



**UNIVERSITY OF CALICUT**

**Abstract**

General and Academic - Faculty of Language and Literature - Syllabus of MA English Language and Literature Programme under CCSS PG Regulations 2019 in the Teaching Department of the University with effect from 2019 Admission onwards - Implemented- Orders Issued.

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**G & A - IV - B**

U.O.No. 9162/2019/Admn

Dated, Calicut University.P.O, 11.07.2019

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- Read:-*1. U.O.No. 4500/2019/Admn Dated, 26.03.2019  
2. Minutes of the Meeting of the Board of Studies in English PG held on 29/05/2019.  
3. Minutes of the meeting of the Faculty of Language and Literature on 17/06/2019 (item no VIII b)

**ORDER**

The Regulations under Choice-based Credit Semester System for Post Graduate Programmes (CCSS-PG -2019) of all Teaching Departments / Schools of the University ,w.e.f 2019 admissions has been implemented vide paper read first above.

The meeting of Board of Studies in English PG held on 29/05/2019 has approved the Syllabus of MA English Language and Literature for Teaching Departments / Schools of the University in tune with new CCSS PG Regulations with effect from 2019 Admission onwards, vide paper read second above.The Faculty of Language and Literature at its meeting held on 17/06/2019 has approved the minutes of the meeting of the Board of Studies in English PG held on 29/05/2019, vide paper read third above.

Under these circumstances , considering the urgency, the Vice Chancellor has accorded sanction to implement the Scheme and Syllabus of MA English Language and Literature Programme in accordance with new CCSS PG Regulations 2019, in the University with effect from 2019 Admission onwards, subject to ratification by the Academic Council.

The Scheme and Syllabus of MA English Language and Literature Programme in accordance with CCSS PG Regulations 2019 in the Teaching Department of the University is therefore implemented in the University with effect from 2019 Admission onwards.

Orders are issued accordingly. (Syllabus appended)

Biju George K

Assistant Registrar

To

The HoD, Department of English

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

Forwarded / By Order

Section Officer

# UNIVERSITY OF CALICUT

## Syllabus of MA English Language and Literature based on CCSS PG 2019 REGULATIONS

CHOICE- BASED CREDIT SEMESTER SYSTEM PG -2019  
(CCSS PG -2019)



SCHEME & SYLLABUS  
(2019 Admission onwards )

**Name of the Programme** : M.A. English Language and Literature.

**Duration** : Four semesters.

**Types of courses offered** : Core , Elective & Audit courses.

**Audit courses :**

Two Audit courses with 2 credits each, have to be done one each , in the first and second semesters.

This is a mandatory requirement , but the credits will not be counted for evaluating the overall SGPA & CGPA. Student has to obtain minimum pass requirement in these courses.

**Eligibility criteria for Admission :**

BA English Language and Literature, BA English and History /BA Functional English atleast 45% marks or BA/Bsc(excluding alternative pattern) degree with atleast 45% marks in part I English of this University or equivalent Degree. For candidates under Grading system overall CGPA at least equivalent to 50 %.

## STRUCTURE OF THE PROGRAMME

<b>Programme Duration</b>	<b>4 Semesters</b>
Accumulated Minimum Credits required for successful completion of program	76
Minimum credits required from Core courses	52
Minimum credits required from Elective courses	16
Minimum credits required from dissertation	8
Minimum and maximum credits to be registered in a semester	16-24
Minimum attendance required	75%

# MA English Language & Literature Programme (CCSS)

## Syllabus (2019 admission onwards)

### Course List

#### Core Courses

##### I Semester

ENG 1 C01	British Literature:14 <sup>th</sup> Century to18 <sup>th</sup> Century	4 Credits
ENG 1 C02	Indian Writing in English	4 Credits
ENG 1 C03	History of English Language	4 Credits
ENG 1 C04	Literary Criticism and Theory – Part I	4 Credits
ENG 1 C05	Postcolonial Writings	4 Credits

##### II Semester

ENG 2 C06	Perspectives on Shakespeare	4 Credits
ENG 2 C07	American Literature –I	4 Credits
ENG 2 C08	Literary Criticism and Theory -2	4 Credits

##### III Semester

ENG 3 C09	Introduction to Linguistics	4 Credits
ENG 3 C10	American Literature –II	4 Credits
ENG 3 C11	British Literature: 19 <sup>th</sup> Century	4 Credits

##### IV Semester

ENG 4 C12	20 <sup>th</sup> Century British Literature: Pre-1940	4 Credits
ENG 4 C13	20 <sup>th</sup> Century British Literature: Post-1940	4 Credits
ENG 4 P01	Dissertation / Project	8 Credits

#### Elective Courses

##### II Semester

ENG 2 E01	World Drama	4 Credits
ENG 2 E02	Indian Writing in English Translation	4 Credits
ENG 2 E03	Canadian Literature	4 Credits
ENG 2 E04	Literature of the Marginalized	4 Credits
ENG 2 E05	Short stories and Literary Movements	4 Credits
ENG 2 E06	English Studies in India	2 Credits

### **III Semester**

ENG 3 E07	Translation Theory & Practice	4 Credits
ENG 3 E08	20 <sup>th</sup> Century Arabic Literature in English Translation	4 Credits
ENG 3 E09	Introduction to Cultural Studies	4 Credits
ENG 3 E10	Women's Writing	4 Credits
ENG 3 E11	Post 1980 Indian Writings in English	4 Credits
ENG 3 E12	Translation for the Media	2 Credits
ENG 3 E13	Introduction to Film Studies	2 Credits

### **IV Semester**

ENG 4 E14	Malayalam Literature in English Translation	4 Credits
ENG 4 E15	Postcolonial Theory	4 Credits
ENG 4 E16	Ecology and Literature	4 Credits
ENG 4 E17	Teaching of English	4 Credits
ENG 4 E18	Advanced Writing skills	2 Credits

### **Audited courses(Compulsory)**

#### I Semester

ENG 1 A01 Writing Skills	2 credits
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#### II Semester

ENG 2 A02 Listening and Speaking Skills in English	2 credits
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(Total Credits required for successful completion of course: 76)

**MA English Language & Literature**  
**Programme (CCSS)**  
**Detailed Syllabus**

**Semester 1**

**ENG 1 C01 British Literature:14<sup>th</sup> Century to 18<sup>th</sup> Century**

**(Credits: 4)**

**Course Description**

The course is intended to familiarize the students with various trends and movements in British literature from the fourteenth century to the eighteenth century.

**Course Content**

English Literature in the Fourteenth and Fifteenth Centuries — Chaucer, Langland, Gower, Thomas Malory — Ballads – The stirrings of the Renaissance— Sonnets: Spenser, Wyatt and Surrey — Elizabethan Drama: Shakespeare, Marlowe, Ben Johnson — Elizabethan Prose: Bacon.

Metaphysical school of poetry- Donne, Marvell, Herbert, Cowley, Crashaw, Vaughan, Carew, Lovelace - Age of Puritans- John Milton.

Restoration Period- Neoclassical poets-Dryden, Pope Restoration Drama- Congreve, Etherege, Wycherly, Farquhar, Vanburgh, Shadwell, Goldsmith, Sherriden - Fiction- Bunyan, Defoe, Richardson, Fielding- Rise of Journalism and Periodical literature- Addison, Steele.

Graveyard school of poetry--Grey, Percy, Cowper,

Collins. **SECTION A: POETRY**

Geoffrey Chaucer	: “General Prologue” to the <i>Canterbury Tales</i>
Edmund Spenser	: “One day I wrote her name upon the sand”
Thomas Wyatt	: “They Flee from Me”
John Donne	: “The Canonization”
John Milton	: <i>Paradise Lost Book I</i>
Alexander Pope	: “The Rape of the Lock,” Canto 1
Thomas Gray	: “Elegy Written in a Country Churchyard”

**SECTION B: DRAMA**

Christopher Marlowe	: <i>Doctor Faustus</i>
William Congreve	: <i>The Way of the World</i>

SECTION C: PROSE AND FICTION

Francis Bacon	: “Of Truth”
Richard Steel	: “Recollections of Childhood”
Jonathan Swift	: <i>Gulliver’s Travels</i>
Lawrence Stern	: <i>The Life and Times of Tristram Shandy, Gentleman</i>
Ronald Carter and John McRae	: <i>Routledge History of Literature: Britain and Ireland (Chapters 1-3)</i>



**Course  
Description**

The course is intended to familiarize the students with various trends and movements in Indian English literature from its inception to the present.

**Course Content**

Growth and rise of Indian writing in English - A Historical perspective -The beginnings - Renaissance in India - Toru Dutt, Tagore, Aurobindo, Sarojini Naidu - Indian English poetry - Mulk Raj Anand, Raja Rao, R.K. Narayanan: The Trio of Indian English fiction - Indian English prose – Indian English Drama – Post-1980 Scenario - Contemporary writers

**Texts for study****Section A: Poetry**

Toru Dutt	: “Our Casuarina Tree”
Rabindranath Tagore	: “The Child”
A.K. Ramanujan	: “Looking for a cousin on a swing”
Nizzim Ezekiel	: “Night of the Scorpion”
Jayantha Mahapatra	: “Hunger”
Kamala Das	: “Honour”
Meena Alexander	: “Blue Lotus”

**Section B: Fiction**

Mulk Raj Anand	: <i>Coolie</i>
R.K. Narayanan	: <i>The Guide</i>
Arundhati roy	: <i>The God of Small Things</i>
Amitav Ghosh	: <i>The Hungry tide</i>
Anees Salim	: <i>The Small Town Sea</i>

**Section C: Prose**

Amartya Sen	: The Argumentative Indian ( The first essay in the eponymous volume
Salman Rushdie	: Imaginary Homelands (the essay “Imaginary Homelands” from the eponymous volume)

**Section D: Drama**

Manjula Padmanabhan	: <i>The Harvest</i>
Girish Karnad:	: <i>Tughlak</i>

## **ENG 1 C03 - History of English Language**

**(Credits: 4)**

### **Course**

#### **Description**

The course offers an overview of the History of English Language from its origin to the present.

