



University of Mysore

(Estd.1916)

MA Programme in English Literature

**Choice Based
Credit System
(CBCS)**



University Of Mysore

Manasagangothri, Mysuru

Postgraduate Department of Studies in English Literature

SYLLABUS

MA Programme in English Literature

Choice Based Credit System (From the Academic Year 2019-20 Onwards)

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Ph.D. Programme in English Literature

MA IN ENGLISH

PROGRAMME OUTCOME

The objective of this M.A. programme is to sensitise, stimulate and provide a strong foundation in English literature, literary history, literary theory, and criticism. The aim is to train our students towards becoming:

- Teachers in Academic Institutions.
- Researchers in Research Institutions.
- Writers, Poets, Playwrights, Theatre Personalities, Film Script Writers, Critics, Editors, Journalists, Content Writers, and more.

PROGRAMME SPECIFIC OUTCOME

- Openness to new ideas, perspectives and ways of thinking
- Acquire aesthetic sensibility; critical and analytical skills; creativity.
- Obtain skill in organizing and expressing ideas and perspectives with clarity and coherence through writing and speech.
- Evolve a theoretical and critical framework for analysis and evaluation of literary texts.
- Familiarise oneself with literatures of the world and gain insight into diverse cultures.
- Negotiate the challenges of life and explore career prospects.
- Gain knowledge and insights into English language and Literature on an advanced level.
- Provide an academic platform for new ideas, perspectives and ways of thinking
- Equip oneself with the ability to question, organise, and imbue precision and coherence through writing and oration.

PEDAGOGIES ADOPTED IN THE M.A. PROGRAMME

1. Class room teaching using Power Point presentation, Seminars, Interactive sessions and latest technology.
2. A personalised 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
3. Student seminars as a way of providing platforms for individual participation are made mandatory every semester.
4. Students are continuously assessed and evaluated through internal tests.
5. Project work leading to submission of Dissertation is part of the IV Semester curriculum.
6. Literary Club is a unique feature of the Department. Every Wednesday noted personalities are invited to address the students and faculty on various topics.
7. The Department also has a 'Film Club' which is entirely a student initiative, which screens movies based on Novels/Plays/Short Stories.

**PAPERS OFFERED IN I, II, III AND IV SEMESTER OF THE ACADEMIC YEAR
2020-2021 ONWARDS Semester I**

Sl. No	Title Of The Course	HC/SC/OE	L	T	P	Total Credits
1	English Literature From Chaucer To Milton	HC	3	1	0	4
2	Elizabethan Age	HC	3	1	0	4
3	17th And 18th Century English Literature	HC	3	1	0	4
4	19th Century English Literature	HC	3	1	0	4
5	Indian Women Novelists	SC	3	1	0	4
6	Cross Cultural Women Writers	SC	3	1	0	4
7	Dalit Literature - I	SC	3	1	0	4
8	Feminism	SC	3	1	0	4

Semester II

Sl.No	Title Of The Course	HC/SC/OE	L	T	P	Total Credits
1	The Modern Age- Part I	HC	3	1	0	4
2	Literary Criticism-I	HC	3	1	0	4
3	Indian Writing In English-I	HC	3	1	0	4
4	Travel Literature	SC	3	1	0	4
5	Caribbean Poetry and Fiction	SC	3	1	0	4
6	Dalit Literature - II	SC	3	1	0	4
7	Indian Poetry in English	SC	3	1	0	4
8	Modern English – Structure And Usage	OE	3	1	0	4

Semester III

Sl.No	Title Of The Course	HC/SC/OE	L	T	P	Total Credit
1	The Modern Age- Part II	HC	3	1	0	4
2	Indian Writing In English-II	HC	3	1	0	4
3	New Literatures In English	HC	3	1	0	4
4	Nobel Laureates	SC	3	1	0	4
5	Dalit Literature - II	SC	3	1	0	4
6	Women's Writing from the Margins	SC	3	1	0	4
7	Novels of Childhood	SC	3	1	0	4
8	Modern English – Structure And Usage	OE	3	1	0	4

Semester IV

Sl.No	Title Of The Course	HC/SC/OE	L	T	P	Total Credit
1	Literary Criticism- II	HC	3	1	0	4
2	American Literature	HC	3	1	0	4
3	European Classics In Translation	HC	3	1	0	4
4	World Drama	HC	3	1	0	4
5	Novels of Indian Diaspora	SC	3	1	0	4
6	Novel and the Metropolis	SC	3	1	0	4
7	Myth and Drama	SC	3	1	0	4

M A SYLLABUS (CBCS 2020-21)

**ENGLISH
DEPARTMENT OF PG STUDIES IN ENGLISH
UNIVERSITY OF MYSORE**

I SEMESTER

**Paper –I – (HARD CORE-I) ENGLISH LITERATURE FROM CHAUCER TO
MILTON Code No 13603**

Objectives

- To provide the students with a historical perspective.
- To familiarise the students with representative texts of the period.

