

# **UNIVERSITY OF KERALA**

## **FIRST DEGREE PROGRAMME(CBCS System) in B.A. ENGLISH LANGUAGE AND LITERATURE**

**Revised Syllabus for 2020 Admissions onwards  
(Core, Complementary, Open & Elective Courses)**

**(2020 ADMISSION ONWARDS)**

**FIRST DEGREE PROGRAMMES (CBCS System) in  
B.A. ENGLISH LANGUAGE AND LITERATURE**

**SEMESTERS I to VI - COURSE BREAKUP  
[2020 Admission onwards]**

<b>Sem No</b>	<b>Course No</b>	<b>Course Title</b>	<b>Instructional Hours</b>	<b>Credits</b>
1	EN 1111.1	Language Course 1: Language Skills	5	4
1		Language Course 2: [Additional Language 1]	4	3
1	EN 1121	Foundation Course 1: Writings on Contemporary Issues	4	2
1	EN 1141	Core Course 1: Introduction to Literary Studies I	6	4
1	EN 1131	Complementary Course 1: Popular Literature and Culture	3	3
1		Complementary Course 2 [External]	3	2
2	EN 1211.1	Language Course 3: Ability Enhancement Compulsory Course- Environmental Studies and Disaster Management	5	4
2	EN 1212.1	Language Course 4: English Grammar Usage and Writing	4	3
2		Language Course 5: [Additional Language 2]	4	3
2	EN 1241	Core Course 2: Introduction to Literary Studies II	6	4
2	EN 1231	Complementary Course 3 : Art and Literary Aesthetics	3	3
2		Complementary Course 4 [External]	3	3
3	EN 1311.1	Language Course 6: English for Career	5	4
3		Language Course 7:[ Additional Language 3]	5	4
3	EN 1341	Core Course 3: British Literature I	5	3
3	EN 1321	Foundation Course 2: Evolution of the English Language	4	3
3	EN 1331	Complementary Course 5: Narratives of Resistance	3	3
3		Complementary Course 6 [External]	3	3
4	EN 1411.1	Language Course 8: Readings in Literature	5	4
4		Language Course 9 [Additional Language: 4]	5	4
4	EN 1441	Core Course 4: British Literature II	5	4
4	EN 1442	Core Course 5: Literature of the 20 <sup>th</sup> Century	4	3
4	EN 1431	Complementary Course 7: Philosophy for	3	2

		Literature		
4		Complementary Course 8 [External]	3	3
5	EN 1541	Core Course 6: Literature of Late 20 <sup>th</sup> Century and 21 <sup>st</sup> Century	5	4
5	EN 1542	Core Course 7: Postcolonial Literatures	4	4
5	EN 1543	Core Course 8: 20 <sup>th</sup> Century Malayalam Literature in Translation	4	3
5	EN 1544	Core Course 9: Linguistics and Structure of the English Language	4	4
5	EN 1545	Core Course 10: Criticism and Theory	5	4
5	EN 1551.1	Open Course 1: Communicative Applications in English	3	2
5	EN 1551.2	Open Course 1: Theatre Studies	-do-	-do-
5	EN 1551.3	Open Course 1: Film Appreciation	-do-	-do-
6	EN 1641	Core Course 11: Gender Studies	5	4
6	EN 1642	Core Course 12: Indian Writing in English	5	4
6	EN 1643	Core Course 13: Film Studies	5	4
6	EN 1644	Core Course 14: World Classics	4	3
6	EN 1661.1	Elective Course: Translation Studies	3	2
6	EN 1661.2	Elective Course: American Literature	-do-	-do-
6	EN 1661.3	Elective Course: Creative Writing	-do-	-do-
6	EN 1661.4	Elective Course: English for the Media	-do-	-do-
6	EN 1661.5	Elective Course: 20 <sup>th</sup> Century Regional Literatures in English Translation	-do-	-do-
6	EN 1661. 6	Elective Course: Copy Editing	-do-	-do-
6	EN1645	Project	3	4

## **BA English Language and Literature: Programme Outcome**

**PO 1:** A comprehensive understanding of the discipline of literary studies

**PO 2:** Realize the divergent and plural voices that come in to the making of the corpus of literary studies.

**PO 3:** Understand literature as one of the many arts that seeks literary expression and its close connection with other art forms like painting, music, dance, movie and so on down the ages.

**PO 4:** Imbibe the importance of multidisciplinary approach to understand the nuances of literary expressions.

**PO 5:** Understand the specific socio-cultural backdrop of the formation of literary representations.

**PO 6:** Form an awareness of the multiplicities of such socio-cultural realities that shape literary representations and to critique the inherent hegemony.

**PO 7:** The ability to trace the development of the English language from the early writings to its present day use in specific contexts.

**PO 8:** Address the requirements of the language use in a globalized context

**PO 9:** Ensure the importance of study of the English language in relation to the study of language and literature of the mother tongue.

**PO 10:** Have improved competence in translation and to view the same not only as a tool for cultural transmission but also as skill acquisition.

**PO 11:** Comprehended the current modes of writings – that which encompasses the issues related to race, gender, ethnicity, climate change etc. and realize the role of literature in inculcating social sensitiveness

**PO 12:** The competence to identify the literary voices of dissent from diverse parts of the globe and to reflect on the popular culture and literature.

**PO 13:** A basic knowledge of research methodology and other areas related to the faculty of research.

**PO 14:** Imbibe a research oriented approach to the study of humanities in connection with the basic understanding of social sciences to initiate a multidisciplinary approach of study.

**PO 15:** Contribute to the realm of knowledge production with an increased intellectual, creative, critical and multidisciplinary capability.

**SEMESTER I**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)**

**Core Course 1: EN 1141**

**Introduction to Literary Studies I**

**No. of Credits: 4**

**No. of Instructional hours: 6 per week [Total: 108 Hours]**

**Aim** To introduce the world of literature

**Objectives**

1. Develop an awareness of the diversity of world literature, representing different forms, time and space
2. An awareness of genre, with emphasis on forms of poetry and drama
3. Develop an inquisitiveness to read more of literature in the line of texts suggested in the course.

**Course Outcome**

CO 1: Introduce varied literary representations.

CO 2: Familiarize students with the nature and characteristics of literature.

CO 3: Discuss the nature and characteristics of literature

CO 4: Introduce two key genres of literature, poetry and drama.

CO 5: Possess a foundational understanding of poetry and drama.

**COURSE OUTLINE**

**Module I Introduction**

Art form-Oral-Written- Narrative forms- Poetry- Prose- Literary Fiction- Novel- Novella-Short Story- Electronic Literature-Popular Literature

1. Swapna Gopinath: “What is Literature?”  
<https://freereads854632715.wordpress.com/2020/10/04/what-is-literature/>
2. Mario Klarer: Chapter 2, ‘Major Genres in Textual Studies’ Section on Poetry and Drama  
Pages (27-56) *An Introduction to Literary Studies*. Routledge, 1999.

**Module II Poetry- Forms**

What is Poetry? Nature-Characteristics-Poetic Forms-Lyric-Epic-Elegy-Ballad-Ode-Sonnet-Dramatic Monologue-Narrative Poems-Pastoral-Free Verse-Blank Verse -Haiku -Performance Poetry-Graphic Poetry

1. Edgar Allen Poe: "Annabel Lee"  
<https://www.poetryfoundation.org/poems/44885/annabel-lee>
2. P.B Shelley: "To a Skylark"  
<https://www.poetryfoundation.org/poems/45146/to-a-skylark>
3. John Milton: "Lycidas"  
<https://www.poetryfoundation.org/poems/44733/lycidas>
4. Edna St. Vincent Millay: "I, Being born a Woman and Distressed (Sonnet XLI)"  
<https://poets.org/poem/i-being-born-woman-and-distressed-sonnet-xli>
5. Kae Tempest: "The woman the boy became"  
<https://kaleidoscopetodd.tumblr.com/post/108439629368/the-woman-the-boy-became>  
<https://www.youtube.com/watch?v=YS7vPjsMsJw>
6. Matsuo Basho: "The Old Pond"  
<https://www.poemhunter.com/poem/the-old-pond/>

### Module III- Glimpses of World Poetry

1. Khalil Gibran: "On Children"  
<https://poets.org/poem/children-1>
2. Pablo Neruda: "Tonight I Can Write the Saddest Lines"  
<https://www.poemhunter.com/poem/tonight-i-can-write-the-saddest-lines/>
3. Mary Elizabeth Frye: "Do not stand at my grave and weep"  
<https://www.poemhunter.com/poem/do-not-stand-at-my-grave-and-weep/>
4. Gabriel Okara: "You Laughed and Laughed and Laughed"  
<https://theafricanbookreview.com/2014/05/09/you-laughed-and-laughed-and-laughed-gabriel-okara/>
5. Wislawa Szymborska: "Possibilities"  
<https://www.poemhunter.com/poem/possibilities-21/>
6. Amrita Pritam: "I will meet you yet again"  
<http://www.littlemag.com/ghosts/amritapritam.html>

### Module IV Drama

What is Drama? Nature-Characteristics-Tragedy-Comedy-Tragicomedy-One Act Plays-Melodrama-Opera-Pantomime-Mime-Ballet

1. Cedric Mount : *The Never Never Nest*  
[https://kupdf.net/download/never-never-nest-one-act-play\\_5bda8f69e2b6f5b855bfb6c6\\_pdf](https://kupdf.net/download/never-never-nest-one-act-play_5bda8f69e2b6f5b855bfb6c6_pdf)
2. Sajitha Madathil: *Matsyagandhi*  
*Golden Threshold: An Anthology of One Act Plays and Stories*. Orient Blackswan, 2013.
3. Henrik Ibsen: *A Doll's House*  
<https://www.gutenberg.org/files/2542/2542-h/2542-h.htm>

### Recommended Reading

Brillenburger Wrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019.

Carey, John. *A Little History of Poetry*. United States, Yale University Press, 2020

Casey, Maryrose. *Creating Space Contemporary Indigenous Theatre*. Brisbane, University of Queensland Press, 2004

Chaudhuri, Rosinka. *A History of Indian Poetry in English*. Cambridge University Press, 2016

Damrosch, David. *What is World Literature?* Princeton University Press, 2018

De, Souza, Eunice. Ed. *These my Words The Penguin Book of Indian Poetry*. Penguin Books, 2012.

Fischer-Lichte, Erika, *History of Drama and Theatre*, Routledge, 2002.

Frow, John. *Genre*. UK, Taylor and Francis, 2013.

Harper, Michael, S, Antony Walton. *The Vintage book of African American Poetry* New York, Knopf Doubleday Publishing Group, 2012.

Hart, Stephen, M. *The Cambridge Companion to Latin American Poetry*, Cambridge, Cambridge University Press, 2008.

Hosein , Ann. *The History of Theatre*. New York, The Rosen Publishing Group, 2015.

Ibsen, Henric, *A Doll's House*. Outlook Verlag, 2018.

Klarer, Mario. *An Introduction to Literary Studies*. UK, Taylor and Francis, 2005.

Lal, Ananda, *Theatres of India A Concise Companion*. Oxford University Press, 2009.

Mason, Bim. *Street Theatre and other Outdoor Performance*, Routledge, 1992.

Mc Clatchy, J.D. *The Vintage Book of Contemporary World Poetry*. New York, Vintage Books, 1996.

Mc Clatchy, J.D. *The Vintage Book of Contemporary American Poetry*. New York, Vintage Books, 2009.

Ricks, Christopher. *The Oxford Book of English Verse*, Oxford, Oxford University Press, 1999.

Styan, John L, John Louis Styan. *The English Stage A History of Drama and Performance*. Cambridge, Cambridge University Press, 1996.

Turner, Palgrave Francis. *The Golden Treasury*. New York, Sterling Publishing Private Limited. 2005.

Thayil, Jeet, *60 Indian Poets*, London, Penguin Books Limited, 2008.

## e-resources

<https://www.youtube.com/watch?v=sr3nw7CZvO8> (Video of *A Doll's House*)

<https://www.youtube.com/watch?v=yn2HdrAh-fA> (Video of *Never Never Nest*)

[https://www.youtube.com/watch?v=uCYFQvGdvpo&list=PLw835AzeS24O8LphQisApUy\\_APpNAG49e&index=14](https://www.youtube.com/watch?v=uCYFQvGdvpo&list=PLw835AzeS24O8LphQisApUy_APpNAG49e&index=14) (Video of *Matsyagandhi*)

<https://pabloneruda.net/#>

<https://www.kahlilgibran.com/>

[https://www.poetryfoundation.org/poems/browse#page=1&sort\\_by=recently\\_added](https://www.poetryfoundation.org/poems/browse#page=1&sort_by=recently_added)

<https://www.poemhunter.com/>

<https://www.poetryinternational.org/pi/home>

<https://www.pitt.edu/~dash/folktexts.html>

[https://www.gutenberg.org/ebooks/search/?query=poetry&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=poetry&submit_search=Go%21)

[https://www.gutenberg.org/ebooks/search/?query=Drama&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=Drama&submit_search=Go%21)

[https://www.gutenberg.org/ebooks/search/?query=theatre&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=theatre&submit_search=Go%21)

[https://www.gutenberg.org/ebooks/search/?query=one+act+plays&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=one+act+plays&submit_search=Go%21)

**SEMESTER I**  
**FIRST DEGREE PROGRAMME IN**  
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**Complementary Course 1: EN 1131 Popular Literature and Culture**

**No: of Credits: 3**

**No: Instructional Hours: 3 per week [Total 54 Hours]**

**Aim** To broaden the idea of literature and the concept of texts

**Objectives**

1. Learn the difference between genre fiction and literary fiction
2. Gain an understanding of the folk roots of popular literature
3. Gain a perspective into the debate between high and low cultures

**Course Outcome**

CO 1: Encourage the student to think critically about popular literature.

CO 2: Understand the categories of the “popular” and the “canonical”

CO 3: Identify the conventions, formulas, themes and styles of popular genres such as detective fiction, the science fiction and fantasy, and children’s literature.

CO 4: An assessment of the literary and cultural value of popular texts

CO 5: Sensitize students to the ways in which popular fiction reflects and engages with questions of gender, identity, ethics and education.

**COURSE OUTLINE**

**Module I Popular Literature and Culture- A Brief Overview**

Popular literature- ‘literature of the people’- origins and development- characteristic features- genres and subgenres- folk tales-fairy tales-ballads-romances-periodicals-detective fiction- sci-fi, fantasy-horror-children’s literature-cartoon/comic strips- comics-chick lit-dance-music-art-television shows

**Essays**

1. Glover, David and Scott McCracken. “Introduction”. The Cambridge Companion to Popular Fiction. Cambridge: CUP. 2012. (<http://www.cambridgeblog.org/wp-content/uploads/2012/08/The-Cambridge-Companion-to-Popular-Fiction-Intro.pdf>)



2. Felicity Hughes, 'Children's Literature: Theory and Practice', English Literary History, vol. 45, 1978 (<https://www.jstor.org/stable/2872651?seq=1>)  
<https://documents.in/document/childrens-literature-55845ad6244ac.html>

## Module II Prose and Verse

1. Brothers Grimm – “The Juniper Tree”  
<https://www.pitt.edu/~dash/grimm047.html>
2. Sir Arthur Conan Doyle – “The Adventure of the Speckled Band”  
<https://etc.usf.edu/lit2go/32/the-adventures-of-sherlock-holmes/352/adventure-8-the-adventure-of-the-speckled-band/>
3. Roald Dahl - Extracts from *Charlie and the Chocolate Factory* (Chapters 13 to 15, Penguin 2013)  
<http://jssisdubai.com/Document/Uploaded/CharlieAndTheChocolateFactory.pdf>
4. Satyajit Ray – “Professor Shonku and the UFO” (from *The Mystery of Munroe Island and Other Stories*, Puffin Classics 2015)
5. Ruskin Bond – “The Cherry Tree” (Penguin India 2012)  
<http://englishories.blogspot.com/2014/02/the-cherry-tree-ruskin-bond.html>
6. Bob Dylan – “Blowin’ in the Wind”  
<http://www.bobdylan.com/songs/blowin-wind/>
7. John Lennon – “Imagine”  
<https://www.azlyrics.com/lyrics/johnlennon/imagine.html>
8. Lewis Carroll – “The Walrus and the Carpenter” (from *Through the Looking Glass*)  
<https://www.poetryfoundation.org/poems/43914/the-walrus-and-the-carpenter-56d222cbc80a9>

## Module III Comics-Novels

1. Herge: *Tintin in Tibet* (Hergé. Tintin in Tibet. London: Egmont. 2012)
2. Somdev Bhatt: “The Story of Padmavati and Prince Vajramukti” (Vikram-Betaal Story)  
<http://vikrambetalstory.blogspot.com/>
3. Anuja Chauhan: *The Zoya Factor*
4. J. K. Rowling: *Harry Potter and the Philosopher's Stone*

## Recommended Reading

Chute, Hillary. “Comics as Literature? Reading Graphic Narrative”. *PMLA* – Publications of The Modern Language Association of America. 123. 452-465. 2008.

Chauhan, Anuja. *The Zoya Factor* Harper Collins, 2008.

Gill, Rosalind & Herdieckerhoff, Elena. “Rewriting the romance: new femininities in chick lit?”. *Feminist Media Studies* 6(4). 2006.

Herge. *Tintin in Tibet*. Baker and Taylor, 2009.

Pawling, Christopher 'Popular Fiction: Ideology or Utopia?' *Popular Fiction and Social Change*. Basingstoke: Macmillan, 1985.

Radway, Janice. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*. London:Verso. 1987.

Rowling, J.K Harry Potter and the Philosopher's Stone, Bloomsbury, 2017.

Suvin, Darco, "On Teaching SF Critically", Positions and Presuppositions in Science Fiction. Kent, Ohio: Kent State University Press. 1989

Todorov, Tzevetan. "The Typology of Detective Fiction".*The Poetics of Prose*. Ithaca: Cornell University Press, 1995

Wilson, Edmund. 'Who Cares Who Killed Roger Ackroyd?', The New Yorker, 20 June 1945.

### **e-resources**

Falvey Memorial Library <https://digital.library.villanova.edu/Collection/vudl:24093>

Grossman, Lev. Literary Revolution in the Supermarket Aisle: Genre Fiction Is Disruptive Technology. 23 May 2012, <https://entertainment.time.com/2012/05/23/genre-fiction-is-disruptive-technology/>

Meskin, Aaron. Recognition and Hybridity of Art or Comics as Literature?13 Aug. 2018, [www.atmostfear-entertainment.com/literature/comics/recognition-and-hybridity-of-art-or-comics-as-literature/](http://www.atmostfear-entertainment.com/literature/comics/recognition-and-hybridity-of-art-or-comics-as-literature/).

Science Fiction: The Literature of Ideas. [www.writing-world.com/sf/sf.shtml](http://www.writing-world.com/sf/sf.shtml).

Swirsky, Peter. "Popular and Highbrow Literature: A Comparative View" CLCweb: Comparative Literature and Culture. Volume 1 Issue 4 1999.<https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1053&context=clcweb>

Thomas, Ronald R. "The Devices of Truth". Detective Fiction and the Rise of Forensic Science .Cambridge: Cambridge University Press. <https://pdfs.semanticscholar.org/de55/c1139de3b9b9fada4da62bc1391e060cf603.pdf>

**SEMESTER II**  
**FIRST DEGREE PROGRAMME IN**  
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**Core Course 2: EN 1241      Introduction to Literary Studies II**

**No. of Credits: 4**

**No. of instructional hours: 6 per week [Total: 108 Hours]**

**Aim** Introduce the world of Literature, esp. Fiction and Non-Fiction

**Objectives**

1. An awareness of diverse literary representations from different time and space
2. Possess a foundational understanding of fiction and non-fiction.
3. Provide an awareness of genre, with emphasis on forms of short fiction, fiction and non-fiction.

