Gabrielle. *Enchantment and Sorrow. The Autobiography of Gabrielle Roy*. Tr. Patricia Claxton. Toronto: University of Toronto, 1987.
6. Brown, Russell M, Donna Bennett. Ed. *An Anthology of Canadian Literature in English*. 2 Vols. Toronto: OUP, 1982.

**REFERENCES:**

1. Bennett, Donna and Russell M Brown (ed.) *An Anthology of Canadian Literature 2 Vols*. New York: OUP, 1982
2. New, WH, A *History of Canadian Literature*. McGill: Queens Press, 2003
3. Israel, Milton (ed.) *The South Asian Diaspora in Canada*. Ontario: Multi Cultural History Society, 1987
4. Harrison, Dick. *Unnamed Country: The Struggle for a Canadian Prairie Fiction*. Edmonton: University of Alberta Press, 1977.
5. Moses, Daniel David and Terry Goldie. Ed. *An Anthology of Canadian Native Literature in English*. Toronto: OUP, 1998.
6. Howells, Coral Ann and Eva Marie Kroeller. Eds. *Cambridge History of Canadian Literature*. London: CUP, 2009.

**Evaluation Pattern – R.13 & R.16**

Outcome of the course: To disseminate ideas as a cultural historian and can work as a lexicographer and etymologist. Can also work as academic researcher .Other opportunities

include Academic researcher , Secondary school teacher.

**18ENV300            Environmental Science and Sustainability            3-0-0-3**

A. Course Outcomes:

CO 1: Understand the fundamental concepts of Environmental Sciences & Sustainability

CO 2: Formulate, solve, apply and find sustainable solutions to problems related to mother earth

CO 3: Articulate the interdisciplinary context of environmental issues

CO 4: Acquire a sound knowledge about major issues related to environment

CO 5: Recognise the core concepts and methods from ecological and physical sciences and their application in environmental problem solving

CO6: Master core concepts and methods from economic, political, and social analysis for the evaluation of environmental policies.

CO7: Formulate an action plan for sustainable alternatives that integrate sciences, technology and social perspectives

**Unit-1**

State of Environment and Unsustainability, Need for sustainable Development, Traditional conservation systems in India, People in Environment, Need for an attitudinal change and ethics, Need for Environmental Education, Overview of International Treaties and Conventions, Overviews of Legal and Regulatory Frameworks.

Environment: Abiotic biotic factors, Segments of the Environment, Biogeochemical cycles, Ecosystems (associations, community adaptations, ecological succession, food web, food chain, ecological pyramids), Types of Ecosystems- Terrestrial ecosystems, Ecosystem Services, Economic value of Ecosystem services, Threats to ecosystem and conservation strategies.

Biodiversity: species, genetic ecosystem diversity, origin of life, and significance of biodiversity, value of biodiversity, Biodiversity at global, national and local level. India as a mega diversity nation( Hotspots) protected area network, community biodiversity registers. Threats to biodiversity, Red data book, endangered endemic species of India. Conservation of biodiversity

Impacts, causes, effects, control measures, international, legal and regulatory frame works of : climate change, Ozone depiction and pollution

## Unit-2

Linear vs. cyclical resource management systems, Need for systems thinking and design cyclical systems, circular economy, Industrial ecology, green technology. Application of these concepts to: water, energy, food, land and forest resources. Waste management.

Discuss the interrelation of environmental issues and social issues: Population, illiteracy, Poverty, gender equality, class discrimination, social impacts of development on the poor and tribal communities. Conservation movements, peoples movements, and activism, Indigenous knowledge systems and traditions of conservation.

## Unit-3

Common goods and public goods, natural capital, tragedy of commons, cost benefit analysis of development projects, environment impact assessment (EIA), EMP, Green business, Eco-labelling, case studies.

Global and national state of housing and shelter, Urbanisation, effects of unplanned development case studies, impacts of the building and road construction industry on the environment, eco-homes, green buildings, sustainable communities, sustainable cities.

Ethical issues related to resource consumption, intergenerational ethics, need for investigation and resolution of the root cause of unsustainability, traditional value system of India, significance of Holistic value based education for true sustainability.

### REFERENCES:

- R. Rajagopalan, Environment Studies: From Crisis to cure Oxford Univesity Press 2011, 358 pages.ISBN9780198072089
- Daniel D. Chiras, Environmental Science. Jones and Bartlett Publisers, 01-FEB 2012, 669 page. ISBN 9781449645311
- Andy Jones, Michel Pimbert and Janice Jiggins, 2011. Virtuous circles: Values Systems , Sustainability. IIED AND IUCN CEESP, London
- Annenberg Learner, The Habitable Planet, Annenberg foundation 2015

## **Evaluation Pattern – R.13 & R.16**

Outcome of the course: This course can enable the students to work as environmentalist s, water project managers, environmental officer Safety directors. It also facilitates them for

teaching eco related topics in educational institutions.

## Semester V

**18ELL301                    ELEMENTS OF LITERARY CRITICISM                    4-0-0-4**

### A. Course Outcomes:

CO1: Identify major theoretical/critical movements and theorists, as well as primary concepts with which they are associated.

CO2: Define and apply specific theoretical concepts, theories, and terms to literary and cultural texts

CO3: Use online databases to define key terms and trace implications in source texts

CO4: Evaluate and analyse strengths and limitations of critical/theoretical arguments

CO5: Examine historical contexts for the development of contemporary theory and criticism

CO6: Strengthen and deepen critical reading, writing, and interpretive practices

*Objectives: To create and nurture critical sensibility; to introduce the students to different genres; to make them appreciate various forms of literature.*

### **Unit1**

General Introduction- What is Criticism?-Nature and Function-Definitions

### **Unit2**

Classical Criticism-Introduction to Aristotle, Longinus, Horace-basic concepts

### **Unit3**

Renaissance and Neo-classical Criticism-Sir Philip Sidney-‘Defence of Poetry’-Basic precepts of Dryden, Pope and Dr.Johnson in criticism

### **Unit4**

Romantic and Victorian Criticism-Wordsworth-‘Preface to Lyrical Ballads’-Coleridge-‘Biographia Literaria’ (Chapter XIV)-Matthew Arnold-‘The Function of Criticism in the Present Time’

### **Unit5**

Modern Criticism-Eliot and Modernism-‘Tradition and Individual Talent’-I.A.Richards-‘Practical Criticism’-F R Leavis “Poetry and the Modern World”

### **CORE READING:**

- W H Hudson. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 1998
- *English Critical Texts*. D J Enright and Ernst de Chickera. Ed. Delhi: OUP
- *Twentieth Century Literary Criticism*. David Lodge (Ed). London: Longman
- I. A. Richards. *Practical Criticism*. Kegan Paul, London
- F R Leavis. *New Bearings in English Poetry*.

- D A Russell, Michael Winterbottom. *Classical Literary Criticism*. Oxford:OUP, 1989
- Selden, Raman. *The Theory of Criticism: From Plato to the Present*. Longman, 1988.
- Prasad, B. *Introduction to English Criticism*.

**REFERENCES:**

1. James, Scott, RA. *The Making of Literature*. Warburg: Martin Seeker, 1946
2. Guerin, Wilfred, Earle Labor, Lee Morgan, Jeanne C. Reesman and John R Willingham. *A Hand Book of Critical Approaches to Literature*. New York: OUP, 1985
3. Wellek, Rene, Austin Warren. *Theory of Literature*. Jonathan Cape Ltd, 1949
4. Abrams, M H. *A Glossary of Literary Terms*. Cengage Learning India Private Limited, 2015.
5. David Daiches. *Critical Approaches to Literature*.
  - Nagarajan, M S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.
  - Online Sources

**Evaluation Pattern – R.13 & R.16**

Outcome of the course: The course can help in getting jobs as a teacher in helping students to appreciate and interpret literature of all kinds. It can offer the post of an Editorial assistant with an exposure to publishing industry, from reading articles and manuscripts to communicating with writers and editing their works, thereby enhancing writing skills.

**18ELL302**

**ENGLISH POETRY: MODERN**

**4-0-0-4**

**A. Course Outcomes:**

CO1: Develop a comprehensive understanding of the Modernist movement in trans-European literature and culture.

CO2: Familiarize the students with the various Modernist literary modes and artistic trends like Symbolism, Imagism, Futurism, Acmeism, Expressionism, Dadaism, Rhymer's Club, Pylon Poets, Movement Poets.

CO3: Sensitize the students/readers to the socio/political degeneration and fragmentation of Europe during the first half of the 20th century.

CO3: Enable the students to compare, contrast and differentiate Modernist verse from traditional verse.

CO5: Explore Postmodernism as an offshoot of and a reaction to Modernism.

*Objectives: To introduce the learners to the trends and movements in modern poetry; to create critical awareness about modern literature in general and modern poetry in particular; to inspire the students to read and write poetry.*

### **Unit 1**

Introduction to modern English poetry

W.B. Yeats, "Easter 1916" [**Detailed**]

"A Prayer for My Daughter" [**Non-Detailed**]

Siegfried Sassoon, "A Subaltern" [**Non-Detailed**]

### **Unit 2**

T.S. Eliot, "Marina", "The Journey of the Magi" [**Detailed**]

Peter Porter "A Consumer's Report" [**Non-Detailed**]

W.H. Auden "The Unknown Citizen" [**Detailed**]

### **Unit 3**

Stephen Spender, "The Express" [**Non-Detailed**]

"The Pylons" [**Detailed**]

Robert Lowell, "Skunk Hour" [**Non-Detailed**]

### **Unit 4**

D H Lawrence "Snake" [**Detailed**]

ee cummings: "Anyone Lived in a Pretty Howtown" [**Non-Detailed**]

### **Unit 5**

R S Thomas, "Evans" [**Detailed**]

"Iago Prytherch" [**Non-Detailed**]

Ted Hughes "The Jaguar" [**Detailed**], "The Thought-Fox" [**Non-Detailed**]

### **CORE READING:**

1. Thomas, CT (ed.) *Twentieth Century Verse. An Anglo-American Anthology*. New Delhi: MacMillan, 1979

2. Board of Editors. *Poetry Down the Ages*. Hyderabad: Orient Black Swan, 2010

3. Online Sources

### **REFERENCES:**

1. Rosenthal, M.L. *The Modern Poets*. New York: OUP, 1961.
2. Beach, J.W. *The Making of the Auden Canon*. Minneapolis: University of Minnesota Press, 1957.
3. Blair, John G. *The Poetic Art of W.H. Auden*. Princeton: Princeton University Press, 1973

## **Evaluation Pattern – R.13 & R.16**

Outcome of the course: the course can help students to fit in the post of a school teacher or lecturer to teach poetry as well as teaching creative writing. It can provide the post of a librarian to organize and lead poetry book groups and poetry appreciation classes. Nonprofit organizations promote poetry and poets in all sort of roles from editorial to program managers and in publishing their own journals or magazines.

### **18ELL303                      ENGLISH DRAMA: ELIZABETHAN TO VICTORIAN      4-0-0-4**

#### A. Course Outcomes:

CO1 : Dramatic Techniques; chorus, soliloquy, disguise

CO2: Renaissance zeal and enthusiasm

CO3: Uncontrollable passion leading to destruction

CO4: Portrayal of characters

CO5: Analysis of Class, Power and Social Status and appearance vs reality

CO6: Exposing the follies and foibles of hypocritical men in a society

*Objectives: To introduce the learners to the art and techniques of drama; to enable them to grasp the nuances of the English Theater and its evolution from the Elizabethan to Victorian period; to provide them with critical insights on the essential differences between the literary and theatrical aspects of drama.*

#### **Unit 1**

Introduction to the drama and its artistic, literary and theatrical aspects-Forms, Genres, Types and dramatic devices.

#### **Unit 2**

Marlowe. *Dr. Faustus* [**Detailed**]

Shakespeare. *Julius Caesar* [**Non Detailed**]

#### **Unit 3**

Sheriden. *School for Scandal* [**Detailed**]

#### **Unit 4**

Goldsmith. *She Stoops to Conquer* [**Non-Detailed**]



## Unit 5

Oscar Wilde. *Importance of Being Earnest*. [Detailed]

G B Shaw. *Caeser and Cleopatra* [Non-detailed]

### CORE READING:

- Any standard edition of the prescribed texts

### REFERENCES:

- Powell, Kerry (ed.). *The Cambridge Companion to Victorian and Edwardian Theatre*. London: CUP, 2004.
- 2 Rowse, AL. *The Elizabethan Renaissance and the Cultural Achievement*. London: MacMillan, 1972
- 3 Daiches, David. *A Critical History of English Literature*. Vol. I. Ahmedabad: Allied, 1969
- 4. Ricks, Christopher (ed.). *English Drama to 1710*. London: Barrie and Jenkins Ltd, 1975.
- 5. Turner, WJ (ed.). *Impressions of English Theatre*. London: Collins, 1947

### Evaluation Pattern – R.13 & R.16

Outcome of the course: The confidence and communication skills developed from drama can be useful in a wide range of occupational areas as proofreaders to check and edit written documents, articles and books. They can apply for the post of theatrical artists or newspaper journalists by doing research and report the news, publish their work in newspapers and online. Find jobs as a television presenter or broadcast journalist to report news online or on TV or radio or as script writers.

