

ENGLISH

PSO1: Attain extensive knowledge of World Literatures with special focus on development and expansion of English Literature and subsequently, the rise of Literatures in English.

PSO2: Analyse the matrices of historical events, political scenarios and socio-cultural milieus which have influenced processes of literary narrations especially in India and engage in crucial dialogues with the same.

PSO3: Critically evaluate key theoretic approaches in Classical Criticism and Modern Theory towards deconstructing preoccupations and matrices of contemporary literatures.

PSO4: Attain and develop skills in literary and communicative English and apply the same towards self and social advancement viz. being gainfully employed in academics, media and telecommunication sector, pursuing higher studies and research, extending services in English language and communication to nodal governmental and private organisations (tourism/hospitality/aviation industry) and/or pursuing creative writing on multimedial platforms through an informed knowledge of narratological skills.

OLD COURSE SYLLABUS OC 45

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| Title of the Course | Discipline Specific Core/ Generic Elective |
| Semester | I |
| Course Code | DSC 1A |
| Title of the Paper | Popular Literature |
| No. of Credits | 04 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To introduce students to the salient features of Popular Literature
- 2) To aid an understanding of the distinction between popular and canonical literature.
- 3) To enable analyses of prescribed texts based on theoretical knowledge acquired.
- 4) To facilitate the creation of literary pieces based on the understanding of popular literature.

Syllabus - Course Components divided into units, no of lectures per unit

60 (01 hour lecture) or 75 (45 minutes lectures) considering a term/semester runs over 15 weeks.

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. Shyam Selvadurai *Funny Boy*
4. Durgabai Vyam and Subhash Vyam Bhimayana: *Experiences of Untouchability*

Autobiographical Notes on Ambedkar (For the Visually Challenged students)

Suggested Topics and Background Prose Readings for Class Presentations

Topics

1. Coming of Age
2. The Canonical and the Popular Caste
3. Gender and Identity Ethics and Education in Children's Literature
4. Sense and Nonsense
5. The Graphic Novel

Course Outcomes:

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

- 1) State the salient features of Popular Literature.
- 2) Paraphrase and discuss the nodal discursive patterns and differences between the popular and canonical literary oeuvres.
- 3) Demonstrate a multidimensional textual analysis of prescribed works.
- 4) Critique literary pieces which reflect an understanding of the characteristics of popular literature.

References

- 1) 1.Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIEL, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., Post Independence Voices in South Asian Writings (Delhi: Doaba Publications, 2001) pp. 51–65.
- 2) 2.Sumathi Ramaswamy, 'Introduction', in Beyond Appearances?: Visual Practices and Ideologies in Modern India (Sage: Delhi, 2003) pp. xiii–xxix.
- 3) 3.Leslie Fiedler, 'Towards a Definition of Popular Literature', in Super Culture: American Popular Culture and Europe, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
- 4) 4.Felicity Hughes, 'Children's Literature: Theory and Practice', English Literary History, vol. 45, 1978, pp. 542–61.

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|---------------------------------|-----------------------|
| Title of the Course | Core Course |
| Semester | I |
| Course Code | DSC 1A |
| Title of the Paper | Communicative English |
| No. of Credits | 04 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To develop skills of listening, reading and writing among students. ii. To facilitate proficient day-to-day personal and professional (academic and non-academic) transactions using English as the medium of communication.
- 2) To strengthen the fundamentals of written correspondence.
- 3) To illustrate the use of grammar, jargon and contextual domains and registers in spoken communication.
- 4) To enable an application of theoretical knowledge about language in conversational English.
- 5) To promote an interest in learning advanced components of language in the interest of answering competitive examinations.

Syllabus

Reading & Listening Comprehension - The student should be able to understand and assimilate the main ideas and specific details in a 500-600 word text of moderate difficulty. Paragraphing and punctuation to be taught through the prescribed text or suitable material chosen by faculty. (SEE should be set from an unseen text from the following domains - History, Biography, Sport, Tourism, humanities, commercial or scientific research findings, newspaper report. (16 marks)..... 16 lectures

NB : Students should be recommended to buy the prescribed Text : Selections from Vinod Sood, et. al., eds., The Individual and Society: Essays, Stories and Poems (Delhi: Pearson, 2005)

- Writing a short narrative with appropriate use of paragraphing and punctuation (approximately 450- 500 words) (ISA

– 10 marks).....12 lectures • Writing Summaries (SEE – 16 marks).....18 lectures

• Following instructions and directions from an oral stimulus. This could be a talk/lecture/discussion/news item/announcement. This component may be administered through a clear recording or faculty reading aloud. The task set as well as student responses may be recorded for purpose of moderation. (This unit should be tested via an Internal/ISA test – 10 marks) 12 lectures

• Writing a brief for the classified advertisements page for selling/ buying an item; accommodation available or wanted; other classifieds. (2 Questions at SEE – 12 marks each= 24 marks total at SEE)12 lectures • Writing a notice, poster, recipe, directions to a location (2 Questions at SEE – 6 marks each = 12 total at SEE).....12 lectures • Identifying and correcting errors of usage and syntax (SEE – 12 marks). 8 lectures

Course Outcome:

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

1. Identify commonly made errors in spoken and written correspondence and rectify the same.
2. Practise the usage of correct grammatical structures while conducting written and spoken communication.
3. Generate literary pieces (fictive and non-fictive) by using appropriate contextual jargons.
4. Apply the knowledge acquired during the course in solving grammar-based and critical reading exercises in competitive examinations.

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| Title of the Course | Ability Enhancement Course Compulsory |
| Semester | I |
| Course Code | 1.1. |
| Title of the Paper | English Communication |
| No. of Credits | 04 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To introduce students to the theory, fundamentals and tools of communication.
- 2) To develop vital communication skills which are integral to personal, social and professional interactions.
- 3) To facilitate an unhindered and erudite expression of thoughts, emotions and ideas through various means of communication.
- 4) To promote interpersonal and intrapersonal communication through interactive and participative modes of group and peer learning.

Syllabus

1. Introduction: Theory of Communication, Types and modes of Communication

2. Language of Communication: Verbal and Non-verbal (Spoken and Written) Personal, Social and Business Barriers and Strategies Intra-personal, Inter-personal and Group communication

3. Speaking Skills: Monologue Dialogue Group Discussion Effective Communication/ Mis-Communication Interview Public Speech

4. Reading and Understanding Close Reading Comprehension Summary Paraphrasing Analysis and Interpretation Translation (from Indian language to English and vice versa)
Literary/Knowledge Texts.

5. Writing Skills Documenting Report Writing Making notes Letter writing

Course Outcomes:

At the end of the course, the student will be able to

- 1) understand the theory and fundamentals of communication through components of grammar, jargon and registers.
- 2) integrate the theoretical knowledge into practical usages with fluency and proficiency.
- 3) undertake close and critical reading of texts.
- 4) generate creative and technical literary pieces adhering to contextual communicative norms and codes.

References

1. Fluency in English - Part II, Oxford University Press, 2006.
2. Business English, Pearson, 2008.
3. Language, Literature and Creativity, Orient Blackswan, 2013.
4. Language through Literature (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas.

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| Title of the Course | English Compulsory |
| Semester | III |
| Course Code | - |
| Title of the Paper | Functional English |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives

- 1) To consolidate the basics of English Grammar of learners
- 2) To facilitate an accurate usage of grammatical structures in oral and written communication.
- 3) To introduce learners to be the rubrics of formal correspondence in institutional set ups.
- 4) To enable learners, communicate confidently in day-to-day personal as well as professional interactions.

Syllabus

Writing Skills

Students to acquire accuracy of expression through.

