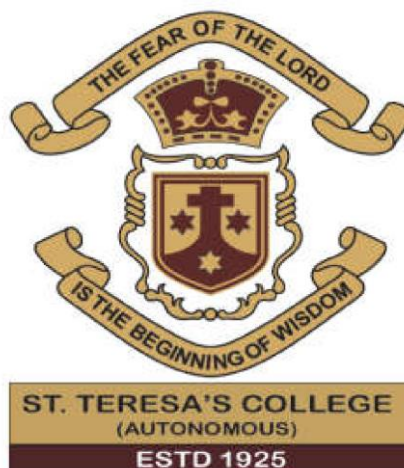


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**ST. TERESA'S COLLEGE (AUTONOMOUS)  
ERNAKULAM**

**Affiliated to Mahatma Gandhi University, Kottayam**



**CURRICULUM AND SYLLABI FOR THE PROGRAMME**

**B.A. ENGLISH LANGUAGE AND LITERATURE**

**Programme Code: BENG**

**and**

**Complementary Courses**

**Under Choice Based Credit & Semester System  
(2023 Admission Onwards)**

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**St. Teresa's College (Autonomous), Ernakulam**

**Department of English**

**Board of Studies in English (2021-2024)**

<b>Sl. No</b>	<b>Category</b>	<b>Name</b>	<b>Designation</b>	<b>Official Address</b>
1	Chairperson (HOD)	Dr. Preeti Kumar.	Assistant Professor and Research Guide	Department of English and Centre for Research, St. Teresa's College.
2	Faculty Member	Dr. Maria Teresa Chakunny	Assistant Professor	Department of English, St. Teresa's College (Autonomous), Ernakulam
3	Faculty Member	Dr. Tania Mary Vivera	Assistant Professor and Research Guide	Department of English, St. Teresa's College (Autonomous), Ernakulam
4	Faculty Member	Dr. Jisha John	Assistant Professor	Department of English, St. Teresa's College (Autonomous), Ernakulam
5	Faculty Member	Dr. Jeena Ann Joseph	Assistant Professor and Research Guide	Department of English, St. Teresa's College (Autonomous), Ernakulam
6	Faculty Member	Ms. Athira Babu	Assistant Professor	Department of English, St. Teresa's College (Autonomous), Ernakulam
7	Faculty Member	Ms. Tessa Fani Jose	Assistant Professor	Department of English, St. Teresa's College (Autonomous), Ernakulam
8	Faculty Member	Ms. Lissy Jose	Assistant Professor	Department of English, St. Teresa's College (Autonomous), Ernakulam

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9	Faculty Member	Ms. Niveda Sebastain	Assistant Professor on contract	Department of English, St. Teresa's College (Autonomous), Ernakulam
10	Faculty Member	Ms. Lakshmipriya P. Santhosh	Assistant Professor on contract	Department of English, St. Teresa's College (Autonomous), Ernakulam
11	Faculty Member	Ms. Elizabeth Maria	Assistant Professor on contract	Department of English, St. Teresa's College (Autonomous), Ernakulam
12	Faculty Member	Ms. Aleena Mariam Jacob	Assistant Professor on contract	Department of English, St. Teresa's College (Autonomous), Ernakulam
13	Faculty Member	Ms. Harsha Prince	Assistant Professor on contract	Department of English, St. Teresa's College (Autonomous), Ernakulam
14	Subject Expert - 1 Outside MG University	Dr. Sushma V. Murthy	Associate Professor	Department of English, Christ [Deemed to be University], Bengaluru
15	Subject Expert - 2 Outside MG University	Dr. Kaustav Bakshi	Assistant Professor	Department of English & Centre for Advanced Studies, Jadavpur University, Kolkata
16	University Nominee	Dr. Suja Kurup	Director, Centre for Australian Studies	Institute of English University of Kerala Thiruvananthapuram
17	Representative from Industry/ Corporate Sector/ Allied field related to placement	Mr. Shelton Pinheiro	Executive Creative Director	Stark Communications, North Janatha Road, Palarivattom, Ernakulam
18	Representative from Industry/ Corporate Sector/ Allied	Ms. V. Lakshmi Murali	Principal Consultant	Tata Consultancy Services, IIT Research Park, Taramani, Chennai

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	field related to placement			
19	Alumni Representative	Dr. Jyotimol P	Associate Professor and Head of the Department	Department of English, Basellos College, Kottayam

## PREFACE

The curriculum, which encompasses the totality of student experience, should ensure a collective and dedicated effort to birth an inspiring academic culture in a campus. It is this vision of quality knowledge, its production and transmission, that has fueled the Teresian quest for essential and elemental student development. St. Teresa's College has taken meticulous care in the conception of the new well-balanced curriculum by retaining the fundamental prerequisites mentioned by the University/Higher Education Council. With the constraints of a prescribed syllabus in mind, we have created an academic sanctuary, where a deeper access to knowledge is achievable to students and teachers as well.

The Syllabus restructuring of 2022 instigates opportunities of real-world learning to equip a modern scholar with the practicality of experience. As an autonomous institution under Mahatma Gandhi University, St. Teresa's College offers a significant number of Programmes with definite placement windows to the learners. Student knowledge and training across a range of subject areas is efficiently enriched by engaging them in work-based learning, as provided by the revised and restructured curriculum.

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The indefatigable effort taken by the teachers in developing Programmes and Course outcomes is commendable. The blossoming of the cognitive and intellectual skills of the scholars, the initiation of a research mentality, and pragmatic skill sets to venture out confidently into a professional space, are the core off-shoots that are anticipated. The curriculum should equip the students to be educators themselves, with a voice that echoes global effectiveness.

I congratulate the efforts taken by the Principal Dr. Alphonsa Vijaya Joseph and her team for restructuring the syllabus in keeping with the latest demands in academia. We trust that the syllabus will transform minds to embark upon higher academic summits and thereby mould learners who will make significant contributions to the world. We look forward to sharing the outcomes of our restructured curriculum and the positive changes that would reshape the academic lives of all our scholars.

**Dr. Sr. Vinitha,**  
**Provincial Superior and Manager**

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## FOREWORD

The most significant characteristic of an autonomous college is its commitment to curriculum renewal or revision. Academic autonomy has granted the college the freedom to fine tune the syllabus keeping in mind the changing needs of the new generation of students, the new educational scenario in the global context and incorporation of skill based curricula. Revision of the syllabus implies responsibility and accountability and this in turn leads to excellence in academics and proactive governance. Education in the current scenario throws up a multitude of challenges and the curricula and syllabi ought to reflect the paradigm shift that has occurred in the various disciplines.

A revision of the syllabus is implemented by modifying the curriculum after review to evaluate the effectiveness of the curriculum after it has been implemented and to reflect on what students did and did not get out of it. In line with the new Educational policy, a big educational reform can be effected by restructuring of syllabi to maintain a high level of quality in the standard of education that we impart.

The three themes under Higher Education relevant to policy initiative for restructuring of the curriculum i.e., integrating skill development in higher education, linking higher education to society and integration of new knowledge are considered with utmost importance during revision of the syllabus.

Outcome-Based Education emphasizes that the learning process is innovative, interactive and effective, where the main goal is student achievement at the end of the learning period. St. Teresa's College in its pursuit of imparting quality education has adopted Outcome Based Education (OBE) system that involves restructuring of curriculum, academic processes, teaching methodologies, assessment and evaluation systems in education to reflect the achievement of high order learning. It is a student-centric instruction model that focuses on measuring student performance through outcomes that include knowledge, skills and attitudes.

The revised syllabus and curriculum is the result of the combined efforts of the members of the Board of studies, curriculum expert committee and the syllabus committee who worked as a team to revise the syllabus and curriculum in the stipulated period. Active consultations were held with various stakeholders to elicit multiple perspectives in higher education which were incorporated in the new curriculum.

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With sincere gratitude I acknowledge the instinct support and constant guidance extended by Rev. Dr. Sr. Vinitha, Provincial Superior and Manager, Rev. Sr. Emeline, Director, Dr. Sajimol Augustine M., Senior Administrator, Smt. Betty Joseph, Vice-Principal and Dr. Beena Job, Dean of self-financed programmes. I specially thank the team headed by Dr. Betty Rani Isaac, the Heads of the Departments and all the faculty members for their diligence, commitment and exceptional contribution towards this endeavour.

**Prof. Alphonsa Vijaya Joseph**  
**Principal**

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## ACKNOWLEDGEMENT

I wish to place on record my sincere gratitude to those who worked on this syllabus for the Undergraduate programme in English Language and Literature. My first words of thanks are to the teaching staff of the Department of English who worked on every course, fine tuning it to the requirements of the students.

I also acknowledge our indebtedness to the external members of the Board of Studies - Dr. Sushma Murthy, Dr. Kaustav Bakshi, Dr. Suja Kurup, Ms. Lakshmi Murali, Mr. Shelton Pinhero, and Dr. Jyotimol P - for their wholehearted participation, insightful analysis, and indispensable advice and suggestions.

My thanks are also due to the IQAC coordinator, Dr. Kala M.S, the Curriculum Committee, the Syllabus Committee 2023, and the members of the IQAC who have been unhesitant in offering help whenever we appealed to them.

A note of acknowledgment to our Provincial Superior and Manager, Rev. Dr. Sr. Vinitha CSST; the Principal of St. Teresa's College, Dr. Alphonsa Vijaya Joseph; the Director, Rev. Sr. Emeline CSST; Senior Administrator, Dr. Sajimol Augustine M.; and the Vice-Principal, Smt. Betty Joseph, for their determination and insistence that the college meet the highest academic standards, and for their motivation, direction, and encouragement in every venture on which we set forth.

And finally, reverential thanks to the Greater Guide above us who makes our work meaningful.

With gratitude,

**Dr. Preeti Kumar**  
**Chairperson**

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## **PREAMBLE**

The programme introduces the students to the essence and aesthetics of English Literature and inculcates a perceptive understanding and scholarly appreciation for the subject. The different courses serve to familiarize the students with classic and contemporary works and identify the literary practices that shape these works. Discussion of diverse literary theories enables the students to become active readers of literature with well-defined perspectives. The course is framed to guide the students through the evolution and development of English Literature over the various literary periods and movements to its present-day global status. The course also sensitises the learner to writings in English from different parts of the world.

The study aims at introducing the student to the tremendous scope literature offers for critical, comparative and translation studies with special emphasis on both research and career opportunities. The programme is designed keeping in mind the changing demands of the job market. It also helps the students to refine their communicative skills by providing special focus to improving their grammar, listening, and writing skills.

The Programme has also been tailored towards an Outcome Based Education. Outcome based education involves assessment and evaluation practices in education reflecting the attainment of expected learning and mastery in the programme. It is a systematic way to determine if a programme has achieved its goal. This approach of learning makes the student an active learner, the teacher a good facilitator, and together they lay the foundations of lifelong learning. The process includes framing of specific course outcomes at various appropriate levels of taxonomy, mapping the course outcomes with the Programme Specific Outcomes and finally calculating the course attainment based on the marks scored by the student in both the Internal and External assessments.

## **PROGRAMME OUTCOMES (PO)**

On completion of an undergraduate programme from St. Teresa's College (Autonomous), Ernakulam, students should be able to demonstrate the programmes outcomes listed below:

### **PO1: Disciplinary Knowledge**

- Demonstrate a mastery of the fundamental knowledge and skills required in the discipline to function effectively as an entry-level professional in the field.

### **PO2: Scientific Temper**

- Experiment with new approaches, challenge existing knowledge boundaries and take informed action to solve problems related to society.
- Identify, define, and deal with problems through logical, analytical, and critical thinking acquired from different domains of knowledge.

### **PO3: Research and Digital Competence**

- Develop a research culture for lifelong learning and demonstrate competency in creating new knowledge.
- Analyse and choose from available data and information sources to communicate, collaborate and network through a range of digital media.

### **PO4: Communication Skills**

- Develop language proficiency through interactions embedded in meaningful contexts.
- Demonstrate communicative competence particularly using technology in social and global environments.

### **PO5: Leadership, Teamwork, and Interpersonal Skills**

- Function effectively both as leader and/or member of a team.
- Collaborate and interact effectively with others.

### **PO6: Moral and Ethical Awareness and Social Responsibility**

- Demonstrate national and social responsibility.
- Engage in activities that contribute to the betterment of society, with a preference for the service for the economically challenged and the marginalised.

### **PROGRAMME SPECIFIC OUTCOMES (PSO)**

On completion of the B.A. Programme in English Language and Literature, the students should be able to demonstrate the Programme Specific Outcomes listed below:

**PSO1:** Discuss the evolution, nature, and basic concepts of English language and literature (Understand)

**PSO2:** Identify seminal writers of English and World Literatures and recognise various literary genres and periods of English Literature. (Understand)

**PSO3:** Apply Listening, Speaking, Writing and Reading skills and develop effective communication. (Apply)

**PSO4:** Illustrate critical and analytical skills as well as creative and aesthetic sensibilities. (Analyse)

**PSO5:** Integrate the research skills acquired in presenting papers and undertaking projects. (Create)

## **ELIGIBILITY**

The eligibility for admission to B. A. English Language and Literature Programme is a pass + 2 examinations in any stream **recognized by Mahatma Gandhi University**.