Course outcome, the student will:

- Understand the beginnings of the Chaucerian era and the other schools of thought ranging from 14th Century to 16th century.
- Understand the important literary movements such as the Jacobean and Metaphysical School

Pedagogy:

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalised ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

UNIT –I

1. Background – 14th Century – 16th Century
2. Renaissance, Reformation, Puritan Upsurge
3. Jacobean, Metaphysical School

UNIT – II

1. Chaucer: Prologue to the Canterbury Tales
2. John Milton: *Paradise Lost*: Book-IX
3. Book of Job

UNIT – III

1. Sidney: Sonnets I, V &VI (Astrophel and Stella)
2. Spenser: Prothalamion , Epithalamion
3. Surrey : 1. Love that Liveth and Reigneth in My Thought
2. Set me whereas the Sun doth parch the Green
4. Wyatt : 1. Who so list to hunt

2. They flee from me

UNIT – IV

1. John Donne: The Good Morrow, Death be Not Proud, At the Round Earth's Imagined Corner, Sunne Rising, Resurrection
2. George Herbert: Virtue, Discipline
3. Andrew Marvell: To His Coy Mistress, Thoughts in a Garden
4. Henry Vaughan: The Retreat, Beyond the Veil

Suggested Reading:

1. David Daiches –*A Critical History of English Literature*- Four volumes
2. Boris Ford (Ed)- *Pelican Guide to English Literature*- Eight volumes
3. Herbert Grierson - *Metaphysical Poets*
4. Abrams M H etal. *The Norton Anthology of English Literature*. New York: W.W.Norton,2006
5. Al Poplaski : *English Literature in Context*

Paper –II – (HARD CORE-II) ELIZABETHAN AGE (Code no 13604)

Objectives

- To provide the students with an overview of the Elizabethan Age
- To introduce the students to the works of Shakespeare

Course outcome the student will:

- Understand various forms of drama and poetry.
- Learn to differentiate between forms and schools of drama

Pedagogy:

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalised ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- We conduct Literary Club meetings on every Wednesdays by inviting a creative writer/ a scholar from outside to deliver a lecture and to have interaction with the students.

UNIT –I

1. Background – Elizabethan Age,
2. Elizabethan theatre and audience
3. Shakespeare- Tragedy, Comedy

UNIT – II

1. Marlowe: *Dr. Faustus*
2. Ben Jonson: *Volpone*
3. John Webster: *The Duchess of Malfi*

UNIT – III

William Shakespeare:

1. *Macbeth*
2. *Julius Caesar*
3. *Coriolanus*

UNIT – IV

Shakespeare’s Sonnets: **18,29,30,33,60,71,73,114,116**

Suggested Reading:

1. A.C.Bradley – *Shakespearean Tragedy*
2. F R Leavis – *The Common Pursuit*
3. Wilson Knight – *The Wheel of Fire*
4. Stewart Justman – *Shakespeare: The Drama of Generations*
5. S. Vishwanathan - *Exploring Shakespeare*
6. Cleanth Brooks - *Understanding Drama*
7. Toropov. Shakespeare for Beginners

**Paper –III – (HARD CORE-III) 17th and 18th CENTURY ENGLISH LITERATURE
(Code no 13605)**

Objectives

- To provide the students with an overview of Restoration Age
- To introduce the students to the texts of the period

Course outcome:

- The student will be introduced to the world of Restoration society and culture.
- Will understand why satire was a preferred medium of expression during this period
- Understand various forms of drama and poetry.

Pedagogy:

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalised ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject

UNIT –I

Background – Restoration, Neo-Classical, Augustan Satire, Comedy of Manners
Spectator Essays

UNIT – II

1. Dryden: *Absalom and Achitophel*
2. Alexander Pope: *The Rape of the Lock*
3. Bunyan: *Pilgrim's Progress Book-1*

UNIT – III

1. William Congreve: *The Way of the World*
2. Sheridan: *The School for Scandal*
3. Aphra Behn: *Oroonoko (Royal Author)*

UNIT – IV

1. Daniel Defoe: *Moll Flanders*
2. Jonathan Swift: *Gulliver's Travels – Book IV* (Voyage to the Land of Houyhnhnms)
3. Addison & Steele: Spectator Essays:
 - Addison: 1. Sir Roger at Church
 2. Sir Roger at Assizes
 - Steele: 1. The Gentleman of Steels
 2. The Spectator Club

Suggested Reading:

1. M.H.Abrams (Ed) *The Norton Anthology of English Literature*(Vol.1 & 2)
2. David Daiches – *A Critical History of English Literature* –Four volumes
3. Arnold Kettle- *The English Novel*- Two volumes
4. Ian Jack – *The Augustan Satire: Intention and Idiom in English poetry 1660-1750*
5. Pramod Nayyar (ed) – *English Poetry 1660-1780: An Anthology*

PAPER-IV (Hard Core – IV) - 19th CENTURY ENGLISH LITERATURE
Code No: 13609

Objectives:

1. To familiarise students with artistic and moral imagination and aesthetics of 19th Century poetry and prose
2. To inspire them to nurture and develop spiritual affinities with Nature and instil in them a sense of compassionate aesthetics that promotes social conscience.

Course outcome the student is:

- Introduced to liberal thinking and the movements.
- Introduced to American and French revolution which paved way for a new school of thought.
- Introduced to the Romantic and Victorian era.
- Learn about the impact of scientific discoveries that led to expansionism.

