

**MAHATMAGANDHIUNIVERSITY**  
**SYLLABUSFORENGLISHLANGUAGEANDLITERATURE(MODEL3)**  
**2017ADMISSIONSONWARDS**

**BA English Model 3:Triple Main-  
Literature,CommunicationandJournalism**

| Sl No. | Semester | Course Code | Title   | Hours-Credits |
|--------|----------|-------------|---|---------------|
| 1      | I        | EN1CCT01    | Fine-tune Your English  | 5 – 4         |
| 2      | I        | EN1CRT01    | Methodologyof Literary Studies                                    | 6 – 4         |
| 3      | I        | EN1CET01    | EnglishLiterature from the Old English Period to the Romantic Age | 5 – 4         |
| 4      | I        | EN1CET02    | Conversational Skills   | 4 – 4         |
| 5      | I        | EN1CET03    | Writing for the Media   | 5 – 4         |
| 6      | II       | EN2CCT03    | Issues that Matter  | 5 – 4         |
| 7      | II       | EN2CRT02    | Introducing Language and Literature                               | 5– 4          |
| 8      | II       | EN2CET04    | EnglishLiterature from the Victorian Age to the Postmodern Period | 6 – 4         |
| 9      | II       | EN2CET05    | Editing and Fundamentals of Media Writing                         | 5 – 4         |
| 10     | II       | EN2CET06    | Interpersonal Skills  | 4 – 4         |
| 11     | III      | EN3CRT03    | HarmonyofProse  | 5 – 4         |
| 12     | III      | EN3CRT04    | Symphonyof Verse  | 4 – 4         |
| 13     | III      | EN3CET07    | Introduction to Narratology                                       | 5-4           |
| 14     | III      | EN3CET08    | Digital Writing, Advertising                                      | 6 – 4         |

|    |     |                                     |  |       |
|----|-----|-------------------------------------|--|-------|
|    |     |                                     | and Reporting for Media                                      |       |
| 15 | III | EN3CET09                            | Creative Writing   | 5 – 4 |
| 16 | IV  | EN4CRT05                            | Modes of Fiction   | 5 – 4 |
| 17 | IV  | EN4CRT06                            | Language and Linguistics                                     | 5 – 4 |
| 18 | IV  | EN4CET10                            | Business Writing   | 5 – 4 |
| 19 | IV  | EN4CET11                            | Translation: Theoretical and Literary Perspectives.          | 5 – 4 |
| 20 | IV  | EN4CET12                            | Writing for Radio and Television                             | 5 – 4 |
| 21 | V   | EN5CROP01<br>EN5CROP02<br>EN5CROP03 | Appreciating Films<br>Theatre Studies<br>English for Careers | 4 – 3 |
| 22 | V   | EN5CRT07                            | Acts on the Stage  | 6 – 5 |
| 23 | V   | EN5CRT08                            | Literary Criticism and Theory                                | 5 – 4 |
| 24 | V   | EN5CRT09                            | Indian Writing in English                                    | 5 – 4 |
| 25 | V   | EN5CRENT01                          | Environmental Science and Human Rights                       | 5 – 4 |
| 26 | VI  | EN6CRT10                            | Postcolonial Literatures                                     | 5 – 4 |
| 27 | VI  | EN6CRT11                            | Women Writing  | 5 – 4 |
| 28 | VI  | EN6CRT12                            | American Literature  | 5 – 4 |
| 29 | VI  | EN6CRT13                            | Modern World Literature                                      | 6 – 4 |
| 30 | VI  | EN6OJT01                            | OJT in Media: Audio, Visual and Print & Project              | 4 – 4 |

# Syllabus for Common Courses

## COURSE 1-Fine-tune Your English

|  |                               |
|--|-------------------------------|
| Course Code                                  | <b>EN1CCT01</b>               |
| Title of the course                          | <b>Fine-tune Your English</b> |
| Semester in which the course is to be taught | <b>1</b>                      |
| No. of credits                               | <b>4</b>                      |
| No. of contact hours                         | <b>90</b>                     |

### **AIM OF THE COURSE**

The course is intended to introduce the students to the basics of grammar, usage and effective communication.

### **OBJECTIVES OF THE COURSE**

On completion of the course, the student should be able to:

1. confidently use English in both written and spoken forms.
2. Use English for formal communication effectively.

### **COURSE OUTLINE**

#### **SECTION A: The Sentence and its Structure**

CHAPTER ONE: How to Write Effective Sentences

CHAPTER TWO: Phrases—What are They?

CHAPTER THREE: The Noun Clauses

CHAPTER FOUR: The Adverb Clause

CHAPTER FIVE: “If All the Trees Were Bread and Cheese”

CHAPTER SIX: The Relative Clause

CHAPTER SEVEN: How Clauses are Conjoined

#### **SECTION B: Word Classes and Related Topics**

CHAPTER EIGHT: Understanding the Verb

CHAPTER NINE: Understanding Auxiliary Verbs

CHAPTER TEN: Understanding Adverbs

CHAPTER ELEVEN: Understanding Pronouns

CHAPTER TWELVE: The Reflexive Pronoun

CHAPTER THIRTEEN: The Articles I  
CHAPTER FOURTEEN: The Articles II  
CHAPTER FIFTEEN: The Adjective  
CHAPTER SIXTEEN: Phrasal Verbs  
CHAPTER SEVENTEEN: Mind your Prepositions  
**SECTIONC: To Err is Human**  
CHAPTER EIGHTEEN: Concord  
CHAPTER TWENTY: Errors, Common and Uncommon  
CHAPTER TWENTY-ONE: False Witnesses  
**SECTIOND: The World of Words** CHAPTER  
THIRTY-TWO: Word Formation  
CHAPTER THIRTY-THREE: Using the Specific Word  
CHAPTER THIRTY-SEVEN: Body Vocabulary  
**SECTIONG: Tense and Related Topics**  
CHAPTER FORTY-SEVEN: 'Presentness' and Present Tenses  
CHAPTER FORTY-EIGHT: The 'Presentness' of a Past Action  
CHAPTER FORTY-NINE: Futurity in English  
CHAPTER FIFTY: Passivisation  
**SECTIONH: Idiomatic Language** CHAPTER  
FIFTY-ONE: 'Animal' Expressions CHAPTER  
FIFTY-TWO: Idiomatic Phrases  
**SECTIONI: Interrogatives and Negatives**  
CHAPTER FIFTY-FIVE: Negatives  
CHAPTER FIFTY-SIX: How to Frame Questions  
CHAPTER FIFTY-SEVEN: What's What?  
CHAPTER FIFTY-EIGHT: The Question Tag  
**SECTIONJ: Conversational English**  
CHAPTER SIXTY-TWO: Is John There Please?  
**SECTIONK: Miscellaneous and General Topics**  
CHAPTER SEVENTY-THREE: Letter Writing

In addition there will be an essay question on a general topic.

**Core Text: *Fine-tune Your English* by Dr Mathew Joseph.** Orient Blackswan and Mahatma Gandhi University

### **COURSE3-IssuesthatMatter**

|  |                         |
|--|-------------------------|
| Course Code                                  | <b>EN2CCT03</b>         |
| Title of the course                          | <b>IssuesthatMatter</b> |
| Semester in which the course is to be taught | <b>2</b>                |
| No. of credits                               | <b>4</b>                |
| No. of contact hours                         | <b>90</b>               |

#### **1.AimoftheCourse:**

To sensitize the learners about contemporary issues of concern; to enhance their linguistic skills in English language.

#### **Objectives:**

By the end of the course, the learner is able to

- identify major issues of contemporary significance
- respond rationally and positively to the issues raised
- internalise the values imparted through the excerpts
- re-orient himself/ herself as conscious, cautious, concerned, conscientious and concerned human being and
- articulate these values in error free English.

#### **2.CourseOutline:**

##### **Module1**

**(18hours)**

1. TheUnsurrendered People - Kenzaburo Oe
2. The Old Prison – Judith Wright
3. War– Luigi Pirandello

**Module2****(18hours)**

4. Persuasions on the Power of the Word - Salman Rushdie

Peril - Toni Morrison

5. The Burning of the Books- Bertolt Brecht

6. The Censors - Luisa Valenzuela

**Module3****(18hours)**

7. “The Poisoned Bread” – Bandhumadhav

8. *A Westward Trip* - Zitkala Sa

9. “The Pot Maker” – Temsula Ao

**Module4****(18hours)**

10. Does it Matter – Richard Leaky

11. On Killing A Tree - Gieve Patel

12. Hagar: A Story of a Woman and Water (Gift in Green [chapter 2]) – Sarah Joseph

**Module5****(18hours)**

13. Understanding Refugeeism: An Introduction to Tibetan Refugees in India

14. Refugee Blues – W. H. Auden

15. The Child Goes to the Camp (from Palestine’s Children) – Ghassan Kanafani

**CoreText:ISSUESTHATMATTER**

# Core Courses

MAHATMA GANDHI UNIVERSITY

SYLLABUS FOR CORE COURSES-UG PROGRAMMES

2017 ADMISSIONS ONWARDS

## COURSE 1- Methodology of Literary Studies

|  |                                 |
|--|---------------------------------|
| Course Code                                  | EN1CRT01                        |
| Title of the course                          | Methodology of Literary Studies |
| Semester in which the course is to be taught | 1                               |
| No. of credits                               | 4                               |
| No. of contact hours                         | 108                             |

### AIM OF THE COURSE

The course seeks to introduce the student to the major signposts in the historical evolution of literary studies from its inception to the current postcolonial realm.

### OBJECTIVES OF THE COURSE

On completion of the course, the student should be able to discern the following:

1. The emergence of literature as a specific discipline within the humanities.
2. The tenets of what is now known as 'traditional' approaches and also that of 'formalism.'
3. The shift towards contextual-political critiques of literary studies.
4. The questions raised by Cultural Studies and Feminism(s)
5. The issues of subalternity and regionality in the literary domain.

