UNIVERSITY OF KERALA

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

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

(2020 ADMISSION ONWARDS)
FIRST DEGREE PROGRAMMES (CBCS System) in  
B.A. ENGLISH LANGUAGE AND LITERATURE

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

<table>
<thead>
<tr>
<th>Sem No</th>
<th>Course No</th>
<th>Course Title</th>
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BA English Language and Literature: Programme Outcome

PO 1: A comprehensive understanding of the discipline of literary studies
PO 2: Realize the divergent and plural voices that come into the making of the corpus of literary studies.
PO 3: Understand literature as one of the many arts that seeks literary expression and its close connection with other art forms like painting, music, dance, movie and so on down the ages.
PO 4: Imbibe the importance of multidisciplinary approach to understand the nuances of literary expressions.
PO 5: Understand the specific socio-cultural backdrop of the formation of literary representations.
PO 6: Form an awareness of the multiplicities of such socio-cultural realities that shape literary representations and to critique the inherent hegemony.
PO 7: The ability to trace the development of the English language from the early writings to its present day use in specific contexts.
PO 8: Address the requirements of the language use in a globalized context
PO 9: Ensure the importance of study of the English language in relation to the study of language and literature of the mother tongue.
PO 10: Have improved competence in translation and to view the same not only as a tool for cultural transmission but also as skill acquisition.
PO 11: Comprehended the current modes of writings – that which encompasses the issues related to race, gender, ethnicity, climate change etc. and realize the role of literature in inculcating social sensitiveness
PO 12: The competence to identify the literary voices of dissent from diverse parts of the globe and to reflect on the popular culture and literature.
PO 13: A basic knowledge of research methodology and other areas related to the faculty of research.
PO 14: Imbibe a research oriented approach to the study of humanities in connection with the basic understanding of social sciences to initiate a multidisciplinary approach of study.
PO 15: Contribute to the realm of knowledge production with an increased intellectual, creative, critical and multidisciplinary capability.
SEMESTER I

FIRST DEGREE PROGRAMME IN

B A ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)

Core Course 1: EN 1141 Introduction to Literary Studies I

No. of Credits: 4 No. of Instructional hours: 6 per week [Total: 108 Hours]

Aim To introduce the world of literature

Objectives

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

Course Outcome

CO 1: Introduce varied literary representations.
CO 2: Familiarize students with the nature and characteristics of literature.
CO 3: Discuss the nature and characteristics of literature
CO 4: Introduce two key genres of literature, poetry and drama.
CO 5: Possess a foundational understanding of poetry and drama.

COURSE OUTLINE

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

1. Swapna Gopinath: “What is Literature?”
   https://freereads854632715.wordpress.com/2020/10/04/what-is-literature/

Module II Poetry- Forms
1. Edgar Allen Poe: “Annabel Lee”
   https://www.poetryfoundation.org/poems/44885/annabel-lee
2. P.B Shelley: “To a Skylark”
   https://www.poetryfoundation.org/poems/45146/to-a-skylark
   https://www.poetryfoundation.org/poems/44733/lycidas
4. Edna St. Vincent Millay: “I, Being born a Woman and Distressed (Sonnet XLI)”
5. Kae Tempest: “The woman the boy became”
   https://kaleidoscopetodd.tumblr.com/post/108439629368/the-woman-the-boy-became
   https://www.youtube.com/watch?v=YS7vPjsMsJw
6. Matsuo Basho: “The Old Pond”
   https://www.poemhunter.com/poem/the-old-pond/

Module III- Glimpses of World Poetry

   https://poets.org/poem/children-1
2. Pablo Neruda: “Tonight I Can Write the Saddest Lines”
   https://www.poemhunter.com/poem/tonight-i-can-write-the-saddest-lines/
3. Mary Elizabeth Frye: “Do not stand at my grave and weep”
5. Wislawa Szymborska: “Possibilities”
   https://www.poemhunter.com/poem/possibilities-21/
6. Amrita Pritam: “I will meet you yet again”
   http://www.littlemag.com/ghosts/amritapritam.html

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

1. Cedric Mount: The Never Never Nest
   https://kupdf.net/download/never-never-nest-one-act-play_5bda8f69e2b6f5b855bfb6e6_pdf
2. Sajitha Madathil: Matsyagandhi
3. Henrik Ibsen: A Doll’s House
   https://www.gutenberg.org/files/2542/2542-h/2542-h.htm

Recommended Reading

Brillenburg Wrth, Kiene and Ann Rigney. The Life of Texts: An Introduction to Literary Studies.
Amsterdam, Amsterdam University Press, 2019.
Damrosch, David. *What is World Literature?*. Princeton University Press, 2018

**e-resources**

https://www.youtube.com/watch?v=sr3nw7CZvO8 (Video of *A Doll’s House*)
https://www.youtube.com/watch?v=yn2HdrAh-fA (Video of *Never Never Nest*)
https://www.youtube.com/watch?v=uCYFQvGdypo&list=PLw835AzeS24O8LphQisApUy_APpNAG49e&index=14 (Video of *Matsyagandhi*)
https://pabloneruda.net/
https://www.kahlilgibran.com/
https://www.poetryfoundation.org/poems/browse#page=1&sort_by=recently_added
https://www.poemhunter.com/
https://www.poetryinternational.org/pi/home
https://www.pitt.edu/~dash/folktex.html
https://www.gutenberg.org/ebooks/search/?query=poetry&submit_search=Go%21
https://www.gutenberg.org/ebooks/search/?query=Drama&submit_search=Go%21
https://www.gutenberg.org/ebooks/search/?query=theatre&submit_search=Go%21
https://www.gutenberg.org/ebooks/search/?query=one+act+plays&submit_search=Go%21

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

Complementary Course 1: EN 1131  Popular Literature and Culture

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

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

Objectives

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

Course Outcome

CO 1: Encourage the student to think critically about popular literature.
CO 2: Understand the categories of the “popular” and the “canonical”
CO 3: Identify the conventions, formulas, themes and styles of popular genres such as detective fiction, the science fiction and fantasy, and children’s literature.
CO 4: An assessment of the literary and cultural value of popular texts
CO 5: Sensitize students to the ways in which popular fiction reflects and engages with questions of gender, identity, ethics and education.

COURSE OUTLINE

Module I Popular Literature and Culture- A Brief Overview


Essays

https://fddocuments.in/document/childrens-literature-55845ad6244ac.html

Module II Prose and Verse

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

Module III Comics-Novels

   http://vikrambetaalstory.blogspot.com/
3. Anuja Chauhan: The Zoya Factor
4. J. K. Rowling: Harry Potter and the Philosopher’s Stone

Recommended Reading


e-resources

Falvey Memorial Library [https://digital.library.villanova.edu/Collection/vudl:24093](https://digital.library.villanova.edu/Collection/vudl:24093)


SEMESTER II
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Core Course 2: EN 1241 Introduction to Literary Studies II

No. of Credits: 4 No. of instructional hours: 6 per week [Total: 108 Hours]

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

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

Course Outcome
CO 1: Cherish a taste for the literary among students
CO 2: Comprehend the nature and characteristics of different genres of literature.
CO 3: Detailed awareness of the two key genres of literature- fiction and non-fiction.
CO 4: Imbibe the representational possibilities of the respective genres.
CO 5: Instill a creative and critical aptitude

COURSE OUTLINE
Module I Short Story
What is a short story? History-Characteristics.