## **PROGRAMME DESIGN**

The B.A. Programme in English Language and Literature includes (a) Core Courses (b) Choice Based Core Courses (c) Open Courses and (d) Complementary Courses. No course shall carry more than 5 credits. The student shall select any Choice based course offered by the department which offers the core courses, depending on the availability of teachers and infrastructure facilities, in the institution. An Open course shall be offered in any subject during the fifth and sixth semesters. Students of the B.A. English language and Literature Programme can opt for open courses. The number of courses for the restructured programme should contain 14 compulsory core courses, 1 open course, 1 choice-based core course, 1 project in the core area and 4 complementary courses. There should be 10 common courses, unless otherwise specified, which includes the first and second language of study.

### **Choice Based Core Course**

Departments have the freedom to change current papers/choose other papers if found relevant. But changes should not affect the number of teaching hours (workload of each teacher) of each department.

### **Open Course**

All students are expected to do one open course of their choice from any discipline other than their parent discipline.

## **PROGRAMME STRUCTURE**

### **B.A. ENGLISH LANGUAGE AND LITERATURE (MODEL- I)**

<b>A</b>	Programme Duration	6 Semesters
<b>B</b>	Total Credits required for successful completion of the Programme	120
<b>C</b>	Credits required from Common Course I	22
<b>D</b>	Credits required from Common Course II	16
<b>E</b>	Credits required from Core course and Complementary courses including Project	79
<b>F</b>	Credits required from Open Course	3

## **COURSES**

The programme (Model I) consists of common courses (I & II) with 38 credits; Core courses (including Choice based course and Project) of 63 credits and Complementary courses with 16 credits and Open course with 3 credits.

### **SCHEME OF COURSES**

<b>Courses</b>	<b>No.</b>	<b>Credits</b>
<b>COMMON COURSES</b>		
Common Course-I	6	22
Common Course-II (Second Language)	4	16
<b>Total</b>	<b>10</b>	<b>38</b>
<b>CORE COURSES</b>		
Core Courses	14	57
Choice Based Core courses	1	4
Project	1	2
<b>Total</b>	<b>16</b>	<b>63</b>
<b>OPEN COURSE</b>		
Open Course (General)	1	3
<b>Total</b>	<b>1</b>	<b>3</b>
<b>COMPLEMENTARY COURSES</b>		
Complementary Courses	4	16
<b>Total</b>	<b>4</b>	<b>16</b>
<b>TOTAL</b>	<b>31</b>	<b>120</b>

**SCHEME OF DISTRIBUTION OF INSTRUCTIONAL  
HOURS FOR CORE COURSES**

<b>Semester</b>	<b>Instructional Hours</b>
First	6
Second	6
Third	9
Fourth	9
Fifth	21
Sixth	20

**COURSE CODE FORMAT**

The programme is coded according to the following criteria.

1. The first letter plus second letter/any letter from the programme ie., **EN**
2. One digit to indicate the semester. i.e., **EN1 (English, 1<sup>st</sup> semester)**
3. One letter from the type of courses such as, **A** for common course, **B** for Complementary course, **C** for Core course, **D** for Open course, ie..., **EN1C (English, 1<sup>st</sup> semester Core course)**, **PR** for project and **I** for Internship.
4. Two digits to indicate the course number of that semester. ie..., **EN1C01 (English, 1<sup>st</sup> semester, Core course, course number is 01)**
5. The letter **B** to indicate Bachelor's Programme.
6. **EN1C01B** (English, 1<sup>st</sup> semester, Core course, courses number 01, and **B** for bachelors Programme)
7. **23 to indicate the year.** i.e., **EN1C01B23**
8. English Project: **EN6PRB123**



### **DURATION OF PROGRAMME**

- The duration of U.G. Programmes shall be **6 semesters**.
- A student may be permitted to complete the programme, on valid reasons, within a period of 12 continuous semesters from the date of commencement of the first semester of the programme.
- Attendance: Students having a minimum of 75% average attendance for all the courses only, can register for the examination.

**DETAILED PROGRAMME STRUCTURE FOR**  
**B.A. ENGLISH LANGUAGE AND LITERATURE**

Semester	Course type	Course code	Course Title	Hrs/week	Credits	Max Marks	
						ISA	ESA
I	Common course I	EN1A01B23	Fine-Tune Your English	5	4	20	80
		EN1A02B23	Pearls From the Deep	4	3	20	80
	Common course II	FR1A01B23	French Language and Communicative Skills -I	4	4	20	80
		HN1A01B23	Kahaani Aur Upanyas				
		MA1A01B23	Kathasahithyam				
	Core course	EN1C01B23	Methodology Of Literary Studies	6	4	20	80
	Complementary course I	SO1B01B23	Introduction To Sociology	6	4	20	80
	<b>Total Credits</b>			-	<b>19</b>	-	-
II	Common course I	EN2A03B23	Issues That Matter	5	4	20	80
		EN2A04B23	Savouring The Classics	4	3	20	80
	Common course II	FR2A03B23	French Language and Communicative Skills- II	4	4	20	80
		HN2A03B23	Kavita Vyakaran Aur Anuvad				
		MA2A03B23	Kavitha				
	Core course	EN2C02B23	Introducing Language and Literature	6	4	20	80

	Complementary course I	SO2B01B23	Development Of Sociological Theories	6	4	20	80
	<b>Total Credits</b>			-	<b>19</b>	-	-
III	Common Course I	EN3A05B23	Literature And/As Identity	5	4	20	80
	Common Course II	FR3A05B23	An Advanced Course in French -I	5	4	20	80
		HN3A05B23	Naatak Aur Lambi Kavita				
		MA3A05B23	Drisyakalasaahithyam				
	Core Course	EN3C03B23	Harmony Of Prose	4	4	20	80
	Core Course	EN3C04B23	Symphony Of Verse	5	4	20	80
	Complementary course II	EN3B01B23	Evolution Of Literary Movements: The Shapers Of Destiny	6	4	20	80
	<b>Total Credits</b>			-	<b>20</b>	-	-
IV	Common Course I	EN4A06B23	Illuminations	5	4	20	80
	Common Course II	FR4A06B23	An Advanced Course in French -II	5	4	20	80
		HN4A06B23	Gadya Aur Ekanki				
		MA4A06B23	Malayala Gadhyarachanakal				
	Core Course	EN4C05B23	Modes Of Fiction	4	4	20	80
	Core Course	EN4C06B23	Language And Linguistics	5	4	20	80

	Complementary course II	EN4B01B23	Evolution Of Literary Movements: The Cross Currents of Change	6	4	20	80
	<b>Total Credits</b>			-	<b>20</b>	-	
<b>V</b>	Core Course	EN5C07B23	Environmental Science and Human Rights	5	4	20	80
	Core Course	EN5C08B23	Acts On the Stage	6	5	20	80
	Core Course	EN5C09B23	Literary Criticism and Theory	5	4	20	80
	Core Course	EN5C10B23	Indian Writing in English	5	4	20	80
	Open Course		Offered By Other Departments	4	3	20	80
	<b>Total Credits</b>			-	<b>20</b>	-	-
<b>VI</b>	Core Course	EN6C11B23	Postcolonial Literatures	5	4	20	80
	Core Course	EN6C12B23	Women Writing	5	4	20	80
	Core Course	EN6C13B23	American Literature	5	4	20	80
	Core Course	EN6C14B23	Modern World Literature	5	4	20	80
	Choice Based Core Course	EN6C15BB23	Choice Based Core Course	4	4	20	80
	Project	EN6PRB23		1	2	20	80
	Total Credits	-	<b>22</b>	-	-		

**Total credits of the programme = 120**

## **PROJECT**

All students have to start the project at the end of the **FIFTH** semester which will be completed in the **SIXTH** semester. There will be one teacher in charge of the entire class. One teaching hour will be allotted to that teacher to familiarize the students with research methodology and project writing. Each teacher in the department will supervise a group of five or six students in the project work. Students should identify their topics in consultation with the supervising teacher. Each department has the freedom to select the area of the project. Credit must be given to original contributions, so students should take care not to copy from other projects. The project report must be limited to 25 pages. There must be a bibliography at the end and the prescribed methodology of research must be followed while writing the project report. The project report is to be spiral bound only. The last date published for submitting the project is to be adhered to.

**SCHEME OF THE CORE COURSES**

**B.A. ENGLISH LANGUAGE AND LITERATURE (MODEL I)**

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/ Week</b>	<b>Credit</b>	<b>Total no. of hours</b>
<b>SEMESTER 1</b>				
EN1CO1B23	Methodology of Literary Studies	6	4	108
<b>Total Credits</b>			<b>4</b>	
<b>SEMESTER 2</b>				
EN2CO2B23	Introducing Language and Literature	6	4	108
<b>Total Credits</b>			<b>4</b>	
<b>SEMESTER 3</b>				
EN3CO3B23	Harmony of Prose	4	4	72
EN3C04B23	Symphony of Verse	5	4	90
<b>Total Credits</b>			<b>8</b>	
<b>SEMESTER 4</b>				
EN4C05B23	Modes of Fiction	4	4	72
EN4C06B23	Language and Linguistics	5	4	90
<b>Total Credits</b>			<b>8</b>	
<b>SEMESTER 5</b>				
EN5C07B23	Environmental Science and Human Rights	5	4	90
EN5C08B23	Acts on the Stage	6	5	108

EN5C09B23	Literary Criticism and Theory	5	4	90
EN5C10B23	Indian Writing in English	5	4	90
<b>Total Credits</b>			<b>17</b>	
<b>SEMESTER 6</b>				
EN6C11B23	Postcolonial Literatures	5	4	90
EN6C12B23	Women Writing	5	4	90
EN6C13B23	American Literature	5	4	90
EN6C14B23	Modern World Literature	5	4	90
EN6PRB23	Project	1	2	18
<b>Total Credits</b>			<b>18</b>	

**SCHEME OF OPEN COURSES**

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>Credit</b>	<b>Semester</b>	<b>Total no. of hours</b>
EN5D01AB23	English for Careers	4	3	5	72
EN5D01BB23	Appreciating Films	4	3	5	72
EN5D01CB23	Theatre Studies	4	3	5	72

**SCHEME OF CHOICE BASED CORE COURSES**

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>Credit</b>	<b>Semester</b>	<b>Total no. of hours</b>
EN6C15AB23	Writing for Media	4	4	6	72
EN6C15BB23	Comparative Literature	4	4	6	72
EN6C15CB23	Modern Malayalam Literature in Translation	4	4	6	72
EN6C15DB23	Regional Literature in Translation	4	4	6	72

**SCHEME OF COMPLEMENTARY COURSES OFFERED  
BY THE DEPARTMENT**

<b>Course Code</b>	<b>Title of Course</b>	<b>No. of Contact Hours/Week</b>	<b>Credit</b>	<b>Total hours</b>
<b>SEMESTER 3</b>				
EN3B01B23	Evolution of Literary Movements: The Shapers of Destiny	6	4	108
<b>SEMESTER 4</b>				
EN4B01B23	Evolution of Literary Movements: The Cross Currents of Change	6	4	108

## EXAMINATIONS

The external theory examination of all semesters shall be conducted by the College at the end of each semester. Internal evaluation is to be done by continuous assessment. Examinations have two parts: Internal or In-Semester Assessment (ISA) & External or End-Semester Assessment (ESA). The ratio between ISA and ESA shall be 1:4. Both internal and external marks are to be rounded to the next integer.

### MARKS DISTRIBUTION FOR END-SEMESTER ASSESSMENT (ESA) AND IN-SEMESTER ASSESSMENT (ISA)

Marks distribution for ESA and ISA and the components for internal evaluation with their marks are shown below: Components of the internal evaluation and their marks are as below.

#### For all courses without practical

a) End-Semester Assessment (ESA): 80 marks

b) In-Semester Assessment (ISA): 20 marks

ISA - Theory	Marks
Attendance	5
Assignment*	5
Test papers (2 x 5)	10
Total	20

#### Attendance:

% of Attendance	Marks
>90% or above	5

Between 85 and below 90	<b>4</b>
Between 80 and below 85	<b>3</b>
Above 75 and below 80	<b>2</b>
75 %	<b>1</b>
< 75	<b>0</b>

**FOR PROJECTS AND COMPREHENSIVE VIVA-VOCE\*\*:**

Projects which are socially relevant/ industry oriented/ research oriented are to be undertaken by the students and reports have to be submitted.

- (a) End-Semester Assessment (ESA): 80  
(b) In-Semester Assessment (ISA): 20

<b>Components of Project and Viva – ESA</b>	<b>Marks</b>
Dissertation (External)	50
Comprehensive Viva-voce (External)	30
<b>Total</b>	<b>80</b>

\*\*Bonafide reports of the project work or Industrial Visit conducted shall be submitted at the time of examination.

**All the four components of the ISA are mandatory.**

<b>Components of Project - ISA</b>	<b>Marks</b>
Punctuality	5
Experimentation / Data Collection	5
Knowledge	5
Report	5

<b>Total</b>	<b>20</b>
<b>IN-SEMESTER ASSESSMENT - TEST PAPERS</b>	

**\*ASSIGNMENTS**

(i) Assignments: For core papers (III and IV semester), the student must undertake a Project/ Field Work/ Internship and the report of the same should be submitted for evaluation. The marks awarded may be considered for the assignment of any one core paper.

(ii) Assignment (project/ field work/ industrial visit) for Semester I and II to be given by the language teacher, and report submitted for the same.

**SEMINAR/ VIVA**

A student shall present a seminar in the 5<sup>th</sup> semester and appear for Viva-voce in the 6<sup>th</sup> semester for all courses.

