

**GURU NANAK COLLEGE**  
**(Autonomous)**

VELACHERY ROAD, CHENNAI – 600042

(Re-accredited at 'A' grade by NAAC)



**DEPARTMENT OF BA ENGLISH**

(SEMESTER SYSTEM WITH CREDITS)

**HAND BOOK OF**  
**RULES AND REGULATIONS**

**&**

**SYLLABUS 2017 - 20**

**APPENDIX – 11 (R & S)**  
**UNIVERSITY OF MADRAS**  
**GURU NANAK COLLEGE (AUTONOMOUS)**

**RULES AND REGULATIONS**

**1. CHOICE BASED CREDIT SYSTEM (CBCS) WITH GRADING**

The College follows the CBCS with grades under the semester pattern. Every course paper is provided with a credit point based on the quantum of subject matter, complexity of the content and the hours of teaching allotment. This is done after a thorough analysis of the content of each subject paper by the members of the Board of studies and with the approval of the Academic Council. Students are also offered with a choice of a variety of Job-oriented courses, Elective courses and courses involving Soft-skills. Students are permitted to choose any course of their interest during the study period and earn extra credits and certificates in addition to the regular hardcore (compulsory) subjects.

The evaluation method under CBCS involves a more acceptable grading system that reflects the personality of the student. This is represented as Cumulative Grade Point Average (CGPA) and Grade Point Average (GPA) which are indicators of Academic Performance of the student. It provides students scope for horizontal mobility as well as empowers them with the flexibility of learning at their convenience.

**2. ELEGIBILITY FOR ADMISSION**

Candidates for admission to the first year of the UG programmes shall be required to have passed the higher secondary examinations (Academic or Vocational Stream) conducted by the Government of Tamil Nadu or an examination accepted as equivalent thereof by the Syndicate of the University of Madras. Students applying for the PG programme should have taken the UG degree in the concerned subject from a recognized university.

**3. DURATION OF THE COURSE**

The UG course is of three year duration with six semesters and the PG course is of two year duration with four semesters. The odd semester include the period from June to November and the even semester from December to April. There shall not be less than 90 working days for each semester.

**4. COURSE OF STUDY**

The main subject of study for Bachelor's Degree shall consist of the following:

**FOUNDATION COURSES :**

**PART – I** Tamil or Classical Language (Hindi / Sanskrit/ French)

**PART – II** English

**CORE COURSES**

**PART – III** consisting of (a) Main subjects, (b) Allied Subjects, (c) Elective subjects related to the main subject of study and project work.

**PART – IV**

1.(a) Those who have not studied Tamil up to XII standard, and taken a non-Tamil language under **Part – I** shall take Tamil comprising of Two courses (level will be at 6<sup>th</sup> standard).

(b) Those who have studied Tamil up to XII standard, and taken a non—Tamil language under **Part –I** shall take **Advanced Tamil** comprising of two courses.

(c) Others who do not come under a or b can choose **non-major elective comprising of two courses.**

2. Soft Skills.( I , II, III & IV Semesters )

3. Environmental Studies (IV Semester)

4. Value Education ( V Semester )

#### **PART –V Compulsory Extension Service**

A candidate shall be awarded one credit for compulsory extension service.

All the students shall enroll for NSS / NCC / NSO (Sports & Games) Rotract / Youth red cross or any other service organization in the college and shall have to put in compulsory minimum attendance of 40 hours which shall be duly certified by the Principal of the college before **31<sup>st</sup> March in a year.** If a student LACKS 40 HOURS ATTENDANCE in the first year, he / she shall have to compensate the same during the subsequent years. Literacy and population, educational field work shall be compulsory components in the above extension service activities.

#### **5. COURSE STRUCTURE:**

1. The UG course consists of 15-18 Core papers, 3 Elective papers and 4 Allied papers. The Credit for each core paper shall be 3-4, while the elective and allied papers shall carry a credit of 5. The B.Com (Hons) course has 32 core papers of 4 credits each.
  2. The PG course has 14-17 core papers with 4 credits, 3-4 elective papers with 3-4 credits and a project work.
  3. The MBA course has 13 core papers of 4 credits each, 8 elective and interdisciplinary papers of 3 credits each and a project work.
  4. The MCA course has 26 papers of 2-4 credits, 6 elective papers of 3-4 credits and a project work.
  5. Internship training forms a compulsory component for the PG courses.
- The details of the course structure is given in the following table :

**CHOICE BASED CREDIT SYSTEM WITH GRADING**

**POST GRADUATE DEGREE**

<b>COMPONENTS</b>	<b>M.B.A.</b>			<b>M.Sc. Chemistry, Mathmatics, M.Sc.Zoology and M.A.Economics</b>			<b>M.C.A.</b>		
	<b>No. of Courses</b>	<b>Credit per Course</b>	<b>Total Credits</b>	<b>No. of Courses</b>	<b>Credit per Course</b>	<b>Total Credits</b>	<b>No. of Courses</b>	<b>Credit per Course</b>	<b>Total Credits</b>
CORE COURSES INCLUDING PRACTICAL	13	4	52	14-17	4	60 - 70	26	2- 4	79
PROJECT	1	8	8	0 – 1	6	0 – 6	1	18	18
ELECTIVES INCLUDING EXTRA DISCIPLINARY COURSES	8	3	24	3-5	3 - 4	10 - 20	6	3 – 4	23
SKILL	4	2	8	4	2	8	6	2 – 3	13
INTERNSHIP	1	2	2	0 – 1	2	0 – 2	1	2	2
<b>TOTAL</b>			<b>94</b>			<b>90</b>			<b>135</b>

### Under Graduate Course Structure

Part	Components	B.Com (Gen.), B.Com (A&F), B.Com(B.M.), B.Com(M.M.), B.Com(ISM), B.B.A., B.C.A.			B.Com (C.S), B.Sc.(C.S.), B.Sc. (Phy.), B.Sc.(Chem.), B.Sc.(Plant Bio.), B.Sc.(Zoo) B.Sc.(Mat.), B.Sc.(Viscom), B.A.(Eco.) & B.A.(Defence), BA (English).			B.Com (Honours)		
		No. of Courses	Credit per Course	Total Credits	No. of Courses	Credit per Course	Total Credits	No. of Courses	Credit per Course	Total Credits
<b>Part I Foundation Course</b>	Language (Tamil/Hindi/Sanskrit/French)	2	3	6	4	3	12	2	3	6
<b>Part II Foundation Course</b>	English	2	3	6	4	3	12	2	3	6
<b>Part III</b>	Core Papers	18	4	72	15-18	3 - 4	60	32	4	132
	Allied Papers	4	5	20	4	5	20	-	-	-
	Elective Papers	3	5	15	3	5	15	-	-	-
<b>Part IV</b>	Non Major Electives/ Basic Tamil/ Advanced Tamil*	2	2	4	2	2	4	2	2	4
	Skill Based Elective	4	3	12	4	3	12	5	2 - 4	14
	Environmental Studies	1	2	2	1	2	2	1	2	2
	Value Education	1	2	2	1	2	2	-	-	2
<b>Part-V</b>	Extension Service	1	1	1	1	1	1	1	1	1
<b>Total</b>				<b>140</b>			<b>140</b>			<b>167</b>

Under Part IV of the course, students are required to register separately for two Non-Major Elective papers, choosing preferably papers offered by other departments during the First and Second semester. The marks obtained under Part IV would not be included for classification of the candidate although a pass is mandatory. Students should have obtained the minimum credit under Part V to be eligible to receive the degree.

## 6. EXAMINATIONS

Continuous Internal Assessment (CIA) and End Semester Examination (ESE), each carrying 50% marks, will form the basis for grading student performance in each paper.

### CONTINUOUS INTERNAL ASSESSMENT

Continuous assessment will be made by teachers responsible for the course they teach on dates centrally fixed by the college. Every semester has two centralized CIA examinations and one model examination for each paper. The Continuous Assessment Tests (CAT) of one and a half hour duration would be held on completion of 30 and 60 working days each semester. Students who fail to write one or more CATs will have to register for a re-test after obtaining clearance from the HOD and Dean Academics. Re-test is generally not allowed except in the case of students who miss CA tests because they were away on those days representing college in sports or cultural activities or for any justifiable reason acceptable to the Principal/Dean. Principal/Dean may grant special permission to such candidates for taking just one additional paper of three hour duration covering the entire syllabus of that paper. This test should be taken before the commencement of the End of Semester Examination of that semester. A Model exam of three hours duration will be held at the end of each semester. The schedule for these tests is as follows:

<b>C.I.A. Test</b>	<b>Schedule</b>	<b>Syllabus Coverage</b>
I	After 30 working days from the commencement of the semester	40%
II	After 60 working days of the semester	80%
III (model)	After 80 working days of the semester	95%

The components for the CIA are as follows:

<b>Internal Components</b>			
<b>Assessment Type</b>	<b>Nature</b>	<b>Maximum marks</b>	<b>% of Weightage</b>
CIA	Written test I	50	5
	Written test II	50	5
	Model examination	100	10
	Assignment		10
	Class activities		15
	Attendance		5
	<b>Total</b>		<b>50</b>

The class activity relates to a programme of accepted innovative techniques such as seminars, quiz, port folio creation, MCQ, power point presentation, objective tests, role play etc. This class activity for evaluation will be fixed before the commencement of the semester with the approval of the HOD.