18ELL304

SPIRITUAL LITERATURE

4-0-0-4

A. Course Outcomes:

CO1: Appreciate the principles of Sanatana Dharma

CO2: Learn to deal with dilemmas and difficult situations in life

CO3: Understand the importance of Self-knowledge.

CO4: Imbibe the underlying ethical principles of life

CO5:

CO6: Get the right understanding of one's duty as an individual and a social being Learn to cultivate serenity through meditation, devotion and understanding

*Objectives: To introduce the students to the rich spiritual heritage of India; to create an ethical and moral bent of mind; to foster a sense of appreciation for the eternal values which have been a guiding light to humanity.*

## Unit 1

### Prose

Swami Vivekananda “Chicago Addresses”, “Response to Welcome”, “Paper on Hinduism”, “An Appeal to his Country Men,” “India: The Land of Religion”(From the selections from the complete works of Swami Vivekananda).

## Unit 2

Sri Ramakrishna “Master and Disciple.” “Visit to Vidyasagar” (From The Gospel of Sri Ramakrishna).

## Unit 3

Sri Mata Amritanandamayi “Principles of Sanathana Dharma”.(From Sri Mata Amritanandamayi’s The Eternal Truth).

## Unit 4

Swami Chinmayananda “The V.I.P” “The King of Kasi,” “Even This Will Pass Away” ,The Exhibition”, “The One in the Many”, “Please Turn Over”, “The Mirrored Hall”, “The Vivacious Lady and The Mysterious Box”, “Be a Light Unto Thyself”, “Percept and Practice”.(From Swami Chinmayananda’s Parables).

## Unit 5

### Poetry

Swami Vivekananda “The Song of the Sannyasin”, “Peace, “My Play is Done”(From the selections Sri Aurobindo, “Transformation”, “Golden Light”, “Tiger and Deer”( From the golden treasury of Indo-Anglican Poetry)

### **PRESCRIBED TEXTS:**

1. Selections from the Complete works of Swami Vivekananda. Kolkatta: Adviatha Aashrama 2004.
2. The Gospel of Sri Rama Krishna .Chennai, Kolkatta: Sri Ramakrishna Math 2002.
3. Sri Matha Amrithanandamayi. The Eternal Truth, Kollam M A Mission Trust 2009.
4. Swami Chinmayananda ,Parables Mumbai: Central Chinmaya Mission Trust 2004.
5. V.K. Gokak(ed), The golden treasury of Indo- Anglican Poetry New Delhi. Sahitya Academy 1975.

### **REFERENCES:**

1. Swami Amrithaswaroopanatha Puri, *From Amma’s Heart* ,Kollam :MA Mission Trust Kerala, 2011
2. Swami Ramakrishnanada Puri , *The Timeless Path*, Kollam MA Mission Trust Kerala, 2009.
3. . Swami Chinmayananda, *The Holy Gita*, Mumbai : Central Chinmaya Mission Trust 2002.
4. Swami Tapovanam, *Wanderings in the Himalayas* ,Mumbai,: Central Chinmaya Mission Trust 2003.
5. Prema Nandthkumar , *Spiritual Masters: Swami Vivekananda*, Mumbai, Indus Source Books, 2003

### **Evaluation Pattern – R.13 & R.16**

Outcome of the course: The course shall enable students to frame a sense of mission that

comes with spiritual mastery as it shall provide services for spiritual growth and holistic solutions. It shall help students who have a heart-centered approach where spirit of the individual is taken into account more than the body and mind. Students can apply for jobs like intuitive counselor, documentary maker, spiritual teacher, spiritual online course creator and a meditation teacher.

**18ELL305**

**PHONETICS AND GRAMMAR**

**4-0-0-4**

A. Course Outcomes:

CO1: Develop the ability to identify and produce English key sounds as well as its basic rhythm, stress and intonation patterns in context

CO2: Increase self-confidence in the way you speak

CO3: Develop speech-monitoring abilities for use outside of the classroom

CO4: Discover your own strengths and weaknesses with certain sound patterns due to the influence of your native language

CO5: Listen and speak naturally, using contractions and reductions

**Objectives:** To introduce the basics of phonetics and English phonology and to provide grounding in English grammar and mechanics of writing with a view to inculcate good speech and writing skills.

**Unit 1:**

Introduction to phonetics and grammar- Growth and development

**Unit 2:**

English sound system- Speech mechanism and organs of speech-Classification of Sounds-Vowels and Consonants- Description- Syllable structure- IPA and RP - Phonology, Phonemes, Allophones, Suprasegmentals-pitch, stress, intonation-transcription

**Unit 3:**

Syntax- types of sentences-Sentence patterns- Clauses and Phrases-Order of words- Normal and Inverted-Conversion-Concord.

**Unit 4:**

Tense- verb forms-degrees of comparison-articles- Remedial grammar-error identification

**Unit 5:**

Mechanics of writing-linkers-punctuation-markers-written composition-narrative, descriptive, argumentative etc

**CORE READING:**

- Balasubramanian, T. *English Phonetics for Indian Students*. Chennai: Macmillan, 1981.

- Syamala,V. *A Textbook of English Phonetics and Structure for Indian Students*.Trivandrum: Sharath Ganga Publications, 1992.
- John, PP. *A Text Book of English Grammar*.
- Jones, Daniel. *Pronunciation of English*. Forgotten Books, 2017.

#### REFERENCE:

- Green, David. *Contemporary English Grammar Structure and Composition*. Macmillan Publishers India Limited, 2000.
- Gimson, A C. *An English Pronouncing Dictionary*.J. M. Dent, 1981.
- Swan, Michael. *Practical English Usage*. OUP, 2005.
- Palmer, Frank. *Grammar*.

#### **Evaluation Pattern – R.13 & R.16**

#### OUTCOME OF THE COURSE:

Employability aspects: Students are able to think critically and analytically and acquire the skills like presentation of ideas, good communication and quantitative skills. Direct career paths that can be followed are: lexicographer, speech and language therapist, spoken English trainer or IELTS or interview trainer, language teacher, and copy editor. Other possible jobs are in civil service, IT companies and marketing journalism.

### **Semester VI**

#### **18ELL311 METHODOLOGY OF LITERARY STUDIES AND HUMANITIES**

**4-0-0- 4**

#### A. Course Outcomes:

CO1: To familiarise the student with the methods and resources used for research in English Literature.

CO2: It is of a highly practical nature and aims to put an individual into contact with the tools necessary to carry out literary research.

CO3: The student is introduced to the search for information resources in connection with different critical perspectives from which different literary genres can be analysed.

CO4: The student is familiarised with the bibliographical and electronic resources needed for literary research, including reference works, specific glossaries, consultation of catalogues from research libraries, use of databases of literary texts corresponding to different periods and genres, and periodicals relevant to different areas of specialisation.

Objectives: To introduce students to the basic methodology of literary studies and Humanities

### **Unit 1**

Literary studies and humanities-differences between natural, social and human sciences-facts and interpretation-canon formation

### **Unit 2**

Literary analysis-approaches-Formalism-New Criticism-Close Reading-Structuralism- Post Structuralism- Deconstruction-Reader-Response-Psychoanalysis

### **Unit 3**

Problems and issues in literature-marginalisation-identity and representation-feminism-gender and sexuality-ethnicity-orality-subalternity

### **Unit 4**

Literary scholarship-linguistics – textual criticism- literary history- literary criticism

### **Unit 5**

Contemporary approaches to literary studies – Culture Studies and Cultural Studies – Popular Culture- New Historicism/Cultural Materialism-Postmodernism-Postcolonialism-Ecocriticism-Ecofeminism.

## **CORE READING:**

- Thorpe, James. Ed. *The Aims and Methods of Scholarship in Modern Languages and Literatures*. Toronto: PMLA, 1970.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Delhi: Viva Books, 2008.
- Kundu, Abhijit. *The Humanities: Methodology and Perspectives*. New Delhi: Pearson Education, 2009.
- Seldon, Raman, et al. *A Reader's Guide to Contemporary Literary Theory*. New Delhi: Pearson Education, 2005.
- Guerin, Wilfred L, et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2009.
- Widdowson, Peter. *Literature*. Psychology Press, 1999.
- Abrams, M. H, Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Cengage Learning India Private Limited, 2015.

## **REFERENCES:**

1. Eagleton, Terry. "What is Literature?"
2. Xavier, Robin. *The Methodology of Literature*. Chennai: Mainspring Publishers, 2015.
3. Coupe, Laurence. Ed. *The Green Studies Reader*. London: Routledge, 2000.
4. Dollimore, Jonathan and Alan Sinfield. *Political Shakespeare: New Essays in Cultural Materialism*. Manchester: MUP, 1985.

5. Macherey, Pierre. *A Theory of Literary Production*. Tr. Geoffrey Wall. London: Routledge, 1978.
6. Williams, Raymond. *Culture and Society*. London: Fontana, 1957.
7. Waugh, Patricia. Ed. *Literary Theory and Criticism: An Oxford Guide*. New Delhi: OUP, 2006.
8. Brooker, Peter. *A Glossary of Cultural Theory*. London: Arnold, 2003.

## **Evaluation Pattern – R.13 & R.16**

Outcome of the course: The course provides career prospects in marketing research. It is a great tool in journalistic writing, documentation, authorship, book reviews and editing.

## **18ELL312                      Indian Writing in English - II                      4-0-0-4**

### A. Course Outcomes:

CO1: to trace the rise, growth and development of Indian Poetry in English

CO2: to provide an overview of the various phases of the evolution of Indian Writing in English

CO3: to introduce students to the thematic concerns, genres and trends of Indian Writing in English

CO4: to generate discussions on the constraints and challenges encountered in articulating Indian sensibility in English

CO5: to expose students to the pluralistic aspects of Indian culture and identity

Objectives: 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, ethos and identity.

### **Unit 1**

Introduction to the contemporary Indian writing in English-Themes and Concerns- Styles- poetry, drama, fiction, short story

### **Unit 2- Poetry[All Detailed]**

MeenaKandasamy- “Aggression”

GievePatel- “On Killing a Tree”

TemsulaAo – “Prayer of a Monolith”

SaleemPeeradina: “TheLesson”

SunitiNamjoshi: “Speech”

### **Unit-3Drama**

ManjulaPadmanabhan: *Harvest*[Detailed]

Mahesh Dattani: *Dance Like a Man*[Non-Detailed]

### **Unit-4Fiction[All Non-Detailed]**

Upamanyu Chatterjee: *English, August: An Indian Story*

Rohinton Mistry: *Such a Long Journey*

### **Unit 5 Short Story[All Non-Detailed]**

Mahasweta Devi “The Breast Giver”

Jhumpa Lahiri “The Brotherly Love”

**Core Reading:**

- Saleem Peeradina (ed). *Contemporary Indian Poetry in English*. Delhi: Macmillan, 1972.
- Manjula Padmanabhan: *Harvest*
- Upamanyu Chatterjee: *English, August: An Indian Story*
- Rohinton Mistry: *Such a Long Journey*. Faber and Faber.
- Mahesh Dattani: *Dance Like a Man*. Penguin.
- Online Sources

**References**

- King, Bruce. *Modern Indian Poetry in English*. New Delhi: OUP, 1987.
- George, K.M. (ed). *Modern Indian Literature: An Anthology*. Vol 1 & 2 Delhi: SA, 1992.
- Naik, M.K. *Perspectives on Indian Poetry in English*. Delhi: Abhinav Publication, 1984.
- William, H.M. *Indo-Anglian Literature 1800-1970: A Survey*. Madras: Orient Longman, 1976.
- Srinivasalyengar, K R. *Indian Writing in English*. Delhi: Sterling, 1974.
- Naik, M.K. “A History of Indian English Literature”. Delhi: SA, 1982.
- Kripalani, Krishna. *Literature of Modern India*, New Delhi: NBT, 1982.
- V.K. Gokak (ed). *The Golden Treasury of Indo-Anglian Poetry: 1895-1965*. Delhi: SA, 1970.
- R Parthasarathy (ed). *Ten Twentieth Century Indian Poets*. Delhi: OUP, 1976.
- Online sources

**Evaluation Pattern – R.13 & R.16**

Outcome of the course: The digital/online marketing industry in India has a lot to offer to English literature students, as there are many working as a content writer, content marketer, copywriter, strategist, digital marketer etc. and still the demand is only rising each year. English literature students also get a lot of opportunity in theater, media and entertainment industry of India.