1. Rabindranath Tagore: “Kabuliwala”
   https://www.gutenberg.org/files/27200/27200-h/27200-h.htm#nighting
3. Fyodor Dostoyevsky: “An Honest Thief”
   https://www.gutenberg.org/files/40745/40745-h/40745-h.htm#AN_HONEST_THIEF
4. O Henry: “The Ransom of Red Chief”
   https://www.gutenberg.org/files/1595/1595-h/1595-h.htm#8
   https://www.gutenberg.org/files/1429/1429-h/1429-h.htm
6. Jamaica Kincaid: “Girl”
   https://www.newyorker.com/magazine/1980/05/26/the-shawl
   https://www.gutenberg.org/files/10150/10150-h/10150-h.htm

Module II Novella

History- Characteristics.

1. John Steinbeck : The Pearl
2. Antoine de Saint-Exupery: Little Prince

Module III Novel

History- Characteristics-Types

1. Bibhutibhushan Bandhupadhyay: Pather Panchali

Module IV Non-Fiction

History-Characteristics-Type

1. Ramachandra Guha: “The Cities that Shaped Gandhi, the Cities that Gandhi Shaped”
   http://ramachandraguha.in/archives/the-cities-that-shaped-gandhi-the-cities-that-gandhi-shaped-hindustan-times.html
2. Margaret Atwood: “Attitude” (Speech, 1983)
3. Yuval Noah Harari: “A Day in the Life of Adam and Eve” from Sapiens: A Brief History of Humankind

Recommended Reading


e-resources

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


https://www.gutenberg.org/ebooks/search/?query=novels&submit_search=Go%21

https://www.gutenberg.org/ebooks/search/?query=short+stories&submit_search=Go%21

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


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

http://margaretatwood.ca/

https://dostoevsky.org/

http://ramachandraguha.in/

https://www.ynharari.com/
Aim Introduce the multidisciplinarity of Art and Literary Studies

Objectives:

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

Course Outcome

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

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

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

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

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

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

Module I

Literature and Visual Arts - I

2. Romanticism:
   Delacroix – Liberty Leading the People (painting)
   Coleridge – “Destruction of the Bastille” (poem)

3. Pre-Raphaelite Movement:
   D.G Rossetti – Prosperine (painting)
   D.G Rossetti – “Prosperine” (poem)

4. Post-Impressionism
   Amrita Sher-gil – Ancient Story Teller (painting)
   Virginia Woolf – The Waves (novel)

Module II
Literature and Visual Arts - II

1. Expressionism
   Munch - The Scream / Kahlo – Self Portrait with Thorn (paintings)
   Kafka – “Metamorphosis (novella)”
   The Cabinet of Dr Caligari (film)

2. Cubism/Surrealism:
   Picasso - Guernica (painting)
   Aimé Césaire – “The Woman and the Flame” (poem)

3. Postmodernism
   Banksy - Love is in the Air (Flower Thrower)
   Katsuhiro Otomo – Akira (film)
   Zadie Smith – White Teeth (novel)
Module III

Literature, Music and Performing Arts

1. **Essay**: T. M. Krishna – “A Culture that Dominates is No Culture At All” (Ramon Magsaysay Address)
   
   https://thewire.in/rights/tm-krishna-magsaysay-award-speech
   
   https://www.youtube.com/watch?v=IfR3OddYVBY

2. **Poetry and Music**: poems put to music:
   - “The Lady of Shalott” (poem Tennyson)
     https://www.poetryfoundation.org/poems/45359/the-lady-of-shalott-1832
   - “The Lady of Shalott” (pop music Loreena McKennit)
     https://www.youtube.com/watch?v=80-kp6RDJ94

3. **Music as Resistance**
   - Billie Holiday – “Strange Fruit” (Jazz, Harlem Renaissance)
     https://www.youtube.com/watch?v=Web007rzSOI
   - Langston Hughes- “Harlem” (Harlem Renaissance)
     https://www.poetryfoundation.org/poems/46548/harlem

4. **Music as Text**:
   - Lin Manuel Miranda – “My Shot” (from Hamilton) (From a Broadway musical about the American founding fathers in rap form)
     https://www.youtube.com/watch?v=Ic7NqP_YGlg

5. **Music in Fiction and Drama**
   - “Do You Hear the People Sing” (from Les Miserables)
     https://www.youtube.com/watch?v=K5PzJhU8lI0
   - “The Willow Song” from Othello

6. **Music, Dance, Literature**
   - Isadora Duncan – “The Dancer of the Future” (essay)
     https://mccc.edu/pdf/vpa228/the%20dancer%20of%20the%20future%20-%20duncan.pdf
Recommended Reading

e-resources


https://core.ac.uk/download/pdf/192601065.pdf


All About the Hamiltons. https://www.newyorker.com/magazine/2015/02/09/hamiltons
SEMESTER III
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE
Core Course 3: EN 1341 British Literature I

No. of Credits: 3 No. of instructional hours: 5 per week [Total: 90 Hours]

Aims Introduce the origin and growth of English literature

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

Course Outcome
CO 1: Comprehend the origins of English literature
CO 2: Understand the specific features of the particular periods
CO 3: Understand themes, structure and style adopted by early British writers
CO 4: Gain knowledge of growth and development of British Literature in relation to the historical developments
CO 5: Understand how writers use language and creativity to capture human experience through different literary forms

COURSE OUTLINE
Module I Pre-Elizabethan Literature

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


1. Spenser- “Sonnet 30” (from Amoretti)  
   www.poetryfoundation.org
2. Isabella Whitney: “A Sweet Nosegay, or Pleasant Poesy, Containing a Hundred and Ten Philosophical Flowers”  
   https://www.poetryfoundation.org/poems/45994/a-sweet-nosegay-or-pleasant-poesy-containing-a-hundred-and-ten-philosophical-flowers
3. Extract from Doctor Faustus- “Apostrophe to Helen”
5. John Donne: “Valediction Forbidding Mourning”  
   https://www.poetryfoundation.org/poems/44131/a-valediction-forbidding-mourning

Module III Shakespeare

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

1. Shakespeare “Sonnet 33”  
   http://shakespeare.mit.edu/
2. Shakespeare: A Midsummer Night’s Dream  
   http://shakespeare.mit.edu/

Module IV Puritan and Restoration Age


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

Recommended Reading


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

**e- resources**

https://library.baypath.edu/english-and-literature-web-sites
https://www.gutenberg.org/ebooks/search/?query=shakespeare&submit_search=Go%21
https://www.gutenberg.org/ebooks/search/?query=chaucer&submit_search=Go%21
http://www.literature-study-online.com/resources/#historical
http://www.universalteacher.org.uk/lit/history.htm
https://www.encyclopedia.com/humanities/culture-magazines/restoration-literature-england
https://chaucer.fas.harvard.edu/
https://chaucer.fas.harvard.edu/pages/Synopses-Prolegomena
http://www.dartmouth.edu/~milton/reading_room/contents/text.shtml
https://www.gutenberg.org/files/29854/29854-h/29854-h.htm (Aphra Behn)
http://www.mindfulteachers.org/2013/05/women-writers-at-time-of-shakespeare-e.html
https://internetshakespeare.uvic.ca/Library/SLT/literature/women%20writers/morewomen.html
SEMESTER III
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE
Foundation Course 2: EN 1321 Evolution of the English Language

No. of Credits: 3 No. of instructional hours: 4 per week [Total: 72 Hours]

Aim: Study the historical development of the English Language.

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

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

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

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

CO 4: Place English language in a global context.

CO 5: Recognize the politics of many ‘Englishes’

COURSE OUTLINE

Module I

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

Module IV

Recommended Reading:

E-resources:
“Studying the History of English” http://www.uni-duesseldorf.de/SHE/index.html
SEMESTER III
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)
Complementary Course 5: EN 1331 Narratives of Resistance

Number of Credits: 3 No. of Instructional Hours: 3 [Total 54 Hours]

Aim  Introduce the various narratives of resistance, literary and otherwise.