### COURSE OUTLINE

#### Module 1

(18 hours)

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

**Part B:** William Shakespeare: Sonnet 116 — *Let Me Not to the Marriage of True Minds* | 7

**Module2** (18hours)

**PartA:** Cleanth Brookes: —The Formalist Critics from the *My Credo* series: *The Kenyon Review* **PartB:** Emily Dickinson: —Because I could not stop for Death (poem 479)

**Module3** (18hours)

**PartA:** Terry Eagleton: —What is Literature? from *Literary Theory: An Introduction*.  
**PartB:** Mahasweta Devi: —Kunti and the Nishadin

**Module4** (18hours)

**PartA:** Lois Tyson: —Feminist Criticism  
**PartB:** Sara Joseph: —Inside Every Woman Writer

**Module5** (18hours)

**PartA:** Peter Barry: Postcolonial Criticism  
**PartB:** 2 Poems in tandem: Mahmoud Darwish: —Identity Card and S. Joseph: —Identity Card

**Module6** (18hours)

**PartA:** Pradeepan Pampirikunnu: —What did Literary Histories Say to You?  
**PartB:** Poikayil Appachan: —No Alphabet in Sight

**Approaching the Course:**

Ideally this paper should have a consistent linearity from Module 1 to 6; such a step-by-step progression will help trace the following trajectory effectively: **Traditional to Formalist to Political-Contextual to Feminist to Postcolonial to Regional-Subaltern** methodologies.

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



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**COURSE2–IntroducingLanguageandLiterature**

|                                       |   |
|---------------------------------------|---|
| Course Code                           | <b>EN2CRT02</b>                         |
| Title of the course                   | <b>IntroducingLanguageandLiterature</b> |
| Semesterinwhichthecourseistobe taught | <b>2</b>                                |
| No. of credits                        | <b>4</b>                                |
| No. of contact hours                  | <b>108</b>                              |

**AIMOFTHECOURSE**

The course seeks to introduce the student to the basics of English language and literature.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the student should be able to discern the following:

1. The evolution and the differential traits of the English language till the present time.
2. The evolution of literature from antiquity to postmodern times.
3. The diversity of genres and techniques of representation and narration
4. The links between literature and film as narrative expressions.
5. The emergence of British and American Literature through diverse periods

**COURSEOUTLINE**

**Module1**

**(18hours)**

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

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

Periods in the history of English language:

Old English period - Old English Dialects - Old English vocabulary

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

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

## **Module 2**

**(18 hours)**

Language Varieties

Dialect - Sociolect - Idiolect - Register - Pidgin - Creole -

English Today: Evolution of Standard English - Standard British English - Received

Pronunciation - English as Global language - American English - Australian English - General Indian English - African English - Caribbean English - Second language acquisition

Word Formation: Compounding - Derivation - Abbreviation - Onomatopoeic words - Clipping - Acronyms - Portmanteau words

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

## **Module 3**

**(36 hours)**

Classical Genres: Epic - Drama - Poetry

Modern Genres: Novel - Short Story - Novella

Genre Types:

Poetry - Narrative poetry and lyrical poetry - Elegy - Ode - Sonnet - Ballad - Dramatic

Monologue

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

Ambience:

Plot - Character - Point of View - Setting

## **Module 4**

**(18 hours)**

Film and Literature - Dimensions of Film: Visual, Auditory and Spatial - Film Language:

Montage and Mis-en-scene - Cut and the Shot - Styles of acting - Auteur theory - Adaptation

## **Module5**

**(18hours)**

Periods of Literature: British and American

Old English - Middle English - Renaissance - Restoration - Neo-classical - Romantic- Victorian  
- Modern- Postmodern -American Crossover - American Transcendentalism

### **Coretextsformodules1and2:**

V. Shyamala: *A Short History of English Language*.

### **Coretextsformodules3,4and5:**

Mario Klarer: *An Introduction to Literary Studies* [excluding the 4th chapter on 'Theoretical approaches to literature.']

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**2017ADMISSIONSONWARDS**  
**COURSE3–HarmonyofProse**

|                                       |                       |
|---------------------------------------|-----------------------|
| Course Code                           | <b>EN3CRT03</b>       |
| Title of the course                   | <b>HarmonyofProse</b> |
| Semesterinwhichthecourseistobe taught | <b>3</b>              |
| No. of credits                        | <b>4</b>              |
| No. of contact hours                  | <b>90</b>             |

**AIMOFTHECOURSE**

The student is given space to mature in the presence of glorious essays, both Western and Non-Western.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the student shall be:

1. familiar with varied prose styles of expression.
2. aware of eloquent expressions, brevity and aptness of voicing ideas in stylish language.

**COURSEOUTLINE**

**Module1**

**(18hours)**

Francis Bacon: Of Friendship

Jonathan Swift: The Spider and the Bee

Joseph Addison: Meditations in Westminster Abbey

**Module2**

**(18hours)**

Samuel Johnson: Death of Dryden

Charles Lamb: Dream Children; a reverie

William Hazlitt: The Fight

**Module3**

**(18hours)**

Robert Lynd: Forgetting

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

Aldous Huxley: The Beauty Industry

**Module4**

**(18hours)**

Nirad C. Choudhari: Indian Crowds (extract from *The Autobiography of an Unknown Indian*)

Amartya Sen: Sharing the World

A. K. Ramanujan: A Flowery Tree: A Woman's Tale

**Module5**

**(18hours)**

Kamau Brathwaite: Nation Language

Pico Iyer: In Praise of the Humble Coma

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

**Core Text: *Harmony of Prose***



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**COURSE4–SymphonyofVerse**

|                                       |                        |
|---------------------------------------|------------------------|
| Course Code                           | <b>EN3CRT04</b>        |
| Title of the course                   | <b>SymphonyofVerse</b> |
| Semesterinwhichthecourseistobe taught | <b>3</b>               |
| No. of credits                        | <b>4</b>               |
| No. of contact hours                  | <b>90</b>              |

**AIMOFTHECOURSE**

To acquaint the studentwith the rich texture of poetryin English.

**OBJECTIVESOFTHECOURSE**

On completion of the course the students shall have:

1. an understanding of the representation of poetryin various periods of the English tradition.
2. an awareness of the emerging cultural andaesthetic expressions that poetrymakes possible. .

**COURSEOUTLINE**

**Module1(RenaissanceandRestoration)**

**(18hours)**

Edmund Spenser: OneDay IWrote Her Name

WilliamShakespeare: Sonnet 130

John Donne: Canonization

John Milton: Lycidas

John Dryden: A Songfor St. Cecilia’s Day

**Module2(RomanticRevival)**

**(18hours)**

WilliamWordsworth:LucyGray

Samuel Taylor Coleridge: Christabel (Part I)  
Percy Bysshe Shelley: Ode to the West Wind  
John Keats: To Autumn

**Module3(Victorian)**

**(18hours)**

Alfred, Lord Tennyson: Ulysses  
Robert Browning: Porphyria's Lover  
Matthew Arnold: Dover Beach  
Christina Rossetti: A Hope Carol

**Module4(Twentieth Century)**

**(18hours)**

W. B. Yeats: Easter 1916  
T S Eliot: The Love Song of J Alfred Prufrock  
Philip Larkin: The Whitsun Weddings  
Sylvia Plath: Lady Lazarus

**Module5(Contemporary)**

**(18hours)**

A. D. Hope: Australia  
Maya Angelou: Phenomenal Woman  
Seamus Heaney: Digging  
Carol Ann Duffy: Stealing

**CoreText: *Symphony of Verse***



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**2017ADMISSIONSONWARDS**  
**COURSE5–ModesofFiction**

|                                       |                       |
|---------------------------------------|-----------------------|
| Course Code                           | <b>EN4CRT05</b>       |
| Title of the course                   | <b>ModesofFiction</b> |
| Semesterinwhichthecourseistobe taught | <b>4</b>              |
| No. of credits                        | <b>4</b>              |
| No. of contact hours                  | <b>90</b>             |

**AIMOFTHECOURSE**

To acquaint students with various modes of fiction.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the student will have comprehended the categories of British and non- British short fiction,and also the novel as a form of literary expression.

**COURSEOUTLINE**

**Module1[ShortFiction:British]**

**(36hours)**

MaryShelley: The MortalImmortal  
Jerome K.Jerome: The Dancing Partner  
H. G. Wells: The Stolen Body  
Somerset Maugham: Rain  
G. K. Chesterton: The Blue Cross  
JamesJoyce: Araby  
Muriel Spark: TheExecutor  
A. S. Byatt: On the Day E. M.Forster Died

**Module2[ShortFiction:NonBritish]**

**(36hours)**

HenryLawson: The Drover's Wife

MaximGorky: Mother of a Traitor

Stephen Crane: A Dark Brown Dog

Katherine Mansfield: A Cup of Tea

Pearl S Buck: Once upon a Christmas

Gabriel Garcia Marquez:A VeryOld Man with Enormous Wings

MaryLerner:Little Selves

Nadine Gordimer: Once Upon a Time

**Module3[Fiction]**

**(18hours)**

Charles Dickens: *GreatExpectations*

**CoreTextforModules1and2:ModesofFiction**

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**2017ADMISSIONSONWARDS**  
**COURSE6–LanguageandLinguistics**

|                                       |                               |
|---------------------------------------|-------------------------------|
| Course Code                           | <b>EN4CRT06</b>               |
| Title of the course                   | <b>LanguageandLinguistics</b> |
| Semesterinwhichthecourseistobe taught | <b>4</b>                      |
| No. of credits                        | <b>4</b>                      |
| No. of contact hours                  | <b>90</b>                     |

**AIMOFTHECOURSE**

This course is an introduction to the scienceof linguistics.It seeks to givean overview of the basic concepts of linguistics and linguistic analysis to the students.

**OBJECTIVESOFTHECOURSE**

This course seeks to achieve the following:

1. To show the various organs and processes involved in the production of speech, the types and typologyof speech sounds, segmental &suprasegmental features of the English language, and transcription using IPA.
2. To describe and explain morphological processes and phenomena.
3. To show the various processes involved in the generation of meaning.
4. To enhance students‘ awareness that natural language is structuredependent and generative and to develop their abilityto observe, describe and explain grammatical processes and phenomena.

**COURSEOUTLINE**

**Module1[IntroductiontoLanguage,LinguisticsandPhonetics] (36hours)**

What is Language?- What isLinguistics?Arbitrariness- Duality-Displacement - Cultural transmission  
 Basic Notions - Phonetics and Phonology- Branches of Phonetics – Articulatory, Acoustic, Auditory

Organs of Speech - Air Stream Mechanism– Pulmonic, Glottal, Velaric  
Respiratory System - Phonatory System – Voiced and Voiceless Sounds  
Articulatory System- Oral, nasal & nasalised sounds

Classification of Speech Sounds: Consonants and Vowels -

Criteria for Classification of Consonants- The Consonants of English RP

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

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

Criteria for Classification of Vowels - The Vowels of English RP

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

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

Position of Lips: Rounded Vowels, Unrounded Vowels

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

Cardinal Vowels

Vowel Diagram – Diphthongs - Tense and lax Vowels

Phonemes and Allophones

Phone, Phoneme, Minimal pairs - Allophone, Aspiration, Dark and Clear /l/

Contrastive Distribution and Complementary Distribution

Syllable

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

Suprasegmentals

Segmentals and Suprasegmentals- Suprasegmental Phonemes

Word Stress - Sentence Stress- Weak forms and Strong Forms

Rhythm–Intonation - Tone, Tonic Syllable, Tonicity-Intonation patterns

Intonation –Functions

Juncture

Liaison

Assimilation

Elision

Linking /r/ and Intrusive /r/

Transcription

The incongruity between spelling and pronunciation in English

IPA

Broad and narrow Transcription

Transcription Practice

## **Module 2 [Morphology]**

**(36 hours)**

Basic Notions

What is morphology?

