



## UNIVERSITY OF CALICUT

### Abstract

General and Academic IV - Faculty of Language and Literature - Integrated MA English and Media Studies programme - scheme and syllabus up to sixth semester , with effect from 2020 Admissions - Implemented subject to ratification by the Academic Council - Orders Issued

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### **G & A - IV - B**

U.O.No. 16703/2022/Admn

Dated, Calicut University.P.O, 30.08.2022

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*Read:-*1.U.O.No. 9413/2021/Admn dtd 13/09/2021

2.Minutes of the meeting of Board of Studies in English UG held on 10.03.2022  
(Items No 3,4 and 5).

3. Remarks of the Dean,Faculty of Language and Literature dtd 04.05.2022.

4. Orders of the Vice Chancellor dated 07.05.2022

5. Syllabus received from the Chairman, Board of Studies dated 30-08-2022

### ORDER

1. The Scheme and Syllabus of first and second semester Integrated MA English and Media Studies programme, in tune with the Regulations for Integrated Programmes has been implemented with effect from 2020 Admission onwards vide paper read (1) above.
2. The meeting of the Board of Studies in English UG held on 10.03.2022, vide paper read as (2) above has made the following recommendations:
  - The Board approved the syllabus for Cultural Studies prescribed as Allied Core Course for the Integrated MA English & Media Studies programme wef 2020 Admn onwards.
  - "There are two Allied Core courses (Type I and Type II) prescribed by the Board of Studies in English for integrated programmes, namely Media Studies and Cultural Studies. There shall be only one Course in a semester. Type I Courses are taught in Semester I and IV. Type II Courses are taught in Semester II and III. The college can decide on which Allied core course to be taken as Type I or Type II"
  - The Board approved the syllabus of the Core Courses for the semesters 1 to 6 of the Integrated MA English & Media Studies programme wef 2020 Admn onwards .
3. The Dean, Faculty of Language & Literature vide paper read (3) above, has approved the recommendations of the meeting of the Board of Studies in English UG held on 10/03/2022.
4. Considering the urgency, the Vice Chancellor has approved the minutes of the meeting of the Board of Studies in English UG held on 10.03.2022 subject to ratification by the Academic Council.
5. The Scheme and Syllabus of Integrated MA English and Media Studies programme upto sixth semester in tune with the Regulations for Integrated Programme, along with the

recommendations of the Board of Studies in English UG detailed in para (2) is therefore implemented, with effect from 2020 Admission onwards, subject to ratification by the Academic Council.

6. UO read (1) above is modified to this extent.
7. Orders are issued accordingly(Syllabus appended).

Abdussamad M

Assistant Registrar

To

1.The Principals of all Affiliated Colleges

Copy to: PS to VC/PA to PVC/ PA to Registrar/PA to CE/JCE I/JCE II/JCE V/JCE VIII/EX IV  
and EG Sections/ CDC/DoA/GA I F/CHMK Library/Information Centres/SF/DF/FC

Forwarded / By Order

Section Officer

# UNIVERSITY OF CALICUT



**Syllabus of  
Integrated MA English and Media Studies  
programme  
( 2020 Admission onwards )**

# Integrated

## M A English and Media Studies Programme

### Semester 1

No	Course & Course Code	Hrs/Wk	Credits
1	Common Course English A01		
2	Common Course English A02		
3	Additional Language Course A07 (3)		
4	Core Course-Introducing Literature-ENG1IB01	5	4
5	Allied Core	6	4

### Semester 2

No	Course & Course Code	Hrs/Wk	Credits
6	Common Course English A03		
7	Common Course English A04		
8	Additional Language Course A08 (3)		
9	Core Course-Appreciating Poetry-ENG2IB02	5	4
10	Allied Core	6	4

### Semester 3

No	Course & Course Code	Hrs/Wk	Credits
11	General Course - A11		
12	General Course- A 12		
13	Core Course-Appreciating Prose-ENG3IB03	4	4
14	Core Course-English Grammar& Usage-ENG3IB04	5	4
15	Allied Core	6	4

### Semester 4

No	Course & Course Code	Hrs/Wk	Credits
16	General Course A 13		
17	General Course A 14		
18	Core Course-Appreciating Fiction-ENG4IB05	5	4
19	Core Course-Literary Criticism-ENG4IB06	4	4
20	Allied Core	6	4

**Semester 5**

	<b>Course &amp; Course Code</b>	<b>Hrs/Wk</b>	<b>Credits</b>
21	Core Course-Appreciating Drama & Theatre-ENG5 IB07	5	4
22	Core Course-Literary Theory-ENG5 IB08	5	4
23	Core Course-Language & Linguistics-ENG5 IB09	5	4
24	Core Course-Indian Writing in English-ENG5 IB10	5	5
25	Open Course	3	3
26	Project	2	

**Semester 6**

	<b>Course &amp; Course Code</b>	<b>Hrs/Wk</b>	<b>Credits</b>
27	Core Course-Voices of Women-ENG6 IB11	5	4
28	Core Course-Classics of World Literature-ENG6 IB12	5	4
29	Core Course-Film Studies-ENG6 IB13	5	4
30	Core Course-New Literatures in English-ENG6 IB14	5	4
31	Electives- ENG6IB15-Literature of the Marginalized ENG6IB18-Translation Studies ENG6IB20-Shakespeare	3	3
32	Project (ENG6IF01)	2	3

## **Integrated MA English and Media Studies**

### **Programme Outcomes**

By the study of English Language and Literature, a student will develop her intellectual skills like problem solving, concrete concept, defined concept, discrimination and rule. She will also develop cognitive strategies for learning, analysing, thinking and applying knowledge.

By the end of the programme, the students:

- will understand the history as well as the structure and function of English language and develop language skills for communication and for creative expression.
- will be able to collect, understand, process, evaluate and synthesize information from a variety of sources.
- will learn and differentiate concepts about representative literary and cultural texts of different genres within the historical, geographical, and cultural contexts.
- will be able to understand critical and theoretical approaches to literature and apply them to the reading and analysis of literary and cultural texts.
- will identify, analyse, interpret and describe the wide spectrum of critical ideas, values, and themes that appear in literary and cultural texts and understand how they inform and impact the world they live in.
- will attempt at writing analytically in a variety of formats, including different types of essays, research papers, reflective and critical writing.
- will understand and assimilate the process of communicating and interpreting human experiences through literary representation using historical contexts and disciplinary methodologies
- will acquire such values and ideals that a citizen of a modern secular democratic state need to have

### **Programmes Specific Outcomes**

PSO1: Understand and differentiate between different types, canons, movements and contexts of literature

PSO2: Develop and apply advance language skills both in and outside classroom.

PSO3: Develop analytical ability and critical thinking

PSO4: Assimilate literary theory and learn to connect text with its multiple contexts

PSO 5: Critically examine the wide range of perceptions that exist in society through literary texts and thus imbibe a sense of democratic co-existence.