A student should attend at least one test in order to declare him/her as pass in the internal assessment tests even though he/she has got pass marks in the overall internal components. Candidates who fail in a paper for want of sufficient marks in CA test will have to seek improvement by coming back to the semester for CA exams or repeating it after the completion of the course at the time of regular CIA.

A record of all such assessment procedures will be maintained by the department and is open for clarification by the students. Students will have the right to appeal to the Principal in case of glaring disparities in marking.

CIA marks for practical subjects will be awarded by the respective faculty based on the performance of the student in the model practical examination, observation notebook, submission of record books, regularity and attendance to the practical classes. The attendance particulars for practical classes will be maintained by the concerned faculty.

Marks for attendance will be awarded as per the following:

<b>Percentage of General Attendance</b>	<b>Marks awarded</b>
91-100	5
81-90	4
75-80	3
<75	0

### **END OF SEMESTER EXAMINATIONS (ESE)**

- Examinations will be conducted during each semester after the completion of a minimum of 90 working days. Examinations will be held for all papers of the course in Nov/Dec and April/May for all UG and PG courses. Practical examinations will be conducted only during the end of the even semester either before the commencement of the theory exam or after the theory exams. The schedule for ESE Practical will be notified by the Controller of Examinations in consultation with the Dean of Sciences.
- A candidate will be permitted to appear for the End of Semester examinations for any semester if:
  - ❖ He/ She secures not less than 75% of attendance in the working days during the semester.
  - ❖ His/ Her conduct has been satisfactory
  - ❖ He / She should have applied for the examination
  - ❖ He / She should have paid the requisite examination fee
- The attendance requirements to appear for the ESE is as follows:
  - Students must have **75%** of attendance in each part of the course of study to appear for the examination.
  - Students who have **65% to 74.9%** of attendance shall apply for condonation in the prescribed form along with the prescribed fee after obtaining permission from the Dean. Students cannot claim condonation as a matter of right. Submission of medical certificate is normally not accepted to condone shortage of attendance.

- Students who have **50% to 64.9%** of attendance will fall under the “Withheld” category. Such students cannot take the ESE exams. They should apply to the Principal for permission to write the next supplementary examination and pay the requisite fee for this purpose.
- Students who have less than **50%** of attendance fall under the “detained” category and **are not** permitted to appear for the examination. **They shall redo the semesters after completion of the course and appear for the examination after securing the required percentage of attendance.** The decision of **Principal** remains final and binding in all respects.
- Students who do not get the minimum marks to pass in the ESE shall compulsorily re-appear for the paper in the subsequent semester after paying the required fee.
- Candidates who fail in any of the papers in the UG and PG End of Semester examinations shall complete the paper concerned within 5 years from the date of admission to the particular course. If they fail to do so, they shall re-register their names and take the examination in the revised regulations/syllabus of the paper in force at the time of their reappearance. In the event of removal of that paper consequent to change of regulation and/or curriculum after 5-year period, the candidate shall have to take up an equivalent paper in the revised syllabus as suggested by the Chairman, Board of Studies concerned.

#### **Instant Examinations. (Special Supplementary Examination)**

In order to provide an opportunity to the final UG and PG students to obtain the degree in the same year itself and to facilitate vertical mobility, special supplementary End of Semester examinations will be conducted in about 20 days from the date of publication of results every year for the final semester theory papers and also for the candidates who fail in only one theory paper of the previous semesters. Students, who wish to apply for special supplementary End of Semester examinations, can do so within 7 days from the date of publication of results.

**Malpractice cases, if any, will not be permitted to appear for Supplementary Examination**

The details of the ESE is as follows:

<b>External Component</b>			
<b>Assessment type</b>	<b>Comprehensive</b>	<b>Maximum mark</b>	<b>% of Weightage</b>
External Exam	3 hours examination	100	50
	<b>Grand total (CIA+ESE)</b>		<b>100</b>

## **7. CONDUCT OF EXAMINATION**



- Chief Superintendent of exams will be the Principal or a person appointed by him. The conduct of end of semester examination lies with the team headed by the Chief Superintendent.
- Time-table for examinations will be finalized the office of the Controller of Examinations and will be displayed well in advance i.e., 20 days prior to the commencement of examination.
- The Hall tickets for eligible students will be issued **5** days prior to the commencement of examination.
  - For Subjects like Environmental Studies, Value Education etc. End Semester Examinations may be conducted on-line or along with the regular ESE.

### **8. VALUATION**

- Valuation of the answer scripts are undertaken at the central valuation camp lead by the Controller of Examination or the Camp Officer appointed by the Controller of Examinations.
- Single valuation of answer scripts by external examiners is adopted for both UG and PG courses.

### **9. PUBLICATION OF RESULTS**

The Examination results will be published on the web during the second / third week of May for the II, IV and VI semester examinations and during the second / third week of December for the I, III and V semester examinations

### **PROVISION FOR OBTAINING PHOTOCOPY AND REVALUATION OF VALUED ANSWER SCRIPTS**

- ❖ A student can request the Principal for a photocopy of the answer book within seven days from the announcement of the results. Such requests should be endorsed by the HOD and submitted along with the prescribed fees for forward transcription to the COE.
- ❖ Students intending to go for revaluation after obtaining the photocopy of the answer script, shall apply to the COE in the prescribed format along with fees duly endorsed by the HOD and Principal. The application should reach the COE within 7 days from receipt of the photocopy of the answer script.
- ❖ Revaluation /obtaining photocopy of answer scripts is permissible only for the current semester papers and not for any arrear paper.
- ❖ For re-valuation, the answer papers will be valued by two external examiners separately and the average mark of the valuations will be taken into account.
- ❖ The revaluation results will be forwarded to the Principal within 15 working days.
- ❖ Revised mark statement will be issued after withdrawing the previous one, if the marks obtained in revaluation are higher than the marks obtained earlier. In other cases, the original marks obtained earlier will be retained and the matter will be intimated to the student concerned as 'No change'.

## 10. CLASSIFICATION OF PERFORMANCE – GRADING SYSTEM FOR THE SEMESTER

A candidate shall be declared to have qualified for the award of the Degree provided the candidate has successfully completed the Programme requirements and has passed all the prescribed subjects of study in all the semesters.

### Conversion of Marks to Grade Points and Letter Grade (Performance in a paper/course)

Range of Marks		Grade Points		Letter Grade		Description	
PG & UG		PG & UG		PG & UG		PG & UG	
90-100		9.0-10.0		O		Outstanding	
80-89		8.0-8.9		D+		Excellent	
75-79		7.5-7.9		D		Distinction	
70-74		7.0-7.4		A+		Very Good	
60-69		6.0-6.9		A		Good	
50-59		5.0-5.9		B		Average	
PG	UG	PG	UG	PG	UG	PG	UG
00-49	40-49	0.0	4.0-4.9	U	C	Re-appear	Satisfactory
	00-39		0.0		U		Re-appear
ABSENT		0.0		AAA		ABSENT	
B.Com (Hons)		B.Com (Hons)		B.Com (Hons)		B.Com (Hons)	
00-59		0.0		U		Reappear	

### Classification of Grades

CGPA		GRADE		CLASSIFICATION OF FINAL RESULT	
PG & UG		PG & UG		PG & UG	
9.5-10.0		O+		First Class – Exemplary*	
9.0 and above but below 9.5		O		First class- outstanding*	
8.5 and above but below 9.0		D++		First Class with Distinction*	
8.0 and above but below 8.5		D+			
7.5 and above but below 8.0		D			
7.0 and above but below 7.5		A++		First Class	
6.5 and above but below 7.0		A+			
6.0 and above but below 6.5		A			
5.5 and above but below 6.0		B+		Second Class	
5.0 and above but below 5.5		B			
PG	UG	PG	UG	PG	UG
0.0 and above but below 5.0	4.5 and above but below 5.0	U	C+	Re – appear	Third Class

	4.0 and above but below 4.5		C		
	0.0 and above but below 4.0		U		Re- appear

**\* The candidates who have passed in the first appearance and within the prescribed semester of the UG/PG Programme (Core, Allied, Elective, Project and Internship courses) alone are eligible.**

### **Grading For a Semester/Year:**

$$\text{GRADE POINT AVERAGE [GP]} = \sum_i C_i G_i / \sum_i C_i$$

$$\text{GPA} = \frac{\text{Sum of the multiplication of grade points by the credits of the courses}}{\text{Sum of the credits of the courses (passed) in a semester/year}}$$

### **For the entire programme:**

$$\text{CUMULATIVE GRADE POINT AVERAGE [CGPA]} = \sum_n \sum_i C_{ni} G_i / \sum_n \sum_i C_{ni}$$

#### **CGPA**

$$= \frac{\text{Sum of the multiplication of grade points by the credits of the entire programme}}{\text{Sum of the credits of the courses of the entire programme}}$$

(CGPA is calculated only if the candidate has passed in all the courses in the entire programme)

$C_i$  = Credits earned for course  $i$  in any semester / year.