18ELL313

ENGLISH FICTION: MODERN

4-0-0-4

A. Course Outcomes:

CO1: Insights into the age, genre, author's life and style of writing

CO2 : Plot mechanisms – narrative techniques, literary devices, setting etc

CO3: Character study

CO4 : Thematic concerns, motifs and symbols

CO5 : Sharpen critical thinking

CO6: Exploring different schools of criticism and movements

Objectives: To expose the learners to the intricacies and complexities of modern fiction focusing on its themes and techniques; to enable them to evaluate modern social and cultural movements and appreciate changing literary tastes and fashions; to inspire them to read modern classics and thus re-sensitize themselves.

### **Unit 1**

Introducing modern fiction—themes and concerns—movements—styles and techniques.

### **Unit 2 [All Non-Detailed]**

Virginia Woolf. *Orlando*

James Joyce. *The Portrait of an Artist as a Young Man*

### **Unit 3 [All Non-Detailed]**

Aldous Huxley. *Brave New World*

Wilkie Collins. *No Name*.

### **Unit 4 [All Non-Detailed]**

George Orwell. *The Animal Farm*

Graham Greene. *The Heart of the Matter*

### **Unit 5 [All Non-Detailed]**

Kingsley Amis. *Lucky Jim*

D H Lawrence. *Sons and Lovers*.

### **CORE READING:**

1. Woolf, Virginia. *Orlando*. UK: OUP, 2015.
2. Collins, Wilkie. *No Name*. Penguin Classics, 1995
3. Huxley, Aldous. *Brave New World*. London: Chatto & Windus, 1932
4. Orwell, George. *The Animal Farm*. London: Seeker & Warburg, 1945
5. Joyce, James. *The Portrait of an Artist as a Young Man*. CreateSpace Independent Publishing Platform, 2017
6. Graham Greene. *The Heart of the Matter*. Penguin Classics, 2004.
7. Kingsley Amis. *Lucky Jim*. NYRB Classics, 2012
8. Lawrence, D H. *Sons and Lovers*. Wordsworth Editions Ltd; Reprint edition, 1992



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- Matz, Jesse. *The Modern Novel: A Short Introduction*. Wiley-Blackwell, 2004.
- Caserio, Robert L. *The Cambridge Companion to the Twentieth-Century English Novel (Cambridge Companions to Literature)*. UK: Cambridge University Press; 1 edition 2009
- Fish, James. *A Concise Companion to Contemporary British Fiction*. London: Blackwell, 2006.
- Head, Dominic. *The Cambridge Introduction to Modern British Fiction*. Cambridge: CUP, 2002.
- Bradbury, Malcolm. *The Social Context of Modern English Literature*. New York: Schocken, 1971.
- Levenson, Michael. Ed. *The Cambridge Companion to Modernism*. Cambridge: CUP, 2009.
- Tew, Philip. *The Contemporary British Novel*. London: Continuum, 2011.
- Waugh, Patricia. Ed. *Revolutions of the Word: Intellectual Contexts for the Study of Modern Literature*. London: Arnold, 1997.
- Schoene, Berthold. *The Cosmopolitan Novel*. Edinburgh: EUP, 2009.

## Evaluation Pattern – R.13 & R.16

OUTCOME OF THE COURSE: English language and literature is a great program for those who love the classics and want to spend their college years studying them. Studying fiction enhances creativity and imaginative skill of the students. Graduates of a degree program in English literature might find work in the following career fields: writing, secondary school education or university English education. Writing is a desirable and sought-after profession for those who possess abundant creativity and have a way with words. Teaching English literature in High School and Colleges can be very rewarding. Many adults look back on their English teachers as the most inspiring leaders from their academic careers.

18ELL314

ENGLISH DRAMA:MODERN

4-0-0 -4

A. Course Outcomes:

CO1: Develop a comprehensive understanding of the Modernist movement in trans-European literature and culture.

CO2: Familiarize the students with the various Modernist literary modes and artistic trends like Expressionism, Cubism, Surrealism,

Theatre of the Absurd, Theatre of Cruelty, Epic Theatre, Stream of-Consciousness.

CO3: Sensitize the students/readers to the socio/political degeneration and fragmentation of Europe during the first half of the 20th century.

CO3: Enable the students to compare, contrast and differentiate Modernist drama from traditional drama.

CO5 Explore Postmodernism as an offshoot of and a reaction to Modernism.

Objectives: To introduce modern English theatre and drama; to expose the students to the themes, technique, stage-craft and devices that characterize modern drama; to make them familiar with the revolutionary changes introduced by the great dramatists like Shaw and Synge; to introduce them to the problems involved in the production of modern plays.

### **Unit 1**

Introducing drama- features and development-themes and concerns-styles and movements-types of theatre

### **Unit 2**

Bernard Shaw. *Pygmalion*

John Osborne. *Look Back in Anger*

### **Unit 3**

Pinter, Harold. *The Birthday Party*

Tom Stoppard. *Rosencrantz and Guildenstern are Dead*

### **Unit 4**

J.M. Synge. *Riders to the Sea*

Edward Bond. *Lear*

### **Unit 5**

Robert Bolt. *A Man for All Seasons*.

Doris Lessing. *Play With a Tiger*.

### **CORE READING:**

1. Bernard Shaw, *Pygmalion*. Fingerprint! Publishing, 2017.
2. Pinter, Harold. *The Birthday Party*. Faber; 1991
3. J.M. Synge. *Riders to the Sea*. Boston: J.W. Luce & Co., 1911
4. John Osborne. *Look Back in Anger*. Penguin Books, 1982.
5. Tom Stoppard. *Rosencrantz and Guildenstern are Dead*. Faber and Faber Limited,

1973.

6. Edward Bond. *Lear*. Methuen Drama, 1983.

7. Robert Bolt. *A Man for All Seasons*. Methuen Drama, 2013.

8. Dorris Lessing. *Play With a Tiger*. HarperCollins Distribution Services, 1972.

#### REFERENCES:

- Sullivan, Garrett, A, Patrick Cheney and Andrew Hadfield (ed.). *Early Modern English Drama: A Critical Companion*. London: OUP, 2005
- Williams, Raymond. *Drama From Ibsen to Brecht*. 1977.
- Luckhurst, Mary. *A Companion to Modern British and Irish Drama, 1880 – 2005 (Blackwell Companions to Literature and Culture)*. Wiley-Blackwell, 2010
- Hunt, Hugh. *The Revels History of Drama in English: 1880 to the Present Day* v.7. Routledge, 1978.
- Fermor, Una Ellis. *The Frontiers of Drama*. London : Methuen, 1945
- Esslin, Martin. *The Theatre of The Absurd*. London: Bloomsbury, 2013
- Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: CUP, 2002.
- Lane, David. *Contemporary British Drama: Edinburgh Critical Guides to Literature*. Edinburgh: EUP, 2010.

#### Evaluation Pattern – R.13 & R.16

Outcome of the course: The confidence and communication skills developed from drama can be useful in a wide range of occupational areas as proofreaders to check and edit written documents, articles and books. They can apply for the post of theatrical artists or newspaper journalists by doing research and report the news, publish their work in newspapers and online. Find jobs as a television presenter or broadcast journalist to report news online or on TV or radio or as script writers.

**18ELL315**

**Indian Aesthetics**

**3-0-0-3**

A. Course Outcomes:

CO1: This course aims at exposing students to a range of aesthetic theories in the Indian and Western traditions.

CO2: It proposes to show the practical roots of Aesthetic theories by

illustrating their applications in diverse art forms such as painting, sculpture, architecture, dance and music.

CO3: The course aims at covering the theoretical frame work of several

world views in the Indian and Western traditions.

CO4: It endeavours to focus on the relation between these world views and art forms such as architecture, sculpture and painting.

CO5: While this course will delve into the philosophical foundations of Indian aesthetic traditions from theoretical and practical aspects, it will also be strongly related to culture, history, society, language and literature.

CO6: This course aims at retaining the relationship between the ancient and contemporary, which is indispensable in any sustained study of art.

CO7: Its goal is also to create a critical mental framework which will make it possible for students to engage in art criticism.

Objectives: To introduce students to the Indian critical traditions and inculcate a comparative approach in literary studies.

#### **Unit 1**

Introduction- philosophical foundations-major theories/schools-basic concepts-comparison between Western and Eastern Aesthetics

K. AyyappaPaniker: 'Ancient Indian Aesthetics: Contemporary Relevance'  
-----: 'Let's Look for an Alternative Aesthetics'

#### **Unit 2**

Rasa Theory- Bharatha

#### **Unit 3**

Dhwani theory Anandavardhana

#### **Unit 4**

Guna and Reethi-Bhamaha-Dandin-Vamana

#### **Unit 5**

Vakrokti- Kuntaka

### **CORE READING:**

- Devy, G.N. *Indian Literary Criticism*. Orient BlackSwan, 2010
- Sethuraman, V. S. *Indian Aesthetics: An Introduction*. Macmillan, 1992.
- Narasimhaiah, CD. Ed. *East-West Poetics at Work*. Delhi: SahityaAkademi, 1994.
- Raja, Kunjunni K. *Indian Theories of Meaning*. Adyar Library, 1963.
- Moorthy, K Krishna. *Studies in Indian Aesthetics and Criticism*. Mysore: DVK Murthy, 1979.
- Satchidanandan, K. Ed. *K. AyyappaPaniker: Selected Essays*. New Delhi: SahityaAkademi, 2017.

### **REFERENCES:**

- G.K. Bhatt. *Rasa Theory and Allied Problems*. Baroda: University of Baroda, 1984.
- Raghavan, V. *The Number of Rasas*. Madras: The Adyar Library, 1940.
- Hiriyanan, M. *Essentials of Indian Philosophy*. MotilalBanarsidass Publishers, 2015.
- Moorthy, K Krishna. *Essays in Sanskrit Criticism*. Dharward: Karnataka University Press, 1964.

- Raghavan, V.N: *An Introduction to Indian Poetics*. Madras: Macmillan, 1970.
- Kane, P V. *History of Sanskrit Poetics*. MotilalBanarsidass,; Subsequent edition (30 November 1994)
- Kushwaha, M S.*Indian Poetics and Western Thought*. Delhi: S Chand & Co, 1982.

## Evaluation Pattern – R.13 & R.16

Outcome of the course: It can help in careers related to cultural research, careers rediscovering culture of our own land and related writings. It is a tool in counselling media and theatre. This course also helps in seeking jobs related to art societies.

18ELL316

Life Writing-II

4-0-0-4

### A. Course Outcomes:

CO1: To draw inspiration from the lives of great leaders, their courage, strength and indomitable spirit to face and overcome immense challenges.

CO2 : To enable better understanding of the times and provide a historical perspective of the momentous periods in the making of a nation.

CO3 To understand the struggle for India’s freedom through the life of a great leader.

CO4 To appreciate the courage and determination of a great leader in abolishing slavery and protecting the integrity of his nation.

CO5 To study the various aspects of leadership in difficult times such as World War.

CO6 To expose the students to the difficulties, trials and tribulations, long walk to freedom, and the presidency a leader who fought against apartheid.

Objectives: To expose the students to the features and variety of Life Writing; to approach it as a literary genre; to examine the philosophical and epistemological problems involved in the construction of the self; to make learners familiar with the life and achievements of great personalities.

### Unit 1

Introducing contemporary genres of Life Writing-Travel Writing, Memoir, Diary, Biography, Autobiography, Letter.

### Unit 2

Mahatma Gandhi. *An Autobiography: The Story of My Experiments with Truth*- First 10 chapters  
Nehru, Jawaharlal. *Letters from a Father to His Daughter*. First 10 letters.

### Unit 3

Helen Keller: *Story of My Life*

Uma Das Gupta. *Rabindranath Tagore: A Biography*

#### Unit4

Paul Theroux: *The Great Railway Bazaar: By Train Through Asia*

Pico Iyer: *Falling Off the Map*

#### Unit5

Walker, Alice. 'In Search of Our Mothers' Gardens: Womanist Prose'.

Eckerman, Ali Cobby. *Too Afraid to Cry*.