**Course Outcome**  
**Part I**  
**CORE COURSES**

**SEMESTER—I**

COURSE CODE—ENG1IB01

TITLE OF THE COURSE—**INTRODUCING LITERATURE**

COURSE OUTCOME

After the completion of the course students should be able to:-

- Differentiate between with the different aspects of the language of literature.
- Discover the linguistic structures of poetic texts.
- Distinguish diverse points of view within a single text and locate the rationale of polyphony.
- Determine and interpret the dominant voice/s within the text and its agendas.
- Discriminate marginalized voices and determine themselves to the voices of the child, Dalit, transgender and female.

**SEMESTER—II**

COURSE CODE— ENG2IB02

TITLE OF THE COURSE— **APPRECIATING POETRY**

COURSE OUTCOME

After the completion of the course students should be able to:-

- Outline the basic elements of poetry, the stylistic and rhetorical devices and various genres of poetry.
- Analyze and identify the trends in poetry and the linguistic structures of poetic texts.
- Discover various perspectives in reading poetry like gender, race, caste, ethnicity, religion, region, environment and nation.
- Define different forms of poetry in British and American literature and classify different forms and themes of poetry across the globe in the history of literature.
- Appreciate poetry as an art form.

### **SEMESTER -III**

COURSE CODE ENG3IB03

TITLE OF THE COURSE-- **APPRECIATING PROSE**

COURSE OUTCOME

After the completion of the course students should be able to:-

- Develop critical thinking.
- Interpret and appreciate different types of prose.
- Identify different styles of prose writing and understand the use of literary devices.
- Identify, analyze, interpret and describe the critical ideas, values, and themes that appear in literary and cultural texts
- Develop creative writing skills.

COURSE CODE ENG3IB04

TITLE OF THE COURSE -- **ENGLISH GRAMMAR AND USAGE**

COURSE OUTCOME

After the completion of the course students should be able to:-

- Determine the key concepts of English grammar and to apply them more sensitively in their day-to-day communication needs.
- Manipulate the language in a better way by understanding of the sentence patterns in English.
- Develop a sense of English grammar, idioms, syntax, semantics and their usage
- Develop the logical and analytical skills in the use of language for communication.
- Appraise contemporary English usage.

### **SEMESTER –IV**

COURSE CODE ENG4IB05

TITLE OF THE COURSE -**APPRECIATING FICTION**

COURSE OUTCOME

After the completion of the course students should be able to:-

- Develop critical thinking and imagination through long and short fiction
- Interrelate cultural diversity through different representative samples of fiction.
- Discover the pleasures in reading fiction.
- Critique human condition and the complexities of life.
- Discover different types of fiction and analyze them.



COURSE CODE ENG4IB06

TITLE OF THE COURSE- **LITERARY CRITICISM**

COURSE OUTCOME

After the completion of the course students should be able to:-

- Differentiate between judgment and appreciation.
- Identify various movements and schools of thought
- Critique plays, passages and poems
- Recognize the history and principles of literary criticism since Plato
- Develop the philosophical and critical skills with which literature can be appreciated.
- Appraise important texts and movements in the history of literary criticism.
- Demonstrate how literary criticism shapes literature and culture across centuries.
- Recognize and critique the major arguments underlying critical writings.
- Compare and contrast critical perspectives of Indian Poetics and Western critical concepts.

**SEMESTER V**

COURSE CODE- ENG5IB07

TITLE OF THE COURSE-**APPRECIATING DRAMA AND THEATRE**

COURSE OUTCOME

After the completion of the course students should be able to:-

- Establish and illustrate the basic elements of drama, including the historical progress of drama in different continents.
- appreciate drama as an art form.
- Identify the different genres and masters of drama.
- Assess the theatrical performances and the texts and evaluate them critically from various standpoints.
- Explain the insights, conventions and experimentations associated with English Drama.
- Demonstrate how writers use the resources language as a creativity
- Point out the entire range of human experience through drama as a literary form.

COURSE CODE -ENG5IB08

TITLE OF THE COURSE -**LITERARY THEORY**

COURSE OUTCOME :

After the completion of the course students should be able to:-

- Develop an understanding of important texts and movements in the history of literary theory.
- Critique literature and culture in the context of theory.
- Develop various perspectives of thinking and critique the major arguments presented in theory.
- Construct a pluralistic perspective of culture and literature in a multicultural society.
- Identify, analyze, interpret and describe the critical ideas, values, and themes that appear in literary and cultural texts .
- Identify the origin of critical ideas in literature
- Define the function of criticism.

COURSE CODE - ENG5IB09

TITLE OF THE COURSE -**LANGUAGE AND LINGUISTICS**

COURSE OUTCOME :

After the completion of the course students should be able to:-

- Recognize key concepts of Linguistics and develop awareness of latest trends in Language Study
- Point out the features of languages, their sounds, their ways of forming words, their sentence structures, and their systems of expressing meaning.
- Examine through an objective study the relation of language with human mind and communicative action
- Operate the features of pronunciation and their general standards in every day conversation and in reading.
- Develop a sense of English syntax and will be able to provide complete syntactic analyses for sentences of English
- Develop a sense of awareness of principles of language that govern the distribution of morphology and how morphology interacts with other components of language.
- Recognize the fundamental topics in semantics and develop a concept of different semantic levels.

COURSE CODE - ENG5IB10

TITLE OF THE COURSE -**INDIAN WRITING IN ENGLISH**

COURSE OUTCOME :

After the completion of the course students should be able to:-

- Correlate the various phases of the evolution of Indian writing in English.
- Delineate the thematic concerns, genres and trends of Indian writing in English .
- Recognize the pluralistic aspects of Indian culture and identity.
- Determine how and why Indian literature emerged as a distinct field of study.
- Identify the development of history of Indian English literature from its beginning to the present day.
- Interpret the works of great writers of Indian writers in English.
- Demonstrate, through discussion and writing, an understanding of significant cultural and societal issues presented in Indian English literature.

**SEMESTER -VI**

COURSE CODE - ENG6IB11

TITLE OF THE COURSE -**VOICES OF WOMEN**

COURSE OUTCOME :

After the completion of the course students should be able to:-

- Generalize and infer on what grounds women's writings can be considered as a separate genre.
- Interpret texts written by Women writers across different cultures.
- Differentiate between sex and gender and how the latter is a social construction.
- Identify the issues and concerns of the women writers of the developed, developing and under-developed countries.
- Identify the misconceptions regarding women and to evolve a human perspective about them.
- Develop a keen interest in analysing critically the diversity of women's experiences across the world and to marvel at their creative skills.

COURSE CODE-- **ENG6IB12**

TITLE OF THE COURSE --**CLASSICS OF WORLD LITERATURE**

COURSE OUTCOME :

After the completion of the course students should be able to:-

- Identify the classic literature and thereby composite cultures of the world
- Develop cross cultural perspectives

- Classify literary texts in English or English translation in terms of their main stylistic and thematic features.
- Describe the literary, historical, social and cultural backgrounds of these texts.
- Identify some of the main theoretical and methodological issues involved in reading World Literature.