$G_i$  = Grade Point obtained for course  $i$  in any semester / year.

$n$  refers to the semester/year in which such courses were credited.

$C_i$  = Credits earned for course  $i$  in any semester.

$G_n$  = Grade Points obtained for course  $i$  in any semester.

$n$  refers to the semester in which such courses were credited

### **Passing Minimum**

- For all U.G. Programme except B.Com (Hons) passing minimum of each subject is 40% in CIA, 40% in E.S.E and 40% in aggregate i.e., CIA + ESE
- For B.Com (Hons)
  - a) No passing minimum for internal
  - b) For ESE, passing minimum is 50% for languages, NME, value education, EVS and 60% for core subjects/internship/project and viva voce
  - c) In aggregate the passing minimum (Ext + Int) is 50% for languages, NME, value education, EVS and 60% for core subjects/internship/project and viva voce.
- Passing minimum of each subject/course under PG Programme is 50% in CIA, 50% in ESE and 50% in aggregate i.e., CIA + ESE
- Passing minimum of each subject under Career Oriented Programmes, Certificate Courses and Diploma courses is 40% in CIA and ESE and 40% in

aggregate i.e., CIA + ESE. Both UG and PG students are at liberty to study these courses jointly

- Passing minimum for each PG Diploma course offered by a PG Department as a part of the curriculum to its students is 50% in ESE and 50% in aggregate i.e., CIA + ESE, since graduates alone are admitted to these Courses

## **11. REQUIREMENT FOR PROCEEDING TO SUBSEQUENT SEMESTER**

- (a) Candidates shall register their names for the first semester examination after admission in the UG courses.
- (b) Candidates shall be permitted to proceed from the first semester up to final semester irrespective of their failure in any of the semester examinations subject to the condition that the candidate should register for all the arrear subjects of earlier semesters along with current (subsequent) semester subjects

## **12. ISSUE OF CERTIFICATES**

### **1. Marksheet**

Mark sheets will be issued every semester to all students who have taken the examination.

### **2. Consolidated Mark Sheet**

Consolidated mark sheets will be given to final year students along with total credits earned only to those who have passed all the papers prescribed for the respective degree.

### **3. Transcript**

Students who are desirous to obtain any other certificates like Transcript certificates for joining courses of study in other Universities in India or abroad or for obtaining scholarships, can obtain these certificates from the office of the Controller of Examinations. A requisition letter duly signed by the Student and forwarded by the Principal along with fee challan is to be submitted to the office of the Controller of Examinations. The certificates will be provided within 15 working days.

### **4. Provisional Certificate**

A copy of the results of the successful final year students will be sent to the University of Madras in the prescribed format in July/August and the University will issue a Provisional Certificate through the College. This may take around 2 months.

### **5. Corrections in the Certificates**

Any corrections like name, date of birth etc., can also be made in the certificate. A letter of request duly signed by the student, HOD and Principal along with the prescribed fee paid challan is to be forwarded to the office of the Controller of Examinations. The time line to update will be 15 working days. The amount once paid will not be refunded under any circumstances.

## **6. Issue of Duplicate Mark Sheet**

In case of loss of mark sheet / certificate, a duplicate may be provided after submitting a non-traceable certificate issued from the Police station duly signed by an Inspector or Sub Inspector. A requisition letter duly signed by the Principal along with the requisite fees should also be submitted to the office of the Controller of Examinations. Certificates which are torn will not be replaced.

## **7. Duplicate Provisional Certificate / Degree Certificate :**

Students have to apply directly to the University of Madras for duplicate provisional certificate and degree certificate.

## **8. Verification of Qualification**

The agencies who request for verification of educational qualifications of students under autonomous mode of this college and students who opt for higher studies / employment and who require verification of educational qualification, shall apply to the Principal to this effect along with the prescribed fees. The letter of request has to be forwarded to the OCOE. The relevant certificate will be issued within 15 working days from the office of the Principal.

## **13. CONVOCATION AND NOTICE**

### **1. Convocation**

Students must apply for their Degree certificates along with copy of the provisional certificates in the application form issued by University of Madras and submit the same in the college office on or before the last date fixed by the college. Every year after the Convocation held by University of Madras, the college will hold a Graduation day / convocation in which the Degree certificates will be distributed to the students who are present. For others it will be issued through the college admin office.

### **2. Notice**

Candidates who have completed the duration of the course and left the College, can get information regarding Supplementary Examinations, issue of examination application forms, certificates and application for Graduation day through the college web site and general notice board. Regular students will however be informed of the examinations by circulation, in addition to the modes mentioned above.

**No candidate will be communicated individually.**

**The liability lies on the candidates for their certificates. The College shall not be liable for whatever lapse that occurs due to the ignorance of the candidates.**

**END SEMESTER EXAMINATION QUESTION PAPER PATTERN FOR THEORY PAPERS WITHOUT PRACTICAL**

<b>QUESTION ALLOTMENT</b>	<b>MAXIMUM 100 MARKS</b> <b>PASSING MINIMUM 40 MARKS</b> <b>THREE HOURS DURATION</b>
<b>QUESTION 1-12</b> <b>Answer any 10 questions</b>	<b>PART-A (10X2=20 MARKS)</b> <b>ANSWER ANY 10 QUESTIONS</b> <b>EACH QUESTION CARRIES 2 MARK</b>
<b>QUESTION 13-20</b> <b>Answer any FIVE out of 8</b>	<b>PART-B (5X 8=40)</b> <b>ANSWER ANY FIVE QUESTIONS</b> <b>EACH QUESTION CARRIES 8 MARKS</b>
<b>QUESTION 21 TO 24</b> <b>Answer any TWO out of 4</b>	<b>PART-C (2X 20=40 MARKS)</b> <b>ANSWER ANY TWO QUESTIONS</b> <b>EACH QUESTION CARRIES 20 MARKS</b>

**BA ENGLISH - COURSE STRUCTURE (2017 – 20)**

Sem.	Part	Course Component	Subject Name	Cdt	Hrs	CIA	ESE	Total
I	I	Language	Tamil I [Or any one of the following: French, Hindi, Sanskrit, Telugu ]	3	6	50	50	100
	II	English	English I	3	4	50	50	100
	III	Core I	Age of Chaucer & Elizabethan Age	4	5	50	50	100
				4	6	50	50	100
		Core II	Age of Milton & Restoration Age					
		Allied I	History of English Literature - I	5	5	50	50	100
	IV	1. NME/ Basic Tamil		2	2		100	100
		2. Skill based subjects	Soft skill I	3	2		100	100
	I	Language	Tamil II	3	6	50	50	100
	II	English	English II	3	4	50	50	100
	III	CoreIII	Romantic Age	4	5	50	50	100
				4	5	50	50	100
		Core IV	Indian Writing in English					
		AlliedII	History of English Literature - II	5	6	50	50	100
II	IV	1. NME/ Basic Tamil		2	2		100	100
		2. Skill based subjects	Soft skill II	3	2		100	100
	I	Language	Tamil III	3	6	50	50	100
	II	English	English III	3	4	50	50	100
	III	CoreV	Shakespeare	4	6	50	50	100
				4	5	50	50	100
		Core VI	Victorian Age					
		Allied III	Literary forms	5	6	50	50	100
III	IV	1. Skill based subjects	Soft skill III	3	2		100	100
		2.EVS	Environmental science	-	1	*	*	*

IV	I	Language	Tamil IV	3	6	50	50	100
	II	English	English IV	3	4	50	50	100
V	III	CoreVII	Modern Age	4	5	50	50	100
			English Phonetics and Phonology	4	5	50	50	100
		Core VIII						
		AlliedIV	Media and communication	5	6	50	50	100
	IV	1. Skill based subjects	Soft skill	3	2		100	100
		2.EVS	Environmental science	2	2		100	100
		CoreIX	American Literature	4	5	50	50	100
		CoreX	Introduction to Linguistics	4	6	50	50	100
		CoreXI	Women's Writing	4	6	50	50	100
		CoreXII	Literary Criticism	4	6	50	50	100
		Elective I	Travel Writing	5	6	50	50	100
	V	Value Education	Value education	2	1	*	100	100
VI		CoreXIII	Indian Literatures in Translation	4	6	50	50	100

		Core XIV	European Drama	4	6	50	50	100
		Core XV	World literature	4	12	50	50	100
		Elective II	Modern Latin American Literature	5	6	50	50	100
		Elective III	Interpretation of Literature	5				
	VI	Extension Activities		1	-	-	-	-



# **SYLLABUS**

**2017 - 20**

**PART III ENGLISH**  
**I YEAR - SEMESTER I**  
**CORE PAPER I- AGE OF CHAUCER & ELIZABETHAN AGE**  
CREDITS :4

**Objectives:**

- To introduce students to poetry, prose and drama in the respective ages through a study of the representative writers
- To explicate specific literary texts.

