



ST. JOSEPH'S COLLEGE(Autonomous) , IRINJALAKUDA

NAAC accredited (3rd cycle) with 'A' grade, College with Potential for Excellence (CPE)

Thrissur District, Kerala, India Pin- 680121



CURRICULA AND SYLLABI FOR
THE POSTGRADUATE AND RESEARCH DEPARTMENT OF
ENGLISH
UNDERGRADUATE PROGRAMME IN 2022-23
(2022 ADMISSION)

Under Choice Based Credit & Semester System



FOREWORD

Higher Education scenario in Kerala has been going through turbulent transformations in recent times with the grant of autonomy to colleges by the State Government. There is no doubt about the qualitative worth of the institutions handpicked for autonomy. However, there are apprehensions about the absorption and implementation of the package of autonomy. St. Joseph's College was given autonomy in the year 2016, and has since then been endeavouring to reinvent itself.

Academic autonomy has given us the freedom to recreate our own curriculum and syllabus keeping in mind the challenges and changing needs of the society, the nation, the industry and the world. Hence, a structured feedback on the requirements of the new millennium was sought from all the relevant stakeholders of the institution- students, faculty, alumnae, parents, industry experts, employers etc.

The suggestions of the stakeholders were incorporated into the curricula and syllabi, and presented in the respective Boards of Studies for discussion. The changes pointed out were duly considered and the restructured syllabi are then presented to, and ratified by, the Academic Council.

The role of the IQAC of the college in the above exercise is laudatory. The Cell spearheads all the quality enhancement endeavours, including that of curriculum and syllabus redesigning. By organizing workshops, seminars and hands on training sessions, the cell has facilitated a smooth conduct of the restructuring process. At the end of the year, an evaluation of the syllabi followed is also undertaken, with suggestions noted down for future changes.

As an institution that wishes seriously to provide enhanced quality education to young women students in order to empower them to be fit for the changing world, St. Joseph's College is bravely facing the challenges even as it is happily handling the possibilities, that autonomy has brought to it. Academic enriching programmes, skill – based micro credentials, ICT up gradations, promotional activities for a culture of research, etc are a few of the multifarious responsibilities invested with the college in its restructuring of curriculum and redesigning of syllabus. I specially thank the IQAC, the Heads of various departments the faculty, and staff, directly in charge of the syllabus updation, for their sincere and dedicated efforts.

Principal



ST. JOSEPH'S COLLEGE, (AUTONOMOUS), Irinjalakuda

DEPARTMENT OF ENGLISH

2022 ADMISSION

Preface

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 which includes varieties of English Literature. 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.



STUDENT ATTRIBUTES

The motto of the institution is “Light, Life, Love”

Light for the illumination of the heart and mind

Life for the fullness of growth – physical, mental, intellectual and spiritual

Love for fellowship with the Supreme & with one another

The motto enshrines the vision of the Founders for the students and constitutes the foundation for the acquisition of the following student attributes envisioned by the institution.

- Empowerment
- Life Long Learning
- Holistic Development
- Value Orientation
- Social Responsibility
- Nation Building Capacity
- Green Thinking
- Creativity & Innovation
- Acquiring Life Skills
 - Discipline
 - Leadership / Team skills
 - Problem solving skills
 - Communicability

The above Student Attributes will be attained in the span of their student life at St. Joseph's College through various activities such as

- Curricular, Co-curricular & extra-curricular
- Sports, games, fine arts and cultural
- Enrichment / certificate courses
- Extension / outreach programmes
- Healthy / Best practices



PROGRAMME OUTCOME

At the end of a UG programme, a student would have :

1. Acquired adequate subject knowledge
2. Attained a foundation for higher and lifelong learning
3. comprehended the basics of research and analytical skills
4. Obtained sound moral and ethical values
5. Become conscious of environmental and societal responsibilities
6. Attained communication skills and entrepreneurial competency
7. Ability to acknowledge diverse ideas and different points of view
8. Become empowered to face the challenges of the changing world

COURSE DESIGN

The BA English Language and Literature programme includes

- i. Common Courses
- ii. Core courses
- iii. Complementary courses
- iv. Open Course
- v. Audit courses

The number of Courses for the BA English Language and Literature programme contains 15 compulsory core courses and 1 elective course from the frontier area of the core courses, one open course and a project; 2 complementary courses, from the relevant subjects for complementing the core of study. There are 12 common courses which includes English and the second language of study. Project Work and/or Viva-voce are mandatory programme and these shall be done in the end (sixth) semester. 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. Open course shall be offered in any subject and the student shall have the option to do courses offered by other departments.



Duration of the programme

The minimum duration for completion of a six semester UG Programme is 3 years. The duration of each semester will be 90 working days, inclusive of examinations, spread over five months. The odd semesters (1, 3, 5) shall be from June to October and the even semesters (2, 4, 6) shall be from November to March subject to the academic calendar of St. Joseph's College (Autonomous) Irinjalakuda.

Programme structure

A student is required to acquire a minimum of 140 credits for the completion of the UG programme, of which 120 credits are to be acquired from class room study and shall only be counted for SGPA and CGPA. Out of the 120 credits, 38 (22 for common (English) courses + 16 for common languages other than English) credits shall be from common courses, 2 credits for project/corresponding paper and 3 credits for the open course. (In the case of LRP Programmes 14 credits for common courses (English), 8 credits for additional language courses and 16 credits for General courses). The maximum credits for a course shall not exceed 5. Audit courses shall have 4 credits per course and a total of 16 credits in the entire programme. The maximum credit acquired under extra credit shall be 4. If more Extra credit activities are done by a student, that may be mentioned in the Grade card. The credits of audited courses or extra credits are not counted for SGPA or CGPA.

Course	Credit	Number	Total credits
Common Courses	22+16	10+4	38
Core courses	61	15	61
Complementary courses	16	2	16
Open Course	3	1	3
Audit courses	16	1	16
Project	2	1	2
Extra Credit activities	4		4
Total	140		

Common Courses

UG student should undergo 10 common courses (total 38 credits) for completing the programme:



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A01. Common English Course 1	English courses A01-A06 applicable to BA/BSC Regular pattern
A02. Common English Course II	
A03. Common English Course III	
A04. Common English Course IV	
A05. Common English Course V	
A06. Common English Course VI	English courses A01-A04 applicable to Language Reduced Pattern (LRP) Programmes B.com, BBA, BBA (T), BBM, B.Sc. (LRP), BCA etc.

Common courses A01-A06 shall be taught by the department of English.

Common Courses in various programmes

No.	Programme	Semester I	Semester II	Semester III	Semester IV
1	B.A., B.Com. & B.Sc.	A01, A02	A03, A04	A05	A06

Core courses

Core courses are the courses in the major (core) subject of English programme chosen by the student.

Semester	Course	Teaching Hours	Credit
I	SJENG1B01-Introducing Literature	6	5
II	SJENG2B02-Appreciating Poetry	6	5
III	SJENG3B03-Appreciating Prose & SJENG3B04-English Grammar and Usage	9	4+4
IV	SJENG4B05- Appreciating Fiction & SJENG4B06- Literary Criticism	9	4+4
V	SJENG5B07-Appreciating Drama & Theatre , SJENG5B08-Literary Theory, SJENG5B09- Language and Linguistics& SJENG5B10- Indian Writing in English	25	4x4



VI	Core Courses (Theory) Including:		
	SJENG6B11-Voices of Women, SJENG6B12- Classics of World Literature, SJENG6B13- Film Studies, SJENG6B14-New Literatures in English	4x5	4x4
	- Viva-voce (Optional)/Project Work: SJENG6B21 - Study Tour / Field visit / Industrial visit	2	2
	Elective Courses (Theory): SJENG6B15- Literature of the Marginalized	3	3
Total credits		63	

Elective courses shall be spread over either in the Fifth & sixth Semesters combined or in any one of these Semesters (V / VI). Study Tour / Field visit / Industrial visit collection may be conducted as a part of the Programme.

Open courses

There shall be one open course in core subjects in the fifth semester. The open course shall be open to all the students in the institution except the students in the parent department. The students can opt that course from any other department in the institution. Each department can decide the open course from a pool of three courses credit allotted for open course is 3 and the hours allotted is 3.

Ability Enhancement courses/Audit courses

These are courses which are mandatory for a programme but not counted for the calculation of SGPA or CGPA. There will be one Audit course each in the first four semesters. These courses are not meant for class room study. The students can attain only pass (Grade P) for these courses. At the end of each semester there will be examination conducted by the college from a pool of questions (Question Bank) set by the College. The students can also attain these credits through online courses like SWAYAM, MOOC etc. (optional). The list of courses in each semester with credits are given below.



Course with credit	Credit	Semester
Environment Studies	4	1
Disaster Management	4	2
Human Rights/Intellectual Property Rights/ Consumer Protection	4	3
Gender Studies/Gerontology-	4	4

Extra credit Activities

Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NCC, NSS and Swatch Bharath. Those students who could not join in any of the above activities have to undergo Social Service Programme offered by the College. Extra credits are not counted for SGPA or CGPA.

Attendance

A student shall be permitted to appear for the semester examination, only if she secures not less than 75% attendance in each semester. Attendance will be maintained by the Department concerned. Condonation of shortage of attendance to a maximum of 10% in the case of single condonation and 20% in the case of double condonation in a semester shall be granted by College remitting the required fee. Benefits of attendance may be granted to students who attend the approved activities of the college with the prior concurrence of the Head of the institution. Participation in such activities may be treated as presence in lieu of their absence on production of participation/attendance certificate (within two weeks) in curricular/extracurricular activities (maximum 9 days in a semester). Students can avail of condonation of shortage of attendance in a maximum of four semesters during the entire programme (Either four single condonations or one double condonation and two single condonations during the entire programme). Less than 50% attendance requires Readmission. Readmission is permitted only once during the entire programme.

Grace Marks

Grace Marks may be awarded to a student for meritorious achievements in co-curricular activities (in Sports/Arts/NSS/NCC/Student Entrepreneurship) carried out besides the regular hours. Such a benefit is applicable and limited to a maximum of 8 courses in an academic year spreading over two semesters. In addition, maximum of 6 marks per semester can be awarded to the students of UG Programmes, for participating in the College Fitness Education Programme (COFE).

