

**RESTRUCTURED CURRICULUM AND SYLLABI FOR THE B.A. DEGREE  
PROGRAMME (MODEL III) UNDER THE CHOICE BASED CREDIT AND  
SEMESTER SYSTEM**



**MAHATMA GANDHI UNIVERSITY  
PRIYADARSHINI HILLS P O  
KOTTAYAM, KERALA**

**2017**

**(Effective from 2017-18 admissions)**

## **ACKNOWLEDGEMENT**

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I express profound gratitude to the Honourable Vice-Chancellor, Pro-Vice Chancellor, Registrar, Members of the Syndicate and Academic Council for their sincere co-operation and guidance for completion of this work. My thanks and appreciation also goes to the members of Faculty of Commerce and Board of Studies for their untiring efforts. I also appreciate the efforts of members of University Academic Section and other staff. .

Furthermore, I would also like to acknowledge with much appreciation the crucial role of all teachers who participated in the workshops organised by the University for restructuring the syllabus. I also place on record my gratitude to all professionals, academicians and other stakeholders who gave valuable suggestions in this regard.

**Dean- Faculty of  
CommerceMahatma  
Gandhi University**

# MAHATMA GANDHI UNIVERSITY

## SYLLABUS FOR ENGLISH LANGUAGE AND LITERATURE (MODEL3)

### 2017ADMISSIONS ONWARDS

#### BA English Model 3: Triple Main- Literature, Communication and Journalism

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

|    |     |          |  |       |
|----|-----|----------|--|-------|
| 14 | III | EN3CET08 | Digital Writing, Advertising and Reporting for Media | 6 – 4 |
|----|-----|----------|--|-------|

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

## Syllabus for Common Courses

### COURSE1-Fine-tuneYourEnglish

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

#### **AIM OF THE COURSE**

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

#### **OBJECTIVES OF THE COURSE**

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

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

#### **COURSE OUTLINE**

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

CHAPTER ONE: How to Write Effective Sentences

CHAPTER TWO: Phrases—what are they?

CHAPTER THREE: The Noun Clauses

CHAPTER FOUR: The Adverb Clause

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

CHAPTER SIX: The Relative Clause

CHAPTER SEVEN: How Clauses are Conjoined

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

CHAPTER EIGHT: Understanding the Verb

CHAPTER NINE: Understanding Auxiliary Verbs

CHAPTER TEN: Understanding Adverbs

CHAPTER ELEVEN: Understanding Pronouns

CHAPTER TWELVE: The Reflexive Pronoun

CHAPTER THIRTEEN: The Articles I

CHAPTER FOURTEEN: The Articles II

CHAPTER FIFTEEN: The Adjective

CHAPTER SIXTEEN: Phrasal Verbs

CHAPTER SEVENTEEN: Mind your Prepositions

**SECTION C: To Err is Human**

CHAPTER EIGHTEEN: Concord

CHAPTER TWENTY: Errors, Common and Uncommon

CHAPTER TWENTY-ONE: False Witnesses

**SECTION D: The World of Words**

CHAPTER THIRTY-TWO: Word Formation

CHAPTER THIRTY-THREE: Using the Specific Word

CHAPTER THIRTY-SEVEN: Body Vocabulary

**SECTION G: Tense and Related Topics**

CHAPTER FORTY-SEVEN: 'Presentness' and Present Tenses

CHAPTER FORTY-EIGHT: The 'Presentness' of a Past Action

CHAPTER FORTY-NINE: The Past Tense

CHAPTER FIFTY: Futurity in English

CHAPTER FIFTY-ONE: Passivisation

**SECTION H: Idiomatic Language**

CHAPTER FIFTY-TWO: 'Animal' Expressions

CHAPTER FIFTY-THREE: Idiomatic Phrases

**SECTION I: Interrogatives and Negatives**

CHAPTER FIFTY-SIX: Negatives

CHAPTER FIFTY-SEVEN: How to Frame Questions

CHAPTER FIFTY-EIGHT: What's What?

CHAPTER FIFTY-NINE: The Question Tag

**SECTION J: Conversational English**

CHAPTER SIXTY-THREE: Is John There, Please?

**SECTION K: Miscellaneous and General Topics**

CHAPTER SIXTY-FIVE: Direct and Indirect Speech

CHAPTER SEVENTY-FOUR: Letter Writing

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

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

### **COURSE 3-Issues that Matter**

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

#### **1. Aim of the Course:**

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

#### **Objectives:**

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

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

#### **2. Course Outline:**

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

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

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

4. Persuasions on the Power of the Word - Salman Rushdie  
Peril - Toni Morrison

5. The Burning of the Books- Bertolt Brecht
6. The Censors - Luisa Valenzuela

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

7. The Poisoned Bread – Bandhu Madhav
8. A Trip Westward- Zitkala-Sa
9. The Pot Maker – Temsula Ao

**Module 4****(18 hours)**

10. Does it Matter – Richard Leaky
11. On Killing a Tree - Gieve Patel
12. Hagar: A Story of a Woman and Water (Gift in Green [chapter 2]) – Sarah Joseph

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

13. Understanding Refugeeism: An Introduction to Tibetan Refugees in India – Mallica Mishra
14. Refugee Blues – W. H. Auden
15. The Child Goes to the Camp (from Palestine's Children) – Ghassan Kanafani

**Core Text: ISSUES THAT MATTER**

# Core Courses

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SYLLABI FOR CORE COURSES- UG PROGRAMMES

2017 ADMISSIONS ONWARDS

## COURSE1-MethodologyofLiteraryStudies

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

### AIM OF THE COURSE

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

### OBJECTIVES OF THE COURSE

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

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

### COURSEOUTLINE

#### Module1

(18 hours)