COURSE CODE ENG6IB13

TITLE OF THE COURSE- **FILM STUDIES**

COURSE OUTCOME :

After the completion of the course students should be able to:-

- Appraise film as an art form and its aesthetics.
- Relate and connect film with history, politics, technology, psychology and performance.
- Appraise the nature of representation on screen and how class, race ethnicity and sexuality are represented.
- Develop analytical skills so that the student can produce informed and thorough close readings of films.
- Discover the articulation of a film's content, form and structure.
- Identify and define the formal and stylistic elements of film.
- Develop an understanding of film language and terminology, and analyze the ways in which that this language constructs meaning and ideology.
- Identify and interpret significant film movements and key concepts.
- Point out the diverse forms of the moving image, including, for example, the feature film, experimental and avant-garde cinema, video art and moving image installation, television and digital media.

COURSE CODE- ENG6IB14

TITLE OF THE COURSE -**NEW LITERATURES IN ENGLISH**

COURSE OUTCOME:

After the completion of the course students should be able to:-

- Distinguish diverse cultures and modes of expression.
- Discuss issues of cultural plurality and hybridity
- Identify literary negotiations of colonization and decolonization, identity, inequality, marginalization and so on.
- Point out the canon of English literature, Commonwealth literature, Post Colonialism and the context of New Literatures

## **SEMESTER - VI**

COURSE CODE ENG6IB15

TITLE OF THE COURSE—**LITERATURE OF THE MARGINALIZED**

COURSE OUTCOME

After the completion of the course students should be able to:-

- Identify the various aspects of marginality such as dalit, female, child and sexual minorities.
- Evaluate the subaltern perspectives reflect in literature.
- Identify how the marginality is often a contextual factor related to the socio-cultural reality.
- Critique the process of evolution of marginality and the formation of stereotypes.
- Classify the evolving patterns of generic and other technical possibilities that the marginalize use to represent their predicament.

COURSE CODE ENG6IB18

TITLE OF THE COURSE— **TRANSLATION STUDIES**

COURSE OUTCOME:

After the completion of the course students should be able to:-

- Describe the basic theories of translation studies.
- Develop an in-depth knowledge about the diverse techniques and strategies of translation.
- Develop the skill to translate texts from one language to other.
- Identify the cultural and dialectical nuances of a literary text and translate it to another language without losing its flavour.

COURSE CODE ENG6IB20

TITLE OF THE COURSE— **SHAKESPEARE**

COURSE OUTCOME:

After the completion of the course students should be able to:-

- Read and appreciate the works of Shakespeare
- Develop awareness about the universal appeal and the literary charm of Shakespeare's works
- Develop knowledge about drama, practice of drama performance and the literary sensibility of different ages with regards to the Shakespearean Canon.
- Identify the cultural and political positions of Shakespeare and develop her own sense of critiquing a classical text.

**Part IV**  
**Open Courses**

**TITLE OF THE COURSE :ENGLISH FOR COMPETITIVE EXAMINATIONS**

**COURSE CODE ENG5ID01**

**COURSE OUTCOME**

After the completion of the course students should be able to:-

- Identify the important skills necessary for professional development
- Develop necessary linguistics skills that are relevant in English
- Appraise important aspects necessary for language development
- Recognize the importance of getting prepared for competitive exams

**TITLE OF THE COURSE : CREATIVE WRITING IN ENGLISH**

**COURSE CODE ENG5ID02**

**COURSE OUTCOME**

After the completion of the course students should be able to:-

- Identify different literary forms and genres.
- Develop the ability to appreciate poems and short stories
- Develop the logical and analytical skills required for writing professional articles – blogs, book and film reviews etc.
- Discover the ability to write short literary pieces

**TITLE OF THE COURSE :APPRECIATING LITERATURE**

**COURSE CODE ENG5ID03**

**COURSE OUTCOME**

After the completion of the course students should be able to:-

- Identify the different aspects of the language of literature.

- Discover the features of creative texts.
- Distinguish diverse points of view in creative writing
- Determine the genres of literary works.
- Discover the function of literary texts as a reflection of life in its philosophical and social levels

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**CORE COURSES**  
**INTRODUCING LITERATURE**

COURSE CODE	ENG1IB01
TITLE OF THE COURSE	INTRODUCING LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5/Wk)

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

**OBJECTIVES OF THE COURSE:**

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

**COURSE DESCRIPTION:**

**A. COURSE SUMMARY**

Module 1: 18 hrs

Module 2: 18 hrs

Module 3: 30 hrs

Module4: 30 hrs

Evaluation: 12 hrs

**Total: 108 hours**

## B. COURSE DETAILS:

### Module 1: Language and its Literary Nuances

Signifying Devices

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

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

Texts:

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

### Module 2: Polyphonic Texts

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

Texts:

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

### Module 3: Literature and Ideology

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

Texts:

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

### Module 4: Perspective of the Subaltern

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

Texts:

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

Woman" READING LIST:

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

FURTHER READING:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### Web Resources:

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

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

"Collocations in English: Vocabulary Lesson." *YouTube*, 10 Nov. 2014.

[www.youtube.com/watch?v=ssTWkruGar8](http://www.youtube.com/watch?v=ssTWkruGar8).  
 “100 Common Phrasal Verbs.” *YouTube*, 19 July 2016,  
[www.youtube.com/watch?v=TIUwXYEtL\\_o](http://www.youtube.com/watch?v=TIUwXYEtL_o)  
 “English Grammar: Connectors and Linkers.” *YouTube*, 14 Apr. 2016,  
[www.youtube.com/watch?v=mkccaI0A7N8](http://www.youtube.com/watch?v=mkccaI0A7N8).  
 “Phrasal Verbs in Daily English Conversations.” *YouTube*, 25 Sept. 2013,  
[www.youtube.com/watch?v=WHwxdT302I](http://www.youtube.com/watch?v=WHwxdT302I).  
 “Rashomon.” *YouTube*, 12 Oct. 2017, [www.youtube.com/watch?v=18MNCJ8YWg4](http://www.youtube.com/watch?v=18MNCJ8YWg4).  
 “Transitive and Intransitive Verbs: English Grammar.” *YouTube*, 26 Nov. 2015,  
[www.youtube.com/watch?v=SpL2o3jjfoA](http://www.youtube.com/watch?v=SpL2o3jjfoA).  
 “Useful Everyday Life Collocations in English Lessons.” *YouTube*, 22 Mar. 2017, [www.youtube.com/watch?v=DmRaYoqWGms](http://www.youtube.com/watch?v=DmRaYoqWGms).