Pedagogy:

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalised 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject

Unit I: Background

1. French Revolution;
2. The Romantic Movement in Literature with reference to leading Romantic poet and Victorian Poets
3. Introduction to 19th Century Prose
4. Women Question

Unit II: Poetry

1. William Blake: Tyger, London, The Chimney Sweeper
2. William Wordsworth: Tintern Abbey, Resolution and Independence
3. S.T. Coleridge: Ancient Mariner
4. P. B Shelley: Ode to the West Wind, Ozymandias
5. John Keats: Ode to Nightingale, Ode on a Grecian Urn
6. Robert Browning: My Last Duchess, Andrea del Sarto
7. Alfred Lord Tennyson: Ulysses, The Lotus-Eaters
8. Byron: She Walks in Beauty
9. Matthew Arnold: Dover Beach

Unit III: Fiction

1. Jane Austen: *Emma*
2. Emily Bronte: *Wuthering Heights*
3. Charles Dickens: *Great Expectations*
4. Thomas Hardy: *The Mayor of Casterbridge*

Unit V: Prose

1. J.Ruskin: *Unto the Last* (Chs.1 and 2),
2. J.S.Mill: "On Liberty"

Books for Further Reading:

1. Russell Noyes (Ed.): *English Romantic Poetry and Prose*
2. Harold Bloom and Lionel Trilling: *Romantic Poetry and Prose*
3. M. Bowra: *The Romantic Imagination*
4. William D. Templeman and Charles F. Harrold: *English Prose of the Victorian Era*
5. Sandra M. Gilbert and Susan Gubar: *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*
6. Vijayshree Ed. *Victorian Poetry: An Anthology*

II SEMESTER

PAPER- I – (HARD CORE-I) THE MODERN AGE- Part I (Code No 13629)

Objectives

- To introduce the students to the social, political and cultural milieu of the age
- To familiarise the students with the representative texts of the period

Course outcome the students are:

- Introduced to significant developments in modern poetry.
- Introduced to significant American poets/writers such as Ezra Pound, T.S. Eliot and Sylvia Plath, etc.

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalised ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject

Unit I: Background

Post World War Scenario, Twentieth Century Social Milieu, Twentieth Century Theatre, Twentieth Century Novel, Great Economic Depression, Stream of Consciousness, Postmodernism

Unit II

1. D H Lawrence: *Sons and Lovers*
2. Virginia Woolf: *To the Lighthouse*
3. E M Forster: *A Passage to India*
4. Joseph Conrad: *Heart of Darkness*

Unit III

1. Samuel Becket: *Waiting for Godot*
2. John Osborne: *Look Back in Anger*

Unit IV

1. Virginia Woolf: “On Modern Fiction”
2. George Lukacs: “The Meaning of Contemporary Realism”
(Chapters on Kafka and Modern Fiction)
3. Raymond Williams: “When was Modernity?”

Suggested Reading:

1. Norton Anthology of English Literature
2. Vasudevan: Perspectives: Selection from Modern English Prose and Fiction

Paper II (Hard Core-II) - LITERARY CRITICISM-I (Code No: 13622)

Objectives:

1. To facilitate students with Aristotle's Poetics and basics of literary criticism and to read and understand the basics of literary/ critical theories
2. To equip them to read relevant theories in depth in the III Semester and prepare them for practical criticism.

Course outcome the students are:

- Introduced to significant developments in literary criticism.
- Introduced to major literary traditions.
- Trained in the art of practical criticism.

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalised 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject
- A section of a prose or a poem is given for analysis as practical criticism.

Unit I

1. Origin, growth, and development of Literary Criticism
2. Various Posits and Literary Contexts
3. Principles of Literary and Practical Criticism

Unit II:

1. Aristotle: *Poetics*
2. Longinus: *On the Sublime*
3. Plato on Mimesis in *A Short History of English Literary Criticism* by Wimsatt & Brooks

Unit III:

1. Sidney : *Apologie for Poetry*
2. Samuel Johnson : *Preface to Shakespeare*
3. John Dryden: *On Dramatic Poesy*

Unit IV:

1. William Wordsworth : *Preface to Lyrical Ballads*
2. Coleridge : *Biographia Literaria* Chapters 13,14,17
3. Arnold: *The Function of Criticism at the Present Time*

Books for Reference and Further Reading:

1. I.A. Richards. *Principles of Literary Criticism*
2. C.T. Indira et al. *English Literary Criticism*
3. M.S. Nagarajan. *English Literary Criticism and Theory*,
4. Vernon Hall. *A short history of literary criticism*

PAPER- III– (HARD CORE-III) INDIAN WRITING IN ENGLISH-I (Code no 13623)

Objectives:

1. To introduce the students to the social, political and cultural milieu of the age
2. To familiarise the students with the representative texts of the period

Course outcome the students are:

- Made aware of the growth and development of Indian fiction in English.
- Introduced to major Indian writers in English.
- Also learn about the historicity of Indian criticism.
- Also learn about the recent trends in Indian drama.

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalised ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject

Unit I

Anglicists and Orientalists Debates, *Macaulay's Minute*, Rajaram Mohan Roy's *Letter to Lord Amherst*, The Rise of the Indian English Novel, Novel as a Social Text.

