



**Maharaja's
College
Ernakulam**



Re-Accredited by NAAC with 'A Grade'
Affiliated to Mahatma Gandhi University
Centre of Excellence under Govt. of Kerala
Identified by UGC as College with Potential for Excellence

POST GRADUATE AND RESEARCH DEPARTMENT OF ENGLISH



Estd. 1875

**Under Graduate Curriculum and Syllabus
(Choice Based Credit Semester System)**

B.A. ENGLISH

For 2020 Admission Onwards



Maharaja's College (Government autonomous)
Ernakulam, Kerala – 682011

Programme
B. A. English Language and Literature (Model I)

Programme code: MCUHUEN01

CURRICULUM AND SYLLABUS
(CHOICE BASED CREDIT AND SEMESTER SYSTEM)

WITH EFFECT FROM 2020 ADMISSION ONWARDS

Maharaja's College, Ernakulam
(Government Autonomous)
Affiliated to Mahatma Gandhi University, Kottayam
Undergraduate Programme in English

2020 Admission onwards

Board of Studies English

#	Name of Member	Designation
1	Dr Rohini Nair	Chairman, BoS English
2	Prof. A.M Geevarghese	External Member
3	Dr M.N. Parasuraman	External Member
4	Mr. C.S. Kartha	External Member [Industry]
5	Ms. Alphonsa C.A.	External Member [Alumni]
6	Dr Priya Jose K.	Internal Member
7	Dr Suja T.V.	Internal Member
8	Dr Lakshmi S.	Internal Member
9	Dr P.K. Sreekumar	Internal Member
10	Ms Reena Nair	Internal Member
11	Ms Manchusha Madhusudhanan	Internal Member

MAHARAJA'S COLLEGE, ERNAKULAM
(GOVERNMENT AUTONOMOUS)

REGULATIONS FOR UNDERGRADUATE PROGRAMMES
UNDER CHOICE BASED CREDIT SYSTEM 2020

1. TITLE

- 1.1. These regulations shall be called “**MAHARAJA'S COLLEGE (AUTONOMOUS) REGULATIONS FOR UNDER GRADUATE PROGRAMMES UNDER CHOICE BASED CREDIT SYSTEM 2020**”

2. SCOPE

- 2.1 Applicable to all regular Under Graduate Programmes conducted by the Maharaja's College with effect from 2020 admissions
- 2.2 Medium of instruction is English except in the case of language courses other than English unless otherwise stated therein.
- 2.3 The provisions herein supersede all the existing regulations for the undergraduate programmes to the extent herein prescribed.

3. DEFINITIONS

- 3.1. **‘Academic Week’** is a unit of five working days in which the distribution of work is organized from day one to day five, with five contact hours of one hour duration on each day.
- 3.2. **‘Choice Based Course’** means a course that enables the students to familiarize the advanced areas of core course.
- 3.3. **‘College Coordinator’** is a teacher nominated by the College Council to coordinate the continuous evaluation undertaken by various departments within the college. He/she shall be nominated to the college level monitoring committee.
- 3.4. **‘Common Course I’** means a course that comes under the category of courses for English.

- 3.5** *'Common Course II'* means additional language.
- 3.6** *'Complementary Course'* means a course which would enrich the study of core courses.
- 3.6.** *'Core course'* means a course in the subject of specialization within a degree programme. It includes a course on environmental studies and human rights.
- 3.7.** *'Course'* means a portion of a subject to be taught and evaluated in a semester (similar to a paper under annual scheme).
- 3.8.** *'Credit'* is the numerical value assigned to a paper according to the relative importance of the syllabus of the programme.
- 3.9.** *'Department'* means any teaching department in a college.
- 3.10.** *'Department Coordinator'* is a teacher nominated by a Department Council to co- ordinate the continuous evaluation undertaken in that department.
- 3.11.** *'Department Council'* means the body of all teachers of a department in a college.
- 3.12.** *'Faculty Advisor'* means a teacher from the parent department nominated by the Department Council, who will advise the student on academic matters.
- 3.13.** *Grace Marks* shall be awarded to candidates as per the University Orders issued from time to time.
- 3.14.** *'Grade'* means a letter symbol (A, B, C, etc.), which indicates the broad level of performance of a student in a Paper/Course/ Semester/Programme.
- 3.15.** *'Grade Point'* (GP) is the numerical indicator of the percentage of marks awarded to a student in a course.
- 3.16.** *'Parent Department'* means the department which offers core course/courses within an undergraduate programme.

3.17. 'Programme' means a three year programme of study and examinations spread over six semesters, the successful completion of which would lead to the award of a degree.

3.18. 'Semester' means a term consisting of a minimum **90** working days, inclusive of tutorials, examination days and other academic activities within a period of six months.

3.19. 'Vocational Course' (Skill Enhancement Course) means a course that enables the students to enhance their practical skills and ability to pursue a vocation in their subject of specialization.

4. ELIGIBILITY FOR ADMISSION AND RESERVATION OF SEATS

4.1 Eligibility for admissions and reservation of seats for various Undergraduate Programmes shall be according to the rules framed by the University/ State Government in this regard, from time to time.

5. DURATION

5.1 The duration of U.G. programmes shall be **6 semesters**.

5.2 There shall be two Semesters in an academic year, the "ODD" semester commences in June and on completion, the "EVEN" Semester commences. There shall be two months' vacation during April and May.

5.3 No student shall be allowed to complete the programme by attending more than 12 continuous semesters.

6. REGISTRATION

6.1. The strength of students for each programme shall be as per the existing orders, as approved by the University.

6.2. Those students who possess the required minimum attendance during a semester and could not register for the semester examination are permitted to apply for Notional Registration to the

examinations concerned enabling them to get promoted to the next class.

7. SCHEME AND SYLLABUS

- 7.1. The U.G. programmes shall include **(a)** Common Courses I and II, **(b)** Core course(s), **(c)** Complementary/vocational courses, and **(d)** Choice based course.
- 7.2. There shall be two Choice Based course (Elective Course) in the fifth and sixth semesters. In the case of B.Com Programme there shall be an elective stream from third semester onwards.
- 7.3. Credit Transfer and Accumulation system can be adopted in the programme. Transfer of Credit consists of acknowledging, recognizing and accepting credits by an institution for programmes or courses completed at another institution. The Credit Transfer Scheme shall allow students pursuing a programme in one college to continue their education in another college without break.
- 7.4. A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 35% are required for a pass for a course. For a pass in a programme, a separate minimum of **Grade D** is required for all the individual courses. If a candidate secures **F Grade** for any one of the courses offered in a Semester/Programme, **only F grade** will be awarded for that Semester/Programme until he/she improves this to **D Grade** or above within the permitted period. The college shall allow credit transfer, subject to the approval of the concerned board of studies and Academic Council.
- 7.5. Students discontinued from previous regulations CBCSS 2016, can pursue their studies under the new regulation “Regulations for Under Graduate Programmes under Choice Based Credit System 2020” after obtaining readmission.
- 7.6. The practical examinations (external/internal) will be conducted only at the end of even semesters for all programmes. Special

sanction shall be given for those programmes which need to conduct practical examinations at the end of odd semesters.

8. PROGRAMME

STRUCTURE

Model I/II BA/B.Sc.

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
c	Credits required from Common Course I	22
d	Credits required from Common Course II	16
e	Credits required from Core course and Complementary courses including Project	74
f	Choice Based Core Course	8
g	Minimum attendance required	75%

Model I or Model II B.Com

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
c	Credits required from Common Course I	14
d	Credits required from Common Course II	8
e	Credits required from Core and Complementary/Vocational courses including Project	90

f	Choice Based Core Course	8
g	Minimum attendance required	75%

Model III BA/B.Sc./B.Com

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
c	Credits required from Common Course I	8
d	Credits required from Core + Complementary + Vocational Courses including Project	109
e	Open Course	3
f	Minimum attendance required	75%

BA Honors in Economics

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
c	Credits required from Common Course I	16
d	Credits required from Common Course II	8
e	Credits required from Core + Complementary + Vocational Courses including Project	93
f	Choice Based Core Course	8
g	Minimum attendance required	75%

9. EXAMINATIONS

9.1 The evaluation of each paper shall contain two parts:

- i. Internal or In-Semester Assessment (ISA)
- ii. External or End-Semester Assessment (ESA)

9.2. The internal to external assessment ratio shall be 1:4.

Both internal and external marks are to be rounded to the next integer.

All papers (theory & practical), grades are given on a **7-point scale** based on the total percentage of marks, **(ISA+ESA)** as given below:-

Percentage of Marks	Grade	Grade Point
95 and above	S Outstanding	10
85 to below 95	A ⁺ Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B ⁺ Good	7
55 to below 65	B Above Average	6
45 to below 55	C Satisfactory	5
35 to below 45	D Pass	4
Below 35	F Failure	0
	Ab Absent	0

10. CREDIT POINT AND CREDIT POINT

AVERAGE Credit Point (CP) of a paper is

calculated using the formula:- $CP = C \times GP$,

where *C* is the Credit and *GP* is the Grade point

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula:-

$$SGPA = TCP/TC, \text{ where } TCP \text{ is the Total Credit Point of that semester.}$$

Cumulative Grade Point Average (CGPA) is calculated using the formula:-

$$CGPA = TCP/TC, \text{ where } TCP \text{ is the Total Credit Point of that programme.}$$

Grade Point Average (GPA) of different category of courses viz. Common Course I, Common Course II, Complementary Course I, Complementary Course II, Vocational course, Core Course is calculated using the formula:-

$$GPA = \frac{TCP}{TC}, \text{ where } TCP \text{ is the Total Credit Point of a category of course. } TC \text{ is the total credit of that category of course}$$

Grades for the different courses, semesters and overall programme are given based on the corresponding CPA as shown below:

GPA	Grade
9.5 and above	S Outstanding
8.5 to below 9.5	A+ Excellent
7.5 to below 8.5	A Very Good
6.5 to below 7.5	B+ Good
5.5 to below 6.5	B Above Average
4.5 to below 5.5	C Satisfactory
3.5 to below 4.5	D Pass
Below 3.5	F Failure

11. MARKS DISTRIBUTION FOR EXTERNAL AND INTERNAL EVALUATIONS

The external theory examination of all semesters shall be conducted by the college at the end of each semester. Internal evaluation is to be done by continuous assessment. For all courses without practical total marks of external examination is 80 and total marks of internal evaluation is 20. Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below:

11.1 For all courses without practical

1.a) Marks of external Examination : 80

1.b) Marks of internal evaluation : 20

Components of Internal Evaluation of theory	Marks
Attendance	5
Assignment /Seminar/Viva	5
Test papers (2x5=10)(Marks of test paper shall be average)	10
Total	20

11.2 For all courses with practical total marks for external evaluation is 60 and total marks for internal evaluation is 15.

For all courses with practical

2.a) Marks of external Examination : 60

2.b) Marks of internal evaluation : 15

Components of Internal Evaluation	Marks
-----------------------------------	-------

Attendance	5
Seminar/Assignments/Viva	2
Test paper (2x4)	8
Total	15

c. For practical examinations total marks for external evaluation is 40 for internal evaluation is 10

Components of Internal Evaluation (Practicals)	Marks
Attendance	2
Test (1x4)	4
Record*	4
Total	10

*Marks awarded for Record should be related to number of experiments recorded

11.3 Project Evaluation

Components of Project evaluation	Marks
Internal Evaluation*	20
Dissertation (end semester)	50
Viva Voce(end Semester)	30

Components of Project Internal evaluation *

Components of internal evaluation	Marks
Relevance and Contents	5
Analysis and Presentation	5
Presubmission Presentation and viva	10

*Marks awarded for Record should be related to number of experiments recorded and duly signed by the teacher concerned in charge.

All three components of internal assessments are mandatory.

11.3 For projects

3.a) Marks of external evaluation : 80

3.b) Marks of internal evaluation : 20

c)

Components of External Evaluation of Project	Marks
Dissertation (External)	50
Viva-Voce (External)	30
Total	80

*Marks for dissertation may include study tour report if proposed in the syllabus.

Components of internal Evaluation of Project	Marks
Punctuality	5
Experimentation/data collection	5
Knowledge	5
Report	5
Total	20

Attendance Evaluation for all papers

% of attendance	Marks
90 and above	5
85 – 89	4
80-84	3
76-79	2
75	1

(Decimals are to be rounded to the next higher whole number)

13. ASSIGNMENTS

Assignments are to be done from 1st to 6th semesters (that is, all the six semesters) . At least one assignment should be done in each semester for all courses.

14. SEMINAR/VIVA

A student shall present a seminar in the 5th semester for each paper and appear for Viva-voce in the 6th semester for each course.

15. INTERNAL ASSESSMENT TEST PAPERS

Two test papers are to be conducted in each semester for each course. The evaluations of all components are to be published and are to be acknowledged by the candidates. All documents of internal assessments are to be kept in the college for one year and shall be made available for verification. The responsibility of evaluating the internal assessment is vested on the teacher(s), who teach the course.

15.1 Grievance Redressal Mechanism

Internal assessment shall not be used as a tool for personal or other type of vengeance. A student has all rights to know, how the teacher arrived at the marks. In order to address the grievance of students, a three-level Grievance Redressal mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

Level 1: Department Level:

The Department cell chaired by the HoD, Department Coordinator, Faculty Advisor and Teacher in-charge as members.

Level 2: College level

A committee with the Principal as Chairman, College Coordinator, HOD of concerned Department and Department Coordinator as members.