### CORE READING:

- MKGandhi. *An Autobiography: The Story of My Experiments with Truth*. New Delhi: Rupa & Co, 2011.
  - Keller, Helen: *Story of My Life*. RHUS, 1990.
  - Das Gupta, Uma. *Rabindranath Tagore: A Biography*. Delhi: Oxford University Press, 2004
  - Walker, Alice. *In Search of Our Mothers' Gardens: Womanist Prose*. Orion Publishing Group, 2005.
  - Nehru, Jawaharlal. *Letters from a Father to His Daughter*. Penguin Random House India; 2016
  - Paul Theroux. *The Great Railway Bazaar: By Train Through Asia*. Houghton Mifflin, 1975.
  - Pico Iyer *Falling Off the Map*. Vintage, 1994.
  - Walker, Alice. 'In Search of Our Mothers' Gardens: Womanist Prose'. Mariner Books, 2003
  - Eckerman, Ali Cobby. *Too Afraid to Cry*. Port Campbell Press, 2015

### REFERENCES:

1. Cockshut, A. O. J. *The Art of Autobiography*. London: Yale University Press, 1984
2. Marcus, Laura. *Autobiographical Discourse*, Manchester UP: Manchester, 1994
3. Olney, James, *Metaphors of the Self: The Meaning of Autobiography*. Princeton UP: Princeton, 1972
  - Hulme, Peter, Tim Youngs. Ed. *Cambridge Companion to Travel Writing*. Cambridge: CUP, 2002.
  - Miller, Sam. *A Strange Kind of Paradise: India Through Foreign Eyes*. London: Vintage, 2014.
  - Online sources.

### Evaluation Pattern – R.13 & R.16

Outcome of the course: It channelizes employability through personality development by learning from life of the great. Learning about great models of society finds advantage in social welfare schemes of government. It enhance reliability missing in job seekers today. It helps to develop broadminded outlook greatly missing in societies and communities today.

## A. Course Outcomes:

CO1: To introduce the students to the field of linguistic studies, nature of languages and the fundamental terms associated with linguistics.

CO2: To make the students identify language organization and meaning.

CO3: To broaden the concept of grammar in language.

CO4: To enable the students to understand the basic nature of language.

CO5: To create a deeper understanding in the students about the structure of the language.

CO6: To create an awareness in the students about the history and developmental patterns of English language.

Objectives :To introduce the students to the nature of Language systems; to introduce them to the nature of English language.

### Unit 1

Introduction to Linguistics studies - Nature of Languages –Animal communication and human language- properties of language-development of linguistics-Important schools- Langue and Parole – Competence and Performance- Substance and Form - Syntagmatic and Paradigmatic-Diachronic and Synchronic relations.

### Unit 2

Phonology and Phonetics-English sounds, stress and rhythm - Morphology - Morpheme, allomorphs - kinds of morphemes - kinds of allomorphs-Morpho-phonemics-morphological processes.

### Unit 3

Semantics– Definition-relationship of similarity, opposition and inclusion:Synonymy,opposites, hyponymy, homonymy, polysemy-Lexical Ambiguity;Collocation and field-Pragmatics-Content and Meaning-Discourse Analysis-Speech Act Theory.

### Unit 4

Modern Grammar and Syntax – Prescriptive vs Descriptive approaches- Grammaticality and Acceptability- Word Classes, Form Class, Function Class-Phrases and Clauses-Coordination and Subordination-Noun, Adverb and Relative Clauses-Basic sentence patterns-Types of sentences-Elements of a sentence - IC Analysis -Structural vs. Generative Grammar - Transformational Generative Grammar –Deep Structure - Surface Structure - PS Rules - Adequacy, Meaning,Lexicon-Tree diagram-Aspect Model of Chomsky-Transformations-Singular/Double-based Tagmemics-Trace Theory-Case-Government and Binding

### Unit 5

Applications of Linguistics- Pedagogy- Sociolinguistics- Psycholinguistics- Forensic linguistics-Clinical Linguistics.

### CORE TEXTS:

- Balasubramaniam T.A. *TextBook of English Phonetics: For Indian Students*. Macmillan: New Delhi.2001
- Verma, S.K. & Krishnaswami N. *Modern Linguistics: An Introduction*. Oxford University Press. New Delhi. 1989.
- Bansal, R K, J B Harrison. *Spoken English: A Manual of Speech and Phonetics*. Hyderabad:

Orient Blackswan, 2006.

- Chomsky, Noam. *Aspects of the Theory of Syntax*. Cambridge, Massachusetts: MIT Press, 1965. Print.
- Crystal, David. *Introducing Linguistics*. London: Penguin English, 1992. Print.
- Fromkin, Victor, et al., ed. *Linguistics: An Introduction to Linguistic Theory*. 2000. rpt. Malden, Massachusetts: Blackwell, 2001. Print.
- Leach, Geoffrey N. *Semantics*. London: Penguin, 1976. Print.
- Lyons. *An Introduction to Theoretical Linguistics*. 1968. Cambridge: Cambridge UP, 1995. Print.
- Quirk, Randolph, and Sidney Greenbaum. *A University Grammar of English*. 6th ed. New Delhi: Pearson, 2003. Print.
- Robins, R.H. *General Linguistics: An Introductory Survey*. Harlowe: Longman, 1971. Print.

#### REFERENCES:

- Saussure, Ferdinand de. *Course in General Linguistics*. New York: McGraw-Hill. 1966. Print
- Syal, Pushpinder and D.V. Jindal. *An Introduction to Linguistics- Language, Grammar and Semantics*. 2nd ed. New Delhi: Prentice Hall of India, 2007. Print.
- Yule, George. *The Study of Language*. 2nd ed. Cambridge: Cambridge UP, 1996. Print.
- — . *Pragmatics*. Oxford Introductions to Language Study. Series Ed. H. G. Widdowson. 1996. Oxford: Oxford UP, 2008. Print.
- Daniel Jones. *An Outline of English Phonetics*. Oxford University Press: London. 1964
- Hockett, C.F. *A Course in Modern Linguistics*. Indian Edition. Oxford & IBH, New Delhi. 1958.
- John Lyons. *An Introduction to Theoretical Linguistics*. (Rev. ed). Cambridge University Press: London. 1995.
- Palmer F.R. *Semantics*. II Ed. Cambridge University Press. 1981

### Evaluation Pattern – R.13 & R.16

#### • OUTCOME OF THE COURSE:

Linguistics, being the scientific study of language, involves analysing the many different aspects that make up human language by looking at its form, structure and context. A degree in linguistics can open the door to many careers owing to the emphasis on critical thought, analysis and communication skills. The skills acquired during a linguistics degree can be adapted for most industries. Direct career paths that can be followed are: lexicographer, speech and language therapist, languages teacher, copy editor, proofreader or a role in communications. Other career paths may include, but are not



limited to, the civil service, marketing, journalism, law and IT.

**18ELL502 ENGLISH LITERATURE: CHAUCER TO 19<sup>TH</sup> CENTURY 4-0-0-4**

A. Course Outcomes:

CO1 Familiarize the features of poetry from middle ages to Pre romanticism

CO2 Comprehend the description of characters of the medieval period and their physical features

CO3 Understand Shakespearean Sonnet

CO4 Explore the metaphysical conceits and theme of spiritual love

CO5 Analyze religious poetry

CO6 Analyze the features of an epic, great subject, elevated style

CO7 To understand how the text contribute to the complexity of value and emotions represented in the poems

CO8 To understand the resulting critical preparation of various readings of selective texts

CO9 To help the students identify forms and types of poetry, make them familiar with poetic devices and strategies

CO10 To acquaint students with major trends and poets in English Literature and to create an awareness about the social and cultural under-currents of the period.

CO11 To sharpen the aesthetic sensibility CO14 Inculcate an aesthetic sense of appreciation and understanding

CO12 Trace the growth and development of English Essay

CO13 Different methods and techniques in prose writing

CO14 Understand the characteristics of different literary ages.

Objectives: To acquaint students with major trends and writers up to 19<sup>th</sup> century; to enable students to read and appreciate the works of major English authors; to inculcate an aesthetic sense of appreciation and understanding.

**Unit 1:** Introduction-Survey of English literature from Chaucer to 19<sup>th</sup> century-landmarks-major writers-themes and concerns-socio-political developments

**Unit 2: Drama**

Christopher Marlowe: "Edward II"[Detailed]  
Ben Jonson:"Every Man in His Humour"[Non-Detailed]  
Bernard Shaw: "Arms and the Man"[Non-Detailed]

### Poetry

Geoffrey Chaucer: "Prologue"[Detailed]  
John Milton: "Paradise Lost" Book IX [Detailed]  
Edmund Spenser: "Prothalamion" [Non-Detailed]  
William Langland "Piers the Plowman"[Non-Detailed]  
Sir Thomas Wyatt "Farewell, Love"[Non-Detailed]  
George Herbert "Easter Wings" [Non-Detailed]  
Henry Vaughan "The Retreat"[Non-Detailed]  
John Donne "The Canonization"[Non-Detailed]  
Andrew Marvell "To His Coy Mistress"[Non-Detailed]

### Unit 4:Fiction[Non-Detailed]

Walter Scott: *Ivanhoe*  
Charles Dickens: *Hard Times*

### Unit 5 Prose

Francis Bacon: "Of Friendship,"[Detailed] "Of Marriage and Single Life"[Detailed]  
Joseph Addison: "Sir Roger in Westminster"[Non-Detailed]  
Richard Steele: "Recollections"[Non-Detailed]  
William Hazlitt: "On the Pleasures of Hating"[Non-Detailed]  
Charles Lamb: "South Sea House"[Detailed], "Oxford in the Vacation"[Detailed]

### CORE READING:

- Chaucer: "The Prologue." *The Canterbury Tales*. Trans. Nevill Coghill.
- Marlowe: *Edward II*. OUP, 1972.
- John Milton: *Paradise Lost*. Book IX
- Bernard Shaw: *Arms and the Man*
- Charles Dickens: *Hard Times*
- Grierson, Herbert J.C., ed. *Metaphysical Lyrics and Poems of the 17th Century*. Revised by Alastair Fowler. London: Oxford UP, 1995. Print
- Healey, Thomas. *The Cambridge Companion to Christopher Marlowe*. Ed. Peter Cheney. Cambridge: Cambridge UP, 2004. 174-92. Print.
- Hopkins, Lisa. *Christopher Marlowe: Renaissance Dramatist*. Edinburgh: Edinburgh UP, 2008. Print.
- Kamholtz, Jonathan Z. "Thomas Wyatt's Poetry: The Politics of Love." *Criticism* 20.4 (1978): 349-65. JSTOR. Web. <<http://www.jstor.org/stable/23102683>>.
- Gross, John. Ed. *Oxford Book of Essays*. OUP.
- Online sources

### REFERENCES:

1. Styan, J B. *Marlowe: A Critical Study*. Cambridge: CUP, 1964.
2. Innes, Christopher. *The Cambridge Companion to George Bernard Shaw*. Toronto: CUP, 1998.
3. Danielson, Dennis. *The Cambridge Companion to Milton*. CUP, 1999.
4. Gray, Douglas. *The Oxford Companion to Chaucer*. OUP, 2003.

5. Schlicke, Paul. Ed. *The Oxford Companion to Charles Dickens*: Anniversary edition, 2011.  
 6. Arthur Compton-Rickett. *A History of English Literature*. Thomas Nelson and Sons Ltd.  
 7. Legouis, Emile, Cazamian. *A Short History of English Literature*. OUP

## **Evaluation Pattern – R.13 & R.16**

Outcome of the course: The course deals with major works in English literature from Chaucer to the 19th century and it opens to the student, new vistas of understanding the proper historical context which would help him or her for jobs in teaching English literature in both schools and colleges.

**18ELL503**

**NEW LITERATURES IN ENGLISH**

**4-0-0- 4**

A. Course Outcomes:

CO1: To create awareness of New Upcoming literatures in the English Language

CO2: To know the trends in colonial writing

CO3: To acquire knowledge of post colonialist writing

CO4: To acquire ability to learn to contrast the different trends

CO5: To create awareness on the two cultures and lifestyles involved.

Objectives: To introduce the variety of new literatures in English to students, to familiarise them to the colonial as well as postcolonial experience in those writings and to accustom with the non-European, especially Asian, African, Australian and Latin American writings across genres.

### **Unit 1**

Introduction to New Literatures in English- Sri Lankan-Caribbean-Australian-Latin American-Canadian-Japanese-Chinese-New Zealand-African

### **Unit 2: Poetry**

Derek Walcott “Ruined House” [Detailed]

Dom Moraes “Sinbad” [Detailed]

Jorge Luis Borges “A Compass” [Detailed]

Margaret Atwood “Journey to the Interior” [Detailed]

Claire Harris “Framed” [Non-Detailed]

- D. Hope “Moschus Moschiferous: A Song for St. Cecilia’s Day” [Non-Detailed]

Kenneth Slessor “Country Towns” [Non-Detailed]

David Malouf “The Year of the Foxes” [Non-Detailed]

### **Unit 3: Fiction [Non-Detailed]**

Jose Saramago “Blindness”

Romesh Gunasekera “Reef”

Chinua Achebe “Things Fall Apart”

### **Unit 4: Drama**

Yukio Mishima “The Damask Drum” [Detailed]

Jack Davis “No Sugar”[Non-Detailed]  
Unit 5: Short Fiction[Non-Detailed]  
Gao Xingjian “The Temple”  
Katherine Mansfield “A Suburban Fairytale”.