Unit II: Poetry

1. Toru Dutt: Prahlad; Our Casurina Tree
2. R.Tagore: Gitanjali: First five and last five poems
3. Sarojini Naidu: Coromandel Fishers, Indian Weavers

Unit III: Drama and Fiction

1. Girish Karnad: *Tughlaq*
2. Mahesh Dattani: *The Final Solution*
3. Mulk Raj Anand: *Untouchable*
4. Raja Rao: *Kanthapura*
5. R.K. Narayan: *The Vendor of Sweets*
6. Sivakami: *The Taming of the Women*

Unit IV: Criticism

1. Hiriyanna: *Art Experience: Indian Aesthetics* (Chs. 1 and 2)
2. Ananda Coomaraswamy: “The Dance of Shiva”

3. Aurobindo: The Poets of Dawn -1&2 (From Future Poetry)

Books/Texts for Reference and Further Reading:

1. K.R. Srinivasa Iyengar: *Indian Writing in English*
2. C.D. Narasimhaiah: "Towards an Understanding of the Species Called Indian Writing in English"
3. Meenakshi Mukherjee: *The Perishable Empire* Chapter on: "The Anxiety of Indianness"

III SEMESTER

PAPER- I – (HARD CORE-I) THE MODERN AGE- Part II Code No 13650

Objectives

- To introduce the students to the social, political and cultural milieu of the age
- To familiarise the students with the representative texts of the period.

Course outcome the students are:

- Made aware of the two World Wars and their aftermath.
- Introduced to Twentieth Century Novel, Great Economic Depression, Stream of Consciousness, Postmodernism

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalised ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject
- 20th century Fiction writers are introduced.

UNIT – I: Background

World Wars – I & II, Imagism, Surrealism, Symbolism, Free Verse, Existentialism, Postmodernism

UNIT – II

1. G.M. Hopkins: 1. The Wreck of Deutschland
2. Windhover
2. W.B Yeats: 1. Sailing to Byzantium
2. Byzantium
3. Second Coming
4. Easter 1916
3. Thomas Hardy: 1. The Darkling
2. The Man He Killed
4. D H Lawrence: 1. Snake
2. Money Madness

UNIT – III

1. T.S. Eliot: The Wasteland
2. W H Auden: 1. In Memory of W. B. Yeats
2. Musee des Beaux Arts

3. Sylvia Plath: 1. The Arrival of the Bee Box
2. Lady Lazarus

UNIT – IV

1. Dylan Thomas: 1. After the Funeral
2. Fern Hill
2. Seamus Heaney: 1. Tollund Man
2. Digging
3. Philip Larkin: 1. Church Going
2. Next Please
4. Ted Hughes: 1. Thought Fox
2. Hawk Roosting

Suggested Reading:

1. F. R. Leavis. *New Bearings in English Poetry*
2. Faber Book of Modern Verse
3. Norton Anthology of English Literature

PAPER- II – (HARD CORE-II) INDIAN WRITING IN ENGLISH-II Code No 13642

Objectives

- To introduce the students to the Modern Fiction Writers in English
- To familiarise the students with the representative texts of the period.
- To introduced the writers from different parts of India.

Course outcome the students are:

- Introduced to the major autobiographies of Indian writing in English.
- Introduced to the major Indian Women Fiction Writers in English.
- Made aware of recent criticism in English.

Pedagogy:

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalised ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject
- Criticism, Fiction and autobiographical forms are Made known to the students.

UNIT –I

Colonisation and its aftermath, Tradition Vs Modernity: The Indian Context, The Modern Indian Psyche

UNIT – II

1. Arundathi Roy: *God of Small Things*
2. Amitav Ghosh: *The Great Derangement: Climate Change and the Unthinkable*
3. Jahnvi Barua : *Next Door*
4. Jhumpa Lahiri: *Namesake*

UNIT – III: Autobiography

1. M. K. Gandhi: *My Experiments with Truth*
2. Jawaharlal Nehru: *An Autobiography*

UNIT – IV

1. A K Ramanujan: “Is there an Indian way of Thinking?”
2. Meenakshi Mukherjee: “The Anxiety of Indianness”
3. Shashi Deshpande: “Writing from the Margin”

SUGGESTED READING:

1. K R Srinivasa Iyengar – *Indian Writing in English*
2. M. K Naik – *Critical Essays in Indian Writing in English*
3. Ramakrishnan E V- *Locating Indian Literature*
4. A K Mehrotra (ed): *A Concise History of Indian Literature in English,*
5. Saleem Peeradina (ed); *Contemporary Indian Poetry in English*
6. Makarand Paranjape (ed): *Indian Poetry in English*
7. Girish Karnad: *Fire and Rain*

PAPER- III – (HARD CORE-III) NEW LITERATURES IN ENGLISH Code No 13643

Objectives:

1. To introduce the students to the social, political and cultural milieu of the age
2. To familiarise the students with the representative texts of the period

Course outcome the students are:

- Made aware of Philosophy and Aesthetics of Commonwealth Literature, paradigm shifts from commonwealth to New Literatures
- Commonwealth Countries refusing to be controlled by the great Britain
- Made aware of the present Literature written by commonwealth writers is called New Literatures.