The College Council shall nominate a Senior Teacher as coordinator of internal evaluations. This coordinator shall make arrangements for giving awareness of the internal evaluation components to students immediately after commencement of I semester

15.2 The internal evaluation marks/grades in the prescribed format should reach the Controller of Examination before the 4th week of October and March in every academic year.

16. External Examination

The external theory examination of all semesters shall be conducted by the Controller of Examinations at the end of each semester.

16.1 Students having a minimum of 75% average attendance for all the courses only can register for the examination. Condonation of shortage of attendance to a maximum of 10 days in a semester subject to a maximum of 2 times during the whole period of the programme may be granted by the subcommittee of the college council on valid grounds. This condonation shall not be counted for internal assessment. Benefit of attendance may be granted to students attending University/College

union/Co-curricular activities by treating them as present for the days of absence, on production of participation/attendance certificates, within one week, from competent authorities and endorsed by the Head of the institution. This is limited to a maximum of 10 days per semester and this benefit shall be considered for internal assessment also. Those students who are not eligible even with condonation of shortage of attendance shall repeat the **semester** along with the next batch after obtaining readmission upon the recommendations of the head of the department and college council

16.2 All students are to do a **project in the area of core course**. This project can be done individually or in groups (not more than three students). for all subjects which may be carried out in or outside the campus. The projects are to be identified during the V semester of the programme with the help of the supervising teacher. The report of the project in duplicate is to be submitted to the department at the sixth semester and are to be produced before the examiners appointed by the College.

16.3 There shall be supplementary exams only for fifth semester. Notionally registered candidates can also apply for the said supplementary examinations. For reappearance/ improvement for other semesters the students can appear along with the next batch.

16.4 A student who registers his/her name for the external exam for a semester will be eligible for promotion to the next semester.

16.5 A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.

16.6 A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the external examination for the same semester, subsequently.
There shall be no improvement for internal evaluation.

17. All courses shall have unique alphanumeric code.

18. PATTERN OF QUESTIONS

Questions shall be set to assess knowledge acquired, standard and application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. She/he shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of short answer type, short essay type /problem solving type and long essay type questions.

Pattern of questions Papers

(a) Without practical

#	Pattern	Marks	Choice of questions	Total marks
1	Short Answer/problem type	2	10/12	20
2	Short essay/problem	5	6/9	30
3	Essay/problem	15	2/4	30
Total				80

(b) With practical

#	Pattern	Marks	Choice of questions	Total marks
1	Short Answer/problem type	1	10/12	10
2	Short essay/problem	5	6/9	30
3	Essay/problem	10	2/4	20
Total				60

Each BoS shall specify the length of the answers in terms of number of words. Pattern of questions for external examination of practical papers will be decided by the concerned Board of Studies/Expert Committees.

19. MARK CUM GRADE CARD

The College shall issue to the students a MARK CUM GRADE CARD on completion of the programme.

Note: A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 35% are required for a pass for a paper. For a pass in a programme, a separate minimum of **Grade D** is required for all the individual papers. If a candidate secures **F Grade** for any one of the paper offered in a Semester/Programme **only F grade** will be awarded for that Semester/Programme until he/she improves this to **D GRADE** or above within the permitted period.

20. There shall be **2 level monitoring** committees for the successful conduct of the scheme. They are -

1. Department Level Monitoring Committee (DLMC), comprising HOD and two senior- most teachers as members.
2. College Level Monitoring Committee (CLMC), comprising Principal, Secretary Academic Council, College Council secretary and A.A./Superintendent as members.

Programme Specific Outcome: B.A./B.Com/B.Sc. Common Course

English

1. To introduce the students to the essential structures of reading, writing, speaking and listening.
2. To expose the student to literature with special focus on social sensibility.
3. To discuss the ways in which media structure social reality and apparatuses for perception.
4. To update the student on the current equations of power, politics and other nuanced aspects of social formation.
5. To sensitize the student to economic, ecological and gender issues which play a crucial role in deciding the composition of the world.
6. To help the student community the skills which are decisive in getting a job and sustaining it.

Course objectives

Course 01: ENG1CMR01 FUNDAMENTALS OF ENGLISH

1. To identify speech sounds of English in order to enable them to listen to English and speak with global intelligibility.
2. To understand the basic grammatical foundations of the language and thus maintain a desirable level of accuracy in speaking and writing
3. To speak English confidently and respond effectively in various situations
4. To use English to their advantage in both formal and informal settings
5. To express their ideas in written form with an awareness of grammatical, syntactic and semantic correctness.

Course 02: ENG1CMR02 MAGICAL SPECTRUM: MODES OF LITERATURE

1. To highlight the charm and variety of English Fiction.
2. To explore drama through one-act plays and evaluate them with the same critical criteria of a full-length play.
3. To develop good reading habits through short stories.
4. To introduce students to different types of poetry and to betoken the internationalism of poetry.

Course 03: ENG3CMR03 CONTEMPORARY ISSUES AND CONCERNS

1. To identify the major but naturalized issues of contemporary significance.
2. To evolve independent critique of social institutions and conventions through appropriate conceptual categories.
3. To respond rationally and positively to the larger social issues which structure our reality and saturate cognitive apparatuses.
4. To internalise the values imparted through the selections.
5. To get a comprehensive idea of how schools of thought and scientific progress has played a central role in the evolution of modern society.

Course 04: ENG2CMR04 CLASSICS : NEW AND OLD

1. To become familiar the with varied styles of prose and poetry
2. To become familiar with seminal prose and poetic works from various lands
3. To appreciate the text in its historical circumstances
4. To understand the features of various literary movements

Course 05: ENG3CMR05 EXPRESSIONS OF IDENTITY

1. To sensitise students on importance of gender equality
2. To create awareness related to trauma caused by caste distinctions
3. To Introduce fourth world literatures
4. To understand and empathise with the plight of refugees
5. To understand the need for eco-friendly strategies of development

Course 06: ENG44CMR06 STORIES TO INSPIRE

1. To inculcate a sense of self-worth and dignity among learners
2. To enable students to encounter challenges in life with grit and determination
3. To empower students by familiarizing them with diverse challenges experienced by people all over the world.
4. To sensitize students about the importance of creating an egalitarian society.
5. To cultivate empathy for the downtrodden and the marginalized.

Programme Specific Outcome: B.A. English Language and Literature (Core)

1. To lay a solid and comprehensive foundation for the historical evolution of English literatures produced in the UK and other spaces.
2. To ensure the student gains meaningful, organic and productions perspectives with which s/he can look at literature and related social mechanisms in new ways.
3. To introduce the student to the historical, grammatical and stylistic features of the English language.
4. To familiarise the student with new avenues in literary production and how they engage with other aspects of the society.
5. To discuss how literature is produced and consumed in spaces which are marginalized in terms of caste, gender and region.

Course objectives

COURSE 01 ENG1COR01- Methodology of Literary Studies

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.

COURSE 02 ENG2COR02 - Introducing Language and Literature

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

COURSE 03 ENG3COR03 - Harmony of Prose

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 04 ENG3COR04- Symphony of Verse

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.

COURSE 05 ENG4COR05 - Modes of Fiction

1. 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 06 ENG4COR06- Language and Linguistics

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 07 ENG5COR07- Acts on the Stage

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.

COURSE 08 ENG5COR08 - Literary Criticism and Theory

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 09 ENG5COR09 - Indian Writing in English

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 ENG5CREN01- Environmental Science and Human Rights

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.

COURSE 10 ENG5COR10 - Theatre Studies

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

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

COURSE 11 ENG6COR11 - Postcolonial Literatures

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.

COURSE 12 ENG6COR12 – Women Writing

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

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

COURSE 13 ENG6COR13 – American Literature

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 14 ENG6COR14– Modern World Literature

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.

COURSE 15 ENG6CB01 – Comparative Literature

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

1. Develop strategies and methodologies in the study of literatures in comparison.
2. Undertake a methodological investigation of problems involving more than one literature so that she/he may acquire a broader sense of literary history and tradition.
3. Critically analyse literary texts in a broader perspective of World Literature.

COURSE STRUCTURE

Semester ONE							
COMMON COURSES IN ENGLISH							
#	Course code	Course title	Credit	Marks			Weekly contact hours
				Internal	External	Total	
01	ENG1CMR01	Fundamentals of English	4	20	80	100	5
02	ENG1CMR02	Magical Spectrum: Modes of Literature	3	20	80	100	4
COMMON COURSES ADDITIONAL LANGUAGE							
01	Arabic/Hindi/Malayalam/Sanskrit		4	20	80	100	4
CORE COURSE							
01	ENG 01COR01	Methodology of Literary Studies	4	20	80	100	6
COMPLEMENTARY COURSE							
01	HIS1CMP01	Roots of the Modern World	4	20	80	100	6
Total			19			500	25
Semester TWO							
COMMON COURSES IN ENGLISH							
01	ENG2CMR03	Contemporary Issues and Concerns	4	20	80	100	5
02	ENG2CMR04	Classics: New and Old	3	20	80	100	4
COMMON COURSES ADDITIONAL LANGUAGE							
01	Arabic/Hindi/Malayalam/Sanskrit		4	20	80	100	4
CORE COURSE							
01	ENG2COR02	Introducing Language and Literature	4	20	80	100	6
COMPLEMENTARY COURSE							
01	HIS2CMP01	Transition to the Contemporary World	4	20	80	100	6
Total			19			500	25

Semester THREE							
COMMON COURSE IN ENGLISH							
#	Course code	Course title	Credit	Marks			Weekly contact hours
				Internal	External	Total	
01	ENG3CMR05	Expressions of Identity	4	20	80	100	5
COMMON COURSES ADDITIONAL LANGUAGE							
01	Arabic/Hindi/Malayalam/Sanskrit		4	20	80	100	5
CORE COURSES							
01	ENG 03COR03	Harmony of Prose	4	20	80	100	5
02	ENG 03COR04	Symphony of Verse	4	20	80	100	4
COMPLEMENTARY COURSE							
01	HIS3CMP02	Pre-imperialist Britain	4	20	80	100	6
Total			20			500	25
Semester FOUR							
COMMON COURSE IN ENGLISH							
01	ENG4CMR06	Stories to Inspire	4	20	80	100	5
COMMON COURSES ADDITIONAL LANGUAGE							
01	Arabic/Hindi/Malayalam/Sanskrit		4	20	80	100	5
CORE COURSES							
01	ENG4COR05	Modes of Fiction	4	20	80	100	5
02	ENG4COR06	Language and Linguistics	4	20	80	100	4
COMPLEMENTARY COURSE							
01	HIS4CMP02	Impact of British Imperialism	4	20	80	100	6
Total			20			500	25

Semester FIVE**CORE COURSES**

#	Course code	Course title	Credit	Marks			Weekly contact hours
				Internal	External	Total	
01	ENG5COR07	Acts on the Stage	4	20	80	100	6
02	ENG5COR08	Literary Criticism and Theory	4	20	80	100	5
03	ENG5COR09	Indian Writing in English	4	20	80	100	5
04	ENGCREN01	Environmental Science and Human Rights	4	20	80	100	5
05	ENG5COR10	Theatre Studies	4	20	80	100	4
Total			20			500	25

Semester SIX**CORE COURSES**

01	ENG6COR11	Postcolonial Literatures	4	20	80	100	5
02	ENG6COR12	Women writing	4	20	80	100	5
03	ENG6COR13	American Literature	4	20	80	100	5
04	ENG6COR14	Modern World Literature	4	20	80	100	5
05	ENG6CB01	Comparative Literature	4	20	80	100	4
06	ENG6PR01	Project and Viva	2	20	80	100	1
Total			22			600	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

COMMON COURSES

2020 ADMISSIONS ONWARDS

1. FUNDAMENTALS OF ENGLISH

Course code	ENG1CMR01
Title of the course	Fundamentals of English
Semester in which the course is taught	1
Number of credits	4
Number of contact hours	5 per week

AIM

To hone the essential language skills of learners so that they can wield the English language with greater confidence and efficacy in keeping with the demands of the highly challenging global scenario

OBJECTIVES

1. To identify speech sounds of English in order to enable them to listen to English and speak with global intelligibility.
2. To understand the basic grammatical foundations of the language and thus maintain a desirable level of accuracy in speaking and writing
3. To speak English confidently and respond effectively in various situations
4. To use English to their advantage in both formal and informal settings
5. To express their ideas in written form with an awareness of grammatical, syntactic and semantic correctness

Module I: LISTENING SKILLS/ ART OF LISTENING (18 hours)

Conversations – Speeches – Announcements – Short stories

Phonetics: IPA – Phonetic symbols – Vowels, consonants, diphthongs

Syllables – Word Stress – Intonation

Module II: GRAMMAR/ ACCURACY IN LANGUAGE (18 hours)

Parts of Speech – Sentence, clause, phrase – Subject –verb agreement

Tenses-Active and Passive Voice- Reported Speech

Articles –Degrees of Comparison- Auxiliaries – Prepositions

Module III: SPEAKING SKILLS/ ETIQUETTES IN LANGUAGE (18 hours)

Greeting – Thanking – Requesting –Agreeing and Disagreeing – Enquiring –

Seeking permission – Accepting and rejecting invitations – Explaining –

Suggesting or presenting opinions - Apologizing – Telephone conversation

Module IV: ART OF VERBALISATION (18 hours)

Framing conversations based on pictures – Describing people, places, events –

Role play – Group Discussions – Debates – One-minute presentations -- Mock

Interviews – Compering – Making formal speeches on given occasions

Module V: COMPREHENSION AND COMPOSITION (18 hours)

Comprehension passages – Understanding idioms and proverbs - Expanding

outlines into stories – Writing letters, resumes, complaints – Précis writing

For further reading

Dutt, P. Kiranmal and Geetha Rajeevan. *Basic Communication Skills*. CUP 2007

Glendinning, Eric H. and Beverly Holmstrvm. *Study Reading*. CUP 2004

Murphy, Raymond. *Essential English Grammar*. CUP, 2008.