**PRESCRIBED TEXTS:**

- Listed Above
- Online Sources

**REFERENCES:**

1. Thieme, John. *The Arnold Anthology of Postcolonial Literatures in English*. London: Arnold, 1996.
2. Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. CUP, 2004
3. Brown, Russell M. and Donna Bennett, ed. *An Anthology of Canadian Literature in English*. 2 vols. Toronto: Oxford UP, 1982. Print.
4. Howells, Coral Ann and Eva Marie Kroeller, eds. *Cambridge History of Canadian Literature*. London: Cambridge UP, 2009. Print.
5. Kinsella, John. *The Penguin Anthology of Australian Poetry*. Melbourne: Penguin, 2008. Print.
6. Ojaide, Tanure. *Contemporary African Literature: New Approaches*. African World Series. Series Ed. ToyinFalola. Durham: Carolina Academic P., 2012. Cap-press.com. Web. <<http://www.cap-press.com/pdf/2296.pdf>>.
7. Lau, Joseph S M. *The Columbia Anthology of Modern Chinese Literature*. Columbia: Columbia University Press, 1996.
8. Keene, Ronald. *Modern Japanese Literature: From 1868 to the Present Day*. Grove Press, 2007.
9. Irele, Abiola, Simon Gikandi, ed. *The Cambridge History of African and Caribbean Literature*. 2 vols. Cambridge UP, 2004. Print.
10. Fanon, Franz. *Wretched of the Earth*. New York: Grove P, 1968. Print.

**Evaluation Pattern – R.13 & R.16**

Outcome of the course: Broadens mind on social needs, different societies-related employments.

It enhances better vocabulary for writing of various needs, media, corporate, travel industry, advertisement. It also provides employment prospects in creative writing, framing analytical reports for companies.

**18ELL504**

**SHAKESPEARE STUDIES**

**4 -0 -0- 4**

A. Course Outcomes:

CO1: To understand social, political, cultural aspects of the Elizabethan age

CO2: To know about the theatre and drama of that time

CO3: To know about the place of Shakespeare in literature

CO4: To get awareness of Shakespeare's contribution to literature

CO5: To know Tragedy and Comedy as art forms

CO6: Assessment of the playwrights in different ages

Objectives: To create an awareness of social, political and cultural aspects of the Elizabethan age; to expose the learners to the distinctive features of the theatre and the audience of Shakespeare's time; to introduce the students to Shakespeare's comedies, tragedies and historical plays; to familiarize them to modern readings of Shakespeare.

### **Unit 1**

Shakespeare studies from Dr. Johnson to the contemporary-Shakespeare in performance (Theatre and Film)- Social, political and cultural aspects of the Elizabethan age-Shakespearean theatre and its characteristics- Shakespeare as a landmark in the history of World Drama.

### **Unit 2 Shakespeare Adaptations**

Howard Jacobson: *Shylock is My Name*

Akira Kurosawa: *Ran*

Vishal Bhardwaj: *Maqbool*

### **Unit 3 Cultural Reading of Shakespeare**

Longhurst, Derek. "Not for All Time, But for an Age": An Approach to Shakespeare Studies"

Brown, Paul. "'This Thing of Darkness I Acknowledge Mine: The Tempest and the Discourse of Colonialism."

Dollimore, Jonathan. "Introduction: Shakespeare, Cultural Materialism and the New Historicism"

Loomba, Ania. "Shakespeare and Cultural Difference".

Baker, Francis, Peter Hulme. "Nymphs and Reapers heavily vanish: The Discursive Contexts of *The Tempest*"

Thompson, Ann. "King Lear and the Politics of Teaching Shakespeare"

### **Unit 4 [Detailed]**

*King Lear*

*The Tempest*

### **Unit 5[Non-Detailed]**

*Julius Ceaser*

*The Merchant of Venice*

### **CORE READING:**

Brown, Paul. "'This Thing of Darkness I Acknowledge Mine: The Tempest and the Discourse of Colonialism.'" *Political Shakespeare: Essays in Cultural Materialism*. Ed. Jonathan Dollimore and Alan Sinfield. 2nd ed. Manchester: Manchester UP, 1994. 48-71. Print.

Jonathan Dollimore and Alan Sinfield. Ed. *Political Shakespeare: Essays in Cultural Materialism*. 2nd ed. Manchester: Manchester UP, 1994. 48-71. Print.

Loomba, Ania. "Shakespeare and Cultural Difference". In *Alternative Shakespeares*. Vol II. Ed. Terrence Hawks. NY: Routledge, 2003.

Baker, Francis, Peter Hulme. "Nymphs and Reapers heavily vanish: The Discursive Contexts of *The Tempest*" in *Alternative Shakespeares*. Vol.I. ed. John Drakakis. NY: Routledge, 2002.

Thompson, Ann. "King Lear and the Politics of Teaching Shakespeare" *Shakespeare Quarterly* Vol. 41, No. 2 (Summer, 1990), pp. 139-146

Longhurst, Derek. "Not for All Time, But for an Age": An Approach to Shakespeare Studies" in Widdowson, Peter. Ed. *Re-reading English*. NY: Routledge, 1992.

### **REFERENCES:**

1. A.C. Bradley. *Shakespearean Tragedy*. Fourth Edition, Palgrave, Macmillan, January 2007.

2. Cooke, Katherine. *A.C. Bradley and his Influence in Twentieth-century Shakespeare Criticism*. Oxford. Clarendon.

3. Dusi Berre, Juliet, *Shakespeare and the Nature of Women*.

5. Elliot, T.S. "Hamlet" in *Selected Essays*.

6. G.B. Harrison. *Introducing Shakespeare*, Penguin Books.

8. *Northrop Frye on Shakespeare*. Ed. Robert Sandier. Markham, ON: Fitzhenry & Whiteside.

9. Jonathan, Dollimore and Alan Sinfield. Eds. *The Political Shakespeare: Essays in Cultural Criticism*. UK:

Manchester University Press, 2003.

10. Drakakis John. Ed. *Alternative Shakespeare*. Psychology Press, 2002.

## **Evaluation Pattern – R.13 & R.16**

Outcome of the course: This course would help students to get into publishing, theatre companies in the dramaturgy/literary department, other arts organisations and academic life; usually, though, that's following on from a PhD. Funds and grants are available to pursue further research in the area. Postgraduates at the are able to develop a broad range of creative, research and theatre skills, as well as in-depth subject knowledge. They can work in performing arts, publishing, museums and library and archive work.

### **SEMESTER VIII**

**18ELL511**

**LITERARY THEORY-I**

**4-0-0- 4**

#### A. Course Outcomes:

CO1: Identify major theoretical/critical movements and theorists, as well as primary concepts with which they are associated.

CO2: Define and apply specific theoretical concepts, theories, and terms to literary and cultural texts

CO3: Use online databases to define key terms and trace implications in source texts;

CO4: Evaluate and analyse strengths and limitations of critical/theoretical arguments

CO5: : Examine historical contexts for the development of contemporary theory and criticism

CO6: Strengthen and deepen critical reading, writing, and interpretive practices

Objectives: To familiarize students with the evolution of modern literary theory by introducing seminal texts; to enable them to read literary works critically and to enhance critical sensibility.

#### **Unit 1: Linguistics/Semiotics**

Saussure "Object of Study"

M A K Halliday "Language in a Changing World"

#### **Unit 2: Formalism**

Shklovsky "Art as Technique"

Jakobson "Linguistics and Poetics"

#### **Unit 3: Structuralism/Post Structuralism**

Gennette "Structuralism and Literary Criticism"

Derrida "Structure, Sign and Play"

Barthes "Death of the Author"

#### **Unit 4: Gender Studies**

Adrienne Rich: "Compulsory Heterosexuality and Lesbian existence"

Judith Butler: From "Bodies That Matter"

#### **Unit 5: Cultural Studies**

Raymond Williams "Culture is Ordinary"

Theodore Adorno: From “On Lyric Poetry and Society”  
Berger, John. “Ways of Seeing”.

### CORE READING:

1. Lodge, David (Ed.). *Twentieth Century Literary Criticism*. London: Longman, 1972.
2. Rice, Philip and Patricia Waugh. Eds. *Modern Literary Theory: A Reader*. Hodder Education, 2001.
3. Halliday, M A K. “Language in a Changing World” in *On Language and Linguistics*. Ed. Jonathan Webster. Vol.3. NY: Continuum, 2003.
4. Berger, John. Section 1. “Ways of Seeing”. London: BBC and Penguin, 1972. 7-33. Waysofseeing.com. Web. <<http://waysofseeingwaysofseeing.com/ways-of-seeing-johnberger-5.7.pdf>>.

### REFERENCES:

1. Szeman, Imre, Timothy Kaposy. *Cultural Theory: An Anthology*. Wiley-Blackwell, 2011.
2. Daiches, David, *Critical Approaches to Literature*
3. Wimsatt and Brooks. *A Short History of English Criticism*. Chicago: University of Chicago, 1983.
4. Adorno, Theodor W. *The Culture Industry: Selected Essays on Mass Culture*. Ed. and Intro. J. M. Bernstein. London: Routledge. 1991. Print.
5. Appadurai, Arjun, ed. *The Social Life of Things: Commodities in Cultural Perspective*. 1986. Cambridge: Cambridge UP, 2003. Print.
6. Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. 1981. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas P, 1982. Print.
7. Belsey, Catherine. *Critical Practice*. 1980. New York: Routledge, 2002. Print
8. Berman, Russell. A. *Modern Culture and Critical Theory: Art, Politics and the Legacy of the Frankfurt School*. Madison: U of Wisconsin P, 1989. Print.
9. Bhabha, Homi K. *The Location of Culture*. 1994. New York: Routledge, 2004. Print
10. Boyd-Barrett, O. “Mass Communication in Cross-cultural Contexts: The Case of the Third World.” *Mass Communication and Society*. 1977. Eds. J. Curran, M. Gurevitch and J. Woollacott. Milton Keynes: Open UP, 1982. Print.
11. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 1992. Print.
12. Calhoun, Craig, ed. *Habermas and the Public Sphere*. Cambridge, Massachusetts: The MIT P, 1992. Print.
13. Chatterjee, Partha. *The Nation and its Fragments: Colonial and Postcolonial Histories*. Princeton: Princeton UP, 1993. Print.
14. Collins, Jim. *Uncommon Cultures: Popular Culture and Post-modernism*. New York: Routledge, 1989. Print.
15. Connor, Steven. *Postmodern Culture: An Introduction to Theories of the Contemporary*. Oxford: Blackwell, 1989. Print.
16. Cruikshank, Margaret, ed. *Lesbian Studies: Present and Future*. New York: The Feminist P, 1982. Print.
17. Davies, Ioan. *Cultural Studies and Beyond: Fragments of Empire*. London: Routledge. 1995. Print.
18. During, Simon, ed. *The Cultural Studies Reader*. New York: Routledge, 1999. Print.
19. Ellis, John. *Visible Fictions: Cinema, Television, Video*. London: Routledge, 1982. Print.
20. Friedman, Jonathan. *Cultural Identity and Global Process*. London: Sage. 1994. Print.
21. Gibian, Peter, ed. *Mass Culture and Everyday Life*. London: Routledge. 1997. Print.
22. Goldberg, David Theo, ed. *Multiculturalism: A Critical Reader*. Oxford: Blackwell. 1994. Print
23. Hall, Donald E. *Queer Theories*. Basingstoke: Palgrave Macmillan, 2002. Print.
24. Hall, Stuart. “Culture, the Media and the Ideological Effect.” *Mass Communication and Society*. Ed. John Curran. London: Edward Arnold, 1977. 315-48. Print.
25. Kellner, Douglas. *Media Culture: Cultural Studies, Identity and Politics between the Modern and the Post-modern*. New York: Routledge, 1995. Print.
26. Lloyd, David and Paul Thomas, eds. *Culture and the State*. New York: Routledge, 1998. Print.
27. Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley and Los Angeles: U of California P, 1990. Print.
28. Storey, John, ed. *Cultural Theory and Popular Culture: A Reader*. 1994. 3rd ed. London: Pearson, 2006.

Print.

29. Viswanathan, Gauri. "Raymond Williams and British Colonialism." *Yale Journal of Criticism* 4.2 (1991): 47-66. Print.