### APPRECIATING POETRY

COURSE CODE	ENG2IB02
TITLE OF THE COURSE	APPRECIATING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5/Wk)

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

#### OBJECTIVES OF THE COURSE:

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

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY

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

**Total                    108 hours**

## B. COURSE DETAILS:

### Module 1: Poetry- Some Key Concepts

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

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

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

### Module 2: Poetic Forms

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

### Module 3: World Poetry

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

### Module 4: Appreciation of Poetry

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

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

### READING LIST:

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

FURTHER READING:

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

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

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

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

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

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

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

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

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

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

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

## APPRECIATING PROSE

COURSE CODE	ENG3IB03
TITLE OF THE COURSE	APPRECIATING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs per week)

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

### OBJECTIVES OF THE COURSE:

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

### COURSE OUTCOME

After the completion of the course students should be able to:-

- Develop critical thinking .
- Create and appreciate different types of prose.
- Identify different styles of prose writing and understand the use of literary devices .
- Identify, analyze, interpret and describe the critical ideas, values, and themes that appear in literary and cultural texts
- Develop creative writing skills.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 30 hrs

Module 2: 30 hrs

Evaluation: 12 hrs

Total: 72 hrs

#### B. COURSE DETAILS:

##### Module 1: Introduction to Prose

Etymology – Prose varieties –Fiction/Short Story/Tales -Autobiography/Biography  
-Newspaper/Journal Articles -Philosophical/Scientific Essays –Travelogues –Speech. Functions of

prose. Evolution of Prose - Early translations- King Alfred- the Anglo Saxon Chronicle- homilies bible translations-secular prose-Morte D'arthur- Elizabethan prose-tracts, pamphlets and treatises eighteenth century prose – Victorian and modern prose.

- Essay – formal/impersonal essay and informal/personal essay
- Types of formal essays: periodical essay, critical essay
- Personal essays /Life Writing: biography, autobiography, memoir and diaries.

## **Module 2:Reflections and speeches**

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

### **READING LIST:**

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

### **FURTHER READING:**

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



## ENGLISH GRAMMAR AND USAGE

COURSE CODE	ENG3IB04
TITLE OF THE COURSE	ENGLISH GRAMMAR AND USAGE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

### OBJECTIVES OF THE COURSE:

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

After the completion of the course students should be able to:-

- Recognise the key concepts of English grammar and to apply them more sensitively in their day-to-day communication needs.
- Manipulate the language in a better way by understanding of the sentence patterns in English.
- Develop a sense of English grammar, idioms, syntax, semantics and their usage
- Develop the logical and analytical skills in the use of language for communication.
- Practice contemporary English usage.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 18 hrs

Module 2: 10 hrs

Module 3: 15 hrs

Module 4: 15 hrs

Module 5: 20 hrs  
Evaluation: 12 hrs  
Total: 90 hrs

## **B. COURSE DETAILS:**

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

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

### **Module 2: The Sentence**

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

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

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

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

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

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

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

READING LIST:

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

FURTHER READING:

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

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

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

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

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

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

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

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

## APPRECIATING FICTION

COURSE CODE	ENG4IB05
TITLE OF THE COURSE	APPRECIATING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

### OBJECTIVES OF THE COURSE:

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

### COURSE OUTCOME :

After the completion of the course students should be able to:-

- Develop critical thinking and imagination through long and short fiction
- Familiarize with cultural diversity through different representative samples of fiction.
- Discover the pleasures in reading fiction.
- Examine and explore human condition and the complexities of life.
- Acquaint with different types of fiction and analyze them.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1: 20 hrs

Module 2: 35 hrs

Module 3: 15 hrs

Module 4: 8 hrs

Evaluation: 12 hrs

TOTAL: 90 hrs

#### B. COURSE DETAILS:

Module 1: Understanding Fiction

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

## Module 2: Short Fiction

- 1.O Henry- The Cactus
- 2.Maxim Gorky- Her Lover
- 3.James Joyce- Eveline
- 4.Ray Bradbury- Sound of Thunder
- 5.Sally Morgan- The Letter
- 6.Arun Joshi- The Homecoming
- 7.Ken Liu- The Paper Menagerie

## Module 3: Long Fiction

George Orwell- Animal Farm

## Module 4: Film

Moby Dick: dir John Huston

## READING LIST:

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

## FURTHER READING:

Craft, Stephen and Helen D Cross.

Literature, Criticism and Style: A Practical Guide to Advanced Level  
English Language. Oxford: OUP,2000.

Watt, Ian. The Rise of the Novel. University of California Press,  
2001. Booth, Wayne C. Rhetoric and Fiction. University of Chicago  
Press, 1983 Lubbock, Percy. Craft of Fiction. Penguin 2017.

Lazar ,Gillian. Literature and Language Teaching: A Guide for Teachers and Learners.  
Cambridge  
University Press, 2008.

Guerin, Wilfred L et al. A Handbook of Critical Approaches to Literature. New Delhi: OUP, 2007.  
Borges, Jorge Luis and Andrew Hurley.Collected Fictions. The Penguin Press,1954.

Camus, Albert. The Stranger. New York: Vintage Books,1954

Evans, Arthur B eds. The Wesleyan Anthology of Science Fiction..Middletown, Conn: Wesleyan  
University Press, 2010

Gorky, Maxim. The Collected Short Stories of Maxim Gorky. Citadel Press,  
1988 Joyce, James - Dubliners at Planet eBook

Liu, Ken. The Paper Menagerie and Other Stories. London, Sydney, New York: Saga Press,  
2016

Maupassant, Guy De. Complete Maupassant Original Short Stories at Project Gutenberg  
[www.gutenberg.org](http://www.gutenberg.org) Morgan, Sally. My Place. New York: Seaver Books, 1987.

O' Henry .Works by O Henry- at Project Gutenberg [www.gutenberg.org](http://www.gutenberg.org)

Orwell, George

–1984. London: Secker and Warburg, 1949

Poe, Edgar Allan

–The Complete Tales and Poems of Edgar Allan Poe. New York: Vintage Books,1975  
Salinger, J D.The Catcher in the Rye. Boston: Little, Brown,1951  
Tagore, Rabindranath. The Hungry Stones and Other Stories.at Project Gutenberg.  
[www.gutenberg.org](http://www.gutenberg.org)  
Tolstoy, Leo. The Death of Ivan Ilyich and Other Stories. New York: New American Library, 1960

## LITERARY CRITICISM

COURSE CODE	ENG4IB06
TITLE OF THE COURSE	LITERARY CRITICISM
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 hrs (4 hrs per week)

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

### OBJECTIVES OF THE COURSE:

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

### COURSE OUTCOME :

After the completion of the course students should be able to:-

- Differentiate between judgment and appreciation.
- Identify various movements and schools of thought
- Practice criticism of plays, passages and poems
- Understand the history and principles of literary criticism since Plato
- Develop the philosophical and critical skills with which literature can be appreciated.
- Delineate important texts and movements in the history of literary criticism.
- Demonstrate how literary criticism shapes literature and culture across centuries.
- Recognize and critique the major arguments underlying critical writings.
- Compare and contrast critical perspectives of Indian Poetics and Western critical concepts.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1: 12 hrs  
Module 2: 24 hrs  
Module 3: 18 hrs  
Module 4: 6 hrs  
Evaluation: 12 hrs  
Total: 72 hrs

## **B. COURSE DETAILS:**

### Module 1: Classical Literary Criticism

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

### Module 2:

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

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

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

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

### Module 3: Literary Criticism – The Twentieth Century

1. T.S. Eliot: "Tradition and Individual Talent" – Historical Sense – Impersonality – Poetic Emotion – Objective Correlative – Dissociation of Sensibility.
2. I. A. Richards: Poetry and Communication, Practical Criticism - The Four Kinds of Meaning – Scientific and Emotive uses of Language.
3. F.R. Leavis: Concept of Literature and Criticism
4. Formalism: Key Features of Formalism - Its Origin, Focus on language, Form, Literariness,



Defamiliarization, Fabula/Syuzet, Motivation.