#### **Section A.**

The Indo-European family of languages; The early history of English language; Old English Period : Language and Literature; Scandinavian invasions  
Middle English Period: The Impact of the Norman Conquest on the English Language; Changes in Grammar, vocabulary, phonology and morphology; Middle English Literature.  
The beginning of the Modern Period -The impact of the Renaissance - Bible Translations.

#### **Section B.**

The contours of Semantic Change in the Modern Period – Foreign influences on English in the Seventeenth, Eighteenth and the Nineteenth Centuries – Colonialism and the English language – Expansion of Vocabulary – Pidgins and Creoles.  
Contributions of major writers to the growth of English vocabulary.

#### **Section C.**

The discrepancy between spelling and pronunciation - Attempts to reform English spelling - Dialects of English: British and American – English in India – English in the postcolonial world – English as a global language — The rise of ‘englishes’ – English in Science and Technology – English and the New Media

#### **Recommended Reading:**

- |                          |   |
|--------------------------|---|
| F. T. Wood               | : <i>An Outline History of the English language</i>                     |
| C. L. Wrenn              | : <i>The English Language</i>   |
| A. C. Baugh              | : <i>A History of the English Language</i>                              |
| Bill Ashcroft, et al     | : <i>The Empire Writes Back</i>   |
| Christian Mair           | : <i>The Politics of English as a World Language</i>                    |
| Andreas Sedlatschek      | : <i>Contemporary Indian English</i>                                    |
| Pingali Sailaja          | : <i>Indian English</i>   |
| Michael Hanrahan         | : <i>Teaching, Technology, Textuality: Approaches to</i>                |
| & Deborah L Madsen (Ed.) | <i>New Media</i>  |
| Felixa Eskey             | : <i>Better English through Reading in Science<br/>&amp; Technology</i> |

## **ENG 1 C04 Literary Criticism and Theory Part I**

(Credits: 4)

### **Course Description**

The course offers an overview of the major contributions to literary criticism and theory from the classical times to the early twentieth century, including traditional Indian aesthetic theories. It is aimed at providing a general understanding of the critical approaches that have been prevalent in literature through the ages.

### **Course Content**

Introduction to Critical Theories – Historical perspective – Earlier phases of critical history – Classical Criticism (Western and Indian) – Neoclassical and Romantic traditions – continuities linking various phases and relative discontinuities-Critical dialogues within theories since Plato-Criticism in the Victorian Age-Loss of faith and birth of anxiety-Upto the entry of Formalism and New criticism-

### **Texts for Study**

#### **Section A**

Plato : *The Republic* (Books 2 and 3 )  
Aristotle : *Poetics* (1-19)  
Longinus : *On the Sublime* (Chapters 7-9)

#### **Section B**

S.N. Dasgupta : The Theory of Rasa  
A.K. Ramanujan : “Ancient Tamil Poetics” in *Indian Literary Criticism*, ed. G.N. Devy

#### **Section C**

Sir Philip Sidney : “An Apology for Poetry”  
William Wordsworth : “Preface to Lyrical Ballads”  
S.T. Coleridge : Chapter XIV, *Biographia Literaria*  
Matthew Arnold : “The Function of Literary Criticism”  
Cleanth Brooks : “The Language of Paradox”

#### Reference:

1. M.A.R. Habib : Modern Literary Criticism and Theory: A History

## **ENG I C05 Postcolonial Writings**

**(Credits: 4)**

### **Course Description**

This course on Postcolonial Writings will explore colonialism and its cultural impact, through writings produced by people from countries with a history of colonialism; primarily those concerned with the workings and legacy of colonialism and the postcolonial resistance to them.

### **Texts for study**

#### **Section A: Poetry**

A.K. Ramanujan	: “Small-scale Reflections on a Great House”
Sujata Bhatt	: “A Different History”
Wole Soyinka	: “Telephone Conversation”
Robert Finch	: “Peacock and Nightingale”
Margaret Atwood	: “Journey to the Interior”
Derek Walcott	: “Ruins of a Great House”
Jack Davis	: “Aboriginal Australian”
Mohammed Bin Haji Salleh	: “Do Not Say”
Kishwar Naheed	: “I am Not that Woman”
Almaghir Hashmi	: “So What if I Live in a House Made by Idiots”
Lakdsasa Vikramasinha	: “Don't Talk to me about Matisse”

#### **Section B: Drama**

Wole Soyinka	: <i>The Road</i>
Girish Karnad	: <i>Hayavadana</i>
James Reaney	: <i>The Canadian Brothers</i>

#### **Section C: Fiction**

Chinua Achebe	: <i>Things Fall apart</i>
V.S. Naipaul	: <i>A House for Mr.Biswas</i>
Salman Rushdie	: <i>Midnight's Children</i>

## Semester II

### ENG2C06: Perspectives on Shakespeare

(Credits: 4)

#### Course Description

This course will explore the works of Shakespeare, in terms of their social and dramatic contexts, while at the same time locating the discourses on the works as well as the author as significant cultural/political phenomena, with the aid of contemporary theoretical and critical work.

#### Texts/topics for Study

##### SECTION A: PLAYS

*Hamlet*

*King Lear*

*The*

*Tempest*

*Midsummer Night's Dream*

##### SECTION B: SONNETS

Sonnet 18 : "Shall I compare thee to a summer's day?"

Sonnet 55 : "Not marble nor the gilded monuments"

Sonnet 60 : "Like as the waves make towards the pebbled shore"

Sonnet 130 : "My mistress' eyes are nothing like the sun"

##### SECTION B GENERAL TOPICS

Elizabethan Theatre and Audience

Shakespeare and his Age

Shakespeare's Development as a Playwright

Shakespeare's Genres (Comedy, Tragedy, History Play, Romances, Sonnets)

##### SECTION C: CONTEMPORARY SHAKESPEARE CRITICISM

Elaine Showalter, "Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism," *Shakespeare and the Question of Theory*, ed. Patricia Parker and Geoffrey Hartman, Routledge, 1993, pp. 77–94.

Stephen Greenblatt, "The Cultivation of Anxiety: King Lear and his Heirs," *Learning to Curse: Essays in Early Modern Culture*, Routledge, 1990, pp. 158-179.

Paul Brown, "This thing of darkness I acknowledge mine: *The Tempest* and the Discourse of Colonialism," *Political Shakespeare: New Essays in Cultural Materialism*, ed. Jonathon Dollimore & Alan Sinfield, Manchester University Press, 1985, pp. 48-71.

James H. Kavanagh, "Shakespeare in Ideology," *Alternative Shakespeares*, ed. John Drakakis, Routledge, pp. 147-169.

## ENG 2 C07 American Literature-1

(Credits:4)

### Course Description

This course is aimed at acquainting students with the dominant trends in American Literature from the early colonial period into the first decade of the twentieth century. The course will survey a representative section of authors and movements that determined the contours of American literature leading to the developments of the twentieth century that form the focus of American Literature-2.

### Course Content

Colonial Literature from 1607 to 1776 - The social context of early American writings – Early American poetry – Secular and religious prose – Early slave poetry and prose narratives – Major authors, texts and movements.

Early American literature from Independence in 1776 to 1820 – Early prose writings, poetry and fiction – Major authors and texts.

Romanticism and Transcendentalism (1820—1860) – The impact of Transcendentalism – The rise of the American nation – Individualism in religion and politics – Literature and the Abolitionist Movement – Major authors and texts.

The Age of Realism (1860-1910) – Realism and Regionalism – Early Social Realism – Turn of the Century Landscape – Major authors and texts.

### Texts for detailed study

#### Section 1

- Benjamin Franklin (1706-1790) : *The Autobiography of Benjamin Franklin*  
(Part-1)
- Olaudah Equiano (1745-1793) : *The Interesting Life of Olaudah Equiano*  
(Chapters 1 &3)
- Frederick Douglass (1818-1895) : *Narrative of the Life of Frederick Douglass*  
(Chapters 3-6)
- Hellen Keller (1880-1968) : *The Story of My Life* (Chapters1-10)

#### Section 2

- Anne Bradstreet (1612-1672) : “The Flesh and Spirit”
- Phyllis Wheatley (1753-1784) : “On Being Brought from Africa; A Funeral  
Poem on the Death of CE. An Infant of Twelve  
Months”
- Walt Whitman (1819-1892) : “Out of the Cradle Endlessly Rocking”
- Henry Wadsworth Longfellow : “Footsteps of Angels“  
(1807-1882)
- Emily Dickinson (1830-1886) : “I Felt a Funeral in My Brain”  
“Because I could not Stop for  
Death”

Section 3

Chief Seattle (1786-1866) : “Speech on  
Treaty”  
Emerson (1803-1882) : “Self- Reliance”

Section 4

Washington Irving (1783-1859) : *Rip Van Winkle*  
Nathaniel Hawthorne (1804-1864) : *The Birth Mark*  
Mark Twain (1835-1910) : *Huckleberry Finn*  
Henry James (1843-1916) : *The Turn of the Screw*  
Upton Sinclair (1878-1968) : *The Jungle*

Section-5

Richard Gray : *A Brief History of American literature*  
(pp1-160)Chapter 1-3

## ENG 2 C08 Literary Criticism and Theory-2

(Credits: 4)

### Syllabus

#### Course Description and Objectives

This course is structured to provide an introduction to modern critical strategies/approaches to literary texts and to familiarize students with basic theoretical concepts underlying contemporary approaches to literature and the major differences between them.