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

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

**Module2** (18 hours)

**Part A:** Cleanth Brookes: —The Formalist Critics |from the *My Credo* series: *The Kenyon Review*

**Part B:** Emily Dickinson: —Because I could not stop for Death (poem479)

**Module3** (18 hours)

**Part A:** Terry Eagleton: — What is Literature? From *Literary Theory: An Introduction*.

**Part B:** Mahasweta Devi: —Kunti and the Nishadin.

**Module4** (18 hours)

**Part A:** Lois Tyson: —Feminist Criticism.

**Part B:** Sara Joseph: —Inside Every Woman Writer.

**Module5** (18 hours)

**Part A:** Peter Barry: Postcolonial Criticism

**Part B:** 2 Poems in tandem: Mahmoud Darwish: —Identity Card and S. Joseph: —Identity Card.

**Module6** (18hours)

**Part A:** Pradeepan Pampirikunnu: —What did Literary Histories Say toYou?

**Part B:** Poikayil Appachan: —No Alphabet in Sight.

**Approaching the Course:**

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

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

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**2017 ADMISSIONS ONWARDS**

**COURSE2–Introducing Language and Literature**

|  |  |
|--|--|
| Course Code                                  | <b>EN2CRT02</b>                            |
| Title of the course                          | <b>Introducing Language and Literature</b> |
| Semester in which the course is to be taught | <b>2</b>                                   |
| No. of credits                               | <b>4</b>                                   |
| No. of contact hours                         | <b>108</b>                                 |

**AIM OF THE COURSE**

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

**OBJECTIVES OF THE COURSE**

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

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

**COURSEOUTLINE**

**Module1**

**(18 hours)**

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

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

Periods in the history of English language:

Old English period - Old English Dialects - Old English vocabulary

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

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

## **Module2**

**(18 hours)**

Language Varieties

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

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

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

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

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

## **Module3**

**(36 hours)**

Classical Genres: Epic -Drama -Poetry

Modern Genres: Novel - Short Story- Novella

Genre Types:

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

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

Ambience:

Plot - Character-Point of View - Setting

#### **Module4**

**(18 hours)**

Film and Literature - Dimensions of Film: Visual, Auditory and Spatial- Film Language:  
Montage and Mis-en-scene - Cut and the Shot - Styles of acting – Auteur theory- Adaptation

#### **Module5**

**(18 hours)**

Periods of Literature: British and American

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

#### **Core texts for modules1and2:**

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

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

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

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**2017 ADMISSIONS ONWARDS**

**COURSE 3–Harmony of Prose**

|  |                         |
|--|-------------------------|
| Course Code                                  | <b>EN3CRT03</b>         |
| Title of the course                          | <b>Harmony of Prose</b> |
| Semester in which the course is to be taught | <b>3</b>                |
| No. of credits                               | <b>4</b>                |
| No. of contact hours                         | <b>90</b>               |

**AIM OF THE COURSE**

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

**OBJECTIVES OF THE COURSE**

On completion of the course, the student shall be:

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

**COURSE OUTLINE**

**Module1**

Francis Bacon: Of Friendship

Jonathan Swift: The Spider and the Bee

Joseph Addison: Meditations in Westminster Abbey

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

Samuel Johnson: Death of Dryden  
Charles Lamb: Dream Children; a reverie  
William Hazlitt: The Fight

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

Robert Lynd: Forgetting  
Virginia Woolf: A Room of One's Own (an extract)  
Aldous Huxley: The Beauty Industry

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

Nirad C. Choudhari: Indian Crowds (extract from *The Autobiography of an Unknown Indian*)  
Amartya Sen: Sharing the World  
A. K. Ramanujan: A Flowery Tree: A Woman's Tale

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

Kamau Brathwaite: Nation Language  
PicoIyer: In Praise of the Humble Coma

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

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

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**2017 ADMISSIONS ONWARDS**

**COURSE4–Symphony of Verse**

|  |                          |
|--|--------------------------|
| Course Code                                  | <b>EN3CRT04</b>          |
| Title of the course                          | <b>Symphony of Verse</b> |
| Semester in which the course is to be taught | <b>3</b>                 |
| No. of credits                               | <b>4</b>                 |
| No. of contact hours                         | <b>90</b>                |

**AIM OF THE COURSE**

To acquaint the student with the rich texture of poetry in English.

**OBJECTIVES OF THE COURSE**

On completion of the course the students shall have:

1. an understanding of the representation of poetry in various periods of the English tradition.
2. an awareness of the emerging cultural and aesthetic expressions that poetry makes possible.

**COURSEOUTLINE**

**Module1(Renaissance and Restoration)**

**(18 hours)**

Edmund Spenser: One Day I Wrote Her Name

William Shakespeare: Sonnet 130

John Donne: Canonization

John Milton: Lycidas

John Dryden: A Song for St. Cecilia's Day

**Module2 (Romantic Revival)**

**(18 hours)**

William Wordsworth: Lucy Gray

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

**Module3 (Victorian)**

**(18 hours)**

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

**Module4 (Twentieth Century)**

**(18 hours)**

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

**Module5 (Contemporary)**

**(18 hours)**

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

**Core Text: *Symphony of Verse***

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**2017 ADMISSIONS ONWARDS**

**COURSE5–Modes of Fiction**

|  |                         |
|--|-------------------------|
| Course Code                                  | <b>EN4CRT05</b>         |
| Title of the course                          | <b>Modes of Fiction</b> |
| Semester in which the course is to be taught | <b>4</b>                |
| No. of credits                               | <b>4</b>                |
| No. of contact hours                         | <b>90</b>               |

**AIM OF THE COURSE**

To acquaint students with various modes of fiction.