Project



Every student of BA English Language and Literature programme shall have to work on a project of 2 credits under the supervision of a faculty member or shall write a theory course based on Research Methodology as per the curriculum.

CONSOLIDATED SCHEME FOR I TO VI SEMESTERS

PROGRAMME STRUCTURE

STRUCTURE OF THE PROGRAMME

SEMESTER I

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG1A01	LITMOSPHE RE: THE WORLD OF LITERATURE	4	3
SJENG1A02	FUNCTIONA L GRAMMAR AND COMMUNICA TION IN ENGLISH	5	3
SJHIN1A07/SJMAL1A07	Language- common course	4	4
SJENG1B01	Introducing Literature	6	5
SJHIS1C03	Social and Cultural History of Britain 1	6	4

SEMESTER II

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG2A03	READINGS FROM THE FRINGES	4	4
SJENG2A04	READINGS ON KERALA	5	4
SJHIN2A08/SJMAL2A08	Language common course	4	4
ENG2B02	Appreciating Poetry	6	5
SJY1(2)C01	Principles of Sociology	6	4



SEMESTER III

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG3A05	READINGS ON INDIAN LITERATURES	5	4
SJHIN3A09/SJMAL3A09	Language common course	5	4
SJENG3B03	Appreciating Prose	4	4
SJENG3B04	English Grammar and Usage	5	4
SJY3(4)C02	Sociology of Indian Society	6	4

SEMESTER IV

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG4A06	SONGS AND STORIES OF OUR WORLD	5	4
SJHIN4A10/SJMAL4A10	Language – Common course	5	4
SJENG4B05	Appreciating Fiction	5	4
SJENG4B06	Literary Criticism	4	4
SJHIS2C03	Social & Cultural History of Britain II	6	4

SEMESTER V

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG5B07	Appreciation Drama and Theatre	5	4



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SJENG5B08	Literary Theory	5	4
SJENG5B09	Language and Linguistics	5	4
SJENG5B10	Indian Writing in English	5	4
	OPEN COURSES	3	3
SJENG6B21	Project	2	2

SEMESTER VI

COURSE CODE	COURSE TITLE	HOURS	CREDIT
SJENG6B11	Voices of Women	5	4
SJENG6B12	Classics of World Literature	5	4
SJENG6B13	Film Studies	5	4
SJENG6B14	New Literatures in English	5	4
SJENG6B15	Literature of the Marginalized	3	3
SJENG6B21	Project	2	2



COURSES AND CREDIT

Serial No.	COURSE	CREDITS
1	COMMON COURSES	22 +16 = 38
2	CORE COURSES INCLUDING PROJECT & ELECTIVES	63
3	OPEN COURSES	3
4	COMPLEMENTARY COURSES	16
5	AUDIT COURSES	16
6	EXTRA CREDIT ACTIVITIES	4
	TOTAL	140



Study Tour

Students may be taken on a study tour to any of the premier institutions of language, culture, art, film or media within the country during the Vth or VIth semesters

ELECTIVES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	PAGE NO.
1	ENG6B15	6	LITERATURE OF THE MARGINALIZED	3	40

OPEN COURSES

(FOR STUDENTS OF OTHER DISCIPLINES)

Open Course offers chances for any undergraduate students in an institution to take a course of their own choice, from other disciplines in the same institution.

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	SJENG5D01	5	ENGLISH FOR COMPETITIVE EXAMINATIONS	3	3	57

COMBINATION OF COMPLEMENTARY COURSES OFFERED FOR B.A. ENGLISH PROGRAMME

Table 1	Table 2
Social and Cultural History of Britain	Modern World History/Journalism/Political Science/Sociology/ Indian Constitution and Politics/ Modern Indian History



Sociology	Sociology
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ABILITY ENHANCEMENT COURSE/ AUDIT COURSE

These are courses which are mandatory for a programme but not counted for the calculation of SGPA or CGPA. There shall be one Audit course each in the first four semesters. These courses are not meant for class room study. The students can attain only pass (Grade P) for these courses. At the end of each semester there shall be examination conducted by the college from a pool of questions (Question Bank) set by the University. The students can also attain these credits through online courses like SWAYAM, MOOC etc (optional). The list of passed students must be sent to the University from the colleges at least before the fifth semester examination. The list of courses in each semester with credits are given below.

COURSES	SEMESTER	CREDIT
Environment Studies	1	4
Disaster Management	2	4
*Human Rights/Intellectual Property Rights/ Consumer Protection	3	4
*Gender Studies/Gerontology	4	4

Extra Credit Activities

Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NCC, NSS and Swatch Bharath. Those students who could not join in any of the above activities have to undergo Calicut University Social Service Programme (CUSSP). Extra credits are not counted for SGPA or CGPA.



Internal Assessment Framework

Item	Marks /20	Marks/15
Assignments	4	3
Test Paper(s)/ Viva voce	8	6
Seminar/Presentation	4	3
Classroom participation based on attendance	4	3
Total	20	15

*Assignments and Seminars may be given from the FURTHER READING section attached to the syllabus of each course.

Split up of marks for test papers/viva voce

Range of Marks in test paper	Out of 8 (Maximum internal marks is 20)	Out of 6 (Maximum internal marks is 15)
Less than 35%	1	1
35%- 45%	2	2
45% - 55%	3	3
55% - 65%	4	4
65% -85%	6	5
85% -100%	8	6

Split up of marks for Classroom Participation

Range of Marks in test paper	Range of CRP Out of 4 (Maximum internal marks is 20)	Out of 3 (Maximum internal marks is 15)
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50% ≤ CRP < 75%	1	1
75% ≤ CRP < 85%	2	2
85 % and above	4	3

External Assessment Framework

End Semester Test Design of Courses with 80 Marks

SI No Question type	No. of Questions	Marks/ Question	Total Marks
Short answers (2/3 sentences)	15	2	Ceiling 25
Paragraph/problem type	8	5	Ceiling 35
Essay Type	2 out of 4	10	20
Total			80
Time			2.5 hrs

End Semester Test Design of Courses with 60 Marks

*For courses with three credits or lesser, the external exam is for 2 hrs with 75 marks(60 external and 15 internal)

Question type	No. of Questions	Marks/ Question	Total Marks
Short answers (2-4 sentences)	12	2	Ceiling 20
Paragraph/problem/application type	7	5	Ceiling 30
Essay Type	1 out of 2	10	10



Total Time 2 Hrs	60
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COMMON COURSES

SJENG1A01

LITMOSPHERE: THE WORLD OF LITERATURE

COURSE CODE	SJENG1A01
TITLE OF THE COURSE	LITMOSPHERE: THE WORLD OF LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	72

AIM OF THE COURSE:

This course aims to introduce the nature and types of literature to undergraduate students. This course is envisaged in such a way as to help students gain some insights into the art of creative thinking and writing and also to assist them in approaching literature in an analytical way. This eventually leads to develop the students' ability to understand various perspectives on life and literature. Another major purpose of the course is to familiarise the students with English language and literature so that they can appreciate and embrace the creative side of life too.

COURSE OBJECTIVES

- To develop the ability to appreciate life and literature
- To cultivate an interest in society and culture

To envisage creative approach to life and literature

COURSE OUTCOME

At the end of the course, the students will be able to:

- develop the qualities necessary to become good, kind and responsible human being
- attain confidence to ask questions
- apply logical and analytical skills in various situations
- understand and apply problem solving skills
- assimilate new perspectives on life
- enhance the ability to express themselves through writing



COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 14 hrs

Module 2: 16 hrs

Module 3: 14 hrs

Module 4: 16 hrs

Evaluation: 12 hrs

Total: 72 hrs

B. COURSE DETAILS:

MODULE 1: Literature- Initiation

- 1.To Posterity (poem)- Louis MacNeice
- 2.The Rocking Horse Winner (Short Story) -D H Lawrence
- 3."Memoirs of A Mad Man (Prose excerpts from Autobiography)-Gustave Flaubert

MODULE 2: Creative Thinking and Writing

1. The Thought Fox (poem)-Ted Hughes
2. Poetry (poem)-Marianne Moore
3. Excerpt from An Autobiography(Prose)-Agatha Christie
4. Half a Day (Short story)-Naguib Mahfouz

MODULE 3: Critical Thinking

1. To a Reason (Poem)- Arthur Rimbaud
2. The Adventures of the Retired Colourman (Short Story)--Arthur Conan Doyle
3. Trifles (One-Act Play)-Susan Glaspe

MODULE 4: Perspectives

- 1.Body Without the "d" (Poem)-Justice Ameer
2. Sleeping Fool (Poem)-Suniti Namjoshi



3.The Cockroach (Short Story)-Luis Fernando Verissimo; translated by Anna Vilner

4.About Dalit Literature” (Prose)-Sharankumar Limbale

5. Purl (Short Film)-Kristen Lester

TEXT PUBLISHED: Calicut University

FURTHER READING:

Koshy, A V- A Treatise O

n Poetry for Beginners. CreateSpace Independent Publishing

Platform, 2012

Rilke, Rainer Maria -Letters to a Young Poet. Yogi Impressions, 2003.

Esplugas, Celia & Landwehr, Margarete. “The Use of Critical Thinking Skills In Literary Analysis”. Foreign Language Annals, 2008. 29. 449 - 461.

10.1111/j.1944-9720.1996.tb01256.x.

LaPlante, Alice - The Making of a Story: A Norton Guide to Creative Writing. WW Norton, 2009.

Michael Michalko- Cracking Creativity. Ten Speed Press, 2001

SJENG1A02 FUNCTIONAL GRAMMAR AND COMMUNICATION IN ENGLISH

COURSE CODE	SJENG1A02
TITLE OF THE COURSE	FUNCTIONAL GRAMMAR AND COMMUNICATION IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	90 hrs (5 hrs / week)

AIM OF THE COURSE:

This course aims at preparing undergraduate students to learn how to use the structure of language systematically and to get a good command over the language to produce the learned grammatical structures accurately. It aims to enable the learner to communicate effectively at the written and spoken level appropriately in real-life situations.

COURSE OBJECTIVES



- To identify the key concepts of English grammar.
- To describe the use of appropriate language through the understanding of the sentence patterns in English.