- i. Précis Writing
- ii. Letter Writing: official letters to the
College /University/Panchayat/Municipality/Electricity department etc.
Letters of inquiry/complaints/orders, requests and also letters to the editor.
- iii. Notices/Agenda/Minutes of a meeting.
- iv. Writing Representation

Grammar and Vocabulary

- Reported Speech
- Idioms
- Abbreviations
- Modal Auxiliaries
- Question Tags
- Articles
- Spotting the errors
- Punctuation
- Making negatives
- Phrases/Clauses

II. Speaking Skills

The students should be able to communicate in English by responding orally under time conditions to a variety of printed information. Classroom situation should be created to encourage, facilitate and improve speaking skills among the students.

- i. Dyadic communication i.e. telephonic conversation.
- ii. Speech i.e. Condolence, Vote of thanks, Welcome, Introduction, Farewell, Chairman's Speech, Inaugural etc.

Conversational speech can be taught to students by giving them practice in a conversational class. In this class the students should be encouraged to shed their inhibitions and restraints and, speak out spontaneously.

Note: Speech and Dyadic communication i.e. telephonic conversation is a CIA component

Course Outcome

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

- 1) Understand the fundamental concepts in English Grammar and Language-usage.
- 2) Apply the rubrics of Grammar in written and oral communication.
- 3) Identify and rectify grammatical errors in order to make communicative interactions error-

free

- 4) Undertake formal correspondence with a sound knowledge of grammatical concepts and communication-formats/protocols.

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| Title of the Course | English Compulsory |
| Semester | IV |
| Course Code | - |
| Title of the Paper | English Language through Literature |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To introduce students to the finer nuances of language through literary aspects.
- 2) To enable students to appreciate texts/literary pieces critically by deconstructing stylistic aspects.
- 3) To provide training and practice in formal as well as creative writing.
- 4) To facilitate the creation of original literary pieces with a sound knowledge of grammar and literary skills.

Syllabus

1. Grammar : Parts of speech, tenses, reported speech, clauses. (Identification through usage in literary texts)
2. Composition ; Essay Writing; personal / informal writing as reflected in journal entries and narration of personal experiences
3. Creative Writing: Short Story / Poem etc.
4. Critical Appreciation (Poem, Speech, Prose - Covert & overt meanings, symbolism, figures of speech, tone, humour, voice etc.).
5. Social Letters
6. Social Speeches
7. Writing Copy for Advertisements
8. Writing a middle for newspapers.
9. Feature writing

Course Outcome

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

- 1) Understand the finer nuances of language through the knowledge of literary aspects.

- 2) Critically appreciate literary pieces by deconstructing stylistic aspects.
- 3) Apply the knowledge of stylistic aspects in formal as well as informal correspondence.
- 4) Create creative pieces using the knowledge of literary aspects and stylistic devices.

References

1. ***Reading Beyond Words***, W. Royce Adams, Jane Brody
Harcourt College Publishers, 6th Edition (2000)
ISBN : 0-15-508029-6
[http : //www.harcourtcollege.com](http://www.harcourtcollege.com)

2. ***An Introduction to Critical Reading***, Leah McCraney
Thomson - Wadsworth, 5th Edition (2004)
ISBN : 0-15-506896-2
[http : //www.wadsworth.com](http://www.wadsworth.com)

3. ***Creative Editing***, Dorothy A. Bowles, Siane L. Borden
Thomson - Wadsworth, 3rd Edition (2000).
ISBN : 0 - 534 - 56178 - 0
[http : //www.wadsworth.com](http://www.wadsworth.com)

4. ***How to Write Articles for Newspapers and Magazines***, Dawn Sova
Thomson - Arlo, 2002
ISBN : 0 - 7689 - 1079 - x

5. ***How to Write Short Stories*** - Sharon Sorenson
Thomson - Sncs - 2002
ISBN : 0 - 7689 - 1084 - 6
6. ***Essential English Grammar*** - Raymond Murphy
Cambridge University Press, ISBN : 81 - 7596 - 029 - 9

7. ***Intermediate English Grammar*** - Raymond Murphy
Cambridge University Press, ISBN : 81-7596 - 029 - 9

8. ***Advanced English Grammar*** - Martin Hewings

Cambridge University Press, ISBN : 81 - 7596 - 007 - 1

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| Title of the Course | Major English |
| Semester | III |
| Course Code | III |
| Title of the Paper | Seventeenth Century English Literature |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives

- 1) To enable students to appreciate critically representative literary works of the seventeenth century.
- 2) To reveal the impact of socio-economic aspects of the seventeenth century on literature written during the period.
- 3) To acquaint the students with different stylistic features of works prescribed in the syllabus.
- 4) To encourage independent reading of literary texts of the period.

Syllabus

Essays

Joseph Addison- 1) Sir Roger at the Theatre

2) On the whims of lottery adventures

Sir Richard Steele- 1) Sir Roger and the window

2) The trumpet club

Drama

Oliver Goldsmith-She Stoops To Conquer

Poetry

1. Milton: (a) Paradise Lost – Book IX

Lines-856-959

(Has thou not wonder'd Adam, at my stay

One flesh to lose thee, were to lose myself)

2. George Herbert:

(a) Pulley

(b) The Collar

3. Ben Jonson:

(a) To my son.

(b) Song to Celia.

4. R. Herrick:

- (a) Delight in Disorder.
- (b) To Virginia.

5. John Donne:

- (a) The Canonization.
- (b) Death be not Proud.
- (c) The Sun Rising

Background:

1. The Age of Prose and Reason (with particular reference to the Essays)
2. Impact of Restoration on English Drama.
3. Features of Cavalier and Metaphysical poetry.

Course Outcome

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

- 1) State the salient socio-political and cultural movements which influenced 17th century English literature.
- 2) Critically examine the literary forms which burgeoned in 17th century.
- 3) Evaluate the thematic preoccupations in representative literary works of the century.
- 4) Analyze and study the stylistic aspects in the representative texts and the broader oeuvre of the century.

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| Title of the Course | Major English |
| Semester | IV |
| Course Code | IV |
| Title of the Paper | Eighteenth and Nineteenth Century English Literature |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives

- 1) To enable students to appreciate critically representative literary works of the eighteenth and nineteenth century.
- 2) To reveal the impact of socio-economic aspects of the eighteenth and nineteenth century on literature written during the period.
- 3) To acquaint the students with different stylistic features of works prescribed in the syllabus.
- 4) To encourage independent reading of literary texts of the period.

Syllabus

TEXTS

Charlotte Bronte: Jane Eyre

Charles Dickens: Oliver Twist

POETRY:

1. William Wordsworth:
 - (a) Lines Composed A Few Miles Above Tintern Abbey.
 - (b) She Dwelt Among The Untrodden Ways.
 - (c) A Slumber Did My Spirit Seal.
2. William Blake : (a) The Lamb
(b) The Tyger
3. P.B. Shelley : Ozymandias.
4. John Keats : Ode To Autumn.
5. Byron : When we two parted
6. S.T. Coleridge : Rime of the Ancient Mariner.
7. A. L. Tennyson : Tithonus.
8. Robert Browning : My Last Duchess.

BACKGROUND:

1. Enlightenment, the Impact of French Revolution, Industrial Revolution on English Literature.
2. Romanticism, Classicism and Neo-Classicism.
3. Features of Victorian Literature – Victorian Complacencies and Compromise. (Religion and Science, Religion and Democracy and Religion and sex)

Course Outcome

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

- 1) State the salient socio-political and cultural movements which influenced 18th and 19th century English literatures.
- 2) Critically examine the literary forms which burgeoned in 18th and 19th century.
- 3) Evaluate the thematic preoccupations in representative literary works of the centuries.
- 4) Analyze and study the stylistic aspects in the representative texts and the broader oeuvre of the centuries.