**OBJECTIVES OF THE COURSE**

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

**COURSE OUTLINE**

**Module1 [Short Fiction: British]**

**(36 hours)**

Mary Shelley: The Mortal Immortal  
Jerome K. Jerome: The Dancing Partner  
H. G. Wells: The Stolen Body  
Somerset Maugham: Rain  
G. K. Chesterton: The Blue Cross  
James Joyce: Araby  
Muriel Spark: The Executor

A. S. Byatt: On the Day E. M. Forster Died

**Module2[Short Fiction: Non British]**

**(36 hours)**

Henry Lawson: The Drover's Wife

Maxim Gorky: Mother of a Traitor

Stephen Crane: A Dark Brown Dog

Katherine Mansfield: A Cup of Tea

Pearl S Buck: Once upon a Christmas

Gabriel Garcia Marquez: A Very Old Man with Enormous Wings

Mary Lerner: Little Selves

Nadine Gordimer: Once Upon a Time

**Module3[Fiction]**

**(18 hours)**

William Golding: *Lord of the Flies*

**Core Text for Modules1 and 2: *Modes of Fiction***

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**2017 ADMISSIONS ONWARDS**

**COURSE6–Language and Linguistics**

|  |                                 |
|--|---------------------------------|
| Course Code                                  | <b>EN4CRT06</b>                 |
| Title of the course                          | <b>Language and Linguistics</b> |
| Semester in which the course is to be taught | <b>4</b>                        |
| No. of credits                               | <b>4</b>                        |
| No. of contact hours                         | <b>90</b>                       |

**AIM OF THE COURSE**

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

**OBJECTIVES OF THE COURSE**

This course seeks to achieve the following:

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

**COURSE OUTLINE**

**Module1 [Introduction to Language, Linguistics and Phonetics]**

**(36 hours)**

What is Language? - What is Linguistics? Arbitrariness- Duality-Displacement - Cultural transmission

Basic Notions - Phonetics and Phonology- Branches of Phonetics – Articulatory, Acoustic, Auditory

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

Classification of Speech Sounds: Consonants and Vowels -

Criteria for Classification of Consonants- The Consonants of English RP

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

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

Criteria for Classification of Vowels - The Vowels of English RP

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

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

of Lips: Rounded Vowels, Unrounded Vowels

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

Cardinal Vowels

Vowel Diagram – Diphthongs - Tense and lax Vowels

Phonemes and Allophones

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

Contrastive Distribution and Complementary Distribution

Syllable

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

Consonant Clusters, Abutting Consonants

Suprasegmentals

Segmentals and Suprasegmentals- Suprasegmental Phonemes

Word Stress – Sentence Stress- Weak forms and Strong Forms

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

Intonation –Functions

Juncture

Liasion

Assimilation

Elision

Linking/ r / and Intrusive / r /

Transcription

The incongruity between spelling and pronunciation in English

IPA

Broad and narrow Transcription

Transcription Practice

## **Module 2 [Morphology]**

**(36 hours)**

### Basic Notions

What is morphology?

Morph, Morpheme

### Morpheme Types and Typology

Free and bound morphemes

Root, Base, Stem

Different types of affixes: Prefix, Suffix, Infix

Inflection

Inflectional and derivational affixes

Class-changing and class- maintaining affixes

### Allomorphy Allomorph

Zero Morph

Conditioning of allomorphs: Phonological & Morphological

### Word

Why is a word a difficult concept to define in absolute terms?

Lexeme

Form class and Function Class words

### Morphological Operations/Processes

Affixation

Reduplication

Ablaut

Suppletion

### Structure of Words Simple

Words Complex

Words Compound

Words

## **SEMANTICS**

### Basic Notions

What is semantics?

Lexical and grammatical meaning

Sense, reference, referent

### Sense Relations

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

## **Module3 [Syntax & Branches of Linguistics]**

**(18 hours)**

### Basic Notions

What is syntax?

Grammar  
 Grammaticality and Acceptability  
 Descriptive and Prescriptive Grammar  
 Synchronic and Diachronic Grammar  
 Syntagmatic and Paradigmatic Relationships  
 Sign, Signified and Signifier  
 Langue and Parole  
 Competence and Performance  
 Introduction to theories on Grammar  
     Traditional Grammar  
     Problems with traditional Grammar  
     Structural grammars  
     Phrase Structure Grammars  
     Transformational Generative Grammars Kernel  
         Sentences  
         Deep and Surface Structures

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

### **READINGLIST**

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

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**SYLLABI FOR CORE COURSES-UG PROGRAMMES**

**2017 ADMISSIONS ONWARDS**

**COURSE7–Acts on the Stage**

|  |                          |
|--|--------------------------|
| Course Code                                  | <b>EN5CRT07</b>          |
| Title of the course                          | <b>Acts on the Stage</b> |
| Semester in which the course is to be taught | <b>5</b>                 |
| No. of credits                               | <b>4</b>                 |
| No. of contact hours                         | <b>108</b>               |

**AIM OF THE COURSE**

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

**OBJECTIVES OF THE COURSE**

On completion of the course, the student shall be:

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

**COURSEOUTLINE**

**Module1**

WilliamShakespeare: *KingLear*

**(72 Hours)**

**Module2**

Dario Fo: *The Accidental Death of an Anarchist*

K J Baby: *Nadugadhika*

Ngugi wa Thiong’o: *This Time Tomorrow*

**(36 Hours)**

**Core Text: Acts on the Stage**

**MAHATMA GANDHI UNIVERSITY**  
**SYLLABI FOR CORE COURSES-UG PROGRAMMES**  
**2017 ADMISSIONS ONWARDS**  
**COURSE 8–Literary Criticism and Theory**

|  |                                      |
|--|--------------------------------------|
| Course Code                                  | <b>EN5CRT08</b>                      |
| Title of the course                          | <b>Literary Criticism and Theory</b> |
| Semester in which the course is to be taught | <b>5</b>                             |
| No. of credits                               | <b>4</b>                             |
| No. of contact hours                         | <b>90</b>                            |