COURSE OUTCOME

At the end of the course the students will be able to:

- Demonstrate the ability to use the syntactic structures within English texts.
- Distinguish logical and analytical skills in the use of language for communication.
- Develop writing skills in various professional and career related situations
- Formulate the basic skills in spoken communication in formal contexts

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 26 hrs

Module 2: 26 hrs

Module 3: 26 hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module1: Basic Concepts of Syntax

Word order and Sentence Patterns - Concord/ Subject-Verb Agreement - Types of Sentences based on Functions - Types of Sentences based on Clauses - Transformation of Sentences - Affirmative and Negative Sentences - Connectives- Collocations - Punctuations

Module 2: Basic Functional Aspects of Grammar

Use of major tense forms (Emphasis on tense forms in use in everyday transactions) – Use of Active and Passive Voice – Making use of Reported Speech – Use of functional elements in sentences – Articles – Prepositions.



Module 3: Skills for Communication

Aspects of Formal Communication – Barriers to Communication – Preparation for Minutes of Meeting – Writing of Memos - Emails – Letter writing – Writing Curriculum Vitae/Resume - Proposals and Statements of Purpose – Reviews - Case Studies – Group discussion – Presentation skills

TEXT PUBLISHED: Calicut University

FURTHER READING:

- Adair, John. Effective Communication. London: Pan Macmillan Ltd., 2003.
- Collins, Patrick. Speak with Power and Confidence. New York: Sterling, 2009.
- Combleet. S and Carter, R The Language of Speech and writing London: Routledge. 2001.
- Dignen, Bob. Presentation Skills in English, Orion Printers, Hyderabad. 2007.
- Guffey, Mary Ellen. Essentials of Business Writing. Ohio: South-Western College Pubg., 2000.
- Kroehnert, Gary. Basic Presentation Skills. Sidney: McGraw Hill, 2010.
- Mohan Krishna and Meera Banerji. Developing Communication Skills 2nd Edition, Trinity Press Delhi. 2009.
- Quirk R. & Sidney Greenbaum. A University Grammar of English. ELBS.
- Shankar. R Communication Skills in English Language ABD Publishers, New Delhi. 2011.
- Swan, Michael. Practical English Usage. Oxford University Press, 2005.
- Thomson, A. J. and Martinet. A Practical English Grammar Combined Exercises Vol. 1 & 2. Oxford University Press.
- Wallace, Michael. Study Skills in English. London: Cambridge University Press. 1988.

SJENG2A03 READINGS FROM THE FRINGES

COURSE CODE	SJENG2A03
TITLE OF THE COURSE	READINGS FROM THE FRINGES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	4



NO. OF CONTACT HOURS	72hrs (4 hrs / week)
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Aim of the Course:

This course aims to make the student understand the gender inequality, marginalization, disability studies, racism and casteism in our society. Though this engagement has been part of literary academic analysis, it has just begun making its foray into the syllabus of English departments of Indian universities. This paper hopes to introduce undergraduate students to perspectives within literatures that acquaint them with both experiences of marginalization, as well as the examination of modes of literary stylistics that offer a variation from conventional practice.

COURSE OBJECTIVES

- To inculcate and apply the concepts of democracy and freedom in life and understand the basic tenets of our constitution
- To critically think and examine various social issues prevailing in our society

COURSE OUTCOME

After the completion of the course, students will be able to: -

- discuss and contemplate on the areas of gender inequality, marginalization, disability studies, racism and casteism
- develop sensitivity towards environmental concerns and feel responsible towards protecting nature.
- understand the everyday realities of the marginalized sections of the society and negate the stereotypes surrounding them and accept them as allies.
- To develop scientific temper and scientific thinking

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 15 hrs

Module 2: 15 hrs



Module 3: 15 hrs

Module 4: 15 hrs

Evaluation: 12 hrs

Total: 72 hrs

B.COURSE DETAILS:

Module 1: Constitution, Democracy and Freedom

1. "The Objectives Resolution"(Speech excerpt)- Jawaharlal Nehru
2. "How Many More Days, Democracy"(Poem) - Sameer Tanti
3. "When Salihah took on the Raj"(Article) - P. Sainath

Module 2: Ecology and Science

1. "Knowledge is Power"(Excerpt from Chapter 14 of Sapiens: A Brief History of Humankind)- Yuval Noah Harari
2. "A White Heron"(Short story) - Sarah Orne Jewett
3. "The Fish"(poem) - Elizabeth Bishop
4. "Everything I Need to Know I Learned in the Forest"(essay) - Vandana Shiva

Module 3: Gender Equality

1. "Fire" - Nikita Gill - Poem
2. "Accept Me" from I am Vidya: A Transgender's Journey - Living Smile Vidya
3. Dear Ijeawele (Letter-excerpt) - Chimamanda Ngozi Adichie

Module 4: Human Rights

1. "Entre-vous to Adulthood" from One Little Finger - Malini Chib
2. "The Body Politic" (Poem) - Hiromi Goto
3. "Love- lines in the time of Chathurvarna" (Article) - Chandra Bhan

Prasad



4. "The History Lesson "(Poem) - Jeanette Armstrong

CORE TEXT: published by Calicut University

FURTHER READING:

Ambedkar, B. R. Annihilation of Caste: An undelivered Speech. New Delhi: Arnold Publishers, 1990.

Adichie, Chimamanda Ngozi. We Should all be Feminists. New York: Anchor Books, 2015.

Shiva, Vandana. Water Wars: Privatization, Pollution and Profit. Cambridge: South End Press, 2002.

Fanon, Frantz. Black Skin, White Masks. London: Pluto, 2008.

Gearty, Conor. Can Human Rights Survive?. Cambridge: Cambridge UP, 2006.

Girma, Haben. Haben: The Deafblind Woman Who Conquered Harvard Law. New York: Twelve, 2019.

SJENG2A04 READINGS ON KERALA

COURSE CODE	SJENG2A04
TITLE OF THE COURSE	READINGS ON KERALA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs / week)

Aim of the Course:

This course aims to give an overview of Malayalam literature and provides a detailed understanding of the cultural and historical tradition of the society and the development of literary sensibility. The course also provides a detailed analysis of the evolution of Malayalam



literature through various genres.

COURSE OBJECTIVES

- To enable the students to read and critically appreciate the different varieties of Kerala literature, writings and films
- To read and understand the diversity of Malayalam literature and understand its distinctions

COURSE OUTCOME

By the end of the course, the learner will be able to:

- develop critical understanding of literature of Kerala
- interrelate the cultural and historical tradition of the society and the development of literary sensibility
- Identity the diversity of literary endeavours and the cultural representations
- identify and apply the insights and values in everyday life as a Keralite
- critically analyse and interpret the present cultural production

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: Formation 15 hrs

Module 2: Evolution 22 hrs

Module 3: Stimulation 16 hrs

Module 4: Propagation 25 hrs

Evaluation 12 hrs

Total 90 hrs

B. COURSE DETAILS:

Module 1: Formation

1. "History" (Prose) excerpt from Malabar Manual – William Logan



2. "Tribal Tale of Kerala" (Prose) excerpt from Kerala Culture – Prof S Achutha Warriar
3. "Ghoshayatra" (Poem excerpt) – Kunchan Nambiar

Module 2: Evolution

1. Excerpt from Indulekha (Novel) -O. Chandu Menon
2. Excerpt from "Atmopadeshathakam" (Poem) - Sree Narayana Guru
3. "Not an Alphabet in Sight" (Poem) –
Poykayil Appachan
4. "Ayyankali: A Dalit Leader of Organic Protest" (Prose-excerpt) -
M. Nisar, Meena Kandasamy
5. "Vakkom Moulavi: My Grandfather, the Rebel" (Prose) - Sabin Iqbal

Module 3: Stimulation

1. "Daughter of Humanity" (Story) - Lalithambika Antharjanam
2. "Kuttippuram Paalam" (Poem) – Edasseri
3. "Christian Heritage" (Story) - Vaikom Muhammad Basheer

Module 4: Propagation

1. "Myth and Literature" (Speech) -M T Vasudhevan Nair
2. "Rain at Heart" (Poem) –Sugathakumari
3. "Fifty years of Malayalam Cinema" (Prose) - VC Harris
4. "Malayalam's Ghazal" (Poem) – Jeet Thayil
5. "Agni" (Story) - Sithara A
6. "Pictures Drawn on Water" (poem) - K.Satchidanandan

CORE TEXT: PUBLISHED BY CALICUT UNIVERSITY

Further reading:

Logan, William. Malabar Manual. New Delhi: Low Price Publications, 2009

Prasad, Muni Narayana. Narayana Guru: Complete Works. New Delhi: NBT, 2006



Appachan, Poykayil. Poykayil Appachante Paatukal (Unknown Subjects: Songs of Poykayil

Appachan). Tiruvalla: IPRDS Eraviperur, 2008

Antherjanam, Lalithambika. Cast Me Out If You Will. Calcutta: Stree, 1998

Tharakan K M (Ed.). Malayalam Poetry Today. Thrissur: Kerala Sahitya Akademi, 1984

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

SJENG3 A05 READINGS ON INDIAN LITERATURES

COURSE CODE	SJENG3A05
TITLE OF THE COURSE	READINGS ON INDIAN LITERATURES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs / week)

Aim of the Course:

The aim of this course is to familiarize the students with the emerging trends and growth of regional literatures in India. This course offers a choice selection of significant modern Indian literary works, produced in regional languages.

COURSE OBJECTIVES

- To enable the students to read and critically appreciate the different varieties of Indian literature, writings and films
- To read and understand the diversity of Indian writings and comprehend its nuances

COURSE OUTCOME

- Students learn to appreciate the multiple genres of Indian writings cutting across different sections of Indian Society



- Students can understand how social issues are represented in Indian literature
- Students will gain the knowledge of 'Indianness' through the works of Indian writers from different parts of India.