References

- Nineteenth Century Literature – R.C. Churchill.
- Pelican Guide to English Literature – Boris Ford (Vol. 5, 6)
- Critical History of English Literature – David Daiches (Vol 4)
- Dickens At Work – John Butt and Kathleen Tillotson – Methuen & Co. Ltd. London.
- Tennyson – Sir Alfred Lyall – S. Chand & Co.
- Browning – Roy E. Gridley – Routledge & Kegan Paul in association with Blackie, India.
- Robert Browning – A Study of His Poetry – Thomas Blackburn – Eyre & Spottiswoda, London.

- Byron, Shelley & The Liberal – William H. Marshall – University of Pennsylvania Press – Philadelphia.
- Blake – Stanley Gardner (ed) – Evans Brothers Ltd.
- Critics On Keats – ed. Judith O’Neill – George Allen & Unwin Ltd.
- The Imagery Of Keats And Shelley: A Comparative Study – Richard Harter Fogle – The University of North Caroline Press, Chapel Hill.
- Shelley: His thoughts & Works – Desmond King – Macmillan & Co. Ltd. London.
- The Simple Wordsworth: Studies in the poems 1797 – 1807 – John F. Danby – Routledge & Kegan Paul, London.
- John Keats: His Mind & Work – Bhabatosh Chatterjee – Orient Longman.

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| Title of the Course | Allied to Major |
| Semester | III |
| Course Code | - |
| Title of the Paper | Creative Writing |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To introduce learners to diverse literary genres and forms
- 2) To acquaint learners with the finer rubrics of poetry and short story writing.
- 3) To acquaint learners with the finer rubrics of autobiographical, journal and design writing.
- 4) To facilitate the creation of the afore-mentioned literary forms in free-flowing as well as theme-oriented structures.

Course Outcome:

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

- 1) Identify and understand the stylistic aspects of select literary forms prescribed in the study.
- 2) Identify and critically appreciate the stylistic nuances and distinction of poetry and short story as literary forms and create literary pieces of these forms.
- 3) Examine and critically appreciate the stylistic nuances and distinction of poetry and short story as literary forms and create literary pieces of these forms.
- 4) Merge and create unique literary designs based on knowledge gained.

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| Title of the Course | Allied to Major |
| Semester | IV |
| Course Code | 1.1. |
| Title of the Paper | American Studies |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To introduce students to 17th and 18th century American literatures with special foci on important thinkers and writers.
- 2) To introduce students to 19th and 20th century American literatures with special foci on important thinkers and writers.
- 3) To enable learners to understand the significance of prominent socio-cultural and economic events/movements which led to the rise of literary forms, genres and narratives.
- 4) To enable them draw correlations between literatures of America and literatures of India to decipher common/ distinct thematic preoccupations.

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| Title of the Course | Foundation Course |
| Semester | III |
| Course Code | - |
| Title of the Paper | Introduction to Journalism |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives

- 1) To introduce learners to the field of journalistic writing.
- 2) To facilitate an understanding of the nodal concepts in journalistic writing.
- 3) To acquaint learners with literary tools which can be employed in journalistic writing.

4) To enable the creation of journalistic pieces.

Course Outcome

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

- 1) State and understand the nodal concepts in the field of journalistic writing.
- 2) Critically appreciate journalistic writing as a distinct form of writing with its sets of jargon, registers and domains.
- 3) Analyse the distinct stylistic devices and patterns used in different types of journalistic reporting and writing.
- 4) Apply the knowledge in writing journalistic pieces.

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| Title of the Course | Foundation Course |
| Semester | IV |
| Course Code | - |
| Title of the Paper | Journalism in India |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives

- 1) To acquaint learners with the history of journalistic writing in India. ii. To facilitate an understanding of the role played by journalism in the various socio political, cultural and economic events of India with special foci on India's freedom struggle.
- 2) To enable a detailed study of India's centenarian newspapers and nodal journalistic figures
- 3) To help learners analyse the future of journalistic writing with its past and present trajectories in view.

Course Outcome

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

- 1) Outline the history of journalistic writing in India.
- 2) Understand and evaluate the significance of journalistic writing in India's past.
- 3) Critically examine the role of journalistic writing in India in contemporary times.
- 4) Analyze the future trajectory of journalistic writing in India based on the knowledge gained through the course.

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| Title of the Course | BA English |
| Semester | V |
| Course Code | V |
| Title of the Paper | Shakespeare |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To introduce students to the 'Shakespearean Age'
- 2) To initiate a study into the concepts, characteristics and thematic matrices of Shakespearean drama and poetry.
- 3) To facilitate an intensive analysis of Shakespearean drama through prescribed texts.
- 4) To foster a critical appreciation of the Shakespearean sonnet through prescribed poems and enable creation of literary pieces hinging on the aforementioned study.

Syllabus

Texts:

1. Othello
2. Antony and Cleopatra

Sonnets: William Shakespeare

1. Sonnet No 16 – “ But wherefore do not you a mightier way”
2. Sonnet No 18 – “ Shall I compare thee to a summer’s day?”
3. Sonnet No 29 – “ When in disgrace with fortune and men’s eyes,”
4. Sonnet No 54 – “ O, how much more doth beauty beauteous seem”
5. Sonnet No 73 – “ That time of year thou mayst in me behold”
6. Sonnet No 109 – “ O, never say that I was false of heart,”
7. Sonnet No 116 – “ Let me not to the marriage of true minds”
8. Sonnet No 138 – “ When my love swears that she is made of truth”
9. Sonnet No 141 – “ In faith, I do not love thee with mine eyes,”
10. Sonnet No 145 – “Those lips that Love’s own hand did make”

Background:

- Social background of the Elizabethan Age
- Conventions of Elizabethan Drama (Stage and Audience)
- Stages in the development of Shakespeare’s works(Drama and Poetry)
- Nature of Shakespearean tragedy
- Nature of historical plays of Shakespeare

Course Outcomes

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

- 1) Identify the socio-political and cultural climate of the Elizabethan and Jacobean era which significantly shaped the worldview of Shakespearean oeuvre. b) categorize and critically appreciate the distinct features of Shakespearean drama - history, tragedy and comedy- - through prescribed texts.
- 2) Study the features of Shakespearean sonnet and evaluate its stylistic and thematic uniqueness vis a vis Petrarchan and Spenserian sonnet.
- 3) Generate literary pieces based on the theoretical understanding and textual perceptions gained from Shakespearean literature.

References

- Preface To Shakespeare– H. Granville Barker – London B. T.
- Companion To Shakespearean Study– ed. Granville Barker & G. B. Harrison – Cambridge University Press.
- Shakespeare: The Poet And His Background– Peter Quenell.
- Essays on Shakespeare and Elizabethan Drama– ed. Richard Hosley – Routledge & Kegan Paul Ltd. London.
- The Growth & Structure Of Elizabethan Comedy– M. C. Bradbrook – Chatto & Windus, London.
- Shakespeare’s Imagery and What It Tells Us– Caroline Spurgeon –Cambridge University Press.
- Shakespearean Tragedy– A. C. Bradley – Atlantic Publishers.
- Shakespeare In His Age– F. E. Halliday. Gerald Duckworth & Co. Ltd.
- Shakespeare’s Comedies– Bertrand Evans – Oxford At the Clarendon Press.
- Shakespeare’s Festive Comedies– C. L. Barber – Princeton, New Jersey.
- The Development of Shakespeare’s Imagery– W. H. Clemen – University Paperbacks.
- Essays on Shakespeare & Elizabethan Drama– ed. Richard Hosley – Routledge & Kegan Paul Ltd. London.
- Nature in Shakespearean Tragedy– Robert Spearght – Collier Books, N. Y.
- Some Shakespearean Themes– L. C. Knight – Chatto & Windus, London.
- The Imperial Theme– G. Wilson Knight – University Paperbacks.
- Shakespeare : His World and His Art – K. R. Srinivasa Iyengar – Sterling Publishers.