Nagaraj, Geetha. *A Course in Grammar and Composition*. CUP, 2008

Sreedharan, Josh. *Four Skills for Communication*. CUPIPL, 2014.

Wijesinha, Rajiva. *A Handbook of English Grammar* . CUP, 2008

Wood, F.T. *A Remedial English Grammar*. Macmillan , 2007

Wren P.C and H. Martin. *English Grammar and Composition*. Revised by
N.D.V.Prasada Rao. S. Chand, 2016.

Model Question Paper

Time: 3 hours

Marks: 80

I. Read the passage given below carefully and answer *all* the questions given below. Each question carries 2 marks.

The earth is losing its forests. Presently, trees cover about 30 percent of the earth's surface, but they are being destroyed at an alarming rate, especially in the tropics. Timber harvesting is a major reason for the destruction of the forests. Trees are used for building houses, making furniture, and providing pulp for paper products, such as newspapers and magazines. At least 40 hectares of rainforest are being felled every minute, mostly in order to extract the valuable timber.

Another way that man is destroying the world's forests is by burning them down. In the Amazon, for example, rainforests are being burnt down at a rate of 20 hectares a minutes. The main reason for this is to clear the land for farming. Farmers in rainforest countries are often poor and cannot afford to buy land. Instead, these farmers clear rainforest h land to raise their animals or grow their crops. Because tropical rainforest soil is so poor in nutrients, framers cannot reuse the same land year after year. In the following years, farmers just clear more land, destroying the forest piece by piece. Already more than 30 tropical countries have reached a critical level of forest destruction and one-time exporters of timber such as Nigeria and Thailand now have to import timber for their domestic needs.

Should we get all excited and worried about the loss of the forests ? Yes, we should. Healthy trees are a vital part of the environment, and keep the entire balance of the atmosphere agreeable to all life forms. Forests are catchment areas for rainwater, holding the rainwater in the leaves of the trees, so that it will not

sink so quickly into the earth's crust. Furthermore, the forests help maintain the water cycles in the area. The masses of cloud that provide the rain are formed over the moist forests. Thus, the destruction of forests may also lead to a reduction in rainfall over the area, resulting in drought.

Forests also protect and feed the earth's fragile mantle of soil. Trees curb soil erosion. Without the tree cover, the land is totally exposed to the agents of erosion, such as strong winds and heavy rainfall. The strong winds blow away the top layers of the soil and the flowing water carries it away into the rivers, lakes or sea. Consequently, the once fertile land is converted into a barren wasteland. In addition, denuded hill slopes are vulnerable to landslides, which can be catastrophic disasters, resulting in the loss of homes and lives.

Forests are rich in flora and fauna. The rainforests are home to over half of the entire species of the world, which are being destroyed with the rainforests; and some of those species that are killed will never return again. Plants and creatures are God's gift to us and they serve mankind, each in its own way. For example, plants are the source of our clothes; and the rubber used for tyres comes from trees. Plants are also the source of sugar, coffee, tea, rice, wheat and many delicious and nutritious fruits.

In addition, most of the medicines that have been used by men are derived from plants and animals. Most of the Chinese medicines, for example, such as ginseng and ginkgo, are herb-based. An example from the realm of modern Western medicine is the drug 'vincristine'. This drug, which is derived from a jungle plant, is used in the treatment of leukaemia. Many of those species that have not yet been discovered may very likely cure cancer, AIDS, and many of the other diseases and virus-based illnesses of today. In fact, one research scientist in the field of botany has concluded that in Costa Rica's forests alone, 15 percent of the plant species may have the potential as a treatment for cancer. What potential life-saving medicines are we losing each day as the forests are being destroyed?

1. State two main ways that forests are being destroyed.
2. What is the main purpose for the burning of the trees in the Amazon forests?
3. How do forests protect the soil?

4. What is 'vincristine'?

5. What is the most basic function of trees?

(5 × 2=10)

II. Answer any five of the following questions in three or four sentences. Each question carries 2 marks:

6. Change the voice: a) The police gave the driver a reward.

b) An antibiotic should be used by the patient.

7. List out any two telephone manners.

8. What is a diphthong? Give examples.

9. What are the different types of group discussions?

10. Change to reported speech:

a) Ram said, "Renu did not accept my proposal."

b) Chitra said to Vani, "I'll never speak to you again."

11. Your class wants to organize a farewell for the seniors. How would you request your teacher for permission?

12. Fill in with articles where necessary: Last year, I spent a few days in Delhi with _____ cousin from _____ America. Her father is _____ industrialist who emigrated years ago to _____ USA. (5x2=10)

III. Answer any six questions in a paragraph not exceeding 100 words. Each question carries 5 marks

13. Attempt a one-minute presentation on the topic "Happiness".

14. Differentiate between sentence, clause and phrase with examples.

15. Imagine you met a very interesting person this morning. Give a detailed description of that person.

16. Write a short note on Intonation.

17. Samuel goes to a tour operator to book a trip to Goa. Frame a conversation with at least five exchanges.

18. What are tenses? Enumerate the different tenses with examples.

19. What are the rules to be followed in a debate?

20. You want to book an appointment for your mother at a dental clinic. Write the conversation with at least five exchanges.

21. What is a syllable? List out the various types with examples. (3×5=20)

IV. Answer any two of the following questions in not more than 300 words.

Each question carries 15 marks:

22. Attempt an essay on English speech sounds and their phonetic classification as vowels, consonants and diphthongs.

23. You have been chosen to make a speech on the topic “ Stop Violence against Women.” Write the speech.

24. Expand the outline into a short story: A king worried – people lazy-to teach them a lesson he placed a big rock in middle of road one night – next day merchants go round it – an officer driving in his carriage did the same- a young soldier also did the same – all cursed the stone – blamed the government for not removing it – stone lay there for a week- finally king removed stone- under it was an iron box full of money labelled “for the man who moves away the stone’- people were ashamed.

25. Neelima Das has just completed her B.Sc. Chemistry. She has spotted an opening for Junior Research Analyst in Pidilite Industries Ltd, Mumbai in The Hindu newspaper. Prepare a suitable résumé with cover letter. (2x15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG1CMR01

Title of the course: **Fundamentals of English**

Semester in which the course is taught: 1

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	1	2	1	4
II	3	2	0	5
III	1	2	0	3
IV	2	3	1	6
V	5	0	2	7
Total	12	9	4	25

2. MAGICAL SPECTRUM: MODES OF LITERATURE

Course code	ENG1CMR02
Title of the course	Magical Spectrum: Modes of Literature
Semester in which the course is taught	1
Number of credits	3
Number of contact hours	4 per week

AIM

To help students develop an abiding love for English Literature and to broaden their outlook on life at the most impressionable period of their life.

OBJECTIVES

1. To highlight the charm and variety of English Fiction.
2. To explore drama through one-act plays and evaluate them with the same critical criteria of a full-length play.
3. To develop good reading habits through short stories.
4. To introduce students to different types of poetry and to betoken the internationalism of poetry.

Module I FICTION (18 hours)

1. 'Useless Beauty' by Guy de Maupassant
2. 'The Red-Headed League' by Arthur Conan Doyle

Module II ONE-ACT PLAYS (18 hours)

1. *The Case of the Crushed Petunias* by Tennessee Williams
2. *The Bear* by Anton Chekov

Module III SHORT STORIES (18 hours)

1. 'Retrieved Reformation' by O. Henry
2. 'The Luncheon' by W. Somerset Maugham

3. 'A Cup of Tea' by Katherine Mansfield
4. 'Christmas Day in the Morning' by Pearl S. Buck

Module IV POEMS (18 hours)

1. 'My Last Duchess' by Robert Browning
2. 'Mending Wall' by Robert Frost
3. 'Night of the Scorpion' by Nissim Ezekiel
4. 'Tonight I Can Write the Saddest Lines' by Pablo Neruda
5. 'Like a Rolling Stone' Bob Dylan
6. 'Nani' by Kamala Das

For further reading

- Alexander, Michael. *A History of English Literature*. Palgrave, 2007.
- Chavan, Sunanda P. *The Fair Voice: A Study of Indian Women Poets in English*. Sterling, 1984.
- Doyle, Arthur Conan. *The Penguin Complete Sherlock Holmes*. Penguin 1987.
- Evans, Sir Ifor. *A Short History of English Literature*. Penguin, 1964.
- Ferguson, Margaret et al. Ed. *Norton Anthology of English Poetry*. W.W. Norton, 1998.
- Hartley, Lodwick and Arthur Ladu. *Patterns in Modern Drama: Ibsen, Chekhov, Galsworthy, O'Neill, Kelly, Thurber, Nugent, Hellman*. Prentice-Hall, 1948.
- Nabar, Vrinda. *The Endless Female Hungers: A Study of Kamala Das*. Sterling, 1994.
- Scaggs, John. *Crime Fiction*. Routledge, 2005.
- Welland, Dennis. Ed. *A Companion to American Studies*. Methuen, 1974.

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. Rosemary decides to send away the poor maid Miss Smith. Why?

2. What reason does the speaker give for not needing a wall?
 3. Mention the rationale in describing is the scorpion's tail as diabolic?
 4. Why did the young man crush Dorothy's Petunias?
 5. According to the Duke what is the cause for the spot of joy in the cheek of the Duchess in the portrait?
 6. "With that question ended Nani." How?
 7. How did the lady begin her correspondence with Maugham?
 8. Who is the speaker in 'My Last Duchess'?
 9. State the minor details that Sherlock Holmes observes about Jabez Wilson's past.
 10. Mention the dark secret of Countess de Mascaret.
 11. How much money was Mr Jabez Wilson offered?
 12. What would happen to Mr Jabez Wilson if he left the office during work hours
- (10x2=20)**

II. Answer any six of the following questions in three or four sentences. Each question carries 5 marks.

13. The speaker is sad in 'Tonight I can Write the Saddest Lines.' What could be reason behind his sadness?
 14. Justify the title *The Bear*.
 15. What impression do you gain of the neighbour in the poem 'Mending Wall'?
 16. Explain the main issue between Smirnov and Popova?
 17. What did Maugham think about the lady when she was eating the asparagus?
 18. How did Ben Price guess that the burglaries were done by Jimmy Valentine?
 19. In your own words write a paragraph on the responses of the peasants in the poem *The Night of the Scorpion*.
 20. Can you form an idea of the grandmother's character in 'Nani' and express it in words not used in the poem?
 21. Do you think Ben Price did the right thing by saying, 'I don't believe I know you'? What does this show about Ben's sense of justice?
- (6x5=30)**

III. Answer any *two* of the following questions in not more than 200 words.

Each question carries 15 marks.

22. Briefly describe the young man's role in transforming the life of Dorothy.

23. Narrate in your own words as far as possible Maugham's experiences in giving a luncheon to the lady.

24. 'Christmas Day in the Morning' is a story about the joy that can result from a gift of love. Critically respond to the statement by citing instances from the work.

25. Analyse the extent to which 'Like a Rolling Stone' discusses the loss of innocence and the harshness of experience? (2x15=30)

BLUEPRINT

Programme: B.A. English Language and Literature (Module I)

Course code: ENG1CMR02

Title of the course: **Magical Spectrum – Modes of Literature**

Semester in which the course is taught: 1

Number of credits: 3

Number of contact hours: 4 per week

Module	Part I 10/12	Part I 6/9	Part III 2/4	Total questions
I	3	3	1	7
II	3	2	1	6
III	3	2	1	6
IV	3	2	1	6
Total	12	9	4	25

3. CONTEMPORARY ISSUES AND CONCERNS

Course code	ENG2CMR03
Title of the course	Contemporary Issues and Concerns
Semester in which the course is taught	2
Number of credits	4
Number of contact hours	5 per week

AIM

To sensitize the learner to contemporary issues in various walks of life.

COURSE OBJECTIVES

By the end of the course, the learner should be able to:

1. Identify the major but naturalized issues of contemporary significance.
2. Evolve independent critique of social institutions and conventions through appropriate conceptual categories.
3. Respond rationally and positively to the larger social issues which structure our reality and saturate cognitive apparatuses.
4. Internalise the values imparted through the selections.
5. Get a comprehensive idea of how schools of thought and scientific progress has played a central role in the evolution of modern society.

Module I GANDHI AND WORLDVIEWS (18 hours)

1. 'Sojourn in South Africa' by Larry Collins and Dominique Lapierre
2. 'What is Satyagraha?' by M.K. Gandhi
3. 'Gandhi and the Western World' by Louis Fischer

Module II SECULARISM AND DEMOCRACY (18 hours)

1. 'Pluralism, Secularism and Tolerance' by Kelly James Clark and Kevin Corcoran
2. 'Indispensability of Secularism' by Javeed Alam

3. 'Secularism and its Discontents' by Amartya Sen from *The Argumentative Indian*.