- Students will understand the pluralistic aspects of Indian culture and identity

COURSE DESCRIPTION

A. COURSE SUMMARY

Module 1: Poems 20 hrs

Module 2: Short stories 20 hrs

Module 3: Prose narratives 20 hrs

Module 4: Plays and Films 18 hrs

Evaluation 12 hrs

Total 90 hrs

B. COURSE DETAILS:

Module 1- Poem

1.Small Towns and the River -- Mamang Dai

2.Dream: Midnight -- Sridala Swami

3.What you do? -- Omprakash Valmiki

4. Munda & Kondh songs

5. (Other) Wordly Folk Tale - Geet Cathurvedi

Module 2--Short story and Fiction

1.Scorn - Bama

2.Two in the next world - Rajendra Yadav

3. The Bride's Pyjamas- Akhtar Mohi- Ud-Din

4. The Night Train at Deoli - Ruskin Bond

Module3- Prose narratives

1. The Future of the Past - (Editorial)



2. On University Education (Speech excerpt) – Bhupesh Gupta

3. World as One Economic and Cultural Unit - Meghnad Saha

Module 4 -- Theatre and films

1. Beyond the Land of Hattamala (play) - Badal Sirkar

2. The Burning – (short film)- V.S Sanoj

3. That Day After Every Day – (short film)- Anurag Kashyap

4. An Excerpt from Abhijnanasakuntalam

CORE TEXT : PUBLISHED BY CALICUT UNIVERSITY

FURTHER READING:

Kumar, Shiv K. Contemporary Indian Short Stories in English. New Delhi: Sahitya Akademi, 1991. Print.

Peeradina, Saleem. Contemporary Indian Poetry in English: An Assessment and Selection. Bombay: Macmillan Co. of India, 1972. Print.

Contemporary Kashmiri Poetry: 1947-2010 (An Anthology of Post - Independence Indian Poetry in Kashmiri) Compiled by Aziz Hajini

Kambar, Chandrasekhara. Modern Indian Plays. New Delhi: National School of Drama, 2000. Print.

Sen, Amartya. The Argumentative Indian: Writings on Indian History, Culture, and Identity. New York: Farrar, Straus and Giroux, 2005. Print.



SJENG4 A06: SONGS AND STORIES OF OUR WORLD

COURSE CODE	SJENG4A06
TITLE OF THE COURSE	SONGS AND STORIES OF OUR WORLD
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs / week)

Aim of the course:

The course aims to provide students an overview of literary works from around the world.

Through a selection of literary texts from different parts of the world and from different eras, the course offers an insight into the varied ways of self-expression of different peoples of the world.

COURSE OBJECTIVES

- To enable students to read, appreciate, and critically respond to literature of different cultures.
- To introduce a variety of literary texts from around the world from ancient to contemporary times.

COURSE OUTCOME

At the end of the course, the students will

- Gain familiarity with a variety of classical and marginal literatures.
- Acquire knowledge of literatures from around the world and from different eras.
- Have an awareness of the ways in which different cultures perceive the world around them and how they capture these experiences in literature.
- Develop empathy and understanding on the face of diverse peoples and their experiences.

COURSE DESCRIPTION



A. COURSE SUMMARY

Module I 24 Hours

Module II 24 Hours

Module III 15 Hours

Module IV 15 Hours

Evaluation 12 Hours

Total 90 Hours

B. COURSE DETAILS

Module I: Poetry

1. The Odyssey Book I, Lines 1-20 (Excerpt) – Homer
2. “In Kyoto” and “The Old Pond” (Haiku) – Basho
3. “I Have a Broom” – Zhai Yongming
4. “Won’t you celebrate with me” – Lucille Clifton
5. “To See Him Again” – Gabriela Mistral
6. “A Century Later” – Imtiaz Dharker
7. “Text” – Carol Ann Duffy
8. “Revolving Days” – David Malouf
9. “Threshold” – Ocean Vuong

Module II: Stories

1. “The Barber’s Story of Himself”-The Thousand and One Nights (Arabian Nights)
2. “Uncle Podger Hangs a Picture” – Jerome K. Jerome
3. “Diary of a Madman” (Excerpt) – Nikolai Gogol
4. “War” – Luigi Pirandello
5. “The Green Leaves” – Grace Ogot



Module III: Plays

1. Faust (Excerpt) – Johann Wolfgang von Goethe
2. The Tempest, Act III Scene I (The Log Scene) – William Shakespeare (Video)

Module IV: Prose and Speech

1. "Getting Up on a Cold Morning" – Leigh Hunt
2. "Crediting Poetry" (Excerpts) – Seamus Heaney
3. "Commencement Speech 2016 at UC Berkley" – Sheryl Sandberg (Video)

CORE TEXT: PUBLISHED BY CALICUT UNIVERSITY

Further Reading:

Ferguson, Margaret, Tim Kendall, and Mary Jo Salter (Editors). The Norton Anthology of Poetry. W. W. Norton and Company, 6th Edition, 2018.

Kaminsky, Ilya and Susan Harris (Editors). The Ecco Anthology of International Poetry. Harper Collins, 2010.

Dolley, Christopher (Editor). The Penguin Book of English Short Stories. Penguin, 2019. MODEL QUESTION PAPERS

FIRST SEMESTER BA/B Sc. /B Com DEGREE EXAMINATION

MODEL QUESTION PAPER

(CBCSSUG)

Common Course-English

ENG1A01- LITMOSPHERE: THE WORLD OF LITERATURE

Time: 2 Hours Maximum Marks: 60

I. Answer the following questions in two or three sentences: (2 marks each)

1. What is the theme of the poem "To Posterity"?
2. What was the constant whisper in the house in the short story "The Rocking Horse Winner"?
3. Why did Flaubert decide to write the memoir?
4. What is the tone of the poem "The Thought Fox"?



5. What is the irony in the poem "Poetry" by Marianne Moore?
6. How did working in the dispensary motivate Agatha Christie to write a detective story?
7. What is the nationality of the writer Naguib Mahfouz?
8. What does the drum symbolise in the poem "To a Reason"?
9. Who is a Colourman in Arthur Conan Doyle's story?
10. What is meant by the title of the play Trifles?
11. What is missing in the boy in Justice Ameer's poem?
12. What is the metaphor for women used in the short film "Purl"?

(Ceiling 20 marks)

II. Answer the following questions in a paragraph: (5 marks each)

13. What, according to Limbale, is the purpose of Dalit literature?
14. What does it mean to be the dreamer in Suniti Namjoshi's poem?
15. Explain the symbolic elements in the play Trifles
16. How did Agatha Christie plan her work?
17. Describe the analytical skills of Sherlock Holmes in Doyle's short story
18. Write about the shifting female perspective in the short film "Purl".
19. How do you explain Paul's fixation on the idea of 'luck'.

(Ceiling 30 marks)

III. Answer any one out of the two questions in an essay of 200 words:

20. How does Limbale challenge the notions of 'Satyam, Shivam and Sundaram' and declare them as a foolish aesthetic concept in the essay "About Dalit Literature"?
21. Attempt a critical analysis of the short story "The Cockroach"

(1 x 10=10 marks)

FIRST SEMESTER DEGREE EXAMINATION

ENG1A02: FUNCTIONAL GRAMMAR AND COMMUNICATION IN ENGLISH



Model Question paper

Time: 2 hrs Maximum: 60 marks

Section A

Do as directed (2 marks each)

1. He pleaded ignorance of the law (Change into a complex sentence)
2. Neither of them _____ ready to undertake the journey. (Use the appropriate form of 'be')
3. It was ____ a sunny day ____ January that she got married. (Fill in with prepositions)
4. No other metal is as precious as Gold (use the superlative form)
5. That must have been a _____ experience. (use the appropriate form of 'terrify')
6. He had closed the window. (Rewrite into passive form)
7. The proposal was accepted by _____ unanimous vote. (Use an appropriate article)
8. Hardly had I reached the station _____ the train steamed off. (Use the appropriate connective)
9. You play tennis, _____? (Use the correct form of the tag)
10. Do you speak Tamil? (convert into negative sentence)
11. You are lucky. You came _____ car but I came _____ foot. (Identify the missing prepositions)
12. It _____ rain tonight. Look at those dark clouds. (Use either 'may' or 'might')

(Ceiling – 20 marks)

Section B

Answer the following (5 marks)

13. Rewrite in Indirect speech:

When I finished my lunch I asked the waitress, “ Do you know the girl who was sitting over there?”

“ No sir, I do not know her to speak of. I notice she has lunch here on Saturdays”



“Doesn't she come any other day”

“ I never see her on other days”

14. Punctuate the following:

Once three men met in the course of the conversation one of them turned to the other and said what would you do if you woke up one fine morning found yourself a millionaire pat came the reply from the first man i would build a big house the second man thought for a while and said i would take the next flight to paris and enjoy my life the third man said i would go to sleep again and make another million

15. Explain a few barriers to communication and the means of overcoming them.

16. Your local gas cylinder distributor is charging Rs. 120 for each consumer card as against the normal charges messaged by the company. Your local dealer has not given any response to complaint that you have raised. Prepare an email to the LPG Corporation asking for a refund of the excess charges from the local distributor.

17. You are the secretary of the Film Society in your town. You plan to organise a Film Festival named Kaleidoscope so as to exhibit films of great Indian film makers. A meeting has been convened by the society executive committee. Prepare an agenda and minutes of meeting.

18. Prepare a presentation on the topic “Green House Effect & Climatic Change”

19. Differentiate formal and informal communication.

(Ceiling – 30 marks)

Section C

Answer any one (10 marks)

20. Prepare a Curriculum Vitae for the sake of submitting an application to CEE TV NETWORK Pvt Ltd for the post of Journalist Trainee. Provide all necessary details. The basic qualification is graduation with requisite skills in news reporting. Attach a covering letter also.



21. Organise a Group Discussion and prepare a report on the topic: "Class room teaching: Have the age-old practices become obsolete in Pandemic times?"

SECOND SEMESTER BA/B Sc./ B Com DEGREE

EXAMINATION MODEL QUESTION PAPER

(CBCSSUG)

Common Course-English ENG2 A03:

Readings from the Fringes

Time: 2.5 hours Maximum: 80 Marks

I. Answer the following questions in two or three sentences. (2 marks each)

1. What is Objective Resolution?
2. What was Salihan doing when Saliha came to inform her about the attack of British police?
3. "I hear your bedlam, democracy". Explain briefly.
4. According to Chandra Bhan Prasad, what would unfold the secrets of the Chaturvarna order?
5. From where did Vandana Shiva learn about ecology?
6. Why do most people have a hard time digesting modern science?
7. What did the seven year old Nigerian girl ask for at the mall in "Dear Ijeawele"?
8. What is the theme of the poem "The Fish" by Elizabeth Bishop?
9. What was one of the dramatic Chipko actions that took place in the Himalayan village of Adwani?
10. What made the author pleasantly surprised at the visit to the University of Berkeley in "Entre-vous to Adulthood"?
11. Why was Meera Bai poisoned twice?
12. Why did Sylvia climb the great pine in "A White Heron"?
13. Why does Chimamanda Adichie consider 'Gender-neutral' as silly?