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| Title of the Course | BA English |
| Semester | V |
| Course Code | VI |
| Title of the Paper | Modern American Literature |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) introduce students to the American Literature of the 20th century.
- 2) facilitate a study of the major socio-economic and cultural events which shaped American literary expression in the 20th century.
- 3) initiate a deep reading of the prescribed texts as representative literatures of the time. d) enable a critical evaluation of the active interface between society and literature in any given spatial and temporal context.

Syllabus

Texts

1. F. Scott Fitzgerald – The Great Gatsby
2. Tennessee Williams – A Streetcar Named Desire
3. Poetry –
 - i) Robert Frost (a) Stopping By Woods On A Snowy Evening
(b) Acquainted With The Night
 - ii) Carl Sandburg
 - (a) Chicago
 - (b) The People Will Live On
 - (c) Fog
 - iii) Stephen Dunn
 - (a) The Death of God
 - (b) Their Divorce
 - (c) Odysseus' Secret
 - (d) A Postmortem Guide
 - (e) Oklahoma City
 - iv) e.e.cummings
 - (a) My Sweet Old Etcetera
 - (b) Buffalo Bill

- (c) This Little Bride & Groom Are
- (d) Next To Of Course God
- v) Archibald Macleish – Speech To A Crowd
- vi) Ezra Pound
- (a) In A Station Of A Metro
- (b) Alba
- (c) The Garden
- 4) Background Topics:
 - i) The Jazz Age
 - ii) The American Dream
 - iii) Imagism
 - iv) The Great Depression

Course Outcomes:

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

- 1) study and critically appraise the social, political and cultural events which influenced American creative and literary expression in the 20th century.
- 2) undertake a critical reading of the prescribed texts and deconstruct thematic matrices therein.
- 3) identify the distinct forms and genres of poetry that evolved during the period under study through prescribed texts.
- 4) apply the knowledge of this study to allied periods and geographies in order to the broader relationship between literature and society.

References

- *The New Oxford Book of American Verse*, New York, University press, 1976.
- *Profiles Of modern American Authors* – Bernard Dekle; Charles E. Tuttle Co. Rutland, Vermont. (U.K. Prentice-Hall)
- *The Story of American Literature* – Ludwig Lewisohn – The Modern Library, N. Y.
- *The Territory Ahead – Critical Interpretations in American Literature* – Wright Morris – Atheneum; 1957 by Macmillan.
- *Modern American fiction – Essays in Criticism* – ed. A. Walton Litz- OUP – N.Y. 1963.
- *The Theory of American Literature* – Howard Munford Jones – Cornell University Press.
- *Contemporary American Poetry* – Voice Of America Forum Lectures.
- *Seven Modern American Novelists* – ed. William Van O’ Connor. Popular Prakashan, Bombay
- *The American Novel Today – An Anthology* compiled by G. G. Urwin
- *Backgrounds of American Literary Thought* . 3rd edition. Rod Horton & Herbert w. Edwards.
- Boris Ford. Vol 9 . *American Literature*
- *American Literature 1890 – 1950 . An Anthology*. Ed. Egbert S. Oliver – S. Chand & Co. Ltd. Eurasia Pubg Hse, New Delhi.
- *Twentieth Century Verse – An Anglo – American Anthology*.

- *The New Pocket Anthology of American Verse – From Colonial Days to the Present.* Ed. Oscar Williams – Washington Square Press, Inc. N.Y.
- *Living Masterpieces Of American Literature* – ed. Randall Stewart – Brown University
- *The Penguin Book Of American Verse* – ed. Geoffrey Moore.
- *Poetry USA* – ed. Paul Molloy – Scholastic Book Services.
- *American Poetry – An Anthology.* Ed. Donald Hall.
- *Current Perspectives on American Literature* – S. Prakash Rao – Atlantic Pubs. & Distributors.
- *Indian Essays in American Literature* – ed. Sujit Mukherjee & D. V. K. Raghavacharyulu – (Papers in Honour of Robert E. Spiller) – Popular Prakashan – Bombay.
- *American Literature Survey* – ed. Milton R. Stern & Seymour L. Grass . The 20th Century – Light & Life Pubs. N, Delhi.
- 20th Century views Series – *Ezra Pound* – ed. Walter Sutton – Prentice Hall Inc.
- 20th C Views Series – *Robert Lowell* – ed. Thomas Parkison – Prentice Hall Inc.
- 20th C Views Series – *Wallace Stevens* – ed. Marie Burroff – Prentice – Hall Inc.
- *Modern Drama – Essays in Criticism* – ed. Ravis Bogard & William I. Oliver- OUP.

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|---------------------------------|--------------------|
| Title of the Course | BA English |
| Semester | V |
| Course Code | VII |
| Title of the Paper | Literary Criticism |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To introduce the field of Literary Criticism to students and explain its role and relevance in critically evaluating literary pieces.
- 2) To facilitate an understanding of the distinction between descriptive and prescriptive literary criticism.
- 3) To explain and analyse the salient characteristics of Platonic, Aristotelian, Neoclassical, Romantic and Formalist criticism
- 4) To initiate an application of the tenets of the aforementioned literary schools of criticism in critical reading of select texts as part of participative discussion.

Syllabus

1. Platonic Rejection of Literature
2. Aristotle's Justification of Literature
3. Aristotle's notion of Imitation, Tragedy, Catharsis

4. Neo-classical Criticism :
 - Dryden’s “Essay of Dramatic Poesy”
 - Pope’s “Essay on Criticism”
 - Samuel Johnson’s “Preface” to Shakespeare’s plays
5. Romantic Criticism :
 - Wordsworth’s “Preface” to the Lyrical Ballads
 - Coleridge on Imagination (Biographia Literaria)
6. T.S. Eliot: “Tradition and the Individual Talent”.

Course Outcomes:

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

1. Identify the central tenets of major schools of literary thought as prescribed in the syllabus.
2. Critically examine the socio-political, cultural and economic milieus in which these schools of criticism flourished.
3. Evaluate the role of these schools of criticism in critical analyses of literature.
4. Apply this knowledge in deconstructing thematic and stylistic matrices in literary texts.

Reference Books

Literary Criticism: A Short History – Cleanth Brooks

Mirror and the Lamp – M.H.Abrams

Glossary of Literary Terms – M.H.Abrams

History of Literary Criticism – Rene Welleck

Theory of Literature – Rene Welleck

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|---------------------------------|---|
| Title of the Course | BA English |
| Semester | V |
| Course Code | VIII |
| Title of the Paper | Introduction to the Art of Writing through Literary Prose |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objective

- 1) To introduce students to different styles of writing in prose style.
- 2) To help learners understand the distinct features of each style
- 3) To facilitate the analyses of representative texts based on stylistic and grammatical knowledge
- 4) To help learners write literary pieces using one or more styles studied.

Syllabus

- i. Revising Parts of Speech through selected passages/or text(s)
- ii. Introduction to sentences and clauses: specimen to be used for demonstration.
- iii. Relevance of phrases and clauses in literary writing
- iv. Figures of Speech as elements of Style: identifying in passages given; using in sentences of one's own.
- v. Comprehension: Selecting passages for study; and practice sessions/self-study ·
Precis-writing: condensing given passages; home-assignments for practice work ·
Identifying grammatical errors in the text
- vi. Formal and informal writing: using prescribed texts to underscore distinction.