Morph, Morpheme

## Morpheme Types and Typology

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

## Allomorphy

- Allomorph
- Zero Morph
- Conditioning of allomorphs: Phonological & Morphological

## Word

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

## Morphological Operations/Processes

- Affixation
- Reduplication
- Ablaut
- Suppletion

## Structure of Words Simple

- Words Complex
- Words Compound
- Words

## SEMANTICS

### Basic Notions

- What is semantics?
- Lexical and grammatical meaning
- Sense, reference, referent

### Sense Relations

- Synonymy–Antonymy – Hyponymy– Homonymy–Homography– Polysemy– Metonymy– Ambiguity– Tautology-Collocation

## **Module 3 [Syntax & Branches of Linguistics]**

**(18 hours)**

### Basic Notions

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

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

**One question from the essay section will be compulsory and shall deal with transcribing a passage of five lines of conversation and a set of five words using IPA symbols.**

### **READING LIST**

- S. K. Verma and N. Krishnaswamy, *Modern Linguistics: An Introduction*. New Delhi: OUP, 1989.
- H.A. Gleason: *Linguistics and English Grammar*. New York: Holt, Rinehart & Winston, Inc., 1965.
- Radford A, Atkinson M, Britain D, Clahsen H and Spencer A: *Linguistics - An Introduction*. Cambridge University Press, Cambridge, 1999
- Robins R H: *General Linguistics: An Introductory Survey*, Longman Group Limited, London: 1971
- Fasold R and Connor-Linton J (ed): *An Introduction to Language and Linguistics*, Cambridge University Press, Cambridge, 2006
- Daniel Jones: *The Pronunciation of English*. New Delhi: Blackie and Sons, 1976
- A.C Gimson. *An Introduction to the Pronunciation of English*. London: Methuen, 1980. J.D.
- O'Conner. *Better English Pronunciation*. New Delhi: CUP, 2008.
- T. Balasubramaniam. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981.
- T. Balasubramaniam. *English Phonetics for Indian Students: A Workbook*. New Delhi: Macmillan, 1992.

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**2017ADMISSIONSONWARDS**  
**COURSE7–ActsontheStage**

|                                       |                       |
|---------------------------------------|-----------------------|
| Course Code                           | <b>EN5CRT07</b>       |
| Title of the course                   | <b>ActsontheStage</b> |
| Semesterinwhichthecourseistobe taught | <b>5</b>              |
| No. of credits                        | <b>4</b>              |
| No. of contact hours                  | <b>108</b>            |

**AIMOFTHECOURSE**

The course seeks to introduce the student to select theatre texts that form the canon of English drama.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the student shall be:

1. familiar with the works of the playwrights included in the course.
2. informed about the broad genre-based nuances in the realm of drama.
3. able to appreciate and critique drama as an art form.

**COURSEOUTLINE**

**Module1** **(72Hours)**

William Shakespeare: *King Lear*

**Module2** **(36Hours)**

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

Anton Chekov: *The Boor*

Maurice Maeterlink: *The Intruder*

John Galsworthy: *Strife*

**Core Text: *ActsontheStage***

**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFORCORECOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE8–LiteraryCriticismandTheory**

|                                       |                                   |
|---------------------------------------|-----------------------------------|
| Course Code                           | <b>EN5CRT08</b>                   |
| Title of the course                   | <b>LiteraryCriticismandTheory</b> |
| Semesterinwhichthecourseistobe taught | <b>5</b>                          |
| No. of credits                        | <b>4</b>                          |
| No. of contact hours                  | <b>90</b>                         |

**AIMOFTHECOURSE**

The course seeks to introduce students to the major signposts in Literary Criticism, Literary Theory and Indian Aesthetics.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the student:

1. will have awareness about the major developments in literary criticism from the ancient times to the twentieth century.
2. will be initiated to the realm of literary theory and major theoretical schools.
3. will have awareness about the chief strains of Indian literary criticism.
4. will be able to analyse short poetical pieces critically.

**COURSEOUTLINE**

**Module1[LiteraryCriticism]**

**(36hours)**

**A. Classical Criticism**

Plato - Aristotle

**B. Neoclassical Criticism**

Neoclassicism in England- Dryden, Pope, Aphra Behn, Samuel Johnson

**C. Romantic criticism**



German Idealism - British Romantic criticism: Wordsworth, Coleridge

**D. Victorian Criticism**

Matthew Arnold

**E. From Liberal Humanism to Formalism**

The poetics of Modernism: Yeats, Pound, Eliot

Formalism - Russian Formalism: Boris Eichenbaum, Mikhail Bakhtin, Roman Jakobson-

New Criticism: John Crowe Ransom, Wimsatt and Beardsley

**F. Early 20<sup>th</sup> Century Criticism**

F. R. Leavis - Marxist and Left Wing critics - Early feminist critics: Virginia Woolf,

Simone de Beauvoir

**From** M. A. R Habib: *Literary Criticism from Plato to the Present: An Introduction*. Oxford: Wiley Blackwell, 2011

**Module 2 [Literary Theory]**

**(36 hours)**

**A.** Structuralism - Poststructuralism - Deconstruction - Psychoanalysis

**B.** Ideology and Discourse

**C.** Postmodernism

**From** Mary Klages: *Literary Theory: A Guide for the Perplexed*. London: Continuum, 2008.

**Module 3 [Indian Aesthetics & Practical Criticism]**

**(18 hours)**

**A.** Indian Aesthetics

Rasa - Dhvani - Vakrokti

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

**B.** Practical Criticism

Critical analysis of poetry

**Based on** Neil McCaw: Close Reading (Chapter 3

of *How to Read Texts: A Student Guide to Critical Approaches and Skills*. London: Viva-Continuum, 2008.)

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

**Core Text:** *Literary Criticism and Theory*

**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFORCORECOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE9–IndianWritinginEnglish**

|                                       |                               |
|---------------------------------------|-------------------------------|
| Course Code                           | <b>EN5CRT09</b>               |
| Title of the course                   | <b>IndianWritinginEnglish</b> |
| Semesterinwhichthecourseistobe taught | <b>5</b>                      |
| No. of credits                        | <b>4</b>                      |
| No. of contact hours                  | <b>90</b>                     |

**AIMOFTHECOURSE**

The course isintendedtosensitivisestudentstothe variouswaysinwhichliterature writtenin English,intheIndian sub-continentsservesasaplatformfor forming,consolidating,critiquing and re-workingthe issue of national \_identity‘at various levels.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the student should beaware of thefollowing:

1. Thesubtle flavours that distinguish the \_Indian‘quotient in English writings fromIndia.
2. Thedifferent concerns thatIndian English writers share, cutting across sub-nationalities and regionalities.
3. The*locusstandi* of diasporic \_Indian‘writers.

**COURSEOUTLINE**

**Module1(Poetry)**

**(18Hours)**

HenryDerozio: The Harp ofIndia  
Nissim Ezekiel: The Patriot  
JayantaMahapatra:Freedom  
KamalaDas:Introduction  
Dom Moraes: Absences

**Module2(Fiction) (18Hours)**

Anita Nair: *LadiesCoupe*

**Module3(Drama) (18Hours)**

GirishKarnad: *Tughlag*

**Module4(ShortFiction) (18Hours)**

R. K. Narayan: The Antidote

Salman Rushdie: The Free Radio

JhumpaLahiri: The Interpreterof Maladies

ChitraDivakaruni Banerjee: Mrs Dutta Writes a Letter

**Module5(Prose) (18Hours)**

Rabindranath Tagore: Nationalism in India

B. R. Ambedkar: Back from the West and Unable to FindLodginginBaroda

Satyajit Ray:Odds Against Us

Amitav Ghosh: The Imam and theIndian

**CoreText:*IndianWritinginEnglish***

**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFORCORECOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE–EnvironmentalScienceandHumanRights**

|                                       |   |
|---------------------------------------|---|
| Course Code                           | <b>EN5CRENT01</b>                         |
| Title of the course                   | <b>EnvironmentalScienceandHumanRights</b> |
| Semesterinwhichthecourseistobe taught | <b>5</b>                                  |
| No. of credits                        | <b>4</b>                                  |
| No. of contact hours                  | <b>90</b>                                 |

**CoremodulesyllabusforEnvironmentalStudies&HumanRightsforunder-graduatecoursesofallbranchesofhighereducation**

**VISION**

The importance of environmental science and environmental studies cannot be disputed. The need for sustainable development is a key to the future of mankind. Continuing problems of pollution, solid waste disposal, degradation of environment, issues like economic productivity and national security, Global warming, the depletion of ozone layer and loss of biodiversity have made everyone aware of environmental issues. The United Nations Conference on Environment and Development held in Rio de Janeiro in 1992 and World Summit on Sustainable Development at Johannesburg in 2002 have drawn the attention of people around the globe to the deteriorating condition of our environment. It is clear that no citizen of the earth can afford to be ignorant of environmental issues.

India is rich in biodiversity which provides various resources for people. Only about 1.7 million living organisms have been described and named globally. Still many more remain to be identified and described. Attempts are made to conserve them in ex-situ and in-situ situations. Intellectual property rights (IPRs) have become important in a biodiversity-rich country like India to protect microbes, plants and animals that have useful genetic properties. Destruction of habitats, over-use of energy resource and environmental pollution has been found to be

responsible for the loss of a large number of life-forms. It is feared that a large proportion of life on earth may get wiped out in the near future.

In spite of the deteriorating status of the environment, study of environment has so far not received adequate attention in our academic programme. Recognizing this, the Hon'ble Supreme Court directed the UGC to introduce a basic course on environment at every level in college education. Accordingly, the matter was considered by UGC and it was decided that a six months compulsory core module course in environmental studies may be prepared and compulsorily implemented in all the University/Colleges of India.