Pedagogy:

Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalised 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject

UNIT I

Philosophy and Aesthetics of Commonwealth Literature, paradigm shifts from commonwealth to New Literature, Colonialism and Post colonialism

UNIT II- African Literature

1. Chinua Achebe : *Things Fall Apart*
2. Ngugi Wa Thiongo : *Homecoming* Part-II
 - (a) The Writer and His Past
 - (b) The Writer in a Changing Society
3. Wole Soyinka: *Death and the King's Horseman*
4. Denis Brutus: 1) At the Funeral 2) If This Life is All That We Have
5. David Diop: 1) Africa 2) Vultures
6. Gabriel Okara: 1) Piano and Drums 2) The Call of the River Nun

UNIT III: Canadian and Australian Literature

1. Margaret Atwood: *The Penelopiad*
2. Northrop Frye : "Conclusion" to *Literary History of Canada*
3. AJM Smith: The Lonely Land
4. E.J. Pratt: The Dying Eagle

5. Patrick White: *A Fringe of Leaves*
6. Judith Wright: *Preoccupations in Australian Poetry* (Chapter 13 on A.D. Hope)
7. Judith Wright: *Woman to Man*
8. A.D. Hope: *Australia*

UNIT- IV- Caribbean Literature

1. V S Naipaul : *The Mystic Masseur*
2. Wilson Harris : *Tradition and the West Indian Novel*
3. Derek Walcott: *Almond Trees, A Far Cry from Africa*
4. Braithwaite: *Starvation, Blues*

Books/Texts for Reference and Further Reading:

1. Anna Rutherford. *Commonwealth*
2. *Oxford Companion to Canadian Literature*
3. Macaulay. *A Map of Australian Verse*
4. Arnold. *Companion to Postcolonial Literature*
5. Helen Tiffin et al. *The Empire Writes Back*
6. *Oxford Companion to African Literature*

IV SEMESTER

PAPER- I– (HARD CORE-I) LITERARY CRITICISM-II Code No 13661

Objectives

1. To facilitate students who are already familiar with Aristotle's Poetics and basics of literary criticism (completed in the I Semester) to read and understand the basics of the cross-disciplinary dimensions of modern/contemporary critical theories;
2. To equip them to read relevant theories in depth in the III Sem. and prepare them for practical criticism.

Course outcome the students are:

- Introduced to significant developments in literary criticism.
- Introduced to major literary traditions.
- Trained in the art of practical criticism.

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalised 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject
- Either a prose piece or a poem is given for analysis as practical criticism.

Unit I

Russian Formalism, New Criticism, Psychoanalysis, Structuralism, Post-Structuralism, New-Historicism, Post Colonialism, Phenomenology and certain other forms of Hermeneutics

Unit II

1. T.S. Eliot: Tradition and Individual Talent
2. F.R. Leavis: Literature and Society
3. Bakhtin: Heteroglossia, Dialogism, Chronotypes and Carnavalesque

Unit III:

1. C. Jung: 'Psychology and Literature'
2. N. Frye: Archetypes of Literature
3. S. Greenblatt: "Invisible Bullets"
4. J. Derrida: 'Structure, Sign, and Play in the Discourse of Human Sciences'

Unit IV:

1. Elaine Showalter: Towards a Feminist Poetics

2. Helene Cixous: The Laugh of the Medusa

Books for Reference and Further Reading:

Eagleton, Terry. *Theory – An Introduction*

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*

Belsey, Catherine. *Critical Practice*

Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*

PAPER- II – (HARD CORE-II) AMERICAN LITERATURE Code No 13662

Objectives

- To introduce the students to American Social, Political and Cultural temper
- To familiarise the students with the representative Poets and Prose Pieces of the period.

Course outcome:

- Students learn about American history, polity and culture.
- Transcendentalism and its India connection is learnt.
- Major American writer and their impact is made known.

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester
-

UNIT –I

American Renaissance, Journey as Metaphor, Westward Movement, Transcendentalism

UNIT – II

1. Thoreau: Walden (Chapters on Economy & Where I Lived and What I Lived For)
2. Fredrick Douglas: *Narrative of the Life of an American Slave*
3. Emily Dickinson: 1. “There is Certain Slant of Light”
2. “The Soul Selects her Own Society”
3. “ I Heard a Fly Buzz When I Died”
4. Wallace Stevens: 1. “Sunday Morning”
2. “Anecdote of The Jar”
5. Langston Hughes: 1. “Theme for English B”
2. “Harlem”
3. “Blues”
6. Robert Frost: 1. “Mending Wall”
2. “The Road Not Taken”

UNIT III: Fiction

1. Mark Twain: *Huckleberry Finn*
2. Toni Morrison: *Jazz*

UNIT – IV: Drama

1. Eugene O'Neill: *Mourning Becomes Electra*
2. Tennessee Williams: *The Glass Menagerie*

3. Edward Albee: *The Zoo Story*

Suggested Reading:

Norton Anthology of American Literature

Richard J Gray. *A History of American Literature*

The Cambridge History of American Literature. Vol 1 to 4

PAPER- III – (HARD CORE-III) European Classics in Translation

Code No 13663

Objectives

- To introduce the students to World classics
- To familiarize the students with various literary movements, existential angst, adventure novels.

Course outcome:

- Students learn to be familiar with world classics.
- Russian masters of fiction are introduced.

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

Unit I

Introduction to Spanish, French, German and Russian Literature of the 19th and 20th Century

Unit II

Gustave Flaubert: *Madame Bovary*

Unit III

1. Kafka: *Metamorphosis*
2. Cervantes: *Don Quixote*

Unit IV

Dostoevsky: *Crime and Punishment*

Paper – IV (Hard Core) World Drama

Introduction:

Drama has been entertaining the audience since time immemorial. As a literary genre drama with its innovative use of the English Language and Social Concerns has drawn the world's attention to social, political, economic and individual aspects of civil societies. Representative dramas are written the entire world over will be taken up for study and discussed in detail.