30. Villarejo, Amy. *Film Studies: The Basics*. Madison: Routledge, 2007.

### **Evaluation Pattern – R.13 & R.16**

Course outcome:

The scholars will be able to identify the major theoretical/critical movements and theorists, as well as primary concepts with which they are associated. They will be able to define and apply specific theoretical concepts, theories, and terms to literary and cultural texts. It helps to strengthen and deepen critical reading, writing, and interpretive practices. Upon successful completion of this course, students will have the knowledge and skills to show an appreciation of the relevance and value of theoretical models in literary study and also to apply these concepts or arguments successfully in a close reading of a literary texts so that it will prove to be beneficial for research oriented programs and teaching.

**18ELL512**

**ENGLISH POETRY – 19<sup>TH</sup> CENTURY**

**4-0-0-4**

A. Course Outcomes:

CO1: A comprehensive awareness about the historical, social and cultural under-currents of the period

CO2: Acquaintance with the contributions of poets in the era and the major trends that mark the singularity

CO3: Understanding of the stylistic features of various representative poets

CO4: A comprehensive awareness about the historical, social and cultural under-currents of the period

CO5: Acquaintance with the contributions of poets in the era and the major trends that mark the singularity

CO6: Understanding of the stylistic features of various representative poets

CO7: Understand the poetic techniques

CO8: Develop a unique writing style.

Objectives: To acquaint students with major trends and poets in English literature; to sharpen the aesthetic



sensibility in terms of the social, political and cultural under- currents of the age.

### **Unit 1**

General introduction to 19<sup>th</sup> Century English Poetry – Romantic Movement- Characteristics of Romantic Poetry and Victorian Poetry-Socio-political intellectual and cultural contexts of Romantic and Victorian Literature.

### **Unit 2[All Detailed]**

William Wordsworth: “Ode on Intimations of Immortality from Recollections of Early Childhood”

S.T.Coleridge : “Dejection: An Ode”

Percy Bysshe Shelley: “Adonais”

John Keats: “Ode on a Grecian Urn”.

Lord Tennyson “The Lotus-Eaters”, “In Memoriam” (Canto II)

### **Unit 3 [All Non-Detailed]**

Robert Southey “My Days among the Dead are Past”

Emily Bronte “No Coward Soul is Mine”

D. G . Rossetti “The Blessed Damozel”

Elizabeth Barrett Browning: Sonnets from the Portuguese –14 and 22

### **Unit 4**

William Morris: “The Haystack in the Floods”[Non-Detailed]

Lord Byron: “She Walks in Beauty”[Detailed]

Robert Browning: “Andrea Del Sarto”[Detailed], “The Last Ride Together”[Non-Detailed]

Matthew Arnold: “The Scholar Gypsy”[Detailed]

### **Unit 5**

G M Hopkins: “Windhover”[Detailed]

William Barnes: “The Love Child” [Non-Detailed]

Edwin Arnold: “Almond Blossom” [Non-Detailed]

Robert Burns: “To a Mouse”[Detailed]

John, Clare: “Autumn” [Non-Detailed]

### **CORE READING:**

1. *A Book of English Poetry*.Ed. G B Harrison, Penguin. London
2. *Golden Treasury*, ed. FT Palgrave
3. *Poetry Down the Ages*, Orient Blackswan
4. Standard Anthologies and online Sources.

### **REFERENCES:**

1. Clarence D. Thorpe; Carlos Baker; Bennett Weaver. *The Major English Romantic Poets: A Symposium in Reappraisal*. Southern Illinois University Press.
2. Herbert Read. *The True Voice of Feeling: Studies in English Romantic Poetry*. Pantheon Books. New York.
3. Joseph Warren Beach. *The Concept of Nature in 19<sup>th</sup> Century English Poetry*. Macmillan New York.
4. M.H.Abrams (Ed) *English Romantic Poets: Modern Essays in Criticism*. Oxford University Press.
5. Bloom, Harold. *The Visionary Company: A Reading of English Romantic Poetry*. 1961. Rev. and enl.ed. Ithaca: Cornell UP, 1971. Print.
6. Bowra, Cecil Maurice. *The Romantic Imagination*. 1949. London: Oxford UP, 1964. Print.
7. Brantlinger, Patrick. *Victorian Literature and Postcolonial Studies*. Edinburgh: Edinburgh UP, 2009. Print.
8. Bush, Douglas. *Mythology and Romantic Traditions*. 1937. New York: Pageant, 1957. Print.
9. Frye, Northrop. *A Study of English Romanticism*. New York: Random House, 1968. Print.
10. Grierson, Sir Herbert John and James Cruickshanks Smith. *A Critical History of English Poetry*. 1946. London: Bloomsbury Academic, 2013. Print.
11. Knight, George Wilson. *The Starlit Dome: Studies in the Poetry of Vision*. 1941. London: Routledge, 2002. Print.

12. Lawrence, Karen, Betsy Seifter and Lois Ratner. *McGraw-Hill Guide to English Literature* Vol.II: William Blake to D. H. Lawrence. New York: McGraw-Hill, 1985. Print.
13. Trilling, Lionel. *The Liberal Imagination: Essays on Literature and Society*. 1950. New York: New York Review, 2008. Print.
14. Abrams, M. H. "Introduction: Orientation of Critical Theories." *The Mirror and the Lamp: Romantic Theory and the Critical Traditions*. 1953. Oxford: Oxford UP, 1971. 3-29. Print.

### **Evaluation Pattern – R.13 & R.16**

#### Course Outcomes:

It helps to understand the literary circumstances that shape the processes of literary production from the Romantic to the Victorian period. It enables the evaluation of the impact of Romanticism and Victorianism on the development of English literature, with emphasis on development of literary form and literary modes of expression. The scholars can appreciate the nuances of poetic language and poetic devices. It will widen your perspectives in the study of literature. It helps to create a flair for using words for delivering lectures. The scholars with such knowledge and skills can conduct lectures in colleges and universities.

### **18ELL513 INDIAN LITERATURES IN ENGLISH TRANSLATION 4 -0 -0 -4**

#### A. Course Outcomes:

CO1: Understanding of literary translation and its problems

CO2: Understanding of Indian drama and theatre

CO3: Appreciate the folk literary tradition of India

CO4: Women writers and feminism in India

CO5: Cultural conflict and diaspora

CO6: Perspectives in short story writing

**Objectives:** *To introduce the students to the rich and varied literature available in regional languages; to expose them to the Indian ethos; to inculcate a sense of appreciation for the Indian literary genius; to understand the texture of Indian society and cultures.*

#### **Unit 1 Introduction**

Indian literatures-its polyphony-translations-theoretical perspectives

#### **Unit 2 Novel [Non-Detailed]**

Sara Joseph: *Gift in Green* (Malayalam)

Rabindranath Tagore: *The Home and the World* (Bengali)

#### **Unit 3 Short Story [All Non-Detailed]**

Vasanthi: *Murder*[Tamil]

Saadat Hasan Manto: "Toba Tek Singh" (Urdu)

Bhisham Sahni: "The Boss Came to Dinner" (Hindi)

Damodar Mauzo: "The Vow" (Konkani)

Rameshwardayal Shrimali: "Jasoda" (Rajasthani)

#### Unit 4 Poetry

Devara Dasimayya: "Suppose You Cut a Tall Bamboo" (Kannada, Tr. A. K. Ramanujan) [Detailed]

Thanjam Ibopishak Singh "I Want to be Killed by an Indian Bullet" (Manipuri, Tr. Robin Ngangom) [Detailed]

Navakanta Barua "Measurements" (Assamese, Tr. D. N. Bezbaruah) [Non-Detailed]

Sitanshu Yashaschandra "Magan's Insolence" (Gujarati, Tr. Saleem Peeradina) [Non-Detailed]

Khadar Mohiuddin "A Certain Fiction Bit Me" (Telugu, Tr. Velcheru Narayan Rao) [Detailed]

K. Ayyappa Paniker. "The Itch" (Malayalam Tr. K. Ayyappa Paniker) [Detailed]

Amrita Pritam "The Creative Process" (Punjabi Tr. By Arlene Zide and Amrita Pritam) [Non-Detailed]

Subramania Bharati. "Wind, 9" (Tamil. Tr. A. K. Ramanujan) [Detailed]

Agyeya. "Hiroshima" (Hindi Tr. Leonard Nathan) [Detailed]

Sitakant Mahapatra. "The Election" (Oriya. Tr. Sitakant Mahapatra) [Non-Detailed]

Sunil Gangopadhyay. "Calcutta and I" (Bengali. Tr. Sujit Mukherjee, Meenakshi Mukherjee) [Detailed]

Daya Pawar. "The Buddha" (Marathi. Tr. Eleanor Zelliott and Jayant Karve) [Non-Detailed]

Munib-ur-Rahman. "Tall Buildings" (Urdu. Tr. Kathleen Grant Jaeger, Baidar Bakht) [Non-Detailed]

#### Unit 5 Drama

Mohan Rakesh: *One Day in the Season of Rain*

Girish Karnad: *The Fire and The Rain*

#### CORE READING:

- Dharwadker, Vinay and A.K. Ramanujan (ed.) *The Oxford Anthology of Modern Indian Poetry*. Delhi: OUP, 1994.
- E.V. Ramakrishnan. (ed.) *Indian Short Stories 1900-2000*. New Delhi: Sahitya Akademi, 2017.
  - Sara Joseph: *Gift in Green*. Tr. Valson Thampu. Harper Perennial, 2011
  - Rakesh, Mohan. *One Day in the Season of Rain*. Penguin, 2015.
  - Karnad, Girish. Ed. *Collected Plays*. Vol. II. Delhi: OUP, 2005.

#### REFERENCES:

- Ramakrishnan, E V. *Locating Indian Literature: Texts, Traditions, Translations*. Hyderabad: Orient Blackswan, 2017.
- ----- *Indigenous Imaginaries. Literature, Region, Modernity*. Hyderabad: Orient Blackswan, 2017.
- ----- et al., eds. *Interdisciplinary Alter-Native in Comparative Literature*. New Delhi: Sage, 2013.
- Amiya Dev and Sisirkumar Das (Ed) *Comparative Literature: Theory & Practice*, Allied Publishers New Delhi
- *Indian Literature*. New Delhi: Kendra Sahitya Akademi (relevant issues). 2008.
- Natarajan, Nalini. "Introduction: Regional Literature of India: Paradigms and Contexts." *Handbook of Twentieth Century Literature of India*. Ed. Nalini Natarajan. London: Greenwood, 1996. 1 - 20. Print.
- Online sources

#### Evaluation Pattern – R.13 & R.16

- Course Outcomes: This course would serve the students to analyze poetry from various cultures, languages and historic periods, developing the skills to appreciate poetry as a literary art

and its various elements such as diction, tone, form, genre, imagery, figures of speech, symbolism, theme, etc. Students would appreciate the artistic and innovative use of language employed by the writers to instill the values and develop human concern through the exposure to literary texts. It helps to do research in this field and also attending and conducting workshops to share their skills, reviewing books on this subject etc. Careers in translation as cultural barriers cease to exist through better understanding of N-S-E-W indianness. Central and state government departments need translators. Translators can excel in a multi-lingual society . It also provides employment in travel and tourism depts.

#### **18ELL514 RESEARCH METHODOLOGY FOR LANGUAGE AND LITERATURE 3- 0- 0 -3**

##### **A. Course Outcomes:**

CO1: Introduce students to the field of academic research

CO2: Develop critical thinking

CO3 : Familiarise students with the format of research paper

CO4: Provide an insight to the students regarding the documentation of sources

CO5: Enable the students to distinguish between academic/ research writing and non- academic writing.

CO6: Equip the students with the fundamentals of the mechanics of Writings.

**Objectives:** *To initiate scientific approach to research in language and literature; to introduce the students to the methods of scrupulous writing and careful documentation of research; to provide the students information about writing processes in research.*

##### **Unit 1 Research - A form of Exploration**

Purpose of writing - Identification of a research problem and the choice of subject – Types of research- Selecting sources-Bibliography-Plagiarism.

##### **Unit 2 The Mechanics of Writing**

Spelling, Punctuation, Italics, Numbers, Title of work, Quotations. Format and documentation of research paper.

##### **Unit 3 Documentation**

Works cited - Citing works, Essays, Articles, Newspapers, Journals, Internet - sources.

##### **Unit 4 Analysis of research writings**

Analysis of specimen research writings. Motivate students for critical thinking.

##### **Unit 5 Practicing writing research papers on various topics.**

##### **CORE READING:**

Gibaldi, Joseph. *MLA Handbook for writers of Research Papers*, New Delhi: EWP, 2009 (10th edition).

#### REFERENCES:

Anderson, Jonathan, B.H. Durston and M.Pcole. *Thesis and Assignment Writing*, New Delhi: Wiley Eastern, 1970.

Kothari, C.R. *Research Methodology: Methods and Techniques*, Delhi: New Age International Ltd.1985.