**AIM OF THE COURSE**

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

**OBJECTIVES OF THE COURSE**

On completion of the course, the student:

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

**COURSE OUTLINE**

**Module1 [Literary Criticism]**

**A. Classical Criticism**

Plato - Aristotle – Longinus

## **Module 2**

### **B. Neoclassical Criticism**

John Dryden: *An Essay of Dramatic Poesy*

### **C. Romantic criticism**

William Wordsworth: *Preface to Lyrical Ballads*

### **D. Victorian Criticism**

Matthew Arnold: *The Study of Poetry*

### **E. Modern Criticism**

T S Eliot: *The Metaphysical Poets*

## **Module 3**

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

Raman Selden, Peter Widdowson, Peter Brooker: Marxist Theories

Peter Barry: Psychoanalytic Criticism

Chris Barker: *Culture, Meaning, Knowledge: The Linguistic Turn in Cultural Studies*

## **Module 4**

### **A. Eastern Aesthetics**

G Balamohan Thampi: Introduction to Indian Aesthetics

G Balamohan Thampi: Rasa

G Balamohan Thampi: Dhvani

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

## **Module 5**

### **B. Practical Criticism**

Neil McCaw: Close Reading (Chapter 3 of *How to Read Texts: A Student Guide to Critical Approaches and Skills*. London: Viva-Continuum, 2008.)

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

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

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**SYLLABI FOR CORE COURSES-UG PROGRAMMES**

**2017 ADMISSIONS ONWARDS**

**COURSE 9–Indian Writing in English**

|  |                                  |
|--|----------------------------------|
| Course Code                                  | <b>EN5CRT09</b>                  |
| Title of the course                          | <b>Indian Writing in English</b> |
| Semester in which the course is to be taught | <b>5</b>                         |
| No. of credits                               | <b>4</b>                         |
| No. of contact hours                         | <b>90</b>                        |

**AIM OF THE COURSE**

The course is intended to sensitise students to the various ways in which literature written in English, in the Indian sub-continent serves as a platform for forming, consolidating, critiquing and re-working the issue of national identity at various levels.

**OBJECTIVES OF THE COURSE**

On completion of the course, the student should be aware of the following:

1. The subtle flavours that distinguish the Indian 'quotient in English writings from India.
2. The different concerns that Indian English writers share, cutting across sub-nationalities and regionalities.
3. The *locus standi* of diasporic Indian writers.

**COURSE OUTLINE**

**Module 1 (Poetry)**

**(18 Hours)**

Henry Derozio: The Harp of India  
Nissim Ezekiel: The Patriot  
Jayanta Mahapatra: Freedom  
Kamala Das: Introduction  
Dom Moraes: Absences

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

Anita Nair: *Ladies Coupe*

**Module 3 (Drama) (18 Hours)**

Girish Karnad: *Tughlag*

**Module 4 (Short Fiction) (18 Hours)**

R. K. Narayan: *The Antidote*

Salman Rushdie: *The Free Radio*

Jhumpa Lahiri: *The Interpreter of Maladies*

Chitra Divakaruni Banerjee: *Mrs Dutta Writes a Letter*

**Module 5 (Prose) (18 Hours)**

Rabindranath Tagore: *Nationalism in India*

B. R. Ambedkar: *Back from the West and Unable to Find Lodging in Baroda*

Satyajit Ray: *Odds Against Us*

Amitav Ghosh: *The Imam and the Indian*

**Core Text: *Indian Writing in English***

**MAHATMA GANDHI UNIVERSITY**

**SYLLABI FOR CORE COURSES-UG PROGRAMMES**

**2017 ADMISSIONS ONWARDS**

**COURSE–Environmental Science and Human Rights**

|  |   |
|--|---|
| Course Code                                  | <b>EN5CRENT01</b>                             |
| Title of the course                          | <b>Environmental Science and Human Rights</b> |
| Semester in which the course is to be taught | <b>5</b>                                      |
| No. of credits                               | <b>4</b>                                      |
| No. of contact hours                         | <b>90</b>                                     |

**Core module syllabus for Environmental Studies & Human Rights for undergraduate courses of all branches of higher education**

**VISION**

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

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

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

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

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

## **OBJECTIVES**

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

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

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

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

### **Module I (Regional)**

**(18 hours)**

O N V Kuruppu – *A Requiem for Earth*

Vaikom Muhammed Basheer – *The Inheritors of the Earth*

Swarnalatha Rangarajan and Sreejith Varma – *The Plachimada Struggle: A David-and-Goliath Story* (extract from 'Introduction' to *Mayilamma*)

**Module II (National)****(18 hours)**Ruskin Bond – *An Island of Trees*Indra Munshi – Loss of Land and Livelihood (extract from ‘Introduction’ to *The Adivasi Question*)Toru Dutt – *Our Casuarina Tree*Ashish Kaul – *Load Shedding***Module III: (Global)****(18 hours)**Walt Whitman: *Give me the Splendid Silent Sun*K R Srinivasa Iyengar: *An Unfinished Continent*Swarnalatha Rangarajan: *Swampseek***Module IV: Environmental Science****(18 hours)**

Erach Bharucha: Global Warming

Erach Bharucha: Environmental Values

Aloka Debi: Ecology: Types of Ecosystems

Aloka Debi: Waste Management

**Module V: Human Rights****(18 hours)****Unit1: Human Rights: An Introduction to Human Rights**

Meaning, concept and development- History of Human Rights –Different Generations of Human Rights- Universality of Human Rights- Basic International Human Rights Documents - UDHR,ICCPR, ICESCR.-Value dimensions of Human Rights (Civil and Political Rights, Economic, Social and Cultural Rights).