**IN-SEMESTER ASSESSMENT - TEST PAPERS**

Two internal test- papers are to be attended in each semester for each paper. The evaluations of all components are to be published and are to be acknowledged by the students. All documents of internal assessments are to be kept in the college for two years. The responsibility of evaluating internal assessment is vested on the teachers who teach the course.

**END-SEMESTER ASSESSMENT:**

The End-Semester examination of all courses shall be conducted by the College on the close of each semester. For reappearance/ improvement, students can appear along with the next batch.

**Pattern of Question Paper:**

A question paper shall be a judicious mix of short answer type, short essay type/ problem solving type and long essay type questions.

For each course the End-semester Assessment is of 3 hours duration. The question paper has 3 parts. Part A contains 12 objective type questions of which 10 are to be answered. Part B contains 9 short essay questions of which 6 are to be answered. Part C has 4 long essay questions of which 2 are to be answered.

Part	No. of Questions	No. of questions to be answered	Marks (for courses with practical)	Marks(for courses without practical)
A (Short Answer type)	12	10	10 x 1 = 10	10 x 2 = 20
B (Short Essay)	9	6	6 x 5 = 30	6 x 5 = 30
C (Long Essay)	4	2	2 x 10 =20	2 x 15 = 30

## **GRADES**

A 10-point scale based on the total percentage of marks (ISA + ESA) for all courses (theory, practical, project)

% of marks	Grade	Grade point
>95	S - Outstanding	10
85 - 95	A <sup>+</sup> - Excellent	9
75 - 85	A - Very good	8
65 - 75	B <sup>+</sup> - Good	7
55 - 65	B - Above average	6
45 - 55	C - Satisfactory	5
35 - 45	D - Pass	4
<35	F - Failure	0
	Ab - Absent	0

## **PASS CRITERIA:**

- A separate minimum of 30% marks each for ISA and ESA (for both theory and practical) and aggregate minimum of 35% is required for a pass in a course.
- For a pass in a programme, a separate minimum of Grade D is required for all the individual courses.

- If a candidate secures F Grade for any one of the courses in a semester/programme, only F grade will be awarded for that semester/programme until she improves this to D Grade or above within the permitted period.
- Students who complete the programme with D grade will have one betterment chance within 12 months, immediately after the publication of the result of the whole programme.

### **CREDIT POINT AND CREDIT POINT AVERAGE**

Credit Point (CP) of a course is calculated:

$$CP = C \times GP$$

C = Credit; GP = Grade point

Semester Credit Point Average (SCPA) of a semester:

$$SCPA = TCP/TC$$

TCP = Total Credit Point of that semester

TC = Total Credit of that semester

Cumulative Credit Point Average (CCPA) is calculated:

$$CCPA = TCP/TC$$

TCP = Total Credit Point of that programme

TC = Total Credit of that programme

### **CREDIT POINT AVERAGE (CPA)**

**CPA** of different category of courses viz. Common courses, Complementary courses, Core courses etc. are calculated:

$$CPA = TCP/TC$$

TCP = Total Credit Point of a category of course

TC = Total Credit of that category of course

Grades for the different courses, semesters and overall programme are given based on the corresponding GPA

GPA	Grade
Equal to 9.5 and above	S - Outstanding
Equal to 8.5 and < 9.5	A <sup>+</sup> - Excellent
Equal to 7.5 and < 8.5	A - Very good
Equal to 6.5 and < 7.5	B <sup>+</sup> - Good
Equal to 5.5 and < 6.5	B - Above average
Equal to 4.5 and < 5.5	C - Satisfactory
Equal to 4 and < 4.5	D - Pass
Below 4	F - Failure

- For reappearance/improvement of I, II, III & IV semesters, the candidate will have to appear along with the next batch.
- There will be supplementary exams for V sem in the respective academic year.
- Notionally registered candidates can also apply for the said supplementary examinations.
- A student who registers her name for the end semester assessment for a semester will be eligible for promotion to the next semester.
- A student who has completed the entire curriculum requirement but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.
- A candidate who has not secured minimum marks/credits in ISA can re-do the same registering along with the ESA for the same semester, subsequently
- There shall be no improvement for internal evaluation.

**All rules and regulations are subject to change as and when modified by Mahatma Gandhi University, Kottayam, to which St. Teresa's College (Autonomous), Ernakulam, is affiliated.**



## **SYLLABI FOR CORE COURSES**

**SEMESTER I  
CORE COURSE  
EN1C01B23 - METHODOLOGY OF LITERARY STUDIES**

**Credits: 4**

**Hours per week: 6**

**Total Lecture Hours: 108**

**Course Overview and Context:**

The course seeks to introduce the students to the major signposts in the historical evolution of literary studies from its inception to the postcolonial realm by offering a step-by-step progression from Traditional to Formalist to Political-Contextual to Feminist to Postcolonial to Regional-Subaltern methodologies. The learners are familiarised with the trajectory of evolution of literary studies as a specific discipline within the humanities.

Learners get to hone their skills as attentive readers of literature and writers engaged in literary analysis and cultural criticism enhancing their skills of employability in the domains of education and research, global communications, content creation, international relations and human rights.

The course provides an interdisciplinary engagement with aspects of gender, race and class within the framework of socio-political and economic relationships and attempts to answer fundamental questions about the power relations that structure our lives and consciousness.

**Course Outcomes:**

**CO1:** Describe the emergence of Literature as a specific discipline within the Humanities. (Understand)

**CO2:** Compare the Traditional and Formalist methodology of analyzing literature. (Understand)

**CO3:** Discover the multiple layers of meaning and the diversity of social, cultural and political contexts that inform a literary work. (Understand)

**CO4:** Interpret the questions raised by Postcolonial and Feminist studies. (Understand)

**CO5:** Discuss the issues of Subalternity and Regionality in the literary domain. (Understand)

**CO6:** Critique literary texts in the light of various literary theories. (Evaluate)

**Content :**

**Module1 (18 hours)**

**Part A:** W. H. Hudson: —Some Ways of Studying Literature from *An Introduction to the Study of Literature*.

**Part B:** William Shakespeare: Sonnet 116 – —Let Me Not to the Marriage of True Minds

**Module 2 (18 hours)**

**Part A:** Cleanth Brooks: —The Formalist Critics from the *My Credo series: The Kenyon Review*

**Part B:** Emily Dickinson: —Because I could not stop for Death (poem 479)

**Module 3 (18 hours)**

**Part A:** Terry Eagleton: —What is Literature? From *Literary Theory: An Introduction*.

**Part B:** Mahasweta Devi: —Kunti and the Nishadin

**Module 4 (18 hours)**

**Part A:** Lois Tyson: —Feminist Criticism

**Part B:** Sara Joseph: — ‘Inside Every Woman Writer’

**Module 5 (18 hours)**

**Part A:** Peter Barry: Postcolonial Criticism

**Part B:** Mahmoud Darwish: Identity Card and S. Joseph: Identity Card

**Module 6 (18 hours)**

**Part A:** Pradeepan Pampirikunnu: —What did Literary Histories Say to You?

**Part B:** Poikayil Appachan: —No Alphabet in Sight

**Learning Resources**

**Textbook:**

- Core Text: *Nuances: Methodology of Literary Studies*. Macmillan and Mahatma Gandhi University

**MODEL QUESTION PAPER**  
**B. A. DEGREE (C. B. C.S) EXAMINATION,**  
**SEMESTER 1 – CORE COURSE FOR B. A**  
**ENGLISH LANGUAGE AND LITERATURE**  
**EN1C01B23– METHODOLOGY OF LITERARY STUDIES**

**Time: 3 hours**

**Maximum Marks: 80**

**PART A**

*(Answer any ten questions. Each question carries 2 marks)*

<b>Q. No.</b>	<b>Questions</b>	<b>CO</b>	<b>Level of Question</b>
1.	Discuss why history writing is not an innocent desire to document the past.	3	U
2	Discuss why Pradeepan says that Malayalam literary historiography has not made any significant giant leap.	5	U
3	Identify the four impulses behind literature.	1	U
4	Describe the two kinds of love that cannot be regarded as true love.	3	U
5	Explain the term “biological essentialism”.	4	U
6	Explain the reasons why Lois Tyson calls herself a “recovering patriarchal woman”.	4	U
7	Discuss why the distinction between ‘fact and fiction’ in defining literature is untenable.	3	U
8	What is estrangement or defamiliarization according to the formalists?	3	U
9	Explain the ‘principle of sincerity’ in relation to literature.	2	Ap
10	What are the two objections to analysing a literary work in isolation?	2	U
11	Explain Edward Said’s views on “orientalism”.	4	U
12	Identify the problems in viewing Hardy’s Wessex novels as depicting the universal human condition.	5	U

**(10\*2=20 marks)**

**PART B**

*(Answer any six questions. Each question carries 5 marks)*

<b>Q. No.</b>	<b>Questions</b>	<b>CO</b>	<b>Level of Question</b>
13	Explain how patriarchal gender roles prove to be destructive for men also.	4	U
14	Explain the notion of 'mainstream' in Malayalam literary history.	5	U
15	Discuss how Ulloor 'differently' treats Ezhuthachan and Pandit Karuppan.	5	U
16	Explain the themes literature deals with.	1	U
17	Describe Shakespeare's conception of love as revealed in Sonnet 116.	3	U
18	Explain why Eagleton states that the idea of a common shared normal language is an illusion.	3	U
19	Explain the comparative method of studying literature.	2	Ap
20	Enumerate the tenets of formalist criticism as enlisted by Cleanth Brooks.	2	R
21	Evaluate the meanings embedded in the line "What is there to be angry about" in Darwish's poem.	6	E

**(6\*5=30 marks)**

**PART C**

*(Answer any two questions. Each question carries 15 marks)*

<b>Q. No.</b>	<b>Questions</b>	<b>CO</b>	<b>Level of Question</b>
22	Illustrate the distinctive elements of postcolonial criticism as observed by Peter Barry.	4	U

23	Explain the six feminist premises put forward by Lois Tyson.	4	U
24	“Kunti and Nishadin” politically reworks the <i>Mahabharatha</i> based on the image of ‘blindness and insight’. Discuss.	6	E
25	Analyse how the central element in the poem “Because I could not Stop for Death” unifies its thematic and structural elements.	6	E

(2\*15=30 marks)

**CO: Course Outcome**

**Level: R - Remember; U - Understand; Ap - Apply; An - Analyze; E - Evaluate; C - Create**

**SEMESTER II**

**CORE COURSE**

**EN2C02B23–INTRODUCING LANGUAGE AND LITERATURE**

**Credits: 4**

**Hours per week: 6**

**Total Lecture Hours: 108**

**Course Overview and Context:**

The course seeks to introduce the student to the basics of English language and literature. The evolution of English language is traced focussing on the parent language families and its bifurcations. On completion of the course, the learner should be able to discern the evolution of literature from antiquity to postmodern times, the diversity of genres and techniques of representation and narration. The course explores the language varieties and discusses the relevance and position of English in the world today. It also explores the emergence of British and American Literature through diverse periods.

This course provides a firm literary base for students who wish to take up a writing or teaching career.

**Course Outcomes:**

**CO1:** Discuss the Indo-European family of languages and its branches. (Understand)

**CO2:** Describe the periods and the corresponding linguistic changes from Old English to Modern English. (Understand)

**CO3:** Examine the language varieties and the relevance of English in the world today. (Apply)

**CO4:** Estimate the various genres of literature. (Analyze)

**CO5:** Analyze the different eras of British and American literature. (Analyze)

**Syllabus Content**

**Module 1**

**(18 hours)**

Language families-Indo European family of languages: Branches of Indo European-Home of the Indo Europeans -Main characteristics of Indo-European languages

Germanic family of Languages: Characteristics-Grimm's Law -Verner's Law- The position of English in the Indo-European family.

Periods in the history of English language:

Old English period - Old English Dialects - Old English vocabulary

Middle English period - Norman Conquest - Middle English vocabulary -Middle English dialects -French influence

Modern English period: Early Modern English - The Great Vowel Shift- Renaissance and Reformation –The invention of printing - Authors and Books: The Bible – Shakespeare- Milton - Dictionaries -Loan words: Celtic, Scandinavian, Latin, French

**Module 2**

**(18 hours)**

Language Varieties

Dialect - Sociolect-Idiolect - Register -Pidgin - Creole

English Today: Evolution of Standard English- Standard British English -Received Pronunciation -English as Global language - American English - Australian English-General

Indian English-African English - Caribbean English - Second language acquisition Word Formation: Compounding - Derivation - Abbreviation - Onomatopoeic words -Clipping Acronyms - Portmanteau words

Historical Semantics - Semantic change: Generalisation- Specialisation - Association of Ideas -Euphemism- Popular misunderstanding

**Module 3**

**(36 hours)**

Classical Genres: Epic-Drama-Poetry

Modern Genres: Novel - Short Story- Novella

Genre Types: Poetry- Narrative poetry and lyrical poetry - Elegy - Ode -Sonnet - Ballad- Dramatic Monologue

Drama -Tragedy-Comedy-Closet Drama – Epic Theatre - Theatre of the Absurd

Ambience: Plot - Character-Point of View - Setting

## **Module 4**

**(36 hours)**

Periods of Literature: British and American

Old English - Middle English - Renaissance - Restoration - Neoclassical - Romantic

Victorian -Modern- Postmodern - American Crossover - American Transcendentalism

### **Learning Resources**

#### **Textbooks**

- Core text for Modules 1 and 2: V. Shyamala: *A Short History of English Language*.
- Core Texts for Modules 3 and 4: Mario Klarer: *An Introduction to Literary Studies* [excluding the 4th chapter on 'Theoretical Approaches to Literature'].