14. Explain: "I can never unzip my skin/and step into another".

15. Why did Ayah ask the narrator to change her name in "Accept Me!"?

(Ceiling 25)

II. Answer the following questions in a paragraph of 100 words. (5 marks each)

16. What were the main points of the Objectives Resolution?

17. How did the district administration of Hardoi describe the cause of the murderers?

18. How is democracy described in the poem "How Many More Days, Democracy"?

19. Relationship between science and technology.

20. Comment on the ambiguous ending of the story "A White Heron".

21. Politics of race and gender in Hiromi Goto's "The Body Politic".

22. What advice does the poet give to the readers in the poem "Fire" by Nikita Gill?

23. How does Jeanette Armstrong portray the process of colonization of natives by the whites?

(Ceiling 35)

III. Answer any two of the following questions in about 200 words each.

24. Vandana Shiva's "Everything I Need to Know I Learned in the Forest" is an attempt to highlight the integration of humans with nature. Discuss.

25. How does P. Sainath portray the unheard stories of freedom struggle through the adivasi women of the village Saliha?

26. Critically evaluate Chimamanda Ngozi Adichie's concept of gender.

27. How does Hiromi Goto portray the stereotypes associated with the physical features of a racist subject in the poem "Body Politics"?

(2x10=20 marks)



SECOND SEMESTER BA/B Sc./ B Com DEGREE EXAMINATION

MODEL QUESTION PAPER

(CBCSSUG)

Common Course - English

ENG2AO4: READINGS ON KERALA

Time: 2.5 Hours

Maximum Marks: 80

Section A: Answer the following questions. Each carries two marks (Ceiling 25)

1. Malabar Manual was first published in
2. Name three early tribes of Kerala.
3. Kunchan Nambiar belongs to which genre of writing?
4. Who translated Indulekha into English
5. How many slokas are there in Athmopadeshathakam
6. "Not a single letter is seen on my race," are the words of ...
7. Name the newspaper founded by Vakkom Moulavi
8. Which event is described as "Laying claim to the public space" in Ayyankali The Dalit
Leader of Organic protest
9. Kunhathol Amma is a character in
10. Who is known as Beypore Sultan?
11. Name the first feature film in Malayalam
12. "There's no word for "despair" in Malayalam." Who wrote this?
13. Who is the lead character in Agni
14. Who translated "Rain at Heart"
15. Which work by Edasseri received the Kerala Sahitya Akademi Award

Section B: Answer the following questions. Each carries five marks (Ceiling: 35)

16. Define the concept of religion according to Sree Narayana Guru



17. Irony in Christian Heritage
18. Describe the socio-political background of Kuttippuram Paalam
19. Significance of Swedeshabhimani in Kerala History
20. Describe the context of Daughter of Humanity
21. Describe the origin of word Kerala, according to William Logan
22. Indulekha as a modern novel.
23. Comment on the relationship between Myth and Literature.

Section C: Answer any two question. Each carries ten marks

24. Describe the social, political and Literary renaissance of Kerala inspired by Narayana Guru, Ayyankali, Poyikayil Appachan and Vakkom Moulavi
25. Read Agni as a feminist story
26. Discuss the history of Malayalam Cinema
27. Reflect on the lifestyle of early tribal people of Kerala.

THIRD SEMESTER BA/B Sc./ DEGREE EXAMINATION

MODEL QUESTION PAPER

(CBCSSUG)

Common Course - English

ENG3A05- READINGS ON INDIAN LITERATURES

Time 2.5 hours Maximum: 80 Marks

I. Answer the following questions in two or three sentences: (2 marks each)

1. 'If you Are kept far from books/ Far from the threshold of Temples of learning.' What do these lines suggest?
2. How is the birth of a daughter celebrated in the Munda song?
3. Why the boy in the poem is described as just came out of a shower?
4. How does Mamang Dai describe rivers in her poem?



5. Why did Chinnappa throw away the coin handed over by her mother?
6. Why did the narrator in the story refuse to undergo the operation done by a government surgeon?
7. What was the reason for the suicide of the doctor's wife?
8. Why did Bhoopesh Gupta call the approach of MC Changla as 'pedestrian'?
9. What was the wish of seed and what happened to it?
10. What was the rumour about Shallas?
11. Describe Deoli station?
12. Which are the two examples cited by Meghnad Saha to argue that the 'world is fast becoming one economic unit'?
13. What is Wittgenstein's observation about language?
14. Write about the three indigenous tribes and their languages in Andaman Islands?
15. Who are the two thieves in the play 'Hattamala' and how did they reach the village? Ceiling 25
- II. Answer the following questions in a paragraph of 100 words each: (5 marks each)
16. How does Omprakash Valmiki depict cruelties committed against Dalits in the poem 'What would you do?'
17. Explain some of the features of Munda and Kondh songs?
18. Emotional restraint and self-containment in Dream Midnight by Sridala Swami
19. Geographical imageries in 'Small Towns and the River' by Mamang Dai
20. Why did some students beat Chinnappa at school?



21. How did the poet bring in the issue of reservation in the story 'Two in the next world'?

22. 'The Bride's Pyjamas' is an expression of warmth of love in marital relationships- elaborate

23. How does Kalidasa portray the strong bond between Sakunthala and nature? Ceiling 35

III. Answer any two of the following in an essay of 200 words.

24. 'Burning' is a comment on patriarchy, which exposes women to hidden brutality- Critically evaluate.

25. The short film 'That Day After Every Day' is about hope that society should change for better- Elaborate

26. Comment on the social reflection and resistance in Badal Sirkar's play 'Beyond the Land of Hattamala'

27. When JNU finally came in to existence, it reflected more of Bhupesh Gupta's vision than that of M.C. Changla- Examine (2x10=20)

FOURTH SEMESTER BA/B Sc. DEGREE EXAMINATION

MODEL QUESTION PAPER

(CBCSSUG)

Common Course-English

ENG4A06- SONGS AND STORIES OF OUR WORLD

Time 2.5 hours

Maximum: 80 Marks

I. Answer the following questions in two or three sentences: (2 marks each)

1. What does the speaker say that she will sweep away with the broom in her hand in the poem by Zhai Yongming?

2. Name the collection of poems in which the poem "Threshold" appears.



3. What is the central theme of Gabriela Mistral's poem "To See Him Again"?
4. What is the reason that the barber gives for him not speaking up?
5. What was it that Helen wanted to learn from Faust?
6. What is the reason the husband gave to say that his wife is to be pitied?
7. What is it that "the necessary poetry always does"?
8. Why does the school-bell seem to be a call to battle in A Century Later?
9. Identify the figure of speech used in the line "I tend the mobile now like an injured bird."
10. Why could Uncle Podger not find his handkerchief?
11. Olielo as a representative of the traditional values of his clan in The Green Leaves.
12. What does Leigh Hunt say about Adam and Eve?
13. What happened every time Uncle Podger undertook to take a job?
14. According to the Hunt, why does a businessman get up early?
15. How has Grace Ogot portrayed the influence of modernization as seen in the action of Nyagar.

(Ceiling 25)

II. Answer the following questions in a paragraph of 100 words: (5 marks each)

16. What does Lucille Clifton mean when she says "I have no model"?
17. Comment on the idea of yearning in Basho's haiku "In Kyoto".
18. What are the qualities that the barber attributes to himself?
19. What is the anecdote Heaney uses to show the indiscriminate violence in Northern Ireland?
20. Comment on the imagery used in Dharker's poem.
21. How does Duffy's poem become a critique of the modern format of communication?
22. Your expression of the state of mind of the speaker in the poem Revolving Days.
23. Describe the aftermath of Uncle Podger's successful hanging of the picture

(Ceiling 35)



III. Write essays on any two of the following questions in 200 words:

24. Luigi Pirandello's "War" highlights the human cost of wars. Elaborate.
25. Comment on the nature of the interaction between Miranda and Ferdinand.
26. Imtiaz Dharker's A Century Later is a testimony to the strength of women. Discuss.
27. Analyse how Sheryl Sandberg's speech is a lesson in the importance of resilience and becoming the best version of oneself.

(2x10= 20)









CORE COURSES INTRODUCING LITERATURE

COURSE CODE	SJENG1B01
TITLE OF THE COURSE	INTRODUCING LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

Dalit, transgender and female

- To comprehend how the subaltern perspectives question and counter the privileged voices in the mainstream texts

COURSE DESCRIPTION:



A. COURSE SUMMARY Module 1: 18 hrs

Module 2: 18 hrs

Module 3: 30 hrs

Module4: 30 hrs

Evaluation: 12 hrs

Total: 108 hours



B. COURSE DETAILS:

Module 1: Language and its Literary Nuances

Signifying Devices

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

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

Texts:

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

Module 2: Polyphonic Texts

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

Texts:

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

Module 3: Literature and Ideology

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

Texts:

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

Module 4: Perspective of the Subaltern

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

Texts:

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

READING LIST:

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

FURTHER READING:



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

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

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

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



- Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.
- Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
- Dasan, M, et al ed. *Oxford India Anthology of Malayalam Dalit Writing*. OUP India, 2012.
- Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.
- Fry, Stephen. *The Ode Less Travelled: Unlocking the Poet Within*. Arrow, 2007.
- Garner, James Finn. *Politically Correct Bedtime Stories*. Wheeler, 1995.
- Golding, William. *Lord of the Flies*. Penguin, 1954.
- Hemingway, Ernest. "Hills like White Elephants" *Men without Women*. Amereon, 1940.
- McCarthy, Michael and Felicity O'Dell. *English Collocations in Use Advanced Book with Answers: How Words Work Together for Fluent and Natural English (Vocabulary in Use)*. Cambridge UP, 2017.
- McCarthy, Michael and Felicity O'Dell. *English Phrasal Verbs in Use Advanced*. Cambridge UP, 2007.
- Noys, Benjamin. *Introducing Theory: A Practical Guide*. Continuum, 2007.
- Orwell, George. 1984. General Press, 2017.
- Popkin, Cathy, ed. *Anton Chekhov's Selected Stories* (Norton Critical Edition). WW Norton & Co Inc, 2014.
- Roy, Arundhati. *The God of Small Things*. Penguin, 2017.
- Seidman, Steven, Nancy Fischer and Chet Meeks. *Introducing the New Sexuality Studies*. Routledge, 2011.
- Shakespeare, William. *Hamlet*. Barron's Educational Series, 1986.
- Shamsie, Kamila. *Home Fire*. Bloomsbury, 2017.
- Shekhar, Hansda Sowvendra. *The Adivasi will not Dance: Stories*. Speaking Tiger Publishing Private Limited, 2017.
- Swan, Michael. *Practical English Usage*. Oxford, 2017.
- Wilde, Oscar. "The Happy Prince" *The Young King and Other Stories*. Penguin, 2000.
- Wilkie-Stibbs, Christine. *The Outside Child: In and out of the Book*. Routledge, 2008.
- Woolf, Virginia. "Jane Eyre and Wuthering Heights". *The Norton Anthology of Literature by Women: The Tradition in English*, edited by Sandra M. Gilbert and Susan Gubar, W.W. Norton & Company, 1985, pp. 1345-49.