**Content**

**Unit I**

Prose

1. Francis Bacon - Of Truth, Of Studies & Of Friendship

**Unit II**

Prose

1. The Book of Job - Old Testament (Authorised Version) (non-detailed)

**Unit III**

Poetry

1. Geoffrey Chaucer – Sections from General Prologue  
Introduction II 1 -27, Portraits – The Knight 43-63, The Squire 79-100, The Yeoman 100-117, The Prioress 118-136, The Monk 165-181, The Merchant 270-284, The Physician 411- 421, The Wife of Bath 445-452, Conclusion 715-724
2. Edmund Spenser –Prothalamion (lines 1 – 54)
3. Sir Philip Sidney-Astrophel and Stella (Sonnets 5 & 10)
4. John Donne -The Sun Rising, Valediction forbidding mourning

**Unit IV**

Drama

1. Christopher Marlowe -Dr. Faustus
2. Ben Jonson – Everyman in his humour (non-detailed)

**Unit V**

Fiction

1. Sir Thomas More- Utopia (non-detailed)

**Methodology**

Class lectures and discussions

Assignments – paper presentations

Listening to recorded poetry readings

Seminars

Instructional Hours : 5 per week

Reading List:

The Book of Job – Old Testament (Authorised Version) Macmillan Publishers India Ltd.

**PART III ENGLISH**  
**I YEAR - SEMESTER I**  
**CORE PAPER II- AGE OF MILTON & RESTORATION AGE**  
CREDITS 4

**Objectives:**

- To introduce students to poetry, prose and drama in the respective ages through a study of the representative writers
- To explicate specific literary texts.

**Content**

**Unit I**

Prose:

1. Charles Lamb - Dissertation upon Roast pig
2. Joseph Addison - Character of Will. Wimble
3. Richard Steele - The Spectator Club

**Unit II**

Poetry

1. John Milton - Paradise Lost - Book II (lines 1- 200)

**Unit III**

Poetry

1. Alexander Pope - The Rape of the Lock (lines 121-148))
2. John Dryden - Alexander's feast
3. Thomas Gray - Elegy written in a Country Churchyard

**Unit IV**

Drama:

1. Richard B Sheridan - The School for Scandal

**Unit V**

Fiction:

1. Daniel Defoe - Robinson Crusoe (Non-detailed)

**Methodology**

Class lectures and discussions

Group work – analysis and summary

Seminars and paper presentations

Reading List:

1. NL Hailward, MA Cantab & SC Hill. Ed. *Essays of Elia*. Trinity, New Delhi. 1895. Vrinda Nabar. Ed.
2. Paradise Lost – Book I & II. Ed. Vrinda Nabar. Orient Blackswan. 1978.

Instructional Hours: 5 per week

**PART III ENGLISH**  
**I YEAR - SEMESTER I**  
**ALLIED I – PAPER I HISTORY OF ENGLISH LITERATURE – 1 (1500 – 1798)**  
**CREDITS 5**

**Objectives:**

- The scope of the paper is to help a student to develop a broad understanding of the ages, their characteristics, major literary movements with reference to the major writers.
- Essay questions on individual authors to be avoided.

**Content**

**Unit I**

Prose

Early Prose - More, Sidney, Bacon,

Beginnings of Modern English Prose - Dryden, Addison, Steele, Goldsmith, Swift, Johnson

Romantic Age - Lamb, Hazlitt, Dequincy

**Unit II**

Poetry

14th Century - Chaucer

Elizabethan & Jacobean Poetry - Characteristics with reference to Spenser, Shakespeare, Donne

Caroline Age & Milton - Milton

Neo – Classical - Characteristics with reference to Dryden and Pope

Pre – Romantics - Characteristics with reference to Gray, Blake, Collins, Burns

**Unit III**

Drama

Early Drama - Liturgical drama, Mystery, Miracle, Morality, Interludes

Elizabethan & Jacobean Drama - Characteristics with reference to University wits, Marlowe, Shakespeare, Jonson

Restoration Drama - Characteristics with reference to Congreve, Wycherley

Sentimental comedy - Characteristics with reference to Addison, Cumberland

Anti – sentimental comedy – Characteristics with reference to Goldsmith, Sheridan

**Unit IV**

Novel

Early English novel - Elizabethan Romances, Bunyan

18th Century Novel - Defoe, Richardson, Fielding, Sterne, Smollett

Greene, Golding

**Methodology**

Class lectures

Self reading and note-making

Paper presentations

**Reading List:**

W. H. Hudson –An Outline History of English Literature

Edward Albert- History of English Literature **Publisher:** Barnes & Noble Imports; 5 Sub edition (December 1979)

Compton Rickett – A History of English Literature

Instruction Hours: 6 per week

**PART III- ENGLISH  
I YEAR SEMESTER I  
NON-MAJOR ELECTIVE - TECHNICAL WRITING**

CREDITS 2

**Objectives**

- To introduce the essential features of language and communication and writing skills
- To instill the skill of technical writing skills in students

**Content**

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

**Methodology**

Class Lectures

Discussing sample writings in class

Recommended Reading:

1. M. Frank. Writing as thinking: *A guided process approach*, Englewood Cliffs, Prentice Hall Regents.
2. L. Hamp-Lyons and B. Heasley: Study Writing; *A course in written English*. For academic and professional purposes, Cambridge Univ. Press.
3. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman, London.
4. Daniel G. Riordan & Steven A. Panley: *“Technical Report Writing Today”* - Biztaantra.

Additional Reference

4. Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition (2004).

Instruction Hours: 2 per week

**PART III ENGLISH**  
**I YEAR - SEMESTER II**  
**CORE PAPER III- ROMANTIC AGE**

CREDITS :4

**Objectives:**

- To introduce students to poetry, prose and drama in the respective age through a study of the representative writers
- To explicate specific literary texts.

**Content**

**Unit I**

Prose:

1. William Hazlitt – On the Ignorance of the Learned
2. Charles Lamb - The Old and the New Schoolmaster

**Unit II**

Poetry

1. William Blake -- The Tyger & The Lamb
2. John Keats -Ode to Autumn

**Unit III**

Poetry

1. William Wordsworth – Ode on Intimations of Immortality'
2. Samuel Taylor Coleridge -Rime of the Ancient Mariner
- 3 P. B. Shelley - Ode to a skylark

**Unit IV**

Drama

1. Lord Byron - Manfred

**Unit V**

Fiction

1. Mary Shelley – Frankenstein (Non-detailed)

**Methodology**

Class lectures and discussions

Group work for analysis and summary

Seminars and Paper presentations

Listening to recorded poetry readings

Viewing movie adaptations

Reading List:

1. William Blake: Songs of Innocence & Songs of Experience. Ed. K. Dwarakanath. Macmillan. 1980.
2. Five Centuries of Poetry. Ed. CN Ramachandran and Radha Achar. Trinity Press. 1991.
3. Selected Poems. Jainco Publishers, New Delhi.

Instruction hours: 5 per week

**PART III ENGLISH**  
**I YEAR - SEMESTER II**  
**CORE PAPER IV – INDIAN WRITING IN ENGLISH**

CREDITS :4

**Objectives:**

- To introduce students to poetry, prose and drama in Indian Writing in English through a study of the representative writers
- To explicate specific literary texts.

**Content**

**Unit I**

Prose

1. Swami Vivekananda – The Secret of Work
2. Jawaharlal Nehru – Kamala
3. Nirad C Chaudhuri – My Mother
4. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*

**Unit II**

Poetry

1. Toru Dutt – Our Cauarina Tree
2. Sarojini Naidu – Palanquin Bearers
3. A. K. Ramanujan – Small-scale Refections on a Great House
4. Kamala Das – An Introduction

**Unit III**

Poetry

1. Nissim Ezekiel – Goodbye Party to Miss Pushpa T. S
2. R. Parthasarathy – From *Homecoming* 1,3 & 4
3. Jayantha Mahapatra – Hunger
4. Eunice De Souza – Varca 1942

**Unit IV**

Drama

1. Girish Karnad – Nagamandala

**Unit V**

Fiction

Kiran Desai – The Inheritance of Loss (Non-detailed)

**Methodology**

Class lectures and discussions  
Group work for analysis and summary  
Seminars and Paper presentations  
Listening to recorded poetry readings

Reading List:

1. Indian Drama in English. Ed. Kaustav Chakraborty. PH1 Learning Private Limited, New Delhi. 2011.
2. The Plays of Girish Karnad: A Critical Assessment. Ed. D R Subramanian. Gokula Radhika. Publishers.
3. An Anthology of Commonwealth Poetry. Ed. CD Narasimhaiah. Trinity Press.