### **SEMESTER III**

#### **CORE COURSE**

#### **EN3C03B23–HARMONY OF PROSE**

**Credits: 4**

**Hours per week:4**

**Total Lecture Hours: 72**

#### **Course Overview and Context:**

The course seeks to expose learners to different types of prose using representative essays from different ages and cultural contexts – social, political, economical, historical, national and philosophical – and to provide various perspectives on current issues. The learner will be able to study the evolution of prose writing from the philosophical essays of Bacon to the genre of travel essays in contemporary times.

The course develops the skill of students in evaluating a prose piece in terms of its thematic and stylistic features. It provides the student with the capacity to analyse the social and cultural contexts of the writing.

The essays introduce the overarching themes of human values: in terms of discrimination on the basis of gender, race, and caste; the issues of gender stereotyping; the problematics of class; and enables a more nuanced understanding of the issues of colonialism.

#### **Course Outcomes**

**CO1:** Explain the different kinds of essays and illustrate the characteristic features of the prescribed essays as representative of the specific types (Apply)

**CO2:** Compare the representative essays to similar writings by other authors (Analyse)

**CO3:** Analyse the prose pieces for specific generic and thematic features (Analyse)

**CO4:** Evaluate the essays as representative of their social, political, national and cultural contexts (Evaluate)

**CO5:** Critically examine the prose passages for different stylistic features (Evaluate)

#### **Syllabus Content**

##### **Module 1**

**(18 hours)**

Francis Bacon: Of Friendship

Jonathan Swift: The Spider and the Bee

Joseph Addison: Meditations in Westminster Abbey

**Module 2** (18 hours)

Samuel Johnson: Death of Dryden

Charles Lamb: Dream Children; a reverie

William Hazlitt: The Fight

**Module 3** (18 hours)

Robert Lynd: Forgetting

Virginia Woolf: A Room of One's Own (an extract)

Aldous Huxley: The Beauty Industry

**Module 4** (18 hours)

Kamau Brathwaite: Nation Language

Pico Iyer: In Praise of the Humble Comma

William Dalrymple: The Dancer of Kannur (extract from *Nine Lives*)

**SEMESTER III**  
**CORE COURSE**  
**EN3C04B23–SYMPHONY OF VERSE**

**Credits: 4**

**Hours per week: 5**

**Total Lecture Hours: 90**

**Course Overview and Context:**

The course introduces learners to the basic elements of poetry and provides a representation of poetic perspectives from the period of the Renaissance to the present to create an awareness of the emerging cultural and aesthetic expressions that poetry makes possible.

The course seeks to enhance the level of critical thinking and appreciation of poems from different contexts and genres and acquaint the student with the rich texture of poetry in English. The learners are equipped to enter imagined worlds and explore, examine and reflect on both current and timeless issues as well as their individuality and humanity.

**Course Outcomes:**

**CO1:** Identify the various elements of English poetry like imagery, figures of speech, symbolism and allegory, rhythm and metre, and structure (Understand)

**CO2:** Explain the socio-political context and the nature of poetry in the various periods of the English tradition (From the Renaissance to the Contemporary period) (Understand)

**CO3:** Compare poetry from different contexts, periods and genres (Analyze)

**CO4:** Analyze the poetry of the representative poets from the Renaissance to the Contemporary period. (Analyze)

**CO5:** Critique poetry in terms of its contexts, themes and elements of poetry (Evaluate)

**Syllabus Content:**

**Module 1 (Renaissance and Restoration) (18 hours)**

Edmund Spenser: One Day I Wrote Her Name

William Shakespeare: Sonnet 130

John Donne: Canonization

John Milton: Lycidas

John Dryden: A Song for St. Cecilia's Day

**Module 2 (Romantic Revival) (18 hours)**

William Wordsworth: Lucy Gray

Samuel Taylor Coleridge: Christabel (Part I)

Percy Bysshe Shelley: Ode to the West Wind

John Keats: To Autumn

**Module 3 (Victorian)**

**(18 hours)**

Alfred Robert Browning: Prospice

Lord Tennyson: Ulysses

Matthew Arnold: Dover Beach

Christina Rossetti: A Hope Carol

**Module 4 (Twentieth Century)**

**(18 hours)**

W. B. Yeats: Easter 1916

T S Eliot: The Love Song of J Alfred Prufrock

Philip Larkin: The Whitsun Weddings

Sylvia Plath: Lady Lazarus

**Module 5 (Contemporary)**

**(18 hours)**

A. D. Hope: Australia

Maya Angelou: Phenomenal Woman

Seamus Heaney: Digging

Carol Ann Duffy: Stealing

**Learning Resources:**

**Textbook**

- Core Text: *Symphony of Verse*

**SEMESTER IV**  
**CORE COURSE**  
**EN4C05B23– MODES OF FICTION**

**Credits: 4**

**Hours per week: 4**

**Total Lecture Hours: 72**

**Course Overview and Context:**

On completion of the course, the learner will have comprehended the categories of British and non- British short fiction, and also the novel as a form of literary expression. The student will be able to distinguish between the different forms of prose fiction in terms of the structure and form, in addition to themes, motifs, and symbols.

The course enables learners to discuss, critique and analyse short stories in terms of their socio-political-cultural contexts and write evaluative theoretical essays of appreciation, improving their employability in the field of education, publishing and research.

The course addresses interdisciplinary issues of race, gender, class, age, and nation through the plot, characters, and symbols.

**Course Outcomes:**

**CO1:** Identify the stylistic devices used in the text (Understand)

**CO2:** Explain the nuances of the text in terms of the vocabulary and phrasing employed (Understand)

**CO3:** Interpret the texts in terms of established theoretical concepts (Apply)

**CO4:** Analyse the specified texts in terms of character, plot, motifs, and symbols (Analyse)

**CO5:** Evaluate the texts in the light of their social, political and cultural settings (Evaluate)

**Syllabus Content**

**Module 1 (Short Fiction: British)**

**(18 hours)**

Jerome K. Jerome: The Dancing Partner

H. G. Wells: The Stolen Body

Somerset Maugham: Rain

G. K. Chesterton: The Blue Cross

**Module 2 (Short Fiction: Non-British)**

**(18 hours)**

Henry Lawson: The Drover's Wife

Stephen Crane: A Dark Brown Dog

Katherine Mansfield: A Cup of Tea

Nadine Gordimer: Once Upon a Time

**Module 3 (Short Fiction: Non-British)**

**(18 hours)**

Kate Chopin: Story of an Hour

Gabriel Garcia Marquez: A Very Old Man with Enormous Wings

Maxim Gorky: Mother of a Traitor

Mary Lerner: Little Selves

**Module 4 (Fiction)**

**(18 hours)**

Charles Dickens: *A Tale of Two Cities*

**SEMESTER IV**

**CORE COURSE**

**EN4C06B23– LANGUAGE AND LINGUISTICS**

**Credits: 4**

**Hours per week: 5**

**Total Lecture Hours: 90**

**Course Overview and Context:**

The course seeks to show the various organs and processes involved in the production of speech, the types and typology of speech sounds, segmental & suprasegmental features of the English language, and transcription using IPA, to describe and explain morphological processes and phenomena, to show the various processes involved in the generation of meaning and to enhance students' awareness that natural language is structure dependent and generative and to develop their ability to observe, describe and explain grammatical processes and phenomena. Learners develop competency to analyse the contextual use of language and the interactive teaching and learning framework of the course develops sensitivity and awareness of the suprasegmental features of language.

Through this course, learners enhance their skills of employability in the domains of language teaching, language skills training, technical writing, content creation, lexicography and linguistics. The course provides a multidisciplinary perspective on the intersection of language, culture and semantic changes.

**Course Outcomes:**

**CO1:** Discuss the basic concepts of linguistics and linguistic analysis (Understand)

**CO2:** Illustrate the various organs and processes involved in speech production (Apply)

**CO3:** Develop skill for transcription using IPA (Apply)

**CO4:** Analyse morphological processes and phenomena to enhance awareness about the transformational and generative features of natural language (Analyse)

**CO5:** Appraise the contextual use of language through the basics of phonetics, phonology, morphology, syntax and semantics (Evaluate)

**Syllabus Content:**

**Module 1 (Introduction to Language, Linguistics and Phonetics) (36 hours)**

What is Language? – What is Linguistics? – Arbitrariness – Duality – Displacement – Cultural transmission

Basic Notions – Phonetics and Phonology – Branches of Phonetics – Articulatory, Acoustic, Auditory

Organs of Speech – Air Stream Mechanism – Pulmonic, Glottal, Velaric

Respiratory System – Phonatory System – Voiced and Voiceless Sounds

Articulatory System- Oral, nasal & nasalised sounds

The incongruity between spelling and pronunciation in English – IPA

Classification of Speech Sounds: Consonants and Vowels

Criteria for Classification of Consonants – The Consonants of English RP

Place of Articulation: Bilabial, Labio-Dental, Dental, Alveolar, Post-Alveolar, Palato Alveolar, Palatal & Velar Sounds

Manner of Articulation: Plosives, Fricatives, Affricates, Nasals, Lateral, Frictionless Continuants, Semi-Vowels, Trills & Taps

Criteria for Classification of Vowels – The Vowels of English RP

Tongue height: Close Vowels, Open Vowels, Half-Close Vowels, Half-Open Vowels

Part of the Tongue Raised: Front Vowels, Back Vowels, and Central Vowels

Position of Lips: Rounded Vowels, Unrounded Vowels

Diphthongs: Monophthongs and Diphthongs, Falling and Rising Diphthongs, Centring and Closing Diphthongs, Fronting and Retracting Diphthongs

Cardinal Vowels – Vowel Diagram – Diphthongs - Tense and lax Vowels

Phonemes and Allophones – Phone, Phoneme, Minimal pairs, Allophone, Aspiration, Dark and Clear /l/, Linking/ r / and Intrusive / r /

Contrastive Distribution and Complementary Distribution

Syllable: What is a syllable? Syllabic Structure – Onset, Nucleus, Coda – Syllabic Consonants Consonant Clusters, Abutting Consonants

Suprasegmentals: Segmentals and Suprasegmentals – Suprasegmental Phonemes – Word Stress – Sentence Stress – Weak forms and Strong Forms – Rhythm – Intonation – Tone, Tonic Syllable, Tonicity – Intonation patterns – Intonation Functions – Juncture – Liaison- Assimilation – Elision

Transcription: Broad and narrow Transcription – Transcription Practice

## **Module 2 (Morphology)**

**(36 hours)**

Basic Notions: What is morphology? Morph, Morpheme

Morpheme Types and Typology: Free and bound morphemes – Root, Base, Stem – Different types of affixes: Prefix, Suffix, Infix – Inflection – Inflectional and derivational affixes – Class-changing and class-maintaining affixes

Allomorphy: Allomorph – Zero Morph – Conditioning of allomorphs: Phonological & Morphological

Word: Why is a word a difficult concept to define in absolute terms? Lexeme – Form class and Function Class words

Morphological Operations/Processes: Affixation, Reduplication, Ablaut, Suppletion

Structure of Words: Simple Words, Complex Words, Compound Words

### **Semantics**

Basic Notions: What is semantics? Lexical and grammatical meaning – Sense, reference, referent

Sense Relations: Synonymy – Antonymy – Hyponymy – Homonymy – Homography – Polysemy – Metonymy – Ambiguity – Tautology – Collocation

### **Module 3 (Syntax & Branches of Linguistics)**

**(18 hours)**

Basic Notions: What is syntax? Grammar – Grammaticality and Acceptability – Descriptive and Prescriptive Grammar – Synchronic and Diachronic Grammar – Syntagmatic and Paradigmatic Relationships – Sign, Signified and Signifier – Langue and Parole – Competence and Performance

Introduction to theories on Grammar: Traditional Grammar – Problems with traditional Grammar – Structural grammars – Phrase Structure Grammars – Transformational Generative Grammars – Kernel Sentences – Deep and Surface Structures

### **Learning Resources**

#### **References:**

- S. K. Verma and N. Krishnaswamy. *Modern Linguistics: An Introduction*. New Delhi: OUP, 1989.
- H. A. Gleason. *Linguistics and English Grammar*. New York: Holt, Rinehart & Winston, Inc., 1965.
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- Fasold R. W. and Connor-Linton J (ed.): *An Introduction to Language and Linguistics*. Cambridge University Press, Cambridge, 2006
- Daniel Jones: *The Pronunciation of English*. New Delhi: Blackie and Sons, 1976.
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- T. Balasubramanian. *English Phonetics for Indian Students: A Workbook*. New Delhi: Macmillan, 1992.

**SEMESTER V**

**CORE COURSE**

**EN5C07B23– ENVIRONMENTAL SCIENCE AND HUMAN RIGHTS**

**Credits: 4**

**Hours per week: 5**

**Total Lecture Hours: 90**

**Course Overview and Context:**

The course seeks to introduce students to the major concepts of environmentalism and conservation through writings portraying ecocritical themes. Informed perspectives on intellectual property rights and human rights are provided to help students understand responsible human and environmental policies and practices.