Objectives:

- To introduce and provide the students the scope and dimensions of World Drama and Theatre.
- To familiarise with representative drama over a period of time.

Course Outcome

- Understand various forms of drama.
- Will learn to differentiate between forms and schools of drama.

Pedagogy

Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

UNIT- I

Indian Classical Theatre, Greet Theatre, European Drama, Stage Setting, and Theatre Props.

UNIT – II

1. Kalidasa: *Shakuntala*
2. Shudraka: *Mricchakatika*

UNIT – III

1. Aeschylus: *Agamemnon*
2. Sophocles: *Oedipus Rex*

UNIT- IV

1. Luigi Pirandello: *Six Characters in Search of an Author*
2. Bertolt Brecht: *Mother Courage and Her Children*

UNIT – V

1. Arthur Miller: *Death of a Salesman*
2. W. B. Yeats: *Purgatory*

Suggested Reading:

1. Bharatha: *Natyashastra*
2. K. Krishnamurthy: *Indian Aesthetics*
3. H. D. F. Kitto: *The Greek Theatre*
4. Gassner: *American Drama and its Critics*

SOFT CORE

CANADA AND THE WORLD (Course Code:)

Course outcome

- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

COURSE CONTENT

UNIT-I

Fred Wah: *"Diamond Grill"*

UNIT-II

Janice Kulyk Keiffer: *"The Green Library"*

UNIT-III

Shani Motoo: *"Cereus Blooms at Night"*

UNIT-IV

W.D Valgardson: *"God is not a Fish Inspector"*

Suggested Reading

Marino Tuzi: *The Power of Allegiances: Identity, Culture and representational Strategies*

Desmond Morton: *A Short history of Canada*

SOFT CORE

FEMINISM (Course Code:81820)

Course outcome

- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

COURSE CONTENT

UNIT-I

Shoshona Felman: *Women and Madness: The Critical Phallacy*

UNIT-II

Elaine Showalter: *The Female Tradition*

UNIT-III

Luce Irigaray: *The Sex which is Not One*

UNIT-IV

Julia Kristeva: *Women's Time*

Suggested Reading

Toril Moi: *Sexual/Textual Politics: Feminist Literary Theory*

Mitchel Juliet (Ed): *What is Feminism*

Sally J Scholz: *Feminism: A Beginners Guide*

SOFT CORE

MYTH AND DRAMA (Course Code:81890)

Course outcome

- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

COURSE CONTENT

UNIT-I

Myth and Meaning – Levi Strauss

Folklore and Anthropology – William Bascom

UNIT-II

The Eclipse of Solar Mythology – Richard M Dorson

The Three Bears – E D Philips

UNIT-III

300 Ramayanas – A K Ramanujan

Sangya – Balya – Betrayal – Rayappa Pattar

UNIT-IV

The Fire and The Rain – Girish Karnad

On Folk Mythologies and Folk Puranas – A K Ramanujan

Suggested Reading

Kaven Armstrong – A Short History of Myth

A K Ramanujan – Collected Essays

Leach Maria – Standard Dictionary of Folklore, Myth and Legends

SOFT CORE
TRAVEL LITERATURE
(Course Code: 13612)

Course outcome

- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

COURSE CONTENT

UNIT-I

Daniel Defoe: *Robinson Crusoe*

UNIT-II

R L Stevenson: *Treasure Island*

UNIT-III

Jules Verne: *Around the World in 80 Days*

UNIT-IV

William Golding: *Lord of the Flies*

SOFT CORE
NOBEL LAUREATES

Course outcome

- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalized ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

UNIT 1

Rabindranath Tagore: *Gora*

UNIT 2

Toni Morrison: *Tar Baby*

UNIT 3

Nadine Gordimer: *Bergher's Daughter*

UNIT 4

Saul Bellow: *Henderson the Rain king*

SOFT CORE

COURSE-IV: FOLKLORE AND LITERATURE

Course Outcome

- Demonstrate proficiency in unique aspects related to the core concepts in folklore and literature.
- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
 - Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject

COURSE CONTENT

UNIT-I

- 1) A.K.Ramanujan: Who needs Folklore?
- 2) The Prince who married his own left half.

UNIT -II

- 1) Four functions of folklore William R Bascom
- 2) Epic laws of folk-narrative Axel olcik

UNIT -III

- 1) Folklore and the student of Literature: Archer Taylor
- 2) Psycho analysis and Folklore Euner Jones.

UNIT- IV

- 1)The star husband tale Stith Thompson
- 2) Cheluvi Girish Karnad

Suggested Reading

1. Kaven Armstrong

A short History of Myth Perspective Bopoks,India 2005

2. A.K.Ramanujan

Collected Essays (Ed.Vinay
Dhawadkar) New
Delhi,OUP,2004

3. Leach,Maria (Ed)

Standard Dictionary of Folklore,Myth
and Legends Funk and Waynalis,New
York 1972

SOFT CORE
DALIT LITERATURE - PART I
(Course Code: 81805)

Objectives:

1. To attune the student to understand and appreciate Dalit subaltern aesthetics in terms of the quest for identity, and
2. To equip students to dismantle all hegemonic versions of aesthetics and promote a polyphonic reading of aesthetics which could usher in a fine sense of balance in terms of equality and fellowship.