#### Evaluation Pattern – R.13 & R.16

Course Outcome: It helps in the assessment of literature study, case study, structured surveys, interviews, focus groups, scenario methodology and technology foresight. I helps to critically assess research methods pertinent to technology innovation research. It is helpful in doing research, writing research papers, guiding thesis etc.

#### SEMESTER IX

18ELL601

LITERARY THEORY-II

4 -0 -0 – 4

A. Course Outcomes:

CO1: Identify major theoretical/critical movements and theorists, as well as primary concepts with which they are associated.

CO2: Define and apply specific theoretical concepts, theories, and terms to literary and cultural texts

CO3: Use online databases to define key terms and trace implications in source texts;

CO4: Evaluate and analyse strengths and limitations of critical/theoretical arguments

CO5: : Examine historical contexts for the development of contemporary theory and criticism

CO6: Strengthen and deepen critical reading, writing, and interpretive practices

**Objectives:** *To introduce contemporary literary theories through the seminal works of major theorists; To strengthen the theoretical awareness and sharpen the critical insights of the students for a better understanding of literary works.*

#### Unit 1

Benjamin, Walter: “The Work of Art in the Age of Mechanical Reproduction.”

Williams, Raymond: “Dominant, residual and Emergent”

Eagleton, Terry. From “The Illusions of Postmodernism”

#### Unit 2

Stuart Hall: “Encoding, Decoding”

Antonio Gramsci: “Hegemony”

#### Unit 3

Gayatri Chakravarty Spivak “Can the Subaltern Speak?”

Benedict Anderson: “Imagined Communities”

#### Unit 4

Luce Irigaray: "Sexual Difference"

Etienne Balibar and Pierre Macherey: From "Literature as an Ideological Form"

### Unit 5

Laura Mulvey: "Visual Pleasure and Narrative Cinema"

Homi Bhabha: "Of Mimicry and Man: The Ambivalence of Colonial Discourse"

### CORE READING:

1. David Lodge (ed.) *Modern Criticism and Theory: A Reader*. London: Longman, 1988
2. V.S. Sethuraman, (ed). *Contemporary Criticism: An Anthology*. New Delhi: Macmillan, 1989
3. Bhabha, Homi. *The Location of Culture*. UK: Routledge Classics, 2017
5. Philip Rice and Patricia Waugh. *Modern Literary Theory: A Reader*. London: Arnold, 2002. Pp. 247-251.
6. Benjamin, Walter, "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. 1968. Ed. Hannah Arendt. Trans. Harry Zohn. New York: Schocken, 2007. 217-53. Print.
7. Szeman, Imre and Timothy Kaposy. Ed. *Cultural Theory: An Anthology*. UK: Wiley Blackwell, 2011.
8. Online sources

### REFERENCES:

1. Adams, Hazar, *Critical theory since Plato*, New York: Wadsworth publishing Ltd, 1972
2. Habib, M.A.R – *Literary Criticism An Introduction: From Plato to the Present*. London: Blackwell, 1980
3. Vincent B. Leitch (ed). *The Norton Anthology of Theory and Criticism*. London: W.W. Norton & Co, 1991
4. Williams, Raymond. *Writing in Society*. New York: Verso, 1983.
5. -----. *The Long Revolution*. UK: Broadview Press, 2001.
6. Selden, Raman. *The Theory of Criticism: From Plato to the Present: A Reader*. London: Routledge, 1988.
7. Chatterjee Partha. *Nationalist Thought and the Colonial World: A Derivative Discourse*. London: Zed, 1993. 1- 35. Print.
8. Ashcroft, Bill, et al., eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 1995. Print.
9. Brooker, Peter, ed. *Modernism/Postmodernism*. 1992. London: Routledge, 2014. Print.
10. Brydon, Diana, ed. *Postcolonialism: Critical Concepts in Literary and Cultural Studies*. 5 vols. London: Routledge, 2000. Print.
11. Brannigan, John. *New Historicism and Cultural Materialism*. New York: St. Martin's P, 1998. Print.
12. Connor, Steven. *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge UP, 2004. Print.
13. Eco, Umberto. *Travels in Hyperreality*. 1986. Trans. William Weaver. London: Picador, 1987. Print.
14. Foucault, Michel. "Two Lectures." *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*. Ed. Colin Gordon. New York: Pantheon, 1980. uwf.edu. Web. <<http://uwf.edu/dearle/foucault.pdf>>.
15. Gramsci, Antonio. *Selections from the Prison Notebooks of Antonio Gramsci*. Ed. and Trans. Quintin Hoare and Geoffrey Nowell Smith. London: Lawrence & Wishart, 1971. 52-55. Print.
16. Hall, Stuart. *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence & Wishart, 1990. 222-37. Print.
17. Harris, Marvin. *Cultural Materialism: The Struggle for a Science of Culture*. New York: Random House, 1979. Print.
18. Lucy, Niall, ed. *Postmodern Literary Theory: An Anthology*. Oxford: Blackwell, 2000. Print.
19. Said, Edward W. *Culture and Imperialism*. London: Chatto & Windus, 1993. Print.
20. Mohanty, Chandra Talpade. *Third World Women and the Politics of Feminism*. Ed. Chandra Talpade Mohanty et al. Bloomington: Indiana UP, 1991. 51-80. Print.

### Evaluation Pattern – R.13 & R.16

Outcome of the course: It helps in journalistic writing, documentation, authorship, book reviews, editing, etc.

## A. Course Outcomes:

CO1: Develop a comprehensive understanding of the Modernist movement in trans-European literature and culture.

CO2: Familiarize the students with the various Modernist literary modes and artistic trends like Symbolism, Imagism, Futurism, Acmeism, Expressionism, Dadaism, Rhymer's Club, Pylon Poets, Movement Poets.

CO3: Sensitize the students/readers to the socio/political degeneration and fragmentation of Europe during the first half of the 20th century.

CO3: Enable the students to compare, contrast and differentiate Modernist verse from traditional verse.

CO5 Explore Postmodernism as an offshoot of and a reaction to Modernism.

***Objectives:** To create a comprehensive awareness about 20<sup>th</sup> century English poetry; to introduce the students to the major social and cultural movements and dominant literary trends of the 20<sup>th</sup> century; to expose them to modern poetic techniques and devices through the works of major poets of the 20<sup>th</sup> Century.*

**Unit 1**

Introducing Modern Poetry-Themes and concerns-Stylistic features-Movements

**Unit 2**

T.S. Eliot: "The Wasteland" [**Detailed**]

Stephen Spender: "The Pylons" [**Detailed**]

W. B. Yeats: "Sailing to Byzantium" [**Detailed**], "Second Coming" [**Non-Detailed**]

Seamus Heaney: "Digging", "Personal" [**Non-Detailed**]

**Unit 3**

W.H. Auden: "In Memory of W. B. Yeats" [**Detailed**]

Dylan Thomas: "Fern Hill" [**Detailed**]

R S Thomas: "The Prisoner" [**Non-Detailed**]

**Unit 4**

Philip Larkin: "Whitsun Wedding" [**Detailed**],

Ted Hughes: "Jaguar", "Hawk Roosting" [**Detailed**]

John Hewitt: "Landscape" [**Non-Detailed**]

Robert Bridges: "To Catullus" [**Non-Detailed**]

**Unit 5**

Thom Gunn: "On the Move" [**Detailed**]

Muriel Spark: “The Messengers” [Non-Detailed]

Louis MacNeice: “Entirely” [Detailed]

John Masefield: “Sea-Fever” [Non-Detailed]

### CORE READING:

1. Black, E L. *Nine Modern Poets: An Anthology*. UK: Macmillan, 1966.
2. Thomas, C T (ed.), *20<sup>th</sup> Century verse*, New Delhi: MacMillan, 1979
3. Board of Editors, *Poetry Down the Ages*. Hyderabad: Orient Black Swan, 2010
4. Alexander W. Allison et al. *The Norton Anthology of Poetry*. New York, The W.W. Norton & Company, 1975
5. Simon Rae & Michael Hulse, *20<sup>th</sup> Century in Poetry*. Ebury Press, 2011
6. Online sources

### REFERENCES:

1. Rosenthal, M. L, *The Modern Poets*, New York: Oxford UP, 1961
2. Blair, John G. *The Poetic Art of W.H. Auden*. Princeton: Princeton University Press, 1973
3. Fraser, G. S. *Dylan Thomas*. London: Longman, 1957
4. Gary Geddes, *Twentieth Century Poetry and Poetics*, Toronto: OUP, 1985
5. Corcoran, Neil. *The Cambridge Companion to Twentieth Century English Poetry*. UK: CUP, 2007.
6. Hamilton, Ian & Jeremy Noel-Tod. *The Oxford Companion to Modern Poetry*. UK: OUP, 2013
7. Online Sources

### Evaluation Pattern – R.13 & R.16

Outcome of the course:

The student may work with poems professionally. There are several different jobs that involve poetry to some extent. Some of them are Greeting Card Writer, Poet, Musician, Creative Writing Professor, Editor. It is a tool in careers in society related areas from better understanding of modern social issues (ethnic, diasporic, cultural distortions, etc.). The students can also find employment in social welfare departments

**18ELL604**

**MODERN ENGLISH DRAMA**

**4 -0 -0 -4**

A. Course Outcomes:

CO1: Develop a comprehensive understanding of the Modernist movement in trans-European literature and culture.

CO2: Familiarize the students with the various Modernist literary modes and artistic trends like Expressionism, Cubism, Surrealism, Theatre of the Absurd, Theatre of Cruelty, Epic Theatre, Stream of-Consciousness.

CO3: Sensitize the students/readers to the socio/political degeneration and fragmentation of Europe during the first half of the 20th century.



CO3: Enable the students to compare, contrast and differentiate Modernist drama from traditional drama.

CO5 Explore Postmodernism as an offshoot of and a reaction to Modernism.

**Objectives:** *To introduce modern theatre movements and its socio – cultural impact; to make the students familiar with the themes and techniques of modern drama for better appreciation; to expose them to the problems related to the production of modern plays.*

### **Unit 1**

Introducing modern drama

### **Unit 2**

Bernard Shaw: *St. Joan*

Edward Bond: *Restoration*

### **Unit 3**

Samuel Beckett: *Waiting for Godot*

David Hare: *The Power of Yes: A Dramatist Seeks to Understand the Financial Crisis*

### **Unit 4**

John Osborne: *Luther*

Arnold Wesker: *Chicken Soup with Barley*

### **Unit 5**

T. S. Eliot: *Murder in the Cathedral*

John Arden: *Sergeant Musgrave's Dance: an Unhistorical Parable*

### **PRESCRIBED TEXT:**

1. Bernard Shaw .*St. Joan*. Delhi: Penguin, 2001.
2. T. S. Eliot. *Murder in the Cathedral*. London: Harcourt, 1964
3. Samuel Beckett. *Waiting for Godot*. London: Grove Press, 1994
4. John Osborne. *Plays 3: A Patriot for Me; Luther; Inadmissible Evidence*. London: Faber & Faber,1998
5. Hern Patricia. Ed. *Edward Bond: Lear*.UK: Bloomsbury, 2013.
6. David Hare: *The Power of Yes: A Dramatist Seeks to Understand the Financial Crisis*. UK: Faber, 2009.
7. Edward Bond: *Restoration*. London: Methuen Drama, 2013
8. Arnold Wesker: *Chicken Soup with Barley*. Evans Brothers Ltd, 1961.
9. John Arden: *Sergeant Musgrave's Dance: an Unhistorical Parable*. Kessinger Publishing, 2007

### **REFERENCES:**

1. Mark Taylor – Batty, Juliette Taylor – Batty, Samuel Beckett's *Waiting for Godot*, London: Continuum, 2008
2. Sandie Byrne (ed), *George Bernard Shaw's Plays*. London: W. W. Norton & Company; 2002
3. Paul Gannon & Stephen Levensohn (ed). *Murder in the Cathedral and other Poems by T.S. Eliot*. London: Monarch Press, Inc. 1965
4. Prasad G.J.V. *The Lost Temper: Critical Essays on Look Back in Anger*; New Delhi: Macmillan, 2004
5. John Russell Brown. Ed. *Modern British Dramatists: A Collection of Critical Essays*. New Jersey: Prentice-Hall, 1968.
6. Williams, Raymond. *Modern Tragedy*. London: UK: Vintage Books, 1964.

## Evaluation Pattern – R.13 & R.16

Outcome of the course: This course would help students to get into publishing, theatre companies in the dramaturgy/literary department, other arts organisations and academic life; usually, though, that's following on from a PhD. Funds and grants are available to pursue further research in the area. Postgraduates are able to develop a broad range of creative, research and theatre skills, as well as in-depth subject knowledge. They can work in performing arts, publishing, museums and library and archive work.