This course will introduce the students to the idea of sustainable development, problems of pollution, waste disposal, degradation of the environment, and loss of biodiversity. The course also seeks to make the students aware of the multi-faceted concept of Human Rights, so that they can reflect on their roles and responsibilities as a human being first and citizen next. The learner will explore complex environmental issues by developing and enhancing critical and creative thinking skills and develop sensitivity to the needs of the environment.

**Course Outcomes:**

**CO1:** Infer the interconnectedness between humans and environmental issues through literature, thereby discovering the basic environmental concepts. (Understand)

**CO2:** Analyse the global scale of environmental problems of pollution, waste disposal, degradation of the environment, and loss of biodiversity, with a focus on sustainability. (Analyse)

**CO3:** Examine the roles and ethical responsibilities of citizens in environment protection and human rights, through the study of literature. (Apply)

**CO4:** Survey the concept of Human Rights and the rights to a clean environment (Analyse)

**CO5:** Critique complex environmental issues by developing and enhancing critical and creative thinking skills and develop sensitivity to the needs of the environment. (Evaluate)

## **Syllabus Content**

### **Module 1**

**(18 hours)**

O N V Kuruppu – A Requiem for Earth

Vaikom Muhammed Basheer – The Inheritors of the Earth

Swarnalatha Rangarajan and Sreejith Varma- The Plachimada Struggle: A David-and-Goliath Story (extract from 'Introduction' to Mayilamma)

### **Module 2**

**(18 hours)**

Ruskin Bond-An Island of trees

Indra Munshi - 'Loss of Land and Livelihood'

Toru Dutt - Our Casuarina Tree

Ashish Kaul - Load Shedding

### **Module 3**

**(18 hours)**

Walt -Whitman -Give Me the Splendid Silent Sunlight

K.R Srinivasa Iyengar - An Unfinished Continent

Swarnalatha Rangarajan -Swamspeak

### **Module 4**

**(18 hours)**

Environmental Science

Erach Bharucha – Global Warming

Erach Bharucha – Environmental Values

Aloka Debi – Ecology: Types of Ecosystems

Aloka Debi - Waste Management

### **Module 5**

**(18 hours)**

Unit 1 - Human Rights: An Introduction to Human Rights Meaning, concept and development –History of Human Rights-Different Generations of Human Rights- Universality of Human Rights- Basic International Human Rights Documents - UDHR, ICCPR, ICESCR. -Value dimensions of Human Rights

Unit 2 - Human Rights and United Nations

Human Rights coordination within UN system- Role of UN secretariat- The Economic and Social Council- The Commission Human Rights-The Security Council and Human rights- The Committee on the Elimination of Racial Discrimination- The Committee on the Elimination of Discrimination Against

Women- the Committee on Economic, Social and Cultural Rights- The Human Rights Committee- Critical Appraisal of UN Human Rights Regime.

Unit. 3- Human Rights National Perspective

Human Rights in Indian Constitution – Fundamental Rights- The Constitutional Context of Human Rights-directive Principles of State Policy and Human Rights- Human Rights of Women and children –minorities- Prisoners- Science Technology and Human Rights- National Human Rights Commission- State Human Rights Commission- Human Rights Awareness in Education.

### **Internal: Field study**

Visit to a local area to document environmental grassland/hill /mountain

Visit a local polluted site: Urban/Rural/Industrial/Agricultural Study of common plants, insects, birds, etc

Study of simple ecosystem: pond, river, hill slopes, etc

(Field work Equal to 5 lecture hours)

### **References**

- Bharucha, Erach. *Textbook of Environmental Studies for Undergraduate Courses*. University Press, 2nd Edition 2013 (TB)
- Clark, R. S. *Marine Pollution*, Oxford: Clarendon (Ref)
- Cunningham, W. P., Cooper, T. H., Gorhani, E& Hepworth, M. T. 2001 *Environmental Encyclopaedia*, Mumbai: Jaico. (Ref)
- Dc A.K. *Environmental Chemistry*, Wiley Eastern. (Ref)
- *Down to Earth*, Centre for Science and Environment (Ref)
- Heywood, V. H & Watson, R.T. 1995.*Global Biodiversity Assessment*, Cambridge UP (Ref)
- Jadhav, H & Bhosale, V.M. 1995. *Environmental Protection and Laws*. Delhi: Himalaya (Ref)
- McKinney, M. L & Schock, R. M. 1996.*Environmental Science Systems & Solutions*. Web enhanced edition (Ref)
- Miller T.G. Jr., *Environmental Science*, Wadsworth (TB)
- Odum, E. P 1971. *Fundamentals of Ecology*. W.B. Saunders (Ref)
- Rao, M. N. & Datta, A.K. 1987. *Waste Water Treatment* Oxford & IBII(Ref)
- Rajagopalan, R. *Environmental Studies from Crisis and Cure*, Oxford UP,2016 (TB)

- Sharma B. K., 2001. *Environmental Chemistry*. Meerut: Geol. (Ref)
- Townsend C. Harper J, and Michael Begon, *Essentials of Ecology*, Blackwell Science (Ref)
- Trivedi R. K. *Handbook of Environmental Laws, Rules Guidelines, Compliances and Standards*, Vol I and II, Enviro Media (Ref)
- Trivedi, R. K. and P. K. Goel. *Introduction to Air Pollution*. Techno-Science (Ref)
- Wanger, K. D. 1998. *Environmental Management*. Philadelphia: W.B. Saunders (Ref)

### **Human Rights**

- Amartya Sen. *The Idea Justice*. New Delhi: Penguin, 2009.
- Chatrath, K. J. S. Ed. *Education for Human Rights and Democracy*. Shimla: Indian Institute of Advanced Studies, 1998.
- *Law Relating to Human Rights*. Asia Law House, 2001.
- Shireesh Pal Singh, *Human Rights Education in 21<sup>st</sup> Century*. New Delhi: Discovery
- S. K. Khanna. *Children and the Human Rights*. Common Wealth, 2011.
- Sudhir Kapoor. *Human Rights in 21<sup>st</sup> Century*. Jaipur: Mangal Deep, 2001.

### **United Nations Development Programme.**

- *Human Development Report 2004: Cultural Liberty in Today's Diverse World*. New Delhi: Oxford UP, 2004.

**SEMESTER V  
CORE COURSE  
EN5C08B23–ACTS ON THE STAGE**

**Credits: 5**

**Hours per week: 6**

**Total Lecture Hours: 108**

**Course Overview and Context:**

The course introduces learners to Shakespearian and modern works in drama. It acquaints learners with the broad genre-based nuances in the realm of drama. It enables learners to grapple with the vocabulary and structure of language in the Elizabethan era along with an appreciation of the thematic concerns of the socio-political environment of a previous age. The course also introduces students to a number of different forms of modern drama - humorous, satirical, realist etc.

The course enables learners to appreciate and critique drama as an art form, as well as to apply different methodologies to interpret and analyse the various issues posed by the text, thereby improving their employability skills in the fields of theatre, teaching, publishing, and research. The course also introduces listeners to contemporary concerns such as the issues of age, gender, and egalitarian human values.

**Course Outcomes:**

**CO1:** Explain the nuances of the dramatic texts prescribed (Understand)

**CO2:** Apply theoretical concepts in the reading of the text (Apply)

**CO3:** Examine the cultural, historical, and ideological aspects that operate within the text (Analyse)

**CO4:** Analyse the specified texts in terms of character, plot, motifs, and symbols (Analyse)

**CO5:** Evaluate the text in light of the genre it belongs to (Evaluate)

**Syllabus Content**

**Module 1** (72 Hours)

William Shakespeare: *King Lear*

**Module 2** (36 Hours)

**One Act Plays**

George Bernard Shaw: *The Dark Lady of the Sonnets*

Anton Chekov: *The Boor*

Maurice Maeterlinck: *The Intruder*

John Galsworthy: *Strife*

**SEMESTER V**

**CORE COURSE**

**EN5C09B23- LITERARY CRITICISM AND THEORY**

**Credits: 4**

**Hours per week: 5**

**Total Lecture Hours: 90**

**Course Overview and Context:**

The course introduces learners with the major theories in the field of literary criticism from Ancient Greek poetics to contemporary concepts. It acquaints learners with the basic concepts of Indian aesthetics and prosody.

This course will introduce the students to the stylistic devices used in creative writing and enable them to become active readers. The learner explores the various ideas that have served to frame creative output and assimilate the blurring boundaries between history, politics and literature. Learners learn the technique of scansion in the analysis of poetry and apply theory in the analysis of creative texts.

The theoretical concepts such as Marxism, Feminism and Race studies sensitizes learners towards the narratives of the marginalised.

**Course Outcomes:**

**CO1:** Discuss the contributions of major philosophers and writers to the field of Literary Criticism (Understand)

**CO2:** Explain the principles and techniques of fundamental literary and critical concepts (Understand)

**CO3:** Apply structural, post structural, Marxist, feminist and psychoanalytic theories in the interpretation of literary works (Apply)

**CO4:** Compare the concepts of aesthetics and theories of criticism that emerged in disparate social and cultural contexts. (Analyse)

**CO5:** Evaluate literary works using techniques such as scansion (Evaluate)

**Syllabus Content**

**Module 1- Literary Criticism (Classical to Romantic)**

**(18 hours)**

**A. Classical Criticism: Plato, Aristotle**

**B.** Neoclassical Criticism: Neoclassicism in England- Dryden, Samuel Johnson

**C.** Romantic criticism: British Romantic criticism: Wordsworth, Coleridge

**Module 2 - Literary Criticism (Victorian to Early 20th century) (18 hours)**

**A.** Victorian Criticism: Matthew Arnold

**B.** New Criticism: John Crowe Ransom, Wimsatt and Beardsley

**C.** Early 20<sup>th</sup> Century Criticism:

The poetics of Modernism: T. S. Eliot

**Module 3 - Literary Theory (36 hours)**

**A.** Gender Theory: Introduction to Feminism and Queer Theory

**B.** Structuralism – Post structuralism - Deconstruction- Psychoanalysis

**C.** Ideology and Discourse

**D.** Postmodernism

**Sections B to D from** Mary Klages: *Literary Theory: A Guide for the Perplexed*. London: Continuum, 2008.

**Module 4 - Indian Aesthetics & Practical Criticism (18 hours)**

**A.** Indian Aesthetics

Rasa - Dhvani - Vakrokti–Alamkara

**From** G. Balamohan Thampi: *Essays on Eastern Aesthetics*

**B.** Practical Criticism

Critical analysis of poetry

**Based on** Neil McCaw: Close Reading (Chapter 3: *How to Read Texts: A Student Guide to Critical Approaches and Skills*. London: Viva-Continuum, 2008.)

**Note:** A compulsory question on practical criticism to be included in Section B (5 Marks) of the Question Paper

**SEMESTER V**

**CORE COURSE**

**EN5C10B23–INDIAN WRITING IN ENGLISH**

**Credits: 4**

**Hours per week: 5**

**Total Lecture Hours: 90**

**Course Overview and Context:**

This course introduces students to various genres of literature written in English, in the Indian subcontinent. It also serves as a platform for forming, consolidating, critiquing and re-working the issue of national identity at various levels.

The course serves to develop critical thinking skills through the reading, analysing and interpreting literary works in the framework of Indian mythology, history and politics.

The learners are acquainted with the different concerns that Indian English writers share, cutting across sub-nationalities and regionalities. The works highlight Indian experiences of caste discrimination, gender issues and also imparts values of Indian culture and nationalism.

**Course Outcomes:**

**CO1:** Discuss the subtleties that distinguish English writings from India. (Understand)

**CO2:** Illustrate the various ways in which poetry written in English in the Indian sub-continent serves as a platform to critique and re-work the issue of national identity. (Analyse)

**CO3:** Articulate the distinctive role of fiction mediated by diverse sociocultural and geopolitical contexts. (Apply)

**CO4:** Analyse the Indian theatre in English and explore the dialectical relationship between tradition and modernity. (Analyse)

**CO5:** Evaluate the engagement of prose genres and short fiction in English by Indian writers embodying the various imaginings of the nation. (Evaluate)

**Syllabus Content**

**Module 1 (Poetry)**

**(18 Hours)**

Henry Derozio: The Harp of India

Nissim Ezekiel: The Patriot Jayanta Mahapatra: Freedom

Kamala Das: Introduction

Dom Moraes: Absences

**Module 2 (Fiction) (18 Hours)**

Arundathi Roy: *The God of Small Things*

**Module 3 (Drama) (18 Hours)**

Girish Karnad: *Nagamandala*

**Module 4 (Short Fiction) (18 Hours)**

R. K. Narayan: *The Antidote*

Salman Rushdie: *The Free Radio*

Jhumpa Lahiri: *The Interpreter of Maladies*

Chitra Banerjee Divakaruni: *Mrs Dutta Writes a Letter*

**Module 5 (Prose) (18 Hours)**

Rabindranath Tagore: *Nationalism in India*

B. R. Ambedkar: *Back from the West and Unable to Find Lodging in Baroda*

Satyajit Ray: *Odds Against Us*

Amitav Ghosh: *The Imam and the Indian*

**Learning Resources:**

**Textbook**

- Core Text: *Indian Writing in English*

**SEMESTER VI**

**CORE COURSE**

**EN6C11B23–POSTCOLONIAL LITERATURES**

**Credits: 4**

**Hours per week: 5**

**Total Lecture Hours: 90**

**Course Overview and Context:**

The course is designed to introduce students to literary productions that address issues related to cultural identity in colonized societies, the development of a national identity after colonial domination, and the ways in which writers articulate and celebrate such identity. The course highlights the impact of colonialism and imperialism on native cultural identities and on the landscape and mindscape of the colonies. It also gives an insight into the links between language, history and culture.