Module III EQUALITY AND EQUITY (18 hours)

1. *Annihilation of Caste* (sections 12, 13, 14 &15) by B.R. Ambedkar
2. 'No, Not a Single Letter Is Seen' by Poikayil Appachan a.k.a. Kumara Guru Devan
3. 'A Change of Heart' by Jeffrey Archer
4. 'Race and Prejudice on Celluloid' by A. Bimol Akoijam

Module IV GROWTH AND GLOBALISATION (18 hours)

1. 'Globalization: a contested concept' by Manfred B. Steger
2. 'Globalization' by Joseph Stiglitz
3. 'Economic Policy, Poverty and Dalits' by Gail Omvedt

Module V SCIENCE AND SOCIETY (18 hours)

1. 'Memes: the New Replicators' by Richard Dawkins from *The Selfish Gene*
2. 'Three Generations of Imbeciles is Enough' by Siddhartha Mukherjee from *Gene: An*
3. 'Why We Lie?' by Yudhijit Bhattacharjee

For further reading

Das, Gurucharan. *India Unbound*. Penguin, 2002.

Deshpande, Ashwini. *Affirmative Action in India*. OUP, 2013.

Ferguson, Niall. *The Ascent of Money*. Penguin, 2009.

Friedman, Thomas L. *Thank You for Being Late*. Penguin, 2016.

Hasan, Zoya. *Politics of Inclusion: Castes, Minorities and Affirmative Action*. OUP, 2011.

Jaffrelot, Christophe. *Dr Ambedkar and Untouchability*. Permanent Black, 2006.

Lapierre, Dominique. *A Rainbow in the Night: Nelson Mandela and the Tumultuous Birth of South Africa*. Full Circle, 2010.

Mohan, P. Sanal. *Modernity of Slavery: Struggles Against Inequality in Colonial*

Kerala. OUP, 2015.

Rattansi, Ali. *Racism: A Very Short Introduction*. OUP, 2007.

Shah, Ghanshyam. *Caste and Democratic Politics in India*. Permanent Black, 2008.

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any ten the following questions in one or two sentences. Each question carries 2 marks.

1. What was the end result of Gandhi's attempts to make himself Anglicised and acceptable?
2. Enumerate the tasks set by Javeed Alam.
3. In the opinion of B.R. Ambedkar, what is the beginning of all reform?
4. State Joseph Stiglitz's view on the growing divide between haves and have-nots?
5. What is the context in which tolerance is sensible?
6. State the position of SAARC on liberalization.
7. How does Bollywood differ from Hollywood in the representation of race?
8. Why do certain authors argue that secularism cannot take root in India?
9. How does the change of heart symbolize a decisive shift in the case of Stoffel van den Berg?
10. How can Satyagraha be evaluated?
11. What was so special about Alexi Santana?
12. What is pseudologia fantastica? (10×2=20)

II. Answer any six of the following questions in a paragraph not exceeding 50 words. Each question carries 5 marks.

13. What, according to Gandhi, is the central evil of the modern world and why?
14. Academics exploring the dynamics of globalization are keen on pursuing questions related to the theme of social change. Why?
15. Demonstrate with examples like trolls how memes transmit culture.
16. How does the Favouritism critique of secularism appear in our day-to-day experiences?
17. Evaluate the tone and tenor of 'No, Not a Letter is Seen'
18. Can you describe a real-life incident which has removed prejudices from an individual and made him a model citizen?
19. How does Amartya Sen assess the reluctance of Indian intellectuals in addressing the challenges faced by secularism?
20. Analyse the ways in which Gandhi's philosophy is related to the views of H.D. Thoreau.
21. Critically evaluate the definition of globalization that Manfred B. Steger frames. (6×5=30)

III. Answer any *two* of the following questions in no more than 200 words each. Each question carries 15 marks.

22. Describe the milestone events in Gandhi's South African sojourn which transformed him into a capable and charismatic leader.
23. How does Joseph Stiglitz assess the structures and features of globalization? Are they applicable in the context of India?
24. Analyse how the popular character Tarzan can be understood in terms of racial concerns of an age.
25. Are you familiar with instances of film stars playing characters who do not resemble them at all in biopics as described by Bimol Akoijam? What do you think is the best method to address this issue? (2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG2CMR03

Title of the course: **Contemporary Issues and Concerns**

Semester in which the course is taught: 2

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part I 6/9	Part III 2/4	Total questions
I	3	1	The examiner is at liberty to choose one each from any four modules.	4 (+1)
II	2	2		4 (+1)
III	2	2		4 (+1)
IV	2	2		4 (+1)
V	3	2		5 (+1)
Total	12	9	4	25

4. CLASSICS: NEW AND OLD

Course code	ENG2CMR04
Title of the course	Classics: Old and New
Semester in which the course is taught	2
Number of credits	3
Number of contact hours	4 per week

AIM

Introduce the student to a body of knowledge embodied in time tested world classics and to introduce them to the various historical traditions, genres and literary movements.

OBJECTIVES

On completion of the course the student would be able to

1. become familiar the with varied styles of prose and poetry
2. become familiar with seminal prose and poetic works from various lands
3. appreciate the text in its historical circumstances
4. understand the features of various literary movements

Module I (18 hours)

1. 'Our Love Shall Live and Later Life Renew' by Edmund Spenser
2. *Antony and Cleopatra* (Act II Scene 2, lines 192 – 238) by William Shakespeare
3. 'Death Be Not Proud' by John Donne
4. *Macbeth* (adaptation) from *Tales from Shakespeare* by Charles and Mary Lamb
5. 'On His Blindness' by John Milton

Module II (18 hours)

1. 'The World is Too Much with Us' by William Wordsworth
2. 'Tiger' by William Blake
3. 'La Belle Dame Sans Merci' by John Keats
4. 'The Happy Prince' by Oscar Wilde

Module III (18 hours)

1. 'Success is Counted Sweetest' by Emily Dickinson
2. 'A Psalm of Life' by H.W. Longfellow
3. 'The Cask of Amontillado' by E.A. Poe (Adaptation)
4. 'The Story of an Hour' by Kate Chopin

Module IV (18 hours)

1. 'The Royal Tombs of Golconda' by Sarojini Naidu
2. 'A River' by A.K. Ramanujan
3. 'This is a Lucky Mole' by Vaikom Muhammad Basheer (from *Me Granddad Had an Elephant* tr. R.E. Asher)
4. 'The Home Coming' by Rabindranath Tagore

For further reading

Armstrong, Katherine. *Studying Shakespeare: A Practical Introduction*. Routledge, 1998.

Beard, Mary and John Henderson. *Classics: A Very Short Introduction*. OUP, 1995.

Bercovitch, Sacvan. *Cambridge History of American Literature*. CUP,

Bradley, A.C. *Shakespearean Tragedy*. Penguin, 1991.

Calvino, Italo. *Why We Read Classics*. Penguin, 1986.

Charlton, H.B. *Shakespearean Comedy*. Methuen, 1979.

Hayes, Kevin J. *The Cambridge Companion to Edgar Allan Poe*. CUP, 2004.

Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 1982.

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any ten of the following questions in a sentence or two. Each question carries 2 marks each.

1. What was the world renowned secret that her mother told Kunjupathumma?

2. What happened to the lady's name written in sand by the lover?
3. What did the flood carry away in the first half- hour?
4. What is the theme of the poem 'Death, Be Not Proud'?
5. Why was the happy prince named so?
6. Where was the little bird travelling to?
7. Why did Montresor decide to take revenge on Fortunato?
8. Name the two sons of King Duncan.
9. Comment on the autobiographical element in the poem 'On His Blindness'
10. Who holds success to be the sweetest?
11. What is the rhyme scheme of the poem 'The World is Too Much with Us'
12. Mention the theme of 'Home Coming' (10×2=20)

II. Answer any *six* of the following questions in a paragraph of about 50 words. Each question carries 5 marks.

13. Describe the flood in the river and the havoc caused by it?
14. How did Lady Macbeth convince her husband to murder the King?
15. Analyse the theme of the poem 'The World is Too Much with US'.
16. Comment on the symbolic significance of the Tiger.
17. What happened to Brently Mallard?
18. Describe how his aunt treated Phatik?
19. How did Mrs. Mallard die?
20. Why shouldn't death be proud?
21. Write a note on the appearance of the three witches. (6×5=30)

III. Answer any *three* of the following questions in about 200 words. Each question carries 15 marks.

22. Attempt a critical appreciation of the story 'The Happy Prince'.
23. Bring out the element of pathos in the story 'The Home- coming'.
24. Analyse the story of Macbeth as a tragedy of ambition.
25. 'The Story of an Hour' is one of feminism's most sacred texts. Explicate. (2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG2CMR04

Title of the course: **Classics : Old and New**

Semester in which the course is taught: 2

Number of credits: 3

Number of contact hours: 4 per week

Module	Part I 10/12	Part I 6/9	Part III 2/4	Total questions
I	3	3	1	7
II	3	2	1	6
III	3	2	1	6
IV	3	2	1	6
Total	12	9	4	25

5. EXPRESSIONS OF IDENTITY

Course code	ENG3CMR05
Title of the course	Expressions of Identity
Semester in which the course is taught	3
Number of credits	4
Number of contact hours	5 per week

AIM

To create awareness of marginalisation in the national/international scenario and accentuate thoughts about inclusive strategies that would conserve diverse identities.

OBJECTIVES

1. Sensitise students on importance of gender equality
2. Create awareness related to trauma caused by caste distinctions
3. Introduce fourth world literatures
4. Understand and empathise with the plight of refugees
5. Understand the need for eco-friendly strategies of development

Module I GENDER (18 hours)

1. 'Still I Rise' (poem) by Maya Angelo
2. *Medea* (play) by Nabneeta Dev
3. 'Claiming an Education' (essay) by Andrienne Rich

Module II ABORIGINE (18 hours)

1. Interview with C. K. Janu by Subash Gatade
2. 'Journey' (short story) by Patricia Grace
3. First "look back in time" (poem) by Nola Gregory

Module III REFUGEES (18 hours)

1. 'Refugee Mother and Child' (poem) by Chinua Achebe
2. 'Interlopers' (short story) by Saki
3. 'Hidden Histories' (description) from Urvashi Butalia's *Other Side of Silence*

Module IV GENOCIDE (18 hours)

1. 'Refugee Blues' (poem) by W. H. Auden
2. 'My Mother's Voice: The Proclamation' (short story excerpt) by Kay Mouradian
3. *Sugandhi alias Andal Devanayaki* (excerpt) by T. D. Ramakrishnan (tr. Priya K. Nair)

Module V TECHNOLOGY (18 hours)

1. EPICAC (short story) by Kurt Vonnegut
2. 'History's Biggest Fraud' (extract) from Yuval Noah Harari's *Sapiens*
3. 'Modern Machinery' (poem) by Rudyard Kipling

Further reading

Adichie, Chimamanda Ngozi. *We Should all be Feminists*. Fourth Estate, 2014.

Brennan, Andrew. *Conditions of Identity*. Clarendon, 1988.

Gillis, Melissa J and Andrew T. Jacobs. *Introduction to Women's and Gender Studies: An Interdisciplinary Approach*. OUP, 2019.

James, Edward and Farah Mendlesohn. *The Cambridge Companion to Science Fiction*. CUP, 2003.

Nicholson, Linda. *Identity before Identity Politics*. CUP, 2008.

Rogasky, Barbara. *Smoke and Ashes: The Story of the Holocaust*. OUP, 1988.

Seed, David. *Science Fiction: A Very Short Introduction*. OUP, 2011.

Walters, Margaret. *Feminism: A Very Short Introduction*. OUP, 2005.

Wheeler, Belinda. *A Companion to Australian Aboriginal Literature*. Camden House, 2013.

Whitten, Philip et al Ed. *Anthropology: Contemporary Perspectives*. Harper Collins, 1990.

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following in one or two sentences. Each question carries 2 marks.

1. Discuss the main theme of the poem 'Refugee Blues'?
2. Analyse Nola's statement "peeling back the pages of history"?
3. In *Medea* what role does mother Teresa play?
4. What is the setting of the poem 'Refugee Mother and Child'?
5. Why did Buta Singh decide to end his life?
6. How does Sugandhi describe her early life in the refugee camps in Colombo?
7. Why are Znaeym and von Gradwitz trying to kill each other?
8. What are some of the themes discussed in the short story 'Journey'?
9. How did machines come to life?
10. Two images brought in by Auden to depict the loneliness of Jews.
11. What is the cause of rejoicing in Hagop's family?
12. Why did Buta Singh's family decide to inform the authorities about Zainab's whereabouts?

(10×2=20)

II. Answer any *six* of the following questions in a paragraph not exceeding 50 words. Each question carries 5 marks.

13. What are the feminist ideas put forward by Adrienne Rich?
14. How is land an integral part of *adivasi* livelihood?
15. What is the central theme of discussion in 'Refugee Mother and Child'?
16. A von gradwitz decides Znaeym can be his friend. What are the circumstances that led to Znaeym and a von gradwitz to become friends in the story by Saki?
17. How does 'Refugee Blues' highlight the plight of Jews trying to escape Hitler?
18. Comment on the title of Patricia Grace's short 'Story Journey'.
19. Write a note on irony and humour in EPICAC.