Texts:

Francis Bacon: Of Marriage
Of Anger
Robert Lynd: The Pleasures of Ignorance
On Forgetting
P.G.Wodehouse: Jeeves Takes Charge
Jawaharlal Nehru: Discovery of India, Chapter 3, "The Quest".

Course Outcome

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

- 1) Identify different styles of writing in English prose
- 2) State the different features used by distinct styles of writing
- 3) Critically examine representative texts using the knowledge of stylistic devices and grammatical knowledge
- 4) Create literary pieces using one or more styles studied.

References

Online Resources:

- Online Writing Labs (OWLs)
- www.blindteachers.net
- www.atcg.org/grammar/publications.php
- www.clarityworksonline.com

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|---------------------------------|--------------|
| Title of the Course | BA English |
| Semester | V |
| Course Code | IX |
| Title of the Paper | Goan Writing |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To acquaint learners with the distinct genre of Goan Writing
- 2) To facilitate an understanding and appreciate of Goan ethos as reflected in the prescribed texts.
- 3) To enable a deeper understanding of the contemporary socio-political and cultural fabric of Goa as reflected and represented in its literary narrations iv. To facilitate a critical examination of the role played by these literatures in shaping the Goan identity

Syllabus

A. Select Short Stories from **Ferry Crossing**
 Edited by Manohar Shetty

Chandrakant Keni – Innocence

Meena Kakodkar- Bhiku's Diary

Vasant Bhagwant Sawant- Ekolyo

Damodar Mauzo- - These are my Children

Uday Bhembre - What the flower foretold

Laxmanrao Sardessai - The Hour's End

Orlando da Costa - The Sign of Ire.

Victor Rangel-Ribeiro - Senhor Eusebio builds His Dream House. **Peter Nazareth** - Moneyman .

Leslie de Noronha - Uncle Peregrine.

B. Poems from, Pivoting on the Point of Return- Modern Goan Literature.
 Edited by Peter Nazareth.

Raghunath Vishnu Pandit : My Goa

Manoharrai Sardessai: Like You O Goa

B.B.Borkar: Cemetery

Santan Rodrigues: The Home-Coming

H.O. Nazareth: Goa .

C. Novels:

Sorrowing Lies My Land by Lambert Masceranhas

The Upheaval (Acchev) by Pundalik Naik (translated by Vidya Pai)

Course Outcome

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

- 1) Understand the distinctness of Goan Writing as a genre
- 2) Analyse the complex socio-political and cultural fabric of Goa through the historical and contemporary preoccupations reflected in prescribed texts
- 3) Critically examine and evaluate the recurring thematic and stylistic patterns seen in the prescribed texts
- 4) Apply this knowledge in understanding the role of these narratives in shaping Goa's distinct identity.

References

1. Gomes, Olivinho J.F *Old Konkani Languages and Literature - The Portuguses Role*.
1. Chandor Goa : Konkani Sorospot Prakashan 1999.
2. Issues of SOD: *Konkani Research Bulletin*, Thomas Stephen Konkani Kendra, Porvorim,Goa.
3. Nazareth, Peter, *Pivoting on the Point of Return- Modern Goan Literature*, Goa 1556 (Co-publishers),2010.
4. Pereira, Jose *Literary Konkani, A Brief History* : Goa Konkani Academi, 1992.
5. Sar Dessai, Manohar, *History of Konkani Literature* ,New Delhi : Sahitya Akademi,2000.
6. Shetty,Manohar, *Ferry Crossing: Short Stories from Goa*: New Delhi: Penguin Books India, 1998.
7. ----- Konkani Mandakini , Dharwad University
1972.

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| Title of the Course | BA English |
| Semester | V |
| Course Code | X |
| Title of the Paper | Modern European Writing |

No. of Marks 100

No. of lectures per week 04

Course Objectives

- 1) To acquaint students with the major movements which affected 20th century European literature.
- 2) To enable an understanding of major socio-political and historical events which heavily influenced the literary narratives of the time.
- 3) To facilitate analyses of prescribed texts through this knowledge
- 4) To enable learners to receive critical insights into the role played by personal experience in recounting major events.

Syllabus

Texts:

The Stranger – Albert Camus
Diary of a Young Girl – Anne Frank

No Exit – Jean Paul Sartre

Background Topics:

Renaissance and Reformation

Enlightenment, Industrialisation, Colonialism

World Wars: Relevance of the World Wars to Literature.

Course Outcome

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

- 1) State the major historical events and their impact on the literary movements of 20th century Europe
- 2) Critically examine the contribution of select authors, thinkers and playwrights of the time.
- 3) Analyse the prescribed literary texts on the bases of theoretical knowledge gained 4. Evaluate the role played by literary narratives in documenting the socio-cultural, political and economic upheavals of the time.

References:

1. Davies, Norman. Europe: A History. Penguin, 2005.

2. Priestley, J. B. Literature and the Western Man. Heinamen. 1960
3. Applebaum, Anne. Against Old Cliches.(available on wikipedia)
4. Judt, Tony,. History of Europe since 1945. Penguin, 2005.

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|---------------------------------|----------------------------|
| Title of the Course | BA English |
| Semester | VI |
| Course Code | XI |
| Title of the Paper | New Literatures in English |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objective

- 1) To help learners trace the distinct development of New Literatures in English – a trajectory away from English Literature.
- 2) To facilitate an understanding of socio-political, economic and culture factors which shaped the unique identity and heterogeneity of New Literatures in English.
- 3) To enable a deconstruction of thematic and narratological matrices reflected in the prescribed texts.
- 4) To enable the application of this knowledge in deconstructing and analysing similar texts written in different contexts.

Syllabus

TEXTS

The Bluest Eye – Toni Morrison

The Lion and the Jewel – Wole Soyinka

Poetry

1. Langston Hughes - Dinner Guest :Me
Black Panther
2. Countee Cullen Yet do I Marvel
Mood

3. Paul Lawrence Dunbar We Wear the Mask
4. Edward Braithwaite Prelude
5. Claude McKay If we must die
The Barrier
Yet do I Marvel
6. Imamu Amiri Baraka At the National Black Assembly
7. Erica Jong At the Edge of the Body
Literature Need Not
Woman Enough
8. Hilarie Lindsay The White May Tree
Barren Harvest
The Importance of being Important
Monuments of Men – after driving through country towns
9. Sylvia Plath Lady Lazarus
Daddy
10. Maya Angelou Phenomenal Woman
Still I Rise
11. Irving Layton O Jerusalem

BACKGROUND

Harlem Renaissance, The Black Panthers, Feminism, Commonwealth themes (Identity crisis, clash of cultures, voice of the colonized).

Course Outcome

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

- 1) trace the distinct development of New Literatures in English – a trajectory away from English Literature.
- 2) Critically examine the socio-political, cultural and economic milieus in which such diverse and heterogeneous narratives burgeoned
- 3) Evaluate the thematic and narratological matrices embedded within the texts through close reading of the writings vis a vis the context in which they were written
- 4) Analyse and examine the contemporary relevance of these texts in decoding post/neo-colonial strains, hegemony and similar issues.