The course helps the students to be equipped with the skills to critically read the social, political, cultural aspects of postcolonial societies.

It also emphasises issues of race, nation, marginalisation, human values and fundamental human rights.

**Course Outcomes**

**CO1:** Discuss the literary concepts of post colonialism within the broader contexts of history, identity and language. (Understand)

**CO2:** Interpret the influence of social and political conditions on postcolonial subjectivity. (Understand)

**CO3:** Appraise the nuanced articulations within the context of colonial history, politics and culture in poetry. (Analyse)

**CO4:** Illustrate the discursive nature of colonialism and the counter-discursive features of postcolonial theory employed in fiction. (Analyse)

**CO5:** Assess the interpretive strategies and critical-theoretical practices based on the colonial experience through drama. (Evaluate)

**Syllabus Content**

**Module 1 (The Domain)**

**(36 hours)**

Bill Ashcroft, Gareth Griffiths and Helen Tiffin: Introduction of *The Empire Writes Back*

Edward Said: Orientalism [an excerpt]

Frantz Fanon: The Fact of Blackness

**Module 2 (Poetry)**

**(18 hours)**

Faiz Ahmed Faiz: A Prison Evening

A. K. Ramanujan: Small Scale Reflections on a Great House

David Malouf: Revolving Days

Wole Soyinka: Civilian and Soldier

Margaret Atwood: Journey to the Interior

**Module 3 (Fiction)**

**(18 hours)**

Chinua Achebe: *Things Fall Apart*

**Module 4 (Drama)**

**(18 hours)**

Mahasweta Devi: *Mother of 1084*

**Learning Resources:**

**Textbook**

- Core Text: *Postcolonial Literatures*

**References**

- Ngugi Wa Thiong'o: *Decolonizing the Mind*
- Stephen Slemon: *The Scramble for Postcolonialism*
- Albert Memmi's: *The Colonizer and the Colonized*

**SEMESTER VI**  
**CORE COURSE**  
**EN6C12B23 - WOMEN WRITING**

**Credits: 4**

**Hours per week: 5**

**Total Lecture Hours: 90**

**Course Overview and Context:**

The course considers how the rapidly changing environment of Women's Literature and would critically engage how women respond to the power structures that oppress them. It explores some implications for classroom teaching of the complex interrelationships between sex/gender, race, social class, sexuality, ability /disability. It would also critique the notion: *Do women write differently?*

The learners will develop an awareness of class, race and gender as social constructs and about how they influence women's lives. The learners will be equipped with the skill to understand feminism as an intellectual movement and a critical tool.

**Course Outcomes**

**CO1:** Identify the central issues of the feminist discourse. (Understand)

**CO2:** Discuss theoretical and literary responses by women to the concerns that govern feminist literature. (Understand)

**CO3:** Develop an awareness of class, race and gender as social constructs and how they influence women's lives. (Apply)

**CO4:** Examine the plurality of female experiences. (Apply)

**CO5:** Critique the biases in the construction of gender and patriarchal norms. (Evaluate)

**Syllabus Content**

**Module1- Essays (18 hours)**

Betty Friedan: The Problem that has No Name (Chapter1 of *The Feminine Mystique*)

Elaine Showalter: Towards a Feminist Poetics

**Module 2- Poetry (18 hours)**

Anna Akhmatova: Lot's Wife

Mamta Kalia: After Eight Years of Marriage

Julia Alvarez: Women's Work

Meena Alexander: House of a Thousand Doors

Sutapa Bhattacharya: Draupadi

Kristine Batey: Lot's Wife

Vijayalakshmi: Bhagavatha

### **Module 3- Short Fiction**

**(18 hours)**

Charlotte Perkins Gilman: The Yellow Wallpaper

Willa Cather: A Wagner Matinee

Isabel Allende: And of the Clay We Created

Sara Joseph: The Passion of Mary

### **Module 4- Fiction**

**(18 hours)**

Alice Walker: *The Color Purple*

### **Module 5- Drama**

**(18 hours)**

Lillian Hellman's *The Children's Hour*

### **Learning Resources:**

#### **Textbook**

- Core Text: *Women Writing*

#### **References**

- Patricia Hill Collins: Mammies, Matriarchs and Other Controlling Images (Chapter 4 of *Black Feminist Thought* -pp. 79-84)

**SEMESTER VI**

**CORE COURSE**

**EN6C13B23 - AMERICAN LITERATURE**

**Credits: 4**

**Hours per week: 5**

**Total Lecture Hours: 90**

**Course Overview and Context:**

The course seeks to familiarise the students with the masterpieces of American Literature through a representation of seminal thinkers and authors. It provides a comprehensive overview of the development of American literature and the changing patterns of the various genres. It facilitates an understanding of the diverse aspects of American society through a critical examination of the literary texts representing different periods and cultures.

The course serves to develop the skills for cultural analysis through the reading and interpreting of literary works in the framework of history, philosophy and literary as well as cultural theory.

The texts by African-American and Native American authors address the issues of race, class and gender. The texts also highlight the key values of American culture and nationalism and the role of literary imagination in shaping a national identity.

**Course Outcomes:**

**CO1:** Explain the origin of trends and movements in American literature (Understand)

**CO2:** Identify the elements of race and gender that operate within the literary text (Apply)

**CO3:** Analyse the issues, conflicts, and themes in the literary texts (Analyse)

**CO4:** Analyse the specified texts in terms of character, plot, motifs, and symbols (Analyse)

**CO5:** Critically appraise the text in light of the specific socio-political milieu (Evaluate)

**Syllabus Content**

**Module 1 (Prose)**

**(18 hours)**

M. H Abrams: Periods of American Literature in *A Glossary of Literary Terms*

Robert E. Spiller: The First Frontier in *The Cycle of American Literature*

Ralph Waldo Emerson: Gifts

James Baldwin: If Black English isn't Language, then Tell me, What is?

**Module 2 (Poetry)**

**(18 hours)**

Walt Whitman: I Hear America Singing

Emily Dickinson: I dwell in Possibility

Robert Frost: Love and a Question

e. e. cummings: Let's Live Suddenly without Thinking

Langston Hughes: Let America be America Again

Allen Ginsberg: A Supermarket in California

Adrienne Rich: In a Classroom

Denise Levertov: Alienation in Silicon Valley

Paula Gunn Allen: Grandmother

**Module 3 (Short Story)**

**(18 hours)**

Nathaniel Hawthorne: My Kinsman, Major Molineux

Edgar Allan Poe: The Purloined Letter

Mark Twain: How I Edited an Agricultural Paper

Leslie Marmon Silko: Lullaby

Kate Chopin: A Respectable Woman

**Module 4 (Drama)**

**(18 hours)**

Arthur Miller: *All My Sons*

**Module 5 (Novel)**

**(18 hours)**

Harper Lee: *To Kill a Mockingbird*

**Learning Resources:**

**Textbook:**

- Core Text: *American Literature*

**SEMESTER VI**

**CORE COURSE**

**EN6C14B23 – MODERN WORLD LITERATURE**

**Credits: 4**

**Hours per week: 5**

**Total Lecture Hours: 90**

**Course Overview and Context:**

The course seeks to provide an understanding that literatures the world over engage in very deep ways with the vicissitudes of life. On completion of the course, the learner is oriented towards an understanding that World literatures often defy genres/ regionalities and canonical assumptions to emerge as a platform where poetics and politics fuse; and that the notion of Major and Minor, Central and Peripheral literatures is a myth.

The learners engage in literary analysis of modern Literature that enhance their skills of employability in the domains of education and research, global communications, content creation, international relations and cultural studies.

The course provides an interdisciplinary engagement with aspects of politics, gender, race and class within the framework of global Literatures.

**Course Outcomes:**

**CO1:** Distinguish the different styles of writing present in Modern World Literature

[Magical realism, Social Realism, Realism, Surrealism etc] (Understand)

**CO2:** Discuss the irrelevance of regionalities and canonical assumptions in relation to global literatures. (Understand)

**CO3:** Explain the social and historical dimensions and political issues that impact Modern World Literatures (Analyse)

**CO4:** Compare European and Non-European Literatures from the perspective of their aesthetic and cultural values (Evaluate)

**CO5:** Critique the notions of Major and Minor, Central and Peripheral literatures. (Evaluate)

**Syllabus Content:**

**Module 1 (Poetry)**

**(18 hours)**

Marina Tsvetaeva: Meeting

Federico Garcia Lorca: New Heart

Pablo Neruda: Ars Poetica

Leopold Sedar Senghor: Black Woman

Wislawa Szymborska: The Terrorist, He's Watching

Adonis: Nothing but madness remains

Bei Dao: The Answer

Ko Un: A Poet's Heart

**Module 2 (Short Stories: European)**

**(18 hours)**

Leo Tolstoy: God Sees the Truth, but Waits

Bjornstjerne Bjornson: The Father

Franz Kafka: Before the Law

Bertolt Brecht: The Monster

Albert Camus: The Guest

Javier Marias: The Life and Death of Marcelino Iturriaga

**Module 3 (Short Stories: Non-European)**

**(18 hours)**

Ryunosuke Akutagawa: In a Grove

Jorge Luis Borges: The Garden of Forking Paths

Naguib Mahfouz: Half of a Day

Julio Cortazar: Continuity of Parks

Danilo Kis: The Encyclopaedia of the Dead

Juan Gabriel Vasquez: The Dogs of War

**Module 4 (Novel)**

**(18 hours)**

Italo Calvino: *The Cloven Viscount*

**Module 5 (Drama)**

**(18 hours)**

Eugene Ionesco: *Chairs*

**Learning Resources:**

**Textbook**

- Core Text: *Modern World Literature*

**SEMESTER VI**  
**CORE COURSE**  
**EN6PRB23 – PROJECT**

**Credits: 2**

**Hours per week: 1**

**Total Lecture Hours: 18**

**Course Outcomes:**

**CO1:** Establish the multiple layers of meaning underlying a literary text. (Apply)

**CO2:** Analyze overt and covert socio-political contexts that inform a literary work.  
(Analyze)

**CO3:** Examine the significance of the literary domain in offering panacea in the  
postmodern scenario. (Apply)

**CO4:** Negotiate literary texts in the light of various literary theories. (Create)

## **SYLLABI FOR OPEN COURSES**

**SEMESTER V**  
**OPEN COURSES**  
**EN5D01AB23 - ENGLISH FOR CAREERS**

**Credits: 3**

**Hours per week: 4**

**Total Lecture Hours: 72**

**Course Overview and Context:**

The course teaches English in context so that students can become familiar and practice the language and skills they need for jobs in real work situations. The course is designed to keep pace with the changing needs of the students and current workplace trends. It deals with the basic principles of spoken and written English and focuses on the 'real-world' English skills needed to acquire and hold a job and advance in careers.

The course enables students to apply their linguistic skills to create effective presentations and especially aids student entrepreneurs to deliver the perfect pitch for their business concepts.

**Course Outcomes:**

**CO1.** Memorize basic rules of English grammar. (Remember)

**CO2.** Apply the language skills acquired in academic and non-academic contexts.  
(Apply)

**CO3.** Analyze human relationships in academic and professional life. (Analyze)

**CO4.** Create effective presentations. (Create)

**Syllabus Content**

**Module 1 (Oral and Written Skills for Jobs and Careers) (18 hours)**

- a. Applying for jobs—Preparing Resumes—Writing Cover letters.
- b. Preparing for interviews—Taking Interviews—Post-Interview follow-up-Promotion
- c. Interviews—Group Discussions

**Module 2 (Correctness of Language Usage) (18 hours)**

- a. Common errors in communication and how to avoid them.
- b. Some Notions—Conventional and idiomatic expressions.
- c. Today's Vocabulary
- d. Grammar for Grown-ups

**Module 3 (Facing People)**

**(18 hours)**

- a. Structuring and delivering a presentation.
- b. Communication in the Management context.
- c. Importance of Words/Language.
- d. Horizontal and Democratic Communication.

**Module 4 (Keeping the Job)**

**(18 hours)**

- a. Human relationships in academic and professional life.
- b. Front Office Management and Keeping public relations (Telephone Skills) c.
- c. Soft Skills for Team Building.
- d. Keeping the Job—Professional Ethics
- e. Managing Multiple Roles- Healthy Balancing of family and career.

**Learning Resources:**

**Textbook:**

- Core Text: *English for Careers*

**Reading List**

- Samson et al. *EnglishforLife-4*. New Delhi: Cambridge UP.
- Vasudev, Murthy. *Effective Proposal Writing*. New Delhi: Response, 2006.
- *Towards Academic English: Developing Effective Writing Skills*. New Delhi: Cambridge UP, 2007.
- *Oxford Guide to Effective Writing and Speaking*. OUP, 2007.
- Bhatnagar, R. P. *English for Competitive Examinations*. New Delhi: Macmillan, 2009.
- *English for Careers*. Pearson.
- *ABC of Common Grammatical Errors*. Macmillan, 2009
- Kaul, Asha. *The Effective Presentation*. New Delhi: Response
- Shepherd, Kerry. *Presentations at Conferences, Seminars and Meetings*. New Delhi: Response.
- Vilanilam, J. V. *More Effective Communication: a Manual for Professionals*. Response 2008.
- *English for Career Development*. Orient Longman, 2006

**SEMESTER V**

**OPEN COURSES**

**EN5D01BB23 -APPRECIATING FILMS**

**Credits: 3**

**Hours per week: 4**

**Total Lecture Hours: 72**

**Course Overview and Context:**

The course seeks to introduce the student to the major elements that constitute cinema. Also the attempt will be to equip the student to academically discuss cinema in terms of critiques and close analyses.