The syllabus of environmental studies includes five modules including human rights. The first two modules are purely environmental studies according to the UGC directions. The second two modules are strictly related with the core subject and fifth module is for human rights.

## **OBJECTIVES**

Environmental Education encourages students to research, investigate how and why things happen, and make their own decisions about complex environmental issues by developing and enhancing critical and creative thinking skills. It helps to foster a new generation of informed consumers, workers, as well as policy or decision makers.

Environmental Education helps students to understand how their decisions and actions affect the environment, builds knowledge and skills necessary to address complex environmental issues, as well as ways we can take action to keep our environment healthy and sustainable for the future. It encourages character building, and develops positive attitudes and values.

To develop the sense of awareness among the students about the environment and its various problems and to help the students in realizing the inter-relationship between man and environment and helps to protect the nature and natural resources.

To help the students in acquiring the basic knowledge about environment and the social norms that provides unity with environmental characteristics and create positive attitude about the environment.

## **Module I**

**(18 hours)**

**Unit 1:** Multidisciplinary nature of environmental studies- Definition, scope and importance  
Need for public awareness.

**Unit 2:** Natural Resources: Renewable and non-renewable resources: Natural resources and associated problems.

a) Forest resources: Use and over-exploitation, deforestation: case studies-Timber extraction, mining, dams and their effects on forest and tribal people.

- b) Water resources: Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems.
- c) Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources: case studies.
- d) Food resources: World food problems - changes caused by agriculture and overgrazing- effects of modern agriculture – fertilizer & pesticide problems– water logging – salinity: case studies.
- e) Energy resources: Growing energy needs - renewable and non renewable energy sources- use of alternate energy sources: case studies.
- f) Land resources: Land as a resource- land degradation - man induced landslides– soil erosion and desertification.
- Role of individual in conservation of natural resources - Equitable use of resources for sustainable lifestyles.

### **Unit3: Ecosystems**

Concept of an ecosystem- Structure and function of an ecosystem- Producers, consumers and decomposers - Energy flow in the ecosystem.  
 Ecological succession - Food chains, food webs and ecological pyramids.  
 Introduction, types, characteristic features, structure and function of the given ecosystem- Forest ecosystem

## **Module II**

**(26 hours)**

### **Unit1: Biodiversity and its conservation**

Introduction - Bio-geographical classification of India  
 Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic and option values.  
 India as a mega-diversity nation.  
 Hot-spots of biodiversity  
 Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts - Endangered and endemic species of India

### **Unit2: Environmental Pollution**

Definition - Causes, effects and control measures of: Air pollution- Water pollution - Soil pollution - Marine pollution - Noise pollution - Thermal pollution- Nuclear hazards  
 Solid Waste Management: Causes, effects and control measures of urban and industrial wastes  
 Role of an individual in prevention of pollution- Pollution case studies  
 Disaster management: floods, earthquake, cyclone and landslides

### **Unit3: Social Issues and the Environment**

Urban problems related to energy- Water conservation, rain water harvesting, watershed

management

Resettlement and rehabilitation of people: its problems and concerns: case studies

Environmental ethics: Issues and possible solutions

Climate change, global warming, acid rain, ozone layer depletion , nuclear accidents and  
holocaust: casestudies -Consumerism and waste products

Environment Protection Act - Air (Prevention and Control of Pollution) Act– Water (Prevention  
and control of Pollution) Act - Wildlife Protection Act - Forest Conservation Act

Issues involved in enforcement of environmental legislation- Public awareness

### **ModuleIII**

**(10hours)**

Jean Giono: *TheManWhoPlantedTrees*

K. Satchitanandan: Hiroshima Remembered

### **ModuleIV**

**(10hours)**

Bessie Head: Heaven is not Closed

Safdar Hashmi: Machine

### **ModuleV**

**(26hours)**

#### **Unit1: Human Rights**

An Introduction to Human Rights: Meaning, concept and development- ThreeGenerations of  
Human Rights (Civil and Political Rights, Economic, Social and Cultural Rights).

#### **Unit2: Human Rights and United Nations**

Contributions, main human rightsrelated organs -UNESCO, UNICEF, WHO,ILO, Declarations  
for women and children,Universal Declaration ofHuman Rights.

Human Rights inIndia –Fundamental rights andIndian Constitution, Rights forchildren and  
women, Scheduled Castes, Scheduled Tribes, Other Backward Castes andMinorities

#### **Unit3: Environment and Human**

RightsRightto Clean Environment and Public

Safety

Issues ofIndustrial Pollution- Prevention, Rehabilitation and SafetyAspect of New  
Technologies such as Chemical and Nuclear Technologies -Issues of Waste Disposal -  
Protection of Environment

Conservation of naturalresourcesand human rights: Reports, Casestudies and policy  
formulation.

Conservation issues of Western Ghats: Mention Gadgil committee report, Kasthuri Rangan report.

Over-exploitation of ground water resources, marine fisheries, sand mining, etc.

### **Internal: Field study**

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

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

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

(Field work Equal to 5 lecture hours)

### **REFERENCES**

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(M) Magazine (R) Reference (TB) Textbook

Human Rights

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Chatrath, K. J.S., (ed.), Education for Human Rights and Democracy (Shimla: Indian Institute of Advanced Studies, 1998)

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Shireesh Pal Singh, Human Rights Education in 21<sup>st</sup> Century, Discovery Publishing House Pvt. Ltd, New Delhi,

S.K. Khanna, Children And The Human Rights, Common Wealth Publishers, 1998. 2011.

Sudhir Kapoor, Human Rights in 21<sup>st</sup> Century, Mangal Deep Publications, Jaipur, 2001.

United Nations Development Programme, Human Development Report 2004: Cultural Liberty in Today's Diverse World, New Delhi: Oxford University Press, 2004.

### **Six months compulsory core module course in Environmental Studies & Human Rights for undergraduate**

#### **Teaching Methodologies**

The core Module Syllabus for Environmental Studies includes class room teaching and Field Work. The syllabus is divided into five modules covering 72 lectures. The first two modules will cover 44 lectures which are class room based to enhance knowledge, skills and attitude to environment. The third and fourth is based on subject related environmental studies which will be covered in 20 lecture hours and would provide student a multidisciplinary knowledge on environmental issues in relation with the core subject. Human rights is also included in the fifth

module and 8 lectures are set apart for that. Field study is one of the most effective learning tools for environmental concerns and is purely for internal evaluation. This moves out of the scope of the text book mode of teaching into the realm of real learning in the field, where the teacher merely acts as a catalyst to interpret what the student observes or discovers in his/her own environment. Field studies are as essential as class work and form an irreplaceable synergistic tool in the entire learning process.

Course material provided by UGC for class room teaching and field activities be utilized.

The universities/colleges can also draw upon expertise of outside resource persons for teaching purpose.

Environmental Core Module shall be integrated into the teaching programmes of all undergraduate courses.

**Core Text for Module 3 & 4: *Greening Knowledge***

**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFORCORECOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE10–PostcolonialLiteratures**

|                                       |                                |
|---------------------------------------|--------------------------------|
| Course Code                           | <b>EN6CRT10</b>                |
| Title of the course                   | <b>PostcolonialLiteratures</b> |
| Semesterinwhichthecourseistobe taught | <b>6</b>                       |
| No. of credits                        | <b>4</b>                       |
| No. of contact hours                  | <b>90</b>                      |

**AIMOFTHECOURSE**

To familiarize the students the varied dimension s of postcolonialsubjectivitythrough theory and literature.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the student will:

1. be awareof the social,political, cultural aspectsof postcolonial societies.
2. realise the impact of colonialism and imperialism on native cultural identities.
3. getan insight into the links between language, historyand culture.

**COURSEOUTLINE**

**Module1[TheDomain]**

**(36hours)**

Bill Ashcroft, Gareth Griffiths and Helen Tiffin:Introduction of *TheEmpireWritesBack*  
Edward Said: Orientalism [an excerpt]  
Frantz Fanon: The Fact of Blackness

**Module2[Poetry]**

**(18hours)**

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

David Malouf: *Revolving Days*  
Wole Soyinka: *Civilian and Soldier*  
Margaret Atwood: *Journey to the Interior*

**Module 3 [Fiction]**

**(18 hours)**

Peter Carey: *Jack Maggs*

**Module 4 [Drama]**

**(18 hours)**

Ngũgĩ wa Thiong'o: *The Trial of Dedan Kimathi*

**Core Text: *Postcolonial Literatures***

**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFORCORECOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE11–WomenWriting**

|                                       |                     |
|---------------------------------------|---------------------|
| Course Code                           | <b>EN6CRT11</b>     |
| Title of the course                   | <b>WomenWriting</b> |
| Semesterinwhichthecourseistobe taught | <b>6</b>            |
| No. of credits                        | <b>4</b>            |
| No. of contact hours                  | <b>90</b>           |

**AIMOFTHECOURSE**

To introducethe theoretical and literaryresponsesbywomen and the concerns that govern feminist literature.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the students will be able to:

1. critically respond to literature from a feminist perspective.
2. realize how the patriarchal notions pervade in the social and cultural scenario and how feminism exposes these notions.
3. identifyhow stereotypical representations of women were constructed and how theseare subverted byfeminist writing

**COURSEOUTLINE**

**Module1[Essays]**

**(36hours)**

BettyFriedan: TheProblem that has No Name (Chapter1 of *TheFeminineMystique*)

ElaineShowalter: Towards a Feminist Poetics

PatriciaHill Collins:Mammies, Matriarchs and Other Controlling Images (Chapter 4 of *BlackFeministThought* pp. 79-84

**Module2[Poetry]**

**(18hours)**

Anna Akhmatova: Lot's Wife  
MamtaKalia: After Eight Years ofMarriage  
Julia Alvarez: Women's Work  
MeenaAlexander: Houseof a Thousand Doors  
SutapaBhattacharya: Draupadi  
Kristine Batey:Lot's Wife  
Vijayalakshmi: Bhagavatha

**Module3[ShortFiction]**

**(18hours)**

Charlotte Perkins Gilman: The Yellow Wallpaper  
Willa Cather: A Wagner Matinee  
IsabelAllende: And of the ClayWe Created  
Sara Joseph: The Passion of Mary

**Module4[Fiction]**

**(18hours)**

AliceWalker: *TheColorPurple*

**CoreText:WomenWriting**

**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFORCORECOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE12–AmericanLiterature**

|                                       |                           |
|---------------------------------------|---------------------------|
| Course Code                           | <b>EN6CRT12</b>           |
| Title of the course                   | <b>AmericanLiterature</b> |
| Semesterinwhichthecourseistobe taught | <b>6</b>                  |
| No. of credits                        | <b>4</b>                  |
| No. of contact hours                  | <b>90</b>                 |

**AIMOFTHECOURSE**

To enable the students to have a holistic understanding of the heterogeneity of American culture and to study works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts.