References

- *The Oxford Guide To Contemporary Writing*
ed., John Sturrock; OUP,1996.
- *Women, Love and Power – Literary & Psychoanalytic Perspectives* – Elaine Hoffman Baruch – N. Y. University Press.
- *The Woman Reader – Learning & Teaching Women’s Writing* – Jean Milloy & Rebecca O’Rourke – Routledge.
- *Black Identity* – Francis E. Kearns – Holt, Rinehart & Winston – N. Y. · *Perspectives on the Afro – American Novel* – Tarlochan Singh Anand – ABS Pubs. · *Search For Identity In Black Poetry* – Nirmal Bajaj – Atlantic Pubs. & Distributors. · *The Novels Of Toni*

- *Morrison – A Study in Race Gender & Class* – K. Sumana – Prestige Bks. New Delhi.
- *African Literature Today* – ed. R. K. Dhawan – Prestige Books. New Delhi. · *Aspects of Commonwealth Literature* – Bijay Kumar Das – Creative Bks. New Delhi. · *Articulating Gender* – ed. Anjali Bhelande, Mala Pandurang – Pencraft International, Delhi.
- *Commonwealth Literature Today* – ed. M. K. Bhatnagar.
- *Colonial Consciousness in Commonwealth Literature* – ed. G. S. Amur & S. K. Desai – Somaiya Pubs. Bombay.
- *The African Poetry & Drama* – ed. Shyam S. Agarwalla, Prestige bks. New Delhi. · *Commonwealth Literature – Recent Perspectives* – ed. Post-graduate Dept. of English, C. S. College, Satara - Creative Bks.
- *Post Colonial Literatures In English – History, Language, Theory* – Dennis Walder – Blackwell
- *Women In African Literature* – Roopali Sircar – Creative Bks.
- *Wole Soyinka Revisited* – Derek Wright – TwaynePubs. N. Y.
- *The Plays Of Wole Soyinka* – M. Pushpa – Prestige
- *Twentieth Century Canadian Poetry* – ed. Manorama Trikha – Pencraft. Intl. · *Critical studies in Commonwealth Literature* – K. Venkata Reddy – Prestige. · *New Literatures In English* – Anisur Rehman – Creative.
- *Spectrum History Of Indian Literature In English* – Ram Sewak Singh & Charu Sheel Singh – Atlantic.
- *Changing Traditions In Indian English Literature* – ed. P.K. Rajan – Creative Bks. · *Kamala Das and her Poetry* – A. N. Dwivedi – Doaba House – N. Delhi. · *Sylvia Plath – The Poetry of Self* – Virendra Kumar – Radha Pubns. · *Sylvia Plath* – Pashupati Jha – Creative.
- *The Fair Voice – A Study of Women Poets in English* – Sunanda P. Chavan – Sterling.
- *Critical Essays on Post Colonial Literature*. Bijay Kumar Das – Atlantic. · *Black Feminist Fiction* – Harihar Kulkarni – Creative Bks.
- *Commonwealth Fiction*. 3 vols. – R. K. Dhawan – Classical Pubg. N. Delhi. · *Colonial Consciousness in Black American, African and Indian Fiction* – ABS Pubns. Jalandhar.
- *Colonialism/Postcolonialism* – Ania Loomba – The New Critical Idiom – Routledge. · *Studies in Women Writers in English* (3 vols.) – Mohit K. Ray ; Rama Kundu – Atlantic.

Journal:

The Commonwealth Review

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|---------------------------------|---|
| Title of the Course | BA English |
| Semester | VI |
| Course Code | XII |
| Title of the Paper | 20 th Century British Literature |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives

- 1) To enable students to appreciate critically representative literary works of the twentieth century
- 2) To draw the attention of the students to modern prose styles as well as the new colloquial rhythms of modern poetry
- 3) To encourage independent reading of literary texts of the period
- 4) To reveal the impact of the world wars on literature of the 20th century

Syllabus

TEXTS

Bernard Shaw – Candida
George Orwell – Animal Farm
Samuel Beckett – Waiting for Godot

POETRY

1. W.B.Yeats - Sailing to Byzantium
Easter 1916
The Second Coming
2. T.S.Eliot The Love Song of J.Alfred Prufrock
3. Wilfred Owen Strange Meeting
Futility
Insensibility
4. W.H.Auden The Unknown Citizen
5. Isaac Rosenberg Break of Day in the Trenches
6. Siegfried Sassoon The Death-Bed
7. Hopkins Windhover
8. Dylan Thomas Do not go gentle into that good night.

BACKGROUND

1. Theatre of the Absurd
2. Imagism, Surrealism, Existentialism
3. Modernism
4. Stream of Consciousness Technique in the Novel.

Course Outcome

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

- 1) Identify the major historico-political events which led to the inception and/or development of significant literary movements
- 2) Critically examine the influence of these movements on literary narratives through analyses of prescribed texts.
- 3) Generate critical views on the distinct features of representative texts drawing in from the background knowledge acquired.
- 4) Relate and illustrate the interanimating relationship between literature and society.

References

- Pelican Guide to English Literature (Vol. 7)– ed. Boris Ford
- Critical History of English Literature –David Daiches. Vol. 4
- Twentieth Century Literature – A.C.Ward
- History of Modern Poetry – David Perkins
- The Novel and the Modern World – David Daiches
- Casebook Series on T.S. Eliot – ed. Bernard Bergonzi
- A Student’s Guide to the Selected Poems of T.S. Eliot – B.C. Southam
- A Reader’s Guide to W.B.Yeats – John Untereckar
- Yeats – Harold Bloom (OUP)
- A Reader’s Guide to W.H.Auden – John Fuller
- Auden – Barbara Everett

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| Title of the Course | BA English |
| Semester | VI |
| Course Code | XIII |
| Title of the Paper | Indian Literature in English |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives

- 1) To expose and acquaint students to a selection of Indian Literature written in English. A text in translation has also been included to introduce them to the whole gamut of Indian Literature that is translated from other regional languages.

Syllabus

TEXTS

- 1.U.R.Ananthamurthy - **Samskara**
- 2.Mahesh Dattani – **Dance like a Man**

POETRY

1. Kamala Das – **The Old Playhouse**
2. Keki Daruwala – **Boat-ride Along the Ganga**
3. Adil Jussawala – **On First Approaching Santacruz Airport**
4. Nissim Ezekiel – a) **Goodbye Party for Miss Pushpa T.S.**
b) **Night of the Scorpion**
- * 5. Eunice de Souza -a) **The Road**
b) **Advice to Women**
c) **Transcend Self You Say**
d) **Varca 1942**
6. Arun Kolatkar - **The bus**
7. Sujata Bhatt – **A Different History**
8. Jayanta Mahapatra – a) **Life signs**
b) **Hunger**
9. A. K. Ramanujan – a) **Love Poem for a Wife**
b) **Small Scale Reflection on a Great House**
10. Rabindranath Tagore- a) **Thou hast made me endless**
b) **Where the mind is without fear**
c) **The morning sea of silence broke into ripples of bird songs**
d) **The same stream of life that runs through my veins**
e) **Deliverance is not for me in renunciation**

Course Outcome

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

- 1) Identify and appreciate the distinctness of narratives that constitute the eclectic field of Indian Literatures in English
- 2) Study major historical and political events which shaped the trajectory of Indian writings.
- 3) Analyse the role of translation in expanding the scope of regional writing in India and broadening the oeuvre of Indian literatures in English
- 4) Deconstruct and examine salient thematic concerns in the prescribed texts thereby gaining critical insights into times which shaped them.