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

Course Outcome
CO 1: Be able to identify themes of resistance in different forms and genres of literature.
CO 2: Have a sense of the various kinds of injustice related to race, ethnicity, gender etc. prevalent in society.
CO 3: Develop an idea of literature as a form of resistance to all forms of totalitarian authority.
CO 4: Understand the interconnection between various genres in manifesting resistance.
CO 5: How resistance is an undeniable presence in the everyday narratives of literary and other artistic expressions.

COURSE OUTLINE

Module I Narratives of Resistance

Module II Poetry/Documentary
1. Adrienne Rich- “What Kind of Times Are These”
   https://www.poetryfoundation.org/poems/51092/what-kind-of-times-are-these
2. Denise Levertov- “Making Peace”
   https://www.poetryfoundation.org/poems/53900/making-peace
3. Mahmoud Darwish-“ID Card”
4. S.Joseph: “Between These Lines”
5. Tishani Doshi: “Girls are coming out of the Woods”
   https://www.poetryfoundation.org/poems/152744/girls-are-coming-out-of-the-woods
   https://www.poemhunter.com/poem/garment-girls/
7. Lucille Clifton: “poem in praise of menstruation”
   https://www.youtube.com/watch?v=Rk-Lxgp9NWi

Module III Prose and Fiction

1. Assange, Julian. “Conspiracy as Governance.” State and Terrorist Conspiracies. 7-12
   https://cryptome.org/0002/ja-conspiracies.pdf (Article)
2. Sojourner Truth: “Ain't I A Woman?” (Speech)
   https://www.nps.gov/articles/sojourner-truth.htm
   https://www.huffingtonpost.in/entry/jacinta-kerketta-nighat-sahiba-kashmir-jharkhand-poems-language_in_5c41f480e4b027c3bb14a3a?guccounter=
4. Alice Munro: “Boys and Girls” (Short Story)
   http://www.giuliotortello.it/shortstories/boys_and_girls.pdf
   https://swatantryavaadini.in/2020/08/30/life-in-my-view-k-saraswathi-amma/#more-982

Recommended Reading


e-resources

[https://swatantryavaadini.in/](https://swatantryavaadini.in/)


On Literature and Resistance [https://againstthecurrent.org/atc074/p1835/](https://againstthecurrent.org/atc074/p1835/)
Aim: Introduce the historical and philosophical shifts in English literature since 17th century.

Objectives:

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

Course Outcome:

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

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

CO 3: Be able to recognize paradigm shifts in literature

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

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

COURSE OUTLINE

Module I

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

   https://www.poetryfoundation.org/poems/44185/a-song-for-st-cecilias-day-1687
2. Lady Mary Wortley Montagu: “The Lover, A Ballad”
   https://www.poetryfoundation.org/poems/44761/the-lover-a-ballad
3. Oliver Goldsmith – She Stoops to Conquer
Module II


   https://www.poetryfoundation.org/poems/44299/elegy-written-in-a-country-churchyard
2. Elizabeth Carter: “Written Extempore on the Sea Shore”
   https://www.eighteenthcenturypoetry.org/works/o4984-w0350.shtml
   https://www.bartleby.com/27/7.html

Module III


   https://www.poetryfoundation.org/poems/43687/the-tyger
   https://www.poetryfoundation.org/poems/43670/the-lamb-56d222765a3e1
   https://www.poetrynook.com/poem/kitten-play
3. Mary Lamb: “Choosing a Profession”
   https://www.poetryfoundation.org/poems/51930/choosing-a-profession
4. Charles Lamb – “Dream Children, a Reverie”
   http://essays.quotidiana.org/lamb/dream_children_a_reverie/
5. Jane Austen – Pride and Prejudice

Module IV

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

1. Robert Browning – “My Last Duchess”
   https://www.poetryfoundation.org/poems/43768/my-last-duchess
   https://www.poetryfoundation.org/poems/43710/on-the-death-of-anne-bronte
3. Christina Rossetti – “Goblin Market”
   https://www.poetryfoundation.org/poems/44996/goblin-market
5. Charles Dickens – A Tale of Two Cities
Recommended Reading


**e-resources**

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

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

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

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

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

https://www.gutenberg.org/ebooks/search/?query=wordsworth&submit_search=Go%21

https://library.unt.edu/rarebooks/exhibits/women/17th.htm
SEMESTER IV
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Core Course 5: EN 1442  Literature of the 20th Century

No. of Credits: 3  No. of instructional hours: 4 per week [Total: 72 Hours]

Aim  Introduce the literary narratives of the 20th century in close connection with the historical time period.

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

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

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

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

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

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

Module I 1900 – 1920

BACKGROUND:

WRITERS ABOUT WHOM AN OVERVIEW IS TO BE GIVEN:
The War Poets (two types), John Galsworthy, Yeats, Joyce, Joseph Conrad, Rudyard Kipling, Arnold Bennett, G.K. Chesterton, E.M. Forster, Ford Maddox Ford, G.B. Shaw and the realists and those others whose texts are being taught.

Core Texts


Module II 1920 - 1939

BACKGROUND:

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

WRITERS ABOUT WHOM AN OVERVIEW IS TO BE GIVEN:

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

Core Texts:

Module III 1946 - 1966

BACKGROUND:

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

WRITERS ABOUT WHOM AN OVERVIEW IS TO BE GIVEN:

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

Core Texts:

1. Wole Zoyinka / Lion and the Jewel

Module IV Holocaust Literature

Background:

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

Core Texts:

2. ImreKertesz/ Fatelessness (a.k.a. translated as Fateless; a novel)

Recommended Reading


SEMESTER IV
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Complementary Course 7: EN1431 Philosophy for Literature

No. of Credits: 2 No. of instructional hours: 3 per week [Total: 54 Hours]

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

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

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

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

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

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

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

**COURSE OUTLINE**
Module 1: The World of Greeks

1. Robert Frost. “West- Running Brook,” (the unity of opposites) [https://www.internal.org/Robert_Frost/West_Running_Brook](https://www.internal.org/Robert_Frost/West_Running_Brook)
4. John Keats. “Endymion” (First 33 lines) (Aristotle’s idea of soul, beauty, art and nature)
Module 2: Enlightenment and After


1. Emily Dickinson. “The Brain—is wider than the Sky” ( Debate the Cartesian mind body or material immaterial dualism) https://www.poemhunter.com/poem/the-brain-is-wider-than-the-sky/

Module 3: Nihilism, Existentialism and Afterwards

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


Recommended Reading


e-resources

Stanford Encyclopedia of Philosophy
https://plato.stanford.edu/?gclid=CjwKCAjwlID8BRAFEiwAnUoK1VLA5qiyuVNYZmNU8foMZGAfKurtC8Ve2xTbCGk_BEq6AB0KI_i3ChoCkwgQAyD_BwE

https://www.philosophybasics.com/general_whatis.html (What is Philosophy)


https://archive.org/details/SophiesWorld_989/page/n5/mode/2up (Sophie’s World)

http://www.ntslibrary.com/PDF%20Books/History%20of%20Western%20Philosophy.pdf (History of Western Philosophy)
SEMESTER V
FIRST DEGREE PROGRAMME IN
B.A. ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 6: EN 1541 Literature of Late 20th Century and 21st Century

No. of Credits: 4 No. of instructional hours: 5 per week [Total: 90 Hours]

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

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

Course Outcome
CO 1: Identify the various socio-cultural changes that evolved in the late modernist period
CO 2: Relate to the diverse currents of postmodern literature and its reflections in the contemporary ethos
CO 3: Assimilate the inherent multiplicities and fluidity of societal perspectives
CO 4: Develop an innate sympathy for the tragedies of Holocaust and an awareness regarding the environmental impasses threatening the modern world
CO 5: Empathise with the marginalised and comprehend their predicament.