Since the course is an introduction/orientation, we have to cover a substantial amount of materials and schools of thought within the time limit of one semester. Therefore we will not be able to spend much time attempting to penetrate dense theoretical texts. Instead, after brief introductions that will provide overviews of the various schools of literary theory, we will read and discuss representative pieces from practitioners of various schools. At the end of the course, the student should be able to read literary and critical texts with judicious appreciation and build up the competence to generate and articulate personal responses to literary and critical texts, as well to explain the premises and assumptions underlying such personal response.

#### Texts and Topics for Study

##### Section 1

Overview : **Structuralism/Semiotics**  
Roland Barthes : “On Wrestling,” *Mythologies*

Overview : **Marxist Criticism**  
Terry Eagleton : “Literature and History,” *Marxism and Literary Criticism*

Overview : **Reader Response**  
Wolfgang Iser : “Role of the Reader”

##### Section 2

Overview : **Post Structuralism/ Deconstruction**  
Jacques Derrida : “Structure Sign and Play in the Discourse of Human Sciences”

Overview : **Psychoanalytic Criticism**  
Jacques Lacan : “The Mirror Stage”

Overview : **Postmodernism**  
Fredric Jameson : “Postmodernism and Consumer Society”

Overview : **Feminism**  
Toril Moi : “Feminist, Female, Feminine”



Section 3

Overview

Louis A Montrose

: **New Historicism/Cultural Materialism**

: “Professing the Renaissance: The Poetics and Politics of Culture”

Overview

Mikhail Bakhtin

: **Cultural Studies**

: “Carnival and Carnavalesque”

Overview

Cheryll Glotfelty

: **Ecocriticism**

: Introduction to  
*The Ecocriticism Reader: Landmarks  
in Literary Ecology*

Overview

G.N.Devy

: **New Debates in Indian Literary Criticism**

: “Modern Indian Intellectuals and Western Thought” & “Cultural Amnesia,” *After Amnesia*

*Reference :*

Peter Barry: *Beginning Theory :An Introduction to Literary and Cultural Theory*

Terry Eagleton

: *Literary Theory :An Introduction*

G.N.Devy

: *Indian Literary Criticism: Theory and Interpretation*

Gregory Castle

: *The Literary Theory Handbook*

**Course Description**

The course is intended to familiarize learners with the nature and organization of language. The history of Linguistics and its key concepts are discussed.

**Topics for Study**

Unit 1

Origin of Language – Features of Language – Language in the Communicative System – Language Families – Language Typology – Language Acquisition

Unit 2

History of Linguistics: Ancient Greece and Rome – Ancient India – Medieval Arabic and Hebrew Traditions – Comparative Philology – Saussure’s theories - Structuralism  
– Transformational Generative Grammar – Chomsky’s contributions to Linguistics.

Unit 3

Branches of Linguistics: Sociolinguistics - Psycholinguistics – Neurolinguistics – Translation – Language Learning – Ecolinguistics – Forensic Linguistics – Computational Linguistics.

Unit 4

The organization of Language: Introduction to Phonology (The sound system, classification of sounds, phonological rules) – Introduction to Morphology (Morphemes, Word formation, Morphological rules ) – Introduction to Semantics (Semantic properties, semantic fields, semantic change)

**Books for Reference**

- |  |   |
|--|---|
| R H Robins                                       | : <i>A Short History of Linguistics</i>   |
| William O’Grady, Michael Dobrovsky & Mark Arnoff | : <i>Contemporary Linguistics: An Introduction</i>  |
| Danny D Steinberg & Natalia V Sciarini           | : <i>An Introduction to Psycholinguistics</i>   |
| Malcolm Coulthard & Alison Johnson               | : <i>An Introduction to Forensic Linguistics</i>  |
| Peter Trudgill                                   | : <i>Sociolinguistics: An Introduction to Language and Society</i>  |
| Elizabeth Ahlsen                                 | : <i>Introduction to Neurolinguistics</i>   |
| Alvin Fill.                                      | : <i>Eco-linguistics: State of the Art 1998</i>   |
| Paninian Linguistics                             | : <a href="https://web.stanford.edu/class/linguist289/encyclopaedia001.pdf">https://web.stanford.edu/class/linguist289/encyclopaedia001.pdf</a> |
| Keith Allan                                      | : <i>The Routledge Handbook of Linguistics</i>  |
| E F K Koerner                                    | : “The Chomskyan Revolution,” <i>Towards a History of American Linguistics</i>  |

## ENG 3 C10 American Literature –II

Credits: 4

### Course Description

This course aims at acquainting students with the current trajectory of American Literature starting from the second decade of the Twentieth Century. Texts by key authors representing major movements and trends will form the focus of the course.

### Course Content

The Rise of Modernism – The Harlem Renaissance – Writers on the Left – Lost Generation – Beat Generation – Post-Modernist trends – Post-Harlem African American writing – Minority Articulations – Diasporic Voices.

### Texts for Study

#### Section-1 -Poetry

William Carlos Williams	: “Spring and All” (By the Road to the Contagious Hospital)
Ezra Pound	: “NY”, “In a Station of the Metro”
Langston Hughes	: “I too Sing America” “The Negro Speaks of Rivers”
Allen Ginsberg	: “America”
Sylvia Plath	: “Daddy”
Gloria Anzaldua	: “To Live in the Borderlands”
Joy Harjo	: “No”
lawrence Ferlingetti	: Pity the Nation
Amiri Baraka	: “Somebody Blew up America”

#### Section-2 Fiction

Ernest Hemingway	: <i>The Snows of Kilimanjaro</i>
William Faulkner	: <i>As I Lay Dying</i>
Toni Morrison	: <i>Tar Baby</i>
Barbara Kingsolver	: <i>Animal Dreams</i>
Jonathan Safran Foer	: <i>Incredibly Loud and Extremely Close</i>
Susan Abul Hawa	: <i>Mornings in Jenin</i>

#### Section- 3 Prose and Drama

Martin Luther King	: “I Have a Dream”
Eugene O’Neil	: <i>Emperor Jones</i>
Tennessee Williams	: <i>The Glass Menagerie</i>
Edward Albee	: <i>Zoo Story</i>

#### Section 4

Richard Gray:	: <i>A Brief History of American Literature (pages 159-345) Chapter 3 onwards to the end.</i>
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Reference

1. George Parker Anderson : *American Modernism*
2. Daniel Hoffman : *The Harvard Guide to Contemporary  
American Writing*
3. Linda Tinn Morser : *Contemporary Literature: 1970 to the Present*
4. Jennifer Ashton : *From Modernism to Postmodernism*
5. Alan Bilton : *An Introduction to Contemporary American  
Fiction*

## ENG 3 C11 British Literature: The 19th Century

(Credits: 4)

### Course Description

The course is intended to familiarize the students with various trends, literary movements and major writers of Britain during the nineteenth century.

### Course Content

English literature in the nineteenth century – Romantic Revival – Publication of Lyrical Ballads – Poets: Wordsworth, Coleridge, Shelley, Byron, Keats – Odes – Essays of Lamb, Hazlitt and Strachey – Victorian Compromise – Dramatic Monologue: Browning, Tennyson, Arnold – Gothic Literature – Pre- Raphaelite Movement – Theatre, Novels – Major authors and texts.

### Texts for Study

#### SECTION A: POETRY

William Blake	: “The Tiger”
William Wordsworth	: “Ode on the Intimations of Immortality”
S. T. Coleridge	: “Kubla Khan”
P. B. Shelley	: “Ode to a Skylark”
John Keats	: “Ode to a Nightingale”
Alfred Tennyson	: “Ulysses”
Robert Browning	: “Fra Lippo Lippi”
Matthew Arnold	: “Dover Beach”

#### SECTION B: DRAMA

Oscar Wilde	: <i>The Importance of Being Earnest</i>
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#### SECTION C: PROSE AND FICTION

Charles Lamb	: “Dream Children”
William Hazlitt	: “My first Acquaintance with Poets”
Emile Bronte	: <i>Wuthering Heights</i>
Charles Dickens	: <i>Hard Times</i>
Thomas Hardy	: <i>Tess of D’Urbervilles</i>
Jane Austin	: <i>Pride and Prejudice</i>
Ronald Carter and John Macrae	: <i>Routledge History of Literature : Britain and Ireland Chapters 3 and 4</i>

## ENG 4 C12 20th Century British Literature: Pre-1940

(Credits: 4)

### Course Description

The course is intended to familiarize the students with various trends, literary movements and major writers of Britain of the twentieth century upto World War II.

### Course content

Modernism – shift in literary and aesthetic sensibilities of the age – Thinkers associated – Neitzche, Freud, Marx, Frazer – Movements associated – existentialism, expressionism, imagism,etc – Poets: Yeats, Eliot – Movement poetry – Robert Bridges – Bloomsbury group – Virginia Woolf – Novels – Stream of consciousness: James Joyce, Joseph Conrad, D. H. Lawrence – Theatre: Christopher Frye, J. M. Synge, G. B. Shaw, etc.