**OBJECTIVESOFTHECOURSE**

At the end of the course, the student shall be:

1. familiar with the evolution of various literary movements in American literature.
2. acquainted with the major authors in American Literary History.

**COURSEOUTLINE**

**Module I [Prose] (18 hours)**

M. H Abrams: Periods of American Literature in *A Handbook of Literary Terms*  
 Robert E. Spiller: The Last Frontier in *The Cycle of American Literature*  
 Ralph Waldo Emerson: Gifts  
 James Baldwin: If Black English isn't Language, then Tell me, What is?

**Module II [Poetry] (18 hours)**

Walt Whitman: I Hear America Singing  
Emily Dickinson: I dwell in Possibility  
Robert Frost: Love and a Question  
e e cummings: Let's Live Suddenly Without Thinking  
Langston Hughes: Let America be America Again  
Allen Ginsberg: A Supermarket in  
California  
Adrienne Rich: In A Classroom  
Marianne Moore: Poetry

**Module III [Short Story]**

**(18 hours)**

Nathaniel Hawthorne: My Kinsman, Major Molineux  
Edgar Allan Poe: The Purloined Letter  
Mark Twain: How I Edited an Agricultural Paper  
Leslie Marmon Silko: Lullaby  
Kate Chopin: A Respectable Woman

**Module IV [Drama]**

**(18 hours)**

Arthur Miller: *The Crucible*

**Module V [Novel]**

**(18 hours)**

Harper Lee: *To Kill a Mockingbird*

**Core Text: *American Literature***



**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFORCORECOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE13–ModernWorldLiterature**

|                                       |                              |
|---------------------------------------|------------------------------|
| Course Code                           | <b>EN6CRT13</b>              |
| Title of the course                   | <b>ModernWorldLiterature</b> |
| Semesterinwhichthecourseistobe taught | <b>6</b>                     |
| No. of credits                        | <b>4</b>                     |
| No. of contact hours                  | <b>90</b>                    |

**AIMOFTHECOURSE**

To makethe students awareof the stupendous varietythat resides inLiteratures the world over. .

**OBJECTIVESOFTHECOURSE**

On completion of the course, the students should be able to discern the following:

1. Thatliteratures the world over engagein verydeep ways with the vicissitudes of life.
2. World literatures often defygenres/regionalitiesandcanonical assumptions to emerge as a platform where poetics and politics fuse.
3. Thenotion of Majorand Minor, Central and Peripheral literatures is a myth.

**COURSEOUTLINE**

**ModuleI[Poetry]**

**(18hours)**

Marina Tsvetaeva: Meeting  
 Federico Garcia Lorca: New Heart  
 Pablo Neruda: ArsPoetica  
 Leopold Sedar Senghor: Black Woman  
 WizlawaSzymborska: The Terrorist, He’s Watching  
 Adonis: Nothingbut madness remains  
 Bei Dao: The Answer  
 Ko Un: A Poet’s Heart

**ModuleII[ShortStories:European]**

**(18hours)**

Leo Tolstoy: God Sees the Truth, but Waits

BjornstjerneBjornson: The Father

Franz Kafka: Beforethe Law

Bertolt Brecht: The Monster

Albert Camus: TheGuest

Javier Marias: The Life and Death of MarcelinoIturriaga

**ModuleIII[ShortStories:Non-European]**

**(18hours)**

RyunosukeAkutagawa:In a Grove

Jorge Luis Borges: The Garden of Forking Paths

Naguib Mahfouz: Half of a Day

Julio Cortazar: ContinuityofParks

DaniloKis: The Encyclopaedia ofthe Dead

Juan Gabriel Vasquez: The Dogs of War

**ModuleIV[Novel]**

**(18hours)**

Italo Calvino: *TheClovenViscount*

**ModuleV[Drama]**

**(18hours)**

EugeneIonesco: *Chairs*

**CoreText:ModernWorldLiterature**

# OpenCourses

MAHATMAGANDHIUNIVERSITY

SYLLABIFOROPENCOURSES-UGPROGRAMMES

2017ADMISSIONSONWARDS

COURSE1–AppreciatingFilms

|                                       |                          |
|---------------------------------------|--------------------------|
| Course Code                           | <b>EN5CROP01</b>         |
| Title of the course                   | <b>AppreciatingFilms</b> |
| Semesterinwhichthecourseistobe taught | <b>5</b>                 |
| No. of credits                        | <b>3</b>                 |
| No. of contact hours                  | <b>72</b>                |

## AIMOFTHECOURSE

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

## OBJECTIVESOFTHECOURSE

On completion of the course, the student should be able to discern the following:

1. The broad contours of the history and aesthetic of films.
2. The overarching film genres and the basic terminology of film studies.
3. The distinction between mere appreciation of films and sustained ideological film analysis.
4. The questions raised by Cultural Studies and Feminism(s) in their encounter with films.
5. The issues raised by cinematic adaptations of literature.

## COURSEOUTLINE

### Module I (Broad Film Genres)

(18 hours)

Lumiere vs. Melies [*Arrival of a Train* vs. *An Impossible Voyage*]  
Narrative Cinema vs. Documentary Cinema  
Hollywood Style as Norm- Roland Emmerich's *Independence Day* (1996)

German Expressionism - F.W. Murnau's *Nosferatu* (1922)  
Neo-realism - Vittorio De Sica's *Bicycle Thieves* (1948)

## **Module II (Film Languages)**

**(18 hours)**

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

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

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

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

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

**(18 hours)**

Cinema and Ideology/Identity Politics

[Kamal Haasan's *Hey Ram* (2000) and Shaji Kailas's *Aaram Thampuran* (1997)]

Cinema and Feminism

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

## **Module IV (Film Adaptations)**

**(18 hours)**

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

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

## **Films Recommended for Background Viewing**

George Méliès:

*An Impossible Voyage* Lumière brothers:

*Arrival of a Train* Sergei Eisenstein:

*Battleship Potemkin* Charlie Chaplin:

*Modern Times* Werner Herzog:

*Aguirre, Wrath of God* Francis Ford

Coppola: *The Godfather*

Orson Welles:

*The Magnificent Ambersons* Jean Luc-

Godard: *Breathless*

V. K. Prakash: *Karmayogi* [Malayalam]

**Core Text: *Appreciating Films***



**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFOROPENCOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE2–TheatreStudies**

|                                       |                       |
|---------------------------------------|-----------------------|
| Course Code                           | <b>EN5CROP02</b>      |
| Title of the course                   | <b>TheatreStudies</b> |
| Semesterinwhichthecourseistobe taught | <b>5</b>              |
| No. of credits                        | <b>3</b>              |
| No. of contact hours                  | <b>72</b>             |

**AIMOFTHECOURSE**

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

**OBJECTIVESOFTHECOURSE**

On completion of the course, the student should be able to imbibe the following:

1. An understanding of a selection of well-discussed plays across the world.
2. The classical and modern theatre in the West and the East.
3. The form and content of various kinds of theatre.
4. Colonial and subversive postcolonial aspects in Indian theatre.
5. Issues of gender, identity, caste, tradition, morality, etc dealt with by modern theatre.

**COURSEOUTLINE**

**Module I (Classics)**

**(18 hours)**

Kalidasa: *Abhijanasakunthalam* – Act I

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

**ModuleII(TragicVision)**

**(18hours)**

Eugene O'Neil: Before Breakfast

Langston Hughes: Soul Gone Home

**ModuleIII(ComicVision)**

**(18hours)**

Bernard Shaw: HowHeLied to Her Husband

Anton Chekov: TheProposal

**ModuleIV(Folk/Street)**

**(18hours)**

KavalamNarayanaPanicker: Maraattom

MaliniBhattacharya: Giving Awaythe Girl

**CoreText:***TheatreStudies*

**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFOROPENCOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE3–EnglishforCareers**

|                                       |                          |
|---------------------------------------|--------------------------|
| Course Code                           | <b>EN5CROP03</b>         |
| Title of the course                   | <b>EnglishforCareers</b> |
| Semesterinwhichthecourseistobe taught | <b>5</b>                 |
| No. of credits                        | <b>3</b>                 |
| No. of contact hours                  | <b>72</b>                |

**AIMOFTHECOURSE**

To makethe students competent in their job-seeking, job-getting, and job-holding needs. The courseshall cater to equipping the students in Comprehensive Language Enhancement.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the students should be able:

1. To develop communicative skills, which will enable themto prepare fora career and function effectivelyin it.
2. To equip themselves in oral and written communication to enhance their academic and professionaluse oflanguage.
3. To train themselves inmaking effective presentations.

**COURSEOUTLINE**

**Module1(OralandWrittenSkillsforJobsandCareers) (18hours)**

- a. Applying forjobs—Preparing Resumes—Writing Cover letters.
- b. Preparingfor interviews—TakingInterviews—Post-Interview follow-up-Promotion
- c. Interviews—Group Discussions



**Module2(CorrectnessofLanguageUsage)****(18hours)**

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

**Module3(FacingPeople)****(18hours)**

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

**Module4 (KeepingtheJob0)****(18hours)**

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

**ReadingList**

1. Samson et al. *EnglishforLife-4*. New Delhi: Cambridge University Press.
2. Vasudev, Murthy. *EffectiveProposalWriting*. New Delhi: Response Books, 2006.
3. *TowardsAcademicEnglish:DevelopingEffectiveWritingSkills*. New Delhi: Cambridge University Press, 2007.
4. *OxfordGuidetoEffectiveWritingandSpeaking*. OUP, 2007.
5. Bhatnagar, R. P. *EnglishforCompetitiveExaminations*. New Delhi: Macmillan, 2009. 6. *EnglishforCareers*. Pearson.
7. *ABCofCommonGrammaticalErrors*. Macmillan, 2009
8. Kaul, Asha. *TheEffectivePresentation*. New Delhi: Response Books
9. Shepherd, Kerry. *PresentationsatConferences,SeminarsandMeetings*. New Delhi: Response Books.
10. Vilanilam, J. V. *MoreEffectiveCommunication:aManuelforProfessionals*. Response Books 2008
11. *EnglishforCareerDevelopment*. Orient Longman, 2006.