Instruction Hours: 5 per week

**PART III ENGLISH  
I YEAR - SEMESTER II  
ALLIED I – PAPER II - HISTORY OF ENGLISH LITERATURE -2 (1798 – Present  
Day)**

CREDITS 5

**Objectives:**

- The scope of the paper is to help a student to develop a broad understanding of the ages, their characteristics, major literary movements with reference to the major writers.
- Essay questions on individual authors to be avoided.

**Content**

**Unit I**

Prose

Victorian Age – Carlyle, Ruskin, Arnold, Macaulay

20<sup>th</sup> Century Age – Orwell, Huxley, Gardiner, Lynd, Chesterton

**Unit II**

Poetry

Romantic Poetry – Revolt and Revival – Characteristics with reference to Wordsworth, Coleridge, Byron, Shelley, Keats

Victorian Poetry - General characteristics with particular reference to Tennyson, Arnold, Browning, Rossetti, Morris, Swinburne

20<sup>th</sup> Century – Hopkins, Wilfred Owen, Siegfried Sassoon, T. S. Eliot, Yeats, Auden,, Spender, Macniece, Cecil Day Lewis, Larkin, Hughes, R. S. Thomas, Thomas Gunn

**Unit III**

Drama

Revival of Drama – Oscar Wilde

20<sup>th</sup> Century – Various dramatic movements with reference to Shaw, T. S. Eliot, Synge, Galsworthy, Beckett, Brecht, Osborne



#### **Unit IV**

Novel

Victorian Age – Dickens, Thackeray, George Eliot, Bronte sisters, Stevenson, Hardy  
20<sup>th</sup> Century – Conan Doyle, Wells, Lawrence, Orwell, Virginia Woolf, Conrad, Maugham, Greene, Golding

#### **Methodology**

Class lectures

Self study and note-making

Paper Presentations

Reading List:

W. H. Hudson – An Outline History of English Literature

Edward Albert – History of English Literature **Publisher:** Barnes & Noble Imports; 5 Sub edition (December 1979)

Crompton Rickett – A History of English Literature

Instruction Hours: 6 per week

### **PART III ENGLISH I YEAR SEMESTER II NON-MAJOR ELECTIVE PAPER CREATIVE WRITING**

CREDITS 2

#### **Objective:**

To enable the student to understand the basics of creative writing, analyze the various forms of creative writing and become proficient writers

#### **Content**

##### **Unit 1:**

1. Various Kinds of Writing
2. The creative impulse, creative ability
3. Tools and Techniques
4. Genies Talent

##### **Unit 2:**

1. Poetry
2. Prose
3. Features and non-features
4. Writing for the media

##### **Unit 3: Practice 1**

1. Sketching the plot, conflict, climax, resolution
2. Character sketch
3. Action Description

##### **Unit 4: Practice 2**

1. Point of View
2. Dialogue
3. Setting an atmosphere

**Unit 5:**

1. Film Review
2. Book Review

**Methodology**

Class lectures and discussions

Sample writings

Practice sessions

Recommended Reading:

*Creative writing: A Beginner's Manual* by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.

Instruction Hours: 5 per week

**PART III ENGLISH  
II YEAR – SEMESTER III  
CORE PAPER V- SHAKESPEARE**

CREDITS :4

**Objectives:**

- To appreciate drama by introducing respective writers of respective ages
- To explicate specific literary texts.

**Content**

**Unit I** Introduction

Elizabethan Stage

Characters -Women Characters, Villains, Clowns and Fools

Sonnets

Shakespearean Comedy

Shakespearean Tragedy

Historical Plays

Dark Comedies and Last plays

**Unit II**

*As you Like It* , (Non-detailed)

**Unit III**

*Macbeth*

**Unit IV**

*Richard II* (Non-detailed)

**Unit V**

*The Tempest*

## **Methodology**

Close reading of the plays (detailed)  
Enacting sections from the plays by students  
Discussions, Seminars & Paper presentations

### **Reading List:**

1. Leech Clifford : Shakespeare's tragedies, and other studies in seventeenth century drama.  
London: Chatto and Windus ,1965
2. Bradley A.C: Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, and Macbeth  
(Penguin Classics) Published October 1st 1991 by Penguin Books (first published 1904)
3. Ridler Anne: Shakespeare Criticism 1919-1935 ( World classics) Oxford University Press,  
London, 1965

### **Recommended Reading:**

1. Callaghan, Dymna (ed) *A Feminist Companion to Shakespeare*. Oxford and  
Massachusetts: Balckwell Publishers, 2001
2. Harish Trivedi. "Shakespeare in India". *Colonial Transactions: English Literature and India*.  
Manchester : Manchester University Press, 1995.

Instructional hours: 5 hrs per week

## **PART III ENGLISH II YEAR - SEMESTER III CORE PAPER VI- VICTORIAN AGE**

CREDITS :4

### **Objectives:**

- To introduce students to poetry, prose and drama in the respective age through a study of the representative writers
- To explicate specific literary texts.

### **Content**

#### **Unit I**

Prose:

1. John Ruskin -Sesame and Lilies
2. Thomas Carlyle -The Hero as poet

#### **Unit II**

Poetry:

1. Alfred Tennyson – The Lotos-Eaters
2. Robert Browning -My Last Duchess

#### **Unit III**

Poetry

1. Matthew Arnold -Dover Beach
2. Dante Gabriel Rossetti -The Blessed Damozel

#### **Unit IV**

Drama:

1. Oscar Wilde -The Importance of Being Earnest

#### **Unit V**

**Fiction:**

1. Charles Dickens -Oliver Twist (non-detailed)
2. Emily Bronte -Wuthering heights ( Non-detailed)

#### **Methodology**

Class lectures and discussions

Group work for analysis and summary

Seminars and Paper presentations

Viewing movie adaptations

Reading List:

1. Five Centuries of Poetry. Ed. CN Ramachandran and Radha Achar. Trinity Press. 1991.
2. Selected Poems. Jainco Publishers, New Delhi.
3. Oscar Wilde: *The Importance of Being Honest*. Ed. A. Ramaswamy. Trinity Press. 1981.

Recommended Reading:

1. *Complete Stories of Oscar Wilde*. Kings, Kolkotha. 2012.

Instructional Hours : 5 per week

### **PART III ENGLISH II YEAR - SEMESTER III ALLIED III - LITERARY FORMS**

CREDITS: 5

#### **Objectives:**

- To enable the student to understand how each of the forms of literature evolved.

#### **Unit I** Literary terms

Allegory, anecdote, black comedy, didactic literature, dystopia, epigram, fable, legend, memoir, myth, noir fiction, novella, parable, parody, pastoral, utopia, surrealism, limerick, palindrome, blank verse, acronym, haiku, parody, farce, couplet, figure of speech, imagery, irony, metaphor, metonymy, onomatopoeia, paradox, refrain, chorus, existentialism, travelogue, prosody, rhyme scheme, epithet, transferred epithet, aside, masque

#### **Unit II** Poetry

Lyric, Ballad, Ode, Sonnet, Elegy, Epic, Idyll

### **Unit III** Drama

Tragedy, Comedy, One act play, Absurd Drama, Melodrama, Epic theatre, Miracle play, Tragi-comedy

### **Unit IV** Novel

Detective novel, Stream of Consciousness Novel, Historical novel, Science fiction, Picaresque novel, Sentimental novel, Psychological novel, Epistolary novel

### **Unit V** Essay

Personal essay, Critical essay, Periodical essay, Aphoristic essay, Character essay, Short story, Biography, Autobiography, Criticism

### **Methodology**

Class lectures and discussions

Paper presentations

Reading List:

M H Abrams .*A Glossary of Literary Terms*, Macmillan India Ltd., New Delhi.

Instructional Hours : 6 per week

## **PART III- ENGLISH II YEAR -SEMESTER IV CORE PAPER VII - MODERN AGE**

CREDITS 4

### **Objectives:**

- To introduce students to poetry, prose and drama of 20<sup>th</sup> Century through a study of the representative writers
- To explicate specific literary texts.