**Course Outcome**

CO 1: Cherish a taste for the literary among students

CO 2: Comprehend the nature and characteristics of different genres of literature.

CO 3: Detailed awareness of the two key genres of literature- fiction and non-fiction.

CO 4: Imbibe the representational possibilities of the respective genres.

CO 5: Instill a creative and critical aptitude

**COURSE OUTLINE**

**Module I Short Story**

What is a short story? History-Characteristics.

1. Rabindranath Tagore: “Kabuliwala”  
<http://theanonymouswriter.com/wp-content/uploads/2015/07/Kabuliwala-by-Rabindranath-Tagore.pdf>
2. Hans Christian Anderson: “The Nightingale”  
<https://www.gutenberg.org/files/27200/27200-h/27200-h.htm#nighting>
3. Fyodor Dostoyevsky: “An Honest Thief”  
[https://www.gutenberg.org/files/40745/40745-h/40745-h.htm#AN\\_HONEST\\_THIEF](https://www.gutenberg.org/files/40745/40745-h/40745-h.htm#AN_HONEST_THIEF)
4. O Henry : “The Ransom of Red Chief”  
<https://www.gutenberg.org/files/1595/1595-h/1595-h.htm#8>
5. Katherine Mansfield: “The Garden Party”  
<https://www.gutenberg.org/files/1429/1429-h/1429-h.htm>

6. Jamaica Kincaid: “Girl”  
<https://erhsnyc.org/ourpages/auto/2016/3/14/36191544/Girl%20by%20Jamaica%20Kincaid.pdf>
7. Cynthia Ozick: “The Shawl”  
<https://www.newyorker.com/magazine/1980/05/26/the-shawl>
8. Bram Stoker: “Dracula’s Guest”  
<https://www.gutenberg.org/files/10150/10150-h/10150-h.htm>

## Module II Novella

History- Characteristics.

1. John Steinbeck : *The Pearl*  
<https://www.ptbeach.com/cms/lib02/NJ01000839/Centricity/Domain/211/The-Pearl-John-Steinbeck.pdf>
2. Antoine de Saint-Exupery: *Little Prince*  
[https://verse.aasemoon.com/images/f/f5/The\\_Little\\_Prince.pdf](https://verse.aasemoon.com/images/f/f5/The_Little_Prince.pdf)

## Module III Novel

History- Characteristics-Types

1. Bibhutibhushan Bandhyopadhyay: *Pather Panchali*

## Module IV Non-Fiction

History-Characteristics-Type

1. Ramachandra Guha: “The Cities that Shaped Gandhi, the Cities that Gandhi Shaped”  
<http://ramachandraguha.in/archives/the-cities-that-shaped-gandhi-the-cities-that-gandhi-shaped-hindustan-times.html>
2. Margaret Atwood: “Attitude” (Speech, 1983)  
<http://www.humanity.org/voices/commencements/margaret-atwood-university-toronto-speech-1983>
3. Yuval Noah Harari: “A Day in the Life of Adam and Eve” from *Sapiens: A Brief History of Humankind*

## Recommended Reading

Anjaria, Ulka. *A History of Indian Novel in English*, New York, Cambridge University Press, 2015.

Bandopadhyay, Bibhutibhushan. *Pather Panchali*. Penguin Random House India Private Limited. 2019.

Casserto, Leonard and Benjamin Reiss. *The Cambridge History of American Novel*. Cambridge University Press, 2011.

Geir Farnen. *Literary Fiction*. Bloomsbury. 2014.

Machiavelli, Niccolo. *The Prince*. Dante UP, 2003.

Moretti, Franco. *Atlas of the European Novel 1800-1900*. London, Verso, 1998.

Noah Harari, Yuval. *Sapiens: A Brief History of Humankind* 2014.

---, Yuval, *Homo Deus: A Brief History of Tomorrow* 2016.

Quayson, Ato. *The Cambridge Companion to the Postcolonial Novel*. CUP. 2016.

Roy, Rituparna. *South Asian Partition Fiction in English, From Khushwant Singh to Amitav Ghosh*. Amsterdam UP. 2010.

Saunders Smith, Gail. *Non-Fiction Text Structures for better Comprehension and Response*. Gainesville, Maupin House, 2009.

Schwarz, Daniel R. *Reading the Modern European Novel Since 1900*. Wiley Blackwell 2018.

Steinbeck, John. *The Pearl*. Penguin, 1992.

Tickell, Alex. *South-Asian Fiction in English, Contemporary Transformations*. UK, Palgrave Macmillan, 2016.

### **e-resources**

<https://www.nobelprize.org/prizes/lists/all-nobel-prizes-in-literature/>

<https://www.thebalancecareers.com/the-man-booker-prize-winners-1968-to-present-2799885>

<https://www.abebooks.com/books/50-essential-non-fiction-books/index.shtml>

[https://www.gutenberg.org/ebooks/search/?query=novels&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=novels&submit_search=Go%21)

[https://www.gutenberg.org/ebooks/search/?query=short+stories&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=short+stories&submit_search=Go%21)

<https://encyclopedia.ushmm.org/content/en/project/the-holocaust-a-learning-site-for-students>

<https://www.holocaust.com.au/resources/websites/>

<https://www.history.com/topics/world-war-ii/the-holocaust>

<http://margaretatwood.ca/>

<https://dostoevsky.org/>

<http://ramachandraguha.in/>

<https://www.ynharari.com/>

**SEMESTER II**  
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**Complementary Course 3: EN 1231**

**Art and Literary Aesthetics**

**No: of Credits: 3**

**No: of Instructional Hours: 3 per week [Total 54 Hours]**

**Aim** Introduce the multidisciplinary of Art and Literary Studies

**Objectives:**

1. Gain an understanding of various movements in art history and how they relate to literature
2. Engage with works of art that directly refer to literary works and also draw inspiration from art
3. Recognize how all forms of art is part of a continuum.

**Course Outcome**

CO 1: The student will be able to engage with literature in a broader, educated perspective.

CO 2: The student will be able to think with greater originality and independence about the complex interrelationship between different art forms.

CO 3: The student will be trained to engage sensitively and intelligently in new readings of literature.

CO 4: The course develops an understanding of the co-relation between literature, film, music and painting and encourages ways of reading and seeing which deliver insights into literary texts.

CO 5: Initiate students to implement the multidisciplinary scope of art and literary studies.

**Instructions:** This course is designed to draw out the relationships between art movements and literature. In the first two modules, the texts/pieces have been chosen to be representative of the various time periods in which these movements originated, so a comparative study of both the paintings, films and the literary works is recommended. The third module discusses music as literary text and the various ways in which this is manifested.

**Module I**

**Literature and Visual Arts - I**

1. **Essay:** Herbert Read – extract from *The Meaning of Art* (pg 17-48) Pelican Books, 1959. (<https://plunderingtroops.files.wordpress.com/2012/05/herbert-read-the-meaning-of-art.pdf>)

## **2. Romanticism:**

Delacroix – Liberty Leading the People (painting)

Coleridge – “Destruction of the Bastille” (poem)

## **3. Pre-Raphaelite Movement:**

D.G Rossetti – Prosperine (painting)

D.G Rossetti – “Prosperine” (poem)

## **4. Post-Impressionism**

Amrita Sher-gil – Ancient Story Teller (painting)

Virginia Woolf – *The Waves* (novel)

# **Module II**

## **Literature and Visual Arts - II**

### **1. Expressionism**

Munch - The Scream / Kahlo – Self Portrait with Thorn (paintings)

Kafka – “Metamorphosis (novella)”

*The Cabinet of Dr Caligari* (film)

### **2. Cubism/Surrealism:**

Picasso - Guernica (painting)

Max Weber- “Eye Moment”

(poem)<https://heiup.uniheidelberg.de/journals/index.php/transcultural/article/view/23509/17361> (From the online article- “The Reception of Max Weber’s Cubist Poems (1914) in Taishō Japan”)

Aimé Césaire – “The Woman and the Flame” (poem)

Salvador Dali, Walt Disney Pictures – *Destino* (short film)[https://www.youtube.com/watch?v=y\\_TlaxmOKqs](https://www.youtube.com/watch?v=y_TlaxmOKqs)

### **3. Postmodernism**

Banksy - Love is in the Air (Flower Thrower)

Katsuhiro Otomo – *Akira* (film)

Zadie Smith – *White Teeth* (novel)

## Module III

### Literature, Music and Performing Arts

1. **Essay:** T. M. Krishna – “A Culture that Dominates is No Culture At All” (Ramon Magsaysay Address)  
<https://thewire.in/rights/tm-krishna-magsaysay-award-speech>  
<https://www.youtube.com/watch?v=IfR3OddYVBY>
2. **Poetry and Music: poems put to music:**
  - “The Lady of Shalott” (poem Tennyson)  
<https://www.poetryfoundation.org/poems/45359/the-lady-of-shalott-1832>
  - “The Lady of Shalott” (pop music Loreena McKennit)  
<https://www.youtube.com/watch?v=80-kp6RDI94>
3. **Music as Resistance**
  - Billie Holiday – “Strange Fruit” (Jazz, Harlem Renaissance)  
<https://www.youtube.com/watch?v=Web007rzSOI>
  - Langston Hughes- “Harlem” (Harlem Renaissance)  
<https://www.poetryfoundation.org/poems/46548/harlem>
4. **Music as Text:**
  - “The 1975 – 1975”(Greta Thunberg’s speeches on the climate crisis set to music) <https://www.youtube.com/watch?v=4fwEG8XK1uU>
  - Lin Manuel Miranda – “My Shot” (from Hamilton) (From a Broadway musical about the American founding fathers in rap form)  
[https://www.youtube.com/watch?v=Ic7NqP\\_YGIg](https://www.youtube.com/watch?v=Ic7NqP_YGIg)
5. **Music in Fiction and Drama**
  - “Do You Hear the People Sing” (from *Les Miserables*)  
<https://www.youtube.com/watch?v=K5PzJhU8iI0>
  - “The Willow Song” from *Othello*
6. **Music, Dance, Literature**
  - Isadora Duncan – “The Dancer of the Future” (essay)  
<https://mccc.edu/pdf/vpa228/the%20dancer%20of%20the%20future%20-%20duncan.pdf>



## Recommended Reading

### e-resources

Astor, Dave. Music in Literature. 2 Apr. 2013, [www.huffpost.com/entry/music-in-literature\\_b\\_2590404](http://www.huffpost.com/entry/music-in-literature_b_2590404) .

Benjamin, Elizabeth and Sophie Corser. "INTRODUCTION Literature and Art: Conversations and Collaborations" *MHRA Working Papers in the Humanities*, 9 (2015)  
<http://www.mhra.org.uk/pdf/wph-9-1.pdf>

Berger, John. *Ways of Seeing*. Penguin 1972. <http://waysofseeingwaysofseeing.com/ways-of-seeing-john-berger-5.7.pdf>

Fornäs, Johan. "The Words of Music", *Popular Music and Society*, (26), 1. 2003. 37-51  
<https://core.ac.uk/download/pdf/192601065.pdf>

Pater, Walter. *The Renaissance: Studies in Art and Poetry*. London: Macmillan, and Co, 1910.  
<http://www.gutenberg.org/files/2398/2398-h/2398-h.htm>

Syjuco, Miguel. "Art and literature are vital to democracy - here's why" *Agenda World Economic Forum* May 2017. <https://www.weforum.org/agenda/2017/05/literature-and-creative-writing-are-vital-to-democracy-here-s-why/>

All About the Hamiltons. <https://www.newyorker.com/magazine/2015/02/09/hamiltons>

**SEMESTER III**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE**

**Core Course 3: EN 1341      British Literature I**

**No. of Credits: 3**

**No. of instructional hours: 5 per week [Total: 90 Hours]**

**Aims** Introduce the origin and growth of English literature

**Objectives**

1. Familiarize the historical phases of English literature
2. Provide glimpses of writers and literary texts that are pivotal to an understanding of British literature
3. Discuss the development of British literature across time from Pre-Elizabethan to Restoration Era

**Course Outcome**

CO 1: Comprehend the origins of English literature

CO 2: Understand the specific features of the particular periods

CO 3: Understand themes, structure and style adopted by early British writers

CO 4: Gain knowledge of growth and development of British Literature in relation to the historical developments

CO 5: Understand how writers use language and creativity to capture human experience through different literary forms

**COURSE OUTLINE**

**Module I Pre-Elizabethan Literature**

Anglo-Saxon literature—Bede, Beowulf, King Alfred – Norman Conquest—Ballads—Fall of Constantinople—English Renaissance—Humanism—Reformation—Printing Press, Caxton—Chaucer, Langland—Mystery Plays, Miracle Plays, Morality Plays, Interlude—Thomas More

1. General Prologue, *Canterbury Tales* – Introduction- Lines 1-31
2. Deor's Lament  
<http://www.thehypertexts.com/Deor's%20Lament%20Translation.htm>
3. Bede's Story of Caedmon book IV chapter xxiv from the Old English translation of *Historia Ecclesiastica Gentis Anglorum*  
<https://www.heorot.dk/bede-caedmon.html>

## Module II Elizabethan Age

Gorbuduc-Ralph Roister Doister-Tottel's Miscellany-University Wits-Sidney-Spenser-Isabella Whitney-Mary Sidney Herbert- Kyd,-Marlowe-Bacon-Ben Jonson-Donne and Metaphysical Poetry.

1. Spenser- "Sonnet 30" (from Amoretti)  
[www.poetryfoundation.org](http://www.poetryfoundation.org)
2. Isabella Whitney: "A Sweet Nosegay, or Pleasant Poesy, Containing a Hundred and Ten Philosophical Flowers"  
<https://www.poetryfoundation.org/poems/45994/a-sweet-nosegay-or-pleasant-poesy-containing-a-hundred-and-ten-philosophical-flowers>
3. Extract from *Doctor Faustus*- "Apostrophe to Helen"
4. Two Essays from Bacon ("Of Friendship", "Of Studies")*Bacon's Essays*. Macmillan. 1992.
5. John Donne: "Valediction Forbidding Mourning"  
<https://www.poetryfoundation.org/poems/44131/a-valediction-forbidding-mourning>

## Module III Shakespeare

Elizabethan Theatre-Opening of Globe Theatre-Authorized version of the Bible-Beaumont and Fletcher-Webster

1. Shakespeare "Sonnet 33"  
<http://shakespeare.mit.edu/>
2. Shakespeare: *A Midsummer Night's Dream*  
<http://shakespeare.mit.edu/>

## Module IV Puritan and Restoration Age

Milton—Bunyan—Civil War—Closing of Theatre—Cromwell—End of Commonwealth—Restoration of Monarchy—Opening of Theatres—Wycherley, Congreve, Etherege—Glorious Revolution

1. John Milton: Extract from Book 9 (*Paradise Lost*) - The Fall of Man – Lines 850-1055  
<https://rpo.library.utoronto.ca/poems/paradise-lost-book-ix>
2. John Bunyan : "Of the Boy and the Butterfly"  
<https://www.poemhunter.com/poem/of-the-boy-and-butterfly/>
3. Aphra Behn: "Song"  
<https://www.poetryfoundation.org/poems/50527/song-56d22db1a9572>

## Recommended Reading

Alexander, Michael. *A History of English Literature*. Macmillan.

Baugh, A.C. *A History of English Literature*. Routledge. 2013.

Boitani, Piero. Jill Mann(ed). *The Cambridge Companion to Chaucer*. CUP. 2003.

Carter, Ronald, John McRay. *The Routledge History of Literature in English*. Routledge, 2017

Chaucer, Geoffrey. *The Canterbury Tales*. Trans. Neville Coghill. Penguin, 2003. Print

Christopher Ricks, ed., *English Poetry and Prose 1540-1674*

Poplawski, Paul. *English Literature in Context*. CUP. 1993

Peck, John, Martin Coyle. *A Brief History of English literature*. Palgrave 2003

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

#### **e- resources**

<https://library.baypath.edu/english-and-literature-web-sites>

[https://www.gutenberg.org/ebooks/search/?query=shakespeare&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=shakespeare&submit_search=Go%21)

[https://www.gutenberg.org/ebooks/search/?query=chaucer&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=chaucer&submit_search=Go%21)

<http://www.literature-study-online.com/resources/#historical>

<http://www.universalteacher.org.uk/lit/history.htm>

<https://www.britannica.com/art/English-literature/Elizabethan-poetry-and-prose>

<https://www.encyclopedia.com/humanities/culture-magazines/restoration-literature-england>

<https://chaucer.fas.harvard.edu/>

<https://chaucer.fas.harvard.edu/pages/Synopses-Prolegomena>

[http://www.dartmouth.edu/~milton/reading\\_room/contents/text.shtml](http://www.dartmouth.edu/~milton/reading_room/contents/text.shtml)

<https://www.gutenberg.org/files/29854/29854-h/29854-h.htm> (Aphra Behn)

<http://www.mindfulteachers.org/2013/05/women-writers-at-time-of-shakespeare-e.html>

<https://internetshakespeare.uvic.ca/Library/SLT/literature/women%20writers/morewomen.html>

**SEMESTER III**  
**FIRST DEGREE PROGRAMME IN**  
**BA ENGLISH LANGUAGE AND LITERATURE**

**Foundation Course 2: EN 1321**

**Evolution of the English Language**

**No. of Credits: 3**

**No. of instructional hours: 4 per week [Total: 72 Hours]**

**Aim:** Study the historical development of the English Language.

**Objectives**

1. Demonstrate a thorough understanding of the diachronic development of the English language down the ages.
2. Sensitize students to the changes that have shaped English
3. Enable understanding of the growth of English into a global language

**Course Outcome:**

CO 1: Knowledge of the paradigm shifts in the development of English.

CO 2: Well aware of the historical paradigm shifts in the history of English Language

CO 3: Imbibe the plural socio cultural factors that went in to the shaping of the English Language.

CO 4: Place English language in a global context.

CO 5: Recognize the politics of many 'Englishes'

**COURSE OUTLINE**

**Module I**

Language families – Indo-European family – Germanic group – Consonant shift – Descent of English – Old English and its features- Grimm's law- Verner's law- Umlaut and Ablaut – Dialects of OE – Celtic, Latin and Scandinavian influences

**Module II**

Norman Conquest – French influence – Middle English – Decay of inflections – Loss of grammatical gender – Impact of Bible Translations – Contributions of Chaucer to English – Rise of Standard English

### **Module III**

Modern English – Contributions of Spenser, Shakespeare and Milton to English –Changes in pronunciation (Great Vowel Shift) – Spelling reform – Dr. Johnson’s dictionary – Evolution of English as a Global Language

### **Module IV**

Semantic changes in English -Word formation – Growth of vocabulary – Various Englishes- Digital English.

### **Recommended Reading:**

Barber C.L. *The Story of Language*. Pan Books. 1972.

---, *The English Language, A Historical Introduction*. CUP, 1993.

Baugh, Albert C, Thomas Cable. *A History of the English Language*. Taylor and Francis, 1993.

Crystal, David. *The Stories of English*. Penguin, 2005.

Wood, Frederick T. *An Outline History of English Language*. Macmillan, 2000.