5. New Criticism: The origin - Close reading and explication - Ambiguity, Paradox, Irony, Tension, Intentional Fallacy and Affective fallacy.

6. Archetypal Criticism: Myth, Archetype, Collective Unconscious, Northrop Frye.

#### Module 4: Glossary

1. Indian Aesthetics: Rasa, Dhvani, Vyanjana, Alamkara, Thina.

2. Literary Movements: Classicism, Neoclassicism, Romanticism, Humanism, Realism, Naturalism, symbolism.

3. Literary Concepts: Catharsis, Mimesis, Objective Correlative, Ambiguity, Negative Capability.

#### READING LIST:

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

#### FURTHER READING:

B Prasad, An Introduction to English Criticism.

Lois Tyson, Critical Theory Today.

David Daiches, Critical Approaches to Literature.

Harry Blamires. A History of Literary Criticism.

Ramaswamy S & Sethuraman V.S. The English Critical Tradition.

Das B. B., Literary Criticism: A Reading

## APPRECIATING DRAMA AND THEATRE

COURSE CODE	ENG5IB07
TITLE OF THE COURSE	APPRECIATING DRAMA AND THEATRE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

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

### OBJECTIVES OF THE COURSE:

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

### COURSE OUTCOME :

After the completion of the course students should be able to:-

- Establish and illustrate the basic elements of drama, including the historical progress of drama in different continents.
- Develop an ability in the students for appreciating drama as an art form.
- Identify the different genres and masters of drama.
- Assess the theatrical performances and the texts and evaluate them critically from various standpoints.
- Explain the insights, conventions and experimentations associated with English Drama.
- Explore how writers use the resources language as a creativity
- Analyse the entire range of human experience through drama as a literary form.

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module 1: 16 hrs

Module 2: 30 hrs

Module 3: 20 hrs

Module 4: 12 hrs

Evaluation: 12 hrs

Total: 90 hrs

## **B. COURSE DETAILS:**

### Module 1: Drama - Some Key Concepts

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

History of Drama: Greek Theatre and Drama, Miracle Plays and Morality Plays, University Wits, Shakespearean

Theatre, Restoration Drama, Sentimental Drama, Anti-sentimental Drama, Comedy of Manners, Drama of the

Romantic Period, Decadence, Problem Play, Realism, Ibsen and Bernard Shaw. Avant-garde: Expressionism &

Epic Theatre, Angry Young Man, The Theatre of the Absurd, Comedy of Menace, The Theatre of Cruelty,

Feminist theatre, Street theatre, Ritualistic Theatre, The Poor theatre, Radio Drama.

### Module 2: Classical Drama

William Shakespeare: Othello

### Module 3: World Plays

1. Anton Chekov: The Bear/ The Boor

2. Edward Albee: Zoo Story

3. Kobo Abe: The Man who turned into a Stick – trans. Donald Keene

### Module 4: Drama Adaptation

1. Roman Polanski: Macbeth (1971)

2. Syamaprasad: Akale (2004)

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

## **READING LIST:**

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

## **FURTHER READING:**

Catherine Belsey. The Subject of Tragedy- Identity and Difference in Renaissance Drama.

London:

Methuen, 1985.

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

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

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

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

## LITERARY THEORY

COURSE CODE	ENG5IB08
TITLE OF THE COURSE	LITERARY THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs/ week

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

**OBJECTIVES OF THE COURSE:**

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

**COURSE OUTCOME :**

After the completion of the course students should be able to:-

- Develop an understanding of important texts and movements in the history of literary theory.
- Critique literature and culture in the context of theory.
- Develop various perspectives of thinking and critique the major arguments presented in theory.
- Construct a pluralistic perspective of culture and literature in a multicultural society.
- Identify, analyze, interpret and describe the critical ideas, values, and themes that appear in literary and cultural texts .
- Identify the origin of critical ideas in literature
- Define the function of criticism.

**COURSE DESCRIPTION:**

**A. COURSE SUMMARY**

Module 1: 12 hrs

Module 2: 18 hrs

Module 3: 18 hrs

Module 4: 12 hrs  
Module 5: 18 hrs  
Evaluation: 12 hrs  
Total: 90 hrs

## **B. COURSE DETAILS:**

### Module 1: Liberal Humanism versus Theory

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

### Module 2: Structuralism, Poststructuralism and Psychoanalysis

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

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

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

### Module 4: Feminism and Queer Theory

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

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

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

### 3. Ecocriticism: Anthropocentrism, Shallow Ecology vs Deep Ecology, Environmental Imagination, Ecofeminism

#### READING LIST:

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

#### FURTHER READING

Hans Bertons. Literary Theory.

Terry Eagleton. Literary Theory: An Introduction.

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

Jonathan Culler. Literary Theory: A Very Short Introduction.

Terry Eagleton. After Theory.

Peter Barry. Beginning Theory.

COURSE CODE	ENG5IB09
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: The course studies what language is and what knowledge of a language consists of. This is provided by basic examination of internal organization of sentences, words, and sound systems.

The course assumes no prior training in linguistics. Students of Linguistics begin their studies by learning how to analyze languages, their sounds (phonetics and phonology), their ways of forming words (morphology), their sentence structures (syntax), and their systems of expressing meaning (semantics).

#### OBJECTIVES OF THE COURSE:

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

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY:

Module 1: 18 hrs  
Module 2: 30 hrs  
Module 3: 15 hrs  
Module 4: 15 hrs  
Evaluation: 12 hrs  
Total: 90 hrs

##### B. COURSE DETAILS:



## Module 1: Language and Linguistics

Language - definitions - Theories related to the origin of language - Properties of human language as opposed

to animal communication - Speech & Writing

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

Branches of linguistics

- psycho- linguistics, ethno-linguistics, socio-linguistics

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

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

Concepts of langue, parole, competence. Performance.

## Module 2: Phonetics

Airstream mechanism -Organs of speech

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

vowels - consonants

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

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

Homophones, homonyms

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

Word accent

Accent & rhythm in connected speech

- weak forms

Intonation

Juncture- Assimilation & Elision

Transcription

Need for uniformity - RP & GIE

## Module 3: Morphology and Semantics

Morpheme, allomorph & morph

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

## Module 4: Syntax

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

semester syllabus)

Syntactic models

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

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

READING LIST:

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

FURTHER READING:

Lyon, John. Language and Linguistics: An Introduction

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

Murphy, Raymond. English Grammar

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

Martinet, Andre. Elements of General Linguistics

Swan, Michael. Practical English Usage.

Gleason, H.A. Linguistics and English Grammar

Lyons, John. Ed. New Horizon in Language

Henckock, Mark. English Pronunciation in Use

Hall, Christopher J. An Introduction to Language and Linguistics

Odden, David. Introducing Phonology

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

Yule, George The Study of Language.

COURSE CODE	ENG5IB10
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	5
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

and identity COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 20 hrs

Module 2: 15 hrs

Module 3: 25 hrs

Module 4: 18hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Poetry

1.Rabindranath Tagore: Two verses - one each from The Gitanjali and The Gardener. 2.Sarojini Naidu: The Coromandel Fishers.