The course helps the students with the history and aesthetics of films and to look into the major film theories and genres and gain an awareness regarding the basic terminology of films.

The course enables the students to critically read the gender constructs in films and write informed reviews of movies, opening opportunities as film and performance critics or researchers.

**Course Outcomes**

**CO1:** Identify the overarching film genres and the basic terminology of film studies. (Remember)

**CO2:** Discuss the distinction between mere appreciation of films and sustained ideological film analysis. (Understand)

**CO3:** Discover the issues raised by cinematic adaptations of literature. (Apply)

**CO4:** Analyze the questions raised by Cultural Studies and Feminism(s) in their encounter with Films. (Analyze)

**Syllabus Content**

**Module 1 (Broad Film Genres)**

**(18 hours)**

Lumiere vs. Melies [*Arrival of a Train* vs. *An Impossible Voyage*] Narrative Cinema vs. Documentary Cinema

Hollywood Style as Norm- Roland Emmerich's *Independence Day* (1996)

German Expressionism - F.W. Murnau's *Nosferatu* (1922)

Neorealism - Vittorio De Sica's *Bicycle Thieves* (1948)

**Module 2 (Film Languages)**

**(18 hours)**

Montage Theory: [Clippings from Eisenstein's *Battleship Potemkin* and Chaplin's *Modern Times*]

Mise-en-scene: [The opening sequence from Werner Herzog's *Aguirre, Wrath of God* (1972) and the infamous 'horse head' scene from Francis Ford Coppola's *The Godfather* (1972)]

Deep Focus, the Long Take and psychological representation: [Select scenes from Orson Welles' *The Magnificent Ambersons* (1942)]

Jump Cut (anti-seamless-dissolve) [Examples from Godard's *Breathless* (1960)]

### **Module 3 (Reading Films) (18 hours)**

Cinema and Ideology/Identity Politics [Kamal Haasan's *Hey Ram* (2000) and Shaji Kailas's] *Aaraam Thampuran* (1997)]

Cinema and Feminism [Rajkumar Hirani's *PK* (2014) and K. G. George's *Aadaminte Variyellu* (1983)]

### **Module 4 (Film Adaptations) (18 hours)**

Shakespeare/Hamlet: Vishal Bhardwaj's *Haider* (2014)

Basheer/Mathilukal: Adoor Gopalakrishnan's *Mathilukal* (1990)

### **Films Recommended for Background Viewing**

- George Melies: *An Impossible Voyage*
- Lumiere brothers: *Arrival of a Train*
- Sergei Eisenstein: *Battleship Potemkin*
- Charlie Chaplin: *Modern Times*
- Werner Herzog: *Aguirre, Wrath of God*
- Francis Ford Coppola: *The Godfather*
- Orson Welles: *The Magnificent Ambersons*
- Jean Luc-Godard: *Breathless*
- V. K. Prakash: *Karmayogi* [Malayalam]

### **Learning Resources**

#### **Textbook:**

- Core Text: *Appreciating Films*

**SEMESTER V**  
**OPEN COURSES**  
**EN5D01CB23 -THEATRE STUDIES**

**Credits: 3**

**Hours per week: 4**

**Total Lecture Hours: 72**

**Course Overview and Context:**

The students will be introduced to a selection of plays from the West and the East, ranging from the tragic and the comic, the folk and the street, so as to generate interest in theatre and make them aware of the new trends in modern theatre.

The course provides an understanding of the form and content of various kinds of theatre. It also discusses the colonial and subversive postcolonial aspects in Indian theatre.

The course also addresses the issues of gender, identity, caste, tradition, morality, etc dealt with by modern theatre.

**Course Outcomes:**

**CO1:** Identify the form and content of various kinds of theatre. (Remember)

**CO2:** Discuss trends in modern theatre. (Understand)

**CO3:** Discover colonial and postcolonial aspects in Indian theatre.(Apply)

**CO4:** Analyze issues of gender, identity, caste, tradition and morality in Indian theatre. (Analyze)

**Syllabus Content**

**Module 1 (Classics) (18 hours)**

Kalidasa: *Abhijnanasakunthalam* – Act I

William Shakespeare: *Othello* – Act I, Scene III, 1-295

**Module 2 (Tragic Vision) (18 hours)**

Eugene O'Neil: *Before Breakfast*

Langston Hughes: *Soul Gone Home*

**Module 3 (Comic Vision) (18 hours)**

Bernard Shaw: *How He Lied to Her Husband*

Anton Chekov: The Proposal

**Module 4 (Folk/Street)**

**(18 hours)**

Kavalam Narayana Panicker: Maraattom

Malini Bhattacharya: Giving Away the Girl

**Learning Resources**

**Textbook:**

- Core Text: *Theatre Studies*

## **SYLLABI FOR CHOICE BASED CORE COURSES**

**SEMESTER VI**  
**CHOICE BASED CORE COURSES**  
**EN6C15AB23 – WRITING FOR MEDIA**

**Credits: 4**

**Hours per week: 4**

**Total Lecture Hours: 72**

**Course Overview and Context:**

The course seeks to familiarise students with the nature and forms of media and develop awareness of media as a cultural and social product. They understand that culture influences the media and vice versa. The course seeks to guide students in creating media texts in English for various media formats. Students analyse how to present information in a variety of media formats- print, broadcast, film and digital and recognise that language use varies according to medium, programme genre and purpose of programme. They critically examine media texts and create text/work that uses proper grammar and style for a variety of media formats, including new media.

The course enhances employability in the fields of journalism, TV production, technical and content writing, Radio programming, Radio Jockeying, content editing, digital content creation, digital media marketing and social media management.

The course provides a multidisciplinary perspective that engages with aspects of culture studies, economics, politics, gender studies and its profound influence on mass media and digital media.

**Course Outcomes:**

**CO1:** Identify forms of media. (Remember)

**CO2:** Examine media as a cultural and social product. (Analyse)

**CO3:** Appraise media texts to understand the purpose of language. (Evaluate)

**CO4:** Create media texts in English for various media formats. (Create)

**Syllabus Content:**

**Module 1 Print (Newspapers)**

**(18 hours)**

News stories. Five Ws and H - The Inverted Pyramid style – Components: Headlines, Subheads, Leads, Nutgraph - Writing Headlines - writing Leads - Vocabulary affects meaning, Cohesion techniques, use of passive structures – Editing/Subbing - Writing

Editorials – writing Features - Op-Ed pieces - Reviews – Planning and writing Interviews – writing for Magazines.

## **Module 2**

**(36 hours)**

### **Radio**

Radio script, writing for Radio – Radio Presenter - Radio Jockeying: Elements, Language, Tenses, Topic sentences, introducing programmes on Radio and use of language – Language in Debriefing - Radio Programming and writing for different Radio programmes: news, interviews, talk shows, reviews, music programmes, phone-in, radio plays

### **Television**

Creating programme for TV - Scripts and Scriptwriting – Use of Language, Formal and Informal language, use of collocations – News on Television, news value, writing TV news – Television programming and language: Soaps, Interviews and Talk shows, Film-based programmes – Documentaries, editing a documentary – Role of Editor

## **Module 3**

**(18 hours)**

### **Digital Media**

Forms of digital media - E- writing: guidelines, structure, style – writing Headlines and blurbs – Writing Web copy and effective use of language – Profile writing – Blogs: structure, guidelines of writing – Editing for digital media – Language techniques for Search Engine Optimization – Writing for social media

**NOTE:** The assignment marks for the course will be based on and subject to the successful completion of an on-the-job training at a reputed advertising agency. The training must be for a period of 7 days and is aimed at providing students with a practical understanding of the work carried out in an advertising agency and its various departments, especially the creative department.

### **Learning Resources**

#### **Textbook:**

- Core Text: Latha Nair, Priya K. Nair, Vidhu Mary John, Shelton Pinheiro. *English for Media*. New Delhi: CUP, 2014.

#### **References:**

- James G. Stovall. *Writing for the Mass Media*. New Delhi: Dorling Kindersley, 2008
- Paul Hodkinson. *Media, Culture and Society: An Introduction*. New Delhi: Sage Publications, 2011
- Brian Carroll. *Writing for Digital Media*. New York: Routledge, 2010.

**SEMESTER VI**  
**CHOICE BASED CORE COURSES**  
**EN6C15BB23–COMPARATIVE LITERATURE**

**Credits: 4**

**Hours per week: 4**

**Total Lecture Hours: 72**

**Course Overview and Context:**

The course introduces the student to the various concepts relating to comparative study of literature and to promote an international approach to the study of literature. It seeks to provide a representation of the various methods employed to identify the shared features of different literatures through a comparative and contrastive analysis of literary texts. On completion of the course, the student will be able to develop strategies and methodologies in the study of literatures in comparison; undertake a methodological investigation of problems involving more than one literature so that she/he may acquire a broader sense of literary history and tradition and critically analyze literary texts in a broader perspective of World Literature.

**Course Outcomes:**

**CO1:** Identify the various concepts relating to comparative study of literature. (Understand)

**CO2:** Develop a broader sense of literary history and tradition by undertaking a methodological investigation of problems involving more than one literature (Apply)

**CO3:** Compare literary texts to identify the shared features of different literatures [Analyze]

**CO4:** Analyze literary texts in a broader perspective of World Literature. [Analyze]

**CO5:** Evaluate strategies and methodologies in the study of literatures in comparison. [Evaluate]

**Syllabus Content:**

**Module 1 (Themes and Contexts) (18 hours)**

K. M. Krishnan: Introduction in the anthology *Between the Lines*

Susan Bassnett: What is Comparative Literature? from *Comparative Literature: An Introduction*

**Module 2 (Envisioning) (18 hours)**

**Part A: Writing**

Ted Hughes: The Thought Fox

Seamus Heaney: Personal Helicon

**Part B: Death Wish**

Sylvia Plath: Tulips

Dorothy Parker: Resume

**Part C: Hamlets**

Anna Akhmatova: Reading Hamlet

C. P. Cavafy: King Claudius

Salman Rushdie: Yorick

**Module 3 (Nuance)**

**(18 hours)**

**Part A: Myth**

Rabindranath Tagore: Karna Kunti Samvad

G. Sankarapilla: Wings Flapping, Somewhere

**Part B: Sleuthing**

Arthur Conan Doyle: The Adventure of the Blue Carbuncle

V. K. N.: Sherlock Holmes

**Module 4 (Motif)**

**(18 hours)**

Carlo Collodi: The Adventures of Pinocchio

Nikolai Gogol: The Nose

Vaikom Muhammad Basheer: The World-Renowned Nose

**Learning Resources:**

**Textbook**

- Core Text: *Comparative Literature*

**SEMESTER VI**  
**CHOICE BASED CORE COURSES**  
**EN6C15CB23 -MODERN MALAYALAM LITERATURE IN TRANSLATION**

**Credits: 4**

**Hours per week: 4**

**Total Lecture Hours: 72**

**Course Overview and Context:**

Through the course, students will be introduced to a selection of literature translated from Malayalam into English. The course offers a selection of much discussed writers/literary pieces in Malayalam. It situates the learner within the various experimental forms and techniques employed by well-known writers. The course enables the students to comprehend the various genres in Malayalam, modern trends in Malayalam literature and analyse form in Malayalam poems and prose. The Malayalam texts in translation address issues of race, culture and gender and bring to the forefront the richness of Malayalam culture, history and identity. It also focuses on the nuances of translation and exposes the students to the vibrancy of Malayalam literary landscape. They are encouraged to understand the significance of translation studies and interpret it as a critical discourse.

**Course Outcomes:**

**CO1:** Identify various genres in Malayalam. (Understand)

**CO2:** Examine modern trends in Malayalam literature. (Apply)

**CO3:** Classify forms in Malayalam poems and prose. (Analyze)

**CO4:** Evaluate the literary texts in the broader contexts of world literature (Evaluate)

**Content:**

**Module 1 (Poetry) (18 hours)**

Balamani Amma: The Pen

Ayyappa Paniker: Theft

Kadamanitta: Feline Fancies

Satchidanandan: The Mad

Balachandran Chullikkad: Possessed V. M. Girija: A Tree I Was Long Back

S. Joseph: Group Photo

Anitha Thampi: Sweeping the Front Yard

Bindu Krishnan: Certain Days, Like This

**Module 2 (Short Fiction)**

**(18 hours)**

M. T. Vasudevan Nair: For You

Madhavikutti: Neypayasam

M. Mukundan: The Eyesight of the Mirror

Paul Zacharia: Last Show

N. S. Madhavan: Afterword

Santhosh Echikkanam: The Hunters in a Picture Story

Subhash Chandran: Bloody Mary

Anvar Abdulla: Sea-Roar

**Module 3 (Novella/Memoir/ Prison Narrative)**

**(18 hours)**

Vaikom Muhammad Basheer: *Walls*

**Module 4 (Novel)**

**(18 hours)**

O. V. Vijayan: *Legends of Khasak*

**Learning Resources**

**Textbook:**

- Core Text: *Modern Malayalam Literature in Translation*

**References:**

- Sujit Mukherjee: 'Translation as Discovery' (139-150 in *Translation as Discovery*)
- A K Ramanujan: 'Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation' (131 – 160 in *The Collected Essays of A K Ramanujan*)
- Gayatri Chakravorty Spivak: 'The Politics of Translation'. (397- 416 in *The Translation Studies Reader*)
- G N Devy, 'Translation and Literary History: An Indian View' (pp 182– 88 in *Postcolonial Translation: Theory and Practice*)
- Walter Benjamin: 'The Task of the Translator' (15- 25 in *The Translation Studies Reader*)

**SEMESTER VI**  
**CHOICE BASED CORE COURSES**

**EN6C15DB23– REGIONAL LITERATURES IN TRANSLATION**

**Credits: 4**

**Hours per week: 4**

**Total Lecture Hours: 72**

**Course Overview and Context:**

The students will be introduced to a selection of regional literatures translated into English. The student gets familiarised with the cultural heterogeneity and linguistic plurality of our country through its literatures written in regional languages and acquires a sense of national integration through the diverse experiences represented in the regional literatures of India. The students identify and analyse seminal writers/literary pieces in the vernaculars and get to recognise modern trends in regional literatures. It provides the student with the capacity to analyse the social and cultural contexts of regional literatures and discuss issues of discrimination based on identity, power, gender, class, caste, race and language. It encourages students to examine translation studies as an academic discipline and develop skills in translation, research, teaching and culture studies.