### **e- resources:**

“English language” <https://www.britannica.com/topic/English-language>

“The History of English” <https://www.thehistoryofenglish.com/index.html>

“Studying the History of English” <http://www.uni-due.de/SHE/index.html>

“History of the English Language”  
[https://en.wikipedia.org/wiki/History\\_of\\_the\\_English\\_language](https://en.wikipedia.org/wiki/History_of_the_English_language)

“History of English” <https://www.englishclub.com/history-of-english/>

**SEMESTER III**  
**FIRST DEGREE PROGRAMME IN**  
**BA ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)**

**Complementary Course 5: EN 1331**

**Narratives of Resistance**

**Number of Credits: 3**

**No. of Instructional Hours: 3 [Total 54 Hours]**

**Aim** Introduce the various narratives of resistance, literary and other wise.

**Objectives**

1. To understand the various modes of resistance needed to subvert oppressive socio-cultural structures.
2. To provide insight into the struggles of people from around the world for identity and rights and contribute proactively to social dynamics.
3. To understand how literature acts as a vehicle for voices of dissent and protest.

**Course Outcome**

CO 1: Be able to identify themes of resistance in different forms and genres of literature.

CO 2: Have a sense of the various kinds of injustice related to race, ethnicity, gender etc. prevalent in society.

CO 3: Develop an idea of literature as a form of resistance to all forms of totalitarian authority.

CO 4: Understand the inter connection between various genres in manifesting resistance

CO 5: How resistance is an undeniable presence in the everyday narratives of literary and other artistic expressions.

**COURSE OUTLINE**

**Module I Narratives of Resistance**

Nature and Function of Resistance- Heterogeneous forms of Resistance-Gender-Dalit-Race-Totalitarianism-Nation State-Holocaust- Slave Narratives-War-Resistance and Social Change

**Module II Poetry/Documentary**

1. Adrienne Rich- “What Kind of Times Are These”  
<https://www.poetryfoundation.org/poems/51092/what-kind-of-times-are-these>
2. Denise Levertov- “Making Peace”  
<https://www.poetryfoundation.org/poems/53900/making-peace>
3. Mahmoud Darwish-“ID Card”

<https://www.wrmea.org/017-november-december/id-card-by-mahmoud-darwish-a-translation-and-commentary.html>

4. S. Joseph : “Between These Lines”  
<https://www.poetryinternational.org/pi/poem/17768/auto/0/0/S-Joseph/Between-These-Lines/en/nocache>
5. Tishani Doshi- “Girls are coming out of the Woods”  
<https://www.poetryfoundation.org/poems/152744/girls-are-coming-out-of-the-woods>
6. Taslima Nasreen : “Garment Girls”  
<https://www.poemhunter.com/poem/garment-girls/>
7. Lucille Clifton: “poem in praise of menstruation”  
<https://www.poetryfoundation.org/poems/54584/poem-in-praise-of-menstruation>
8. Peter Davis (Dir): *Nelson Mandela: Prisoner to President* (Apartheid Documentary 1994)  
<https://www.youtube.com/watch?v=Rk-Lxgp9NWg>

### Module III Prose and Fiction

1. Assange, Julian. “Conspiracy as Governance.” *State and Terrorist Conspiracies*. 7-12  
<https://cryptome.org/0002/ja-conspiracies.pdf> (Article)
2. Sojourner Truth: “Ain’t I A Woman?” (Speech)  
<https://www.nps.gov/articles/sojourner-truth.htm>
3. Jacinta Kerketta And Nighat Sahiba “On The Power of Poetry And Politics of Language”. Huffpost article by Kavitha Muralidharan (Article)  
[https://www.huffingtonpost.in/entry/jacinta-kerketta-nighat-sahiba-kashmir-jharkhand-poems-language\\_in\\_5c41f480e4b027c3bbc14a3a?guccounter=](https://www.huffingtonpost.in/entry/jacinta-kerketta-nighat-sahiba-kashmir-jharkhand-poems-language_in_5c41f480e4b027c3bbc14a3a?guccounter=)
4. Alice Munro: “Boys and Girls” (Short Story)  
[http://www.giuliotortello.it/shortstories/boys\\_and\\_girls.pdf](http://www.giuliotortello.it/shortstories/boys_and_girls.pdf)
5. K. Saraswathi Amma: “Life, In My View” (Memoir) (Translation J.Devika)  
<https://swatantryavaadini.in/2020/08/30/life-in-my-view-k-saraswathi-amma/#more-982>
6. Nemat Sadat : *Carpet Weavers* (Novel) Penguin, 2019.

### Recommended Reading

Brueck , Laura. *Writing Resistance: The Rhetorical Imagination of Hindi Dalit Literature*.

Columbia University Press, 2014.

Darwish, Mahmoud. *Unfortunately, It Was Paradise: Selected Poems*. University of California Press, 2013.

De Santis, Christopher C., et al. *The Collected Works of Langston Hughes: The poems, 1941-1950*. Italy, University of Missouri Press, 2001.

Doshi, Tishani. *Girls Are Coming Out of the Woods*. India, Harper Collins Publishers India, 2017.



Dutta, Mohan J. *Voices of Resistance: Communication and Social Change*. Purdue University Press. 2012.

Harlow, Barbara. *Resistance Literature*. New York, Methuen, 1987.

Hosseini, Khaled. *A Thousand Splendid Suns*. Bloomsbury Publishing, 2009.

Jo Glanville, ed. *Qissat: Short Stories by Palestinian Women*. London, Telegram, 2006. 90-94.

Levertov, Denise. *Selected Poems*. United States, New Directions, 2003.

Lewis, T. (2008). "Literature as Resistance". *The Hudson Review*, 60(4), 655–664.  
[www.jstor.org/stable/20464787](http://www.jstor.org/stable/20464787)

Manṭo, Sa'ādāt Ḥasan. *Manto: Selected Short Stories: Including 'Toba Tek Singh' and 'The Dog of Tithwal'*. India, Random House India, 2012

Munro, Alice. *Selected Stories*. United Kingdom, Random House, 2012.

Neruda, Pablo. *The Poetry of Pablo Neruda*. United States, Farrar, Straus and Giroux, 2015.

Nguyen, Viet Thanh. *Race and Resistance: Literature and Politics in Asian America Race and American Culture*. USA, Oxford University Press, 2002.

Rich, Adrienne. *Collected Poems: 1950-2012*. United States, W. W. Norton, 2016.

Stoltz, Pauline. *Gender, Resistance and Transnational Memories of Violent Conflicts*. Germany, Springer International Publishing, 2020.

Williams, Nerys. *Contemporary Poetry*. United Kingdom, Edinburgh University Press, 2011.

Zimmermann, Jérémie, et al. *Cypherpunks: Freedom and the Future of the Internet*. United Kingdom, OR Books, 2016.

#### **e-resources**

<https://swatantryavaadini.in/>

<https://www.thegoodtrade.com/features/inspiring-female-poets>

On Literature and Resistance <https://againstthecurrent.org/atc074/p1835/>

**SEMESTER IV**  
**FIRST DEGREE PROGRAMME IN**  
**BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Core Course 4:EN 1441    British Literature II**

**No. of Credits: 4**

**No. of instructional hours: 5 per week [Total: 90 Hours]**

**Aim:** Introduce the historical and philosophical shifts in English literature since 17<sup>th</sup> century.

**Objectives:**

1. Familiarize the history of English literature from the 18th century to the Victorian age
2. Understand the socio-political, historical and cultural contexts
3. Be able to identify the changing trends in English literature in the 18th and 19th centuries

**Course Outcome:**

CO 1: Sensitize students to the changing trends in English literature in the 18th and 19th centuries and connect it with the sociocultural and political developments.

CO 2: Develop the critical thinking necessary to discern literary merit

CO 3: Be able to recognize paradigm shifts in literature

CO 4: Be able to identify techniques, themes and concerns

CO 5: Connect literature to the historical developments that shaped the English history.

**COURSE OUTLINE**

**Module I**

History: Age of prose and reason– Critical/literary essay – Sentimental Comedy - anti-sentimental comedy –heroic drama - Neoclassical poetry

1. John Dryden: “A Song for St. Cecilia's Day, 1687”  
<https://www.poetryfoundation.org/poems/44185/a-song-for-st-ceciliass-day-1687>
2. Lady Mary Wortley Montagu: “The Lover, A Ballad”  
<https://www.poetryfoundation.org/poems/44761/the-lover-a-ballad>
3. Oliver Goldsmith – *She Stoops to Conquer*  
<https://www.gutenberg.org/files/383/383-h/383-h.htm>

## Module II

Transitional Poets – Periodical essay – Rise of the English novel – Fielding, Richardson, Sterne and Smollett

1. Thomas Gray : “Elegy Written in a Country Churchyard”  
<https://www.poetryfoundation.org/poems/44299/elegy-written-in-a-country-churchyard>
2. Elizabeth Carter: “Written Extempore on the Sea Shore”  
<https://www.eighteenthcenturypoetry.org/works/o4984-w0350.shtml>
3. Richard Steele – “The Spectator Club”  
<https://www.bartleby.com/27/7.html>

## Module III

French Revolution – Romantic Revival – first and younger generations of Romantics - Lyrical Ballads – familiar/personal essay – Lamb, Hazlitt, De Quincey - fiction in the Romantic age– Walter Scott, Jane Austen

1. William Blake – “The Tyger”, “The Lamb”  
<https://www.poetryfoundation.org/poems/43687/the-tyger>  
<https://www.poetryfoundation.org/poems/43670/the-lamb-56d222765a3e1>
2. William Wordsworth – “The Kitten at Play”  
<https://www.poetrynook.com/poem/kitten-play>
3. Mary Lamb: “Choosing a Profession”  
<https://www.poetryfoundation.org/poems/51930/choosing-a-profession>
4. Charles Lamb – “Dream Children, a Reverie”  
[http://essays.quotidiana.org/lamb/dream\\_children\\_a\\_reverie/](http://essays.quotidiana.org/lamb/dream_children_a_reverie/)
5. Jane Austen – *Pride and Prejudice*

## Module IV

Victorian poets – Pre-Raphaelite Poetry - Victorian prose writers – Victorian Compromise - Victorian novelists – Women novelists

1. Robert Browning – “My Last Duchess”  
<https://www.poetryfoundation.org/poems/43768/my-last-duchess>
2. Charlotte Bronte: “On the Death of Anne Bronte”  
<https://www.poetryfoundation.org/poems/43710/on-the-death-of-anne-bronte>
3. Christina Rossetti – “Goblin Market”  
<https://www.poetryfoundation.org/poems/44996/goblin-market>
4. R. L. Stevenson – “Walking Tour”  
<https://www.thoughtco.com/walking-tours-by-robert-louis-stevenson-1690301>
5. Charles Dickens – *A Tale of Two Cities*

## Recommended Reading

Alexander, Michael. *A History of English Literature*. Macmillan. 2000

Armstrong, Isobel. *Victorian Poetry: Poetry, Poets and Politics* (Routledge Critical History of Victorian Poetry S). : Routledge. 1996

Baugh, A.C. *A History of English Literature*. Routledge. 2013.

Carter, Ronald, John McRay. *The Routledge History of Literature in English*.

Routledge, 2017

Daiches, David. *A Critical History of English Literature*, Vol. 3, Allied Publishers. 1979

FWH Myers, AC Bradley. *The Complete Works of William Wordsworth*. Imagination Books. 2018

McLane, M. (2008). *The Cambridge Companion to British Romantic Poetry* (Cambridge Companions to Literature) (J. Chandler, Ed.). Cambridge: Cambridge University Press.

Peck, John, Martin Coyle. *A Brief History of English literature*. Palgrave 2003

Poplawski, Paul. *English Literature in Context*. CUP. 1993

Quintana, Ricardo. *Oliver Goldsmith as a Critic of the Drama*. Studies in English Literature, 1500-1900. Vol. 5, No. 3, Restoration and Eighteenth Century (Summer, 1965), pp. 435-454 (20 pages) Published By: Rice University

Wordsworth, Jonathan. *The Penguin Book of Romantic Poetry* (Penguin Classics) Paperback .2005

## e-resources

<http://www.victorianweb.org/previctorian/nc/ncintro.html>

<https://www.britannica.com/art/Romanticism>

<https://www.bl.uk/romantics-and-victorians/articles/the-romantics>

<https://www.gutenberg.org/files/36773/36773-h/36773-h.htm>

<https://www.gutenberg.org/files/9622/9622-h/9622-h.htm>

[https://www.gutenberg.org/ebooks/search/?query=wordsworth&submit\\_search=Go%21](https://www.gutenberg.org/ebooks/search/?query=wordsworth&submit_search=Go%21)

<https://library.unt.edu/rarebooks/exhibits/women/17th.htm>

**SEMESTER IV**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Core Course 5: EN 1442    Literature of the 20th Century**

**No. of Credits: 3**

**No. of instructional hours: 4 per week [Total: 72 Hours]**

**Aim** Introduce the literary narratives of the 20<sup>th</sup> century in close connection with the historical time period.

**Objectives**

1. Examine the ways in which political, cultural and social events in British and European history of the first half of the 20th century, esp. world wars and holocaust, shaped the literature of this period
2. Develop the ability to analyze literary texts of this period in their symbiotic relationship with non-literary developments of the times
3. Acquaint the learners with the significant historical, cultural and imaginative force in 20<sup>th</sup> century literature

**Course Outcome**

CO 1: Understand social, political, aesthetic and cultural transformations of early twentieth century in relation to literary texts with their specific formal features.

CO 2: Know the stylistic features of Modernism and its various literary and aesthetic movements

CO 3: Critically engage the ideas that characterise the period, especially the crisis of modernity

CO 4: Understand contemporary responses to the historical incidents that mark the period

CO 5: Understand and use critical strategies that emerged in the early twentieth century.

**Module I 1900 – 1920**

**BACKGROUND:**

Early Modernism – Suffragette Movement- World War I - the Irish Revolution - the Russian Revolution - War Poetry-the crisis of modernity—stream of consciousness—expressionism—imagism—science fiction

**WRITERS ABOUT WHOM AN OVERVIEW IS TO BE GIVEN:**

The War Poets (two types), John Galsworthy, Yeats, Joyce, Joseph Conrad, Rudyard Kipling, Arnold Bennett, G.K. Chesterton, E.M. Forster, Ford Maddox Ford, G B Shaw and the realists and those others whose texts are being taught.

#### Core Texts

1. Augusta Lady Gregory: *The Rising of the Moon* (play). Seven Short Plays, Project Gutenberg, 2012. Pp 75-91.  
[https://www.gutenberg.org/files/41653/41653-h/41653-h.htm#Page\\_93](https://www.gutenberg.org/files/41653/41653-h/41653-h.htm#Page_93)
2. H.G. Wells: *The War in the Air* (novel), Project Gutenberg, 2008.  
<https://www.gutenberg.org/files/780/780-h/780-h.htm>
3. G.B. Shaw: *How He Lied to Her Husband* (play), Project Gutenberg, 2009.  
<https://www.gutenberg.org/files/3544/3544-h/3544-h.htm>
4. Ezra Pound: "In a station of the metro" (poem), Poetry: A Magazine of Verse, 1913.  
<https://www.poetryfoundation.org/poetrymagazine/browse?contentId=12675>
5. James Joyce: "The Dead" (short story), Dubliners, 1914, Project Gutenberg, 2009.  
<https://www.gutenberg.org/files/2814/2814-h/2814-h.htm#chap15>
6. W.B. Yeats: "Easter 1916" (poem),  
<https://www.poetryfoundation.org/poems/43289/easter-1916>
7. Wilfred Owen/ "Futility" (poem),  
<https://www.poetryfoundation.org/poems/57283/futility-56d23aa2d4b57>

## Module II 1920 - 1939

### BACKGROUND:

Life between the two World Wars – The Great Depression—rise and spread of fascism—"High" Modernism –World War II – The Fall of the British Empire – Holocaust—revival of poetic drama

### WRITERS ABOUT WHOM AN OVERVIEW IS TO BE GIVEN:

Eliot, Auden, Lawrence, Woolf, Graham Greene, Kafka, Aldous Huxley, George Orwell, C.S. Lewis, J.R.R. Tolkien, Sean O' Casey, Katherine Mansfield and those others whose texts are being taught

#### Core Texts:

1. Virginia Woolf: Chapter 3, *A Room of One's Own*, pp 35-48 (non-fictional text),  
[http://seas3.elte.hu/coursematerial/PikliNatalia/Virginia\\_Woolf\\_-\\_A\\_Room\\_of\\_Ones\\_Own.pdf](http://seas3.elte.hu/coursematerial/PikliNatalia/Virginia_Woolf_-_A_Room_of_Ones_Own.pdf)
2. T.S. Eliot: "Marina" (poem), <https://www.poetrynook.com/poem/marina-0>
3. Franz Kafka: "The Bridge" (short story), *The Great Wall of China*, Trans. Edwin and Willa Muir, <https://genius.com/Franz-kafka-the-bridge-annotated>
4. W.H. Auden: "The Unknown Citizen" (poem), <https://poets.org/poem/unknown-citizen>

### Module III 1946 - 1966

#### BACKGROUND:

Rise of New Literatures – Movement poetry—The Absurd—Confessional poetry—The transition to Postmodernism

#### WRITERS ABOUT WHOM AN OVERVIEW IS TO BE GIVEN:

Philip Larkin and the Movement Poets, Ted Hughes, George Orwell, Kingsley Amis, Samuel Beckett, Harold Pinter, Tom Stoppard and those others whose texts are being taught

#### Core Texts:

1. Wole Zoyinka / Lion and the Jewel
2. Dylan Thomas/ “Do not go gentle into that good night” (poem),  
<https://poets.org/poem/do-not-go-gentle-good-night>
3. Sylvia Plath/ “The Colossus” (poem), The Colossus and Other Poems,  
<https://www.poetryfoundation.org/poems/89119/the-colossus>
4. Elizabeth Jennings/ “One Flesh” (poem),  
[http://famouspoetsandpoems.com/poets/elizabeth\\_jennings/poems/14189](http://famouspoetsandpoems.com/poets/elizabeth_jennings/poems/14189)

### Module IV Holocaust Literature

#### Background:

Antisemitism –Auschwitz - Genocide – Racism –banality of evil (Hannah Arendt)

#### Core Texts:

1. Anne Frank: *The Diary of a Young Girl*,  
[http://www.rhetorik.ch/Aktuell/16/02\\_13/frank\\_diary.pdf](http://www.rhetorik.ch/Aktuell/16/02_13/frank_diary.pdf)
2. ImreKertesz/ *Fatelessness* (a.k.a. translated as *Fateless*; a novel)
3. Alexander Kimel/ “I Cannot Forget” (poem), <https://remember.org/witness/kimel2>

#### Recommended Reading

Bennet, Michael Y. *The Cambridge Introduction to Theatre and Literature of the Absurd*. Cambridge UP, 2015.

Bradbury, Malcolm and James Mcfarlane, editors. *Modernism: A Guide to European Literature 1890—1930*. Penguin, 1978.

Brooker, Peter, editor. *Modernism/Postmodernism*. Longman Critical Readers. Routledge, 2014. <https://www.ebooks.com/en-us/book/1798494/modernism-postmodernism/peter-brooker/>

Brooks, David. “Modernism.” *Encyclopedia of Literature and Criticism*. Edited by Martin Coyle et al. First Edition. Routledge, 1991. PP. 119-130.

Esslin, Martin. *The Theatre of the Absurd*. Pelican, 1980.

Ford, Boris. *The Modern Age*. The Pelican Guide to English Literature 7. Penguin, 1961.