20. Prepare a short character sketch of Manas.
21. Describe how a healed nation can look like with reference to 'Look Back in Anger.'
(6×5=30)

III. Answer any two of the following in about 200 words. Each question carries 15 marks.

22. 'Still I Rise' celebrates the spirit of womanhood and black existence. Elucidate.
23. Analyse how the story of Zainab and Buta Singh in *Hidden Histories* illuminate the trauma of forced migration.
24. According to Yuval Noah Harari how has agricultural revolution influenced the progress of human beings all over the world.
25. 'The Refugee Mother and Child' has become a universal symbol of human suffering. Explain it with reference to the current world affairs. . (2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG3CMR05

Title of the course: **Expressions of Identity**

Semester in which the course is taught: 3

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part I 6/9	Part III 2/4	Total questions
I	3	1	The examiner is at liberty to choose one each from any four modules.	4 (+1)
II	2	2		4(+1)
III	2	2		4 (+1)
IV	2	2		4 (+1)
V	3	2		5 (+1)
Total	12	9	4	25

6. STORIES TO INSPIRE

Course code	ENG4CMR06
Title of the course	Stories to Inspire
Semester in which the course is taught	4
Number of credits	4
Number of contact hours	5 per week

AIM

To introduce the learner to the world of path-breaking experiences and inspirational personalities

OBJECTIVES

1. To inculcate a sense of self-worth and dignity among learners
2. To enable students to encounter challenges in life with grit and determination
3. To empower students by familiarizing them with diverse challenges experienced by people all over the world.
4. To sensitize students about the importance of creating an egalitarian society.
5. To cultivate empathy for the downtrodden and the marginalized.

Module I POETRY (18 hours)

1. 'Prayer' by Rabindranath Tagore.
2. 'You Start Dying Slowly' by Pablo Neruda
3. 'The Voice of the Mountain' by Mamang Dai
4. 'Time to Rise' by Kanji Patel
5. 'Wavin Flag' by Keinan Abdi Warsame
6. 'Caged Bird' by Maya Angelou

Module II SPEECHES (18 hours)

1. 'I Have a Dream' by Martin Luther King
2. 'Nobel Prize Acceptance Speech' by Toni Morrison
3. 'Wellesley College Graduation Address' by Chimamanda Ngozi Adichie

4. 'Retirement Speech' by Sachin Tendulkar

Module III SHORT FICTION (18 hours)

1. *Totto-Chan* (chapter one) by Tetsuko Kuroyanagi.
2. 'Season of Renwa' from *The Diving Bell and the Butterfly* by Jean-Dominique Bauby.
3. 'School for Sympathy' by E.V. Lucas
4. 'Coach for a Day' by Linda Saslow
5. Chapter 22 from *To Sir with Love* by E.R. Braithwaite

Module IV PERSONAL NARRATIVES (18 hours)

1. Chapter 1 and 2 (edited) from *My Autobiography* by Charlie Chaplin
2. Bhagat Singh's Final letter
3. *Diary of Anne Frank* (Excerpts)
4. 'Life's Work: An Interview with Pele'
5. 'The Prisons We Broke' by Babytai Kamble

Module V ESSAYS (18 hours)

1. 'The Greater Common Good' by Arundhati Roy (First six pages)
2. 'Decolonizing the Mind' by Ngugi Wa Thiong
3. 'In Search of Our Mother's Garden' by Alice Walker

For further reading

- Gavaskar, Sunil Manohar. *Sunny Days*. Rupa, 1976.
- Kalam, A.P.J. Abdul. *The Wings of Fire*. Sangam, 1999.
- King, Stephen. *On Writing: A Memoir of the Craft*. Scriber, 2000.
- Coelho, Paulo. *The Alchemist*. Harper Torch, 1993.
- Mandela, Nelson. *The Long Walk to Freedom*. Little Brown, 1994.
- Obama, Michelle. *Becoming*. Viking, 2018.

Sharma, Robin. *The Monk Who Sold His Ferrari*. Harper Collins, 1997.
Singh, Ritu. N.R. *Narayana Murthy: A Biography*. Rajpal, 2015.
Spencer, Johnson. *Who Moved My Cheese?* Putnam Adult, 1998.
Wiesel, Elie. *Night*. Penguin, 2006.

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. What does Martin Luther King mean by the statement "1963 is not an end"?
2. What are the challenges encountered by the protagonist of "The Diving Bell and the Butterfly"?
3. What is the role of tell-tale mechanism mentioned by Ngugi in his essay?
4. How does "Waving Flag" convey the urge for freedom?
5. What is the speciality of the school run by Ms Beam?
6. What is the mood of the poem 'You Start Dying Slowly'?
7. Black women are called "the mule of the world in folklore" Explain.
8. Who are the refugees of unacknowledged war according to Arundhati Roy?
9. "To be an artist and a black woman even today lowers our status in many respects..... and yet artists we will be." Comment.
10. What is the significance of writing in English according to Ngugi?
11. Which disability is the hardest to deal with and why according to the inmates of the school?
12. What are the two things a woman requires to write fiction according to Alice Walker?

(10×2=20)

III. Answer any *six* questions in a paragraph not exceeding 50 words. Each question carries 5 marks.

13. Write a short note on 'Decolonizing the Mind' by Ngugi?

14. Briefly discuss the conditions of the displaced in India.
15. How does Kamble recall her childhood days in the interview?
16. Attempt a short critical appreciation of the poem 'Prayer'.
17. How does the creativity within the great grandmothers stifled according to Alice Walker?
18. Comment on the slave girl Phillis Wheatley portrayed in the essay 'In Search of our Mother's Garden'?
19. Explain the situation of Afro-Americans as explained by Martin Luther King.
20. How does Tagore define freedom?
21. According to Toni Morrison, what does language stand for? **(6×5=30)**

III. Answer any *three* of the following questions in not more than 200 words. Each question carries 15 marks.

22. The vulnerable and the marginalized are the most affected people in the developmental projects. Illustrate.
23. Examine Baby Kamble's interview as a manifestation of dalit emancipation?
24. Anne Frank's life remains one of hope and optimism in spite of the tragic circumstances she finds herself in during the Holocaust. Justify.
25. Write an essay on Internally Displaced People with reference to Arundhati Roy's essay "The Greater Common Good"? **(2×15=30)**

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG4CMR06

Title of the course: **Stories to Inspire**

Semester in which the course is taught: 4

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part I 6/9	Part III 2/4	Total questions
I	3	1	The examiner is at liberty to choose one each from any four modules.	4 (+1)
II	2	2		4 (+1)
III	2	2		4 (+1)
IV	2	2		4 (+1)
V	3	2		5 (+1)
Total	12	9	4	25

CORE COURSES

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 1 - Methodology of Literary Studies

Course code	ENG1COR01
Title of the course	Methodology of Literary Studies
Semester in which the course is to be taught	1
Number of credits	4
Number of contact hours	6 per week

AIM

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

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.

COURSE OUTLINE

MODULE I (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'

MODULE II (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'

MODULE III (18 HOURS)

Part A

Terry Eagleton 'What is Literature?' from *Literary Theory: An Introduction*.

Part B

Mahasweta Devi 'Kunti and the Nishadin'

MODULE IV (18 HOURS)

Part A

Lois Tyson 'Feminist Criticism'

Part B

Sara Joseph 'Inside Every Woman Writer'

MODULE V (18 HOURS)

Part A

Peter Barry 'Postcolonial Criticism'

Part B

2 Poems in tandem:

Mahmoud Darwish 'Identity Card' and S. Joseph 'Identity Card'

MODULE VI (18 HOURS)

Part A

Pradeepan Pampirikunnu 'What did Literary Histories Say to You?'

Part B:

Poikayil Appachan 'No Alphabet in Sight'

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

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. Explain the principle of sincerity in relation to literature.
2. Which are the two kinds of love that cannot be regarded as true love according to Shakespeare?
3. Comment on the line "It is the star to every wandering bark" in *Sonnet 116*.
4. What do the formalists say about unity in literary works?
5. Why does the poet give up her 'labour and leisure'?
6. What according to Eagleton is wrong with the formalist idea that literary language is a deviation from the ordinary language?
7. 'Kunti does not know.' What is the significance of the story ending this way?
8. Distinguish between the terms 'sex' and 'gender'?
9. How did patriarchy suppress the early women writers?
10. Write a note on Chinua Achebe's *Things Fall Apart*.
11. Why is history writing not an innocent desire to document the past?

12. Why does Pradeepan say that Malayalam literary historiography has not made any significant leap? (10×2=20)

II. Answer any *six* of the following questions in three or four sentences. Each question carries 5 marks.

13. What are the themes which literature deals with?

14. Enumerate the elements of literature as put forward by Hudson

15. What does Cleanth Brooks say about sincerity in literature?

16. What is Eagleton's criticism of the concept of estrangement and ambiguity as exclusive features of literary language?

17. How does "Kunti and the Nishadin" destroy the notion of Kurukshetra as dharmayuddha?

18. How do Marxism, psychoanalysis and deconstruction become relevant tools to examine women's experience?

19. Briefly describe Aunt Mable's house.

20. Briefly summarise the principles of postcolonial criticism.

21. How does Poikayil Appachan bring out the plight of a race without history?

(6×5=30)

III. Answer any *two* of the following questions in not more than 200 words. Each question carries 15 marks.

22. Summarise the features of the traditional methodology of studying literature explained in Hudson's "Some Ways of Studying Literature."

23. How is a 'politics of reading/ interpretation' implicit in Eagleton's discussion of 'value', 'ideology' and 'historical contexts' in forming a methodology for literary studies?

24. Critically discuss the statement: "Inside Every Woman Writer" is a poignant portrait of the anxieties and desires of a woman writer confronting patriarchy.

25. Analyse how does Mahmoud Darwish's poem "Identity Card" assert the identity and nationality of the Arabs? (2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG1COR01

Title of the course: **Methodology of Literary Studies**

Semester in which the course is taught: 1

Number of credits: 4

Number of contact hours: 6 per week

Module	Part I 10/12	Part I 6/9	Part III 2/4	Total questions
I	2	1	The examiner at liberty to choose any four from the given modules	3 (+1)
II	2	1		3 (+1)
III	2	2		4 (+1)
IV	2	2		4 (+1)
V	2	2		4 (+1)
VI	2	1		3 (+1)
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 2 - Introducing Language and Literature

Course code	ENG2COR02
Title of the course	Introducing Language and Literature
Semester in which the course is to be taught	2
Number of credits	4
Number of contact hours	6 hours per week

AIM

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

OBJECTIVES

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

COURSE OUTLINE

MODULE I (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.

MODULE II (18 HOURS)

Language Varieties: Dialect - Sociolect - Idiolect - Register - Pidgin - Creole
English Today: Evolution of Standard English - Standard British English - Received Pronunciation - English as Global language - American English - Australian English General Indian English - African English - Caribbean English - Second language acquisition. Word Formation: Compounding - Derivation - Abbreviation - Onomatopoeic words -Clipping - Acronyms - Portmanteau words
Historical Semantics - Semantic change: Generalisation - Specialisation - Association of Ideas - Euphemism - Popular misunderstanding

MODULE III (36 HOURS)

Classical Genres: Epic - Drama - Poetry; Modern Genres: Novel - Short Story - Novella. Genre Types: Poetry - Narrative poetry and lyrical poetry - Elegy - Ode - Sonnet - Ballad - Dramatic Monologue. Drama - Tragedy - Comedy - Closet Drama - Epic Theatre - Theatre of the Absurd. Ambience: Plot - Character - Point of View - Setting

MODULE IV (18 HOURS)

Film and Literature - Dimensions of Film: Visual, Auditory and Spatial - Film Language: Montage and Mise-en-scene - Cut and the Shot - Styles of acting - Auteur theory - adaptation.

MODULE V (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 text for Modules 1 and 2:

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

Core Texts for Modules 3, 4 and 5:

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

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. Name the periods of English language.
2. Give the significance of East Midland dialect.
3. Who introduced the term "Pandemonium"?
4. What are the two major difficulties encountered by the foreign learners of English?
5. What are portmanteau words?
6. What do you mean by prudery?
7. What are the two aspects of narrative situation?
8. Give the rhyme scheme of Shakespearean sonnet.
9. Explain montage.
10. Give the meaning of Renaissance.