### Texts for Study

#### SECTION A. Poetry

Gerard Manley Hopkins : “The Windhover”  
W. B. Yeats : “The Second Coming”  
T. S. Eliot : “The Waste Land”  
W. H. Auden : “Lay Your Sleeping Head”

#### SECTION B: DRAMA

Christopher Frye : *The Lady is Not for Burning*  
J. M. Synge : *Riders to the Sea*  
G. B. Shaw : *Apple Cart.*

#### SECTION C: FICTION

Virginia Woolf : *To the Lighthouse*  
D. H. Lawrence : *Sons and Lovers*  
James Joyce : *A Portrait of the Artist as a Young Man*  
Joseph Conrad : *The Heart of Darkness*  
Ronald Carter and John Mcrae : *Routledge History of Literature ;Britain and Ireland(Chapter 5)*

## ENG 4 C13 20th Century British Literature: Post-1940

(Credits: 4)

### Course description

The course is intended to introduce to students various trends in British literature after the 1940s.

### Course content

Post modernism – literary and aesthetic sensibilities of the age – Thinkers associated: Lyotard , Baudrillard ,Roland Barthes,Foucault, Gramsci, Derrida,Bakhtin – Poets: Dylan Thomas, Philip Larkin, Ted Hughes, Seamus Heaney, Elizabeth Jennings,Carol Ann Duffy, Andrew Motion – Novels – Angry Young Men – Allan Sillitoe, George Orwell, Graham Green, Ian Mc Ewan, Lessing, Drabble, Jeanette Winterson, Kingsley Amis, Ishiguro, E M Foster, J K Rowling, Orwell – Absurd Theatre : Beckett – Comedy of Menace – Pinter, Wesker, Osborne, Edward Bond, Tom Stoppard

### Texts for Study

#### SECTION : A. POETRY

Dylan Thomas	: “Do Not Go Gentle into the Good Night”
Philip Larkin	: “Church Going”
Ted Hughes	: “View of a Pig” “Thought Fox”
Seamus Heaney	: “Punishment” “Death of a Naturalist”
Elizabeth Jennings	: “One Flesh”
Carol Ann Duffy	: “History”
Andrew Motion	: “The Last Call”

#### SECTION B: DRAMA

Samuel Beckett	: <i>Waiting for Godot</i>
John Osborne	: <i>Look Back in Anger</i>
Edward Bond	: <i>Lear</i>
Tom Stoppard	: <i>Rosencrantz and Guildenstern are Dead</i>

#### SECTION C: FICTION

Allan Sillitoe	: <i>Loneliness of a Long Distance Runner</i>
Doris Lessing	: <i>The Golden Note Book</i>
Zadie Smith	: <i>White Teeth</i>
John Fowles	: <i>The French Lieutenant’s Woman</i>
Ian Mc Ewan	: <i>Amsterdam</i>
Ronald Carter and John Mcrae	: <i>Routledge History of Literature ;Britain and Ireland(Chapter 6)</i>

## **ENG 4 P01 Dissertation/Project**

**(Credits: 8)**

### **Option 1:**

Dissertation: A work of authentic research on a topic related to the curriculum and approved by the Department Council. The dissertation should be a minimum of 15000 words, excluding the bibliography and title pages.

### **Option 2:**

Translation Project: A work of annotated translation into English of literary/cultural text(s) of a regional Indian language, approved by the Department Council. The project report should include the translation and an analysis/statement of the work undertaken, addressing the challenges faced in the work of translation. The work should be a minimum of 15000 words, including the translation and the analysis, but excluding the bibliography and title pages.

### **Option 3:**

Pedagogic Project: A practice oriented work of research, aimed at developing a teaching methodology for a specific literary/cultural area, texts(s). The report should include a detailing of the methodology, the rationale for it, and an analytical statement of the practice as executed. The report should be a minimum of 10000 words, excluding the bibliography and title pages.

### **Option 4:**

Other Projects: Any other project such as producing a play, making a video film, executing field work, case study, etc., generally related to the curriculum and approved by the Department Council. The project report should include details of the work and an analytical statement of the challenges faced in the process of the work. The report should be a minimum of 10000 words, excluding the bibliography and title pages.



## **ENG 2 E01: World Drama**

**(Credits: 4)**

### **Course Description**

The course is intended to introduce students to important ages and movements in world drama and to make them aware of the great diversity of theatre in different parts of the world. A major focus of the course is the alternative traditions of drama present in the non-western world.

### **Texts/topics for Study**

#### **A: General Topics**

1. The Origins of Drama(Greek, Indian and English contexts)
2. Major ages/movements in world drama/theatre (topics to be studied in terms of the plays prescribed for detailed study)
  - a. Classical Greek theatre
  - b. Classical Indian/Sanskrit Theatre
  - c. Classical Japanese Theatre
  - d. Classical Chinese theatre
  - e. Realist Theatre
  - f. Epic Theatre
  - g. Postcolonial Drama & theatre

#### **B: Texts for detailed study**

Sophocles	: <i>Oedipus, the King</i>
Kalidasa	: <i>Sakunthala</i> (Acts One & Five for detailed study, general familiarity with the whole play expected)
Zeami Motokiyo	: <i>Tsumemasa</i> (Japanese Noh)
Unknown author	: <i>Twice a Bride</i> (Chinese Opera)
Ibsen	: <i>Ghosts</i>
Brecht	: <i>Caucasian Chalk Circle</i>
Soyinka	: <i>The Lion and the Jewel</i>
Taufeeq el-Hakim	: <i>The River of Madness</i>

## ENG 2 E02 Indian Writing in English Translation

(Credits: 4)

### Course Description

The Course offers for study a selection of Indian Writing in English Translation and critical overviews on translation from Indian languages into English.

### Texts for Study

#### Section A

Sujit Mukherjee : “The Making of Indo-English Literature,” *Translation as Discovery*.  
Rita Kothari : “Outside the Translating Machine,” *Translating India*

#### Section B

Dhoomil : “A City, An Evening and an Old Man”  
Vinda Karandikar : “Traitor”  
G. M. Shaikh : “Mahabalipuram”  
K. G. Sankarappillai : “The Trees of Cochin”

#### Section C

C. J. Thomas : *Crime 27 of 1128*  
Vijay Tendulkar : *Silence! The Court is in Session*.  
Girish Karnad : *Tughlaq*  
Tanvir Habib : *Charandas Chor*

#### Section D

Premchand : *Godan*  
Vaikom Muhammad Basheer : *Pathumma’s Goat*  
U R Anantha Murthy : *Samskara*  
Ismat Chughtai : “Lihaf”  
O V Vijayan : “Examination”  
Mahashvetha Devi : “The Breastgiver”

#### Reference

1. K. M. George, *Masterpieces of Indian Literature* (3 volumes)
2. E. V. Ramakrishnan, *Making it New: Modernism in Malayalam, Marathi and Hindi Poetry*
3. E. V. Ramakrishnan, *Locating Indian Literature*.

## **ENG 2 E03 :Canadian Literature**

**(Credits: 4)**

### **Course Description**

In an age of multiculturalism it becomes imperative to introduce into our range of inquiry a refocusing of disciplines away from a nation based approach to a cross-cultural approach and an understanding of Communicative equivalence among contemporaneous civilizations around. The course in Canadian Literature is designed to help students achieve the following objectives:

- To gain perspectives of the diversity of Canada, its people, its literature and to develop an understanding of Canada's mosaic culture.
- To encourage interdisciplinary nature of the field of literature across national borders, across genres and across boundaries-To enable students to integrate literary experience with other cultural phenomenas such as historical, philosophical concepts and social movements.
- To facilitate exchange of ideas and information among students by providing a space for interdisciplinary dialogue about culture, literature and literary studies.
- To interrogate the connection between literature, place, gender and identity.
- To examine how writers use varieties of genres to illuminate questions surrounding national identity, race, gender, language, history and culture in a country whose bilingual identity, colonial past, postcolonial present, immigrant experience etc have all left distinctive traces in its literature.
- To acquire critical knowledge of literary themes, motifs, structure, narratives points of view and values that are typical of various regions of Canada. To enable the students to combine theoretical angles with the close study of a wide range of texts from different cultural, geographic, linguistic backgrounds.

### **Texts/topics for Study**

#### **Section A: General Introduction to Canadian Literature**

Geography and History of Canada – Diversity of Canada and Mosaic Culture – Bilingual Identity of Canada and multiculturalism – Literary tradition of Colonial past and post colonial present – Major authors, works, forms, periods, movements and concerns in Canadian literature – National Identity, Race, gender and language questions – Immigrant Literature – First Nations Ethnic minority writings – Place of Canadian Literature in World Context.