**Course Outcomes:**

**CO1:** Discuss the various theoretical and political positions related to translation studies. (Understand)

**CO2:** Explain the cultural heterogeneity and linguistic plurality of our country through its literatures written in regional languages. (Understand)

**CO3:** Appraise the prominent writers and literary genres in the vernaculars and thereby understand the new trends in regional literatures. (Evaluate)

**CO4:** Develop an interest in the study of regional literatures through translations (Create)

**Syllabus Content:**

**Module 1 (Prose)**

**(18 hours)**

Susan Bassnett: Introduction to *Translation Studies*

Keya Majumdar: Appropriating the Other – Some Challenges of Translation and its Theories

Romila Thapar: The Abhijnana- Sakuntalam of Kalidasa' from *Shakuntala :Texts, Readings and History*

**Module 2 (Poetry)**

**(18 hours)**

Jibanananda Das: Banalata Sen

Kedarnath Agarwal: Freedom of the Writer

Amin Kamil: Naked Thoughts

P Lankesh: Mother (Avva)

P. Ramachandran: Iruppu

S Joseph: Fish Monger

**Module 3 (Drama)**

**(18 hours)**

C. J. Thomas: *Crime 27 of 1128*

Vijay Tendulkar: *Kanyadaan*

**Module 4 (Short Story)**

**(18 hours)**

Saadat Hasan Manto: Toba Tek Singh

Amrita Pritam: The Weed

Annabhau Sathe: Gold from the Grave

Sujatha: Washing Machine

Devanuru Mahadeva: Tar Arrives

**Learning Resources:**

**Textbook:**

- Core Text: *Regional Literatures in Translation*

**SEMESTER VI**  
**CHOICE BASED CORE COURSES**  
**EN6C15EB23 - VOICES FROM THE MARGINS**

**Credits: 4**

**Hours per week: 4**

**Total Lecture Hours: 72**

**Course Overview and Context**

The course introduces voices from the margins to the students, as an attempt to understand suppressed histories and discourses. The emergence of Dalit literature has a great historical significance. The course attempts to trace the causes and effects leading to oppression and despair of the marginalized. On completion of the course, the student will have critically examined subaltern voices, Dalitness and indigeneity through works of prominent writers. It encourages students to historicize the persistence of caste inequality and discrimination that have acquired new forms in the modern world. It also enables them to investigate and critique questions of power, identity, oppression, caste, race and gender.

**Course Outcomes:**

**CO1:** Identify the importance of the study of tribal literatures and the fate of the indigenous languages. (Understand)

**CO2:** Analyse the voiceless and suppressed discourses of Dalit literature (Analyse)

**CO3:** Evaluate the lived experiences of the subaltern and trace the causes and effects of their oppression. (Evaluate)

**CO4:** Critique how Dalit literature problematizes class, caste and identity. (Evaluate)

**Syllabus Content:**

**Module1**

**(36 Hours)**

“Subaltern”-Entry in *Routledge Dictionary of Literary Terms* by Peter Childs and Roger Fowler

Poykayil Appachan. -Remembering the Travails. *Writing in the Dark: A Collection of Malayalam Dalit Poetry*. Eds. M.B. Manoj and George K. Alex. Mumbai: VAK. 2008. 21-25.

Sharankumar Limbale.— “Dalit Literature: Form and Purpose”. *Towards an Aesthetics of Dalit Literature*. Hyderabad: Orient Longman. 2004. 23-39.

Kallen Pokkudan. *My Life* (Excerpts). The Oxford India Anthology of Malayalam Dalit Writing. New Delhi: OUP. 2012. 185-195.

Hira Bansode. *Yashodhara. Poisoned Bread*. Ed. Arjun Dangle. Hyderabad: Orient Blackswan. 2009. 36-37.

M. B. Manoj. "Anonymous". *No Alphabet in Sight: New Dalit Writing from South India: Dossier I: Tamil and Malayalam*. Eds. K. Satyannarayana and Susie Tharu. New Delhi: Penguin. 532-533.

Bama. *Sangati*. New Delhi: OUP. 2005.

## **Module 2**

**(36 hours)**

Ramanika Gupta. — Adivasi Literature: An Emerging Consciousness. *Indigeneity: Culture and Representation*. Hyderabad: Orient Blackswan. 2009. 191-202.

G. N. Devy. — Aphasia: The Fate of the Indigenous Languages. Introduction to *The Language Loss of the Indigenous*. Eds. G. N. Devy, Geoffrey V. Davis and K. K. Chakravarty. New Delhi: New York: Routledge. 2016. 1-6.

Dakxin Bajrange. — Budhanin. *Painted Words: An Anthology of Tribal Literature*. Ed. G. N. Devy. Vadodara: Purva Prakash. 2012. 245-272.

Narayan/Catherine Thankamma. — We want to be understood . . . and allowed to live with dignity. Interview. *Kocharethi: The Araya Woman*. New Delhi: OUP. 2011. 208-216.

Bhaskaran. *Mother Forest: The Unfinished Story of C. K. Janu*. New Delhi: Kali for Women. 2004.

## **Learning Resources:**

### **Textbook:**

- Core Text: *Voices from the Margins*

## **SYLLABI FOR COMPLEMENTARY COURSES**

**SEMESTER III**  
**COMPLEMENTARY COURSE-II**  
**EN3B01B23: THE EVOLUTION OF LITERARY MOVEMENTS –**  
**THE SHAPERS OF DESTINY**

**Credits: 4**

**Hours per week: 6**

**Total Lecture Hours: 108**

**Course Overview and Context:**

This course gives the student a comprehensive overview of the history of Britain and its impact on the world. It introduces the learner to early British history and of the Anglo-Saxon times including its major writers and their works, explores the historical milestones of the middle ages and evaluates the position of English today.

The course enables a study of English literature in the light of historical events and the learner develops the skill in analysing the manner in which a person is moulded by the historical events of his personal and communal life.

The learner will acquire in-depth knowledge of English dialects and their application in international communication. It will enable students to pursue entrepreneurial skills in fields as diverse as Creative writing, Advertising, and Cultural Exchange.

The course offers an multidisciplinary window on aspects of culture, politics and the economy, underlining their significance in the relationship between the erstwhile Empire and the colonies. It reveals the intrinsic power structures that have shaped geo-political configurations such as the nation, the state as well as the legal system and administration implicit in nation building.

**Course Outcomes:**

**CO1:** Describe the basic concepts of English language and literature and their evolution (Understand)

**CO2:** Identify the various periods and movements in English literature. (Understand)

**CO3:** Relate seminal Historical events with society and literature. (Apply)

**CO4:** Evaluate the influence of social and political conditions on texts and theories. (Analyse)

**CO5:** Critique the politics of social formation. (Evaluate)

## **Syllabus Content**

### **Module1: Moulding and Being Moulded (18 hours)**

Early settlers and invaders- the Iberians, the Celts and Romans, the Angles, Saxons, Jutes. The Anglo Saxon heptarchy- The coming of Christianity-Theodore of Tarsus and the organization of the church- Alfred the Great – St. Dunstan and Edgar – Canute the Danish king-Edward the Confessor, Harold Godwin- Society and literature of the time-the Witenagemot -the Anglo Saxon Chronicle, Beowulf, Caedmon, Cynewulf, Venerable Bede and others

### **Module 2: The True Briton (36 hours)**

Normans: the last invaders –William the Conqueror –the reforms of Henry I-Feudalism-the Angevin kings - the struggle between the church and the state, St. Thomas Becket– the universities of Oxford and Cambridge–the Guilds- Richard the Lion heart and the Crusades the Magna Carta- Henry III – Simon de Montfort, and the Parliament- Edward I, annexation of Wales, Scotland and Ireland – Edward II and Edward III – The Black Death, The Hundred

Years War, The Peasants Revolt– the effects of these on society and literature- The Wars of the Roses – Chaucer and the growth of the East Midland dialect into standard English – Growth of drama and stage performances- Chaucer's contemporaries- John Wycliffe and the Lollards

### **Module Three: Britannia Rules the Waves (36 hours)**

The Tudor Dynasty-benevolent despots–Renaissance–maritime discoveries–the scientific temper and scientific inventions-flamboyant Henry VIII, Reformation-religious persecution Thomas More, Erasmus, Thomas Cromwell-The Book of Common Prayer-Elizabeth I-

Shakespeare–nest of singing birds-Francis Drake-peace and prosperity-The Stuarts and the Divine Right Theory-The Authorised Version-The Civil War-Oliver Cromwell and the Protectorate–John Milton-the Jacobean playwrights–Restoration-Caroline writers-The Whigs and Tories- Queen Anne and the expansion of colonialism– The Glorious Revolution

### **Module Four: A Precious Stone Set in the Silver Sea (18 hours)**

The United Kingdom today- Physical features of the British Isles, geography, demography– Customs and practices –myths and legends –the growth and development of the English language–the position held by the UK in today's world

## **Learning Resources**

### **Textbook:**

- Core Text: Susan Varghese. *Evolution of Literary Movements: The Shapers of Destiny*. Current Books.

### **Reference:**

- Trevelyan, G.M. *Illustrated English Social History* (Vol 1-6). England: Penguin, 1968.
- Churchill, Winston. *A History of the English-Speaking Peoples* (Vol 1-12). London: Cassel and Co., 1966.
- Nehru, Jawaharlal. *Glimpses of World History*. New Delhi: Penguin, 2004.
- Alexander, Michael (ed.) *A History of English Literature*. New York: Palgrave-Macmillan, 2007.
- Sampson, George (ed.) *A History of English Literature*. Delhi: Foundation, 2004.
- Thorndike, Lynn. *Encyclopaedia of World Civilization* (Vol 2). Delhi: Shubi Publications, 1990.
- Yeats, W. B. *Writings on Irish Folklore Legend and Myth*. London: Penguin, 1999.
- Warner, Marina. *From the Beast to the Blond*. London: Vintage, 1995.

**SEMESTER IV**  
**COMPLEMENTARY COURSE-II**  
**EN4B01B23: THE EVOLUTION OF LITERARY MOVEMENTS –**  
**THE CROSS CURRENTS OF CHANGE**

**Credits: 4**

**Hours per week: 6**

**Total Lecture Hours: 108**

**Course Overview and Context**

The course will help students acquire competence and comprehension of Literary Movements against a backdrop of History. It will enable a student to perceive the interplay of social processes and Literature. It will also equip students with an understanding of the different phases in the development of Third World Literatures. It analyses literature against various indices like Revolution, Renaissance, Liberation and the Third World.

The learners will acquire critical acumen and evaluative skills in the areas of social formations; discriminatory practices and unequal civic codes. This will enable the students to hone their skills to create dynamic frameworks and improve existing social welfare measures. Students will additionally receive an impetus to undertake translations in comparative literature for a global audience.

The course provides a multidisciplinary window to address problems of gender, race, caste and class discriminations. It offers insights into evolving social movements such as Feminism and Dalit consciousness, modern revolutions, and an Oriental renaissance.

**Course Outcomes:**

**CO1:** Identify the various periods and movements in Third World literatures. (Understand)

**CO2:** Interpret Literature in the light of aesthetic movements (Understand)

**CO3:** Develop critical insight on the formation of literatures in the Third World (Apply)

**CO4:** Evaluate the influence of social and political conditions on texts and theories. (Analyze)

**CO5:** Critique the politics of social movements. (Evaluate)

**Syllabus Content**

**Module 1 (Literature and Revolution)**

**(36 hours)**

- a. The interaction between the French Revolution and the literature of the age
- b. Literature in the context of the Russian Revolution

**Module 2 (Literature and Renaissance) (18 hours)**

- a. The social context of the burgeoning of literature in Latin America
- b. Kerala at the dawn of awakening

**Module 3 (Literature and Liberation) (36 hours)**

- a. Literature and feminism
- b. Dalit writing

**Module 4 (Literature and the Third World) (18 hours)**

- a. Articulating the Postcolonial Experience
- b. An overview of New Literatures

**Learning Resources**

**Textbook:**

- Core Text: Dr. B Keralavarma. *Evolution of Literary Movements: The Crosscurrents of Change*.