Module I: Postmodernism

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

Core Texts:
Module II: African-American Literature

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

Core Texts:
3. Maya Angelou: I Know Why the Caged Bird Sing, Chapters 33-34.

Module III: Digital Literature

Key Concepts:

Core Texts:

Module IV: Climate Fiction

Key concepts:
Anthropocene - greenhouse effect - global warming - climate activists – dystopia
Core Texts:

1. Ian McEwan: *Solar*  


Recommended Reading


SEMESTER V
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)
Core Course 7: EN 1542 Postcolonial Literatures

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

Aim  Introduce the varied narratives of decolonization

Objectives

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

Course Outcome

CO 1: Ability to critique colonial history

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

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

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

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

COURSE OUTLINE

Module I: Key Terms

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

Module II: Poetry

1. Andrew Suknaski: “Indian Site on the Edge of Tonita Pasture”
   https://www.tesisenred.net/bitstream/handle/10803/8113/TNBR17de17.pdf?sequence=17
   &isAllowed=y
2. Derek Walcott: “A Far Cry from Africa”
   https://poets.org/poem/far-cry-africa
3. Oodgeroo Noonuccal: “Gooboora, the Silent Pool”
4. John Pepper Clark: “Night Rain”
5. Louise Bennett Coverley: “Colonisation in Reverse”
6. Alamgir Hashmi: “Pakistan Movement”
   https://englishsummary.com/pakistan-movement-hashmi-text/
7. Leslie Marmon Silko: “Toe’osh: A Laguna Coyote Story”
   http://mexicobob.blogspot.com/2013/03/the-raina-broken-water-jar.html

Module III: Prose

Non-fiction


Fiction

2. Jean Rhys: Wide Sargasso Sea

Module IV: Drama and Visual Media

1. Jane Harrison – Stolen
   https://www.uibk.ac.at/anglistik/staff/davis/stolen-by-jane-harrison.pdf

Recommended Reading


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

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


e-resources

http://www.postcolonialweb.org/

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

https://www3.dbu.edu/mitchell/postcold.htm
SEMMESTER V
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)
Core Course 8: EN 1543 20th Century Malayalam Literature in Translation

Number of Credits: 3 No. of Instructional Hours: 4 per week [Total: 72]

Aim  Introduce literary narratives of 20th century Malayalam Literature

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

Course Outcome
CO 1: Generate knowledge about the varied milieu of the development and growth of Malayalam literature and be sensitive to its socio cultural and political implications.
CO 2: Get a basic knowledge of the literary and the non-literary works produced in Malayalam
CO 3: Discern the vibrancy of Malayalam literature
CO 4: Sense the distinctness of the socio-cultural arena in which Malayalam literature is produced
CO 5: Know the value of literature produced in regional languages and key role of translation in the growth of language and literature.

COURSE OUTLINE

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

1. Nalapat Balamani Amma: “The Housewife”
   www.poetryfoundation.org
2. Edasseri Govindan Nair: “The Cooking Pot and the Sickle”
   https://www.edasseri.org/English/translations/PuthankalavumArivalum.htm
4. Sugatha Kumari: “The Temple Bell”
5. K. G. Sankara Pillai: “Goorkha”
6. Anitha Thampi: “While Sweeping the Front Yard”
   https://www.poemhunter.com/poem/while-sweeping-the-front-yard/
7. Vipitha: “The Snakes have Hollows”

MODULE II Fiction


Short Story

1. O.V Vijayan: “After the Hanging”
   https://www.google.co.in/books/edition/Wind_Flowers/GHHX2QDHYxgC?hl=en&gbpv
   =1 (from Wind Flowers (Ed. R. E. Asher, V. Abdulla).Penguin. 2004
3. N. S. Madhavan: “Higuita”
5. C. Ayyappan: “Spectral Speech”
6. Ashitha : “In the Moonlit Land”
7. Sithara S. : “Fire”

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

Novel


MODULE III Non-Fiction

2. J Devika: “Imagining Women’s Social Space in Early Modern Keralam”, Section II Page no 9-16)
   (opendocs.ids.ac.uk,2002)https://opendocs.ids.ac.uk/opendocs/bitstream/handle/20.500.12413/2932/wp329.pdf;sequence=1
MODULE IV Drama

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


Recommended Reading


e-resources

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


http://keralasahithi.synthasite.com/

SEMESTER V
FIRST DEGREE PROGRAMME
BA ENGLISH LANGUAGE AND LITERATURE
Core Course 9: EN 1544 Linguistics and Structure of the English Language
No. of Credits: 4 No. of instructional hours: 4 per week (Total: 72 hours)

Aim Understand the language Structure of the English Language

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

Course Outcome
CO 1: Understand the phonological and grammatical structure of English Language
CO 2: Be able to analyse actual speech in terms of the principle of linguistics
CO 3: Improve the accent and pronunciation of the language
CO 4: Introduce the students to internationally accepted forms of speech and writing in English.
CO 5: Explore the ancient linguistic tradition of India

COURSE OUTLINE
Module I: Linguistics
Approaches to the study of language – Diachronic and Synchronic – Prescriptive and Descriptive Language as a system of signs – Sign, Signifier and Signified, Langue and Parole, Competence and Performance, Syntagmatic and Paradigmatic axes.

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

Significance of Received Pronunciation (RP)
Module II Phonetics and Phonology


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

Phonology – Phonemes – Allophones and their distribution


Transcription (sentences and passages) – IPA

Module III Morphology and Syntax

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

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

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

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

Module IV Linguistics in Ancient India


Influence on Modern Linguistics

Texts for Reference:


Davidappleyard.com/English/pronunciation.htm. Web


SEMESTER V
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Core Course 10: EN 1545 Criticism and Theory

No. of Credits: 4
No. of instructional hours: 5 [Total: 90 Hours]

Aim
Provide a historical and critical overview of the origin and development of literary criticism

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

Course Outcome.

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

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

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

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

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

COURSE OUTLINE

Module I Western Critical Thought

1. Classical:
   Plato-Mimesis and the critique of poetry
   Aristotle: Tragedy
   Longinus: The Sublime
2. **Neo Classical:**
   Dryden: Defense of Poetry

3. **Romantic:**
   William Wordsworth: Definition of poetry
   S.T. Coleridge: Fancy and Imagination

4. **Victorian:**
   Matthew Arnold: Function of poetry, Touchstone method

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

**Module II Indian Aesthetics**

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

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

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

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

**Module IV Practical Criticism**

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


e-resources

Classical Criticism [http://www.egyankosh.ac.in/bitstream/123456789/22610/1/Unit-1.pdf](http://www.egyankosh.ac.in/bitstream/123456789/22610/1/Unit-1.pdf)

Classical Criticism [https://www.academia.edu/35408906/CLASSICAL_CRITICISM_A_CRITICAL_ENQUIRY](https://www.academia.edu/35408906/CLASSICAL_CRITICISM_A_CRITICAL_ENQUIRY)

From Plato to the Present [http://elibrary.bsu.az/books_400/N_33.pdf](http://elibrary.bsu.az/books_400/N_33.pdf)