### **Content**

#### **Unit I**

Prose:

- 1.Aldous Huxley-Work and Leisure
- 2.G.K.Chesterton-On running after one's hat
- 3.George Orwell- Shooting an Elephant

#### **Unit II**

Poetry:

- 1.T. S. Eliot -Journey of The Magi
- 2.W. H. Auden -The Unknown Citizen
- 3.Wilfred Owen - Strange Meeting

#### **Unit III**

Poetry

1. D.H Lawrence - Snake
2. Walter De La Mare – The Ghost
3. Philip Larkin - Church Going

#### **Unit IV**

Drama:

1. Bernard Shaw - Arms and the Man
2. J. M. Synge - Riders to the Sea (non-detailed)

#### **Unit V**

Fiction: ( Novel & Short Story)

1. E. M. Forster - A Passage to India

#### **Methodology**

Class lectures and discussions

Group work for analysis and summary

Seminars and Paper presentations

Reading List:

1. Five Centuries of Poetry. Ed. CN Ramachandran and Radha Achar. Trinity Press. 1991.
2. Selected Poems. Jainco Publishers, New Delhi.

Instructions hours 6 per week

### **PART III- ENGLISH II YEAR SEMESTER IV CORE PAPER VIII – ENGLISH PHONETICS AND PHONOLOGY CREDITS 4**

#### **Objectives:**

- To enable the students to know about English sounds of speech, Organs of Speech etc.

#### **Content**

##### **Unit I**

An Introduction to Phonetics and Phonology

The unphonetic character of English Orthography and the Need for a phonetic script

Air Stream Mechanisms

Organs of Speech – Respiratory Region, Phonatory Region and Articulatory Region

Phonemes – Minimal Pairs – Contrastive Distribution, Phonetic Environment,

Allophones - Complementary Distribution and Free Variation

##### **Unit II**

Description of Consonants – Air Stream Mechanism, Position of the Vocal Cords, Position of the Soft Palate, Place of Articulation, Manner of Articulation – Articulation of Individual Consonants

### Unit III

Description of Vowels – Pure Vowels – Three Term Label – Cardinal Vowel, Vowel Chart, Description of Individual Vowels

Description of Semivowels

Diphthongs – Description of Diphthongs

### Unit IV

Transcription – Narrow and Broad

Syllable, Syllable Division, Syllabic Structure, Consonant Clusters, Arresting and Releasing Consonants

Supra segmenta Phonemes

Stress – Word Stress, Sentence Stress, Rhythmic Stress

Intonation – Tone Group, Tone Syllable, Tone ( Static and Kinetic)

Exercises – 30 Marks for Practical Exercises

Marking Phonetic environment, Identifying Phonemes through Minimal Pair, Allophonic Variation – Aspirated, Unexploded, Nasally Exploded, Phonetic Realization of Plural, Past, Third Person Singular morphemes

Syllable Division and structure

Transcription – Simple words with Stress, Sentences marking Stressed and unstressed Syllables

### Methodology

Class lectures

Practice sessions

Paper Presentations

Reference Books:

1. Daniel Jones – The Pronunciation of English, Cambridge University Press, 08-Jun-2006 - Foreign Language Study
2. Balasubramanian T – A Text Book of English Phonetics for Indian Students – A Work Book, Macmillan publishers India.
3. R K Bansal and J B Harrison – Spoken English, **Publisher:** Orient Blackswan (March 14, 2013)
- 4..Lalitha Ramamurthi – A History of English Language and Elements of Phonetics

5. T Balasubramanian – English Phonetics for Indian Students – A Workbook, Macmillan publishers India.
6. Exercises in Spoken English – Consonants, Vowels, Accent, Rhythm and Intonation – CIEFL

Instructional hours: 6 hours per week

**PART III- ENGLISH**  
**II YEAR SEMESTER IV**  
**ALLIED IV - MEDIA AND COMMUNICATION**

Credits 5

**Objectives::**

- To introduce students to various aspects of Media and the importance of communication
- To teach the students the rudiments of advertisements, writing for the media.

**Content**

**Unit I.**

Introduction to Mass Communication

1. What is Communication?
2. Mass Communication and Globalization
3. Forms of Mass Communication
4. Barriers to communication
5. Interpersonal, group and mass communication

**Unit II**

Advertisement

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements
4. Concept of storyboards and their importance

**Unit III**

Media Writing

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media
4. Feature writing: Photo journalism and Cartoons
5. Investigative, Sports and development journalism

**Unit IV**

Introduction to Cyber Media and Social Media

1. Internet and its contribution to Journalism
2. Types of Social Media





1. Arthur Miller – The Death of A Salesman

### **Unit V**

Fiction (Novel & Short Story)

- |                        |  |
|------------------------|--|
| 1. William Faulkner    | The Sound and the Fury                 |
| 2. F. Scott Fitzgerald | The Great Gatsby (non-detailed)        |
| 3. Ernest Hemingway    | The Old Man and the Sea (non-detailed) |

### **Methodology**

Class lectures and discussions  
Paper Presentations and Seminars  
Watching Movie clips

Reading List:

- Egbert S. Oliver ed., *An Anthology: American Literature, 1890-1965*, Eurasia Publishing House (Pvt) Ltd., New Delhi.
2. Mohan Ramanan ed., 1996, *Four centuries of American Literature*, Macmillan India Ltd., Chennai.
  3. Owen Thomas, 1986, *Walden and Civil Disobedience*: Norton Critical Edition ed., Prentice – Hall & Indian Delhi.
  4. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
  5. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Standard Editions of texts

Reference Books :

1. John Russell Brown and Bernard Harris, ed., 1970, *American Theatre*, Edward Arnold.
  2. Daniel Hoffman ed., 1979, *Harvard Guide to Contemporary American Writing*, Oxford University Press, New Delhi.
- Modern Library, 1964).

Website, e-learning resources

[www.gonzago.edu/faculty/cample/enl311/litfram.html](http://www.gonzago.edu/faculty/cample/enl311/litfram.html) Mc Cormick J:

## **PART III- ENGLISH III YEAR - SEMESTER V CORE PAPER X AN INTRODUCTION TO LINGUISTICS**

CREDITS 4

### **Objectives**

- To enable the students to gain the knowledge about the origin and features of English language through a scientific approach.

### **Content**

#### **Unit I**

Introduction - Origin of Language – Divine Source, Natural sound source, Oral Gesture, Glotto Genetics.

What is Linguistics? – Linguistics as a science – Synchronic and Diachronic approaches  
Language - Definition – Uses of language - Phatic communion. Properties of language– Species specific and species uniform, Symbolic system, Arbitrariness, Duality of Structure, Productivity, Displacement, Cultural Transmission, discreteness, Inter changeability, Specialization, Non directionality.

## **Unit II**

Morphology, Syntax and Semantics (Word Meaning)

Word - Morphemes – Free Morphemes and bound Morphemes – Prefix and suffix – Inflectional and Derivational – Allomorphs - Zero morphemes – Morphological Study of words

Language Variation – Dialect, Standard and Non – Standard, Isoglosses , Dialect Boundaries, Bilingual, Bidialectal, Idiolect, Register, Lingua Franca, Pidgin, Creole, The Post Creole Continuum

Language Change – Protos – Family relationship - Cognates – Comparative Reconstruction

## **Unit III**

Grammar

What is Grammar ? Misconceptions regarding grammar - The development of English grammar - Objections of modern grammarians to traditional approach – Nominative Rules - Latinate Fallacy – Logical Fallacy – - Historical Fallacy – Descriptive and Prescriptive approaches – Concept of correctness and social acceptability – Form and substance - Speech and Writing

## **Unit IV**

Language Learning Skills

Listening, Speaking, Reading and Writing (LSRW) & their sub-skills

## **Unit V**

Structural analysis – IC Analysis - Labelled Tree diagram - Using IC analysis to disambiguate simple sentences - Deep and Surface Structure

Word Meaning, Association, connotation, collocation, Semantic Field

## **Methodology**

Class lectures

Practice sessions

Seminars and paper presentations

Reading List:

1. George Yule – The Study of Language ( Chapters 1, 2, 3, 8,9,10, 19,20)
2. Wallwork - Language and Linguistics – (Chapters 1, 2, 6 ,7 )
3. Palmer – Grammar ( Chapter 1)
4. Pushpinder Syal & DV Jindal. *An Introduction to Linguistics*. Prentice Hall of India, Pvt. Ltd., New Delhi. 1999.

Reference Books:

1. S.K Verma, N.Krishnaswamy -Modern Linguistics – An Introduction
2. Dr. Varshney - An Introductory Text book of Linguistics and Phonetics
3. Adrian Akmajian & others- Linguistics – An introduction to Language and Communication

Instructional Hours: 5 per week

**PART III- ENGLISH**  
**III YEAR - SEMESTER V CORE PAPER XI**  
**WOMEN'S WRITING**

CREDITS 4

**Objectives:**

- To introduce students to poetry, prose and drama by Women writers through a study of the representative writers
- To explicate specific literary texts.