Course outcome:

In the post-Independent India, Dalit Movement and Literature have emerged as a significant contribution to alternate subaltern aesthetics. Postcolonial subaltern studies have also enriched the Dalit articulations in varied ways. This paper focuses on select Dalit Autobiographies which could be read as part of Autobiography as a genre.

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

COURSE CONTENT

I Short Fiction

Unit I Objective Type

Unit II Kannada:

- 1) Devanoora Mahadeva. “Those who sold Themselves”
- 2) Aravinda Malagatti. “Copper Coin and Well Water”

Unit III Punjabi:

Bhura Singh Kaler. "Severed Leaves"

Prem Gorkh. "Angel and Not Demon"

Unit IV Gujarati:

Dalpat Chauhan. "Measure for Measure"

Pathik Parmar. "Naked Feet"

Unit V Poetry

I Kannada

Govindaiah. "In the Soil of Tears"

"A letter to Father Searching for Me"

Laxmipathi Kolar. "The Bat", Trans. M K Shankar

II Punjabi

Gurudas Aalam. "For Freedom" (From the Core of Untouchable's Heart)

"Treatment of Untouchables"

Manjit Quada. "A Song"

III Gujarathi

Bipin Gohel . "To the Fading Man I Sing"

"To a Poet at a Mushara

Kisan Sosa. "The Last Man on Golgotha"

"Dousing the Fire in Heart"

Suggested Reading

D.R.Nagaraj The Flaming Feet

Eleanor Zelliot From Untouchable to Dalit

Mulk Raj Anand Apology for Heroism

Arjun Dangle Poisoned Bread

SOFT CORE

OPTION 2 - DALIT LITERATURE) - PART II (AUTOBIOGRAPHIES) (Course Code: 81825)

Objectives:

3. To attune the student to understand and appreciate Dalit subaltern aesthetics in terms of the quest for identity, and
4. To equip students to dismantle all hegemonic versions of aesthetics and promote a polyphonic reading of aesthetics which could usher in a fine sense of balance in terms of equality and fellowship.

Course outcome:

In the post-Independent India, Dalit Movement and Literature have emerged as a significant contribution to alternate subaltern aesthetics. Postcolonial subaltern studies have also enriched the Dalit articulations in varied ways. This paper focuses on select Dalit Autobiographies which could be read as part of Autobiography as a genre.

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- The students are made to know the difference between a traditional autobiography and a dalit autobiography.

COURSE CONTENT

UNIT- I

Siddalingaiah: *Ooru-keri*

UNIT- II

Aravinda Malagatti: *Government Brahmana*

UNIT- III

Bama: *Karukku*

UNIT- IV

SharanKumar Limbale: *Akkramashi*

P Sivakami: *The Taming of Women*

Books for Further Reading

1. Arjun Dangle: *Poison Bread*
2. Sharankumar Limbale: *Towards an Aesthetics of Dalit Literature*
3. D.R.Nagaraj: *The Flaming Fleet*

SOFT CORE

WOMENS WRITING FROM THE MARGINS (Code: 13645)

Course outcome

- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

COURSE CONTENT

UNIT-I

Objective Type

UNIT-II

Vaidehi: *'Gulabi Talkies and Other Stories*

UNIT-III

Volga: *The Woman Unbound, Selected Short Stories*

UNIT-IV

Sarah Aboobacker: *Breaking Ties* translated by Vanamala Vishwanatha

SOFT CORE

CROSS CULTURAL WOMEN WRITERS (Code: 81803)

Course outcome

- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

COURSE CONTENT

UNIT-I

Jean Rhys: *Wide Sargasso Sea*

UNIT-II

Anita Desai: *Cry, the Peacock*

UNIT-III

Margaret Atwood: *Edible Women*

UNIT-IV

Bharathi Mukherjee: *Jasmine*

Suggested Reading

Bruce King: *The West Indian Fiction*

M K Naik: *Critical Essays in Indian Writing in English*

Toril Moi: *Sexual/Textual Politics*

Simone de Beauvoir: *The Second Sex*

SOFT CORE

NOVELS OF CHILDHOOD (Course Code: 13652)

Course outcome

- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.

COURSE CONTENT

UNIT-I

George Lamming: *In the Castle of My Skin*

UNIT-II

R K Narayan: *Swami and Friends*

UNIT-III

Margret Atwood: *The Cat's Eye*

UNIT-IV

Bapsi Sidwa: *Crack India*

Suggested Reading

The West Indian Novel – Kenneth Ramchand

Indian Writing in English – K R Srinivas Iyengar

The Twice Born Fiction – Meenakshi Mukherjee

Survival – Margaret Atwood

Pleasures of Exile – George Lamming

SOFT CORE

CARIBBEAN FICTION AND POETRY (Course Code: 81826)

Course Outcome

The purpose of this paper is to introduce students to Caribbean Literature as the most vital, complex and creative branch of Commonwealth literature. In the Caribbean, the lesser availability of the ancestral past often spurs a still more intensive quest for its recovery. The writers discussed in this paper share a language, a genre, an education, an empire and its collapse. Their most significant accomplishment lies in announcing their hybrid experience, in forging aesthetic forms that embody it. The focus is on the use of literary archetypes that interweave disparate genealogies, metaphors that echo discordant cultural perspectives and genres that conjoin the disciplinary and literary forms of the colonizer with the inherited oral traditions of the colonized. The critical paradigm of hybridity is central to the analysis of Caribbean literature.