3.Kamala Das:

Introduction. 4.Arun

Kolatkarr: Old Woman.

5.Agha Shahid Ali: Country without a Postcard.

Module 2: Prose

1. B R Ambedkar: Speech at Mahad.

2. Salman Rushdie: Imaginary Homelands.

Module 3: Fiction

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

#### Module 4: Drama and Film

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

#### READING LIST:

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

#### FURTHER READING:

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

COURSE CODE	ENG6IB11
TITLE OF THE COURSE	VOICES OF WOMEN
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 18 hrs  
Module 2: 18 hrs  
Module 3: 30 hrs  
Module 4: 12 hr5  
Evaluation: 12 hrs  
Total: 90 hrs

B. COURSE DETAILS:

Module 1: Essays

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

Module 2: Poetry

1. Eunice D Souza: Bequest
2. Amy Lowell: Vintage
3. Sappho: To Anactoria in Lydia
4. Inez Hernandez Avila: To Other Women Who Were Ugly Once

## 5. Judith Wright: Eve to her Daughters

### Module 3: Fiction

Novel: Kate Chopin : The Awakening

Short stories

1. Clarice Lispector : Preciousness

2. Alice Walker: The Flowers

### Module 4: Drama and Film

Thozhilkendrathilekku

At Five in the Afternoon : dir. Samira Makhmalbaf

Mustang : dir Denize Gamze Erguven.

### READING LIST:

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

### FURTHER READING:

Kamala Bhasin---What is Patriarchy?

Nivedita Menon--Seeing like A Feminist

Naomi Wolf--Beauty Myth

Alice Walker ---Color Purple

Caryl Churchill---Vinegar Tom

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

Rina Das' Film---The village Rockster

COURSE CODE	ENG6IB12
TITLE OF THE COURSE	CLASSICS OF WORLD LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

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

#### OBJECTIVES OF THE COURSE:

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

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY:

Module 1: 10 hrs  
Module 2: 30 hrs  
Module 3: 18 hrs  
Module 4: 20 hrs  
Evaluation: 12 hrs  
Total: 90 hrs

##### B. COURSE DETAILS:

Module 1: Introduction to the ancient world

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

Module 2: Poetry

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

## 7. Matsuo Basho: In the Twilight Rain

### Module 3: Drama and Film

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

### Module 4: Fiction

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

### READING LIST:

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

### FURTHER READING:

Boccaccio, Giovanni. The Decameron.

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

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

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

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

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

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



COURSE CODE	ENG6IB13
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

**OBJECTIVES OF THE COURSE:**

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

**COURSE DESCRIPTION:**

**A. COURSE SUMMARY:**

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

**B. COURSE DETAILS:**

**Module 1:**

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

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

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

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

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

#### B. Introduction to film genres:

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

Other genres: Thriller, Melodrama, Musical, Horror, Western, Fantasy, Animation, Film noir, Expressionist,

Historical, Mythological, Science fiction, Road movies, Digital films, Tele-films, 3-D films.

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

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

Introduction to the basic concepts of film theories: Realism, Formalism, Auteur theory, Apparatus

Theory, Suture Theory, Culture Industry, Male Gaze, Film Semiotics.

#### Module 2: Selected Essays on Film

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

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

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

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

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

#### READING LIST:

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

#### FURTHER READING:

Virginia Wright Wexman A History of Film Delhi, Pearson

Susan Heyward Key concepts in Cinema Studies London Routledge

Amy Villarejo. Film Studies : The Basics London & New York Routledge.

2007 I Warren Buckland Teach Yourself Film studies , London , Hadden  
J Dudley Andrew The major Film Theories: An Introduction New Delhi Oxford  
Leo Braudy & Marshall Cohen Eds. Film Theory and Criticism Oxford OUP  
J Dudley Andrew Concepts in Film theory  
Bill Nicols ed. Movies and Methods  
Andre Bazin  
What is Cinema Berkeley U of California P  
John Hill & Pamela Church Gilson (eds) The Oxford Guide to Film Studies OUP

COURSE CODE	ENG6IB14
TITLE OF THE COURSE	NEW LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
No. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: This course aims at introducing students to the body of literature, some of them still

emerging, produced by writers from countries that were not a part of the canon of British Literature eg.

Writers from Asia, Africa, the Caribbean's, Latin America, Canada and Australia. Writers from America are also included.

#### OBJECTIVES OF THE COURSE:

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

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY:

Module 1: 5 hrs

Module 2: 20 hrs

Module 3: 25 hrs

Module 4: 20 hrs

Module 5: 8 hrs

Evaluation: 12 hrs

Total: 90 hrs

##### B. COURSE DETAILS:

###### Module 1: Introduction

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

###### Module 2: Poetry

1. Alice Walker: Remember Me? (U.S)

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

#### Module 3: Prose and Short Fiction

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

#### Module 4: Drama

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

#### Module 5: Film

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

#### READING LIST:

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

#### FURTHER READING:

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

COURSE CODE	ENG6IB15
TITLE OF THE COURSE	LITERATURE OF THE MARGINALIZED
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

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

**OBJECTIVES OF THE COURSE:**

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

**COURSE DESCRIPTION:**

**A. COURSE SUMMARY:**

Module 1: 10 hours  
Module 2: 10 hours  
Module 3: 10 hours  
Module4: 12 hours  
Evaluation: 12 hours  
Total: 54 hours

**B. COURSE DETAILS:**

**Module 1: Prose**

1. The opening section of Mother Forest.:? C.K. Janu.
2. Covey the Negro Breaker. My bondage and my Freedom: Frederick Douglass.
3. Rain. From the Section: Sinking Ship. On sight and Insight, A journey into the world of blindness: John Hull.

4. Yves, is now finally safe in Australia thanks to Sanctuary  
[www.sanctuaryaustraliafoundation.org](http://www.sanctuaryaustraliafoundation.org).

#### Module 2: Poetry

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

#### Module 3: Short Story

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

#### Module 4: Documentary/ Film

1. Ara Jeevithangalkke Oru Swargam: dir M A Rahman

#### READING LIST:

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

#### FURTHER READING:

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

COURSE CODE	ENG6IB18
TITLE OF THE COURSE	TRANSLATION STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 10 hrs  
Module 2: 10 hours  
Module 3: 10 hours  
Module4: 12 hours  
Evaluation: 12 hours  
Total: 54 hours

B. COURSE DETAILS:

Module 1: The two W's of Translation

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

Module 2: Types of Translation

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

Module 3: Short Story in Translation

The Flood (Vellappokkathil) by Thakazhi Sivasankara Pillai translated by O.V. Usha  
(Included in David Davidar ed. "A Clutch of Indian Masterpieces' – Extraordinary Short Stories



from the 19th century to the Present.” New Delhi, Aleph Book Company, 2014

#### Module 4: Translation in Practice

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

#### READING LIST:

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

#### FURTHER READING:

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

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

Jakobson, Roman. On Linguistic Aspects of Communication.