Kirsh, Adam. *The Wounded Surgeon: Confession and Transformation in Six American Poets*. W.W. Norton, 2005

Morrison, Blake. *The Movement: English Poetry and Fiction of the 1950s*. Methuen, 1986.

Nicholls, Peter. *Modernisms: A Literary Guide*. Macmillan, 1995.



**SEMESTER IV**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Complementary Course 7: EN1431**

**Philosophy for Literature**

**No. of Credits: 2**

**No. of instructional hours: 3 per week [Total: 54 Hours]**

**Aim:** Engage with the philosophy of literary representations.

**Objectives**

1. Give the students a historical overview of the major figures in philosophy
2. Introduce to them some of the significant schools of thought that has influenced human perception.
3. Inform students how an understanding of philosophy is vital to the reading of literature.

**COURSE OUTCOMES**

CO 1: Have a diachronic understanding of the evolution of philosophy from the time of Greek masters to 20th century

CO 2: Have an awareness of the major schools of thought in western philosophy.

CO 3: Have a healthy epistemological foundation at undergraduate level that ensures scholarship at advanced levels of learning.

CO 4: Talk about some of the key figures in Philosophy.

CO 5: Analyze and appreciate texts critically, from different philosophical perspectives

**COURSE OUTLINE**

**Module 1: The World of Greeks**

Heraclitus—Flux and the unity of opposites—Socrates—Nature of Poet and Rhapsode—Dialogue with Ion—Plato—Concept of Forms—Ideal vs Physical—Aristotle—Concept of Soul—Beauty—Art—Nature

1. Robert Frost. “West- Running Brook,” (the unity of opposites)  
[https://www.internal.org/Robert\\_Frost/West\\_Running\\_Brook](https://www.internal.org/Robert_Frost/West_Running_Brook)
2. S T Coleridge. “Kubla Khan,” (Socratic idea of poet as light, winged, holy),  
<https://www.poetryfoundation.org/poems/43991/kubla-khan>
3. P B Shelley. “Ozymandias,” (Plato’s idealism)  
<https://www.poetryfoundation.org/poems/46565/ozymandias>
4. John Keats. “Endymion” (First 33 lines) (Aristotle’s idea of soul, beauty, art and nature)

<https://www.poetryfoundation.org/poems/44469/endymion-56d2239287ca5>

## Module 2: Enlightenment and After

Rene Descartes—Rationalism—Dualism—Spinoza—idea of Nature and God—Pantheism—concept of substance and modes—Cartesian dualism vs Spinoza’s monism—John Locke—Liberalism—Empiricism—Immanuel Kant—Transcendental Idealism—Edmund Husserl—Phenomenology—Karl Marx—Critique of Capitalist Society—Base and Superstructure

1. Emily Dickinson. “The Brain—is wider than the Sky” (Debate the Cartesian mind body or material immaterial dualism) <https://www.poemhunter.com/poem/the-brain-is-wider-than-the-sky/>
2. Walt Whitman. “On the Beach at Night Alone.” (Spinoza’s pantheism), <https://www.poetryfoundation.org/poems/48856/on-the-beach-at-night-alone>
3. William Ross Wallace. “The Liberty Bell,” (Locke’s liberalism and the turn of humanity), <https://allpoetry.com/The-Liberty-Bell8>
4. D. H. Lawrence. “How Beastly the Bourgeois Is?” (Marx’s idea of social class), <https://poets.org/poem/how-beastly-bourgeois>

## Module 3: Nihilism, Existentialism and Afterwards

Friedrich Nietzsche—Death of God—Nihilism—Martin Heidegger—Dasein and the question of Being—Sigmund Freud—Id—Ego—Super-ego—Libido—Jean-Paul Sartre—Ontology of Being and Nothing—Simone de Beauvoir—Social and Historical construction of Gender

1. Wallace Stevens. “Sad Strains of a Gay Waltz,” (Nietzsche’s idea of nihilism and the death of god), <https://poeticresolution.wordpress.com/2012/01/31/sad-strains-of-a-gay-waltz-by-wallace-stevens/>
2. W H Auden. “Who’s Who?” (Heidegger’s idea of Dasein and Geworfenheit, “Being-thrown-in-the-world”), <https://sonnetsatlagcc.wordpress.com/2016/10/30/whos-who-by-w-h-auden/>
3. Ted Hughes. “Hawk Roosting,” (ego that mediates the instinctual id and the critical super-ego), <https://allpoetry.com/Hawk-Roosting>
4. Maya Angelou. “When I think of myself,” (de Beauvoir’s concept of becoming), <https://allpoetry.com/poem/14326523-When-I-Think-About-Myself-by-Maya-Angelou>

## Recommended Reading

Durrant, Will. *The Story of Philosophy*, Simon & Schuster, 1991.

Gaarder, Jostein. *Sophie’s World*: 20th Anniversary Edition. Orion, 2015.

Garvey, James and Jeremy Stangroom. *The Story of Philosophy: A History of Western Thought*. Quercus, 2013.

Gibson, John. *The Philosophy of Poetry*. Oxford UP, 2015.

Ghosh, Ranjan, Lutz Koepnick, et al. *Philosophy and Poetry: Continental Perspectives*.  
Columbia UP, 2019.

Russell, Bertrand. *History of Western Philosophy*. Routledge, 2016.

### **e-resources**

Stanford Encyclopedia of Philosophy

[https://plato.stanford.edu/?gclid=CjwKCAjwIID8BRAFEiwAnUoK1VLA5qiyuVNYZmNU8foMZGAfKurtC8Ve2xTbCGk\\_BEq6AB0KI\\_i3ChoCkwwgQAvD\\_BwE](https://plato.stanford.edu/?gclid=CjwKCAjwIID8BRAFEiwAnUoK1VLA5qiyuVNYZmNU8foMZGAfKurtC8Ve2xTbCGk_BEq6AB0KI_i3ChoCkwwgQAvD_BwE)

[https://www.philosophybasics.com/general\\_what\\_is.html](https://www.philosophybasics.com/general_what_is.html) (What is Philosophy)

<http://www.rosenfels.org/Durant.pdf> (*The Story of Philosophy* – Will Durrant)

[https://archive.org/details/SophiesWorld\\_989/page/n5/mode/2up](https://archive.org/details/SophiesWorld_989/page/n5/mode/2up) (Sophie's World)

<http://www.ntslibrary.com/PDF%20Books/History%20of%20Western%20Philosophy.pdf>

(*History of Western Philosophy*)

**SEMESTER V**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Core Course 6: EN 1541**

**Literature of Late 20th Century and 21st Century**

**No. of Credits: 4**

**No. of instructional hours: 5 per week [Total: 90 Hours]**

**Aim:** Engage with the diversity of forms and contexts of more recent literatures.

**Objectives**

1. Expose students to the literatures of this period in their relationship with historical (social, cultural and political) developments
2. Introduce them to the basics of Postmodern writing and the conditions of its emergence and development
3. Sensitize them to the plurality and diversity of the literature of this period reflecting the reality of a multi-cultural world and polyphonic cultural sphere

**Course Outcome**

CO 1: Identify the various socio-cultural changes that evolved in the late modernist period

CO 2: Relate to the diverse currents of postmodern literature and its reflections in the contemporary ethos

CO 3: Assimilate the inherent multiplicities and fluidity of societal perspectives

CO 4: Develop an innate sympathy for the tragedies of Holocaust and an awareness regarding the environmental impasses threatening the modern world

CO 5: Empathise with the marginalised and comprehend their predicament.

**Module I: Postmodernism**

Background:

Developments leading to Postmodernism – Metafiction – Intertextuality – Pastiche – magic realism – minimalism – hyperreality

Core Texts:

1. Denise Riley: "Pastoral." Selected Poems. Reality Street Editions, 2000. Pp. 64-65.  
<https://docplayer.net/84625719-Denise-riley-selected-poems.html>
2. Harold Pinter. *Homecoming*. Faber, 1991

[http://shiraz.fars.pnu.ac.ir/portal/file/?970459/%20Pinter Harold%20 - Plays 3 Faber 1991 .pdf](http://shiraz.fars.pnu.ac.ir/portal/file/?970459/%20Pinter%20Harold%20-%20Plays%203%20Faber%201991.pdf)

3. E.L.Doctorow: *Ragtime*. Random House, 1975.

## Module II: African-American Literature

Key Concepts:

Racism - Slavery - Civil rights – Mulatto- Harlem Renaissance—Afro-American feminism—1968 riots

Core Texts:

1. Toni Morrison: “Recitatif” (short story).  
[https://www.cusd80.com/cms/lib/AZ01001175/Centricity/Domain/1073/Morrison\\_recitatifessay.doc.pdf](https://www.cusd80.com/cms/lib/AZ01001175/Centricity/Domain/1073/Morrison_recitatifessay.doc.pdf)
2. Gwendolyn Brooks: “The Mother” (poem).  
<https://www.poetryfoundation.org/poems/43309/the-mother-56d2220767a02>
3. Maya Angelou: *I Know Why the Caged Bird Sing*, Chapters 33-34.
4. August Wilson. *Ma Rainey’s Black Bottom* (play).  
[https://augustwilsonstudygroup.files.wordpress.com/2018/02/ma-rainey- 1 .pdf](https://augustwilsonstudygroup.files.wordpress.com/2018/02/ma-rainey-1.pdf)

## Module III: Digital Literature

Key Concepts:

Evolution of the reader – Electracy vs Literacy –E-books - Role playing games - interactive fiction–hypertexts – network fiction – locative narratives – non-linearity – animated poetry – insta poems- chatterbots – Twitterature - importance of connectivity

Core Texts:

1. Carpenter, J.R: “Along the Briny Beach.”  
<https://collection.eliterature.org/3/works/along-the-briny-beach/index.html>
2. Wah, Fred, et al: “High Muck a Muck.” <https://collection.eliterature.org/3/works/high-muck-a-muck/index.html>
3. Bouchardon, Serge and Vincent Volckaert: “Loss of Grasp.”  
<https://bouchard.pers.utc.fr/deprise/home>

## Module IV: Climate Fiction

Key concepts:

Anthropocene - greenhouse effect - global warming - climate activists – dystopia

### Core Texts:

1. Ian McEwan: *Solar*  
<https://www.you-books.com/book/I-McEwan/Solar>
2. Maja Lunde: *The History of Bees*. Translated by Diane Oatley. Touchstone, 2015.  
<https://www.scribd.com/read/354121952/The-History-of-Bees-A-Novel#>

### Recommended Reading

- Anderson, Gregera. *Climate Fiction and Cultural Analysis*. Taylor and Francis, 2019.
- Butler, Christopher. *Postmodernism: A Very Short Introduction*. OUP 2002.
- Docherty, Thomas. *Postmodernism, A Reader*. Taylor and Francis, 2016.
- Ellis Erle C, Erle Christopher Ellis. *Anthropocene A Very Short Introduction*. OUP, 2018.
- Graham, Maryemma, Jerry W. Ward, Jr. *The Cambridge history of African American Literature*.
- Gregson, Ian. *Postmodern Literature*. Bloomsbury Academic, 2004.
- Jameson, Fredric. *Postmodernism or the Cultural Logic of Late Capitalism*. Duke University Press, 1991.
- Len Platt, Sarah Upstone. *Postmodern Literature and Race*. CUP, 2015.
- MScHale, Brian. Len Platt. *The Cambridge History of Postmodern Literature*. CUP, 2016.
- Rettberg, Scott. *Electronic Literature*. Wiley, 2018.

**SEMESTER V**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)**

**Core Course 7: EN 1542      Postcolonial Literatures**

**No. of Credits: 4**

**No. of Instructional Hours: 4[Total: 72 Hours]**

**Aim**    Introduce the varied narratives of decolonization

**Objectives**

1. Initiate critical thought on colonialism and after
2. Introduce the fundamental concepts in postcolonial theory
3. Understand the global effects of the colonial enterprise

**Course Outcome**

CO 1: Ability to critique colonial history

CO 2: Awareness of the socio-political contexts of colonialism and postcolonialism

CO 3: Understanding of the effects of colonialism in various nations

CO 4: Knowledge of the key terms in post-colonial thought

CO 5: Study of the race and gender dynamics in postcolonial literature

**COURSE OUTLINE**

**Module I: Key Terms**

Colonization-Orientalism-decolonisation-hybridity-appropriation-mimicry-negritude-othering, third world- aboriginality-transnationalism-multiculturalism-diaspora

**Module II: Poetry**

1. Andrew Suknaski: “Indian Site on the Edge of Tonita Pasture”  
<https://www.tesisenred.net/bitstream/handle/10803/81113/TNBR17de17.pdf?sequence=17&isAllowed=y>
2. Derek Walcott: “A Far Cry from Africa”  
<https://poets.org/poem/far-cry-africa>
3. Oodgeroo Noonuccal: “Gooboora, the Silent Pool”  
<https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/poems/gooboora-the-silent-pool-0719052>
4. John Pepper Clark: “Night Rain”

5. Louise Bennett Coverley: "Colonisation in Reverse"  
<https://www.poetrybyheart.org.uk/poems/colonization-in-reverse-2/>
6. Alamgir Hashmi: "Pakistan Movement"  
<https://englishsummary.com/pakistan-movement-hashmi-text/>
7. Leslie Marmon Silko: "Toe'osh: A Laguna Coyote Story"  
<http://english.fib.unpad.ac.id/wp-content/uploads/2012/04/Leslie-Marmon-Silko-Toe%E2%80%99osh-A-Laguna-Coyote-Story.pdf>
8. Octavio Paz: "The Broken Water Jug"  
<http://mexicobob.blogspot.com/2013/03/the-raina-broken-water-jar.html>

### Module III: Prose

#### Non-fiction

1. Ngũgĩ wa Thiong'o – extract from "The Language of African Literature" (Thiong'o, Ngũgĩ wa. *Decolonising the Mind: The Politics of Language in African Literature*. Oxford Currey, 2011)  
[https://postcolonial.net/wp-content/uploads/2019/04/Ngugi\\_Excerpts\\_Language\\_of\\_African\\_Lit.pdf](https://postcolonial.net/wp-content/uploads/2019/04/Ngugi_Excerpts_Language_of_African_Lit.pdf)

#### Fiction

1. Doris Lessing : *No Witchcraft for Sale*  
<https://www.polk.k12.ga.us/userfiles/826/Classes/182955/No%20Witchcraft%20for%20Sale.pdf>
2. Jean Rhys : *Wide Sargasso Sea*

### Module IV: Drama and Visual Media

1. Jane Harrison – *Stolen*  
<https://www.uibk.ac.at/anglistik/staff/davis/stolen-by-jane-harrison.pdf>
2. Chimananda Ngozi Adichie – "The Danger of a Single Story" (Ted Talk)  
<https://www.youtube.com/watch?v=D9Ihs241zeg>
3. Niki Caro (dir) – *Whale Rider* (Caro, Niki, and Witi Ihimaera. *Whale Rider*. Icon Home Entertainment, 2008)

### Recommended Reading

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (London/New York: Routledge, 2002)

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, *Concepts in Postcolonial Studies* (London: Routledge, 1998)

Loomba, Ania, *Colonialism/Postcolonialism* (London: Routledge, 2005)

McLeod, John, *Beginning Postcolonialism* (Manchester: Manchester University Press, 2010)



Mohanty, Chandra T, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses' (in Williams, Patrick, and Laura Chrisman. *Colonial Discourse and Post-Colonial Theory: A Reader*. London: Routledge. 2013)

Nayar, Pramod K, *Postcolonialism: A Guide for the Perplexed* (London: Continuum, 2010)

Spivak, Gayatri C, 'Can the Subaltern Speak?' ((in Williams, Patrick, and Laura Chrisman. *Colonial Discourse and Post-Colonial Theory: A Reader*. London: Routledge. 2013)

#### **e-resources**

<http://www.postcolonialweb.org/>

<https://scholarblogs.emory.edu/postcolonialstudies/>

<https://www3.dbu.edu/mitchell/postcold.htm>

**SEMESTER V**  
**FIRST DEGREE PROGRAMME IN**  
**BA ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)**

**Core Course 8: EN 1543    20<sup>th</sup> Century Malayalam Literature in Translation**

**Number of Credits: 3**

**No. of Instructional Hours: 4 per week [Total: 72]**

**Aim**    Introduce literary narratives of 20<sup>th</sup> century Malayalam Literature

**Objectives**

1. Introduce the students to the historical and socio-cultural atmosphere in which Malayalam literature became enriched
2. Provide the students a basic understanding of Malayalam literature
3. Get an understanding of the gradual transformation of Malayalam literature from the early modern to the post modern

**Course Outcome**

CO 1: Generate knowledge about the varied milieu of the development and growth of Malayalam literature and be sensitive to its socio cultural and political implications.

CO 2: Get a basic knowledge of the literary and the non-literary works produced in Malayalam

CO 3: Discern the vibrancy of Malayalam literature

CO 4: Sense the distinctness of the socio-cultural arena in which Malayalam literature is produced

CO 5: Know the value of literature produced in regional languages and key role of translation in the growth of language and literature.

**COURSE OUTLINE**

**Module I Poetry**

Background to the growth of Malayalam poetry – beginning of modernism in Malayalam poetry  
- the major poets – contemporary Malayalam poetry

1. Nalapat Balamani Amma: “The Housewife”  
[www.poetryfoundation.org](http://www.poetryfoundation.org)
2. Edasseri Govindan Nair: “The Cooking Pot and the Sickle”  
<https://www.edasseri.org/English/translations/PuthankalavumArivalum.htm>
3. D. Vinayachandran: “Advent”
4. Sugatha Kumari: “The Temple Bell”
5. K. G. Sankara Pillai: “Goorkha”

<https://www.poetryinternational.org/pi/poem/8733/auto/0/0/K-G-Sankara-Pillai/Goorkha/en/tile>

6. Anitha Thampi: “While Sweeping the Front Yard”  
<https://www.poemhunter.com/poem/while-sweeping-the-front-yard/>  
<https://www.poetryinternational.org/pi/poem/19138/auto/0/0/Anitha-Thampi/Sweeping-the-Front-Yard/en/tile>
7. Vipitha: “The Snakes have Hollows”  
<http://www.modernliterature.org/2020/09/09/poems-by-vipitha/>

## MODULE II Fiction

A brief history of Malayalam Fiction– Major writers - Emergence of Novel – major novelists – contemporary Malayalam fiction – major female writers --- transformation from modern to post – modern themes and techniques.

### Short Story

1. O.V Vijayan: “ After the Hanging”  
[https://www.google.co.in/books/edition/Wind\\_Flowers/GHHX2QDHYxgC?hl=en&gbpv=1](https://www.google.co.in/books/edition/Wind_Flowers/GHHX2QDHYxgC?hl=en&gbpv=1) (from *Wind Flowers* (Ed. R. E. Asher, V. Abdulla).Penguin. 2004
2. Sarah Joseph: “Inside Every Woman Writer” (from *Breaking the Silence: An Anthology of Women’s Literature*.(Ed. Dr. Shobhana Kurien, Bookmates Publishers, 2017.
3. N. S. Madhavan: “Higuita”
4. Maythil Radhakrishnan: “Pythagoras”
5. C. Ayyappan: “Spectral Speech”
6. Ashitha : “In the Moonlit Land”
7. Sithara S. : “Fire”

(Stories Sl.no: 3-7) from *The Oxford India Anthology of Malayalam Literature* (2- Volume Set) OUP, 2017)

### Novel

1. Lalithambika Antharjanam: *Agnisakshi Fire, My Witness* OUP, 2015
2. Vaikkom Muhammed Basheer: *Pathumma’s Goat*.

## MODULE III Non-Fiction

1. K. K. Kochu: “Writing the History of Kerala: Seeking a Dalit Space” K Satyanarayana, Susie J Tharu. *No Alphabet in Sight* Penguin, 2011
2. J Devika: “Imagining Women’s Social Space in Early Modern Keralam”, Section II Page no 9-16)  
(opendocs.ids.ac.uk,2002)<https://opendocs.ids.ac.uk/opendocs/bitstream/handle/20.500.12413/2932/wp329.pdf;sequence=1>

## MODULE IV Drama

Evolution of Drama – influence of colonialism in the emergence of drama – major dramatists.