Longinus –On the Sublime [https://sites.google.com/site/zhmlit/literary-criticism/longinus-s-ideas-on-the-sublime](https://sites.google.com/site/zhmlit/literary-criticism/longinus-s-ideas-on-the-sublime)


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

Dr Johnson as a Critic [https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/](https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/)
Romantic Criticism https://ddceutkal.ac.in/Syllabus/MA_English/Paper_07.pdf

Wordsworth’s theory of poetry https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%20%20WORDSORTH%20S%20THEORY_OF_POETRY_IN_THE_LYR.pdf

Coleridge as critic https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%20%20Coleridges_Biographia_Literaria_1817.pdf

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

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

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

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

A Student’s Handbook of Indian Aesthetics https://www.cambridgescholars.com/download/sample/63790

Rasa Theory

https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004120632194631nishi_Rasa_Theory.pdf


Rasa- Indian Aesthetic Theory https://globalphilosophyresources.com/2017/08/10/拦ndian-aesthetic-theory/

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


Literary Theory http://ekladata.com/Tn8NJwPeVe21wsE0MuX7LyFQ6Gg/Literary-Theory_an-overview.pdf

Literary Theory http://elibrary.bsu.az/books_400/N_92.pdf

Practical criticism

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

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

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

http://site.iugaza.edu.ps/ahabeeb/files/2012/02/An_Introduction_to_Literature__Criticism_and_Theory.pdf (Introduction to Literary Theory and Criticism)

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

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

https://www.slideshare.net/m_b2011/comparative-aesthetics (Comparison between Indian and Western Aesthetics)
SEMESTER V
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Open Course: 1 EN 1551.1  Communicative Applications in English

No: of Credits: 2  No. of Instructional Hours 3[Total 54]

Aim  To excel in communicative capabilities

Objectives

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

Course Outcome

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

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

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

NOTE TO COURSE INSTRUCTORS AND QUESTION PAPER SETTERS

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

Module I Talking about Oneself

☐ One’s basic details –academic career from Plus 2 onwards
☐ One’s home village or locality
Family members and what they do

Interests/hobbies

Abilities and strengths (with illustrative examples/anecdotes)

Weaknesses (with illustrative examples/anecdotes)

Brief narrative with a few “highlights” of things learnt during the first 2 years of the degree programme (this could include curricular and co-curricular things such as participation in NCC or NSS or some club)

Aims and ambitions in life (both career and social aims)

Any one person who inspires or (in the past) inspired/used to inspire the student and proved to be a role-model for her/him

A memorable experience in the life of the student and why it is so memorable

BALL GAME FOR BREAKING DOWN INHIBITIONS

• This may be played as often as possible with a small basketball or volleyball.

• The teacher and all the students in class stand in a circle around a cleared space either indoors or outdoors.

• The teacher throws the ball to a student randomly loudly saying, “My name is ………….. (her name) I come from …………………………. (her home village/locality).

• The student has to repeat those sentences substituting the teacher’s name and place with her own and throw the ball back at the teacher. If she gets it correctly, the teacher throws the ball to the next student. If not the teacher repeats the utterance with a stress on the word/part to be corrected and throws the ball back to the same person.

• This is to be repeated till the student gets it right and also speaks in a voice loud enough to be heard by everybody.

Writing about Oneself

1. Basic Grammar: Gender Agreement, Number Agreement, Subject-Verb Agreement, Use of Articles and Tenses

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

1. INTRODUCING OTHERS

☐ Introducing a classmate to an audience mentioning their basic details, good qualities, interests and achievements and also narrating some shared experience or something that one has found striking about them

☐ Researching a celebrity and introducing a classmate as if he/she were that person

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

☐ Compeering a programme

2. ROLE PLAY

☐ Opening and concluding conversations with familiairs and strangers

☐ A student talking to a bank manager enquiring about study loans

☐ A traveler asking for help at a railway enquiry counter

☐ A tourist asking for information at an enquiry counter about places to visit in a new state, hotel rates, how to get to those places, etc.

☐ A citizen journalist reports on some special event or untoward situation happening near him/her in the background

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

☐ Some issue of common concern from the students’ lives

☐ A recent news item

☐ A recent film

Guidelines

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

4. INTERVIEW
A brief recapitulation of how to prepare a CV or resume (since the students would have done this in their 1st semester)

How to write an application letter to go with it

Preparation for an interview: researching the subject/organization, the responsibilities on the job one is seeking – things to do on the previous day

Non-Verbal factors: Dress, punctuality, body language, eye contact, sitting posture

Types of interview questions: fact seeking, searching or opinion seeking, confirmatory, open and closed questions

Ways of disagreeing politely with the panelists, refusing to take provocations, asking for clarifications

What to do before and during a telephonic interview

Module III Letters, Mails and Notices

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

1. What is Mother-tongue Interference and why does it happen? – Speech sounds in English that are NOT found in Malayalam – some English sounds/words commonly mispronounced by Malayalis

2. 2-3 sessions of listening to British speech – 2-3 sessions of listening to American speech

3. Getting the most out of a dictionary – how to look for a word – some common words with multiple meanings (all widely used) – meaning of ‘connotation’, ‘pejorative’, ‘dialect’, ‘slang’, ‘expletive’ and ‘profanity’ with an example each

4. Making a 5-10 minute presentation on any topic chosen by the student and approved by the teacher

5. Writing for Social Media platforms and creating content for various purposes targeted at Social Media readers/ viewers

6. Personal blog writing

Recommended Reading


e-resources:

1. www.grammar-monster.com

2. Powerpoint Presentation in www.wikipedia.org on English spelling

3. BBC World resources on learning English
SEMESTER V
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Open Course1: EN 1551.2 Theatre Studies

No. of credits: 2
No. of instructional hours: 3 per week (Total: 54 hours)

Aim: Introduce and Equip dramatic methods and production

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

Course Outcome
CO 1: Understand the various theatres, techniques and practices
CO 2: Appreciate the medium of drama
CO 3: Initiate collaborative performances.
CO 4: Attempt production of plays
CO 5: Equip learners to choose a career in theatre.

COURSE OUTLINE
Module I Origin and Growth of Theatre
Greek Stage – Sophocles, Aeschylus, Euripides, Aristophanes – The Chorus
Tragedy, Comedy – Comedy of Humours – Comedy of Manners – Problem Play – One-Act Plays – Flash drama.

Module II Indian Theatre
Indian classical drama – Kalidasa – Major contributors of Indian English drama – Girish Karnad – Mahasweta Devi.
Origin of Theatre in Kerala – Theatre movements in Kerala – KPAC - Discuss the major plays including Edasseri Govindan Nair’s Koottukrishi and Thoppil Bhasi’s plays – An overview of Thanathu Nataka Vedi and Radio plays – Contemporary stage.

Module III Praxis

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

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

Recommended Reading:


SEMESTER V
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Open Course1: EN 1551.3 Film Appreciation

No. of credits: 2 No. of instructional hours: 3 per week [Total 54 hours]

Aim Introduce the world of movies and sensitize its representative politics

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

Course Outcome
CO 1: Decipher the meaning of a movie
CO 2: Watch, understand and analyze films from a critical perspective
CO 3: Connect movies to its multidisciplinary scope of appreciation and learning.
CO 4: Equip them to write critically about film.
CO 5: Equip them to be resourceful to find a career in areas related to film

COURSE OUTLINE
Module I Evolution and Key concepts

Module II Major Movements and the Masters (Discuss only the basics and the major film makers)
☐ Soviet Cinema and Montage
☐ German Expressionism
☐ Italian Neo Realism
French Poetic Realism and French New Wave

Third World cinema

Documentary films

Short films

The Digital world

OTT platforms


Module III Indian and Malayalam Cinema


Practical Sessions: Script Analysis and Writing Reviews

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

Case studies – Script Analysis and Review

The Titanic

Mother India

Manichithrathazhu

Recommended Reading:

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


**e-resources:**


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

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

https://plato.stanford.edu/entries/film/
SEMESTER VI
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Core Course 11: EN 1641 Gender Studies
No: of Credits: 4 No of Instructional Hours: 5 [Total: 90 hours]

Aim: Introduce and problematize gender constructs.