#### **Section B: Texts prescribed for study**

##### **Poetry**

Pauline Johnson	: “The Cattle Thief”
Irving Layton	: “The Search”
Al Purdy	: “The Cariboo Horses”
Margaret Atwood	: “First Neighbours”

Connie Fife : “Resistance”

#### Fiction

Michael Ondaatje : *The English Patient*  
Margaret Laurence : *The Stone Angel*  
Margaret Atwood : *The Handmaids Tale*  
Beatrice Culleton : *In Search of April Rain Tree*  
Shyam Selvadurai : *Funny Boy*

#### Drama

Drew Hayden Taylor : *Someday*  
Annie Marie Macdonald : *Goodnight Desdemona, Good morning Juliet*

#### Further Reading Recommended

##### Poetry

Sue Deranger : “The Untitled”  
Eli Mandel : “Ventriloquists”  
Rita Joe : “I am the Indian”  
Lee Maracle : “My Box of Letters”  
Robin Skelton : *Viator Poems*  
Jay Macpherson : “The Boatman”  
Beth Brant : “Her name is  
Helen” Jeannette Armstrong : “Reclaiming Earth”

##### Fiction

Rudy Weibe : *Temptation of Big Bear*  
W.O. Mitchell : *The Vanishing Point*  
Maria Campbell : *Half breed*  
Sindair Ross : *As for Me and My House*  
Alice Munroe : *Carried Away Selected Stories*  
Vassanji.M.G : *No New Land*  
Ondaatje : *In the Skin of a Lion*  
Sheila Watson : *The Double Hook*  
Nicole Brossard : *Mauve Desert*  
Yann Martel : *The Self*  
Gabrielle Roy : *The Tin Flute*  
Eden Robinson : *Monkey Beach*  
Joy Kogawa : *Obasan*

##### Drama

James Reaney : *Alice through the Looking Glass*  
Sharon Pollock : *Blood Relations*  
Tomson Highway : *The Rez Sisters*  
George Ryga : *The Ecstasy of Rita Joe*

##### Reference

William. H. New, *A History of Canadian Literature*  
Sharron Smith & Maurinne Oconnor, *Canadian Fiction: A Guide to Reading Interest*

## **ENG 2 E04 Literature of the Marginalized**

(Credits: 4)

### **Course Description**

This course aims to familiarise students with the contemporary discourses related to the experiences of marginalization in the current global and local political contexts. It intends to discuss the linkages between the social experiences of exclusion and marginality on the bases of gender, class, caste, ethnicity and sexuality and their literary manifestations which in turn raise certain fundamental questions regarding aesthetics and politics.

### **Texts for Study**

#### **Section A: Prose**

##### **Essays**

- Sharankumar Limbale : “About Dalit Literature”, “Dalit Literature:Form and Purpose” in *Towards an Aesthetic of Dalit Literature*
- Larry Neale : “Black Arts Movement” Section I (Text available online)
- Adrienne Rich : “Compulsory Heterosexuality and Lesbian Existence” (Text available online)
- Nivedita Menon : “Body,” “Desire” in *Seeing Like a Feminist*

#### **Fiction and Autobiography**

- Bama : “Ponnuthayi” (*No Alphabet in Sight*)
- C. Ayyappan : “Madness” (*The Oxford India Anthology of Malayalam Dalit Writing*)
- Kandal Pokkudan : “My Life” (*The Oxford India Anthology of Malayalam Dalit Writing*)
- Janu : *Mother Forest* – Excerpts
- B.R. Ambedkar : “Scoundrel: You Polluted the Parsi Inn” (*Ambedkar: Autobiographical Notes*)
- Nalini Jameela : Chapter IV, *Autobiography of a Sex Worker*
- Laxmi Narayan Thripathy : *Me Hijra, Me Laxmi*

#### **Section B : Poetry and Drama**

- Bertolt Brecht : “A Worker Reads History” (www.poemhunter.com)
- S. Chandramohan : “Caste on a Local Train”, *Letters to Namdeo Dhasal*
- Hira Bansode : “Yashodhara” (*The Poisoned Bread*)
- S. Joseph : “The Identity Card” (*No Alphabet in Sight*)
- Muriel Rukeyser : “Despitals”
- A Santhakumar : *Dream Hunt*(*The Oxford Anthology of Malayalam Dalit*

K J Baby  
Amiri Baraka

writing in Translation)  
: Nadugaddika  
: The Dutchman

Recommended Reading

1. M.Dasan, V. Prathiba, et al, eds. *The Oxford India Anthology of Malayalam Dalit Writing*,
2. Satyanarayana & Susie Tharu, ed. *No Alphabet in Sight*
3. Kancha Ilaiah, *Why I am not a Hindu*
4. Sharan Kumar Limbale, *Towards an Aesthetics of Dalit Literature*
5. Judith Butler, *Gender Trouble*
6. Arjun Kamble, ed. *The Poisoned Bread* (Translations from modern Marathi Dalit Literature)
7. *Race Matters*, edited volume
8. Aswinin Sukhthankar, ed. *Facing the Mirror*
9. Mary John, ed. *Womens Studies in India: A Reader*
10. Winona Laduke, “*The Indigeneous Women's Network: Our Future Our Responsibility*” (*The Essential Feminist Reader*)
11. Mulk Raj Anand, *Untouchable*
12. Mahasweta Devi, *Draupadi*
13. Ismat Chughtai, *Lihaf*
14. Sharmila Rege : *Writing Caste/ Writing Gender*

## ENG 2 E05: Short Stories and Literary Movements

(Credits: 4)

### Course Description

This course attempts a survey of the evolution of short story from its early Realist phase to the Postmodern period. By using the stories as the springboard the course attempts to trace the trajectory of the major traditions and movements that informed the literary discourse during the past two centuries. While acknowledging the provisional nature of classifying works of art into discreet categories, the course would critically engage with the artistic dominants of various periods that defined their general contours and attitudes.

### Course Content

The course contains short stories representing various traditions and movements. Student assignments would focus on stories that are not part of the prescribed list but which have a bearing on the various movements that form the focus of the syllabus.

#### 1 - Realism and naturalism

Guy De Maupassant : “The Necklace”  
Nikolai Gogol : “The Overcoat”  
Italo Calvino : “The Adventure of a Crook”

Gabriel Garcia Marquez: I only came to use the phone  
Gabriel Garcia Marquez :A Very Old Man With Enormous Wings

#### 2 - The Romantic Tradition

Nathaniel Hawthorne :Young Goodman Brown

#### 3 - The Gothic and surrealist Tradition

Edgar Allan Poe : “The Fall of the House of Usher”

#### 4. The Satirical Tradition

Anton Chekhov ;The Chameleon

Saadat Hasan Manto : “Toba Tek Singh”  
Vaikkam Muhammad Basheer : “The World Renowned Nose”

#### 5- The Allegorical Tradition

OV Vijayan : “The Wart”  
Zakaria Tamir : “Tigers on the Tenth Day”\_

#### 6..Race, Colonialism, and Post-Colonialism

James Baldwin : “Sonny’s Blues”

Ngugi Wa Thiong'o : "The Return"  
George Orwell : Shooting an Elephant" .

7. Feminist Stories.

Nabaneeta Dev Sen : "Monsieur Hulor Holiday"  
Sylvia Plath : "Wish Box"

8.- Modernist Stories

Ernest Hemingway : "The Short Happy Life of Francis Macomber"  
James Joyce : "A Little Cloud"

9.- Post-Modernist Stories

John Barth : "Lost in the Funhouse"

10. The Popular Tradition

Jeffrey Archer---Old Love

Reference

Abrams, MH (1953). *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. UK: Oxford University Press.

Abrams, MH (1986). *A Glossary of Literary Terms*. New York. CBS Publishing.

Achutan, (2011) M. *Cherukatha Innale Innu*. Kottayam, DC Books.

Gupta, Jayati (2008) *Narrative and Narration: A Study of the Modern Short Story*. New Delhi, Anthem Press .

Hawthorn, Jeremy (2016). *A Study of Novel*. UK, Bloomsbury Academy.

Hunter, Adrian. (2007) *The Cambridge Introduction to the Short Story in English* Delhi; Cambridge University Press

Scofield Martin : *The Cambridge Introduction to the American Short Story*



## **ENG 2 E06 English Studies in India**

**(Credits: 2)**

### **Course Description**

This course is aimed at providing a historical understanding of the paths, trajectories and concerns of English studies in India from the colonial period to the present.

### **Texts for Study**

#### **Section A**

Thomas Babington Macaulay : “Minute on Education”

Gauri Viswanathan : “The Beginnings of English Study in India,”  
*(Masks of Conquest)*

Tejaswini Niranjana : “Translation, Colonialism and the Rise of English,”  
*(Economic and Political Weekly)*

G.N. Devy : “Some Anthropological Observations on the Study  
of English Literature,” *Subject to Change*, ed.  
Susie Tharu

#### **Section B**

Ruth Vanita : “Mansfield Park in Miranda House,” *The Lie of  
the Land: English Literary Studies in India*,  
ed. Rajeswari Sunder Rajan

Meenakshi Mukherjee : “Mappings of a Territory: Notes on the Framing of a  
Course,” *The Lie of the Land: English Literary  
Studies in India*, ed. Rajeswari Sunder Rajan

Urvashi Butalia : “English Textbook, Indian Publisher,” *Rethinking  
English Studies*, ed. Swati Joshi

**ENG 3E07 - Translation Theory and Practice**

**(Credits: 4)**

**Course Description**

The course aims at familiarizing the students with the core of translation theory and some of the current theoretical positions, and at offering training in translation of literary and non-literary texts and interpreting. The students can also obtain a general understanding of the current debates in the discipline.

**Eligibility**

Ability to translate from Malayalam/Hindi into English and from English to Malayalam/Hindi

**Texts/topics for Study**

**UNIT I – Theoretical and Descriptive translation studies**

Types of translation – equivalence in translation – process of translation – language and culture in translation – translatability - Audiovisual Translation – Translation in Journalism - basic features of interpreting – introduction to Machine Translation - historicity and politics in literary translation – Indian tradition in translation theory.