**Unit2: Human Rights and United Nations**

Human Rights co-ordination within UN system- Role of UN secretariat- The Economic and Social Council- The Commission Human Rights-The Security Council and Human rights- The Committee on the Elimination of Racial Discrimination- The Committee on the Elimination of Discrimination Against Women- the Committee on Economic, Social and Cultural Rights- The Human Rights CommitteeCritical Appraisal of UN Human Rights Regime.

### **Unit3: Human Rights National Perspective**

Human Rights in Indian Constitution – Fundamental Rights- The Constitutional Context of Human Rights-directive Principles of State Policy and Human Rights- Human Rights of Women and children – minorities- Prisoners- Science Technology and Human Rights- National Human Rights CommissionState Human Rights Commission- Human Rights Awareness in Education.

**Core Text:** Module 1 to 4- **Nature Anthem: A Textbook on Environmental Studies**

**Reference texts** for Module 5:

1. Basic Documents in Human Rights: Ian Brownlie
2. Universal Human Rights in Theory and Practice: Jack Donnelly
3. Future of Human Rights: Upendra Baxi
4. Understanding Human Rights: An Overview: O P Dhiman
5. Reforming Human Rights: D.P.Khanna
6. Human Rights in India Historical, Social and Political Perspectives: Chiranjivi J Nirmal
7. Human Rights in Post colonial India: Edited by Om Prakash Dwivedi and V G Julie Rajan

**MAHATMAGANDHIUNIVERSITY**  
**SYLLABIFORCORECOURSES-UGPROGRAMMES**  
**2017ADMISSIONSONWARDS**  
**COURSE10–Postcolonial Literatures**

|  |                                 |
|--|---------------------------------|
| Course Code                                  | <b>EN6CRT10</b>                 |
| Title of the course                          | <b>Postcolonial Literatures</b> |
| Semester in which the course is to be taught | <b>6</b>                        |
| No. of credits                               | <b>4</b>                        |
| No. of contact hours                         | <b>90</b>                       |

**AIMOFTHECOURSE**

To familiarize the students the varied dimension s of postcolonial subjectivity through theory and literature.

**OBJECTIVESOFTHECOURSE**

On completion of the course, the student will:

1. Be aware of the social, political, cultural aspects of postcolonial societies.
2. Realise the impact of colonialism and imperialism on native cultural identities.
3. Get an insight into the links between language, history and culture.

## **COURSEOUTLINE**

### **Module1**

John Mcleod: From Commonwealth to Postcolonial

### **Module 2 [Fiction]**

John Rhys: The Wide Sargasso Sea

### **Module 3 [Drama]**

Athol Fugard, John Kani, Winston Ntshona: Sizwe Bansi is Dead

**Core Text:** *Postcolonial Literatures*

**MAHATMA GANDHI UNIVERSITY**

**SYLLABI FOR CORE COURSES-UG PROGRAMMES**

**2017 ADMISSIONS ONWARDS**

**COURSE11–WomenWriting**

|  |                      |
|--|----------------------|
| Course Code                                  | <b>EN6CRT11</b>      |
| Title of the course                          | <b>Women Writing</b> |
| Semester in which the course is to be taught | <b>6</b>             |
| No. of credits                               | <b>4</b>             |
| No. of contact hours                         | <b>90</b>            |

**AIM OF THE COURSE**

To introduce the theoretical and literary responses by women and the concerns that govern feminist literature.

**OBJECTIVES OF THE COURSE**

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

1. Critically respond to literature from a feminist perspective.
2. Realise how the patriarchal notions pervade in the social and cultural scenario and how feminism exposes these notions.
3. Identify how stereotypical representations of women were constructed and how these are subverted by feminist writing

**COURSE OUTLINE**

**Module1 [Essays]**

Simone de Beauvoir: The Point of View of Historical Materialism

Betty Friedan: The Problem that has No Name (Chapter1 of *The Feminine Mystique*)

Laura Mulvey: The Spectacle is Vulnerable: Miss World, 1970

## **Module 2 [Poetry]**

**(18 hours)**

Anna Akhmatova: Lot's Wife

Sutapa Bhattacharya: Draupadi

Julia Alvarez: Women's Work

Kristine Batey: Lot's Wife

Meena Alexander: She Speaks: A School Teacher from South India

Mamta Kalia: After Eight Years of Marriage

Vijayalakshmi: Bhagavatha

## **Module 3 [Short Fiction]**

Alice Munro: Boys and Girls

Isabel Allende: And of Clay Are We Created

Sharifa al - Shamlan: Fragments from a Life

Sara Joseph: The Passion of Mary

## **Module 4**

Introduction

Barbara Smith: The Truth that Never Hurts

**Core Text: *Women Writing***

**MAHATMA GANDHI UNIVERSITY**

**SYLLABI FOR CORE COURSES-UG PROGRAMMES**

**2017 ADMISSIONS ONWARDS**

**COURSE12–American Literature**

|  |                            |
|--|----------------------------|
| Course Code                                  | <b>EN6CRT12</b>            |
| Title of the course                          | <b>American Literature</b> |
| Semester in which the course is to be taught | <b>6</b>                   |
| No. of credits                               | <b>4</b>                   |
| No. of contact hours                         | <b>90</b>                  |

**AIM OF THE COURSE**

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

**OBJECTIVES OF THE COURSE**

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

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

**COURSE OUTLINE**

**Module 1 [Prose]**

**(18 hours)**

M. H Abrams: Periods of American Literature in *A Handbook of Literary Terms*

Robert E. Spiller: The Last Frontier in *The Cycle of American Literature*

Ralph Waldo Emerson: Gifts

James Baldwin: If Black English isn't Language, then Tell me, What is?