Pedagogy

Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject
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COURSE CONTENT

UNIT- I

Introduction to
Caribbean Literature

UNIT-II

Fiction

George Lamming : *Natives of My Person*

Earl Lovelace : *The Dragon Can't Dance*

UNIT- III

Poetry

Derek Walcott: Selections from *Castaway and Other Poems*

- | | | |
|---------------------|--------------|--------------------------|
| a) The Castaway | b) The Flock | c) Missing the Sea |
| d) The Almond Trees | e) Veranda | f) A Far Cry from Africa |
| g) Hawk | h) Mass Man | i) Adam's Song |
| j) Parades, Parades | | |

UNIT- IV

Poetry

Edward Kamau Braithwaite: Selections from *The Arrivants*

- | | | | |
|-----------------------|---------------|------------------|------------|
| a) Islands and Exiles | b) The Return | c) Path- Finders | d) Arrival |
| e) New World | e) Limbo | f) Rebellion | g) Prelude |
| h) Starvation | | | |

Suggested Reading

1. C.L.R. James. *The Black Jacobins*, Rpt Vintage Books, New York: Random House, 1963.
2. Harris, Wilson. *Tradition, The Writer and Society: Critical Essays*. London: New Beacon Publications, 1967.
3. Ramchand, Kenneth. *West Indian Novel and Its Background*. London: Faber and Faber, 1970; Heinemann, 1983.
4. Wa'Thiongo, Ngugi. *Homecoming*. London: Heinemann, 1972.
5. King, Bruce. *West Indian Literature*. London: Macmillian, 1968.
6. James, Louis. *The Island In-between*. London. OUP, 2007.

7. Idris, Hamid. *Troubling of the Waters*. San Fernando, Trinidad, West Indies, 2006. (Rpt)

SOFT CORE - NOVELS OF INDIAN DIASPORA

Course Outcome

- Demonstrate proficiency in unique aspects related to the core concepts in literature of the Indian diaspora.
- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

- Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.
- A personalized 'One on One' attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject

COURSE CONTENT

UNIT-I

Jhumpa Lahiri – *The Namesake*

UNIT-2

Amitav Ghosh – *Shadow Lines*

UNIT-3

Bharti Mukherjee – *Jasmine*

UNIT-4

Rohinton Mistry – *A Fine Balance*

SOFT CORE – NOVEL AND THE METROPOLIS (Course Code: 13669)

Course Outcome

- Demonstrate proficiency in unique aspects related to the core concepts in literature of the metropolis.
- Have an in-depth understanding of various aspects in this subject and acquire mastery of course contents by utilising the popular literature sources.

Pedagogy

Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

A personalized ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.

Student seminar presentation is encouraged in each semester.

All teachers are given a batch of students for the tutorial, wherein the teacher will monitor their language, presentation and their knowledge on the subject

COURSE CONTENT

UNIT-I

Michael Ondaatje – *In the Skin of a Lion*

UNIT-2

Charles Dickens – *A Tale of Two Cities*

UNIT-3

Dominique Lapierre – *City of Joy*

UNIT-4

Salman Rushdie – *Midnight's Children*

OPEN ELECTIVE

COURSE-VI: SECOND SEMESTER - MODERN ENGLISH – STRUCTURE AND USAGE

Course outcome

- Demonstrate adequate skills in listening/speaking/writing effectively and performing all kinds of critical thinking and analysis.
- Effectively communicate the knowledge and skills acquired to others through written and oral methods.

Pedagogy: Class room teaching using power point presentation, Seminars, Interactive sessions and recent information and communications technology.

- A personalized ‘One on One’ attention/interaction is a special feature of the Department wherein a small group of students clarify their doubts during tutorial classes.
- Student seminar presentation is encouraged in each semester.
- The students are made to know the difference between a traditional autobiography and a Dalit autobiography.

COURSE CONTENT

UNIT-I

Basic Oral Communication

- A. Articulation of words
- B. Asking and answering techniques/conversational skill.
- C. Greetings/invitations/suggestions apologies/social and plans

UNIT-II

Grammar

- A. Word building
- B. Verbs/Tenses/subject verb agreement

- C. Adjectives/adverbs/Prepositions conjunctions
- D. Direct/Indirect speech (Reported speech)
- E. Active and Passive voice

UNIT-III

Speaking skills

- A. Introducing one to author/introducing oneself to the group
- B. Presentation of ideas
- C. Interviews
- D. Group Discussions

UNIT-IV

Reading skills

- A. Skimming/Scanning
- B. Loud Reading/Silent Reading, Practice
- C. Reading techniques Note making
- D. Reading Comprehension

OPEN ELECTIVE

THIRD SEMESTER - MODERN ENGLISH – STRUCTURE AND USAGE – THIRD SEMESTER

UNIT 1 WRITING SKILLS – I

- A. Sentence formation through substitution tables/Principles of generative grammar
- B. Paraphrasing
- C. Letter Writing
- D. Social Letters/ Business Letters/ Letters to the Press

UNIT 2 WRITING SKILLS – II

- A. The topic of effective writing
- B. Applying for a course
- C. Punctuating a sentence
- D. The right use of a definite article

UNIT 3 WRITING SKILLS - III

- A. Generating ideas through pre-writing
- B. Narration, disruption, argument and exposition
- C. Why is English irregular or awkward?

Reference: *Write it Right: A handbook for students by John Peek and Martin Layle WY:
Palgrave Macmillan 2005*