**Prescribed texts**

- Susan Bassnett : *Translation Studies*. Chapter I, “Central Issues.”  
Andre Lefevere : “*Beyond Interpretation or the Business of (Re)Writing*.”  
AyyappaPanikker : “Towards an Indian Theory of Literary Translation.”  
P. P. Raveendran : “Translation and Sensibility: The *Khasak* Landscape in English and Malayalam”  
Jorge Diaz Cintas : “Audio-Visual Translation: An Overview of its Potential,” *New Trends in Audio Visual Translation (Ed. Jorge Diaz Cintas)*  
Sara Bani : “An Analysis of Press Translation Process,” *Translation in Global News*, (Ed. Kyle Conway and Susan Bassnett) W  
John Hutchins & Harold L Somers : Chapter 1, *An Introduction to Machine Translation*  
Daniel Gile : *Basic Concepts for Interpreter and Translator Training*  
John Milton : “Translation Studies and Adaptation Studies”

**UNIT II – Translation Practice**

**Practice in translation and interpretation**

The direction of translation/interpreting will be from Malayalam or Hindi into English and from English into Malayalam/Hindi. Tamil and Gujarati may be considered as additional source/target languages for translation practice on demand by students registered for the course.

### Recommended Reading

- J C Catford: *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. London: Oxford University Press, 1965
- Susan Bassnett. : *Translation Studies*. Rev.ed. London and New York: Routledge, 2001.
- Peter Newmark. *Approaches to Translation*. New York: Pergamon, 1981.
- Jeremy Munday: *Introducing Translation Studies: Theories and Applications*. New York and London: Routledge, 2008.
- Mona Baker and Kirsten Malmkjaer, eds. *Routledge Encyclopaedia of Translation Studies*. London: Routledge, 2006.
- Geoffrey Samuelsson-Brown. *A Practical Guide for Translators*. Clavedon: Multilingual Matters Ltd., 2004.

**ENG 3 E08 Twentieth and Twenty first Century Arabic Literature in English Translation**

**(Credits: 4)**

**Course Description**

The course is designed to introduce students to a cross section of Twentieth Century and Contemporary Arabic Writing in English Translation. The course is introductory in nature and is intended only to offer glimpses of lives and world views of Arabic speaking cultures which are constructed in literature. The students are also expected to acquire basic background information about the social and political history of Arabic-speaking peoples during the period.

**Texts for Study**

Poetry

Adonis	: “Desert”
Badr-Shakir Al-Sayyab	: “Rain Song.”
Nazik al-Malaika	: “Love Song for Words.”
Mahmoud Darweish	: “Edward Said: A Contrapuntal Reading.”
Khaleel Gibran	: “Dead are my People”
Suad Al-Sabah	: “Mad Woman.”
Saif Al-Rahbi	: “Our Old House”
Fatima Naoot	: “Cock’s Crest”
Fawziyya Abu Khalid	: “Two Little Girls” ( from <i>Beyond the Dunes</i> )

Fiction

Muhammed Hussain Haykal	: <i>Zainab</i>
Naguib Mahfouz	: <i>The Thief and the Dogs</i>
Najad Khayyat	: “One Day the Sun will Rise” ( <i>Beyond the Dunes</i> )
Zakaria Tamir	: “What Took Place in the City that was Asleep”
Ghassan Kanafani	: “If You’d been a Horse”
Ilias Khouri	: “City Gates”
Emile Habiby	: “The Mandelbaum Gate”
Mahmoud Shaheen	: “Ordeal by Fire”
Jokha Al Harthi	: <i>Celestial Bodies</i>

Drama

Abdallah Abd-al Jabbar	: <i>The Dumb Devils (Beyond the Dunes)</i>
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Reference

- Roger Allen, *An Introduction to Arabic Literature*  
Muhsin J al-Musawi, *Arabic Poetry: Trajectories of Modernity and Tradition*  
Munir Mezyed & Abdul-Sattar Abdul-Lathif : *The Gateway to Modern Arabic Poetry*  
Pierre Cachia, *Arabic Literature: An Overview*  
Salma K Jayyusi (ed.), “Introduction”, *Modern Arabic Fiction: An Anthology*  
Salma K Jayyusi et al (ed.), “Introduction”, *An Anthology of Modern Saudi Literature*  
Anasthasia Valossopoulos, *Contemporary Arab Women Writers*

**ENG 3E09 Introduction to Cultural Studies**

(Credits: 4)

**Course Description**

This course provides a general introduction to cultural studies, emphasizing its history, theoretical approaches and (inter)disciplinary attributes. Along with an overview of the major theoretical aspects of the domain, the course provides an initiation into the methods and strategies for analyzing how culture is produced, where it is located, how it acts on individuals and societies, and how it engenders consensus/resistance.

**Texts for Study**

Roland Barthes, "Myth as a Semiological System," "The Form and the Concept," *Mythologies*, (Noonday Press, 1991).

Theodor Adorno and Max Horkheimer, "The Culture Industry: Enlightenment As Mass Deception," *Cultural Studies Reader*, Ed. Simon During (Routledge, 1999).

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*, Trans. Harry Zohn (Schocken, 1969).

Raymond Williams, "Culture is Ordinary," *The Everyday Life Reader*, Ed. Ben Highmore, (Routledge, 2002).

Stuart Hall, "Encoding/Decoding," *Culture, Media, Language* (Routledge, 1980).

Edward Soja, "History: Geography: Modernity," *Cultural Studies Reader*, Ed. Simon During (Routledge, 1999).

Judith Butler, "Subjects of Sex/Gender/Desire," *Cultural Studies Reader*, Ed. Simon During (Routledge, 1999).

Benedict Anderson, "Introduction," *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso, 1983).

Partha Chatterjee, "Our Modernity," (SEPHIS & CODESRIA, 1997).

T. K. Ramachandran, "Notes on the Making of Feminine Identity in Contemporary Kerala Society," *Social Scientist*, Vol. 23, No. 1/3 (Jan. - Mar., 1995), pp. 109-123.

**Further Reading**

Toby Miller, "What it is and what it isn't: Introducing . . . Cultural Studies," *A Companion to Cultural Studies*, Ed. Toby Miller (Blackwell, 2001).

Ziauddin Sardar & Borin Van Loon *Introducing Cultural Studies*, (Icon, 1999).

Michael Ryan, *Cultural Studies: A Practical Introduction*, (Wiley-Blackwell, 2010).

Anthony Easthope, *Literary Into Cultural Studies*, (Routledge, 1991).

John Fiske, *Understanding Popular Culture*, (Routledge, 1989).

## ENG 3 E10 Women's Writing

(Credits: 4)

### Course

### Description

This course examines a selection of women's writing in different genres, across diverse cultures enabling students to discuss the theoretical, historical, thematic concerns that distinguish women's expression. Readings include theoretical and critical texts that shall introduce students to a range of feminist perspectives on literature and writing.

### Section A : PROSE

#### Essays:(Theoretical contexts,autobiographical sketches,speeches)

- Virginia Woolf : "Professions for Women," *Women and Writing*  
Bell Hooks : "Black Women Shaping Feminist Theory,"  
*Feminist Theory: From Margin to Center,1984*  
Susie Tharu and : Section 1, Introduction, *Women Writing in India*,  
K.Lalitha, eds. Vol 1  
Baby Kamble : "Our Wretched Lives," *Women Writing in India Vol 1*.  
Rebecca Walker : " How my mother's fanatical views tore us apart,"  
<http://www.dailymail.co.uk/femail/article-1021293/How-mothers-fanatical-feminist-views-tore-apart-daughter-The-Color-Purple-author.html>  
Sojourner Truth : "Ain't I a Woman?" *The Norton Anthology Literature by Women*

### Fiction

#### Short Stories

- Rokeya Sakhawat Hossain : "Sultana's Dream"  
Lalithambika Antharjanam : "Prathikaradevatha," *Women Writing in India Vol 1*  
Kamala Das : A Doll for the Child Prostitute  
Lucia Berlin : "Friends" *A Manual for Cleaning Women*

#### Novels

- Isabel Allende : *Daughter of Fortune*  
Jhumpa Lahiri : *The Namesake*  
Chimamanda Adichie : *Purple Hibiscus*

### Section B : Poetry and Drama

- Theri Gathas : Sumangalamata, Mutta,Mettika  
(*Women Writing in India Vol I*)

- Sappho : “Cleis,” <https://www.poemhunter.com/poem/cleis/>  
: “Ode to Aphrodite,”  
<https://www.poemhunter.com/poem/ode-to-aphrodite/>
- Anne Bradstreet : “The Author to her Book”  
Phyllis Wheatley : “On Being Brought from Africa to America”  
Sylvia Plath : “Lady Lazarus”  
Allison Joseph : “Little Epiphanies,”  
<https://womensvoicesforchange.org/poetry-sunday-little-epiphanies-by-allison-joseph.htm>
- Arundhati Subramanyam : “5.46 Andheri Local,”  
<https://www.poemhunter.com/poem/5-46-andheri-local/>
- Wisława Szymborska : “Identification,”  
<https://www.poetryfoundation.org/poetrymagazine/poems/53833/identification-56d2338272962>
- Forugh Farrokhzad : “The Gift,”  
<https://www.poemhunter.com/poem/gift-35/>
- Maya Angelou : “The Phenomenal Woman,”  
<https://www.poetryfoundation.org/poems/48985/phenomenal-woman>

### Drama

- Saoli Mitra : “Five Lords Yet None A Protector” (Translation of  
*Nathabati Anathabat*)
- Sajitha Madathil : *Kalinatakam*  
Lorraine Hansberry : *A Raisin in the Sun*

### *Reference:*

*The Norton Anthology of Literature by Women* ed by Sandra M. Gilbert and Susan Gubar  
*Women Writing in India (Volumes 1 & 2)* edited by Susie Tharu and K. Lalitha  
Virginia Woolf : *A Room of One’s Own*

J. Devika : *Kulasthreeyum Chanthapennum Undaayathengine*

- Chimamanda Adichie : “We should all be Feminists,” Ted talk,  
[https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_we\\_should\\_all\\_be\\_feminists#t-181958](https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists#t-181958)

- Madonna : “Woman of the year,” *Full Speech*,  
<https://www.youtube.com/watch?v=c6Xgbh2E0NM&list=RDc6Xgbh2E0NM>

## ENG 3E11 : Post-1980 Indian Writings in English

(Credits: 4)

### Course description and objectives:

The post 1980 Indian writings in English reflect the fast changing elements in the social structure of India. It indeed is a contest over the nature, identity and ultimately the destiny of modern India. These writings have gained a new viability, vitality and vibrancy; they are in the global spotlight via wide readership home and abroad and through winning major literary awards. In the present literary scenario, the realistic, modernistic pessimistic mode of post independence writings have given way to a non- representational, experimental self-conscious and optimistic writings. These writers also create a new Indian English idiom by taking recourse to code mixing in their writings.