Bibliography:

- [1] -Indian Literature in English – Critical discourses. C.L. Khatri; Book Enclave, Jaipur, India.
- [2] -Five Indian English Poets – Shirish Chindhade – Atlantic pubs. [3] -Nine Indian Women Poets, An Anthology – ed. Eunice de Souza [4] -Twenty – Five Indian English Poets in English – Ed. K. S. Ramamurti [5] -English Studies in India – Widening Horizons – C. D. Narasimhaiah – Pencraft Intl.
- [6] -Colonialism/Postcolonialism – Ania Loomba – The New Critical Idiom – Routledge.
- [7] -Indian Writing In English – ed. Mohit K. Ray – Atlantic.
- [8] -Indian Writings in English. ed. Manmohan Bhatnagar – Atlantic. (2vols) [9] -Spectrum of Indian Writing In English. – K. A. Agarwal – Book Enclave – N. Delhi.
- [10] -Indian Writing in English – A Critical Study – ed. K. A. Agarwal – Atlantic. [11] -Contemporary Indian Writings in English – ed. Jaydipsinh dodiya – Atlantic. [12] -Critical essays on Indian English Literature – O. P. Budholia – Book Enclave. [13] -Indian Poetry In English – ed. Harimohan Prasad & Chakradhan Prasad. [14] -The poetic Art of A. K. Ramanujan – A. N. Dwivedi – B. K. Pubg. Corp. [15] -Contemporary Indian Poetry In Eng. – P. K. Kurup – Atlantic. [16] -The Poetry of A. K. Ramanujan – ed. M. K. Bhatnagar – Atlantic. [17] -The Poetry and Translations of A. K. Ramanujan – Rama Nait – Prestige [18] -Indian Eng. Fiction – 1980 – 1990. – An assessment – ed. Nilufer Bharucha & Vilas
- [19] Sarang – B. R. Pubg Corp. N. Delhi.
- [20] -Twice Born Fiction – Meenakshi Mukherjee – Pencraft Intl. [21] -Five Indian Novelists – V. V. N. Rajendra Prasad – Prestige. [22] -Indian English Fiction (Post Independence) – ed. Rajeshwar mittapatti & Hassandro
- [23] Monti – Atlantic.
- [24] -Indo – English Fiction – The Last Decade – Indira Nityanandan & Reena Kothari Creative.
- [25] -Six Indian Novelists – A. V. Suresh Kumar – Creative.
- [26] -Contemporary Indian Fiction in English – ed. Avdesh K. Singh – Creative. [27] -Critical Essays on Commonwealth Literature – R. A Singh.
- [28] -Continuity : Five Indian English Poets – R. A. Singh.
- [29] -Current Indian Creativity In English – R. S. Tiwari.
- [30] -Essays on Indian Literature in English – R. N. Singh
- [31] -The Poetry of Keki Daruwalla – R. A. Singh.
- [32] -Five Contemporary Indian Novelists – P. K. Singh.
- [33] -U.R. Ananthamurthy's Samskara: A Critical Reader, eds.Kailas B.Baral et al.New Delhi:
- [34] Pencraft International, 2005.
- [35] -The Profile Of Rabindranath Tagore – ed. Rita D. Sil – Khama Pubs. N. Delhi.
- [36] -The complete poems of Rabindranath Tagore's Gitanjali: Texts & Critical Evaluation, S.K.Paul,Sarup & sons,2006
- [37] -Rabindranath Tagore & the Nation, Swati Ganguli,Punaschat Publisher,2012 [38] - Gitanjali- Critical Study, Ramji Lall, Rabindranath Tagore, Surjeet Publications, 2nd edition,2012.
- [39] -Gitanjali, Embassy book,2011
- [40] -An Introduction to Rabindranath Tagore, Naravane,V.S, Madras -Macmillan 1977.
- [41] -Mahesh Dattani's Plays: Critical Perspectives ed.Angelie Multani, Delhi: Pencraft,

2007

[42] -Mahesh Dattani's Plays- A New Horizon in Indian Theater, Beena Agrawal, Book Enclave-Jaipur, 2008

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|---------------------------------|-----------------------|
| Title of the Course | BA English |
| Semester | VI |
| Course Code | XIV |
| Title of the Paper | Writing for the Media |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) to give students an overview of Media in today's world.
- 2) to promote interest in skilled Writing and to emphasize the importance of accurate use of English language in the field
- 3) to develop critical and analytical language skills to be applied in the field of Mass Media.
- 4) to train students to be self-sufficient professionals capable of undertaking independent work and applying theoretical knowledge to real-life situations.
- 5) to prepare the foundation for careers in Media as an option for students.

Syllabus

Note: To ensure the competency of students in the field after graduation, emphasis should be given to the written aspect of the course, while ensuring that the students understand various aspects of each field along with key-terms, and the differences in the written aspect.

Component I – PRINT MEDIA : Newspapers and Magazines

Theory

Introduction : The Media and the Message - Message depends on Medium

Introduction to Print Media: Audience for the News

Story Ideation as basis of commercial Radio, T.V. and Cinematic production

Difference in writing styles between Print, Electronic and Digital Media

Newspaper Writing:

Concepts: News Reporting- (datelines/Credit-line/Bylines/Nut-graph/Headlines) **News**

Writing – Appropriate angle for a news story – Structuring news (Lead/Climax form - Inverted Pyramid Form; Chronological form) –

Qualities of effective leads –Using significant details – Effective revision

Basic principles of AP Style (Associated Press Style Book) for Writing – Use

of the Style Book – Style as a Manner of Writing – Clarity in Writing –

Readability – Five 'W's and 'H' of Writing.

Other Writing- Features/Articles - Editorials – Letters to the Editor – Book and Film reviews

– Interviews– Oped Pieces

Basic Layout and Composition - Balanced/Unbalanced/Circus Layout - column setups
photograph additions - final look

Applied: Reporting - Climax form - Inverted Pyramid Form; Chronological form Editorials-
Letters to the Editor -Book and Film Reviews - Headlines - Oped Pieces - Layout &
Composition

Writing for Magazines:

Concepts: Demographics (Target Audience); Types of Magazines and How writing differs in them; Differences/Similarities in writing Between Newspaper writing and Magazine writing; Editorials; Layout and Composition

Article writing – Structuring for greatest effect – Preparation and organization of article –Specific angle – specific audience.

Feature writing – structure – organisation – feature angles – simplicity in Style.

Applied: Feature and Article Writing- Creation of a Magazine - Layout/Composition - Photographs to enhance written word

Editing:

Concepts & Applied: Copy editing process – Guiding principles of editing
Grammar – Punctuation – Subbing – Proof-reading (Proof-reading notations)
– [The AP style book can be a great guide here.]

Note: *The Editing component is to be taught simultaneously along with the applied component of the paper. The teaching should be graded - Beginning with the basic knowledge of grammar and its application up to a level where the student is competent enough to not only edit their own written works but also others'. This part of component 1 should be taught over the rest of the components as well, ensuring an increase in the level of efficiency of the student.*

Component 2 - ELECTRONIC MEDIA : Radio, T.V. and Cinema

RADIO

Concepts: Radio as a Mass Medium – Radio Skills – Broadcast Writing
– Broadcast Terms – Scripting for Radio – Story Structure – Lead, Body,
Ending – Writing Radio News and Features - Programmes for Radio
(Features, News, Interviews, Skits, Music Programmes, etc.)

Applied: Planning a Newscast – Radio Jockeying - Scripting for the Radio - Recording

TELEVISION

Concepts: Television as a Mass Medium – Television Skills – Scripting for TV
- Programmes for TV (Features, News, Interviews, Music Programmes, etc.)

Applied – Scripting for a show; Anchoring; Interviewing;

FILM

Concepts: Fundamentals of Film Story Writing (The Three Act Story Structure), Scripting, Screenplay and Production, Documentary Film.

Writing for the screen – Writing effective film reviews

Applied– The Three Act Story Structure, Writing Short Screenplays, Film Reviews.