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

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

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

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

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

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

COURSE OUTLINE
Module I Introduction to Gender Studies
Gender, Patriarchy- Family- Identities- Essentialism- Difference- Ideology- Intersectionality- Feminisms-Womanism-Dalit Feminism-Islamic Feminism

https://excoradfeminisms.files.wordpress.com/2010/03/bell_hooks-feminism_is_for_everybody.pdf
https://ieas.unideb.hu/admin/file_9695.pdf
3. Vijila Chirappad: “Wasteland” (poem)
https://feminisminindia.com/2018/01/11/5-dalit-women-poets/
Module II Gender and Sexuality


2. Margaret Atwood: “Helen of Troy Does Countertaps” Dancing (poem) 
   [https://www.youtube.com/watch?v=_j1NzEGMndo](https://www.youtube.com/watch?v=_j1NzEGMndo)

Module III Gender and Culture

Culture, Modernity, Consumption, Sexual Economies, Commodity Culture

1. Nivedita Menon: “India: Section 377: How Natural is Normal?”
2. Maya Angelou: “Phenomenal Woman” (poem)
   [https://www.poetryfoundation.org/poems/48985/phenomenal-woman](https://www.poetryfoundation.org/poems/48985/phenomenal-woman)
3. Meena Kandasamy: “Mascara” (poem)
   [https://www.poemhunter.com/poem/mascara-4/](https://www.poemhunter.com/poem/mascara-4/)

Module IV: Gender, Power and Human Rights

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

1. Alice Walker: *Meridian* (Novel)
2. Mahaswetha Devi: *Draupadi* (Short Fiction)

Recommended Reading


e- resources

https://kalkisubramaniam.com/

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

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

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

http://www.gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm

https://guides.lib.purdue.edu/c.php?g=352219&p=2375079
SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Core Course 12: EN 1642  Indian Writing in English
No. of Credits: 4 No. of Instructional Hours: 5 per week [Total 90 hours]

Aim: Trace the growth and development of Indian English Writing

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

Course Outcome
CO 1: Make students aware of different aspects of colonization like cultural colonization.
CO 2: Trace the historical and literary genesis and development of Indian Writing in English
CO 3: Acquaint them with the major movements in Indian Writing in English across varied period and genres
CO 4: Address the plurality of literary and socio-cultural representations within Indian life as well as letters.
CO 5: Enhance the literary and linguistic competence of students by making them aware of how language works through literature written in the subcontinent.

COURSE OUTLINE
Module I Introduction
Colonialism- Macaulay’s Minutes- historical context for the rise of Indian writing in English


Module II Poetry

8. Shalim M. Hussain : “Golluckgonj” [Link](https://www.nezine.com/info/ZWFybmZZL0htZk95SVRQeWNtcHExZz09/a-few-poems-by-shalim-m-hussain.html)

**Module III Fiction and Non Fiction**


**Short stories**

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

**Novel**

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

**Essays**

Module IV Drama


1. Girish Karnad: Nagamandala

Recommended Reading


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


e- resources

https://www.tagoreweb.in/

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

https://poetsindia.com/
SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 13: EN 1643 Film Studies

No. of credits: 4
No. of instructional hours: 5 per week (Total: 90 hours)

Aim: Introduce the theoretical study of films

Objectives

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

Course Outcome

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

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

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

CO 4: Use film as a medium of communication

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

Module I The Basics


Suggested Viewing: Arrival of a Train at a Station (Lumiere), A Trip to Moon (Méliès), The Great Train Robbery (Edwin S Porter), The Birth of a Nation (D W Griffith).
Module II Major Movements in Film history


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

Module III Film Studies in Context: Indian cinema

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

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

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

Module IV Adaptation

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

Writing about film – A few case studies.

Films for close viewing:

1. Rashomon
2. Psycho
3. Chidambaram

Recommended Reading:


Clayton, Alex and Andrew Klevan.The Language and Style of Film Criticism
Kristeva, Julia. *Intertextuality: Theories and Practices*
Nelmes, Jill. *Introduction to Film Studies*. Routledge, 2011.

e-resources:

https://nofilmschool.com/Film-theory-basic-terms
http://www.jccskc.edu.hk/newweb/modules/cjaycontent/content/1112prefectPhoto/Act06/Film Appreciation.pdf
https://plato.stanford.edu/entries/film /
https://youtu.be/gNoKDkGlgiw
SEMESTER VI
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Core Course 14: EN 1644 World Classics

No: of Credits: 3
No: of Instructional Hours: 4 [Total: 72 hours]

Aim: Introduce the timeless classics of world literature

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

Course Outcome
CO 1: Understand the study of Classics as a means of discovery and enquiry into the formations of great literary works and how the rich imagery of these classical works continues beyond the twentieth century.
CO 2: Recognize the diversity of cultures and the commonalities of human experience reflected in the literature of the world.
CO 3: Imbibe a fair knowledge in the various Classical works from different parts of the world, at different time periods, across cultures.
CO 4: Examine oneself and one’s culture through multiple frames of reference, including the perception of others from around the world.
CO 5: Develop and aesthetic sense to appreciate and understand the various literary works with a strong foundation in the World Classics.

COURSE OUTLINE
Module I Prose
Course Description:
Literary classics: definitions – critical concepts – the emergence of classics – a brief survey –
Greek and Roman: Homer, Virgil, Aeschylus, Sophocles – Euripides – Aristophanes – Nikos Kazantzakis
Italian: Dante, Boccaccio – Tasso- Ariosto – Machiavelli
German: Goethe – Hermann Hesse
Russian: Dostoevsky – Tolstoy – Gorky – Solzhenitsyn
British: Aphra Behn – Mary Shelley – James Joyce

Core Reading:


Module II: Poetry


Module III: Drama


Module IV: Fiction

2. Gabriel Garcia Marquez: One Hundred Years of Solitude. Harper Collins. 2004

Recommended Reading

e-resources


Virgil’s Aeneid. http://www.gutenberg.org/files/228/228-h/228-h.htm


SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Elective Course1: EN 1661.1 Translation Studies
No. of credits 2 No. of instructional hours: 3 per week [Total: 54]

Aim Equip learners with a professional skill

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

Course Outcome
CO 1: Comprehend and practise the skills required to become a professional translator
CO 2: Help learners recognize the art involved in translation and encourage translation as a profession
CO 3: Acquire clarity regarding problems of translation
CO 4: Procure and improve language and vocabulary skills
CO 5: undertake an independent translation project.