1. Kavalam Narayana Panikkar: *The Lone Tusker. The Oxford India Anthology of Malayalam Literature* (2- Volume Set) OUP, 2017.

### Recommended Reading

George, K.M. *A Survey of Malayalam Literature*, Asia Publishing House, 1968.

---, *Western Influence on Malayalam Language and Literature*, Sahitya Academy. 1972.

Paniker, K Ayyappa. *A Short History of Malayalam Literature*. Dept of Public Relations, Govt of Kerala, 1977.

Nair, Sreedevi. K. *Women Writers of Kerala*. SSS Publications, 2012.

### e-resources

<https://www.edasseri.org/ListenToEdasseriPoems.htm>

[https://www.poemhunter.com/i/ebooks/pdf/edasseri\\_govindan\\_nair\\_2012\\_9.pdf](https://www.poemhunter.com/i/ebooks/pdf/edasseri_govindan_nair_2012_9.pdf)

<http://keralasahithi.synthasite.com/>

[http://sahitya-akademi.gov.in/library/meettheauthor/kadammanitta\\_ramakrishnan.pdf](http://sahitya-akademi.gov.in/library/meettheauthor/kadammanitta_ramakrishnan.pdf)

**SEMESTER V**  
**FIRST DEGREE PROGRAMME**  
**BA ENGLISH LANGUAGE AND LITERATURE**

**Core Course 9: EN 1544**

**Linguistics and Structure of the English Language**

**No. of Credits: 4**

**No. of instructional hours: 4 per week (Total: 72 hours)**

**Aim** Understand the language Structure of the English Language

**Objectives**

1. Give the students a preliminary idea regarding the nature, function and scope of languages, in general
2. Sensitize the students to the specificities of the oral and written dimensions of English.
3. Appreciate Linguistics as a branch of learning with its own defined material and methodology

**Course Outcome**

CO 1: Understand the phonological and grammatical structure of English Language

CO 2: Be able to analyse actual speech in terms of the principle of linguistics

CO 3: Improve the accent and pronunciation of the language

CO 4: Introduce the students to internationally accepted forms of speech and writing in English.

CO 5: Explore the ancient linguistic tradition of India

**COURSE OUTLINE**

**Module I: Linguistics**

Introduction - Nature and scope of Linguistics – Types of Linguistics – Historical Linguistics, Phonetics, Phonology, Morphology, Syntax, Semantics and Pragmatics, Lexicography  
Approaches to the study of language – Diachronic and Synchronic – Prescriptive and Descriptive  
Language as a system of signs – Sign, Signifier and Signified, Langue and Parole, Competence and Performance, Syntagmatic and Paradigmatic axes.

Varieties of Language – Dialect, Register, Pidgin and Creole.

Significance of Received Pronunciation (RP)

## **Module II Phonetics and Phonology**

Phonetics – definition – types – Articulatory, Acoustic and Auditory.

Speech mechanism – Organs of speech – Speech sounds – classification - Vowels , Cardinal vowels, Consonants – three part labelling

Phonology – Phonemes – Allophones and their distribution

Syllable structure – Suprasegmental features - Stress – word stress and sentence stress – Strong and weak forms - Rhythm –Juncture –Intonation – Assimilation – Elision

Transcription (sentences and passages) – IPA

## **Module III Morphology and Syntax**

Morphology – Morphemes – classification – Free and Bound – Roots and Affixes – Lexical and Grammatical – Inflectional and Derivational - Allomorphs and their distribution

Syntax – Word classes – Form class and Function class – Formal features

Traditional Grammar – Structural and Functional study of grammatical categories – Grammaticality and Acceptability

Structural grammar – Introduction to IC Analysis – Phrase Structure (PS) Grammar – Transformational Generative (TG) Grammar

## **Module IV Linguistics in Ancient India**

Major practitioners – Panini - Ashtadhyayi – Karaka theory, Katyayana – Va:rttika , Patanjali – Mahabhasya, Bharthruhari – Vakyapadiya – Sphota theory

Influence on Modern Linguistics

### **Texts for Reference:**

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Second Edition. Madras: Macmillan, 2013. Print.

Chalker, Sylvia. *The Little Oxford Dictionary of English Grammar*. Oxford: OUP, 1995. Print.

Davidappleyard.com/English/pronunciation.htm. Web

Hockett, F. Charles. *A Course in Modern Linguistics*. New Delhi: Macmillan, 1958. Print.

Jones, Daniel. *English Pronouncing Dictionary*. Seventeenth Edition. Cambridge, CUP, 2006. Print.

Kapoor, Kapil. *Language Linguistics and Literature: The Indian Perspective*. Academic Foundation, 1994.

Lyons, John. *Language and Linguistics: An Introduction*. Cambridge, CUP, 1989. Print.

Marks, Jonathan. *English Pronunciation in Use: Elementary*. Cambridge, CUP, 2008. Print.

Rani, D. Sudha. *A Manual for English Language Laboratories*. New Delhi: Pearson, 2010. Print.

T. Eastwood, John. *Oxford Guide to English Grammar*. New Delhi: OUP, 1994. Print.

Trask, R. L. *Key Concepts in Language and Linguistics*. London, Routledge, 2004. Print.

**SEMESTER V**  
**FIRST DEGREE PROGRAMME IN**  
**ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Core Course 10: EN 1545**

**Criticism and Theory**

**No. of Credits: 4**

**No. of instructional hours: 5 [Total: 90 Hours]**

**Aim** Provide a historical and critical over view of the origin and development of literary criticism

**Objectives**

1. Give the students a historical overview of the critical practices from classical period to the present.
2. Introduce to them some of the significant concepts that had a seminal influence on the development of critical thought.
3. To develop in them a critical perspective and capacity to relate and compare various critical practices and schools.

**Course Outcome.**

CO 1: Analyze and appreciate texts critically, from different perspectives.

CO 2: Appreciate Indian Aesthetics and find linkages between Western thought and Indian critical tradition.

CO 3: Show an appreciation of the relevance and value of multidisciplinary theoretical models in literary study.

CO 4: Demonstrate an understanding of important theoretical methodologies and develop an aptitude for critical analysis of literary works.

CO 5: Gain a critical and pluralistic understanding and perspective of life

**COURSE OUTLINE**

**Module I Western Critical Thought**

**1. Classical:**

Plato-Mimesis and the critique of poetry

Aristotle: Tragedy

Longinus: The Sublime



**2. Neo Classical:**

Dryden: Defense of Poetry

**3. Romantic:**

William Wordsworth: Definition of poetry

S.T. Coleridge: Fancy and Imagination

**4. Victorian:**

Matthew Arnold: Function of poetry, Touchstone method

**5. Modernism:**

T.S. Eliot: Theory of Impersonality, Dissociation of Sensibility, Objective Correlative, Tradition and Individual Talent

**Module II Indian Aesthetics**

The Evolution of Indian Poetics-Art and Aesthetics of Dramatic Experience-Bharatamuni-Natyasastra - Rasa Theory-Alamkara- Ritisiddhant- Dhvani Siddhant- Vakrokti- Auchitya- Thinai Poetics

(Mention the importance of the above schools of thought in Indian Criticism and their relation to Western Criticism like Rasa is equivalent to purgation or catharsis, Dhvani and symbolism, vibhavas and objective correlative, Alamkara and Rhetorics, Vakrokti and Ambiguity etc. )

**Module III A Brief Introduction to Critical Theory**

1. New Criticism - Russian Formalism
2. Structuralism(Language/Parole, Sign-Signifier-Signified)
3. Deconstruction
4. Feminisms (Waves of Feminism, Womanism, Intersectionality, Gynocriticism)
5. Psychoanalytic Criticism: (Id, Ego, Super ego)  
(The Real, the Imaginary, the Symbolic)
6. Postcolonial Criticism: (Orient/Occident, Eurocentrism, Othering, Negritude, Subaltern)
7. Gender and Sexuality: (Performativity)
8. Modernism, Postmodernism (Parody and Pastiche)

**Module IV Practical Criticism**

1. Literary Forms and Devices
2. Criticism of an unseen passage (Prose OR Poetry) using any of the theories prescribed.

## Recommended Reading

Barry, Peter. *Beginning Theory - An Introduction to Literary and Cultural Theory*. Fourth Ed. Manchester UP, 2017.

Cuddon, J A and M A R Habeeb. *The Penguin Dictionary of Literary Terms and Literary Theory*: Fifth Edition. Penguin: 2015.

Das, B and J M Mohanty. *Literary Criticism: A Reading*. Oxford UP, 1997.

Habeeb, M A R. *Literary Criticism from Plato to the Present: An Introduction*. Wiley-Blackwell, 2011

Lodge, David and Nigel Wood. *Modern Criticism and Theory: A Reader*. Routledge, 2014.

Nagarajan, M S. *English Literary Criticism and Theory*. Hyderabad: Orient Blackswan, 2011.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia UP, 2016.

Seturaman, V S. *Indian Aesthetics*. Laxmi Publications, 2017.

Upadhyay, Ami. *A Handbook of The Indian Poetics and Aesthetics*. Bareilly: Prakash Book Depot, 2017.

## e-resources

Classical Criticism <http://www.egyankosh.ac.in/bitstream/123456789/22610/1/Unit-1.pdf>

Classical Criticism  
[https://www.academia.edu/35408906/CLASSICAL\\_CRITICISM\\_A\\_CRITICAL\\_ENQUIRY](https://www.academia.edu/35408906/CLASSICAL_CRITICISM_A_CRITICAL_ENQUIRY)

From Plato to the Present

[http://elibrary.bsu.az/books\\_400/N\\_33.pdf](http://elibrary.bsu.az/books_400/N_33.pdf)

Longinus –On the Sublime <https://sites.google.com/site/zhmlit/literary-criticism/longinus-s-ideas-on-the-sublime>

John Dryden <https://literariness.org/2017/11/17/literary-criticism-of-john-dryden/>

Criticism of Dryden <http://www.eajournals.org/wp-content/uploads/Dryden-as-the-Father-of-English-Criticism.pdf>

Classical and Neo classical criticism [https://ddceutkal.ac.in/Syllabus/MA\\_English/Paper\\_02.pdf](https://ddceutkal.ac.in/Syllabus/MA_English/Paper_02.pdf)

Dr Johnson as a Critic

<https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/>

Romantic Criticism [https://ddceutkal.ac.in/Syllabus/MA\\_English/Paper\\_07.pdf](https://ddceutkal.ac.in/Syllabus/MA_English/Paper_07.pdf)

Romantic Criticism

<http://studymaterial.unipune.ac.in:8080/jspui/bitstream/123456789/4853/1/Romantic%20Criticism.pdf>

Wordsworth's theory of poetry

[https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%209%20WORDSWORTH\\_S\\_THEORY\\_OF\\_POETRY\\_IN\\_THE\\_LYR.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%209%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf)

Coleridge as critic

[https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%209%20Coleridges\\_Biographia\\_Literaria\\_1817.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%209%20Coleridges_Biographia_Literaria_1817.pdf)

Matthew Arnold as critic <https://www.lsj.org/literature/essays/arnold>

Arnold and High culture <https://sites.udel.edu/britlitwiki/matthew-arnold/>

T S Eliot as critic <https://sites.google.com/site/nmeictproject/presentations/4-1-introduction-t-s-eliot-as-a-critic>

Indian Aesthetics <https://www.openart.in/general-topics/indian-aesthetics/>

A Student's Handbook of Indian Aesthetics

<https://www.cambridgescholars.com/download/sample/63790>

Rasa Theory

[https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004120632194631nishi\\_Rasa\\_Theory.pdf](https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004120632194631nishi_Rasa_Theory.pdf)

The Rasa Theory [https://sg.inflibnet.ac.in/bitstream/10603/126482/9/09\\_chapter%203.pdf](https://sg.inflibnet.ac.in/bitstream/10603/126482/9/09_chapter%203.pdf)

Rasa- Indian Aesthetic Theory <https://globalphilosophyresources.com/2017/08/10/rasa-indian-aesthetic-theory/>

Literary Theory <https://courses.lumenlearning.com/introliterature/chapter/introduction-to-critical-theory/>

Held, D. (1980). Introduction to critical theory: Horkheimer to Habermas. Berkeley: University of California Press.

Literary Theory [http://ekladata.com/Tn8NJwPeVe21wsE0MuX7LyFQ6Gg/Literary-Theory\\_an-overview.pdf](http://ekladata.com/Tn8NJwPeVe21wsE0MuX7LyFQ6Gg/Literary-Theory_an-overview.pdf)

Literary Theory [http://elibrary.bsu.az/books\\_400/N\\_92.pdf](http://elibrary.bsu.az/books_400/N_92.pdf)

Literary theory [https://mthoyibi.files.wordpress.com/2011/05/literary-theory\\_an-introduction\\_terry-eagleton.pdf](https://mthoyibi.files.wordpress.com/2011/05/literary-theory_an-introduction_terry-eagleton.pdf)

Practical criticism

[https://www.danielxerri.com/uploads/4/5/3/0/4530212/teaching\\_practical\\_criticism.pdf](https://www.danielxerri.com/uploads/4/5/3/0/4530212/teaching_practical_criticism.pdf)

Practical criticism <http://egyankosh.ac.in/bitstream/123456789/22635/1/Unit-1.pdf>

<https://iep.utm.edu/literary/> (What is Literary Theory)

<https://courses.lumenlearning.com/suny-britlit1/chapter/literary-criticism/> (Literary Criticism)

[http://site.iugaza.edu.ps/ahabeeb/files/2012/02/An\\_Introduction\\_to\\_Literature\\_Criticism\\_and\\_Theory.pdf](http://site.iugaza.edu.ps/ahabeeb/files/2012/02/An_Introduction_to_Literature_Criticism_and_Theory.pdf) (Introduction to Literary Theory and Criticism)

<https://ayushnanda.com/history-indian-aesthetics-brief-notes> (History of Indian Aesthetics)

<https://www.cambridgescholars.com/download/sample/63790> (A Student's Handbook of Indian Aesthetics)

[https://www.slideshare.net/m\\_b2011/comparative-aesthetics](https://www.slideshare.net/m_b2011/comparative-aesthetics) (Comparison between Indian and Western Aesthetics)

**SEMESTER V**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Open Course: 1 EN 1551.1 Communicative Applications in English**

**No: of Credits: 2**

**No. of Instructional Hours 3[Total 54]**

**Aim** To excel in communicative capabilities

**Objectives**

1. Help the students overcome their inhibitions about speaking in English about their day-to-day life and learning experiences within and outside college
2. Develop them into clear, unpretentious and effective communicators, both in speech and in writing
3. Give them the rudiments of grammar, with an emphasis on the correct usage of the language in various contexts

**Course Outcome**

CO 1: Learners majoring in some subject other than English will have a working knowledge of the type of English that is required in real life situations, especially the globalized workplace.

CO 2: Well trained to write clear, well-framed, polite but concise formal letters and e-mails for a variety of purposes

CO 3: Acquire some of the soft-skills that go hand in hand with English –namely, the ability to prepare for an interview and face it confidently, the ability to participate boldly a group discussion and contribute meaningfully to it, the ability to make a simple and interesting presentation of 5-10 minutes before a mixed audience on anything that they have learnt in the previous semesters of the UG programme

**NOTE TO COURSE INSTRUCTORS AND QUESTION PAPER SETTERS**

This course does not have any “Core” reading material. A list of useful reference books and other resources has been provided, but it must be emphasized that none of them should be used exclusively, in the manner of core books. Instead the teacher and students must exercise their discretion and take whatever is useful from them.

**Module I Talking about Oneself**

- ☐ One's basic details –academic career from Plus 2 onwards
- ☐ One's home village or locality

- ☐ Family members and what they do
- ☐ Interests/hobbies
- ☐ Abilities and strengths (with illustrative examples/anecdotes)
- ☐ Weaknesses (with illustrative examples/anecdotes)
- ☐ Brief narrative with a few “highlights” of things learnt during the first 2 years of the degree programme (this could include curricular and co-curricular things such as participation in NCC or NSS or some club)
- ☐ Aims and ambitions in life (both career and social aims)
- ☐ Any one person who inspires or (in the past) inspired/used to inspire the student and proved to be a role-model for her/him
- ☐ A memorable experience in the life of the student and why it is so memorable

#### **BALL GAME FOR BREAKING DOWN INHIBITIONS**

- This may be played as often as possible with a small basketball or volleyball.
- The teacher and all the students in class stand in a circle around a cleared space either indoors or outdoors.
- The teacher throws the ball to a student randomly loudly saying, “My name is ..... (her name) I come from ..... (her home village/locality).
- The student has to repeat those sentences substituting the teacher’s name and place with her own and throw the ball back at the teacher. If she gets it correctly, the teacher throws the ball to the next student. If not the teacher repeats the utterance with a stress on the word/part to be corrected and throws the ball back to the same person.
- This is to be repeated till the student gets it right and also speaks in a voice loud enough to be heard by everybody.

#### **Writing about Oneself**

1. Basic Grammar: Gender Agreement, Number Agreement, Subject-Verb Agreement, Use of Articles and Tenses
2. Exercises –Note: Students need not remember the names of the tense forms but they must know develop the ability to use them correctly. Teachers handling this course can take 3 or more items from Module I and make the students write about them in a simple, conversational style. This writing can then be checked for gender and number agreement as well as the proper use of articles and tense forms and feedback can be given with a view to reinforcing their ability to write grammatically.

## Module II Communicating with Others

### 1. INTRODUCING OTHERS

- ☐ Introducing a classmate to an audience mentioning their basic details, good qualities, interests and achievements and also narrating some shared experience or something that one has found striking about them
- ☐ Researching a celebrity and introducing a classmate as if he/she were that person

NOTE: The number of classmates and “celebrities” introduced like this by each student can be fixed depending on the number of students in the class and the time available.

- ☐ Compeering a programme

### 2. ROLE PLAY

- ☐ Opening and concluding conversations with familiars and strangers
- ☐ A student talking to a bank manager enquiring about study loans
- ☐ A traveler asking for help at a railway enquiry counter
- ☐ A tourist asking for information at an enquiry counter about places to visit in a new state, hotel rates, how to get to those places, etc.
- ☐ A citizen journalist reports on some special event or untoward situation happening near him/ her in the background

### 3. GROUP DISCUSSION on one or more of the following:

- ☐ Some issue of common concern from the students’ lives
- ☐ A recent news item
- ☐ A recent film

#### Guidelines

The first 2 rounds of discussion may be on non-controversial topics and the discussion group may be given some preparation time; the next 2 should be spontaneous and on slightly more controversial topics. The class may be split into 2 (or 4) groups. While one group is carrying on the discussion, another group of people may be posted to observe them. Each participant should have a watcher unknown to him/her, who will make notes on that person and give them to the teacher for a feedback. Points to be watched shall be –the student’s level of participation, body language, voice, manner, confidence level and overall contribution to the discussion. Through this method the principles of healthy group discussion can be “derived” and taught. Observer students should be required to take notes during discussion and the teacher should guide them in refining their notes.