Component 3 – DIGITAL MEDIA - Internet and New Media

Concepts: Kinds of Digital Media & New Media

E-book/E-magazine – E-journal – E-newspaper – Internet – World Wide Web
Mobile Media - Video Games

Concepts: Writing for Digital Media: An Interactive Media

Web Writing - Technical Writing – Blogging.- Introduction to Profile

Writing – Broadcast News Analysis – Caption Writing – Copy

Writing/Content Writing – Story Structure and Planning - Inverted Pyramid - Headline, Blurb, Lead - Digital Correspondence – Digital Editing

Applied: Web Writing - Technical Writing – Blogging; Caption Writing; Content Writing
Component 4 – ADVERTISING

Concepts: Advertisements in Different Media (Print; TV; Radio; Digital) – An Overview
Promotional Literature: Copywriting for Leaflets, Pamphlets, Brochures, Classifieds – Text, Captions, Logo – Story-board.

T.V. Advertisements - Story Idea to story board to screenplay to shoot.
writing for advertising –

Applied: copywriting for Print Advertisements; The 3 shot ad movie; PSA's; Parody ads

List of Books/CDs/Websites for reference

Course Outcomes

At the end of the course, students will be to

- 1) Comprehend the importance of good writing in the field of Mass Media - from print to Digital Media
- 2) Understand theoretical perspectives behind mass media and the jargon associated with the field.
- 3) Master writing skills required for various media - from journalism in print and broadcast media to advertising and creative commercial media
- 4) Demonstrate competence in the technicalities of clear, concise writing through the use of accurate grammar, punctuation, spellings and writing style.

References:

1. *Writing for Television, Radio and New Media (Seventh Ed.)*. Hilliard, Robert - Wadsworth 2006
2. *Writing for the Mass Media* (Sixth edition). James Glen Stovall Pearson Education, 2006
3. *Basic News Writing* Melvin Menchar William. C.Brown Co., 1983
4. *Writing and Reporting News: A Coaching Method* Carole Rich Wadsworth/ Thomson Learning, 2003
5. *News Writing & Reporting* James A Neal & Suzane S Brown Surjeeth Publications, 2003
6. *Broadcast News Writing, Reporting & Production* Ted White Macmillan
7. *An Introduction to Digital Media* Tony Feldman (Blueprint Series) 1996
8. *Advertising* Ahuja & Chhabra Sujeeth Publications, 1989
9. *The Screenwriter's Workbook* Syd Field Dell Publishing, 1984
10. *E-Writing* Dianna Booher Macmillan, 2008
11. *Mass Communication Theory* Denis Mcquail Vistaar Publications, 2007
12. *The Associated Press Style Book and Libel Manual* Norm The A.P, 1994
- 13.

Handbook of Magazine Article Writing, Michelle Ruberg, Writer's Digest, 2009

Suggested Reading:

1. *Writing and Producing News* Eric Gormly Surjeet Publications, 2005
2. *A Crash Course in Screenwriting* David Griffith Scottish Screen, 2004
3. *Digital Media: An Introduction* Richard L Lewis Prentice Hall
4. *The Art of Editing the News* Robert.C McGiffort Chilton Book Co., 1978
5. *Digital Media Tools* Dr.Chapman Nigel (Paperback - 26 Oct 2007)
6. *News reporting and Editing* K.M Srivastava Sterling Publications
7. *The News Writer's Handbook: an Introduction to Journalism* M.L Stein, , Paterno, Susan.F
8. Surjeeth Publications, 2003
9. *The TV Writer's Workbook : A Creative Approach to Television* Ellen Sandler Delta, 2007
10. *Understanding Journalism* Lynette Sheridan Burns Vistaar Publications, 2004
11. *Media and Society in the Digital Age* Kevin Kawamoto Pearson Education, 2002
12. *Media in the Digital Age* J.V Pavlik (Paperback - 1 May 2008)

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|---------------------------------|------------------------|
| Title of the Course | BA English |
| Semester | VI |
| Course Code | XV |
| Title of the Paper | Modern Literary Theory |
| No. of Marks | 100 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To facilitate an understanding of the transition of literary evaluation and perception from 'criticism' to 'theory'.
- 2) To acquaint students with the nodal concepts, features and figures in the theoretic approaches of Structuralism, Feminism, Marxism and Psychoanalytic Criticism.

- 3) To help learners identify different matrices in the main as well as ancillary theoretical perspectives in the afore-mentioned critical movements.
- 4) To facilitate an application of these theoretical approaches in analysing select literary texts.

Syllabus

1. Structuralism
 - What is Structuralism?
 - The Beginnings
 - Ferdinand de Saussure
2. Marxist Literary Criticism
 - Beginnings & basics of Marxism
 - 'Leninist' Marxist Criticism
 - 'Engelsian' Marxist Criticism
3. Psychoanalytic Criticism
 - Freud's major ideas
 - Use of psychoanalytic techniques in the interpretation of Literature
4. Feminist Criticism
 - The 'Women's Movement' of the 1960s
 - The role of theory
 - Ecriture feminine

Course Outcome

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

- 1) Illustrate the crucial transition from Literary Criticism to Modern Literary Theoretic Approaches
- 2) Identify and state the salient features, points of departures and major matrices in Structuralist, Marxist, Feminist and Psychoanalytic Criticism.
- 3) Examine the significance of major socio-political, economic and cultural events in the development of theoretic approaches in literature.
- 4) Apply the knowledge in critically unravelling explicit and implicit preoccupations in select texts

References

- 1) Barry, Peter; *Beginning Theory*; Manchester : Manchester United Press,1995.
- 2) Bertens, Hans; *Literary Theory : The Basics*; London : Routledge, 2001.
- 3) Abrams, M H.; *A Glossary Of Literary Terms*; Prism publishers,1999
- 4) Rooby, David & Jefferson, Anne (ed); *A Comparative Introduction To Modern Literary Theories*.
- 5) Eagleton, Terry; *Literary Theory : An Introduction*; London; Blackwell,1983.
- 6) Selden, Raman; *A Reader's Guide To Contemporary Literary Theory*, London; Harvester,1993.

- 7) Webster, Roger; *Studying Literary Theory : An Introduction*; London, Arnold publishers, 1990.
- 8) Hawthorn, Jeremy; *A Glossary Of Contemporary Literary Theory*; London; Edward Arnold, 1994.

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|---------------------------------|-------------------------|
| Title of the Course | BA English |
| Semester | VI |
| Course Code | XVI |
| Title of the Paper | Indian Diaspora Writing |
| No. of Marks | 04 |
| No. of lectures per week | 04 |

Course Objectives:

- 1) To enable an understanding of the contextual significance and nuances of the term 'Diaspora'.
- 2) To facilitate an understanding of the distinct features of Diasporic narratives.
- 3) To help learners trace how Diasporic communities negotiate with the concepts of memory, hybridity, identity and historiography while narrating India.
- 4) To enable a deconstruction of thematic preoccupations in representative texts.

Syllabus

1. Kiran Desai – *The Inheritance of Loss*
2. Rohinton Mistry – *A Fine Balance*
3. Gita Mehta – *A River Sutra*

Course Outcome

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

1. Illustrate the crucial transition from Literary Criticism to Modern Literary Theoretic Approaches
2. Identify and state the salient features, points of departures and major matrices in Structuralist, Marxist, Feminist and Psychoanalytic Criticism.
3. Examine the significance of major socio-political, economic and cultural events in the development of theoretic approaches in literature.
4. Apply the knowledge in critically unravelling explicit and implicit preoccupations in select texts

References

1. *Critical Studies in Commonwealth Literature* – K. Venkata Reddy – Prestige.
2. *Contemporary Indian Writings in English* – ed. Jaydipsinh Dodiya – Atlantic.
3. *Canadian Literature and Indian Literature – New Perspectives* – A. G. Khan – Creative
4. *Dislocations and Multiculturalisms* – ed. Jasbit Jain – Rawat Pubs.
5. *Writers of the Indian Diaspora* – ed. Jasbir Jain – Rawat Pubs.