COURSE OUTLINE
Module I Fundamentals of translation

Module II Case Studies
1. Analysis of a translated Text:
a. From Malayalam to English
i. A story
ii. A poem

b. From English to Malayalam

1. A story
2. Problems of translations

Module III: Translation Practice

a. Non-Literary( Equivalent technical terms-idioms, phrases, proverbs in English and Malayalam-Translation of sentences and passages from English to Malayalam and vice-versa)

b. Literary( Translation of short literary prose pieces including fiction from English to Malayalam and vice-versa)

COURSE MATERIAL

Core reading


Recommended Reading


‘Vanampadiyodu’ by Vyloppilly Sreedhara Menon. *(Translation of Keats’ Ode to a Nightingale)*
SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Elective Course 2: EN 1661.2 American Literature

No. of credits 2 No. of instructional hours: 3 per week [Total: 54 hours]

Aim: Introduce the uniqueness and diversity of American Literature

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

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

COURSE OUTLINE

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

Module II: Drama
1. Tennessee Williams – Lord Byron’s Love Letter
2. Saul Bellow – The Wrecker

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

   https://www.gutenberg.org/files/10947/10947-h/10947-h.htm
2. Bret Harte “The Outcasts of Poker Flat”
   https://www.gutenberg.org/files/1312/1312-h/1312-h.htm
3. Toni Morrison: Beloved

Recommended Reading


SEMESTER VI

FIRST DEGREE PROGRAMME IN

BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Elective Course 3: EN 1661.3 Creative Writing

No. of credits 2 No. of instructional hours: 3 per week [Total: 54 hours]

Aim Generate interest and prompt creativity.

Objectives

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

Course Outcome

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

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

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

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

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

COURSE OUTLINE

Module I: Art and Craft of Writing

• Introduction

  Creative Writing definition – Measuring Creativity – Inspiration and Agency – Creativity and Resistance – Imagination – Importance of Reading

• The Art and Craft of Writing
Module II: Creative Writing across Genres

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

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

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

Individual Creative Activity
One Act Play
- Writing for Children
  - Children’s literature – writing verse – fiction – scripting for children’s theatre

Individual Creative Activity
Poems/Short Stories/Plays for children

Module III: Creative Writing in Other Forms

Reviews
  - Book reviews, Film reviews

Travel Writing
Travelogues
Life Writings
Memoirs, Diary Entry, Biography, Autobiography
Blogs
Personal/Social/Cultural/Instagram poem/blogs
Creative Writing in Commercial Sphere
Forms
Advertisements, Tourist brochure, Recipe Writing
Individual Creative Activity
Book/film reviews, Travelogues, Memoirs, Diary Entry, Biography (Max. 300 words), Autobiography (Max. 300 words), Personal/Social/Cultural/Instagram poems/blogs

Course Material
Modules I & II
Reference
Modules III
Book Review
www.writingcenter.unc.edu/tips-and-tools/book-reviews/
www.writingcenter.unc.edu/esl/resources/writing-critique/
Film Review
www.wikihow.com
“How to Write a Movie Review (With Sample Reviews)”
Travelogues
www.researchgate.net/publication/274640565_TRAVELOGUES_AN_INNOVATIVE_AND_CREATIVEGENRE_OF_LITERATURE
www.academichelp.net/create-writing/write-travelogue.html
Memoir
www.selfpublishingschool.com/how_to_write_a_memoir/
“How to Fast Draft Your Memoir with Rachael Herron”
www.youtube.com
Diary Entry
www.reliving.co.uk/write-a-diary-entry-expressing-your-feelings/
Biography
www.masterclass.com/articles/how-to-write-a-biography#6-tips-on-how-to-write-a-biography/
Autobiography
www.theclassroom.com/write-autobiography-university-4581.html/
“How to Write an Autobiography: The Ultimate Guide with Pro Tips”
www.essaypro.com/blog/autobiography
Blogs
“How to Write a Blog Post: A Step-by-Step Guide”
blog.hubspot.com
www.wordstream.com>blog>2015/02/09>how-to-write-a-blog-post
Instagram Poems/Blogs
www.writersxp.com>how-to-become-an-instagram-poet
www.business2community.com>instagram>14-blogging...>02308043
Advertisements
“Creativity in Advertising-Harvard Business Review by Werner Reinartz and Peter Saffert
www.hbr.org>2013/06>creativity-in-advertising-when-it-w.../
Tourist Brochure
www.library.uncg.edu>nclitmap>TravelBrochureInclusion
www.wikihow.com>...>ArtMedia>Brochures>
Recipe Writing
www.sharonpalmer.com>rules-for-good-recipe-writing
www.thekitchn.com>how-to-write-a-recipe-58522
“How to write a recipe” by Jessica Focht 1 Nov. 2019

www.grammarly.com/blog/how-to-recipe/

Reviews - Commercial

Product

www.impactbnd.com/blog/how-to-write-product-reviews/

General Reference


Earnshaw, Steven. Ed. The Handbook of Creative Writing.Edinburgh University Press.


Morley, David. The Cambridge Introduction to Creative Writing.Cambridge University Press.

Prasad B. A Background to the Study of English Literature. Macmillan

Roney, Lisa. Serious Daring: Creative Writing in Four Genres. Oxford University Press.


Note: How to implement this course

Students should be exposed to the above as far as possible in the classroom sessions. Since there are many forms listed, group work and division of work along with self-teaching activities may be resorted to. Keeping this in view, certain items in the syllabus have been listed for individual/team writing. Writing workshops should also be conducted.
SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Elective Course 4: EN 1661.4 English for the Media

Aim: To introduce the essential requirements of writing for the media.

Objectives

1. To familiarize students with the process of writing for the media
2. To make them familiar with the specific use of English in the field of media
3. To generate interest in various aspects of media and thereby to equip them with the basic writing skills required for the same.

Course Outcome

CO 1: Generate interest in various aspects of media and thereby to equip them with the basic writing skills required for the same.

CO 2: Enable the students to take up jobs in the media industry - both in the print, broadcast and the new media.

CO 3: Equip the students with the necessary writing procedures so that they can initiate themselves into the media industry even without doing a specialized programme on the topic.

CO 4: Promote their writings with the help of the new media

CO 5: Instill confidence in learners to choose a profession in media.

Module I Writing for the print media

Newspaper: Writing headlines – Analysing newspaper articles - Practising interview skills – Planning and writing a newspaper article

Magazine: Composing magazine covers – Planning the contents of a magazine – Giving instructions for a photo shoot – Planning and writing a true life story.

Module II Writing for Radio, Television and Film

Television: Understanding the pre-production process – Organising a filming schedule – Filming on location – Editing a TV documentary

Film: Writing a screenplay – Pitching successfully – Organising a shoot – Writing a film review.

**Module III Writing for advertisements and New media**

Advertisement and Marketing: Selling your services to a potential client – Creating a print advert – Creating a screen advert – Presenting a finished advert – Analysing market trends and taking action – Setting up a marketing communication strategy – Organising the relaunch of a product – Evaluating the success of a relaunch.

New Media: Briefing a website designer – Analysing problems and providing solutions – Planning and writing a blog – Creating a podcast.

**Core Reading:**


**Recommended Reading**


**e-resources**

[https://www.google.co.in/books/edition/Designing_New_Media/](https://www.google.co.in/books/edition/Designing_New_Media/)

[https://www.google.co.in/books/edition/AS_Media_Studies](https://www.google.co.in/books/edition/AS_Media_Studies)

[https://www.google.co.in/books/edition/Social_Media_and_Democracy](https://www.google.co.in/books/edition/Social_Media_and_Democracy)

[https://www.google.co.in/books/edition/Writing_FEATURE_Articles](https://www.google.co.in/books/edition/Writing_FEATURE_Articles)

[https://www.google.co.in/books/edition/Writing_Space](https://www.google.co.in/books/edition/Writing_Space)
http://downloads.bbc.co.uk/writersroom/scripts/bbcradioscene.pdf
https://indiegrounfilms.files.wordpress.com/2014/01/titanic-numbered.pdf
https://podcasts.google.com/
SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Elective Course 5: EN 1661.5 20th Century Regional Literatures in English Translation

No. of credits: 2 No. of instructional hours: 3per week [Total: 54 hours]

**Aim:** Introduce and broaden the knowledge about the richness of regional literatures.

**Objectives**

1. Introduce the diversity of the nature and features of literary productions within the country and to synthesis ideas that connect them
2. Equip to analyze and defend a plurality of paradigms that will enable a greater understanding of the complex and interdisciplinary nature of translation.
3. Enhance the competence and skill development in the area of translation studies.