Web Resources:

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



- Ananthamurthy, UR. "Dalit Contribution to Indian Literature." *YouTube*, 9 Dec. 2010, www.youtube.com/watch?v=SajALSSbNKw.
- "Collocations in English: Vocabulary Lesson." *YouTube*, 10 Nov. 2014. www.youtube.com/watch?v=ssTWkruGar8.
- "100 Common Phrasal Verbs." *YouTube*, 19 July 2016, www.youtube.com/watch?v=TIUwXYEtL_o.
- "English Grammar: Connectors and Linkers." *YouTube*, 14 Apr. 2016, www.youtube.com/watch?v=mkccaI0A7N8.
- "Phrasal Verbs in Daily English Conversations." *YouTube*, 25 Sept. 2013, www.youtube.com/watch?v=WHwxdtT302I.
- "Rashomon." *YouTube*, 12 Oct. 2017, www.youtube.com/watch?v=18MNCJ8YWg4.
- "Transitive and Intransitive Verbs: English Grammar." *YouTube*, 26 Nov. 2015, www.youtube.com/watch?v=SpL2o3jjfoA.
- "Useful Everyday Life Collocations in English Lessons." *YouTube*, 22 Mar. 2017, www.youtube.com/watch?v=DmRaYqWGms.



APPRECIATING POETRY

COURSE CODE	SJENG2B02
TITLE OF THE COURSE	APPRECIATING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY

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

Total 108 hours

B. COURSE DETAILS:

Module 1: Poetry- Some Key Concepts

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



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

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

Module 2: Poetic Forms

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

Module 3: World Poetry

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

Module 4: Appreciation of Poetry

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

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

READING LIST:

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

FURTHER READING:

A Concise Companion to Literary Forms. Emerald, 2013.

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

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

Katherine Washburn and John S. Major Ed. *World Poetry: An anthology of Verse from Antiquity to Our Time*.

New York: W. W. Norton, 1998.



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

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

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

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

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

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

Tom Furniss and Michael Bath. *Reading Poetry- An Introduction*. London: Prentice Hall, 1990

APPRECIATING PROSE

COURSE CODE	SJENG3B03
TITLE OF THE COURSE	APPRECIATING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 30 hrs
Module 2: 30 hrs



Evaluation: 12 hrs

Total: 72 hrs

B. COURSE DETAILS:

Module 1: Introduction to Prose

Etymology – Prose varieties –Fiction/Short Story/Tales -Autobiography/Biography -Newspaper/Journal Articles -Philosophical/Scientific Essays –Travelogues –Speech. Functions of prose. Evolution of Prose - Early translations- King Alfred- the Anglo Saxon Chronicle- homilies- bible translations-secular prose-Morte D'arthur- Elizabethan prose-tracts, pamphlets and treatises- eighteenth century prose – Victorian and modern prose.

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

Module 2:Reflections and speeches

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

READING LIST:

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

FURTHER READING:

A Concise Companion to Literary Forms. Emerald, 2013.(Chapter IV)

Dr. Takashi Nagai : *Letter from Nagasaki* & Dr. Tamiki Hara : *Letter from Hiroshima*

Doris Lessing: *On not winning the Nobel Prize* (Nobel Lecture, December 7,2007)

Bertrand Russell: *Ideas that have helped mankind.*

Marilynne Robinson : *When I Was a Child*



Thomas de Quincey : *The Literature of Knowledge and The Literature of Power*

J.B Priestley : *On Doing Nothing*

Robert Lynd : *On Forgetting* AG.

Gardiner : *On Living Again*



ENGLISH GRAMMAR AND USAGE

COURSE CODE	SJENG3B04
TITLE OF THE COURSE	ENGLISH GRAMMAR AND USAGE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

usage COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 18 hrs
Module 2: 10 hrs
Module 3: 15 hrs
Module 4: 15 hrs
Module 5: 20 hrs
Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:



Module 1: Basic Grammatical Units:

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

Module 2: The Sentence

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

Module 3: Sentence Transformations: A Relook at Traditional Categories

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

Module 4: Important Grammatical Concepts:

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

Module 5: Practical Exercises:

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

text containing the above lessons will be made available

FURTHER READING:

Gleason, H. A. *Linguistics and English Grammar*. Holt, Rinehart & Winston, Inc. 1965. Leach, Geoffrey & Ian Savaitvik. *A Communicative Grammar of English*. ELBS. Murphy, Raymond. *English Grammar*.

Cambridge University Press, 2005



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

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

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

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

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

APPRECIATING FICTION

COURSE CODE	SJENG4B05
TITLE OF THE COURSE	APPRECIATING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	20 hrs
Module 2:	35 hrs
Module 3:	15 hrs
Module 4:	8 hrs
Evaluation:	12 hrs

TOTAL 90 hrs

B. COURSE DETAILS:



Module 1: Understanding Fiction

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

Module 2: Short Fiction

1. O Henry- The Cactus
2. Maxim Gorky- Her Lover
3. James Joyce- Eveline
4. Ray Bradbury- Sound of Thunder
5. Sally Morgan- The Letter

6. Arun Joshi- The Homecoming
7. Ken Liu- The Paper Menagerie

Module 3: Long Fiction

George Orwell- *Animal Farm*

Module 4: Film

Moby Dick: dir John Huston

READING LIST:

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

FURTHER READING:

Craft, Stephen and Helen D Cross. *Literature, Criticism and Style: A Practical Guide to Advanced Level English Language*. Oxford: OUP,2000.

Watt, Ian. *The Rise of the Novel*. University of California Press, 2001.

Booth, Wayne C. *Rhetoric and Fiction*. University of Chicago Press, 1983

Lubbock, Percy. *Craft of Fiction*. Penguin 2017.

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

Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2007.

Borges, Jorge Luis and Andrew Hurley.*Collected Fictions*. The Penguin Press,1954.

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



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

Gorky, Maxim. *The Collected Short Stories of Maxim Gorky*. Citadel Press, 1988

Joyce, James - *Dubliners* at Planet eBook

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

Maupassant, Guy De. *Complete Maupassant Original Short Stories* at Project Gutenberg www.gutenberg.org

Morgan, Sally. *My Place*. New York: Seaver Books, 1987.

O' Henry .*Works by O Henry*- at Project Gutenberg www.gutenberg.org

Orwell, George –1984. London: Secker and Warburg, 1949

Poe, Edgar Allan –*The Complete Tales and Poems of Edgar Allan Poe*. New York: Vintage Books,1975

Salinger, J D.*The Catcher in the Rye*. Boston: Little, Brown,1951

Tagore, Rabindranath. *The Hungry Stones and Other Stories*.atProject Gutenberg. www.gutenberg.org

Tolstoy, Leo. *The Death of Ivan Ilyich and Other Stories*. New York: New American Library, 1960



LITERARY CRITICISM

COURSE CODE	SJENG4B06
TITLE OF THE COURSE	LITERARY CRITICISM
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 hrs (4 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

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

B. COURSE DETAILS:

Module 1: Classical Literary Criticism

- Plato: Concept of Art - Mimesis, His attack on poetry, Moral Concerns of literature, Views on Drama.



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

Module 2:

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

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

B. English Literary Criticism – The Nineteenth Century

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

Module 3: Literary Criticism – The Twentieth Century

1. T.S. Eliot: “Tradition and Individual Talent” – Historical Sense – Impersonality – Poetic Emotion – Objective Correlative – Dissociation of Sensibility.
2. I. A. Richards: Poetry and Communication, Practical Criticism - The Four Kinds of Meaning – Scientific and Emotive uses of Language.
3. F.R. Leavis: Concept of Literature and Criticism
4. Formalism: Key Features of Formalism - Its Origin, Focus on language, Form, Literariness, Defamiliarization, Fabula/Syuzet, Motivation.
5. New Criticism: The origin - Close reading and explication - Ambiguity, Paradox, Irony, Tension, Intentional Fallacy and Affective fallacy.
6. Archetypal Criticism: Myth, Archetype, Collective Unconscious, Northrop Frye.

Module 4: Glossary

1. Indian Aesthetics: Rasa, Dhvani, Vyanjana, Alamkara, Thinai.
2. Literary Movements: Classicism, Neoclassicism, Romanticism, Humanism, Realism, Naturalism, symbolism.
3. Literary Concepts: Catharsis, Mimesis, Objective Correlative, Ambiguity, Negative Capability.



READING LIST:

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

FURTHER READING:

B Prasad, *An Introduction to English Criticism*.

Lois Tyson, *Critical Theory Today*.

David Daiches, *Critical Approaches to Literature*.

Harry Blamires. *A History of Literary Criticism*.