### 4. INTERVIEW

- ☐ A brief recapitulation of how to prepare a CV or resume (since the students would have done this in their 1st semester)
- ☐ How to write an application letter to go with it
- ☐ Preparation for an interview: researching the subject/organization, the responsibilities on the job one is seeking –things to do on the previous day
- ☐ Non-Verbal factors: Dress, punctuality, body language, eye contact, sitting posture
- ☐ Types of interview questions: fact seeking, searching or opinion seeking, confirmatory, open and closed questions
- ☐ Ways of disagreeing politely with the panelists, refusing to take provocations, asking for clarifications
- ☐ What to do before and during a telephonic interview

### **Module III Letters, Mails and Notices**

1. Drawing up brief notices for various events
2. Basic elements of an email and some points of netiquette
3. Formal letters and emails for the following purposes:
  - ☐ Applying for a job
  - ☐ Seeking information
  - ☐ Ordering a product
  - ☐ Making enquiries and bookings
  - ☐ Making a complaint
  - ☐ Giving negative feedback tactfully
  - ☐ Asking for help
  - ☐ Apologizing for mistakes made
  - ☐ Thanking people for services/help received
  - ☐ Writing a proposal for a grant/ project/ scholarship (basic structure)



## **Fine Tuning One's English**

1. What is Mother-tongue Interference and why does it happen? –Speech sounds in English that are NOT found in Malayalam –some English sounds/words commonly mispronounced by Malayalis
2. 2-3 sessions of listening to British speech –2 -3 sessions of listening to American speech
3. Getting the most out of a dictionary –how to look for a word –some common words with multiple meanings (all widely used) –meaning of ‘connotation’, ‘pejorative’, ‘dialect’, ‘slang’, ‘expletive’ and ‘profanity’ with an example each
4. Making a 5-10 minute presentation on any topic chosen by the student and approved by the teacher
5. Writing for Social Media platforms and creating content for various purposes targeted at Social Media readers/ viewers
6. Personal blog writing

## **Recommended Reading**

Basic Communication Skills (book with CD). P. Kiranmai Dutt and Geetha Rajeevan. Foundation Books, CUP, 2011: Part I and III. Price: 150/

Essential English Grammar: A self-study reference and practice book for elementary students of English (with answers) 2nd Edition. Raymond Murphy. CUP, 2010.

The Craft of Business Letter Writing. Matthew M. Monippally. Tata McGraw Hill, 2006: Especially Part I and II (Chapters 1-6), Chapter 9 and 10 in Part III and the Appendix, “Rogues’ Gallery”.

E-Mailing (book with CD). Louise Pile. Viva Books, 2009.

Communication for Business: A Practical Approach (4th Edition). Shirley Taylor. Pearson Education, 2006: Relevant Chapters in Units 3, 4, 5, 6, 8 and 18.

A Dictionary of Contemporary English (New Edition with DVD ROM). Pearson Longman, 2009.

### **e-resources:**

1. [www.grammar-monster.com](http://www.grammar-monster.com)
2. Powerpoint Presentation in [www.wikipedia.org](http://www.wikipedia.org) on English spelling
3. BBC World resources on learning English

**SEMESTER V**  
**FIRST DEGREE PROGRAMME IN**  
**BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Open Course1: EN 1551.2**

**Theatre Studies**

**No. of credits: 2**

**No. of instructional hours: 3 per week (Total: 54 hours)**

**Aim:** Introduce and Equip dramatic methods and production

**Objectives**

1. Give an introduction to the world of drama and its techniques
2. Provide exposure to different experimental theatres
3. Develop the skills among students to create and perform drama

**Course Outcome**

CO 1: Understand the various theatres, techniques and practices

CO 2: Appreciate the medium of drama

CO 3: Initiate collaborative performances.

CO 4: Attempt production of plays

CO 5: Equip learners to choose a career in theatre.

**COURSE OUTLINE**

**Module I Origin and Growth of Theatre**

Greek Stage – Sophocles, Aeschylus, Euripides, Aristophanes – The Chorus

Tragedy, Comedy – Comedy of Humours – Comedy of Manners – Problem Play – One-Act Plays – Flash drama.

Aristotle's definition of Tragedy – Six components of Tragedy – The Roman Stage – The Medieval Stage – Elizabethan Stage – Marlowe, Shakespeare – Jacobean Theatre – Restoration Theatre – 19th Century Theatre – Modern Theatre – Epic Theatre, Theatre of the Absurd.

**Module II Indian Theatre**

Indian classical drama – Kalidasa – Major contributors of Indian English drama – Girish Karnad – Mahasweta Devi.

Origin of Theatre in Kerala – Theatre movements in Kerala –KPAC - Discuss the major plays including Edasseri Govindan Nair’s Koottukrishi and Thoppil Bhasi’s plays – An overview of Thanathu Nataka Vedi and Radio plays – Contemporary stage.

### **Module III Praxis**

Preparation of a script – writing a one-act play – various techniques – plot, characterisation, etc. – activities to be organised by dividing the students into groups.

Assignment (5 marks): To write the script from a novel or short story.

### **Recommended Reading:**

Banks, R.A. *Drama and Theatre Arts*. Hodder Arnold H&S, 1985.

Bhatia, Nandi (ed.). *Modern Indian Theatre: A Reader*. Oxford University Press, 2009.

Butcher, Samuel Henry. *The Poetics of Aristotle*. Create Space Independent Publishing Platform, 2017.

Esslin, Martin. “Introduction”. *Theatre of the Absurd*. Bloomsbury Academic, 2015.

Keith, Berriedale. *The Sanskrit Drama in its Origin, Development Theory and Practice*. Motilal, 1992.

Menon, A. Sreedhara. *Social and Cultural History of Kerala*. Sterling Publishers, 1979.

Storey, Ian C. and Arlene Allan. *A Guide to Ancient Greek Drama*. Wiley Publishers, 2014.

**SEMESTER V**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Open Course1: EN 1551.3**

**Film Appreciation**

**No. of credits: 2**

**No. of instructional hours: 3 per week [Total 54 hours]**

**Aim** Introduce the world of movies and sensitize its representative politics

**Objectives**

1. Enable the students from various disciplines to decipher the meaning of a movie
2. Familiarize students with the emerging area of film studies
3. Make them aware of the evolution of the filmic medium.

**Course Outcome**

CO 1: Decipher the meaning of a movie

CO 2: Watch, understand and analyze films from a critical perspective

CO 3: Connect movies to its multidisciplinary scope of appreciation and learning.

CO 4: Equip them to write critically about film.

CO 5: Equip them to be resourceful to find a career in areas related to film

**COURSE OUTLINE**

**Module I Evolution and Key concepts**

Defining film – A brief history(Lumiere brothers and the beginning) - Language of Cinema – Types of Shots, Angles – Camera Movements –180 degree Rule – 30 degree rule- Focus – Use of colour and lighting, sound- music- Editing – Different styles of Editing - Mise-en-Scene, Auteur theory- Major film genres–Famous Adaptations - Different stages of Production – Censorship.

**Module II Major Movements and the Masters** (Discuss only the basics and the major film makers)

- ☐ Soviet Cinema and Montage
- ☐ German Expressionism
- ☐ Italian Neo Realism

- ☐ French Poetic Realism and French New Wave
- ☐ Third World cinema
- ☐ Documentary films
- ☐ Short films
- ☐ The Digital world
- ☐ OTT platforms

Famous Directors: Alfred Hitchcock, Charlie Chaplin, Ingmar Bergman, Andrei Tarkovsky, Luis Buñuel, Akira Kurosawa, Satyajit Ray.

### **Module III Indian and Malayalam Cinema**

Beginning of Indian cinema – Dada SahebPhalke – Golden age of Indian cinema – Satyajit Ray – popular Bollywood cinema – beginning and growth of Malayalam cinema – parallel cinema in Malayalam – AdoorGopalakrishnan – contemporary Malayalam cinema.

Practical Sessions: Script Analysis and Writing Reviews

Writing about film – the basics of film review – analyse the films based on the theoretical approaches in the above modules.

Case studies – Script Analysis and Review

*The Titanic*

*Mother India*

*Manichithrathazhu*

### **Recommended Reading:**

Alex Clayton and Andrew Klevan – *The Language and Style of Film Criticism* 2011.

Amy Villarejo. *Film Studies: The Basics*. Routledge, 2013.

Andrew Dix. *Beginning Film Studies*. Manchester University Press, 2013.

Geoffrey Nowell-Smith: *The Oxford History of World Cinema*. OUP, 1997.

James Monaco – *How to Read a Film*. Harbor Electronic Publishing, 2013.

Jill Neldes: *Introduction to Film Studies*. Routledge, 2011.

Madhu Muttam: *Manichithrathazhu Screenplay*. DC Books, 2010.

Renu Saran. *History of Indian Cinema*. Diamond Books, 2012

Robert Stam. *Literature through Film*. Taylor & Francis, 2011.

Robert Stam and Alessandra Raengo (ed.). *Literature and Film*. Wiley-Blackwell, 2004.

Steve Katz. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Focal Press, 1991.

Steven Ascher. *The Filmmaker's Handbook*. Penguin, 2012.

Susan Hayward. *Cinema Studies: The Key Concepts*. Taylor & Francis Ltd/Routledge, 2000.

**e-resources:**

<https://www.cs.ubc.ca/~udls/slides/udls-sampoorna-biswas-film-appreciation-1.pdf>

<https://nofilmschool.com/Film-theory-basic-terms>

<http://www.jccsskc.edu.hk/newweb/modules/cjaycontent/content/1112prefectPhoto/Act06/FilmAppreciation.pdf>

<https://plato.stanford.edu/entries/film/>

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Core Course 11: EN 1641**

**Gender Studies**

**No: of Credits: 4**

**No of Instructional Hours: 5 [Total: 90hours]**

**Aim:** Introduce and problematize gender constructs.

**Objectives**

1. Explore the historical variables that have contributed towards the social norms of gender and sexuality
2. Understand the significance of making gender an integral concept of social analysis
3. Develop a conceptual understanding of the field of gender studies

**Course Outcome**

CO 1: Recognize the patriarchal bias in the formation of history and knowledge.

CO 2: Analyse the ways in which gender, race, ethnicity class, caste and sexuality construct the social, cultural and biological experience of both men and women in all societies.

CO 3: Recognize and use the major theoretical frames of analysis in gender studies

CO 4: CO 5: Interrogate the social constructions of gender and the limiting of the same in to the male-female binary in its intersections with culture, power, sexualities and nationalities

CO 5: Examine gender issues in relation to the sustainable goals of development

**COURSE OUTLINE**

**Module I Introduction to Gender Studies**

Gender, Patriarchy- Family- Identities- Essentialism- Difference- Ideology- Intersectionality- Feminisms-Womanism-Dalit Feminism-Islamic Feminism

1. bell hooks. "Feminist Politics:Where we Stand" *Feminism is for Everybody: Passionate Politics*. London: Pluto, 2000: pp.1-6.  
[https://excoradfeminisms.files.wordpress.com/2010/03/bell\\_hooks-feminism\\_is\\_for\\_everybody.pdf](https://excoradfeminisms.files.wordpress.com/2010/03/bell_hooks-feminism_is_for_everybody.pdf)
2. Judith Lorber. "The Social Construction of Gender."  
[https://ieas.unideb.hu/admin/file\\_9695.pdf](https://ieas.unideb.hu/admin/file_9695.pdf)
3. Vijila Chirappad: "Wasteland" (poem)  
<https://feminisminindia.com/2018/01/11/5-dalit-women-poets/>

## Module II Gender and Sexuality

Body-Sexualities-Performativity-Heterosexuality-Sexual Orientation-Non-normative Sexualities-Desire-Heteronormativity-Homosexuality-LGBTQI-Queer-Transgender-Pride Parade-Posthuman Orientation.

1. A. Revathi. *The Truth about Me: A Hijra Life Story* (Life Narrative)
2. Margaret Atwood: "Helen of Troy Does Countertaps" Dancing (poem)  
<https://apoemaday.tumblr.com/post/181494581744/helen-of-troy-does-countertop-dancing>
3. Kalki Subramaniam: "Breaking Binaries, Establishing Identity" TEDxDumas  
<https://www.youtube.com/watch?v=j1NzEGMNdo>

## Module III Gender and Culture

Culture, Modernity, Consumption, Sexual Economies, Commodity Culture

1. Nivedita Menon: "India: Section 377: How Natural is Normal?"  
<http://www.sacw.net/SexualityMinorities/nivedita01Jan2004.html>
2. Maya Angelou: "Phenomenal Woman" (poem)  
<https://www.poetryfoundation.org/poems/48985/phenomenal-woman>
3. Meena Kandasamy: "Mascara" (poem)  
<https://www.poemhunter.com/poem/mascara-4/>

## Module IV: Gender, Power and Human Rights

Power, Sexual Politics, Discourse, Sexual Citizenship, Discrimination, Human Rights, Gender Justice

1. Alice Walker: *Meridian* (Novel)
2. Mahaswetha Devi: *Draupadi* (Short Fiction)
3. Mayilamma: Chapter 13. "Protest: The First Year" (Pages 55 – 59) Jyothibai Pariyadathu *Mayilamma: The Life of a Tribal Eco-warrior*. Orient Blackswan, 2018.

## Recommended Reading

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.

Cranny-Francis, Anne. Wendy Waring, Pam Stavropoulos, Joan Kirkby. *Gender Studies Terms and Debates*. Macmillan, 2017.

Delap, Lucy. *Feminisms: A Global History*. Penguin, 2020.

Foucault, Michel. *History of Sexuality*. Penguin Books: 1977



Kate, Millet. *Sexual Politics*. New York: Doubleday. 1969.

Kumar, A. *The History of Doing*, New Delhi: Kali for Women, 1998.

Marao, Lori, J. *Fifty-One Key Feminist Thinkers*. Taylor and Francis, 2016.

Naples, Nancy A. *Companion to Women's and Gender Studies*. Wiley, 2020.

Roth, Benita. *Separate Roads to Feminism*. CUP, 2004.

Sullivan, Nikki. *A Critical Introduction to Queer Theory*. NYU, 2003.

#### **e- resources**

<https://kalkisubramaniam.com/>

<https://www.e-ir.info/2017/02/06/online-resources-feminism/>

[https://www.thelancet.com/journals/lancet/article/PIIS0140-6736\(19\)30239-9/fulltext](https://www.thelancet.com/journals/lancet/article/PIIS0140-6736(19)30239-9/fulltext)

<https://plato.stanford.edu/entries/feminist-philosophy/>

[http://www.gender.cawater-info.net/knowledge\\_base/rubricator/feminism\\_e.htm](http://www.gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm)

<https://guides.lib.purdue.edu/c.php?g=352219&p=2375079>

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Core Course 12: EN 1642      Indian Writing in English**

**No. of Credits: 4**

**No. of Instructional Hours: 5 per week [Total 90 hours]**

**Aim:** Trace the growth and development of Indian English Writing

**Objectives**

1. Familiarize the students with the genesis of Indian Writing in English.
2. Acquaint them with the major movements in Indian Writing in English and their historical connections.
3. Introduce them to the stalwarts of Indian Literature in English through the study of selected literary texts

**Course Outcome**

CO 1: Make students aware of different aspects of colonization like cultural colonization.

CO 2: Trace the historical and literary genesis and development of Indian Writing in English

CO 3: Acquaint them with the major movements in Indian Writing in English across varied period and genres

CO 4: Address the plurality of literary and socio-cultural representations within Indian life as well as letters.

CO 5: Enhance the literary and linguistic competence of students by making them aware of how language works through literature written in the subcontinent.

**COURSE OUTLINE**

**Module I Introduction**

Colonialism- Macaulay's Minutes- historical context for the rise of Indian writing in English

1. K. Satchidanandan: "The Plural and the Singular The Making of Indian Literature"  
*Positions: Essays on Indian Literature*. New Delhi: Niyogi Books, 2019.

**Module II Poetry**

Impact of Romanticism- Impact of Nationalism on Indian English Poetry- Aurobindo Ghose- Rabindranath Tagore- Sarojini Naidu- Nissim Ezekiel- A. K. Ramanujan- Jayantha Mahapatra-

R. Parthasarathy- Gieve Patel- Vikram Seth- Meena Alexander- Mamang Dai- Mamata Kalyan- Eunice De Souza- Karthika Nair- Vivek Narayan- Jeet Thayil- Meena Kandasamy

1. Michael Madhusudan Dutt: "I Sigh for Albion's Distant Shore"<http://archive.thedailystar.net/2004/11/13/d41113210292.htm>
2. Toru Dutt: "A Tree of Life"  
<https://www.poetrycat.com/toru-dutt/the-tree-of-life>
3. Rabindranath Tagore: "Where the Mind is Without Fear"  
<https://allpoetry.com/where-the-mind-is-without-fear>
4. Arvind Krishna Mehrotra: "Aligarh"  
<https://www.poetryfoundation.org/poetrymagazine/poems/150263/aligarh>
5. Kamala Das : "An Introduction"  
<https://www.poemhunter.com/poem/an-introduction-2/>
6. Eunice de Souza: "Advice to Women"  
<https://www.poemhunter.com/poem/advice-to-women-2/>
7. Arundhati Subramaniam: "When Landscape Becomes Woman"  
<https://www.usawa.in/poetry/three-poems-by-arundhati-subramaniam.html>
8. Shalim M. Hussain :  
"Golluckgonj"  
<https://www.nezine.com/info/ZWFybmZk95SVRQeWNtcHEXZz09/a-few-poems-by-shalim-m-hussain.html>

### Module III Fiction and Non Fiction

Pre independence fiction-partition fiction- Raja Rao- Mulk Raj Anand- Fiction of the Diaspora- V.S. Naipaul- Salman Rushdie- Chitra Divakaruni- Kiran Desai- Shashi Deshpande- Gita Hariharan- Arundhati Roy- Shashi Tharoor- Mukul Kesavan-Manu Joseph- Anees Salim

#### Short stories

1. R.K. Narayan: "Father's Help"
2. Anita Desai: "Games at Twilight"
3. Jhumpa Lahiri : "A Temporary Matter"

#### Novel

1. Amitav Ghosh: *The Glass Palace*
2. Easterine Kire: *A Terrible Matriarchy: A Novel*

#### Essays

1. Salman Rushdie: "Imaginary Homelands"  
<https://www.terrain.org/wp-content/uploads/2015/11/Rushdie1992ImaginaryHomelands.pdf>

## Module IV Drama

Indian Classical Drama- Modern Drama- Social Drama- Amateur Theatre- Street Theatre- Indigenous Theatre- Vijay Tendulkar- Badal Sircar- Safdar Hashmi-Mahasweta Devi- Mahesh Dattani- Manjula Padmanabhan

1. Girish Karnad: *Nagamandala*

## Recommended Reading

Chaudhuri, Rosinka. A History of Indian Poetry in English. Cambridge, Cambridge University Press, 2016

Desai, Anita. Games at Twilight. Random House, 2011.

De, Souza, Eunice. Ed. These my Words The Penguin Book of Indian Poetry. Penguin Books, 2012.

Dodiya, Jaydising. Indian English Poetry Critical Perspective.

Iyengar .R.Srinivasa. Indian Writing in English. Sterling Publishers Private Limited. 1983.