**Course Outcome**

CO 1: Think creatively and critically within and beyond the singularity of regional literature

CO 2: Overcome language barrier in the appreciation of literature

CO 3: Equip to identify the uniqueness as well as the shared history of the regional literatures

CO 4: Engage in translating regional texts into English

CO 5: Be able to evaluate their own competences in translation and will be capable of selecting specialized translation courses for higher studies and also as profession.

**COURSE OUTLINE**

**Module I: Poetry**

1. Amrita Pritam (Punjabi) “Oedipus”
   [https://www.poemhunter.com/poem/tete-a-tete-4/](https://www.poemhunter.com/poem/tete-a-tete-4/)
5. K.Ayappa Paniker “Bhagavathyunjamma's Bharatanatyam”
Module II:

**Fiction/ Non-Fiction**

2. U R Ananthamurthy : *Samskara: A Rite for A Dead Man* New Delhi Oxford University Press 2013

**Short Story:**

1. Ismat Chughtai “The Quilt” https://archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai_djvu.txt.

Module III: Drama


**Recommended Reading**


Ashly C N .tr.*O Hendriyude Theranjedutha Kathakal* by. Papion, Kozhikodu.

Bhattacharya, Bhabani (ed.) *Contemporary Indian short stories Volume II* Sahitya Akademi, 2006


*Gokak V.K. (ed). Literature in Modern Delhi:* The Publication Indian Languages Division, 1957


Sachidananda, K. ed *Signature: One Hundred Indian Poets*. NET India New Delhi 2000


Sreedhara Menon, Vyloppilly. *Vanampadiyodu’* (Translation of Keats’ Ode to a Nightingale)

e-resources:

(http://kamil.neabinternational.org/cockfight.htm)


https://archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai_djvu.txt

https://www.poemhunter.com/ayyappa-paniker/poems/


https://www.poetrytranslation.org/poems/from/india

https://kitaab.org/2018/01/19/100-great-indian-poems-editors-note-and-8-poems/

http://indianpoetrytranslations.blogspot.com

https://www.worldliteraturetoday.org/blog/poetry/three-poems-india-kedarnath-singh

https://zubaanbooks.com/found-in-translation-stories-from-india/

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

Elective Course 6:  EN 1661.6        Copy Editing

No. of credits: 2                  No. of instructional hours: 3 per week [Total: 54 hours]

Aim:  Introduce a skill and career oriented course

Objectives

1. Familiarize students with the concepts of copy-editing and impart basic copy-editing skills.
2. Give exposure to the practice of copy editing
3. Open up areas of further possibilities regarding choice of career.

Course Outcome

CO 1: Gain Through knowledge og the theoretical and practical knowledge of copy editing
CO 2: Copy-edit non–technical materials of moderate difficulty.
CO 3: Produce consistently well-organized written discourse.
CO 4: Find employment in the editing field as copy-editors, sub-editors and webeditors.
CO 5: Help them find employment in the publishing field

COURSE OUTLINE

Module I

What is copy-editing - scope and need - various typescripts - electronic - conversion of manuscripts - copy-editing - preliminary steps.

Module II

Preparing the text - the quantity of copyediting needed - interacting with the author - creation of self-contained, well-edited copies and books - coherence and consistency - the question of copyrights - acknowledgements and other legal issues - incorporating illustrations - copy-editing blurbs and titles and cover descriptions - dealing with multi-authorship - proof-reading - repeated proofs.

Module III

Module IV

Practice session On grammatical trouble points - use of MLA Handbook as an in-house style manual – basic copy editing using materials such as assignments and projects from students - use of electronic versions of these materials for onscreen copy-editing practice.

Recommended Reading


A. Guidelines for Teachers:

1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor for the sixth semester. However the work of supervising the Projects should be distributed equally among all the faculty members of the department.

2. The teaching hours allotted in the sixth semester for the Project/Dissertation [i.e., 3 hours/week] is to be used to make the students familiar with Research Methodology and Project writing.

3. A maximum of five students will work as a group and submit their project as a [single] copy for the group. The members of a group shall be identified by the supervising teacher. Subsequently each group will submit a project/dissertation and face the viva individually/separately.

4. The list containing the groups and its members should be finalized at the beginning of the sixth semester.

5. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class [Semester 6] as the case may be. The group will then collectively work on the topic selected.

6. Credit will be given to original contributions. So students should not copy from other projects.

7. There will be an external evaluation of the project by an External examiner appointed by the University. This will be followed by a viva voce, which will be conducted at the respective college jointly by the external examiner who valued the projects/dissertations and an internal examiner. All the members within the group will have to be present for the viva voce. The grades obtained [for external evaluation and viva voce] will be the grade for the project/dissertation for each student within that group.

8. The Project/Dissertation must be between 20 and 25 pages. The maximum and minimum limits are to be strictly observed.


10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.
11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.

**B. General guidelines for the preparation of the Project:**

- Paper must of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5 inch left margin and 1 inch margin on the remaining three sides.
- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown:

  Chapter One
  Introduction

- Sequence of pages in the Project/Dissertation:
  i. Cover Page.
  ii. First Page.
  iii. Acknowledgement, with name & signature of student.
  iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
  v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.
- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.
- Chapter divisions: Total three chapters.

  Preface
  Chapter One: Introduction - 5 pages
  Chapter Two: Core chapter - 15 pages
Chapter Three: Conclusion - 5 pages.

Works Cited

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand corner]

C. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.

2. Details like Names of the Candidates, Candidates’ Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc. should be furnished only on the first page.

3. Identity of the Candidate/College should not be revealed in any of the inner pages.

4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.

5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

D. Selection of Topics:

Students are permitted to choose from any one of the following areas/topics. Selection of topics/areas has to be finalized in the course of the first week of the final semester itself with the prior concurrence of the Faculty Advisor / Supervisor:

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]

2. Analysis of a film script.

3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].

4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [News from 5 consecutive days highlighting local, regional, national, international, sports, etc]

5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].

6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].

7. Studies based on any 5 newspaper editorials or articles by leading international or national columnistslike Thomas Friedman, Paul Krugman, Anees Jung, etc.
8. Compilation and translation of any 5 folk stories of the region.

9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal Txtng: the GR8 Dbt. OUP, 2008]

10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].

11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.

12. Study based on the life and works of one Nobel Prize winner in literature.

E. Details of Course Contents:

(1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:

(a) Selecting a Topic

(b) Compiling a Working Bibliography

(c) Writing Drafts

(d) Plagiarism and Academic Integrity

(e) Mechanics of Writing

(f) Methods of quoting texts:

(g) Format of the Research Paper


(2) Documentation of sources in the works cited page(s): Samples of different types of sources will be provided.
Question Paper Pattern

No questions should be asked from Additional/ Suggested/ Recommended Reading.

Max. Marks: 80

Time: 3 hours

Part One
10 questions to be answered, each in a word or sentence. (10 x 1=10marks)

Part Two
Eight questions to be answered from a total of 12 and to be written in not more than 50 words.

(8 x 2= 16marks)

Part Three
Six questions to be answered from a total of 9 and to be written in around 100 words.

(6 x 4 = 24marks)

Part Four
Two questions to be answered out of four and to be written in not less than 300 words.

(2 x 15= 30marks)