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

Das B. B., *Literary Criticism: A Reading*

APPRECIATING DRAMA AND THEATRE

COURSE CODE	SJENG5B07
TITLE OF THE COURSE	APPRECIATING DRAMA AND THEATRE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

28

Module 1: 16 hrs



Module 2:	30 hrs
Module 3:	20 hrs
Module 4:	12 hrs
Evaluation	12 hrs

Total 90 hrs

B. COURSE DETAILS:

Module 1: Drama - Some Key Concepts

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

History of Drama: Greek Theatre and Drama, Miracle Plays and Morality Plays, University Wits, Shakespearean Theatre, Restoration Drama, Sentimental Drama, Anti-sentimental Drama, Comedy of Manners, Drama of the Romantic Period, Decadence, Problem Play, Realism, Ibsen and Bernard Shaw. Avant-garde: Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Comedy of Menace, The Theatre of Cruelty, Feminist theatre, Street theatre, Ritualistic Theatre, The Poor theatre, Radio Drama.

Module 2: Classical Drama

William Shakespeare: *Othello*

Module 3: World Plays

1. Anton Chekov: *The Bear/ The Boor*
2. Edward Albee: *Zoo Story*
3. Kobo Abe: *The Man who turned into a Stick* – trans. Donald Keene

Module 4: Drama Adaptation

1. Roman Polanski: *Macbeth* (1971)
2. Syamaprasad: *Akale* (2004)

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

READING LIST:

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

FURTHER READING:

Catherine Belsey. *The Subject of Tragedy- Identity and Difference in Renaissance Drama*. London: Methuen, 1985.



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

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

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

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



LITERARY THEORY

COURSE CODE	SJENG5B08
TITLE OF THE COURSE	LITERARY THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs/ week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:	12 hrs
Module 2:	18 hrs
Module 3:	18 hrs
Module 4:	12 hrs
Module 5:	18 hrs
Evaluation	12 hrs

Total 90 hrs

B. COURSE DETAILS:

Module 1: Liberal Humanism versus Theory



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

Module 2: Structuralism, Poststructuralism and Psychoanalysis

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

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

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

Module 4: Feminism and Queer Theory

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

Module 5: Postmodernism, Postcolonialism, and Ecocriticism

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

READING LIST:

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

FURTHER READING

Hans Bertens. *Literary Theory*.



Terry Eagleton. *Literary Theory: An Introduction*. Aijaz

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

Jonathan Culler. *Literary Theory: A Very Short Introduction*.

Terry Eagleton. *After Theory*.

Peter Barry. *Beginning Theory*.

LANGUAGE AND LINGUISTICS

COURSE CODE	SJENG5B09
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: The course studies what language is and what knowledge of a language consists of. This is provided by basic examination of internal organization of sentences, words, and sound systems. The course assumes no prior training in linguistics. Students of Linguistics begin their studies by learning how to analyze languages, their sounds (phonetics and phonology), their ways of forming words (morphology), their sentence structures (syntax), and their systems of expressing meaning (semantics).

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:



A. COURSE SUMMARY:

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

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Language and Linguistics

Language - definitions - Theories related to the origin of language - Properties of human language as opposed to animal communication - Speech & Writing
Linguistics - definition - levels of linguistic analysis- Phonetics, phonology, morphology, syntax, semantics, semiology, discourse
Branches of linguistics - psycho- linguistics, ethno-linguistics, socio-linguistics
Language Varieties - Idiolect – Dialect - Isogloss- Register – Pidgin, Creole - Bilingualism - Diglossia.
(Concepts of linguist & polyglot)
Approaches to the study of linguistics - synchronic & diachronic - descriptive & prescriptive - traditional & modern
Concepts of language, parole, competence, performance

Module 2: Phonetics

Airstream mechanism -Organs of speech
Classification & description of speech sounds - vowels - monophthongs, diphthongs, triphthongs - cardinal vowels - consonants
Phonology - phoneme - allophones- - transcription- IPA symbols, diacritics
Phonemes in English - vowels, consonants, some important allophonic variants
Homophones, homonyms
Syllable- definition/description - structure - syllabic consonant - consonant clusters, abutting consonants
Word accent
Accent & rhythm in connected speech - weak forms
Intonation
Juncture- Assimilation & Elision
Transcription
Need for uniformity - RP & GIE

Module 3: Morphology and Semantics

Morpheme, allomorph & morph



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

Module 4: Syntax

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

Syntactic models - IC Analysis, labelled IC Analysis - PS Grammar - TG Grammar - kernel sentences & transforms - deep structure & surface structure - Some transformations - obligatory & optional - Interrogative - Do support - Negation - Passivisation - Co-ordination & subordination

READING LIST:

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

FURTHER READING:

Lyon, John. Language and Linguistics: An Introduction
Gimson, A.C. An Introduction to the Pronunciation of English
Murphy, Raymond. English Grammar
Trask, R. I. Key Concepts in Language and Linguistics
Martinet, Andre. Elements of General Linguistics
Swan, Michael. Practical English Usage.
Gleason, H.A. Linguistics and English Grammar
Lyons, John. Ed. New Horizon in Language
Hancock, Mark. English Pronunciation in Use
Hall, Christopher J. An Introduction to Language and Linguistics
Odden, David. Introducing Phonology
Matthews, P.H. Linguistics: A Very Short Introduction
Yule, George The Study of Language.

INDIAN WRITING IN ENGLISH

COURSE CODE	SJENG5B10
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (35 hrs per week)



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

OBJECTIVES OF THE COURSE:

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

identity COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:20 hrs

Module 2:15 hrs

Module 3:25 hrs

Module 4:18hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Poetry

1. Rabindranath Tagore: Two verses - one each from The Gitanjali and The Gardener.
2. Sarojini Naidu: The Coromandel Fishers.
3. Kamala Das: Introduction.
4. Arun Kolatkar: Old Woman.
5. Agha Shahid Ali: Country without a Postcard.

Module 2: Prose

1. B R Ambedkar: Speech at Mahad.
2. Salman Rushdie: Imaginary Homelands.

Module 3: Fiction

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

Module 4: Drama and Film

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

READING LIST:



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

FURTHER READING:

Iyengar, Sreenivasa. *Indian Writing in English*. Delhi: Sterling, 1984.

Naik, M.K. *A History of Indian English Literature*. Delhi: Sahitya Academy, 1982.

Mehrotra, A.K. *A Concise History of Indian Literature in English*. Delhi: Permanent Black, 2008

Naik, M.K. *Perspectives on Indian Poetry in English*. Delhi: Abhinav Publication, 1984

N.V. Bhairava and V. Sarang ed. *Indian English Fiction 1980-1990: An Assessment*. Delhi: Permanent Black, 1994.

Naik, M.K. and S.M. Panekar ed. *Perspectives on Indian Drama in English*. Delhi: Permanent Black, 1977.

Nelson, F.S., *Reworlding: The Literature of Indian Diaspora*. New York: Permanent Black, 1992.

Williams, H.M. *Indo Anglian Literature, 1800-1970*. Bombay: Orient Longman, 1976.

Amga, H.I., *Indo-English Poetry*. Jaipur: Surabhi Publication, 2000.

Roy, Anuradha. *Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues*. Delhi: Prestige Books, 1999

VOICES OF WOMEN

COURSE CODE	SJENG6B11
TITLE OF THE COURSE	VOICES OF WOMEN
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

a. To equip students to steer clear of misconceptions regarding women and to evolve a human perspective about them.

b. To arouse a keen interest in analysing critically the diversity of women's experiences across the world and



to marvel at their creative skills.

c. To perceive gender as a social construct

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 18 hrs

Module 2: 18 hrs

Module 3: 30 hrs

Module 4: 12 hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Essays

1. Chimamanda Ngozi Adichie: We Should All Be Feminists

2. Virginia Woolf: Shakespeare's Sister

Module 2: Poetry

1. Eunice D Souza: Bequest

2. Amy Lowell: Vintage



3. Sappho: To Anactoria in Lydia
4. Inez Hernandez Avila: To Other Women Who Were Ugly Once
5. Judith Wright: Eve to her Daughters

Module 3: Fiction

Novel: Kate Chopin : The Awakening

Short stories

1. Clarice Lispector : Preciousness
2. Alice Walker: The Flowers

Module 4: Drama and Film

Thozhilkendrathilekku

At Five in the Afternoon : dir. Samira Makhmalbaf

Mustang : dir Denize Gamze Erguven

READING LIST:

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

FURTHER READING:

- Kamala Bhasin---What is Patriarchy?
Nivedita Menon--Seeing like A Feminist
Naomi Wolf--Beauty Myth
Alice Walker ---Color Purple
Caryl Churchill---Vinegar Tom
Deepa Mehta's films---Earth, Fire, Water
Rina Das' Film---The village Rockster



CLASSICS OF WORLD LITERATURE

COURSE CODE	SJENG6B12
TITLE OF THE COURSE	CLASSICS OF WORLD LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

students COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 10 hrs

Module 2: 30 hrs

Module 3: 18 hrs

Module 4: 20 hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Introduction to the ancient world

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

Module 2: Poetry

- Dante: Divine Comedy Canto IV
- Goethe: The Violet
- Alexander Pushkin: A Flower Shrivelled Bare of Fragrance
- Rilke: Adam
- Omar Khayyam: The Rubaiyat: 68-72

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6. Rumi: Let Go of Your Worries, Look at Love, I died from Minerality
7. Matsuo Basho: In the Twilight Rain

Module 3: Drama and Film

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

Module 4: Fiction

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

READING LIST:

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

FURTHER READING:

Boccaccio, Giovanni. *The Decameron*.

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

Maupassant, Guy De. *Complete Maupassant Original Short Stories* at Project Gutenberg www.gutenberg.org

Open Anthology of Early World Literature in English Translation hosted at the Columbia State University website

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

www.rumi.org.uk and www.khamush.com

The Internet Classics Archive at classics.mit.edu

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



FILM STUDIES

COURSE CODE	SJENG6B13
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

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

B. COURSE DETAILS:

Module 1:

A. Introduction to the basic terminology of filmmaking:

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Mise-en-scene, long takes, shallow focus, deep focus, Shots: (close up, medium shot, long shot). Camera



Angle: Straight on Angle Shots, High Angle Shots, Low Angle shots. Shot-Reverse Shot.



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

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

Black and White Cinema, Technicolour, Eastman Colour.

B. Introduction to film genres:

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

Other genres: Thriller, Melodrama, Musical, Horror, Western, Fantasy, Animation, Film noir, Expressionist, Historical, Mythological, Science fiction, Road movies, Digital films, Tele-films, 3-D films.