**CoreText:EnglishforCareers**

# Model III CORE COURSES

## Semester 1

### English Literature from the Old English Period to the Romantic Age

|                            |   |
|----------------------------|---|
| <b>Course Code</b>         | <b>EN1CET01</b>   |
| <b>Title of the Course</b> | <b>English Literature from the Old English Period to the Romantic Age</b> |
| <b>Semester</b>            | <b>1</b>  |
| <b>Credits</b>             | <b>4</b>  |
| <b>Contact Hours</b>       | <b>90</b>   |

#### OBJECTIVE OF THE COURSE

To give the students an overview of the historical development of English Literature from the Old English Period to the Romantic Age.

#### OUTLINE OF THE COURSE

##### MODULE ONE: Medieval to Seventeenth Century

(36 hours)

Old English Literature

Middle English Literature- Medieval Romances - Allegories

Renaissance

Characteristics of the Elizabethan Age

**Prose:** Sir Thomas More, Sir Philip Sidney, Francis Bacon, Sir Thomas Browne, Raleigh,

The Authorized Version of the Bible

**Poetry:** Geoffrey Chaucer, Edmund Spenser, Sir Philip Sidney, Shakespeare, the

Metaphysical Poets- John Donne, Cavalier Poets

**Drama:** Mystery Plays, Miracle Plays, Morality Plays, Interludes, The University

Wits, Elizabethan and Jacobean Drama, William Shakespeare, Christopher

Marlow, Revenge Tragedy: Thomas Kyd, John Webster, Theory of Humors: Ben Jonson

**Novel:** Thomas Nash

##### MODULE TWO: Restoration to the Enlightenment

(36 hours)

Characteristics of the Restoration and Neo-Classical Ages

**Prose:** Isaac Walton, John Dryden, Thomas Hobbes, John Locke, Samuel Pepys, John Bunyan, Jonathan Swift, Joseph Addison, Richard Steele, Dr. Johnson, Edward Gibbon, Edmund Burke

**Poetry:** John Milton, John Dryden, Alexander Pope (Mock Epic), Pre-Romantics: Thomas Gray, William Cowper, William Collins, William Blake, and Robert Burns

**Drama:** Restoration Drama, Drama of Manners, William Wycherley, William Congreve, John Dryden, Oliver Goldsmith, Richard Sheridan

**Novel:** Daniel Defoe, Samuel Richardson, Henry Fielding, Lawrence Sterne, Smollet

### **MODULE THREE: Romantic period**

**(18 hours)**

Precursors of Romanticism– Romantic Revival

Characteristics of the Romantic Period

**Prose:** William Hazlitt, Charles Lamb, De Quincey

**Poetry:** William Wordsworth, Samuel Taylor Coleridge, P. B. Shelley, John Keats, Lord Byron, Robert Southey

**Novel:** Gothic Novel: Horace Walpole, Mrs. Ann Radcliffe, Historical Novel: Sir Walter Scott, Realistic Novel: Jane Austen

#### **Books for Reference**

Alastair Fowler. *A History of English Literature* (Blackwell)

*The Cambridge Guide to Literature in English* (CUP)

M. H. Abrams. *A Glossary of Literary Terms*. (Revised Edition)

## Conversational Skills

|                            |                              |
|----------------------------|------------------------------|
| <b>Course Code</b>         | <b>EN1CET02</b>              |
| <b>Title of the Course</b> | <b>Conversational Skills</b> |
| <b>Semester</b>            | <b>1</b>                     |
| <b>Credits</b>             | <b>4</b>                     |
| <b>Contact Hours</b>       | <b>90</b>                    |

### OBJECTIVES OF THE COURSE

1. To sensitize students to the nuances of spoken forms of English
2. To familiarize students with the speech sounds and the phonological aspects of the English language
3. To develop a neutral accent and improve the general standard of pronunciation 4.  
To develop the conversational skills of the learners in various situations

### OUTLINE OF THE COURSE

#### Module I: Phonetics

(30 hours)

- A. Phonetics – Air-Stream Mechanism – Organs of Speech – Respiratory System, Phonatory System, Articulatory System.
- B. Classification and Description of Speech Sounds– Vowels – Cardinal Vowels– Vowels of English RP– Diphthongs – Diphthongs of English RP.
- C. Consonants– Points of Articulation – Manner of Articulation – Consonants of English RP.

#### Module II: Phonology

(30 hours)

- A. Phonology– Phoneme – Contrastive and Non-Contrastive Distribution– Minimal Pairs – Allophones – Free Variation – Phonotactics – English RP Consonants – Linking /r/ - Intrusive /r/- Pure Vowels and Diphthongs.
- B. Syllable – Syllabic and Nonsyllabic Sounds– Releasing and Arresting Consonants – Open and Closed Syllable– Consonant Clusters in English.
- C. Suprasegmentals – Word Stress – Sentence Stress– Rhythm – Strong and Weak Forms – Juncture or Transition.

- D. Pitch and Intonation – Tone or Tonic – Falling Tone – Rising Tone – Fall-Rise Tone – Assimilation – Elision – Phonetic Transcription -Phonemic and Allophonic Transcription–International Phonetic Alphabet- Standard English– Received Pronunciation.

### **Module III: Conversation Practice**

**(30 hours)**

#### **A. Discourse Events in Life Situations.**

Introducing oneself and one's friends to others- Inviting someone to an important event- Making a request- Asking for help and refusing help politely- Expressing one's gratitude - Persuading someone to do something – Complimenting and congratulating people- Expressing sympathy - Apologizing Giving a fair warning - Intimating a conversation with a total stranger - Complaining effectively- Making suggestions- Carrying on a telephone conversation.

#### **B. English in Situations**

Receiving and seeing off a guest- at the travel agency- at the airport - at the police station - at the restaurant- at the hospital - at the railway station - at the bank - at the information bureau

### **Books Recommended**

Broughton, Geoffrey. Success with English, Penguin Books.

O'Neil, R. English in situation, Oxford University Press.

Syamala, V. A Textbook of English Phonetics and Structure for Indian Students, Sharath Ganga Publications, 1992

Taylor, Grant. English Conversation Practice, McGraw Hill, 1975

## WritingfortheMedia

|                           |                              |
|---------------------------|------------------------------|
| <b>Course Code</b>        | <b>EN1CET03</b>              |
| <b>Title ofthe Course</b> | <b>Writing for the Media</b> |
| <b>Semester</b>           | <b>1</b>                     |
| <b>Credits</b>            | <b>4</b>                     |
| <b>Contact Hours</b>      | <b>90</b>                    |

### OBJECTIVEOFTHECOURSE

To acquaint the studentswith different media

### OUTLINEOFTHECOURSE

#### ModuleI:Communication

(36Hours)

Meaning ofCommunication –Importance of Communication – Functions of Communication - Features and Scope of Communication– Types of Communication – Essentials of Communication – Communication Barriers – Communication Process – Theories of Communication – Press Theories – Broadcasting Theories

Media ofCommunication– StylesofJournalisticWriting–PressinIndiaandWorld-Concept andDefinitionofNews–Languages,Libel, Slander,CourtofContempt–PressandRegulation of Book Acts – News and Feature Agencies operating inIndia

#### ModuleII:PrintMedia

(18Hours)

Historyof Printing – Types of Printing – Typography– Type-Typesetting, Hand setting, Machine setting – Digital Press Process of Printing– Familyof Types

#### ModuleIII:MagazineWriting

(36Hours)

Magazine Writing – Action, Angle, Anecdote- Categories of Magazines– Cover, Contents Writing for Women and Children, Industry, Science, Technology, Sports, Economy, Agriculture, Film – Columns and Columnists– Magazine Covers, Editorials, MagazineEditing, Layout and Design.

## Semester II

### English Literature from the Victorian to the Postmodern Age

|                            |  |
|----------------------------|--|
| <b>Course Code</b>         | <b>EN2CET04</b>  |
| <b>Title of the Course</b> | <b>English Literature from the Victorian to the Postmodern Age</b> |
| <b>Semester</b>            | <b>2</b>   |
| <b>Credits</b>             | <b>4</b>   |
| <b>Contact Hours</b>       | <b>108</b>   |

#### OBJECTIVE OF THE COURSE

To give the students an overview of the historical evolution of English Literature from the Victorian to the Postmodern Age.

#### OUTLINE OF THE COURSE

##### Module Two- Victorian Literature

(36 hours)

Features of the Victorian age

**Prose:** Thomas Carlyle, Cardinal Newman and the Oxford Movement, John Stuart Mill and Utilitarianism, Charles Darwin and *The Origin of Species*, Matthew Arnold, William Morris, John Ruskin, Walter Pater, Aestheticism and Decadence.

**Poetry:** Alfred Tennyson, Elizabeth Barrett Browning, Robert Browning, Matthew Arnold, Pre-Raphaelites, A. C. Swinburne, Gerard Manley Hopkins, James Thomson, Francis Thompson.

**Fiction:** Benjamin Disraeli, Elizabeth Gaskell, Bronte Sisters, Charles Dickens, William Makepeace Thackeray, George Eliot, R. L. Stevenson, George Meredith, Wilkie Collins and Sensation Literature, Thomas Hardy, Henry James, Samuel Butler, Bram Stoker

**Drama:** Oscar Wilde, George Bernard Shaw, J.M. Synge

##### Module Three- Edwardian and Georgian Literature

(18 hours)

Features of the literature of the early 20<sup>th</sup> century

**Prose:** Ford Madox Ford, G. K. Chesterton,

**Poetry:** A.E. Housman, Rupert Brooke, John Masefield, Walter de la Mare, Charlotte Mew.

**Fiction:** Arthur Conan Doyle, Rudyard Kipling, H.G. Wells, John Galsworthy, Arnold Bennett, E.M. Forster, Joseph Conrad, Bloomsbury Group

#### **Module4:LiteratureoftheModernAge**

**(36hours)**

Modernism as a cultural Movement

**Non-fiction:** Sigmund Freud, A. C. Bradley, I. A. Richards, T.S. Eliot, F. R. Leavis, Virginia Woolf, George Orwell, Raymond Williams, Winston Churchill, Frank Kermode

**Poetry:** War Poetry, Imagism and Ezra Pound, William Butler Yeats, T.S. Eliot, W.H. Auden, Philip Larkin and Movement Poetry, Dylan Thomas, Sylvia Plath, Ted Hughes, Edith Sitwell, John Betjeman.