This course is structured to orient students towards the latest and the most contemporary in IWE, to acquaint and familiarize them with the diverse contribution of these new writers of repute and to sensitize them to the real challenge contemporary IWE is facing by way of enforced homogenization and standardization of culture in the wake of globalization and neo-liberalism.

### Texts for Study

#### Module 1: Poetry

Kamala Das	: “Next to Indira Gandhi”
Meena Alexander	: “Birth Place with Buried
Stones” Tabish Khair	: “Nurses Tales, retold”
Vijay Nambisan	: “Madras Central”
Jeet Thayil	: “Malayalam's Ghazal”
Gieve Patel	: “Postmortem”
Mamta Kalia	: “Tribute to Papa”
Meena Kandasamy	: “Mulligatawny Soup”
K. Satchidanandan	: “Gandhi and Poetry”
Arundhati Subramanian	: “To the Welsh Critic Who Doesn't Find me
	Identifiably Indian”

#### Module 2: Fiction

Upamanyu Chatterjee	: <i>English August</i> (1988)
Amit Chaudhuri	: <i>A Strange and Sublime Address</i>
(1991) Mukul Kesavan	: <i>Looking Through Glass</i> (1995)
Shauna Singh Baldwin	: <i>What the Body Remembers</i> (1999)
Mitra Phukan	: <i>The Collector's Wife</i> (2005)
Chithra Banergee Divakaruni	: <i>The Palace of Illusions</i> (2008)
Arvind Adiga	: “Day One (Morning): The Railway Station,”
	(Short story from <i>Between The Assassinations</i> (2008))
Anjali Joseph	: <i>Saraswathi Park</i> (2010)
Jeeth Thayyil	: <i>Narcopolis</i> (2012)
Arundhati Roy	: <i>Ministry of Utmost Happiness</i> (2017)



Module 3: Drama and Prose

Arundhati Roy : “The Great Indian Rape Trick” (Essay from  
*The Algebra of Infinite Justice*,  
(2001) Manjula Padmanabhan : *Lights Out* (1984)  
Girish Karnad : *A Heap of Broken Images* (2004)  
ahesh Dattani : *The Big Fat City* (2014)

**ENG 3E12: Translation for the  
Media**

**(Credits: 2)**

**Course  
Description**

The Course is intended to familiarize the learners with translation in the media and to offer basic training in the various modes of Media Translation.

**Texts/topics for Study**

**Module 1**

Translation and editing in the print media – ‘journalese’ – sensitivity to cultural relativity – language-dialect equation – spatial constraints.

**Module 2**

Audiovisual Translation: Subtitling – Dubbing (lip sync) – Partial Dubbing (voice- over) – Translation from and into sign language – major issues – cultural relativity – language-dialect equation – constraints of the medium.

**Books for Reference**

1. Jorge Diaz Cintas and Gunilla Anderman (Ed.). *Audiovisual Translation: Language Transfer on Screen*.
2. Jorge Diaz Cintas (Ed.) *New Trends in Audiovisual Translation*.
3. Jorge Diaz Cintas and Aline Remael *Audiovisual Translation: Subtitling*.
4. Eliana Franco, Anna Matamala & Pilar Orero. *Voiceover Translation: An Overview*.
5. Pilar Orero. *Topics in Audiovisual Translation*.
6. Terry Janzen. *Topics in Signed Language Interpreting*.
7. *American Sign Language Dictionary*. <https://www.handspeak.com/>
8. *Indian Sign Language Dictionary*. [www.talkinghands.co.in](http://www.talkinghands.co.in)
9. Claire Scammel : *Translation Strategies as Global News*

## **ENG 3 E13 Introduction to Film Studies**

**(Credits: 2)**

### **Course Description**

This course is an attempt to familiarise students with the language and history cinema which has been marked as a very crucial artistic medium of the twentieth century. We will be discussing some of the key concepts in film studies, different film movements around the world and some of the central theoretical debates in this area which have impacted our modes of spectatorship and film making. It aims to enable students to explore the different ways of watching and analyzing films as works of art and important cultural texts with wide ranging ramifications.

### Section A: Key concepts

1. Adaptation
2. Auteur theory
3. Art cinema
4. British New Wave
5. Classic hollywood cinema
6. cinema novo
7. Mise en scene
8. Countercinema
9. Documentary
10. French New Wave
11. German Expressionism
12. Italian neo-realism
13. Editing
14. Montage
15. Deep Focus
16. Cinemascope

17. Film Noir

18. Melodrama / women's films Musical

19. Queer Cinema

20. Third Cinema

### **Section B :Film Texts**

Bicycle Thieves [Initiate discussions on early cinema, Classic Realism and neo-realism]

Wild Strawberries [European Art Cinema movement]

The Great Dictator (American political satire, comedy, warfilm)

Pather Panchali [Indian Art Cinema]

Awara [Mainstream Indian Cinema]

#### **Reference:**

Hayward Susan ed Cinema Studies:Key Concepts

Mulvey, Laura, "Visual Pleasure and narrative cinema" [This can help demonstrate the shift in film theory in the 1970s and the teacher could refer to other concerns like ' racism in cinema,' as well as the philosophies that influenced post-1970 film studies: phenomenology, psychoanalysis, semiotics etc]

Dissanayake, Wimal "Rethinking Indian popular cinema: towards newer frames of understanding," in Dissanayake & Guneratne (eds) Rethinking Third Cinema (Routledge, 2003) [Useful to introduce not only Indian cinema but other political film movements in Asia, Africa and Latin America]

## **ENG 4 E14 Malayalam Literature in English Translation**

(Credits: 4)

### **Course Description**

The Course introduces the learners to movements and trends in Malayalam literature since the 1970s, offering representative texts for study.

### **Texts for Study**

#### Poetry

Ayyappa Panikker	: “Hey, Gagarin”
N N Kakkad	: “Death of a Rogue Elephant”
K Satchidanandan	: “Testament”
K G Sankarappillai	: “The Trees of Cochin”
Balachandran Chullikkad	: “Approver”
Rose Mary	: “The Mourning Man – A Sketch”
Vijayalakshmi	: “In Hiding”
Raghavan Atholi	: “Kandathi”
Veerankutty	: “In the Sanatorium for Trees”
S Joseph	: “A Lass Called Terror”
Kalpetta Narayanan	: “Culprits”

#### Fiction

Sethu	: <i>Pandavapuram</i>
O V Vijayan	: <i>Legends of Khasak</i>
Zachariah	: “Some Recent Unnatural Deaths”
Anand	: “The Last Laugh”
Pattathuvila Karunakaran	: “Divine
Dispensations” M Sukumaran	: “Broken Glasses”
Sarah Joseph	: “Inside Every Woman Writer”
Gracy	: “Panchali”
C Ayyappan	: “Spectral Speech”
Narayan	: “Thenvarikka”

#### Drama

Kavalam Narayana Panikkar	: <i>Karimkutty</i>
K J Baby	: <i>Nadugaddika</i>

## **ENG 4E15 Postcolonial Theory**

**(Credits: 4)**

### **Course Description**

One of the past century's most profound transformations was decolonization: the end of direct European rule over vast areas of the earth. The worlds of cultural and political analysis have both contributed and responded to this transformation, producing a forceful body of writings we name postcolonial theory. This course introduces key concepts, questions, and themes in that vast body of writing. It will explore the foundational texts and authors that define postcolonial theory and will engage with the major issues that preoccupy postcolonial thinkers such as identity and alterity, nationalism and cultural imperialism, hybridity and origins, amongst others.

### **Texts for Study**

The following texts are for in-depth study. Unless otherwise specified, the essays are drawn from Bill Ashcroft, *Postcolonial Studies Reader* (London: Routledge, 1995).