**Module II [Poetry]**

**(18 hours)**

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

**Module III [Short Story]**

**(18 hours)**

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

**Module IV [Drama]**

**(18 hours)**

Arthur Miller: *The Crucible*

**Module V [Novel]**

**(18 hours)**

Harper Lee: *To Kill a Mocking Bird*

**Core Text: *American Literature***

**MAHATMA GANDHI UNIVERSITY**

**SYLLABI FOR CORE COURSES-UG PROGRAMMES**

**2017 ADMISSIONS ONWARDS**

**COURSE13–Modern World Literature**

|  |                                |
|--|--------------------------------|
| Course Code                                  | <b>EN6CRT13</b>                |
| Title of the course                          | <b>Modern World Literature</b> |
| Semester in which the course is to be taught | <b>6</b>                       |
| No. of credits                               | <b>4</b>                       |
| No. of contact hours                         | <b>90</b>                      |

**AIMOFTHECOURSE**

To make the students aware of the stupendous variety that resides in Literatures the world over. .

**OBJECTIVESOFTHECOURSE**

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

1. That literatures the world over engage in very deep ways with the vicissitudes of life.
2. World literatures often defy genres/regionalities and canonical assumptions to emerge as a platform where poetics and politics fuse.
3. The notion of Major and Minor, Central and Peripheral literatures is a myth.

**COURSEOUTLINE**

**Module I [Poetry]**

**(18 hours)**

Marina Tsvetaeva: Meeting  
Federico Garcia Lorca: New Heart  
Pablo Neruda: Ars Poetica  
Leopold Sedar Senghor: Black Woman  
Wizlawa Szymborska: The Terrorist, He's Watching  
Adonis: Nothing but madness remains

Bei Dao: The Answer  
Ko Un: A Poet's Heart

40

**Module II [Short Stories:European]**

**(18 hours)**

Leo Tolstoy: God Sees the Truth, but Waits  
Bjornstjerne Bjornson: The Father  
Franz Kafka: Before the Law  
Bertolt Brecht: The Monster  
Albert Camus: The Guest  
Javier Marias: The Life and Death of Marcelino Iturriaga

**Module III[Short Stories: Non-European]**

**(18 hours)**

Ryunosuke Akutagawa: In a Grove  
Jorge Luis Borges: The Garden of Forking Paths  
Naguib Mahfouz: Half of a Day  
Julio Cortazar: Continuity of Parks  
Danilo Kis: The Encyclopedia of the Dead  
Juan Gabriel Vasquez: The Dogs of War

**Module IV [Novel]**

**(18 hours)**

Gabriel Garcia Marquez: *Chronicle of a Death Foretold*

**Module V [Drama]**

**(18 hours)**

Eugene Ionesco: *Chairs*

**Core Text: *Modern World Literature***

# Open Courses

MAHATMA GANDHI UNIVERSITY

SYLLABI FOR OPEN COURSES-UG PROGRAMMES

2017 ADMISSIONS ONWARDS

COURSE3–English for Careers

|  |                            |
|--|----------------------------|
| Course Code                                  | <b>EN5CROP03</b>           |
| Title of the course                          | <b>English for Careers</b> |
| Semester in which the course is to be taught | <b>5</b>                   |
| No. of credits                               | <b>3</b>                   |
| No. of contact hours                         | <b>72</b>                  |

## AIM OF THE COURSE

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

## OBJECTIVES OF THE COURSE

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

1. To develop communicative skills, which will enable them to prepare for a career and function effectively in it.
2. To equip themselves in oral and written communication to enhance their academic and professional use of language.
3. To train themselves in making effective presentations.

## COURSE OUTLINE

**Module 1 (Oral and Written Skills for Jobs and Careers)**

**(18 hours)**

- a. Applying for jobs—Preparing Resumes—Writing Cover letters.

- b. Preparing for interviews—Taking Interviews—Post-Interview follow-up-Promotion
- c. Interviews—Group Discussions

**Module2 (Correctness of Language Usage)**

**(18 hours)**

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

**Module3 (Facing People)**

**(18 hours)**

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

**Module4 (Keeping the Job)**

**(18 hours)**

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

**Reading List**

1. Samson et al. *EnglishforLife-4*. New Delhi: Cambridge University Press.
2. Vasudev, Murthy. *Effective Proposal Writing*. New Delhi: Response Books, 2006.
3. *Towards Academic English: Developing Effective Writing Skills*. New Delhi: Cambridge University Press, 2007.
4. *Oxford Guide to Effective Writing and Speaking*. OUP, 2007.
5. Bhatnagar, R. P. *English for Competitive Examinations*. New Delhi: Macmillan, 2009.
6. *English for Careers*. Pearson.
7. *ABC of Common Grammatical Errors*. Macmillan, 2009
8. Kaul, Asha. *The Effective Presentation*. New Delhi: Response Books
9. Shepherd, Kerry. *Presentations at Conferences, Seminars and Meetings*. New Delhi: Response Books.
10. Vilanilam, J. V. *More Effective Communication: a Manual for Professionals*. Response Books 2008
11. *English for Career Development*. Orient Longman, 2006.

**Core Text: *English for Careers***

# Model III CORE COURSES

## Semester1

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

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

#### OBJECTIVE OF THE COURSE

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

#### OUTLINE OF THE COURSE

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

(36 hours)

Old English Literature

Middle English Literature- Medieval Romances -Allegories

Renaissance

Characteristics of the Elizabethan Age

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

The Authorized Version of the Bible

**Poetry:** Geoffrey Chaucer, Edmond Spenser, Sir Philip Sidney, Shakespeare, the Metaphysical Poets- John Donne, Cavalier Poets

**Drama:** Mystery Plays, Miracle Plays, Morality Plays, Interludes, The University Wits, Elizabethan and Jacobean Drama, William Shakespeare, Christopher Marlow, Revenge Tragedy: Thomas Kyd, John Webster, Theory of Humors: Ben Jonson

**Novel:** Thomas Nash

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

(36 hours)