**Drama:** John Osborne and the School of Anger, Sean O'Casey, Christopher Fry, Gertrude Jennings, The Theatre of the Absurd – Samuel Beckett.

**Fiction:** D.H. Lawrence, James Joyce, Virginia Woolf, Rebecca West, George Orwell, Graham Greene, Elizabeth Bowen, William Golding, Iris Murdoch, J.R.R. Tolkien, Paul Scott.

#### **ModuleFive:ThePresentAge**

**(18hours)**

Features of postmodernism

**Fiction:** Graham Swift, Muriel Spark, J.G. Ballard and Apocalyptic Fiction, Fay Weldon, John Fowles, Margaret Drabble, Martin Amis, Ian McEwan.

**Poetry:** Seamus Heaney, Carol Ann Duffy, Geoffrey Hill, Paul Muldoon, Craig Raine.

**Drama:** Harold Pinter, Sarah Kane, Edward Bond, Tom Stoppard, G. L. Horton

Post Modern Trends in Criticism

Structuralism, Post Structuralism, Deconstruction, Reader Response Criticism, Marxist Criticism, Feminist Criticism.

#### **Recommended Reading**

Michael Alexander. *A Short History of English Literature*. (2<sup>nd</sup> edition). New York: Palgrave Foundations, 2000. Pramod K. Nayar. *A Short History of English Literature*. New Delhi: Foundation Books, 2009.

#### **Books for Reference:**

Alastair Fowler. *A History of English Literature* (Blackwell)

*The Cambridge Guide to Literature in English* (CUP)

M. H. Abrams. *A Glossary of Literary Terms*. (Revised Edition)

David Crystal. *English as a Global Language*. Cambridge University Press.

G.L. Brook. *Varieties of English*. Macmillan.

John Peck and Martin Coyle. *A Brief History of the English Language*. Palgrave.

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



## **Editing and Fundamentals of Media Writing**

|                            |  |
|----------------------------|--|
| <b>Course Code</b>         | <b>EN2CET05</b>                                  |
| <b>Title of the Course</b> | <b>Editing and Fundamentals of Media Writing</b> |
| <b>Semester</b>            | <b>2</b>   |
| <b>Credits</b>             | <b>4</b>   |
| <b>Contact Hours</b>       | <b>90</b>  |

### **OBJECTIVE OF THE COURSE**

To familiarize students with the intricacies of editing and writing for the media

#### **Module 1**

**(30hrs)**

**A. Newsroom Operation** – qualities and responsibilities of a sub-editor-organizational structure of an editorial department: editor, managing editor, associate editor, news editor, assistant editor, chief sub-editors and sub-editors – reader’s editor/ombudsman

**B. Editorials** – editorial page versus news page: editorials, middle-ops, features, columns, articles and letters to the editor, Book Reviews, types of editorials; qualities and responsibilities of a leader writer

#### **Module 2**

**(30hrs)**

**Fundamentals of Editing** – copytasting, editing for verbal clarity and correctness; editing to save space; editing for accuracy, objectivity, consistency, fairness, taste and legal propriety; style book, Subbing in magazines, Subbing of types, Proof Reading, selection of photographs, over-lines and captions of photographs – news paper design and layout, editing techniques & skills in electronic era.

#### **Module 3**

**(30hrs)**

**Writing News**- elements of news/ news Values - rudiments of a story - deadlines - ethical behavior- story structures– headlines: types - writing a news story-the lead – freelancing – parachute – citizen journalism, interviewing techniques- types of news stories- Soft news, hard news, writing feature stories- writing news releases- legal aspects in writing -the first amendment, defamation, privacy, copyright.

#### **Books for reference**

1. Bruce Westley, News Editing, Boston: Houghton Mifflin Company, 1972

2. Floyd Baskette and Jack Sissors, *The Art of Editing*, New York: Macmillan Publishing Co, 1986
3. JerryLansonand Mitchell Stephens, *Writing and Reportingthe News*, New York: Oxford UniversityPress, 2008
4. AmbrishSaxena, *Fundamentals of Reporting and Editing*, New Delhi: KanishkaPublishers, 2007
5. Sunil Saxena, *Headline Writing*, New Delhi: SagePublications, 2006
6. Carl Sessions, *Writing as Craft and Magic*, NewYork: Oxford UniversityPress, 2007

### **BooksforFurtherReading**

1. T. J. S. George, *Editing: A Handbook for Journalists*, New Delhi:IndianInstitute of Mass Communication, 1989
2. M.L. Stein and SusanPaterno, *TheNews Writer’s Handbook*, New Delhi: Surjeet Publications, 2003
3. George Hough, *News Writing*, New Delhi: Kanishka Publishers, 2004

## Interpersonal Skills

|                            |                             |
|----------------------------|-----------------------------|
| <b>Course Code</b>         | <b>EN2CET06</b>             |
| <b>Title of the Course</b> | <b>Interpersonal Skills</b> |
| <b>Semester</b>            | <b>2</b>                    |
| <b>Credits</b>             | <b>4</b>                    |
| <b>Contact Hours</b>       | <b>90</b>                   |

### OBJECTIVES OF THE COURSE

1. To help students develop effective and meaningful interpersonal skills
2. To enable students to acquire self-awareness and emotional maturity

### OUTLINE OF THE COURSE

#### MODULE ONE: (30 hours)

A. What are interpersonal skills - their relevance today - Becoming aware of how you communicate - prejudice as a barrier, Steps to improve your understanding of others, communication is more than words - body language, culture - a source of miscommunication, proxemics - Not what you say but the way you say - sending messages effectively - behavior breeds behavior - Transactional Analysis

B. Developing Assertive Style - Assertive responses - Assertive techniques - thinking positively - active listening - ways to improve listening skills - feelings behind words - asking right questions

C. Building Rapport: Selecting right response, ways to maximize a favourable response

Emotional Intelligence: characteristics - cultivating your EQ

#### MODULE TWO: (30 hours)

- A. Group Discussion
- The formal discussion on given topics
  - The panel discussion
- B. Conducting a formal Meeting
- C. Public Speaking
- D. The Debate

#### MODULE THREE: (30 hours)

- A. Interview: how to conduct an interview and how to face an interview
- B. The Symposium
- C. Compeering
- D. Declamation - Selections from World Famous Speeches: to reproduce famous speeches

giving attention to rhetoric

### **Books Recommended**

- Alger, Ralph K *Mechanics of Communication*. Cambridge University Press, 1959  
Alger, Ralph K, *Good Speaker and Good Speeches*, Cambridge Uni. Press, 1964.  
Anitha. Ed. *Soft Power, An Introduction to Core and Corporate Skills*. The Icfai University Press, India: 2008  
Astrid, French. *Interpersonal Skills*. Sterling Publishers. SIT Management Series. New Delhi: 1998  
Huggins, Viola ed. *What to say and When*. BBC, London. Goleman, Daniel. *Emotional Intelligence*. Bantam Books .U.S: 1996

**Semester III Introduction to Narratology**

|                            |                                    |
|----------------------------|------------------------------------|
| <b>Course Code</b>         | <b>EN3CET07</b>                    |
| <b>Title of the Course</b> | <b>Introduction to Narratology</b> |
| <b>Semester</b>            | <b>III</b>                         |
| <b>Credits</b>             | <b>4</b>                           |
| <b>Contact Hours</b>       | <b>90</b>                          |

**1. Objective:**

To create an awareness about the different narrative techniques and modes of narration

**2. Outline of the Course:**

**Module One: Narrative**

**(45Hrs)**

Narrative – Modes of Narration – Mimetic and Digetic  
 Narratology– Narrative Theories – Vladimir Propp, Tzvetan Todorov, A. J. Greimas, Roland Barthes, Gerard Genette, Paul Ricoeur  
 Story, Plot, Fabula, Sjuzet, Voice, Point of View  
 Narration -Linear Narration, Cyclic Narration, Instrumental Narration  
 Post Modernist Narrative–Stream of consciousness, Intertextuality, Reflexivity, Science Fiction and Fantasy, Magical Realism, Metafiction

**Module Two: Application of Narrative Strategies**

**(45Hrs)**

Thomas Hardy– Tess of the D’ubervilles  
 Virginia Woolf- Mrs Dalloway  
 Salman Rushdie – Midnight’s Children  
 John Fowles – The French Lieutenant’s Woman  
 J.R.R. Tolkien – Hobbit

**Semester III**

**Digital Writing, Advertising and Reporting**

|                            |   |
|----------------------------|---|
| <b>Course Code</b>         | <b>EN3CET08</b>                                   |
| <b>Title of the Course</b> | <b>Digital Writing, Advertising and Reporting</b> |
| <b>Semester</b>            | <b>3</b>  |
| <b>Credits</b>             | <b>4</b>  |
| <b>Contact Hours</b>       | <b>90</b>   |

**OBJECTIVE OF THE COURSE**

To make students adept at writing, reporting and advertising in the digital interface

## **Module One: Digital Writing**

**(36Hrs)**

Theories of Media, Marshall McLuhan, Global Village and Electronic Age – New Media – Internet and the World Wide Web - Different kinds of New Media – E-newspapers, E-books, E-magazines, E-newspapers, E-journals – Internet – Common uses of Internet  
Writing for Web Media – Guidelines, Planning, Structure and Style, Headlines, Blurbs, Lead – Technical Writing – Copywriting – Web Copy, Profile Writing, Editing, Caption Writing – Online Interviewing – Impact and Future of Web Journalism – E-publishing – Concept of E-Governance.  
Blogs – Types of blogs – Personal blogs, Collaborative or Group blogs, Corporate or Organisational blogs, Aggregated blogs, Reverse blogs, Vlog, Photo blog – Micro blogging – Digital Correspondence – e-mails, instant messaging – SMS text – Language and Grammar of SMS – Emoticons – Picture Messages.  
Cyber Media – Fundamentals of Cyber Media – Cyber Space – Information Super Highway – Advantages and Disadvantages of Cyber journalism – Cyber Law – Indian Cyber Laws

## **Module Two: Advertising**

**(36Hrs)**

- A. Meaning and significance of Advertising – Origin and Development of Advertising – Purpose and Goals of Advertising – History of Indian Advertising – Types of Advertising – Elements of a Good Advertisement – Principles of Advertising.
- B. Media of Advertising – Print and Electronic Media Advertising – Pros and Cons of Advertising – Representation and Stereotyping in Advertising
- C. Visualisation – Copywriting in Advertisement – Copywriting for Pamphlets, leaflets, Brochures and Classifieds – Online Advertising – Glossary of Media Terms.