- Edward W. Said : "Orientalism"  
Frantz Fanon : "The Fact of Blackness"  
Ngugi wa Thiong'o : "The Language of African Literature"  
Braj B. Kachru : "The Alchemy of English"  
Gauri Viswanathan : "The Beginnings of English Literary Study in British India"  
Homi K. Bhabha : "Of Mimicry and Man: The Ambivalence of Colonial Discourse" (*The Location of Culture*, London, 1994).  
Gayatri Chakravorty Spivak : "Can the Subaltern Speak?"  
Helen Tiffin : "Post-colonial Literatures and Counter-discourse"  
Kadiatu Kanneh : "Feminism and the Colonial Body"  
José Rabasa : "Allegories of Atlas"

### **For Further Reading**

- Abdul JanMohamed, "The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature," Bill Ashcroft, *Postcolonial Studies Reader* (London: Routledge, 1995).  
Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *Empire Writes Back : Theory and Practice in Post-colonial Literatures* (London: Routledge, 1989).  
Leela Gandhi, *Postcolonial Theory: A Critical Introduction*, (New York: Columbia University, 1998).  
Ania Loomba, *Colonialism/Postcolonialism* (London: Routledge, 1998).  
Albert Memmi, *The Colonizer and the Colonized* (Boston: Beacon Press, 1965)  
Patrick Williams and Laura Chrisman (Eds.) *Colonial Discourse and Post-Colonial Theory: A Reader*  
Gregory Castle : *The Literary Theory Handbook*

## ENG 4 E16 Ecology and Literature

(Credits: 4)

### Course description and objectives

This course will explore human connection to environment and especially its nature in various literary works. Ecology has come to play a central intellectual role in our present age and here we are introducing students to one of the newest most vibrant and relevant method of reading literary texts, whereby literary and cultural productions are examined in relation to environmental impact, ecological models and the social, political, ontological and epistemological implication of the categories of 'human' and 'nature'. Our focus would be on the role of language and literature in understanding and expressing our connection to the world around us.

Students will develop abilities to experience literary works and the social and natural worlds in critical and creative ways. It will create an openness to thinking critically and creatively about the human world and the environment and develop aesthetics of nature and literary texts.

### Texts/topics for Study

#### Module I

General Introduction to Environmental Literature

#### Books for reference

Cheryll Glotfelty : *Ecocriticism Reader*  
Timothy Clark : *The Cambridge Introduction to Literature and Environment*

#### Module II: Literary texts for Reading and Discussion

##### Section A

Wangari Maathai : *Replenishing the Earth*  
Peter Mathiessen : *The Snow Leopard*  
Jamaica Kincaid : "In History"  
Bell Hooks : "Touching the Earth"

##### Section B

Nadine Gordimer : *The Conservationist*  
Rachel Carson : *Silent Spring*  
Amitav Ghosh : *The Hungry Tide*  
Ruskin Bond : *The Kitemaker*

##### Section C

Robert Frost : "A Brook in the City"  
Langston Hughes : "The Negro Speaks of Rivers"  
Seamus Heaney : "Death of a Naturalist"  
Ted Hughes : "Thistles"  
Gordon J.L. Ramel : "Tiger Tiger Revisited," "Daffodils no More"

## **ENG 4 E 17 Teaching of English**

**(Credits: 4)**

### **Course**

#### **Description**

The course aims to introduce students to the basic concepts and the current developments in Language Teaching in General and English Language Teaching in particular. Linguistic theories and its impact on language teaching, and different teaching methods and their pedagogical implications will be taken up for study. Students will be introduced to the various classroom strategies, techniques and teaching aids, lesson plans for teaching effectively the different genres of literature and general language skills, and the processes and procedures for testing and evaluation.

#### **Topics for Study**

##### **Module 1: Approaches to Language Learning**

The role of psychology in language learning – Linguistics and Language Learning - Behaviourism, Cognitivism, Constructivism, Social Constructivism, Critical Pedagogy  
Learner factors and Learning Factors – Individual Characteristics of the Learner, Learning Environment, Curriculum, social and cultural factors.

##### **Module 2: Methods of Language Teaching**

Grammar Translation method, Direct method, Audio-lingual method, Silent way, suggestopaedia, CLT, the Concept of Comprehensible Input  
Classroom Procedures: Literature and Language teaching; Lesson Plan for teaching of poetry, prose, Grammar, and fiction. Teaching of oral and written communication. Teaching aids- audio-visual, Computer-aided Language Learning (CALL) – Content and Language Integrated Learning (CLIL)  
English as a Foreign Language (EFL) – English as a Second Language (ESL) – English for Specific Purposes (ESP)

##### **Module 3: Testing and Evaluation**

Internal and External evaluation; Summative and Formative assessment, Continuous and comprehensive evaluation, Assessment of Learning and Assessment for learning, Types of tests; criteria for a good achievement test; tools of evaluation- types of questions

#### **Books for Reference**

H.H. Stern, *Fundamentals of Language Teaching* (OUP)  
M F Patel and Praveen M Jain, *English Language Teaching: Methods, Tools and Techniques*.  
Harold V. Allen, *Teaching English as a Second Language*  
Rosamond Mitchell and Florence Myle, *Second Language Learning Theories*  
George Yule, *The Study of Language*  
Stephen Krashen, *Principles and Practice in Second Language Acquisition*  
Douglas H Brown, *Language Assessment: Principles and Classroom Practices*



Jack C Richards & Theodore Rodgers, *Approaches and Methods in Language Teaching*  
Joe L.Kincheloe, *Critical Pedagogy*  
Michael Byram, *Routledge Encyclopedia of Language Teaching and Learning*  
Trinity College, London, *English Language Example Lesson Plans*.  
Do Coyle, Phillip Hood and David Marsh, *Content and Language Integrated Learning*

## **ENG 4 E 18: Advanced Writing Skills**

**(Credits: 2)**

### **Course Description**

This course aims at imparting students practical skills in writing. The focus will be on developing the linguistic, cognitive, and logical skills required in writing different types of essays (like narrative, descriptive, demonstrative, persuasive, etc.), anecdotes, academic papers, reports and advertisements. Besides training them to write in a logical and coherent manner, the course would help them in building necessary grammar and vocabulary skills.

### **Course Content:**

The course material would consist of textbooks on good writing and specimen pieces representing various kinds of essays, papers, advertisements and anecdotes. It will also lay special emphasis on dictionary skills and notions like register and appropriateness.

### **Texts for Study**

Palmer, Richard (2013). *Write in Style: A Guide to Good English*. London: Routledge.  
McCarthy and O'Dell. *English Vocabulary in Use (Advanced) Vocabulary Reference and Practice with Answers*. UK: Cambridge University Press.

### **References**

The Associated Press (2016) *The Associated Press Style Book*  
Boynton, Robert. *New Journalism*  
Harris, Robert A. (2002). *Writing with Clarity and Style: A Guide to Rhetorical Devices for Contemporary Writers*. London: Routledge.  
Lerner, Betsy. *Forest For Trees: An Editor's Advice to Writers*.  
[http://www.bbc.co.uk/bitesize/standard/english/lit\\_form/newspaper/revision/1/](http://www.bbc.co.uk/bitesize/standard/english/lit_form/newspaper/revision/1/)  
Strunk, William, EB White and Maira Kalman. (1999). *The Elements of Style*. US: Allyn & Bacon.

## Audited Courses (Compulsory)

### Ability Enhancement

#### ENG 1 A01 Writing Skills Credits:2

##### ( Course to be Audited by all students in First Semester)

This course aims at imparting students practical skills in writing. The focus will be on developing the linguistic, cognitive, and logical skills required in writing different types of essays (like narrative, descriptive, demonstrative, persuasive), anecdotes, academic papers, reports and advertisements. Besides training them to write in a logical and coherent manner, the course would help them in building necessary grammar and vocabulary skills.

##### Course Content:

The course material would consist of textbooks on good writing and specimen pieces representing various kinds of essays, articles, advertisements and anecdotes. It will also lay special emphasis on dictionary skills and notions like register and appropriateness.

##### Main Texts

Palmer, Richard (2013). *Write in Style: A Guide to Good English*. London: Routledge.

Strunk, William, EB White and Maira Kalman. *The Elements of Style*. US: Allyn & Bacon 1999.

McCarthy and O'Dell. *English Vocabulary in Use (Advanced) Vocabulary Reference and Practice with Answers*. UK: Cambridge University Press.

##### **References:**

The Associated Press (2016) *The Associated Press Style Book*

Boynton, Robert. *New Journalism*

Harris, Robert A. (2002). *Writing with Clarity and Style: A guide to Rhetorical Devices for Contemporary Writers*. London: Routledge.

Lerner, Betsy. *Forest For Trees: An Editor's Advice to Writers*.

[http://www.bbc.co.uk/bitesize/standard/english/lit\\_form/newspaper/revision/1/](http://www.bbc.co.uk/bitesize/standard/english/lit_form/newspaper/revision/1/)

## **Professional Competency**

**(Course to be audited by all students in the second semester)**

### **ENG 2 A02 Listening and Speaking Skills in English**

**2 Credits**

The course is intended to cultivate good listening and speaking skills in English. The Course aims to introduce the spoken form of the language in various discourses and with the standard accents. Largely following the contemporary principles of student autonomy and teacher scaffolding, the course aims to boost the competence of the students in spoken English to the optimum levels for professional competence.

#### **Module One – Listening**

Discerning English used in various discourses and media – News reading, public speech, conversations, cinema, public media performances, classroom teaching etc. – Recognizing speech segments – Remedial work – Recognizing English in different accents – British, American, Indian etc.

#### **Module Two – Speaking**

Practice in Conversation in English - Public Speaking - use of English in the Classroom , media etc. - Dialectical variations – intelligibility versus precision

Note: The Evaluation consists of two forms of testing: Transcription or oral texts/segments and Oral production of language in context. Learning material consists of audios and videos downloaded from various sites on the Net.

#### **Reference:**

<http://www.bbc.co.uk/learningenglish>