Characteristics of the Restoration and Neo- Classical Ages

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

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

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

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

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

**(18 hours)**

Precursors of Romanticism– Romantic Revival

Characteristics of the Romantic Period

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

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

**Novel:** Gothic Novel: Horace Walpole, Mrs. Ann Radcliffe,

Historical Novel: Sir Walter Scot, Realistic Novel: Jane Austen

### **Books for Reference**

Alastair Fowler.*AHistoryofEnglishLiterature* (Blackwell)

*TheCambridgeGuidetoLiteratureinEnglish*(CUP)

M. H. Abrams. *AGlossaryofLiteraryTerms*. (Revised Edition)

## Conversational Skills

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

### OBJECTIVES OF THE COURSE

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

### OUTLINE OF THE COURSE

#### Module I: Phonetics

**(30 hours)**

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

#### ModuleII: Phonology

**(30 hours)**

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

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

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

**(30 hours)**

A. Discourse Events in Life Situations.

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

B. English in Situations

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

### **Books Recommended**

Broughton, Geoffrey. Success with English, Penguin Books.

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

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

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

## Writing for the Media

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

### OBJECTIVE OF THE COURSE

To acquaint the students with different media

### OUTLINE OF THE COURSE

#### Module I: Communication

(36 Hours)

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

Media of Communication– Styles of Journalistic Writing–Press in India and World-Concept  
and Definition of News–Languages, Libel, Slander, Court of Contempt–Press and Regulation of  
Book Acts – News and Feature Agencies operating in India

#### Module II: Print Media

(18 Hours)

History of Printing – Types of Printing – Typography– Type-Typesetting, Hand setting,  
Machine setting – Digital Press Process of Printing– Family of Types

#### Module III: Magazine Writing

(36 Hours)

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

## Semester II

### English Literature from the Victorian to the Post modern Age

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

#### OBJECTIVE OF THE COURSE

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

#### OUTLINE OF THE COURSE

##### Module Two-Victorian Literature

(36 hours)

Features of the Victorian age

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

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

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

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

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

(18 hours)

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

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

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

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

**Module4: Literature of the Modern Age (36 hours)**

Modernism as a cultural Movement

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

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

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

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

**Module Five: The Present Age**

**(18 hours)**

Features of postmodernism

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

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

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

Post Modern Trends in Criticism

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

**Recommended Reading**

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

**Books for Reference:**

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

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

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

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

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

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

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

## Editing and Fundamentals of Media Writing

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

### OBJECTIVE OF THE COURSE

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

#### **Module1**

**(30 hrs)**

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

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

#### **Module2**

**(30 hrs)**

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

#### **Module3**

**(30 hrs)**

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

### **Books for reference**

1. Bruce Westley, News Editing, Boston: Houghton Mifflin Company, 1972
2. Floyd Baskette and Jack Sissors, The Art of Editing, New York: Macmillan Publishing Co, 1986
3. Jerry Lanson and Mitchell Stephens, Writing and Reporting the News, New York: Oxford University Press, 2008
4. Ambrish Saxena, Fundamentals of Reporting and Editing, New Delhi: Kanishka Publishers, 2007
5. Sunil Saxena, Headline Writing, New Delhi: Sage Publications, 2006
6. Carl Sessions, Writing as Craft and Magic, New York: Oxford University Press, 2007

### **Books for Further Reading**

1. T. J. S. George, Editing: A Handbook for Journalists, New Delhi: Indian Institute of Mass Communication, 1989
2. M.L. Stein and Susan Paterno, The News Writer's Handbook, New Delhi: Surjeet Publications, 2003
3. George Hough, News Writing, New Delhi: Kanishka Publishers, 2004

## Interpersonal Skills

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

### OBJECTIVES OF THE COURSE

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

### OUTLINE OF THE COURSE

#### MODULE ONE:

**(30 hours)**

- A. What are interpersonal skills-the irrelevance today-Becoming aware of how you communicate prejudice a barrier, Steps to improve your understanding of others, Communication is more than words-: body language, culture-a source of miscommunication, proxemics-Not what you say but the way you say-sending message effectively-behavior breeds behavior- Transactional Analysis
- B. Developing Assertive Style-Assertive responses-Assertive techniques-thinking positively active listening- ways to improve listening skills- feelings behind words- asking right questions
- C. Building Rapport: Selecting right response, ways to maximize a favourable response  
Emotional Intelligence: characteristics- cultivating your EQ

#### MODULE TWO:

**(30hours)**

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

#### MODULE THREE:

**(30hours)**

- A. Interview: how to conduct an interview and how to face an interview
- B. The Symposium

C. Compeering

D. Declamation - Selections from World Famous Speeches: to reproduce famous speeches giving attention to rhetoric

### **Books Recommended**

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

## Semester III Introduction to Narratology

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

### **1.Objective:**

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

### **2.Outline of theCourse:**

#### **Module One: Narrative**

**(45 Hrs)**

Narrative – Modes of Narration – Mimetic and Digetic

Narratology– Narrative Theories – Vladimir Propp, TzvetanTodorov, A. J. Greimas, Roland Barthes, GerardGenette, Paul Ricoeur

Story, Plot, Fabula, Sjuzet, Voice, Point of View

Narration -Linear Narration, Cyclic Narration, Instrumental Narration

Post Modernist Narrative–Stream of consciousness, Intertextuality, Reflexivity, Science Fiction and Fantasy, Magical Realism, Metafiction

#### **Module Two: Application of Narrative Strategies**

**(45 Hrs)**

Thomas Hardy– Tess of the D‘ubervilles

Virginia Woolf- Mrs Dalloway Salman

Rushdie – Midnight’s Children

John Fowles – The French Lieutenant’s Woman

J.R.R. Tolkien – Hobbit

## Semester III

### Digital Writing, Advertising and Reporting

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

#### OBJECTIVE OF THE COURSE

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

#### Module One: Digital Writing

(36 Hrs)

Theories of Media, Marshall McLuhan, Global Village and Electronic Age – New Media– Internet and the World Wide Web - Different kinds of New Media – E-newspapers, E-books, E-magazines, E- newspapers, E-journals –Internet – Common uses of Internet  
Writing for Web Media –Guidelines, Planning, Structure and Style, Headlines, Blurbs, Lead– Technical Writing – Copywriting – Web Copy, Profile Writing, Editing, Caption Writing– Online Interviewing –Impact and Future of Web Journalism– E-publishing– Concept of E -Governance.