C. Introduction to major movements and theories

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

Introduction to the basic concepts of film theories: Realism, Formalism, Auteur theory, Apparatus Theory, Suture Theory, Culture Industry, Male Gaze, Film Semiotics.

Module 2: Selected Essays on Film

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

Module 3: Case Studies of Early Classics

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

Module 4: Case Studies of Contemporary Classics

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

READING LIST:

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

FURTHER READING:



Susan Heyward *Key concepts in Cinema Studies* London Routledge

Amy Villarejo. *Film Studies : The Basics* London & New York Routledge. 2007

I Warren Buckland *Teach Yourself Film studies* , London , Hadden

J Dudley Andrew *The major Film Theories: An Introduction* New Delhi Oxford

Leo Braudy & Marshall Cohen Eds. *Film Theory and Criticism* Oxford OUP

J Dudley Andrew *Concepts in Film theory*

Bill Nicols ed. *Movies and Methods*

Andre Bazin *What is Cinema* Berkeley U of California P

John Hill & Pamela Church Gilson (eds) *The Oxford Guide to Film Studies* OUP

NEW LITERATURES IN ENGLISH

COURSE CODE	SJENG6B14
TITLE OF THE COURSE	NEW LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: This course aims at introducing students to the body of literature, some of them still emerging, produced by writers from countries that were not a part of the canon of British Literature eg. writers from Asia, Africa, the Caribbean's, Latin America, Canada and Australia. Writers from America are also included.

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 5 hrs
Module 2: 20 hrs

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Module 3: 25 hrs

Module 4: 20 hrs

Module 5: 8 hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Introduction

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

Module 2: Poetry

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

Module 3: Prose and Short Fiction

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

Module 4: Drama

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

Module 5: Film

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

READING LIST:

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



FURTHER READING:

Gray, Richard. A Brief History of American Literature. London: Wiley-Blackwell, 2011.

Pierce, Peter. The Cambridge History of Australian Literature: Queensland: James Cook University, 2017.

Young, Robert C. Post Colonialism: A Very Short Introduction. London: Oxford, 2003.

Atwood, Margaret. Survival: A Thematic Guide to Canadian Literature. Toronto: Anansi, 2004.



ELECTIVE COURSES

LITERATURE OF THE MARGINALIZED

COURSE CODE	SJENG6B15
TITLE OF THE COURSE	LITERATURE OF THE MARGINALIZED
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY:

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

Total: 54 hours

B. COURSE DETAILS:



Module 1: Prose

1. The opening section of Mother Forest.:? C.K. Janu.
2. Covey the Negro Breaker. My bondage and my Freedom: Frederick Douglass.
3. Rain. From the Section: Sinking Ship. On sight and Insight, A journey into the world of blindness: John Hull.
4. Yves, is now finally safe in Australia thanks to Sanctuary www.sanctuaryaustraliafoundation.org.

Module 2: Poetry

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

Module 3: Short Story

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

Module 4: Documentary/ Film

1. Ara Jeevithangalkke Oru Swargam: dir M A Rahman

READING LIST:

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

FURTHER READING:

Disability Studies Reader Second Edition. Ed. Lennard J. Davis. Routledge, 2006.

Hull, John M. *Touching the Rock: An Experience of Blindness*. SPCK, 1990.

Douglass, Frederick. My bondage and my freedom. www.gutenberg.org

Selvon, Samuel. Ways of Sunlight. Macgibbon and Kee. 1957



PROJECT

COURSE CODE	SJENG6B 21
TITLE OF THE COURSE	PROJECT
SEMESTER	5 and 6
CREDITS	2

The following are the guidelines for conducting, reporting and submitting the Project in partial fulfilment of the requirements for the award of the degree of Bachelor of Arts in English of the University of Calicut. The entire course of Project Work is spread in the last two Semesters namely V and VI Semesters of the BA degree Programme. In the V Semester, the Course of Project work, with two hours per week allotted is a non-credit Course. In the VI Semester, the Course of Project Work is a continuation of the Course of Project work done in the V Semester. The number of hours allotted per week is 2 hrs in Vth and VIth semester.

PROJECT GUIDELINES

The guidelines to be followed in the preparation, conducting, reporting, submission and evaluation of the Project work are as follows:-

1. The topics shall strictly adhere to the authors or socio-cultural backgrounds/influences of English Literature.
2. The candidates can take up a topic either from the prescribed syllabus or from outside the prescribed syllabus. The projects on the topics outside the syllabus will attract grace marks.
3. It is recommended that the project should be carried out on individual basis. In special cases Group presentation of projects can be allowed.
4. V Semester shall be devoted to the study of methodology of research and project work. By the end of the V Semester, a Synopsis of Project work should be finalised with the help of the guide.
5. The Synopsis of the Project, which is finalized by the end of V Semester, should be submitted to the Department for approval.

It shall consist of the following:

- Title of the Project
- Objectives
- Review of Literature
- Methodology including the reading list.

It is strongly recommended that, the Department need not wait till the end of the Semester for the finalization of the topic for Project Work. The students shall be encouraged to start the project work as early as possible in the V Semester itself



6. A Department Level Project Committee under the Chairmanship of Head of Department, in its due course of meetings, shall approve the topics for Project work. The Department Level Project Committee may or may not conduct a zero-credit-zero-mark general viva to ascertain the competency of the candidates for conducting the project work. The Department Level Project Committee shall give necessary guidelines, which should be taken note by the students as well as the guide.

7. The approved topics, along with the name of students and the name of the guide/supervisor should be displayed in a Notice Board under the Seal and Signature of the Head of the Department.

8. Considering the number of students available in a batch and the number of Faculty members available in a department, it is suggested that the students shall be grouped into 5 to 10 groups consisting of 3 to 5 students. Each faculty member shall thus give guidance to one or two such groups.

9. The VI Semester is fully devoted for

- Library Work and Data Collection
- Data Analysis
- Project Writing
- Report Presentation and Submission

10. The candidates shall devote themselves to the project work, making use of the holidays. Hours allotted for Project work in the V and VI Semesters should be devoted for attending lecture classes on Project work and for obtaining guidance from the Supervisor.

11. Each candidate shall submit the Report of the Project work, separately under his/her name. However, in the case of group submission, the names of other members of the group shall be mentioned in the Certificate signed by the Supervisor/Guide and Head of Department.

12. MLA (VIII edition) style may be followed for documentation

13. It is of utmost importance that the student should refrain from plagiarism. The Supervisor shall take utmost care in this regard.

14. Evaluation of the Project: The Project Report shall be subjected to both internal and external evaluation. The total marks for the project is 75, of which 60 is awarded on the basis of external evaluation and 15 on the basis of internal. The Internal Evaluation shall be done at the Department level. The criterion of awarding internal marks is given below:

Serial No.	Component	Marks
1	Originality	3
2	Methodology	3
3	Scheme/ Organization of Report	4
	51	



4	Viva Voce	5
	TOTAL	15

*The Internal Viva-Voce conducted by a three member Committee comprising the Head of Department, Supervisor, and a senior Faculty member.

The External Evaluation of the Project is done by a Board of Examiners appointed by the University. The criterion for awarding external marks is given below:

Serial No.	Component	Marks
1	Relevance of Topic, Statement of Objectives	12
2	Reference/ Bibliography, Presentation. Quality of analysis/ Use of statistical tools	12
3	Findings and Recommendations	18
4	Viva Voce	18
	TOTAL	60

The student who fails to attain 40 % of marks for Project shall redo and resubmit his/her project.



OPEN COURSES

ENGLISH FOR COMPETITIVE EXAMINATIONS

COURSE CODE	SJENG5D01
TITLE OF THE COURSE	ENGLISH FOR COMPETITIVE EXAMINATIONS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

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

OBJECTIVES OF THE COURSE:

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

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:	16 hrs
Module 2:	14 hrs
Module 3:	14 hrs
Evaluation	10 hrs
Total	54 hrs

B. COURSE DETAILS:

Module 1: Word based questions

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



Module 2: Sentence based questions

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

Module 3: Passage based questions

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

READING LIST:

CORE TEXT: A text containing the above lessons

will be made available FURTHER READING:

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

Michael Swan, *Practical English Usage*.

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

SCHEME OF EXAMINATION

Core courses consist of fifteen theory papers and a project work. The evaluation scheme for each course including the project work shall contain two parts. There will be TWO types of scheme of examinations.

Question Paper Type 1 for the papers having 4 or 5 credits:

This scheme consists of external question paper with 80 marks and internal examination with 20 marks. Duration of each external examination is 2.5 hours. The students can answer all the questions in A&B sections. But there shall be ceiling in each section.

Section A

Short Answer type that carries 2 marks each – 15 questions Ceiling – 25 marks

Section B

Paragraph/problem type that carries 5 marks each – 8 questions Ceiling – 35 marks

Section C

Essay type that carries 10 marks (2 out of 4)	2X10=20	marks
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Question Paper Type 2 for the papers having 2 or 3 credits:

This scheme consists of external question paper with 60 marks and internal examination with 15 marks. Duration of each external examination is 2 hours. The students can answer all the questions in A&B sections. But there shall be ceiling in each section.

Section A

Short Answer type that carries 2 marks each – 12 questions Ceiling – 20 marks

Section B

Paragraph/problem type that carries 5 marks each – 7 questions

Section C

Essay type that carries 10 marks (1 out of 2)

1X10=10 marks

For the project work, out of the total 50 marks, 10 for Internal assessment and 40 for External evaluation.

Evaluation of Project

This is done under mark system. There will be an Internal assessment by the supervising teacher of the Project and an External evaluation by an External Examiner appointed by the University. Grade will be awarded to the candidates by combining the external and internal marks. The internal and external components are to be taken in the ratio 1:4. The internal will be 20 percent of the total and external will be 80 percent of the total.

COMPONENTS	INTERNAL in MARKS Total in 20 Marks	EXTERNAL in MARKS Total in 80 Marks
Originality – Relevance of the topic, statement of the objectives	4	16
Methodology- Reference/Bibliography,	4	16

Presentation, quality of analysis/use of statistical tools		
Scheme/ Organisation of report- Findings and Recommendations	6	24
Viva-Voce	6	24