11. Define naturalism.

12. What is American transcendentalism?

(10×2=20)

II. Answer any six of the following questions in three or four sentences. Each question carries 5 marks.

13. Distinguish between Centum and Satem groups.

14. Write a note on William Caxton and his contributions.

15. Write a note on RP or Received Pronunciation.

16. Write a note on Indian English.

17. Comment on epic as a literary genre.

18. What are the various categories of poetry?

19. Trace the evolution of drama as a literary genre.

20. What do you know about Anglo-Saxon literature?

21. Write about American Transcendentalism.

(6×5=30)

III. Answer any two of the following questions in not more than 200 words. Each question carries 15 marks.

22. Attempt a critical analysis of Modern English period and its development.

23. Discuss any five varieties of English.

24. What are the structural elements of fiction?

25. What are the various periods of English literature?

(2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG2COR02

Title of the course: **Introducing Language and Literature**

Semester in which the course is taught: 2

Number of credits: 4

Number of contact hours: 6 per week

Module	Part I 10/12	Part I 6/9	Part III 2/4	Total questions
I	3	1	The examiner is at liberty to choose one each from any four modules.	4 (+1)
II	2	2		4 (+1)
III	2	2		4 (+1)
IV	2	2		4 (+1)
V	3	2		5 (+1)
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 3 - Harmony of Prose

Course code	ENG3COR03
Title of the course	Harmony of Prose
Semester in which the course is to be taught	3
Number of credits	4
Number of contact hours	5 hours per week

AIM

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

OBJECTIVES

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

MODULE I (18 HOURS)

Francis Bacon 'Of Friendship'
Jonathan Swift 'The Spider and the Bee'
Joseph Addison 'Meditations in Westminster Abbey'

MODULE II (18 HOURS)

Samuel Johnson 'Death of Dryden'
Charles Lamb 'Dream Children: a Reverie'
William Hazlitt 'The Fight'

MODULE III (18 HOURS)

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

MODULE IV (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'

MODULE V (18 HOURS)

Kamau Brathwaite 'Nation Language'
Pico Iyer 'In Praise of the Humble Coma'
William Dalrymple 'The Dancer of Kannur' (extract from *Nine Lives*)

Core Text: *Harmony of Prose*

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. Why do poets and merchants love lies?
2. What fills the mind of the observer of the Abbey with a kind of melancholy or thoughtfulness?
3. Why does Lamb say that Field was a religious woman?
4. Why did Judith go to London?
5. Who was Professor Trevelyan?
6. What are the practical results of modern cult of beauty?
7. What is the binary contrast that Chaudhari finds between the British and the Indians?
8. Why has the central issue in the understanding of globalization not received its due attention?
9. Why does the girl turn herself into a flowering tree?
10. What is the paradox in the Caribbean educational system during the colonial reign?
11. What is the present status of Nation language and its literature?
12. Why does Iyer say that every believer knows the ignominy of having his faith reduced to "faith"? (10×2=20)

II. Answer any six of the following questions in three or four sentences. Each question carries 5 marks.

13. " To say that a man lieth, is as much to say as that he is brave towards God and a coward towards men." Explain.
14. How does Addison bring out the difference between the public monuments in England and Holland?
15. What happens to Alice and John, the dream children, at the end ?
16. Why is the author reluctant to trust a departing visitor to post an important letter?
17. How does the author elucidate that the absent minded man is "making the best of life"?
18. How does Huxley distinguish between artificial beauty and real beauty?
19. According to Nirad Chaudhuri the Indians, while travelling in the public vehicles, help one another in the best possible ways. Explain.

20. Justice should not only be done, it must also be seen to be done. How far is the statement relevant while assessing the pros and cons of globalisation?

21. How, according to Iyer, are punctuations and musical notations similar?

(6×5=30)

III. Answer any two of the following questions in not more than 200 words.

Each question carries 15 marks.

22. Give a critical summary of Addison's "Meditations in Westminster Abbey".

23. Comment on the essay "Forgetting" as a piece of writing characterized by simplicity, playfulness, humor and satire.

24. Do you subscribe to Amartya Sen's views in "Sharing the World"? Are there hidden agendas in globalization which Sen fails to mention?

25. Quoting from the essay "In Praise of the Humble Comma", bring out instances of humour in Iyer's essay.

(2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG3COR03

Title of the course: **Methodology of Literary Studies**

Semester in which the course is taught: 3

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part I 6/9	Part III 2/4	Total questions
I	3	1	The examiner is at liberty to choose one each from any four modules.	4 (+1)
II	2	2		4 (+1)
III	2	2		4 (+1)
IV	2	2		4 (+1)
V	3	2		5 (+1)
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 4 - Symphony of Verse

Course code	ENG3COR04
Title of the course	Symphony of Verse
Semester in which the course is to be taught	3
Number of credits	4
Number of contact hours	4 hours per week

AIM

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

OBJECTIVES

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.

COURSE OUTLINE

MODULE I 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'

MODULE II 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'

MODULE III VICTORIAN (18 HOURS)

Alfred Lord Tennyson 'Ulysses'

Robert Browning 'Porphyria's Lover'

Matthew Arnold 'Dover Beach'

Christina Rossetti 'A Hope Carol'

MODULE IV 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'

MODULE V CONTEMPORARY (18 HOURS)

A. D. Hope 'Australia'

Maya Angelou 'Phenomenal Woman'

Seamus Heaney 'Digging'

Carol Ann Duffy 'Stealing'

Core Text: *Symphony of Verse*

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. What reason did the poet find for the ill fated death of Lycidas?
2. What mode did the metaphysical poets reacted against the smoothness of conventional Elizabethan verse?
3. Who is her sire that Christabel is referring to?
4. In what ways do the leaves compare to the "pestilence-stricken multitudes in "Ode to the West Wind"?
5. What is the salience of Romantic spirit as seen in the sampling of poems in the collection?
6. Cite the last line of the poem "Ulysses" and bring out its significance.
7. What did Porphyria's lover do at the height of their passionate encounter and why?
8. "And down the long cool platforms whoops and skirls"; give a critical commentary of the given line in the poem "The Whitsun Weddings".
9. "What a trash/ To annihilate each decade." Name the poem from which the given line is quoted.
10. Who are the people referred to as "Second hand Europeans" by A.D. Hope?
11. How does the poem "Phenomenal Woman" make use of the technique of repetition?
12. Reflect on the political milieu in "Lady Lazarus". (10×2=20)

II. Answer any *six* of the following questions in three or four sentences. Each question carries 5 marks.

13. How will the lovers attain sainthood in the poem "The Canonization"?
14. In many ways "To Autumn" is a celebration of nature's plenty. Validate.
15. Write a brief note on Wordsworth's Lucy Poems.
16. Comment on the significance of "a rising falling tune" in the poem "A Hope Carol".
17. Comment on the metaphors in the poem "Dover Beach".

18. Comment on the suggestiveness of the refrain "A terrible beauty is born".
19. Comment on the images of decay that T.S. Eliot uses in the poem "Love Song of J. Alfred Prufrock".
20. Reflect on the general outlook of contemporary poetry as seen in the collection of poems from the continent
21. Comment on the Dramatic Monologue as a device permitting the narrative expression of love. **(6×5=30)**

III. Answer any *two* of the following questions in not more than 200 words. Each question carries 15 marks.

22. Analyse the characteristics features of the ode in the poem "A Song for St. Cecilia's Day"?
23. Critically reflect on the general features of Victorian poetry as expressing a spirit of imperialism.
24. Examine the poem "Easter 1916" as a Modernist poem.
25. Compare the poetic spirit of Robert Browning to that of Mathew Arnold.

(2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG3COR03

Title of the course: **Methodology of Literary Studies**

Semester in which the course is taught: 3

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part I 6/9	Part III 2/4	Total questions
I	3	1	The examiner is at liberty to choose one each from any four modules.	4 (+1)
II	2	2		4 (+1)
III	2	2		4 (+1)
IV	2	2		4 (+1)
V	3	2		5 (+1)
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 5 - Modes of Fiction

Course code	ENG4COR05
Title of the course	Modes of Fiction
Semester in which the course is to be taught	4
Number of credits	4
Number of contact hours	5 hours per week

AIM

To acquaint students with various modes of fiction.

OBJECTIVES

1. 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

MODULE I 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'

MODULE II SHORT FICTION: NON BRITISH (36 HOURS)

Henry Lawson 'The Drover's Wife'
Maxim Gorky 'Mother of a Traitor'
Stephen Crane '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'

MODULE III FICTION (18 HOURS)

Charles Dickens: *Great Expectations*

Core Text for Modules 1 and 2: *Modes of Fiction*

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. Why did Winzy want to leave his wife Bertha?
2. Why was the girl not able to go to the Araby?
3. What was the conclusion made by the police regarding Mr Maloney's murder?
4. What did Jack Noonan discover on the dead body?
5. After the death of the uncle in *The Executor*, how was the property divided?

6. Why is the man and wife distracted by the sight of the little boy's pet cat effortlessly climbing the seven foot wall?
7. What are the twenty-five orthographic symbols that are identical in every book in the library?
8. Who are inquisitors?
9. What do the infidels claim about the rules in the library?
10. How was Jack "liberated from the shame of self-consciousness"?
11. Describe Jack's killing of the sow.
12. What happens to the conch and to Piggy by the end of the novel Lord of the Flies?

(10×2=20)

II. Answer any *six* of the following questions in three or four sentences. Each question carries 5 marks.

13. Who is Cornelius Agrippa and what is his story?
14. How did Winzy's immortality affect the behaviour of Bertha?
15. "I knew my stay was useless". Why does the narrator in the story Araby say so?
16. Who was Jamie and what was the warning given to Susan about him by her uncle?
17. "His only supernatural virtue seemed to be patience". Elucidate.
18. What did the angel do when the chicken coop collapsed?
19. What happened to the not so trusted housemaids and gardeners?
20. Describe Simon's death.
21. Comment on the character of Jack. (6×5=30)

III. Answer any *two* of the following questions in not more than 200 words. Each question carries 15 marks.

22. What is the irony in the title of the story A Lamb to the Slaughter?
23. The social consciousness in Maxim Gorky's The Mother of a Traitor
24. Explain Gorky's didactic aim in The Mother of a Traitor.
25. Are Ralph and Jack two sides of the same coin? Explain. (2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG4COR04

Title of the course: **Modes of Fiction**

Semester in which the course is taught: 3

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	4	3	2	9
II	4	3	1	8
III	4	3	1	8
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 6 - Language and Linguistics

Course code	ENG4CR06
Title of the course	Language and Linguistics
Semester in which the course is to be taught	4
Number of credits	4
Number of contact hours	4 hours per week

AIM

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

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

MODULE 1 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 Liaison . Assimilation Elision Linking / r / and Intrusive / r / Transcription The incongruity between spelling and pronunciation in English IPA. Broad and narrow Transcription, Transcription Practice.

MODULE II MORPHOLOGY (36 HOURS)

Basic Notions: What is morphology? Morph, Morpheme Morpheme Types and Typology Free and bound morphemes Root, Base, Stem Different types of affixes: Prefix, Suffix, Infix Inflection Inflectional and derivational affixes Class-changing and class- maintaining affixes Allomorphy Allomorph Zero Morph Conditioning of allomorphs: Phonological & Morphological Word Why is a word a difficult concept to define in absolute terms? Lexeme Form class and Function Class words Morphological Operations/Processes Affixation Reduplication Ablaut. Suppletion Structure of Words Simple Words Complex Words Compound Words.

SEMANTICS: Basic Notions What is semantics? Lexical and grammatical meaning Sense, reference, referent. Sense Relations Synonymy - Antonymy - Hyponymy - Homonymy - Homography - Polysemy - Metonymy, - Ambiguity - Tautology - Collocation

MODULE III SYNTAX & BRANCHES OF LINGUISTICS (18 HOURS)

Basic Notions. What is syntax? Grammar Grammaticality and Acceptability. Descriptive and Prescriptive Grammar Synchronic and Diachronic Grammar. Syntagmatic and Paradigmatic Relationships Sign, Signified and Signifier Langue and Parole Competence and Performance Introduction to theories on Grammar Traditional Grammar Problems with traditional Grammar Structural grammars Phrase Structure Grammars Transformational Generative Grammars Kernel Sentences Deep and Surface Structures One question from the essay section will be compulsory and shall deal with transcribing a passage of five lines of conversation and a set of five words using IPA symbols.

Reading list

S. K. Verma and N. Krishnaswamy: *Modern Linguistics: An Introduction*. OUP, 1989.

H. A. Gleason: *Linguistics and English Grammar*. Holt, Rinehart & Winston, 1965.

Radford A, Atkinson M, Britain D, Clahsen H and Spencer A: *Linguistics : An Introduction*. CUP, 1999.

Robins R H: *General Linguistics: An Introductory Survey*. Longman, 1971

Fasold R. W. and Connor-Linton J (ed.): *An Introduction to Language and Linguistics*.

CUP, 2006

Daniel Jones: *The Pronunciation of English*. Blackie, 1976.

A. C. Gimson. *An Introduction to the Pronunciation of English*. Methuen, 1980.

J. D. O'Conner. *Better English Pronunciation*. CUP, 2008.

T. Balasubramanian. *A Textbook of English Phonetics for Indian Students*. Macmillan, 1981.

T. Balasubramanian. *English Phonetics for Indian Students: A Workbook*. Macmillan, 1992.

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. What is meant by cultural transmission in human language?
2. Define auditory phonetics.
3. Name the three criteria for defining a consonant sound
4. How are vowels classified based on the position of lips?
5. What are backing diphthongs?
6. Define intonation.
7. What is meant by broad transcription?
8. Define lexical morpheme.
9. What are derivational affixes?
10. What are portmanteau allomorphs? Give examples.
11. What is the general syntax of a complex sentence?
12. What do you mean by performance? (10×2=20)

II. Answer any *six* of the following questions in three or four sentences. Each question carries 5 marks.

13. Explain the Phonatory System.
14. Briefly explain the process of the production of a vowel sound.
15. Explain with examples the three manners of articulation of /r/?
16. Provide the three term description of the four back cardinal vowels.
17. Write a note on allophones.

18. Differentiate between linking /r/ and intrusive /r/.
19. Explain the term collocation.
20. Write a note on Structuralism.
21. Explain the terms undecidability and transcendental signified. (6×5=30)

III. Answer any two of the following questions in not more than 200 words. Each question carries 15 marks.

22. What is meant by place of articulation? Explain any six classification of consonants based on this.
23. Write an essay on Stress. Illustrate how forms of words change based on the stress it receives.
24. (a) Transcribe the following words:
(i) Elimination (ii) Heavy (iii) Leave (iv) Tame (v) Carry
(b) Transcribe the Sentences:
Rose: Good morning,
Jasmine. How do you do? Jasmine: Pretty well, thank you.
Rose: Aren't you going to some hill station this summer?
Jasmine: No, I feel pain in my knees while climbing. Besides it is very hot.
Rose: Yes, it is. But we have to bear with it.
25. Explain any six word formation processes in English. (2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG4COR06

Title of the course: **Language and Linguistics**

Semester in which the course is taught: 4

Number of credits: 4

Number of contact hours: 4 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	4	3	2	9
II	4	3	1	8
III	4	3	1	8
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 7 - Acts on the Stage

Course code	ENG5COR07
Title of the course	Acts on the Stage
Semester in which the course is to be taught	5
Number of credits	4
Number of contact hours	6 hours per week

AIM

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

OBJECTIVES

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.