Lahiri, Jumpa. Interpreter of Maladies. Houghton Mifflin Harcourt, 2000

Mehrotra, Arvind Krishna (ed). A History of Indian Literature in English. New York: Columbia University Press, 2003

Mukherjee, Meenakshi. The Perishable Empire. OUP. 2000.

Naik, M.K, ed. Aspects of Indian Writing in English. Macmillan India Limited. 1982.

---. A History of Indian English Literature. Sahitya Akademi. 2009.

Narayan, R.K Malgudi Days. Penguin Publishing Group. 2006

Roy, Arundhati. The God of Small Things. Penguin Random House Private Limited, 2017

Singh, Kushwanth. Train to Pakistan. Ravi Dayal Publisher, 2013

Rushdie, Salman. Imaginary Homelands. Random House, 2012

Tayil, Jeet. 60 Indian Poets. Penguin Books Limited, 2008.

## e- resources

<https://www.tagoreweb.in/>

<https://www.bookgeeks.in/best-indian-authors-and-their-novels-in-english/>

<https://poetsindia.com/>

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Core Course 13: EN 1643**

**Film Studies**

**No. of credits: 4**

**No. of instructional hours: 5 per week (Total: 90 hours)**

**Aim:** Introduce the theoretical study of films

**Objectives**

1. Familiarize students with the emerging area of film studies and make them equipped to decipher the meaning of a movie.
2. Enable the students to understand the medium of cinema with an ample knowledge of the basic terminologies
3. Help them trace the evolution of the different movements in the film history

**Course Outcome**

CO 1: Recognize the language of films and use it creatively.

CO 2: Analyze films from both technical and non-technical perspectives

CO 3: Engage questions of social justice and gender justice by critiquing representations of culture.

CO 4: Use film as a medium of communication

CO 5: Derive an interest in various careers related to film

**Module I The Basics**

The basic understanding of the word 'film'- film as art, business and technology – three aspects of a movie: literary, dramatic, cinematic— a brief history – optical illusion – series photography – motion picture – projection – the evolution of narratives- studios.

Language of Cinema- Types of Shots, Angles –Camera Movements –Focus – Use of colour and lighting, Sound- Editing – Different styles of Editing -30 degree rule and 180 degree rule- Mise-en-Scene, Auteur theory- Major film genres: Western, Romance, Musical, Horror, Buddy etc.

Different stages of Production: Preproduction, Production, Postproduction – Censorship – Remakes - films in the new era - - the Digital Era – OTT platforms.

Suggested Viewing: *Arrival of a Train at a Station* (Lumiere), *A Trip to Moon* (Méliès), *The Great Train Robbery* (Edwin S Porter), *The Birth of a Nation* (D W Griffith).

## Module II Major Movements in Film history

The Silent Era – Soviet Cinema – Eisenstein and Montage– German Expressionism – The New German Cinema (Fassbinder, Herzog, Wenders)- Italian Neo Realism -Beyond Neo Realism (Fellini)- French poetic realism and French New Wave – Scandinavian Cinema(Ingmar Bergman)- Spanish cinema (Luis Buñuel)- The Polish School – Japanese cinema-Third World Cinema- Classical Hollywood Cinema and after- Documentary films- Nanook of the North- Dogme 95

Suggested Viewing: *Battleship Potemkin* (Eisenstein), *Cabinet of Dr. Caligari* (Robert Wiene), *Bicycle Thieves* (De Sica), *The Jazz Singer*, *Man with a Movie Camera*, *Citizen Kane*, *The Seventh Seal*.

## Module III Film Studies in Context: Indian cinema

A brief history – Phalke- Indian Cinema from 30s to 60s – The golden 50s – Indian parallel cinema – the Indian masters– contemporary Indian Cinema.

History of Malayalam cinema –the beginning - New wave – Contemporary trends- Film Society movements- Remakes in Malayalam Cinema.

Suggested Viewing: *Raja Harishchandra* (Phalke), *Pather Panchali* (Satyajit Ray), *Mother India*, *Elipathayam*, *Chemmeen*.

## Module IV Adaptation

Adaptation- Intersemiotic Transposition – literature and film – three types of adaptation – narration and point of view in film and novel - Fidelity criticism-Intertextuality- Famous adaptations.

Writing about film – A few case studies.

Films for close viewing:

1. *Rashomon*
2. *Psycho*
3. *Chidambaram*

## Recommended Reading:

Andreu Dix.*Beginning Film Studies*.Manchester UP. 2008.

Ascher, Steven. *The Filmmaker's Handbook*.Penguin, 2012.

Birdwell, David and Kristin Thomson.*Film Art: An Introduction*. MacGraw Hill, 2012.

Clayton, Alex and Andrew Klevan.*The Language and Style of Film Criticism*

Cook, David A. *A History of Narrative Film*. W W Norton, 1996.

Dix, Andrew. *Beginning Film Studies*. Manchester University Press, 2013.

Gokulsing, K. Moti and Wimal Dissanayake. *Routledge Handbook of Indian Cinema*. Routledge, 2018.

HaHayes, Susan. *Cinema Studies: The Key Concepts*. Taylor & Francis Ltd/Routledge, 2000.

Katz, Steve. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Focal Press, 1991.

Kristeva, Julia. *Intertextuality: Theories and Practices*

Monaco, James. *How to Read a Film*. Harbor Electronic Publishing, 2013.

Muttam, Madhu. *Manichithrathazhu Screenplay*. DC Books, 2010.

Nelmes, Jill. *Introduction to Film Studies*. Routledge, 2011.

Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. OUP, 1997.

Ray, Satyajit. *Our Films, Their Films*. Orient Blackswan, 2001.

Stam, Robert and Alessandra Raengo (ed.). *Literature and Film*. Wiley-Blackwell, 2004.

Stam, Robert. *Literature through Film*. Taylor & Francis, 2011.

Saran, Renu. *History of Indian Cinema*. Diamond Books, 2012.

Villarejo, Amy. *Film Studies: The Basics*. Routledge, 2013.

**e-resources:**

<https://www.cs.ubc.ca/~udls/slides/udls-sampoorna-biswas-film-appreciation-1.pdf>

<https://nofilmschool.com/Film-theory-basic-terms>

<http://www.jccsskc.edu.hk/newweb/modules/cjaycontent/content/1112prefectPhoto/Act06/FilmAppreciation.pdf>

<https://plato.stanford.edu/entries/film/>

<https://youtu.be/gNoKDkGlgjw>

<https://cpb-ap-se2.wpmucdn.com/thinkspace.csu.edu.au/dist/5/1410/files/2015/10/Cinema-Studies-Key-Concepts-1-289afca.pdf>

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Core Course 14: EN 1644**

**World Classics**

**No: of Credits: 3**

**No: of Instructional Hours: 4 [Total: 72 hours]**

**Aim:** Introduce the timeless classics of world literature

**Objectives:**

1. The course will aid the learner to have a comprehensive study of the historical evolution of classical works from the classical age to the present postmodern age.
2. Enable the learner to imbibe the significance of Classics as a major cultural influence in literatures around the world
3. Understand major Western and non-western literary forms of written and oral traditions.

**Course Outcome**

CO 1: Understand the study of Classics as a means of discovery and enquiry into the formations of great literary works and how the rich imagery of these classical works continues beyond the twentieth century.

CO 2: Recognize the diversity of cultures and the commonalities of human experience reflected in the literature of the world.

CO 3: Imbibe a fair knowledge in the various Classical works from different parts of the world, at different time periods, across cultures.

CO 4: Examine oneself and one's culture through multiple frames of reference, including the perception of others from around the world.

CO 5: Develop and aesthetic sense to appreciate and understand the various literary works with a strong foundation in the World Classics.

**COURSE OUTLINE**

**Module I Prose**

**Course Description:**

Literary classics: definitions – critical concepts – the emergence of classics – a brief survey –

Greek and Roman: Homer, Virgil, Aeschylus, Sophocles – Euripides – Aristophanes – Nikos Kazantzakis



Italian: Dante, Boccaccio – Tasso- Ariosto – Machiavelli

Sanskrit: Vyasa- Valmiki – Kalidasa – Sudraka – Bhasa – Shriharsha – Jayadeva

German: Goethe – Hermann Hesse

Russian: Dostoevsky – Tolstoy – Gorky – Solzhenitsyn

British: Aphra Behn – Mary Shelley –James Joyce

#### Core Reading:

1. T S Eliot's "What is a Classic?" Online Source:  
<http://bracchiumforte.com/PDFs/tseliot.pdf>

#### Module II: Poetry

1. Ovid's *Metamorphoses, Selections* - 'Bacchus' (Book III), lines from 512-733, (Plautus. The Pot of Gold, Tr. E F Watling. Harmondsworth: Penguin, 1965.  
<https://johnstoniatexts.x10host.com//ovid3html.html>

#### Module III: Drama

1. Kalidasa's *Abhijñāna Śākuntalam*. (Ed. Ramesh Chandra. Tr. A H Edgren. New Delhi: Global Vision, 2004).  
<http://www.gutenberg.org/files/16659/16659-h/16659-h.htm>

#### Module IV: Fiction

1. Dostoevsky's *Notes from the Underground*. (Penguin Classics)  
<https://www.planetebook.com/free-ebooks/notes-from-the-underground.pdf>
2. Gabriel Garcia Marquez: *One Hundred Years of Solitude*. Harper Collins. 2004

#### Recommended Reading

Abrams. M H, Geoffrey Harpham. *A Glossary of Literary Terms*. Cengage Learning, 2012

Beard Mary, and John Henderson. *Classics: A Very Short Introduction*. Indian Edition, OUP, 2006.

Nicoll, Allardyce. *World Drama from Aeschylus to Anouilh*. New York: Harcourt Brace, 1950.

## **e-resources**

Homer's Odyssey. <http://www.gutenberg.org/files/1727/1727-h/1727-h.htm>

Virgil's Aeneid. <http://www.gutenberg.org/files/228/228-h/228-h.htm>

Du Fu' Poems. <http://www.chinese-poems.com/du.html>

Jayadeva. Gita Govinda. [http://www.ocasopress.com/pdf/jayadeva\\_gita\\_govinda\\_translation.pdf](http://www.ocasopress.com/pdf/jayadeva_gita_govinda_translation.pdf)

Sophocles. Oedipus Rex.  
<https://www.slps.org/site/handlers/filedownload.ashx?moduleinstanceid=22453&dataid=25126&FileName=Sophocles-Oedipus.pdf>

Shri Harsha .Nagananda .[http://www.yorku.ca/inpar/nagananda\\_boyd.pdf](http://www.yorku.ca/inpar/nagananda_boyd.pdf)

Johann Wolfgang von Goethe. Faust. <http://www.gutenberg.org/files/14591/14591-h/14591-h.htm>

Samuel Butler. Waiting for  
Godot. <http://srgm.org.in/English%20121%20Samuel%20%20Beckett%20Waiting%20for%20Godot.pdf>

Nathaniel Hawthorn. Scarlet Letter. <https://www.gutenberg.org/files/25344/25344-h/25344-h.htm>

Mary Shelley. Frankenstein. <https://www.planetebook.com/free-ebooks/frankenstein.pdf>

Charlotte Bronte. Jane Eyre. <https://www.planetebook.com/free-ebooks/jane-eyre.pdf>

James Joyce's Ulysses. [https://planetpdf.com/planetpdf/pdfs/free\\_ebooks/Ulysses\\_NT.pdf](https://planetpdf.com/planetpdf/pdfs/free_ebooks/Ulysses_NT.pdf)

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Elective Course1: EN 1661.1 Translation Studies**

**No. of credits 2**

**No. of instructional hours: 3 per week [Total: 54]**

**Aim** Equip learners with a professional skill

**Objectives**

- 1 Familiarize the students with the basics and nuances of translation.
- 2 Understand the theory and practice of translation and get well versed in the uniqueness of language structures.
- 3 Prepare students to take up translation as a profession.

**Course Outcome**

CO 1: Comprehend and practise the skills required to become a professional translator

CO 2: Help learners recognize the art involved in translation and encourage translation as a profession

CO 3: Acquire clarity regarding problems of translation

CO 4: Procure and improve language and vocabulary skills

CO 5: undertake an independent translation project.

**COURSE OUTLINE**

**Module I Fundamentals of translation**

Definitions-a brief history of translation in Malayalam-Theories of translation-linguistic-literary-cultural-communicative-Types of translation-Literary-Non-Literary-Technology aided translation. Source language-Target language-Afterlife-Linguistic and cultural systems-fidelity-untranslatability- confusions-equivalence- Principles of Translation- Types of Translation

**Module II Case Studies**

1. Analysis of a translated Text:
  - a. From Malayalam to English
    - i. A story

- ii. A poem
- b. From English to Malayalam
  - 1. A story
  - 2. Problems of translations

### **Module III: Translation Practice**

- a. Non-Literary( Equivalent technical terms-idioms, phrases, proverbs in English and Malayalam-Translation of sentences and passages from English to Malayalam and vice-versa)
- b. Literary( Translation of short literary prose pieces including fiction from English to Malayalam and vice-versa)

### **COURSE MATERIAL**

#### **Core reading**

Harishankar, V. Bharathi, Mini Krishnan and G.S. Jayasree.*Word Worlds: Translation and Communication*. OUP, 2013.

#### **Recommended Reading**

Abdulla, V. and R.E.Asher,Ed.Wind Flowers, New Delhi: Penguin,2004.

Ashly, C,N O. Henriyude Therañjedutha Kathakal Papion,Kozhikodu.

Basheer, Vaikom Muhammed. Poovan Banana and Other Stories. Abdulla,V.tr. Hyderabad: Orient Black Swan,2009.

Hatim, Basil and Jeremy Munday, *Translation: An Advanced ResourceBook*.London: Routledge,2004.

Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum,2009.

Ramakrishnan, Malayattoor. Roots. Abdulla, V.tr.Hyderabad: Orient Black Swan,2009.

Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Abdulla,V.tr. Hyderabad:Orient Black Swan,2009.

‘Vanampadiyodu’ by Vyloppilly Sreedhara Menon.(Translation of Keats’ Ode to a Nightingale)

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Elective Course 2: EN 1661.2 American Literature**

**No. of credits 2**

**No. of instructional hours: 3 per week [Total: 54 hours]**

**Aim:** Introduce the uniqueness and diversity of American Literature

**Objectives**

1. Provide knowledge of the writers who have steered the course of American literature
2. Provide insight into the techniques and stylistic peculiarities of American literature
3. Equip students to identify ideas and themes typical of American literature

**Course Outcome**

1. Instill a sense of the “Americanness” that characterizes American literature
2. Enable the students to place American literature within the corpus of world literature even while identifying its uniqueness.
3. Identify the themes and narratives particular to American literary expressions
4. Generate interest in a field of specialization
5. Enquire about the recent and more popular forms of literature.

**COURSE OUTLINE**

**Module I: Poetry**

1. Walt Whitman – “O Captain! My Captain!”
2. Anne Sexton: “Her Kind”
3. Wallace Stevens – “The Snowman”
4. Charles Bukowski: “So You Want To Be A Writer”
5. Denise Levertov: “What Were They Like?”
6. Archibald MacLeish: “Ars Poetica”

**Module II: Drama**

1. Tennessee Williams – *Lord Byron’s Love Letter*
2. Saul Bellow – *The Wrecker*

**Module III: Prose**

1. Martin Luther king Jr. – “Letter from Birmingham Jail”
2. Alice Walker – “Saving the Life That Is Your Own: The Importance of Models in the Artist’s Life”

## Module IV: Fiction

1. Mark Twain – “The Celebrated Jumping Frog of Calaveras Country”  
<https://www.gutenberg.org/files/10947/10947-h/10947-h.htm>
2. Bret Harte “The Outcasts of Poker Flat”  
<https://www.gutenberg.org/files/1312/1312-h/1312-h.htm>
3. Toni Morrison: *Beloved*

## Recommended Reading

Burt, Daniel S. The Chronology of American Literature. Houghton Mifflin, 2004.

Harper, Michael, S, Antony Walton. The Vintage book of African American Poetry  
New York, Knopf Doubleday Publishing Group, 2012.

Hart, Stephen, M. The Cambridge Companion to Latin American Poetry, Cambridge, Cambridge University Press, 2008.

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Elective Course 3: EN 1661.3 Creative Writing**

**No. of credits 2**

**No. of instructional hours: 3 per week [Total: 54 hours]**

**Aim** Generate interest and prompt creativity.

**Objectives**

1. Recognise the elements needed to give expression to their creativity.
2. Encourage students to use these self-recognized elements to develop their creative writing talent.
3. Sensitize them to the fact that creative writing has gone beyond the traditional genres in today's world and includes many new forms that have grown with the media and social media boom, thereby blurring the boundaries between "creative" and "functional" writing.

**Course Outcome**

CO 1: Create a body of original creative works which exhibit basic elements of literary writing.

CO 2: Generate the ability to apply the creative as well as critical approaches to the reading and writing of literary genres.

CO 3: Critique and support the creative writing of peers in a guided workshop environment.

CO 4: Engage in literary output by identifying, analyzing and expressing socially sensitive and personally abstract themes and ideas.

CO 5: Gain expertise in providing critical readings of works of literary expressions.

**COURSE OUTLINE**

**Module I: Art and Craft of Writing**

- Introduction  
Creative Writing definition – Measuring Creativity – Inspiration and Agency – Creativity and Resistance – Imagination – Importance of Reading
- The Art and Craft of Writing

Tropes and Figures – Style and Register – Formal/Informal Usage – Varieties of English  
– Language and Gender – Word Power – Grammar and Word Order – Tense and Time

## **Module II: Creative Writing across Genres**

- Poetry

Definition – Beginning to write poems – Shape, Form, Technique – Rhyme and Reason –  
Fixed forms and Free Verse – Modes of Poetry (Lyrical, Narrative, and Dramatic) – Voices –  
Indian English poets/works – Problems with writing poetry – Beginning to write

Individual Creative Activity

Poems

- Fiction

Fiction – Literary and Popular Fiction – Short Story – Analysis of a short story – A Conversation  
with a creative writer – Beginning to write

Individual Creative Activity

Short Stories

- Drama

Concepts and characterization of drama – Verbal/non-verbal elements – Different styles of  
contemporary theatre in Indian English – Developing a situation – Creating a sequence of events  
– Transforming it into a scene for a play

Individual Creative Activity

One Act Play

- Writing for Children

Children's literature – writing verse – fiction – scripting for children's theatre

Individual Creative Activity

Poems/Short Stories/Plays for children

## **Module III: Creative Writing in Other Forms**

Reviews

Book reviews, Film reviews

Travel Writing



Travelogues

Life Writings

Memoirs, Diary Entry, Biography, Autobiography

Blogs

Personal/Social/Cultural/Instagram poem/blogs

Creative Writing in Commercial Sphere

Forms

Advertisements, Tourist brochure, Recipe Writing

Individual Creative Activity

Book/film reviews, Travelogues, Memoirs, Diary Entry, Biography (Max. 300 words), Autobiography (Max. 300 words), Personal/Social/Cultural/Instagram poems/blogs

## **Course Material**

Modules I & II

*Creative Writing: A Beginner's Manual* by Dev, Anjana Neira et al. Pearson Longman, 2009.