**Content**

**Unit 1**

Prose

1. Betty Friedan "The Crisis in Women's Identity" From *The Feminine Mystique* Chapter 3
2. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.
3. Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.
4. Rajeswari Sunderrajan "Real and Imagined women"
5. Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2

**Unit II**

Poetry

1. Emily Dickinson 'I cannot live with you'
2. Sylvia Plath 'Daddy'
3. Eunice De Souza 'Advice to Women'
4. Maya Angelou Phenomenal Woman
5. Ifi Amadiume Gypsy Woman (from *Bending the Bow: African Love Poems* p.86)

**Unit III**

Fiction

1. Alice Walker *The Color Purple* (Non-detailed)
2. Charlotte Perkins Gilman 'The Yellow Wallpaper' (Non-detailed)
3. Katherine Mansfield 'Bliss' (Non-detailed)
4. Taslima Nasrin *Lajja* (Non-detailed)
5. Anita Nair *Ladies Coupe* (Non-detailed)

**Unit IV**

Drama

1. C.S. Lakshmi- *Crossing the River* (From *Staging Resistance*)
2. Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002) (Non-detailed)

**Methodology**

Class lectures and discussions

Paper Presentations and Seminars

Watching Movie clips

Reading List:

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.

2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

## PART III- ENGLISH

### III YEAR – SEMESTER V CORE PAPER XII

#### LITERARY CRITICISM

Credits 4

#### **Objectives:**

- To make the students aware that all readers are critics
- To familiarize them with the factors involved in criticism like interpretation, elucidation, judgement and appreciation.
- To introduce the students to basic texts in criticism, relating to various movements and schools of thought
- To develop critical thinking by introducing various tools of criticism-analysis, comparison, theoretical approaches etc.

#### **Content**

##### **Unit I**

##### **CLASSICAL CRITICISM**

Aristotle: Concepts of tragedy, plot

Plato: Concept of Art, criticism of poetry and drama

(Contemporary relevance of the ideas in the above to be discussed)

##### **CORE READING**

Aristotle. "Poetics" classical appendix in *English Critical Texts*, OUP, Madras, 1962.

Prasad, B. *An Introduction to English Criticism*. Macmillan, India, 1965. pp 1-28.

##### **Unit II**

##### **INDIAN AESTHETICS**

Theory of Rasa, Vyanjana and Alankara.

1. Das Gupta, S.N. "The Theory of Rasa", (pp 191 -196) in *Indian Aesthetics : An Introduction* ed.. V.S.Sethuraman, Macmillan, India, 1992.

2. Kuppuswami Sastri. "The Highways of Literary Criticism in Sanskrit" (pp 173 - 190), in *Indian Aesthetics : An Introduction* ed.. V.S. Sethuraman, Macmillan, India, 1992.

3. Raghavan, V. "Use and Abuse of Alankara"(pp 235 - 244) in *Indian Aesthetics An Introduction*. India , Macmillan, 1992.

### **Unit III**

#### **ENGLISH CRITICISM**

This section is meant to make the students familiar with English critical writing.

#### **CORE TEXTS**

1. William Wordsworth: *Preface to Lyrical Ballads*- p. 163-167
2. S T Coleridge : *Biographia Literaria* p. 190-194
3. Samuel Johnson: *Preface to Shakespeare* p. 132-137
4. Philip Sydney: *An Apology for Poetry* p. 4-10
5. P.B. Shelley: *A Defence of Poetry* p. 225-228
6. Matthew Arnold: *The Study of Poetry* p. p. 260-264
7. T.S. Eliot – *Tradition and the Individual Talent* p. 293-297

#### **CORE BOOKS**

1. *English Critical Texts*. Ed. DJ Enright & Ernst De Chickera. OUP Madras. 1962.
- \* Wordsworth, William “Preface to Lyrical Ballads” in Enright, D J et al . *English Critical Texts* OUP, Madras, 1962 paragraphs 5 to 12. P. 164-172.
- \* Eliot, T S. “Tradition and Individual Talent” in *English Critical Texts* Madras, 1962 pp 293 - 301.

### **Unit IV**

In this Unit, students need to critically analyze short poems and short stories in terms of theme, diction, tone, figures of speech, imagery etc.

#### **CORE READING:**

Sethuraman, V.S. et al. *Practical Criticism* . Macmillan, India, 1990.

#### **Methodology**

Class lectures and discussions  
Seminars and Paper presentations  
Practical sessions and analysis

#### **Recommended Reading:**

- 1 Indian Aesthetics. An introduction V S Sethuraman, India: Macmillan ,1992.
- 2 Oxford Dictionary of Literary Terms
- 3 A Glossary of Literary Terms Abrams, M.H India: Macmillan, Rev. Edition.
- 4 Literary Terms and Criticism Peck, John et al Macmillan: India, 1993.
- 5 An Introduction to English Criticism - Prasad, B India: Macmillan, 1965.
- 6 Beginning Theory - Barry, Peter. Manchester and New York: Manchester University Press. 1995
7. Structuralism and Semiotics - Hawks, Terrence New Accents, 2003
8. The Poetry Hand Book - Lennard, John Oxford University Press, 2008
9. A History of Literary Criticism - Blamires, Harry Delhi: Macmillan, 1991
10. Contemporary Literary Theory: A Student's Companion - Krishna Swamy, et al N Delhi: Macmillan, 2001

11. Literary Criticism: A Das, B.B. et al New Delhi, Oxford Reading University press, 1985
12. The English Critical Tradition. Sethuraman V. S & Ramaswamy S. Delhi: Macmillan, 1977
13. An Introduction to the Study of literature - Hudson, W.H.
14. Literature Criticism and Style - Croft, Steven et al. Oxford University press, 1997
15. Literary Theory : The Basics - Bertens, Hans Routledge, 2001
16. Literary Theory for the Perplexed - Klages, Mary India: Viva Books, 2007

#### WEB RESOURCES

[www.literatureclassics.com/ancientpaths/litcrit.html](http://www.literatureclassics.com/ancientpaths/litcrit.html)

[www.textec.com/criticism.html](http://www.textec.com/criticism.html)

[www.ipl.org/div/litcrit](http://www.ipl.org/div/litcrit)

[www.assumption-edu/users/ady/HHGateway/Gateway/Approaches.html](http://www.assumption-edu/users/ady/HHGateway/Gateway/Approaches.html)

Instructional hours: 6 per week

### PART III- ENGLISH

#### III YEAR SEMESTER V- ELECTIVE PAPER I TRAVEL WRITING

Credits 5

#### **Objectives:**

- To enable students to write Travelogues as a different genre of Literature

#### **Content**

##### **Unit I**

Chapters 1, 2, 3 from Travel writing by Carl Thompson

- Introduction
- Defining the genre
- Travel writing through the ages- An overview

##### **Unit II**

Articles in travel magazines

Columns in News papers describing actual experiences

##### **Unit IV**

Application – Writing Travelogues by students

#### **Methodology**

Class discussions

Paper presentations

Debates

#### Reference Books:

1. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
2. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.
3. "Travelling to write" by Peter Hulme

4. “Travel Writing and Gender” by Susan Basnett
5. “Travel Writing and Ethnography” by Joan Pau Rubes

**PART III- ENGLISH**  
**III YEAR SEMESTER VI CORE PAPER XIII**  
**INDIAN LITERATURES IN TRANSLATION**  
 CREDITS 4

**Objectives:**

- To introduce the students to Indian Literatures through translation.
- To make them approach the prescribed texts for their literary value and cultural significance.
- To give a glimpse into texts from a cross-cultural perspective.

**Content**

**Unit 1**

Background Study

**Unit II**

Prose

1. Who is the Buddha - An extract from Periyar on Buddhism ( Critical Quest, New Delhi)
2. Buddhadev Bose - An Extract from An Acre of Green Grass – A Review of Modern Bengali Literature ( The Picador Book of Modern Indian Literature Ed. Amit Chaudhuri)
3. Namwar Singh, ‘Decolonising the Indian Mind’

**Unit III**

Poetry

1. Rabindranath Tagore -The dialogue between Karna and Kunti (Bengali)
2. Amrita Pritam I will meet you yet again (Punjabi)
3. Harivansh Rai Bachchan There was a star (Hindi)
4. Gopalakrishna Adiga - Do Something, Brother( Kannada)
5. A. Jayaprabha - Stares ( Telugu)
6. Bharatiyar Freedom-The Sparrow (Tamil)

**Unit IV**

Drama

- |                      |                               |
|----------------------|-------------------------------|
| 1. Shakuntala Act IV | Kalidasa                      |
| 2. Rudaali           | Mahasweta Devi (Non-detailed) |



## Unit V

### Fiction

1. Premchand: The Shroud (Hindi) (Non-detailed)
3. Ambai: A Kitchen in the Corner of the House (Tamil) (Non-detailed)
4. Vaikom Muhammad Basheer: Birthday (Malayalam) (Non-detailed)
5. U R Ananthamurthy : Samskara (Non-detailed)

### Methodology

Class lectures and discussions  
Group work for analysis and summary  
Seminars and Paper presentations  
Viewing movie adaptations

### Reading List:

1. Mohanty, J. M., Indian Literature in English Translation. Mysore: CIIL, 1984.
  2. Dasgupta, S.N., Fundamentals of Indian Literature. Bombay: Bharatiya Vidya Bhavan, 1971.
  3. Raghavan V. & Nagendra, An Introduction to Indian Poetics. Bombay: Macmillan, 1970.
- Paper 1: Modern Indian Writing in English Translation
4. Premchand 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).
  5. Ismat Chughtai 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr.M. Assaduddin (New Delhi: Penguin Books, 2009).
  6. Gurdial Singh 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).
  7. Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).
  8. Rabindra Nath Tagore 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi: Penguin India, 2011).
  9. G.M. Muktibodh 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
  10. Amrita Pritam 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).
  11. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
  12. G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient BlackSwan, 2010).
  13. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
  14. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, & 14.
  15. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
  16. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

### Reference Books:

Dharwad, Vinay and A.K.Ramanujam *The Oxford Anthology of Modern Indian Poetry*. New Delhi : OUP, 1994

Ramanujam, A.K *Interior Landscape: Love Poems from a Classical Tamil Anthology*, Delhi, OUP, 1994.