COURSE OUTLINE

MODULE I (72 HOURS)

William Shakespeare *King Lear*

MODULE II (36 HOURS)

One Act Plays

George Bernard Shaw 'The Dark Lady of the Sonnets'

Anton Chekov 'The Boor'

Maurice Maeterlinck 'The Intruder'

John Galsworthy 'Strife'

Core Text: *Acts on the Stage*

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. List any four major themes in the play King Lear.
2. Where is the subplot of the play King Lear borrowed from?
3. What is Lear's flaw at the beginning of the play?
4. Why, according to Cordelia, was the war between Britain and France waged?
5. How does Edmund create a rift between Gloucester and Edgar?
6. How does Regan die?
7. Who is Duke of Burgundy?
8. Why does Lear run away when one of Cordelia's attendants approach him kindly?
9. What is Wanjiro's attitude towards her mother?
10. Where, according to the stranger, does the 'magic' lie?
11. Who is Yachan?
12. What is the mad man being arrested for and how many times has he been arrested for the same crime? (10×2=20)

II. Answer any *six* of the following questions in three or four sentences. Each question carries 5 marks.

13. Write a short note on the treatment of nature in King Lear.
14. Write a note on the wit and wisdom of the Fool.
15. How is Gloucester different from Kent in his devotion to Lear?

16. Write a note on Edgar as a free and unsuspecting brother?
17. Why do you think Albany fights Cordelia, even when he knows that she is justified in waging the war?
18. The Storm Scene in King Lear.
19. What is the shoemaker's story?
20. Does the play Nadugadhika end on a positive note? Explain.
21. How is the theme of corruption dealt with by Fo? (6×5=30)

III. Answer any two of the following questions in not more than 200 words. Each question carries 15 marks.

22. Attempt a character sketch of Kent.
23. Critically comment on the final battle and the tragic ending of the play King Lear.
24. Analyse the themes of feudalism, slavery and pseudo democracy and the all pervading exploitation, as exposed in *Nadugadhika*.
25. Give a character sketch of the madman and his fertile imagination that the whole play boils down to. (2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG5COR07

Title of the course: **Acts on the Stage**

Semester in which the course is taught: 5

Number of credits: 4

Number of contact hours: 6 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	6	5	2	13
II	6	4	2	12
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 8 - Literary Criticism and Theory

Course code	ENG5COR08
Title of the course	Literary Criticism and Theory
Semester in which the course is to be taught	5
Number of credits	4
Number of contact hours	5 hours per week

AIM

The course seeks to introduce students to the major signposts in literary criticism, literary theory and Indian aesthetics.

OBJECTIVES

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

MODULE I LITERARY CRITICISM (36 HOURS)

A. Classical Criticism

Plato - Aristotle

B. Neoclassical Criticism

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

C. Romantic criticism

German Idealism - British Romantic criticism: Wordsworth, Coleridge

D. Victorian Criticism

Matthew Arnold

E. From Liberal Humanism to Formalism

The poetics of Modernism: Yeats, Pound, Eliot

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

Jakobson- New Criticism: John Crowe Ransom, Wimsatt and Beardsley

F. Early 20th Century Criticism

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

Simone de Beauvoir

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

MODULE II LITERARY THEORY (36 HOURS)

A. Structuralism, Post-structuralism , Deconstruction, Psychoanalysis

B. Ideology and Discourse

C. Postmodernism

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

MODULE III INDIAN AESTHETICS & PRACTICAL CRITICISM (18 HOURS)

A. Indian Aesthetics

Rasa - Dhvani - Vakrokti

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

B. Practical Criticism

Critical analysis of poetry

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

Note: A compulsory question on practical criticism to be included in the question paper.

Core Text: *Literary Criticism and Theory*

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. State any two dialogues of Plato.
2. What is the formal structure of a plot according to Aristotle?
3. What is Dryden's observation on rules?
4. What is the type of language that Wordsworth proposes to use in his poems?
5. Which are the quotes from Wordsworth that Arnold gives in his essay and why?
6. What has happened to our religion and philosophy according to Matthew Arnold?
7. How do literature and art compare to religious, legal and philosophical systems?
8. What is libido?
9. Why is Saussure regarded as a founding figure in structuralism?
10. Which are the seven major schools of Indian poetics?
11. Distinguish between *abidha* and *lakshana*?
12. What is Stylistics? (10×2=20)

II. Answer any *six* of the following questions in three or four sentences. Each question carries 5 marks.

13. Differentiate between primary and secondary substance.
14. What is meant by the term sublime?
15. What is Wordsworth's take on the subject matter of a poem?

16. What is the difficulty in discussing 'metaphysical poetry' according to Eliot?
17. What is the contrast that Eliot makes between the French masters Racine and Baudelaire and the English masters Milton and Dryden.
18. Discuss Walter Benjamin's views on the work of art as a modern institution.
19. Give examples of how Freudian interpretation works through attributing sexual connotations to objects.
20. Explain the idea of polysemic sign as defined by later Barthes.
21. Which are the three stages of the rasa experience according to Abhinavagupta?

(6×5=30)

III. Answer any *two* of the following questions in not more than 200 words. Each question carries 15 marks.

22. Write an essay on the philosophical contribution of Plato.
23. Critically examine how Dryden carries forward the argument on the Unities as observed by the Ancients?
24. Analyse the evolution of the major streams of Indian aesthetics.
25. Write a critical appreciation of the following poem:

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire I hold with those who favour fire.
But if it had to perish twice, I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

(2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG5COR08

Title of the course: **Modes of Fiction**

Semester in which the course is taught: 3

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	4	3	1	9
II	4	3	1	8
III	4	3	1 from III A 1 from III B	8
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 9 - Indian Writing in English

Course code	ENG5COR09
Title of the course	Indian Writing in English
Semester in which the course is to be taught	5
Number of credits	4
Number of contact hours	5 hours per week

AIM

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

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 I POETRY (18 HOURS)

Henry Derozio 'The Harp of India'

Nissim Ezekiel 'The Patriot'

Jayanta Mahapatra 'Freedom'

Kamala Das 'Introduction'

Dom Moraes 'Absences'

MODULE II FICTION (18 HOURS)

Anita Nair *Ladies Coupe*

MODULE III DRAMA (18 HOURS)

Girish Karnad: *Tughlaq*

MODULE IV SHORT FICTION (18 HOURS)

R. K. Narayan 'The Antidote'

Salman Rushdie 'The Free Radio'

Jhumpa Lahiri 'The Interpreter of Maladies'

Chitra Banerjee Divakaruni 'Mrs Dutta Writes a Letter'

MODULE V 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*

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. What is wrong with the question " You want one glass *lassi*"?
2. What are the different names by which Kamala is known?
3. What does the poet mean by the line "prolonged vowel of silence"?
4. How did Marikolanthu's father die?
5. Why was the director aghast?
6. What did Ramani claim as a gift from the government? Did he receive the gift?
7. Why did Mr.Kapasi feel flattered?
8. How did Mrs. Dutta surprise herself as well as others?
9. What , according to Tagore, are the ambitions of political parties in India?
10. What is it that has enamoured the west about India according to Tagore?
11. Why did Ambedkar decide against impersonation to find accommodation?
12. What does Tharoor mean by "Our English"? (10×2=20)

II. Answer any *six* of the following questions in three or four sentences. Each question carries 5 marks.

13. How does Derozio retain the traditional element of the sonnet form and at the same time how does he revolutionize its form in "The Harp of India"? How does it reflect on the theme of the poem?
14. "In my blindness, at times I fear / I'd wander back to either of them".
 - i. What are the two possibilities the poet dreads?
 - ii. What is the alternative the poet has to offer?
15. Give a brief note on the relationship of Akhila with Katherine.
16. Describe the character of Aazam.
17. Comment on the narrator's attitude towards the thief's widow in "The Free Radio".

18. What did Mrs. Das confide to Mr.Kapasi?
19. Why did Mrs.Dutta think that she had no reason to get well?
20. What are the problems faced by Indian directors when they choose to make films based on famous epics or classics?
21. What do film makers in India usually do to find extras? (6×5=30)

III. Answer any two of the following questions in not more than 200 words. Each question carries 15 marks.

22. The Ladies Coupe is the pupa through which Akhila metamorphosed into a woman. Discuss.
23. Write an essay on the theme of betrayal in *Tughlaq*.
24. Examine and analyse the elements of humour and pathos in the story " The Antidote".
25. " A person who is untouchable to a Hindu is also an untouchable to a Parsi". Narrate the circumstances that led B.R. Ambedkar to this realisation. (2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG5COR09

Title of the course: **Indian Writing in English**

Semester in which the course is taught: 5

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	4	2	0	6
II	2	2	1	5
III	2	2	1	5
IV	2	2	1	5
V	2	1	1	4
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE - Environmental Science and Human Rights

Course code	ENG5CROEN01
Title of the course	Environmental Science and Human Rights
Semester in which the course is to be taught	5
Number of credits	4
Number of contact hours	5 hours per week

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 (18 HOURS)

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

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

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

b) Water resources: Use and over-utilization of surface and ground water, floods, drought,

conflicts over water, dams-benefits and problems.

c) Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources: case studies.

d) Food resources: World food problems - changes caused by agriculture and overgrazing - effects of modern agriculture - fertilizer & pesticide problems - water logging - salinity: case studies.

e) Energy resources: Growing energy needs - renewable and non renewable energy sources -use of alternate energy sources: case studies.

f) Land resources: Land as a resource - land degradation - man induced landslides - soil erosion and desertification. Role of individual in conservation of natural resources - Equitable use of resources for sustainable life styles.

Unit 3: Ecosystems

Concept of an ecosystem - Structure and function of an ecosystem - Producers, consumers and decomposers - Energy flow in the ecosystem.

Ecological succession - Food chains, food webs and ecological pyramids.

Introduction, types, characteristic features, structure and function of the given ecosystem -Forest ecosystem.

MODULE II (26 HOURS)

Unit 1: Biodiversity and its conservation. Introduction - Bio-geographical classification of India Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic and option values. India as a mega-diversity nation. Hot-spots of biodiversity. Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts -Endangered and endemic species of India.

Unit 2: Environmental Pollution

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

Unit 3: Social Issues and the Environment

Urban problems related to energy - Water conservation, rain water harvesting, watershed management. Resettlement and rehabilitation of people: its problems and concerns: case studies. Environmental ethics: Issues and possible solutions Climate change, global warming, acid rain, ozone layer depletion , nuclear accidents and holocaust: case studies - Consumerism and waste products Environment Protection Act - Air (Prevention and Control of Pollution) Act - Water (Prevention and control of Pollution) Act - Wildlife Protection Act - Forest Conservation Act Issues involved in enforcement of environmental legislation - Public awareness.

MODULE III (10 HOURS)

Jean Giono *The Man Who Planted Trees*

K. Satchitanandan 'Hiroshima Remembered'

MODULE IV (10 HOURS)

Bessie Head 'Heaven is not Closed'

Safdar Hashmi 'Machine'

MODULE V (26 HOURS)

Unit 1: Human Rights. An Introduction to Human Rights: Meaning, concept and development - Three Generations of Human Rights (Civil and Political Rights, Economic, Social and Cultural Rights).

Unit 2: Human Rights and United Nations. Contributions, main human rights related organs - UNESCO, UNICEF, WHO, ILO, Declarations for women and children, Universal Declaration of Human Rights. Human Rights in India - Fundamental rights and Indian Constitution, Rights for children and women, Scheduled Castes, Scheduled Tribes, Other Backward Castes and Minorities

Unit 3: Environment and Human Rights. Right to Clean Environment and Public Safety. Issues of Industrial Pollution - Prevention, Rehabilitation and Safety Aspect of New Technologies such as Chemical and Nuclear Technologies - Issues of Waste Disposal -Protection of Environment Conservation of natural resources and human rights: Reports, Case studies and policy formulation. Conservation issues of Western Ghats: Mention Gadgil committee report, Kasthuri Rangan report. Over-exploitation of ground water resources, marine fisheries, sand mining, etc.

INTERNAL: FIELD STUDY

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

Visit a local polluted site: Urban/Rural/Industrial/Agricultural Study of common plants, insects, birds, etc. Study of simple ecosystem: pond, river, hill slopes, etc (Field work Equal to 5 lecture hours).