Reference

Modules III

Book Review

[www.writingcenter.unc.edu/tips-and-tools/book-reviews/](http://www.writingcenter.unc.edu/tips-and-tools/book-reviews/)

[www.writingcenter.unc.edu/esl/resources/writing-critique/](http://www.writingcenter.unc.edu/esl/resources/writing-critique/)

Film Review

[www.wikihow.com](http://www.wikihow.com)

“How to Write a Movie Review (With Sample Reviews)”

Travelogues

[www.researchgate.net/publication/274640565\\_TRAVELOGUES\\_AN\\_INNOVATIVE\\_AND\\_CREATIVE\\_GENRE\\_OF\\_LITERATURE](http://www.researchgate.net/publication/274640565_TRAVELOGUES_AN_INNOVATIVE_AND_CREATIVE_GENRE_OF_LITERATURE)

[www.academichelp.net/create-writing/write-travelogue.html](http://www.academichelp.net/create-writing/write-travelogue.html)

Memoir

[www.selfpublishingschool.com/how\\_to\\_write\\_a\\_memoir/](http://www.selfpublishingschool.com/how_to_write_a_memoir/)

“How to Fast Draft Your Memoir with Rachael Herron”

[www.youtube.com](http://www.youtube.com)

Diary Entry

[www.reliving.co.uk/write-a-diary-entry-expressing-your-feelings/](http://www.reliving.co.uk/write-a-diary-entry-expressing-your-feelings/)

Biography

[www.masterclass.com/articles/how-to-write-a-biography#6-tips-on-how-to-write-a-biography/](http://www.masterclass.com/articles/how-to-write-a-biography#6-tips-on-how-to-write-a-biography/)

Autobiography

[www.theclassroom.com/write-autobiography-university-4581.html/](http://www.theclassroom.com/write-autobiography-university-4581.html/)

“How to Write an Autobiography: The Ultimate Guide with Pro Tips”

[www.essaypro.com/blog/autobiography](http://www.essaypro.com/blog/autobiography)

Blogs

“How to Write a Blog Post: A Step-by-Step Guide”

[blog.hubspot.com](http://blog.hubspot.com)

[www.wordstream.com](http://www.wordstream.com)>blog>2015/02/09>how-to-write-a-blog-post

Instagram Poems/Blogs

[www.writersxp.com](http://www.writersxp.com)>how-to-become-an-instagram-poet

[www.business2community.com](http://www.business2community.com)>instagram>14-blogging...>02308043

Advertisements

“Creativity in Advertising-Harvard Business Review by Werner Reinartz and Peter Saffert

[www.hbr.org](http://www.hbr.org)>2013/06>creativity-in-advertising-when-it-w.../

Tourist Brochure

[www.library.uncg.edu](http://www.library.uncg.edu)>nclitmap>TravelBrochureInclusion

[www.wikihow.com](http://www.wikihow.com)>...>ArtMedia>Brochures>

Recipe Writing

[www.sharonpalmer.com](http://www.sharonpalmer.com)>rules-for-good-recipe-writing

[www.thekitchn.com](http://www.thekitchn.com)>how-to-write-a-recipe-58522

“How to write a recipe” by Jessica Focht 1 Nov. 2019

[www.grammarly.com/blog/how-to-recipe/](http://www.grammarly.com/blog/how-to-recipe/)

Reviews - Commercial

Product

[www.impactbnd.com/blog/how-to-write-product-reviews/](http://www.impactbnd.com/blog/how-to-write-product-reviews/)

General Reference

Abrams, M. H., Geoffrey Galt Harpham. A Glossary of Literary Terms Eleventh Edition. Cengage Learning

Cheney, Theodore A. Rees. Writing Creative Nonfiction: Fiction Techniques for Crafting Great Non-Fiction Writing and Journalism. Ten Speed Press

Cuddon, J. A., Dictionary of Literary Terms & Literary Theory. Penguin.

Earnshaw, Steven. Ed. The Handbook of Creative Writing. Edinburgh University Press.

Mills, Paul. The Routledge Creating Writing Coursebook. Routledge.

Morley, David. The Cambridge Introduction to Creative Writing. Cambridge University Press.

Prasad B. A Background to the Study of English Literature. Macmillan

Roney, Lisa. Serious Daring: Creative Writing in Four Genres. Oxford University Press.

Zinsser, William. On Writing Well: The Classic Guide to Writing Non-Fiction. HarperCollins.

[https://www.scribendi.com/advice/best\\_book\\_blogs\\_2015.en.html](https://www.scribendi.com/advice/best_book_blogs_2015.en.html)

Note: How to implement this course

Students should be exposed to the above as far as possible in the classroom sessions. Since there are many forms listed, group work and division of work along with self-teaching activities may be resorted to. Keeping this in view, certain items in the syllabus have been listed for individual/team writing. Writing workshops should also be conducted.

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Elective Course 4: EN 1661.4**

**English for the Media**

**No. of credits: 2**

**No. of instructional hours: 3per week [Total: 54 hours]**

**Aim:** To introduce the essential requirements of writing for the media.

**Objectives**

1. To familiarize students with the process of writing for the media
2. To make them familiar with the specific use of English in the field of media
3. To generate interest in various aspects of media and thereby to equip them with the basic writing skills required for the same.

**Course Outcome**

CO 1: Generate interest in various aspects of media and thereby to equip them with the basic writing skills required for the same.

CO 2: Enable the students to take up jobs in the media industry- both in the print, broadcast and the new media.

CO 3: Equip the students with the necessary writing procedures so that they can initiate themselves into the media industry even without doing a specialized programme on the topic.

CO 4: Promote their writings with the help of the new media

CO 5: Instill confidence in learners to choose a profession in media.

**Module I Writing for the print media**

Newspaper: Writing headlines – Analysing newspaper articles - Practising interview skills – Planning and writing a newspaper article

Magazine: Composing magazine covers – Planning the contents of a magazine – Giving instructions for a photo shoot – Planning and writing a true life story.

**Module II Writing for Radio, Television and Film**

Radio: Understanding the language of radio presenters – Understanding the production process – Planning a newslit – Giving post production feedback.

Television: Understanding the pre-production process – Organising a filming schedule – Filming on location – Editing a TV documentary

Film: Writing a screenplay – Pitching successfully – Organising a shoot – Writing a film review.

### **Module III Writing for advertisements and New media**

Advertisement and Marketing: Selling your services to a potential client – Creating a print advert – Creating a screen advert – Presenting a finished advert – Analysing market trends and taking action – Setting up a marketing communication strategy – Organising the relaunch of a product – Evaluating the success of a relaunch.

New Media: Briefing a website designer – Analysing problems and providing solutions – Planning and writing a blog – Creating a podcast.

### **Core Reading:**

Ceramella, Nick and Elizabeth Lee. Cambridge English for the Media. Cambridge UP, 2008.

### **Recommended Reading**

Allen, Victoria, Karl Davis et al. Cambridge Technicals Level 3 Digital Media. Hodder, 2016.

Axford, Barrie and Richard Huggins. New Media and Politics. Sage, 2001.

Hayward, Susan. Cinema studies: The Key Concepts. Routledge, 1996.

Manovich, Lev. The Language of New Media. Cambridge: MIT P, 2002.

Ogilvy, David. Ogilvy on Advertising. Welbeck. 2007.

Ouellette, Laurie. The Media Studies Reader. Routledge, 2012.

Parthasarathy, Rangaswami. Here is the News! Reporting for the Media. Sterling Publications. 1998.

Raman, Usha. Writing for the Media. OUP, 2009.

Ryan, Michael and James W Tankard. Writing for Print and Digital Media. McGraw-Hill, 2005.

### **e-resources**

[https://www.google.co.in/books/edition/Designing\\_New\\_Media/](https://www.google.co.in/books/edition/Designing_New_Media/)

[https://www.google.co.in/books/edition/AS\\_Media\\_Studies](https://www.google.co.in/books/edition/AS_Media_Studies)

[https://www.google.co.in/books/edition/Social\\_Media\\_and\\_Democracy](https://www.google.co.in/books/edition/Social_Media_and_Democracy)

[https://www.google.co.in/books/edition/Writing\\_Feature\\_Articles](https://www.google.co.in/books/edition/Writing_Feature_Articles)

[https://www.google.co.in/books/edition/Writing\\_Space](https://www.google.co.in/books/edition/Writing_Space)

<http://downloads.bbc.co.uk/writersroom/scripts/bbcradioscene.pdf>

<https://indiegroundfilms.files.wordpress.com/2014/01/titanic-numbered.pdf>

<https://podcasts.google.com/>

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**

**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Elective Course 5: EN 1661.5 20<sup>th</sup> Century Regional Literatures in English Translation**

**No. of credits: 2**

**No. of instructional hours: 3per week [Total: 54 hours]**

**Aim :** Introduce and broaden the knowledge about the richness of regional literatures.

**Objectives**

1. Introduce the diversity of the nature and features of literary productions within the country and to synthesis ideas that connect them
2. Equip to analyze and defend a plurality of paradigms that will enable a greater understanding of the complex and interdisciplinary nature of translation.
3. Enhance the competence and skill development in the area of translation studies.

**Course Outcome**

CO 1: Think creatively and critically within and beyond the singularity of regional literature

CO 2: Overcome language barrier in the appreciation of literature

CO 3: Equip to identify the uniqueness as well as the shared history of the regional literatures

CO 4: Engage in translating regional texts into English

CO 5: Be able to evaluate their own competences in translation and will be capable of selecting specialized translation courses for higher studies and also as profession.

**COURSE OUTLINE**

**Module I: Poetry**

1. Amrita Pritam (Punjabi) “Oedipus”  
<http://apnaorg.com/books/english/selected-poems-amrita-pritam/selected-poems-amrita-pritam.pdf>
2. Ka. Naa. Subramanyam (Tamil) “Experience” Sachidananda, K. ed. Signature: *One Hundred Indian Poets*. NBT 2006.
3. Navakanta Barua (Asamiya) “Tete-a-tete”  
<https://www.poemhunter.com/poem/tete-a-tete-4/>
4. Sitakant Mahapatra (Oriya) “Death of Krishna” (*Death Of Krishna And Other Poems* by Sitakant Mahapatra Calcutta : Rupa & Co., 1992.
5. K. Ayappa Paniker “Bhagavathykunjamma's Bharatanatyam”

<https://www.poemhunter.com/ayyappa-paniker/poems/>

## Module II:

### Fiction/ Non-Fiction

1. Perumal Murgan : *Poonachi: or the Story of a Black Goat* Pushkin Press, 2020.
2. U R Ananthamurthy : *Samskara: A Rite for A Dead Man* New Delhi Oxford University Press 2013

### Short Story:

1. Ismat Chughtai ‘The Quilt’ [https://archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai\\_djvu.txt](https://archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai_djvu.txt).
2. Fakir Mohan Senapati “Rebati” <https://www.scoop.it/topic/tghnpv/p/4099690484/2018/07/24/rebati-by-fakir-mohan-senapati-pdf995>
3. Amin Kamil: “Cock Fight” <http://kamil.neabinternational.org/cockfight.htm>

## Module III: Drama

1. Vijay Tendulkar : *His Fifth Woman* (*THE CYCLIST and HIS FIFTH WOMAN*) Oxford University Press, 2006.
2. Salish Alekar: *The Dread Departure* (Collected Plays of Satish Alekar by Satish Alekar New Delhi ; Oxford : Oxford University Press, 2010)

### Recommended Reading

Abdulla, V. and R.E. Asher, Ed. *Wind Flowers*. New Delhi: Penguin, 2004.

Adil Jussawalla (ed) *New Writing in India* Harmondsworth: Penguin. 1974.

Ashly C N .tr. *O Hendriyude Theranjedutha Kathakal* by. Papion, Kozhikodu.

Bhattacharya, Bhabani (ed.) *Contemporary Indian short stories Volume II* Sahitya Akademi, 2006

Catford, J. C. 1965. *A Linguistic Theory of Translation*. London: Oxford University Press.

Gokak V.K. (ed). *Literatures in Modern Delhi*: The Publication Indian Languages Division, 1957



Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. London: Routledge, 2004.

Mukherjee, Meenakshi and Nissim Ezekiel. (ed) *Another India*, New Delhi: Penguin, 1990.

Nandi, Pritish ed. *Selected Poems of Amrita Pritam Dialogue* Calcutta Publication, 2001.

Sachidananda, K. ed *Signature: One Hundred Indian Poets* . NET India New Delhi 2000

Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.

Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.

Ramakrishnan, Malayattoor. *Roots*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.

.Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.

Sreedhara Menon ,Vyloppilly .Vanampadiyodu' (Translation of Keats' Ode to a Nightingale)

#### **e-resources:**

(<http://kamil.neabinternational.org/cockfight.htm>)

(<https://www.scoop.it/topic/tghpnpv/p/4099690484/2018/07/24/rebati-by-fakir-mohan-senapati-pdf995>)

[https://archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai\\_djvu.txt](https://archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai_djvu.txt)

<https://www.poemhunter.com/ayyappa-paniker/poems/>

<https://www.epw.in/engage/article/case-collaborative-translation-literary-texts-south-asia>

<https://www.poetrytranslation.org/poems/from/india>

<https://kitaab.org/2018/01/19/100-great-indian-poems-editors-note-and-8-poems/>

<http://indianpoetrytranslations.blogspot.com>

<https://www.worldliteraturetoday.org/blog/poetry/three-poems-india-kedarnath-singh>

<https://zubaanbooks.com/found-in-translation-stories-from-india/>

<http://osou.ac.in/eresources/CIT-01-Unit-01-Meaning,%20Nature%20and%20Scope%20of%20Translation.pdf>

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME IN**  
**B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)**

**Elective Course 6: EN 1661.6**

**Copy Editing**

**No. of credits: 2**

**No. of instructional hours: 3 per week [Total: 54 hours]**

**Aim:** Introduce a skill and career oriented course

**Objectives**

1. Familiarize students with the concepts of copy- editing and impart basic copy-editing skills.
2. Give exposure to the practice of copy editing
3. Open up areas of further possibilities regarding choice of career.

**Course Outcome**

CO 1: Gain Through knowledge of the theoretical and practical knowledge of copy editing

CO 2: Copy-edit non-technical materials of moderate difficulty.

CO 3: Produce consistently well-organized written discourse.

CO 4: Find employment in the editing field as copy-editors, sub-editors and web editors.

CO 5: Help them find employment in the publishing field

**COURSE OUTLINE**

**Module I**

What is copy-editing - scope and need - various typescripts - electronic - conversion of manuscripts - copy-editing - preliminary steps.

**Module II**

Preparing the text - the quantity of copyediting needed - interacting with the author - creation of self-contained, well-edited copies and books - coherence and consistency - the question of copyrights - acknowledgements and other legal issues - incorporating illustrations - copy-editing blurbs and titles and cover descriptions - dealing with multi-authorship - proof-reading - repeated proofs.

**Module III**

The problem of style - the concept of in-house style - in-house style manuals - the question of grammar – abbreviations – concord – nouns - proper nouns – punctuation – spelling – ambiguity – dates – money measurements - a brief understanding of the make-up of a standard book - preliminary pages - indexing a book - bibliographical references - special books like scientific and technological books - On-screen copy editing – definition - scope - different types - technical issues involved - legal and safety concerns - software tools.

#### **Module IV**

Practice session On grammatical trouble points - use of MLA Handbook as an in-house style manual – basic copyediting using materials such as assignments and projects from students - use of electronic versions of these materials for onscreen copy- editing practice.

#### **Recommended Reading**

Butcher, Judith, et al. Butcher's Copy-editing, Fourth Edition. New Delhi:

Chicago Manual of Style, 15th Edition of Manual of Style. University of Chicago, 2003.

Greenbaum, Sidney and Janet Whitcut, Longman Guide to English Usage. Harmondsworth: Penguin, 1996.

Huddleston, R and Geoffrey K. Pulia, A Student's Introduction to English Grammar. CUP, 2005.

New Hart's Rules; The Handbook of Style for Writers and Editors. Oxford University Press, 2005.

New Oxford Dictionary for Writers and Editors: The Essential A to Z Guide to the Written Word. OUP, 2005.

Suttcliffe, Andrea J, Ed., The New York Public Library Writer's Guide to Style and Usage. Macmillan, 2000.

Turto, ND and Heaton, JB. Dictionary of Common Errors. Longman, 1998.

**SEMESTER VI**  
**FIRST DEGREE PROGRAMME (CBCS System)**

**Common guidelines for Project/Dissertation**

**B.A. ENGLISH LANGUAGE AND LITERATURE: EN 1645**

**Credits: 4**

**Total Instructional hours: 3 per week [Total: 54 hours]**

**A. Guidelines for Teachers:**

1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor for the sixth semester. However the work of supervising the Projects should be distributed equally among all the faculty members of the department.
2. The teaching hours allotted in the sixth semester for the Project/Dissertation [i.e., 3 hours/week] is to be used to make the students familiar with Research Methodology and Project writing.
3. A maximum of five students will work as a group and submit their project as a [single] copy for the group. The members of a group shall be identified by the supervising teacher. Subsequently each group will submit a project/dissertation and face the viva individually/separately.
4. The list containing the groups and its members should be finalized at the beginning of the sixth semester.
5. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class [Semester 6] as the case may be. The group will then collectively work on the topic selected.
6. Credit will be given to original contributions. So students should not copy from other projects.
7. There will be an external evaluation of the project by an External examiner appointed by the University. This will be followed by a viva voce, which will be conducted at the respective college jointly by the external examiner who valued the projects/dissertations and an internal examiner. All the members within the group will have to be present for the viva voce. The grades obtained [for external evaluation and viva voce] will be the grade for the project/dissertation for each student within that group.
8. The Project/Dissertation must be between 20 and 25 pages. The maximum and minimum limits are to be strictly observed.
9. A Works Cited page must be submitted at the end of the Project/Dissertation.
10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.

11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.

**B. General guidelines for the preparation of the Project:**

- Paper must of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5 inch left margin and 1 inch margin on the remaining three sides.

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- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown:

Chapter One

Introduction

- Sequence of pages in the Project/Dissertation:
  - i. Cover Page.
  - ii. First Page.
  - iii. Acknowledgement, with name & signature of student.
  - iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
  - v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.
- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.
- Chapter divisions: Total three chapters.

Preface

Chapter One: Introduction - 5 pages

Chapter Two: Core chapter - 15 pages

Chapter Three: Conclusion - 5 pages.

#### Works Cited

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand corner]

#### **C. Specific guidelines for preparation of Project:**

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc. should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

#### **D. Selection of Topics:**

Students are permitted to choose from any one of the following areas/topics. Selection of topics/areas has to be finalized in the course of the first week of the final semester itself with the prior concurrence of the Faculty Advisor / Supervisor:

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].
4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [News from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].
7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Aneesh Jung, etc.

8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal Txtng: the GR8 Dbt. OUP, 2008]
10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

**E. Details of Course Contents:**

(1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:

- (a) Selecting a Topic
- (b) Compiling a Working Bibliography
- (c) Writing Drafts
- (d) Plagiarism and Academic Integrity
- (e) Mechanics of Writing
- (f) Methods of quoting texts:
- (g) Format of the Research Paper

Reference text: *M.L.A. Handbook* 8th Edition.

(2) Documentation of sources in the works cited page(s): Samples of different types of sources will be provided.

## **Question Paper Pattern**

**No questions should be asked from Additional/ Suggested/ Recommended Reading.**

**Max. Marks: 80**

**Time: 3 hours**

### **Part One**

10 questions to be answered, each in a word or sentence. **(10 x 1=10marks)**

### **Part Two**

Eight questions to be answered from a total of 12 and to be written in not more than 50 words.

**(8 x 2= 16marks)**

### **Part Three**

Six questions to be answered from a total of 9 and to be written in around 100words.

**(6 x 4 = 24marks)**

### **Part Four**

Two questions to be answered out of four and to be written in not less than 300 words.

**(2 x 15= 30marks)**