## **Module Three: Reporting**

**(18Hrs)**

- A. News Reporting – History of news reporting – Types of News Report – Basics of Reporting.
- B. News Sources – Types of Reporting – Report writing for all media – Radio, TV, Newspaper, Magazine, Web – Reporting Skills
- C. Concept of Free Press – Media Ethics – Censorship in Press.

## **Books for Reference**

1. Bly, Robert W. *The Copywriter's Handbook*, New York, Henry Holt and Company, 1985
2. Brierley, Sean. *The Advertising Handbook* London: Routledge, 2002
3. Meeske, Milan D. *Copywriting for the Electronic Media - A Practical Guide* Belmont, USA: Thomson Wadsworth, 2003
4. Ogilvy, David. *Ogilvy on Advertising*. New York: Vintage Books, 1985
5. Valladares, June A. *The Craft of Copywriting*, New Delhi: Response Books, 2000

## Creative Writing

|                            |                         |
|----------------------------|-------------------------|
| <b>Course Code</b>         | <b>EN3CET09</b>         |
| <b>Title of the Course</b> | <b>Creative Writing</b> |
| <b>Semester</b>            | <b>3</b>                |
| <b>Credits</b>             | <b>4</b>                |
| <b>Contact Hours</b>       | <b>90</b>               |

### OBJECTIVES OF THE COURSE

1. To enable students to acquire creative writing skill.
2. To get an overall idea about successful writing.
3. To enable the student to discover his/her own creative voice.

### OUTLINE OF THE COURSE

#### Module One: Introducing Creative Writing

[30Hrs]

Creativity-Creative process: ICEDIP (Inspiration, clarification, distillation, perspiration, evaluation and incubation) Why Write?– Writing is easy -writing is natural – finding time to write – word about technology– capturing ideas – generate your own ideas– using what only you know – using magazines and newspaper article– choosing a subject for your first article– a step– by– step guide

#### Module Two: Fiction and Non-Fiction

[30Hrs]

Ingredients in short story– finding short story ideas– finding believable characters– a convincing background– a good opening– shape– a satisfying ending– travel writing– stand and stare– putting personality into the picture– what is creative non-fiction– finding a subject– structure– flexibility– beginning your research – organizing your material

#### Module Three: Poetry and Dramatic Writings [30Hrs]

Traditional and Experimental poetry– poetic types– stylistic features– figures of speech– balancing- Finding your own voice in poetry  
 Formula playwriting- Writing stage plays– the purpose of theatre– stage characters– conflict– tension– dialogue versus action– structure– writing radio plays- television drama – screen plays

#### Book for Reference

- May, Stephan: Creative Writing, Arvon Foundation, 2008.  
 Freeman, Sarah: Written Communication, Orient Longman Ltd. 1977.  
 Hedge, Tricia: Writing, Oxford University Press, 1988  
 Petty, Geoffrey: How to be better at ... Creativity. The Industrial society, New Delhi: 1998  
 Morley David. Cambridge Introduction to Creative Writing. New Delhi: CUP, 2007.  
 Starlie David. Teaching Writing Creatively ed. Heinmann, Portsmouth, 1998.

## Semester IV

### Business Writing

|                            |                         |
|----------------------------|-------------------------|
| <b>Course Code</b>         | <b>EN4CET10</b>         |
| <b>Title of the Course</b> | <b>Business Writing</b> |
| <b>Semester</b>            | <b>IV</b>               |
| <b>Credits</b>             | <b>4</b>                |
| <b>Contact Hours</b>       | <b>90</b>               |

### Objective

- To expose the students to the different genres of business writing
- To develop in the skills necessary for communicating effectively in professional situations

### Course Outline

#### Module I: Business Correspondence

**36Hrs**

Principles of Business Writing - The Topic Sentence – Organising Ideas- Methods of Presenting Ideas: Chronological, Logical and Spatial Order– Persuasive Writing – The Sales Letter – Letter of Complaint- Response to a Complaint – Announcement and Invitation Letters– Refusal Letter – Inappropriate Letter of Refusal– Appropriate Letter of Refusal – Letter of Appreciation – The E-mail Message – The Memorandum – Meeting Agenda and Minutes– The Press Release – The Mission Statement – Newsletters- Résumé and Application for Jobs

#### Module II: Proposals and Reports

**18Hrs**

Proposal and Report Writing – Formal Proposal and Formal Report – Business Proposals – Components of a Formal Report – Memo reports– Progress report – Recommendation Report – Informative Report

#### Module III: Phrases and Idioms in Business English

**36Hrs**

Useful Phrases for Participating in Business Meetings: Interrupting– Giving Opinions – Asking for Opinions– Commenting on Opinions - Agreeing and Disagreeing with other opinions – Advising and Suggesting – Clarifying and asking for clarification– asking for repetition – Asking for contributions from other participants– Correcting Information – Keeping the Meeting on time.

Commonly Used Business English Idioms: a foot in the door, cash cow, too many chiefs, not enough Indians, eager beaver, a slice of the pie, go belly up, a golden handshake,



greasesomeone’s palm, hold the fort, keep head above water, red tape, sell ice to Eskimos, sleepingpartner, walking papers, adeadduck, ahead of the curve, a toughbreak, at stake, back to squareone, back to the drawingboard, backroom deal, behindthe scenes, blue/white collar,bythe book, corner amarket, cut one’s losses,from the ground up, diamond in the rough, get the ball rolling, in a nutshell, learn the ropes,state of theart, the elephant in the room, writing on the wall,etc

Reference:Gilling ,Desmond A.*TheEssentialHandbookForBusinessWriting*. Canada: Greenlink Consulting, 2013.

### **Translation:TheoreticalandLiteraryPerspectives.**

|                         |  |
|-------------------------|--|
| <b>Course Code</b>      | <b>EN4CET11</b>  |
| <b>TitleoftheCourse</b> | <b>Translation:Theoretical andLiterary Perspectives.</b> |
| <b>Semester</b>         | <b>4</b>   |
| <b>Credits</b>          | <b>4</b>   |
| <b>Contact Hours</b>    | <b>90</b>  |

#### **OBJECTIVESOFTHECOURSE**

- 1.To familiarize the student with the theories oftranslation.
2. To acquaint the learners with the regional literatures in translation
3. To sensitize the learners of the philosophical, cultural and socialunderpinnings of the various groups of peopleacross India.

#### **OUTLINEOFTHECOURSE**

##### **Module1[Theoriesandproblemsoftranslation]**

**(18hours)**

- A.Translation–transcreation-Source language-Target language-Major theories– Skopostheory,conceptofequivalence,postcolonialtheory–Theorists–Dryden, Jakobson,Popovic,SusanBassnett,Catford–TheoryofShift,AlanDuff,Lefevere - Registers
- B.Typesoftranslation:literary,technicalandmachine–HorizontalVsVertical, LiteraryVsNon-Literary,Dryden’sClassification–Imitation,Metaphrase, Paraphrase, Jakobson’s Classification– Back Translation

C.Problems associated with translation of prose and poetry

**Module2[Prose] (18hours)**

Susan Bassnett: Introduction to *Translation Studies*  
Keya Majumdar: Appropriating the Other - Some Challenges of Translation and its Theories  
Romila Thapar: 'The Abhijnana-Sakuntalam of Kalidasa' from *Shakuntala: Texts, Readings and History*

**Module3[Poetry] (18hours)**

Jibanananda Das: Banalata Sen  
Kedarnath Agarwal: Freedom of the Writer  
Amin Kamil: Naked Thoughts  
P. Lankesh: Mother (Avva) P.  
P. Ramachandran: Iruppu S  
Joseph: Fish Monger

**Module4[Drama] (18hours)**

C. J. Thomas: *Crime 27 in 1128*  
Vijay Tendulkar: *Kanyadaan*

**Module5[Short Story] (18hours)**

Saadat Hasan Manto: Toba Tek Singh  
Amrita Pritam: The Weed  
Annabhau Sathé: Gold from the Grave  
Sujatha: Washing Machine  
Devanuru Mahadeva: Tar Arrives

**READING LIST**

Bassnett, Susan. *Translation Studies*  
Catford, J.C. *A Linguistic Theory of Translation*.  
Duff, Alan. *Translation*  
Hatim, Basil and Jeremy Munday. *Translation: An advanced resource book*. Routledge, New York: 2009  
Mukherjee, Sujit. *Translation as Discovery*  
Nida, Eugene and Charles Taber. *The Theory and Practice of Translation*  
Nida, Eugene. *Towards a Science of Translating*  
----- *Language, Structure and Translation*.  
Tejaswami, Niranjana. *Sitting Translation: History, Post-Structuralism and Colonial Context*  
Venuti, Lawrence. *Rethinking Translation, Discourse, Subjectivity Ideology*

## Writing for Radio and Television

|                            |   |
|----------------------------|---|
| <b>Course Code</b>         | <b>EN4CET12</b>                         |
| <b>Title of the Course</b> | <b>Writing for Radio and Television</b> |
| <b>Semester</b>            | <b>4</b>                                |
| <b>Credits</b>             | <b>4</b>                                |
| <b>Contact Hours</b>       | <b>90</b>                               |
|                            |   |

### OBJECTIVE OF THE COURSE

To acquaint the students with the audio-visual media of communication

### OUTLINE OF THE COURSE

#### Module One: Writing for Radio (45 HRS)

- A. Introduction-History of Radio in India, Radio as a medium of Communication-Advantages & Disadvantages, Broadcast writing, scripting for radio, Importance of Voice in Broadcast, Programmes in Radio – Radio News, Radio Features, Radio Interviews, Documentaries, Drama, Music Programmes, Radio Discussion
- B. Community Radio, Amateur Radio, Internet Radio, Satellite Radio, Educational Radio, F.M Radio and new trends, Radio Commercials-Advantages of advertising on radio, Public Service Announcements- Purpose.

#### Module Two: Writing for Television (45 HRS)

- A. Growth and development of Television in India – Strengths and Weaknesses, SITE and educational television, Television Programming – TV News, Scripting for Television
- B. Television news: News values; Analysis of news bulletins; Scripting for TV news, TV studio setup, Television documentaries, Interviews, Talk Shows, Music Programmes, Sports, Live Programmes and Shows.
- C. Film Scripts and Screenplays, Fundamentals of Filmmaking – Preproduction, Production – Types of Microphones, Shots-Post Production-SFX and floor plan with characters, camera movements and important set designs, Budget: planning, estimate, resources and expenditure.