Blogs –Types of blogs –Personal blogs, Collaborative or Group blogs, Corporate or Organisational blogs, Aggregated blogs, Reverse blogs, Vlog, Photo blog– Micro blogging – Digital Correspondence–e-mails, instant messaging– SMS text– Language and Grammar of SMS– Emoticons – Picture Messages.

Cyber Media –Fundamentals of Cyber Media -Cyber Space –Information Super Highway– Advantages and Disadvantages of Cyber journalism– Cyber Law –Indian Cyber Laws

#### Module Two: Advertising

(36 Hrs)

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

### **Module Three: Reporting**

**(18 Hrs)**

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

### **Books for Reference**

1. Bly, RobertW. *TheCopywriter'sHandbook*, NewYork, HenryHolt and Company. 1985
2. Brierley, Sean. *TheAdvertisingHandbook* London: Routledge, 2002
3. Meeske, Milan D. *CopywritingfortheElectronicMedia-APracticalGuide* Belmont, USA: Thomson Wadsworth, 2003
4. Ogilvy, David. *OgilvyonAdvertising*. New York: Vintage Books, 1985
5. Valladares, June A. *TheCraftofCopywriting*, New Delhi: ResponseBooks, 2000

## Creative Writing

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

### OBJECTIVES OF THE COURSE

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

### OUTLINE OF THE COURSE

#### **Module One: Introducing Creative writing** **[30 Hrs]**

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

#### **Module Two: Fiction and Non-Fiction** **[30 Hrs]**

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

#### **Module Three: Poetry and Dramatic writings** **[30 Hrs]**

Traditional and Experimental poetry– poetic types–stylistic features–figures of speech–balancing- Finding your own voice in poetry  
Formulaplaywriting-Writingstageplays–thepurposeoftheatre–stagecharacters– conflict– tension–dialogueversusaction–structure–writingradioplays-televisiondrama – screen plays

#### **Book for Reference**

- May,Stephan: Creative Writing, ArvonFoundation, 2008.  
Freeman, Sarah: Written Communication, Orient Longman Ltd. 1977.  
Hedge, Tricia: Writing, Oxford UniversityPress,1988  
Petty, Geoffrey:Howtobe better at ...Creativity. TheIndustrial society, New Delhi:1998Morley David. Cambridge Introductionto Creative Writing. New Delhi: CUP, 2007.  
StarlieDavid.TeachingWritingCreativelyed. Heinmann, Portsmouth,1998.



## Semester IV

### Business Writing

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

#### Objective

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

#### Course Outline

##### Module I: Business Correspondence

36 Hrs

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

##### Module II: Proposals and Reports

18 Hrs

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

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

36 Hrs

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

Commonly Used Business English Idioms: a foot in the door, cash cow, too many chiefs, not enough Indians, eager beaver, a slice of the pie, go belly up, a golden handshake, grease someone's palm, hold the fort, keep head above water, red tape, sell ice to Eskimos, sleeping partner, walking papers, a dead duck, ahead of the curve, a tough break, at stake, back to square one, back to the drawing board, backroom deal, behind the scenes, blue/white collar, by the book, corner a market, cut one's losses, from the ground up, diamond in the rough, get the ball rolling, in a nutshell, learn the ropes, state of the art, the elephant in the room, writing on the wall, etc

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

## Translation: Theoretical and Literary Perspectives.

|                            |  |
|----------------------------|--|
| <b>Course Code</b>         | <b>EN4CET11</b>  |
| <b>Title of the Course</b> | <b>Translation: Theoretical and Literary Perspectives.</b> |
| <b>Semester</b>            | <b>4</b>   |
| <b>Credits</b>             | <b>4</b>   |
| <b>Contact Hours</b>       | <b>90</b>  |

### OBJECTIVES OF THE COURSE

1. To familiarize the student with the theories of translation.
2. To acquaint the learners with the regional literatures in translation
3. To sensitize the learners of the philosophical, cultural and social underpinnings of the various groups of people across India.

### OUTLINE OF THE COURSE

#### Module 1[Theories and problems of translation] (18 hours)

- A. Translation–transcreation-Source language-Target language-Major theories– Skopos theory, concept of equivalence, postcolonial theory–Theorists–Dryden, Jakobson, Popovic, Susan Bassnett, Catford–Theory of Shift, Alan Duff, Lefevere - Registers
- B. Types of translation: literary, technical and machine–Horizontal Vs Vertical, Literary Vs Non-Literary, Dryden’s Classification–Imitation, Metaphrase, Paraphrase, Jakobson’s Classification– Back Translation
- C. Problems associated with translation of prose and poetry

#### Module 2 [Prose] (18 hours)

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

#### Module 3 [Poetry] (18 hours)

Jibanananda Das: Banalata Sen

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

**Module 4 [Drama]**

**(18 hours)**

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

**Module 5 [Short Story]**

**(18 hours)**

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

**READING LIST**

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

## Writing for Radio and Television

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

### OBJECTIVE OF THE COURSE

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

### OUTLINE OF THE COURSE

#### Module One: Writing for Radio

(45 HRS)

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

#### Module Two: Writing for Television

(45 HRS)

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