References

Bharucha, Erach. *Text Book of Environmental Studies for Undergraduate Courses*.
University Press, 2nd Edition 2013 (TB)

Clark, R. S. *Marine Pollution*, Oxford: Clarendon (Ref)

Cunningham, W. P., Cooper, T. H., Gorhani, E & Hepworth, M. T. 2001
Environmental Encyclopaedia, Mumbai: Jaico. (Ref)

Dc A. K. *Environmental Chemistry*, Wiley Eastern. (Ref)

Down to Earth, Centre for Science and Environment (Ref)

Heywood, V. H & Watson, R. T. 1995. *Global Biodiversity Assessment*, Cambridge UP (Ref)

Jadhav, H & Bhosale, V. M. 1995. *Environmental Protection and Laws*. Delhi: Himalaya (Ref)

McKinney, M. L & Schock, R. M. 1996. *Environmental Science Systems & Solutions*. Web enhanced edition (Ref)

Miller T.G. Jr., *Environmental Science*, Wadsworth (TB)

Odum, E. P 1971. *Fundamentals of Ecology*. W. B. Saunders (Ref)

Rao, M. N. & Datta, A. K. 1987. *Waste Water Treatment* Oxford & IBII (Ref)

Rajagopalan, R. *Environmental Studies from Crisis and Cure*, Oxford UP, 2016 (TB)

Sharma B.K., 2001. *Environmental Chemistry*. Meerut: Geol. (Ref)

Townsend C. Harper J, and Michael Begon, *Essentials of Ecology*, Blackwell Science (Ref)

Trivedi R. K. *Handbook of Environmental Laws, Rules Guidelines, Compliances and Standards*, Vol I and II, Enviro Media (Ref)

Trivedi, R. K. and P. K. Goel. *Introduction to Air Pollution*. Techno-Science (Ref)

Wanger, K. D. 1998. *Environmental Management*. Philadelphia: W.B. Saunders (Ref)

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

Human Rights

Amartya Sen. *The Idea Justice*. Penguin, 2009.

Chatrath, K. J. S. Ed. *Education for Human Rights and Democracy*. Indian Institute of Advanced Studies, 1998.

Law Relating to Human Rights. Asia Law House, 2001.

Shireesh Pal Singh, *Human Rights Education in 21st Century*. Discovery

S. K. Khanna. *Children and the Human Rights*. Common Wealth, 2011.

Sudhir Kapoor. *Human Rights in 21st Century*. Jaipur: Mangal Deep, 2001.

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

Six months compulsory core module course in Environmental Studies & Human Rights for undergraduates.

Teaching Methodologies

The core Module Syllabus for Environmental Studies includes class room teaching and Field Work. The syllabus is divided into five modules covering 72 lectures. The first two modules will cover 44 lectures which are class room based to enhance knowledge skills and attitude to environment. The third and fourth is based on subject related environmental studies which will be covered in 20 lecture hours and would provide student a multidisciplinary knowledge on environmental issues in relation with the core subject. Human rights is also included in the fifth module and 8 lectures are set apart for that. Field study is one of the most effective learning tools for environmental concerns and is purely for internal evaluation. This moves out of the scope of the text book mode of teaching into the realm of real learning in the field, where the teacher merely acts as a catalyst to interpret what the student observes or discovers in his/her own environment. Field studies are as essential as class work and form an irreplaceable synergistic tool in the entire learning process.

Course material provided by UGC for class room teaching and field activities be utilized. The universities/colleges can also draw upon expertise of outside resource persons for teaching purpose. Environmental Core Module shall be integrated into the teaching programmes of all undergraduate courses.

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

Model Question Paper

Time: 3 hours

Marks: 80

I. Answer any *ten* of the following questions in one or two sentences. Each question carries 2 marks.

1. Why does ONV call the thirst of man his 'final thirst'?
2. Where is Plachimada located?
3. How does mining for natural resources become the cause for the displacement of adivasis?
4. In Our Casuarina Tree, how does the poet describe the creeper?
5. In Our Casuarina Tree, why does the poet call the tree 'deathless'?
6. Why is there constant reference to military and soldiers in the description of Manhattan by Whitman?
7. Why does Whitman want the peace and calmness of nature?
8. What does 'walking' mean to Thoreau?
9. What are the producers, decomposers and consumers in a forest ecosystem?
10. How are mangrove forests facing a serious challenge to their existence?
11. What is the objective of hazardous waste management?
12. When was ICCPR adopted? When did it come into existence? (10×2=20)

II. Answer any *six* of the following questions in three or four sentences. Each question carries 5 marks.

13. Explain the significance of the reference that ONV makes to the ancient twelve clans.
14. Describe the property of Basheer.
15. Are the state and its agencies responsible for the eviction of adivasis and subsequent tribal militancy of the people? Have welfare schemes benefitted the adivasis?
16. Why does the author of Load Shedding say that they were the 'latecomers'?
17. How does Iyengar describe the vastness of the unfinished continent?
18. Write a note on wetland ethics.
19. Write a note on heritage preservation as a growing environmental concern.

20. Explain the techniques of recovery or waste utilisation giving examples.
21. Write a note on the Committee on the Elimination of Discrimination Against Women (6×5=30)

III. Answer any two of the following questions in not more than 200 words. Each question carries 15 marks.

22. Evaluate Basheer as a lover of nature.
23. Iyengar draws a stark contrast between the nature centred and human centred world view in favour of the former. Explain.
24. How can the 3Rs principle be applied to our daily lives in dealing with global warming?
25. How are the human rights of women, children, minorities and prisoners safeguarded as per the provisions of the Indian constitution? (2×15=30)

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG5CROEN01

Title of the course: **Environmental Science and Human Rights**

Semester in which the course is taught: 5

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	2	2	1	6
II	2	2	1	5
III	2	2	1	5
IV	2	2	1	5
V	4	1	0	4
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 10 - Theatre Studies

Course code	ENG5COR10
Title of the course	Theatre Studies
Semester in which the course is to be taught	5
Number of credits	4
Number of contact hours	4 hours per week

AIM

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

OBJECTIVES

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

1. An understanding of a selection of well-discussed plays across the world.
2. The classical and modern theatre in the West and the East.
3. The form and content of various kinds of theatre.
4. Colonial and subversive postcolonial aspects in Indian theatre.

5. Issues of gender, identity, caste, tradition, morality, etc dealt with by modern theatre.

COURSE OUTLINE

MODULE I CLASSICS (18 HOURS)

Kalidasa *Abhijnanasakunthalam* – Act I

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

MODULE II TRAGIC VISION (18 HOURS)

Eugene O'Neil *Before Breakfast*

Langston Hughes *Soul Gone Home*

MODULE III COMIC VISION (18 HOURS)

Bernard Shaw *How He Lied to Her Husband*

Anton Chekov *The Proposal*

MODULE IV FOLK/STREET (18 HOURS)

Kavalam Narayana Panicker: *Maraattom*

Malini Bhattacharya: *Giving Away the Girl*

Core Text: *Theatre Studies*

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG5COR10

Title of the course: **Theatre Studies**

Semester in which the course is taught: 5

Number of credits: 4

Number of contact hours: 4 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	3	3	1	7
II	3	2	1	6
III	3	2	1	6
IV	3	2	1	6
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 11 - Postcolonial Literatures

Course code	ENG6COR11
Title of the course	Postcolonial Literatures
Semester in which the course is to be taught	6
Number of credits	4
Number of contact hours	5 hours per week

AIM

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

OBJECTIVES

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.

COURSE OUTLINE

MODULE I THE DOMAIN (36 HOURS)

Bill Ashcroft, Gareth Griffiths and Helen Tiffin. Introduction of *The Empire Writes Back*.

Edward Said *Orientalism* (introduction)

Frantz Fanon 'The Fact of Blackness'

Module II Poetry (18 hours)

Faiz Ahmed Faiz 'A Prison Evening'

A. K. Ramanujan 'Small Scale Reflections on a Great House'

David Malouf 'Revolving Days'

Wole Soyinka 'Civilian and Soldier'

Margaret Atwood 'Journey to the Interior'

MODULE III FICTION (18 HOURS)

Peter Carey *Jack Maggs*

MODULE IV DRAMA (18 HOURS)

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

Core Text: *Postcolonial Literatures*

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG6COR11

Title of the course: **Postcolonial Literatures**

Semester in which the course is taught: 6

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	3	3	1	7
II	3	2	1	6
III	3	2	1	6
IV	3	2	1	6
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 12 - Women Writing

Course code	ENG6COR12
Title of the course	Women Writing
Semester in which the course is to be taught	6
Number of credits	4
Number of contact hours	5 hours per week

AIM

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

OBJECTIVES

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

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

COURSE OUTLINE

MODULE I ESSAYS (36 HOURS)

Betty Friedan: The Problem that has No Name (Chapter 1 of *The Feminine Mystique*)

Elaine Showalter 'Towards a Feminist Poetics'

Patricia Hill Collins 'Mammies, Matriarchs and Other Controlling Images'
(Chapter 4 of *Black Feminist Thought* pp. 79-84)

MODULE II POETRY (18 HOURS)

Anna Akhmatova 'Lot's Wife'

Mamta Kalia 'After Eight Years of Marriage'

Julia Alvarez 'Women's Work'

Meena Alexander 'House of a Thousand Doors'

Sutapa Bhattacharya 'Draupadi'

Kristine Batey 'Lot's Wife'

Vijayalakshmi 'Bhagavatha'

MODULE III SHORT FICTION (18 HOURS)

Charlotte Perkins Gilman 'The Yellow Wallpaper'

Willa Cather 'A Wagner Matinee'

Isabel Allende 'And of the Clay We Created'

Sara Joseph 'The Passion of Mary'

MODULE IV FICTION (18 HOURS)

Alice Walker: *The Colour Purple*

Core Text: *Women Writing*

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG5COR12

Title of the course: **Women Writing**

Semester in which the course is taught: 6

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	3	3	1	7
II	3	2	1	6
III	3	2	1	6
IV	3	2	1	6
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 13 - American Literature

Course code	ENG6COR13
Title of the course	American Literature
Semester in which the course is to be taught	6
Number of credits	4
Number of contact hours	5 hours per week

AIM

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

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 I PROSE (18 HOURS)

M. H Abrams 'Periods of American Literature in' *A Glossary 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*

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG5COR13

Title of the course: **American Literature**

Semester in which the course is taught: 6

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	2	2	1	5
II	2	2	1	5
III	4	2	0	6
IV	2	2	1	5
V	2	1	1	4
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 14 - Modern World Literature

Course code	ENG6COR14
Title of the course	Modern World Literature
Semester in which the course is to be taught	6
Number of credits	4
Number of contact hours	5 hours per week

AIM

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

OBJECTIVES

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.

COURSE OUTLINE

MODULE I POETRY (18 HOURS)

Marina Tsvetaeva 'Meeting'

Federico Garcia Lorca 'New Heart'

Pablo Neruda 'Ars Poetica'

Leopold Sedar Senghor 'Black Woman'

Wislawa Szymborska 'The Terrorist, He's Watching'

Adonis 'Nothing but Madness Remains'

Bei Dao 'The Answer'

Ko Un 'A Poet's Heart'

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 Encyclopaedia of the Dead'

Juan Gabriel Vasquez 'The Dogs of War'

MODULE IV NOVEL (18 HOURS)

Italo Calvino: *The Cloven Viscount*

MODULE V DRAMA

(18 HOURS)

Eugene Ionesco: *Chairs*

Core Text: *Modern World Literature*

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG6COR14

Title of the course: **Modern World Literature**

Semester in which the course is taught: 6

Number of credits: 4

Number of contact hours: 5 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	4	2	0	6
II	2	2	1	5
III	2	2	1	5
IV	2	2	1	5
V	2	1	1	4
Total	12	9	4	25

MAHARAJA'S COLLEGE (AUTONOMOUS)

PROGRAMME:

B.A. ENGLISH LANGUAGE AND LITERATURE

(MODEL I)

CURRICULUM AND SYLLABUS

CHOICE BASED CREDIT AND SEMESTER SYSTEM

(CBCSS)

CORE COURSES

2020 ADMISSIONS ONWARDS

COURSE 15 - Comparative Literature

Course code	ENG6CB01
Title of the course	Comparative Literature
Semester in which the course is to be taught	6
Number of credits	4
Number of contact hours	4 hours per week

AIM

To introduce the student to the various concepts relating to comparative study of literature and to promote an international approach to the study of literature.

OBJECTIVES

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

1. Develop strategies and methodologies in the study of literatures in comparison.
2. Undertake a methodological investigation of problems involving more than one literature so that she/he may acquire a broader sense of literary history and tradition.
3. Critically analyse literary texts in a broader perspective of World Literature.

COURSE OUTLINE

MODULE I THEMES AND CONTEXTS (18 HOURS)

K. M. Krishnan 'Introduction' in the anthology *Between the Lines*

Susan Bassnett 'What is Comparative Literature Today' from *Comparative Literature: An Introduction*.

MODULE II ENVISIONING (18 HOURS)

Part A: Writing

Ted Hughes 'The Thought Fox'

Seamus Heaney 'Personal Helicon'

Part B: Death Wish

Sylvia Plath 'Tulips'

Dorothy Parker 'Resume'

Part C: Hamlets

Anna Akhmatova 'Reading Hamlet'

C. P. Cavafy 'King Claudius'

Salman Rushdie 'Yorick'

MODULE III NUANCE (18 HOURS)

Part A: Myth

Rabindranath Tagore 'Karna Kunti Samvad'

G. Sankarapilla 'Wings Flapping, Somewhere'

Part B: Sleuthing

Arthur Conan Doyle 'The Adventure of the Blue Carbuncle'

V. K. N. 'Sherlock Holmes'

MODULE IV MOTIF (18 HOURS)

Carlo Collodi 'The Adventures of Pinocchio'

Nikolai Gogol 'The Nose'

Vaikom Muhammad Basheer 'The World Renowned Nose'

Core Text: *Comparative Literature*

BLUEPRINT

Programme: B.A. English Language and Literature

Course code: ENG6CB01

Title of the course: **Comparative Literature**

Semester in which the course is taught: 6

Number of credits: 4

Number of contact hours: 4 per week

Module	Part I 10/12	Part II 6/9	Part III 2/4	Total questions
I	3	2	1	6
II	3	2	1	6
III	3	2	1	6
IV	3	3	1	7
Total	12	9	4	25