### SEMESTER X

18ELL611

FILM STUDIES

3-0-0-3

#### A. Course Outcomes:

CO1: Understand the stages of evolution of cinema and film making process

CO2: Develop an understanding of film language and terminology, and analyze the ways in which that this language constructs meaning and ideology

CO3: Demonstrate a basic knowledge of World classics and Indian film history and key technicians

CO4: Gain an understanding of film theory and global film history, to be able to identify significant

movements and articulate key concepts

CO5: Demonstrate the relationship between film form and aesthetic effect through film analysis

CO6: Undertake comprehensive analysis of various films

Objectives: To expose students to film studies; to create awareness about the major theories, techniques and narrative strategies of film and its appreciation across time; to introduce students to films produced in various cultures.

#### Unit 1

Introduction to Film Studies-What is Cinema? – Film language, grammar, composition and narrative logic in Cinema -Evolution of Cinema as an art form-literature and cinema: interdisciplinary dimensions-Classics of World Films and Indian films-Techniques and Movements-representative films

#### Unit 2

Theory-Structuralism-Formalism-Autuer Theory-Soviet Film Theory-Eisenstein and the Theory of montage-Andre Bazin and realism in cinema

#### Unit 3

Movements-Italian New Realism-German Expressionism and *Film Noir*-Film genres-French, Italian, Latin American, Japanese, Iranian, Korean, Indian New Waves.

#### Unit 4

Approaches- Apparatus Theory-Semiotic -Psychoanalytic - Ideology-Representation-Feminism in Film Theory-Post Theory in Film Studies

## Unit 5

### SELECTFILMS FOR SCREENING AND DISCUSSION:

- Sergei Eisenstein: Battleship Potemkin
- Vittorio De Sica: Bicycle Thieves
- Charlie Chaplin: Modern Times
- Jean Renoir: The Rules of the Game
- Akira Kurosowa: Rashomon
- Satyajith Ray: PatherPanchali
- Robert Wiene: The Cabinet of Dr. Caligari
- Alfred Hitchcock: Rear Window
- Jean-Luc Godard: Breathless
- Ingmar Bergman: Wild Strawberries
- Ritwik Ghatak: Meghe Dhaka Tara
- K. G. George: Yavanika

### CORE READING:

- Andre Bazin: "The Evolution of the Language of Cinema"
- Satyajith Ray: "What is Wrong with Indian Films?"
- Buddhadeb Das Gupta: "Literature, Cinema and the Language of Scenario"
- Dix, Andrew: *Beginning Film Studies*. New Delhi: Viva Books Private Ltd, 2010.
- Stam, Robert. *Film Theory: An Introduction*. UK: Blackwell Publishing Ltd, 2000.
- Babu, N M et al. *Introducing Film Studies*. Chennai: Mainspring Publishers, 2015.

### REFERENCES:

- *Hollywood Cinema: An Introduction* by R. Maltby and I Craven
- *Film and Theory: An Anthology* by Robert Stam and Toby Miller (eds.)
- *Film Studies: Critical Approaches* by John Hill and Pamela Church Gibson (eds)
- *Key Concepts in Cinema studies* by Susan Hayward
- *Movies and Methods* by Bill Nicholas
- *Narrative in Fiction and Film: An Introduction* by Jakole Lothe
- Ray, Satyajit. *Our Films, Their Films*.
- Miller, Toby, Robert Stam. Eds. *A Companion to Film Theory*. UK: Blackwell, 1999.
- Hayward, Susan. *Cinema Studies: The Key Concepts*. London: Routledge, 2000
- Villarejo, Amy. *Film Studies: The Basics*. Madison: Routledge, 2007.

### Evaluation Pattern – R.13 & R.16

OUTCOME OF THE COURSE: The student will acquire skill and knowledge for every FILM related employability (Production / Direction / Acting). They can be better as Script-writers from better vocabulary. It can pave way for employability as teachers in Film Institutes. It can enhance compering skill which is an added advantage in media and journalism field.

## A. Course Outcomes:

CO1: Give insights into the sociocultural and colonial history of Europe.

CO2: Provide a comprehensive understanding of the origins, development and efflorescence of the European literary tradition, with special focus on the genre of fiction.

CO3: Familiarize the students with the major fables, figures and events from Graeco-Roman mythology and Christian theology.

CO3: Explore literary, artistic and philosophical movements like Sturm und Drang, Realism, Social realism,

Socialist realism, Expressionism, Existentialism, Absurdism.

CO5 Analyze the influence of Modernism and Postmodernism on European intellectual and artistic thought.

Objectives: To introduce the origin and development of European Fiction; to expose the students to the landmarks of 20<sup>th</sup> Century European Fiction and also to various artistic and philosophical undercurrents which shaped it.

**Unit 1**

Introducing European Fiction

**Unit 2**

Fyodor Dostoyevsky: *Crime and Punishment*

Gustave Flaubert: *Madame Bovary*

Italo Calvino: *If On a Winter's Night a Traveller*

**Unit 3**

Albert Camus: *The Plague*

Elfriede Jelinek: *The Piano Teacher*

**Unit 4**

Kazantzakis, Nikos: *Zorba the Greek*.

Cervantes: *Don Quixote*

**Unit 5**

Hermann Hesse: *Siddhartha*

Jose Saramago: *Blindness*

## CORE READING:

1. Any standard edition

## REFERENCES:

1. Germaine, Bree (ed). *Camus: A Collection of Critical Essays*: Englewood Cliffs, NJ: Prentice Hall, 1962
2. Cascardi, Anthony J. *The Cambridge Companion to Cervantes*. London: Cambridge UP, 2002. Print.
3. Ferber, Michael. *A Companion to European Romanticism*. Victoria: Blackwell, 2005. Print
4. Konzett, Matthias Piccolruaz and Margarete Lamb-Faffelberger, eds. *Elfriede Jelinek: Writing Woman, Nation, and Identity: A Critical Anthology*. New Jersey: Associated UP, 2007. Print
5. Polhemus, Robert M. and Roger B. Henkle, eds. *Critical Reconstructions: The Relationship of Fiction and Life*. Stanford: Stanford UP, 1994. Print.
6. Bell, Michael. *The Cambridge Companion to European Novelists (Cambridge Companions to Literature)*, UK: CUP, 2012
7. Cornils, Ingo. Ed. *A Companion to the Works of Hermann Hesse (Studies in German Literature, Linguistics, and Culture)*, Camden House, 2009
8. Unwin, Timothy, ed. *The Cambridge Companion to Flaubert*. London: Cambridge UP, 2004. Print.

## Evaluation Pattern – R.13 & R.16

Outcome of the course: Reading/Learning novels enhances vocabulary – hence, employability wherever writing skills are needed: Script writing / Creative writing / better writing style. The students can frame better reports & correspondence for corporate needs. Knowledge of European culture & Lifestyle helps overseas adaptability for Employment. It helps in NET examination related employment. It is a channel for acquiring better teaching skills needed in Schools and Universities.

**18ELL613**

**WRITING FROM THE MARGINS**

**4-0-0-4**

### A. Course Outcomes:

CO1: To create awareness of such a class in existence  
CO2: To know of their cultural settings and social background  
CO3: Learning to empathise with the pains and problems of the marginalized  
CO4: To develop a sensibility to help the less fortunate in society.  
CO5: develop a critical appreciation of situational trauma of humanity

CO6: To introduce the students to the varieties of marginal writings

CO7: To expose the students to the lives and cultures of exclusion

CO8: To develop a critical sensibility to the centre and the periphery

CO9: To undertake research to develop an understanding of the consequences of social exclusion

CO10: To sensitize students to discrimination on economic growth and poverty, education, health, political participation and on the well-being of the marginalised social groups.

Objectives: To introduce the students to the varieties of marginal writings; to expose the students to the lives and cultures of exclusion; to develop a critical sensibility to the centre and the periphery.

### Unit 1

Introduction-writing from the margins-issues of exclusion-hierarchy-opposition-Movements-The politics of caste, class, gender, sexuality and race.

### Unit 2 Prose [Non-Detailed]

Bama: *Karukku*

Gopal Guru "Dalit Women Talk Differently"

Thiong'o, Ngugiwa. "Decolonising the Mind."

### Unit 3 Poetry [Detailed]

NamdeoDhasal: "Cruelty"

Judith Wright: "Naked Girl and Mirror"

Adrienne Rich: "Sleeping , turning on twin like planets Across a city from you I am with you"

Rm. ShanmugamChettiar: "The Adivasis"

Hoshang Merchant: "Teacher's Story"

### Unit 4 Fiction [Non-Detailed]

Narayan: *The Araya Woman: Kocharethi*

E M Forster: *Maurice*

### Unit 5 Drama [Detailed]

BadalSircar: *EvamIndrajit*

### CORE READING:

1. Guru, Gopal. "Dalit Women Talk Differently." *Economic and Political Weekly* Vol. 30.4142 (October 14-21, 1995): 2548-2550. Print.
2. Thiong'o, Ngugiwa. "Decolonising the Mind." *Archive.org*. Web. <[https://archive.org/stream/DecolonisingTheMind/Decolonising the Mind djvu.txt](https://archive.org/stream/DecolonisingTheMind/Decolonising%20the%20Mind.djvu.txt)>.
3. Dhasal, Namdeo. "Cruelty." *A Current of Blood*. Trans. DilipChitre. New Delhi: Navayana, 2011. Print.
4. Narayan: *The Araya Woman: Kocharethi*. Tr. Catherine Thankamma. Oxford: OUP, 2011.
5. Sircar, Badal. *EvamIndrajit*. Delhi: OUP, 1975
6. E M Forster: *Maurice*. Penguin, 2005
7. Online Sources

### REFERENCES:

- Tharu, Susie and K. Lalita, eds. *Women Writing in India: 600 BC to the Present*. 2 vols. 1991. Delhi: Oxford UP, 1993.
- Eagleton, Mary, ed. *Feminist Literary Theory: A Reader*. 1986. Oxford: Blackwell, 1999. Print.
- Irigaray, Luce. *This Sex which is Not One*. Trans. Catherine Porter and Carolyne Burke. New York: Cornell UP, 1985.
- Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. 1969. Ed. Leon S. Roudiez. Trans. Thomas Gora and Alice A. Jardine. New York: Columbia UP, 1980.
- Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. 1985. New York: Routledge, 2002.
- Weeden, Chris, et al. *Rewriting English: Cultural Politics of Gender and Class*. London: Psychology P, 2003.

- Limbale, Sharankumar. "Towards a Dalit Aesthetics." *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Trans. Alok Mukherjee. New Delhi: Orient Longman, 2004. 103-21.
- Satyanarayana K., and Susie Tharu. Introduction. *From Those Stubs, Steel Nibs are Sprouting: New Dalit Writing from South India: Dossier II: Kannada and Telugu*. Ed. K. Satyanarayana and Susie Tharu. Noida: Harper Collins, 2013. Print.
- Ambedkar, B. R. *The Essential Writings of B. R. Ambedkar*. Ed. Valerian Rodrigues. New Delhi: Oxford UP, 2002. 263-305. Print.
- Basu, Tapan et al., eds. *Listen to the Flames: Texts and Readings from the Margins*. New Delhi: Oxford UP, 2016. Print.
- Uma, Alladi, K. Suneetha Rani, D MuraliManohar. Ed. *English in the Dalit Context*. Hyderabad: Orient Blackswan, 2014.
- Merchant, Hoshang. *My Sunset Marriage: One Hundred and One Poems*. New Delhi: Navayana, 2016.

## Evaluation Pattern – R.13 & R.16

Outcome of the course: It provides employment as Social Entrepreneur Social service schemes done better with understanding the life and issues of the under-privileged, their real-life narrations. It helps in seeking employment as counsellors in government sociology department and organizations for the marginalized.

### 18ELL697 Current Affairs and DebateA. Course Outcomes:

CO1: To create awareness of political and social requirements of our times CO2: To equip them to face competitive exams for employment confidently. CO3: Impart the skill to debate - evaluate pros and cons of situations CO4: Learn of the society so as to be a better citizen of tomorrow. CO5: Develop courage to work for social upliftment CO6: develop confidence for crisis management

CO7: To teach them an important skill of sifting facts from opinions in today's ubiquitous media.

CO8: To introduce the basic tenets of civil society and instil the principles and values that society collectively cherishes.

CO9: To participate in the process through which society is maintained and improved

CO10: To critically analyse current problems and offer solutions

## B. SYLLABUS

Not Prescribed Yet

## C. Textbooks:

Not Prescribed Yet

Outcome of the course: Updated knowledge on current affairs enables employability via any competitive examination. Debating skill enhances chances of selection in corporates. More of reading up assures command of language for any senior position - Report- writing, Correspondence, etc. It guarantees better chances at NET examination related employment. It is useful for teaching in schools and universities

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