COURSE CODE	ENG6IB20
TITLE OF THE COURSE	SHAKESPEARE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 10 hrs

Module 2: 10 hrs

Module 3: 10 hrs

Module4: 12 hrs

Evaluation: 12 hrs

Total: 54 hrs

#### B. COURSE DETAILS:

Module 1: Relevance of Shakespeare

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

Module 2: The Different Artist

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

Module 3: Representative Works for non-detailed study

The Twelfth Night

The Tempest

#### Module 4: Excerpts for Detailed Study

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

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

#### READING LIST:

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

#### FURTHER READING:

Maguire, Laurie. Ed. How to do Things with Shakespeare: New Approaches, New Essays. WileyBlackwell, 2007.

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

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

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

## OPEN COURSES

### ENGLISH FOR COMPETITIVE EXAMINATIONS

COURSE CODE	ENG5ID01
TITLE OF THE COURSE	ENGLISH FOR COMPETITIVE EXAMINATIONS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

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

#### OBJECTIVES OF THE COURSE:

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

#### COURSE DESCRIPTION:

##### A. COURSE SUMMARY

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

##### B. COURSE DETAILS:

##### Module 1: Word based questions

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

##### Module 2: Sentence based questions

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

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

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

READING LIST:

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

FURTHER READING:

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

Michael Swan, *Practical English Usage*.

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

## CREATIVE WRITING IN ENGLISH

COURSE CODE	ENG5ID02
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

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

### OBJECTIVES OF THE COURSE:

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

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

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

**Total            54 hrs**

#### B. COURSE DETAILS:

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

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

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

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

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

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

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

Speeches-Letters-Biographies.

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

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

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

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

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

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

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

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

READING LIST:

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

FURTHER READING

*Creative Writing in English*, Pearson Longman.

Sethuraman, V.S *Practical Criticism*

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

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

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

Morley, *A Cambridge companion to Creative Writing*.

## APPRECIATING LITERATURE

COURSE CODE	ENG5ID03
TITLE OF THE COURSE	APPRECIATING LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

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

### OBJECTIVES OF THE COURSE:

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

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 10 hrs

Module 2: 10 hrs

Module 3: 14hrs

Module4: 10 hrs

Evaluation: 10 hrs

**Total: 36 hrs**

#### B. COURSE DETAILS:

#### Module 1: Poetry

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

#### Module 2: Prose

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

#### Module 3: Short Stories.



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

#### **Module 4: Drama**

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

#### READING LIST:

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

#### FURTHER READING:

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

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

## **Allied Courses:**

**A.** There shall be only one Allied courses in a semester for **Integrated MA English and Media Studies Programme**

**B.** Type I Allied Course in Semester I and IV

**C.** Type II Allied Course in Semester II and III

The college can decide which Allied course shall be taken as Type I or Type II.

### **Two Allied Courses for Integrated MA English and Media Studies Programme are Cultural Studies and Media Studies**

#### **1. Cultural Studies**

- Introduction to Cultural Studies 1
- Introduction to Cultural Studies 2

#### **2. Media Studies**

- Introduction to Media
- History of Media in India

**Integrated MA English and Media Studies**  
**Allied Core Course**  
**Introduction to Cultural Studies 1**

<b>Course Code</b>	<b>ENG1(2)ICO1</b>
<b>Title of the Course</b>	<b>Introduction to Cultural Studies 1</b>
<b>Semester in Which Course is to be Taught</b>	<b>1/2</b>
<b>No of Credits</b>	<b>4</b>
<b>No of Contact Hours</b>	<b>90 Hrs(6/Wk)</b>

**Module 1**

Historical Background- Enlightenment and the concepts of self and the other- Subject and Individual

Reading List

Immanuel Kant,- An Answer to the question of what is Enlightenment

Michael Foucault -What is an Author

Donald E Hall, -Subjectivity {The new Critical Idiom }- Introduction, what is Subjectivity

**Module 2**

Emergence and Development of Modernity - Multiple modernities- Nationhood and Citizenship.

Reading List

Jürgen Habermas; Sara Lennox; Frank Lennox: "The Public Sphere: An Encyclopaedia Article (1964)" New German Critique, No. 3. (Autumn, 1974), PP. 49-55.

Jean Francois Lyotard: "Answering the Question: What is Postmodernism?" from The Postmodern Condition: A Report on Knowledge. Trans. Regis Durand (pp.71-82).

Barker, E. 'National Character and the Factors in its formation'. In Citizenship and National Identity from Colonialism to Globalism.

**Module 3**

Linguistic turn

Saussure and the course of general linguistics - major concepts - sign and its further course

The concept of 'unconscious' - Freud & Lacan

Derrida - The concept of difference & meaning in flux-Deconstruction

Reading List

Course in General Linguistics - introduction & chapter 1

Antony Easthope - Is there an Unconscious, The Unconscious.

Kathleen Wheeler- Difference Explaining Deconstruction

## **Module 4**

Cultural Studies and Marxism

Basic Concepts - Base and superstructure - from Marx to Gramsci

Antonio Gramsci - Hegemony

Ideology - Marx to Althusser

Commodification of mass culture and consumerism

Reading list

Terry Eagleton

Base and superstructure, in Marxism and Literary Criticism,

Antonio Gramsci : Hegemony ( civil society ) and separation of Powers,

Prison Notes

Louis Althusser, Ideological State Apparatus

Jameson, Fredric, Reification and utopia in mass culture

**Integrated MA English and Media Studies**  
**Allied Core Course**  
**Introduction to Cultural Studies 2**

<b>Course Code</b>	<b>ENG4(3)ICO2</b>
<b>Title of the Course</b>	<b>Introduction to Cultural Studies 2</b>
<b>Semester in Which Course is to be Taught</b>	<b>3/4</b>
<b>No of Credits</b>	<b>4</b>
<b>No of Contact Hours</b>	<b>90 Hrs(6/Wk)</b>

**Module 1**

Culture – Evolution of Concepts - meaning -& definitions: Contributions of  
Matthew Arnold, TS Eliot and F R Leavis -distinction of ' culture' -  
Raymond Williams and culture of Everyday life.

Reading list:

Matthew Arnold--Culture and Anarchy  
TS Eliot--Notes towards Culture  
Raymond Williams--Culture is Ordinary  
F R Leavis—"Mass Civilisation & Minority Culture"

**Module 2**

Frankfurt School and Cultural Studies -cultural autonomy - cultural industry  
-British school of cultural studies- Establishment of CCCS. Birmingham school - Richard Hoggart and Stuart Hall-major influences and journey till 2002

Reading List:

Theodore Adorno and Max Horkheimer -The Culture Industry:  
Enlightenment as Mass Deception

Graeme Turner --British Cultural Studies: An Introduction,  
Colin Sparks--The Evolution of Cultural Studies (introduction)

### **Module 3**

Popular Culture- Culture; Popular culture; Hybridity; Consumerism;  
Counter culture

Reading List:

Theodore Adorno-“The Schema of mass culture, in The Culture Industry,  
London: Routledge.