Tharu, Susie J. *Subject to Change: Teaching Literature in the Nineties*. New Delhi Orient Longman, 1998.

Instructional Hours: 6 Hours per week

### **PART III- ENGLISH**

#### **III YEAR SEMESTER VI CORE PAPER XIV EUROPEAN DRAMA**

CREDITS 4

#### **Objectives:**

- The student should demonstrate detailed knowledge and understanding of the texts and extracts studied, and respond independently and intelligently to the complex questions and issues posed by those texts.
- The student should provide evidence of an ability to follow through the main changes and developments in the drama of the period.
- The student should be able to discuss the relation between particular texts and their social, cultural and historical contexts.

#### **Content**

1. Henrik Ibsen : *A Doll's House*
2. Bertolt Brecht : *Mother Courage and her Children*
3. Samuel Beckett: *Waiting for Godot*
4. Eugene Ionesco: *Rhinoceros*
5. Luigi Pirandello: *Six Characters in Search of an Author* (1921)

#### **Methodology**

Class lectures and discussions  
Seminars and Paper presentations  
Watching movie adaptations  
Enacting scenes

#### **Reading List:**

1. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
2. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.
3. ed. Cole, T Playwrights on Playwrighting (MacGibbon and Kee, 1960)

4. Esslin, M The Theatre of the Absurd (Pelican, 1980)
6. Orr, J Tragic Drama and Modern Society (Macmillan, 1989)
7. Styan, J.L. The Elements of Drama (Cambridge University Press, 1973)
8. ed. Wager, W The Playwrights Speak (Longman, 1969)
19. Williams, R Drama from Ibsen to Brecht (Chatto and Windus, 1968)

Reference Books:

1. Brustein, R The Theatre of Revolt (Elephant Paperbacks, 1992)
2. Dukore, B.F. Harold Pinter (Macmillan, 1988)
3. ed. Esslin, M Samuel Beckett: Twentieth Century Views (Prentice-Hall, 1965)
4. Hugo, L Bernard Shaw: Playwright and Preacher (Methuen, 1971)
5. Hunter, J Tom Stoppard's Plays (Faber, 1982)
6. ed. Lyman, J Perspectives on Plays (Routledge Kegan Paul, 1976)
7. ed. Nicol, B Varieties of Dramatic Experience (University of London, 1969)
8. compiled by Page, M File on Pinter (Methuen, 1993)
9. Plunka, G.A. Roles, Rites and Rituals In the Theater (Associated University Presses, 1988)
10. Styan, J.L. The Dark Comedy (Cambridge University Press, 1968)
11. Williams, R Modern Tragedy (Chatto, 1966)

Instructional hours 6 per week

### **PART III- ENGLISH**

#### **III YEAR SEMESTER VI CORE PAPER XV WORLD LITERATURE**

Credits 4

**Objective :**

- To acquaint students with masterpieces in world literature from literature in various languages.
- To create in them an awareness of the existence of great works of imagination in the Western literary landscape so it serves as an effective backdrop for a study of the prescribed texts.

## **Content**

### **Unit I.**

Introduction to World Literature – Gothe on “World Literature”

### **Unit II**

Prose

1. Rousseau- Discourse
2. Albert Camus – Betwixt and Between

### **Unit III.**

Poetry

1. Goethe The Magic Net
2. Anna Akmathova Solitude
3. Arthur Rimbaud- Tale
4. Schiller – Longing

### **Unit IV**

Drama

1. Antov Chekov - Ivanov
2. Moliere – The Miser (French)

### **Unit V**

Fiction

1. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)
2. Julio Cortazar, ‘Blow-Up’, in *Blow-Up and other Stories* (New York: Pantheon, 1985).
3. Kafka Metamorphosis

## **Methodology**

Class lectures and discussions  
Seminars and Paper presentations  
Watching movie adaptations  
Enacting scenes

Reading List:

1. Sarah Lawall, ‘Preface’ and ‘Introduction’, in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, ‘Conjectures on World Literature’, *New Left Review*, vol.1 (2000), pp.54–68.
4. Theo D’haen et. al., eds., ‘Introduction’, in *World Literature: A Reader* (London: Routledge, 2012).

Reference

1. Gabriel Okara, ‘The Mystic Drum’, in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.

- 2.Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.
- 3.Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).
- 4.Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89–90.

**PART III- ENGLISH**  
**III YEAR SEMESTER VI ELECTIVE - PAPER II**  
**MODERN LATIN AMERICAN LITERATURE**

Credits 5

**Objectives:**

To familiarize students with the writings of the various Spanish and Latin American writers.

**Content**

**Unit I**

Introduction

Social, cultural, literary and historical background to the Latin Americas and Spain.

- Major literary movements: Romanticism, Realism, Vanguardias, Post-Vanguardias, The Boom and the New Novel, Magic Realism
- Spain: Art and Culture under Francisco Franco and post Franco- Spain

**Unit II**

Prose

- 1.Mario Vargas Llosa: Is Fiction the Art of Living?
- 2.Jose Marti                      Our America
3. Octavia Paz                  Mexican Masks

**Unit III**

Poetry

- 1.Pablo Neruda: If you forget me, I Can Write the Saddest Lines Tonight
- 2.Octavia Paz: No More Cliches, As One Listens to the Rain
3. Miguel Hernandez : Lullaby of the Onion, Letter

**Unit IV**

Fiction (Short story & Novel)

Short story

- 1.Jorge Luis Borges: The Aleph, The Babylon Lottery
- 2.Julio Cortazar: Blow up The House Taken Over.

Novels

1. Gabriel Garcia Marquez: One Hundred years of Solitude (non-detailed)
2. Carlos Fuentes: The Death of Artemio Cruz (non-detailed)

### **Unit V**

#### **Drama**

1. Federico Garcia Lorca: Blood Wedding
2. Ariel Dorfman: Death and the Maiden (non-detailed)

### **Methodology**

Class lectures and discussions  
 Seminars and Paper presentations  
 Watching movie adaptations  
 Enacting scenes

#### **Reading List:**

1. Jo Labanyi Spanish Literature: A Short Introduction
2. John King (ed) The Cambridge Companion to Modern Latin American Culture
3. Walters, Gareth D (ed) The Cambridge Companion to Spanish Poetry
4. Swanson, Philip Latin American Fiction: A Short Introduction
5. Eschevarria, Roberto Gonzalez Modern Latin American Literature
6. Hart, Stephen. M. A Companion to Latin American Literature

## **PART III- ENGLISH**

### **III YEAR - SEMESTER VI - ELECTIVE PAPER III**

#### **INTERPRETATION OF LITERATURE**

**CREDITS 5**

### **Objectives**

- To teach the students how to analyse various texts.
- To teach the students to identify the literary devices in unseen passages.

### **Content**

#### **Unit I**

Formal elements of Literature

Literature as Deviance – Literary Diction & Syntax

Image (Visual & Auditory) Images of Endorsement, Illustration and Evocation

Image as objective Correlative

Tone

Style

Formal Operators; Ambivalence, ambiguity, Paradox, Irony etc.

Metrical Analysis

Various aspects of English prosody like feet, metre, rhyme, stanza etc

**Unit II**

Analyzing fiction

Narrative Techniques, Perspectives, Characterization

**Unit III**

Analyzing non-fiction

Short story

**Unit IV**

Drama (Including One Act-Plays) – Characterization

**Methodology**

Class Lectures

Paper presentations

Practical sessions and discussions

Recommended reading

Millar, Robert and Ian Currie *The Language of Poetry*. London: Heinemann Educational 1970.

Millar, Robert and Ian Currie *The Language of Prose*. London: Heinemann Educational 1972

Sethuraman, V & C T Indira . Ed *Practical Criticism*. Chennai: Macmillan , 2002

**EXTENSION ACTIVITIES**

CREDITS : 1