John Storey: “What is Popular Culture?” (pp 1-16 in Cultural Theory and  
Popular Culture)

Ashis Nandy: “Introduction: Indian Popular Cinema as a Slum’s Eye View  
of Politics” (pp 118 in The Secret Politics of Our Desires: Innocence,  
Culpability and Indian Popular Cinema)

### **Module 4**

Media and Culture- Media Industry; Globalization and media; Public  
Opinion; Media and democracy; Media Propaganda; Production of  
Audience; Social Media and Fake News.

Reading List:

James W. Carey, "A Cultural Approach to Communication",  
Communication as Culture, Routledge.

Edward Herman & Noam Chomsky, A Propaganda Model, Excerpted  
from Manufacturing Consent,

William Uricchio, “The Trouble with Television,” Screening the Past: An  
International Electronic Journal of Visual Media and History 4

**(Allied Core)**

**Semester I/2**

**ENG1(2)IC03  
Introduction to  
Media**

**Course Description.**

The course gives a general introduction to Media and Media Studies.

**Course Content**

**Module 1 Basics**

Definition of communication -elements of communication- encoding and decoding-types of communication intra-inter, group and mass communication-verbal and non-verbal-- communication barriers—7C's of communication

**Module 2 Mass communication**

Definition-types of mass media, print, radio, film, TV, internet, social media, advertising ---their characteristics and functions-- media convergence-- mass media in India

**Module 3 Models of communication**

Rhetoric model-- Shannon & Weaver model—SCMR model—Laswell's model- Circular model— Dance model-Gerbner's model

## **Module 4 Growth of communication technologies**

Print, Radio, Television and Digital media,--media and education as a tool of formal and informal education-media and politics---media institutions

### **Books for reference**

Fiske, John (2011), Introduction to Communication Studies, Routledge  
McQuail, Dennis (2000), Mass Communication Theory: An Introduction, London, Sage  
Vilani, J.V. (2003), Growth and Development of Mass communication in India, New Delhi, NBT  
Watson, James and Anne Hill.(2012), Dictionary of Media and Communication Studies. Bloomsbury  
Marsen, Sky (2006), Communication Studies, Palgrave  
Hartley, John. (2020) Communication, Cultural and Media Studies: The Key Concepts, London, Routledge  
Kumar, Keval (2012), Mass Communication in India, Mumbai, Jaico publishers  
  
Hasan, Seema (2010), Mass Communication: Principles and Concepts, New Delhi, CBS Publishers  
Jensen, Klaus Bruhn (2011), A Handbook of Media and Communication Research, Routledge  
Baran, J Stanley and Dennis K Davis (2006) Introduction to Mass Communication Theory, New Delhi, **Course Outcome**

The learners are expected gain awareness about the characteristics of various media and to develop a general understanding of the conceptual frameworks which guide them. They are also expected to gain a perspective on Media as a discourse or system which while operating with its own rules is continuously engaging and is being engaged by other discourses or systems.



Semester 3/4

**ENG4(3)ICO4**  
**History of Media in India**

**Course Description**

The course offers a diachronic view of media in India, looking at the contexts of their emergence and development.

**Course Content**

**Module: 1 Introduction of the historical context -**

Modernity - Colonialisms in India -Missionary activities and the establishment of Printing Press- British rule and education act of 1835

The early history of print media and the company rule - journalism as a vehicle of reform- a political critique on governance and policies- James Augustus Hickey and Bangal Gazette, James Buckingham and Calcutta Chronicle

The Madras Times and The Spectator, Bombay Gazette.

Evolution of language press in India - newspapers and early reformist discourses Samachar Darppan and

The Serampore Baptist missionaries- Ram Mohan Roy and Samvad Kaumudi- Bombay Samachar and Udant Martand- Hermann Gundert and Rajyasamacharam.

The emergence of press regulations under the British East India Company - Censorship of Press Act 1799, 1823 Licensing Regulations, Charles Metcalfe's The New Press Act of 1835, and Licensing Act 1857

Vernacular Press Act- background and consequences Freedom struggle and media

**Module:2**

**History of print Media in Kerala**

BMS & LMS- contributions to Malayalam print culture.

Possible reasons for publication -Religious propaganda - creating cultural& literary space - medium of information- some Major newspapers and journals after Rajyasamacharam - Paschimodayam, Jnana Nikshepam, Paschima taraka, Sathyanadha kahalam, Deepika, Keralamitram, Malayali Malayala Manorama& Matrubhumi.

Media activism & Kerala renaissance- important publications Mangalodayam, Vivekodayam, Kerala Kaumudi, Mithavadi, swadeshabhimani, Abhinava Keralam, Sahodaran, Kesari, Al-Ameen.

## The emergence of News agencies

### **Module:3**

Media activism and freedom struggle - major figures and their contributions - Gokhale and Tilak-Tagore and his publishing life - M.K Gandhi and contribution to Indian journalism - B.R Ambedkar and His Marathi newspapers

### The emergence of News Agencies in India

Challenges and expectations of Post independent press- press commission- press council of India -

Freedom of Press and censorship -National emergency and freedom of the press - press after LPG Policies - print media, struggles and survival in the digital era

### **Module: 4**

Introducing electronic media- a brief history of radio and television - Doordarshan &All India Radio- Institutions under the ministry of information and broadcasting till 1997-vehicles of Government Policies and schemes- Prasar Bharati Act of 1990- Prasar Bharati an autonomous agency since 1997

Familiarising the new media platforms of the 21 century

Radio broadcasting of post-independent India, All India Radio government-sponsored programs of national importance - Life during Emergency - community and educational radio., FM Radio - private radio stations and a new mode of operation- radio jockeys and other recent developments in the field

Television-satellite Coverage mode, Cable TV - introduction of privately owned Satellite Channels.

New scopes of TV Journalism - news

New scopes- traditional jobs - news readers, producers, editors and members of news production and technical writing team- new avenues - coverage- modified newsrooms - correspondence /reporters- outside coverage- field research.

Privatisation of the news - sensationalism and public opinion - news and entertainment value- series and other entertainments- completion among the channels and the ethics of compromises. Channels and the CyberMedia

The popularity of CyberMedia -the concept of anonymity- accessibility of production and ownership of the contend  
Opportunities of skill development in the online

platforms Books for Reference

1. Sarkar, Sumit, Critique of Colonial India
2. Chatterjee, Partha, Nation and Its Fragments: Colonial and Postcolonial Histories.
3. Rao, The Press.Chalspati
4. Parthasarathy, R, Journalism in India, sterling.
5. Natarajan, J, History of Indian Journalism
6. Natarajan, S, History of Indian Press.
7. Raghavan, G N S The press of India.
8. Jeffrey, Robin, India's Newspaper Revolution.
9. Jeffrey, Robin, Media and Modernity: Communication, Women, and the State in India.
10. Bhargava, Motilal, The Role of the Press in the Freedom Movement
11. Aggarwal, Virbala, (2012) Handbook of Journalism and Mass Communication.
12. G, S, C, Raghavan (1995) Press in India: New History.

### **Course Outcome**

The Learners are expected to gain a comprehensive awareness of the emergence and development of media in India and the socio-cultural and political factors that influenced their development.