



Bachelor of Arts English (Honors)

Programme Code: BEG

Duration – 3 Years Full Time

Programme Structure

And

Curriculum & Scheme of Examination

2018

Amity School of Languages

AMITY UNIVERSITY RAJASTHAN

JAIPUR

PREAMBLE

Amity University aims to achieve academic excellence by providing multi-faceted education to students and encourage them to reach the pinnacle of success. The University has designed a system that would provide rigorous academic programme with necessary skills to enable them to excel in their careers.

This booklet contains the Programme Structure, the Detailed Curriculum and the Scheme of Examination. The Programme Structure includes the courses (Core, Electives & NTCC), arranged semester wise. The importance of each course is defined in terms of credits attached to it. The credit units attached to each course has been further defined in terms of contact hours i.e. Lecture Hours (L), Tutorial Hours (T)

The Curriculum and Scheme of Examination of each course includes the course objectives, course contents, scheme of examination and the list of text and references. The scheme of examination defines the various components of evaluation and the Weightage attached to each component. The different codes used for the components of evaluation and the Weightage attached to them are:

Components	Weightage%
• Mid Term	10
• Viva-Voce (Project Work/Assignment/Presentation)	15
• End Term Examinations-	70
• Attendance	05

It is hoped that it will help the students study in a planned and a structured manner and promote effective learning. Wishing you an intellectually stimulating stay at Amity University, Rajasthan

2018

HISTORY OF ENGLISH LITERATURE

Course Code: BEG 101

Credit Units: 05

Contact hrs: 03

NTCC: 02

Course Objective:

The course is designed to give a broad background of English Literature over a period of some 14 centuries to the students. This will give the students an insight into the major literary canons – that sequence of interlinked works - with their characteristic trends and genres with major literary authors and texts. This course explores the long history of writing in the British Isles, from the Anglo-Saxon and the early Christian period and the world over in the present day. It gives a record of English writing – poetry, drama and fiction in the various regions.

Course Contents:

Unit I

1. An Introduction to Middle English Literature

Unit II

1. An Overview: From Elizabethan to Puritan age and effect of Renaissance

Unit III

1. A brief study of age of Neo-classical age (Social and Political Background)

Unit IV

1. Romantic Movement and French Revolution

Unit V

1. An Introduction to Victorian Age and Modern Period- Emergence of New Literatures in English

Examination Scheme:

Components	M	VV/A	A	EE
Weightage (%)	10	15	05	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- Harry Blamires. 1984. A Short History of English Literature Second Edition. London. Rutledge
- David Daiches. 1979. History of English Literature, Vol. I, II, III. Allied Publishers.
- Jesse Matz. 2004. The Modern Novel: A Short Introduction. Wiley-Blackwell.
- Krishna, Arvind. An Illustrated History of Indian Literature In English. Orient Black Swan.
- Sanders, Andrew. Short Oxford History of English Literature. Oxford Univ. Press, London

ENGLISH POETRY FROM CHAUCER TO BLAKE

Course Code: BEG 102

Credit Units: 05

Contact hrs: 03

NTCC: 02

Course Objective:

The course includes a study of English poetry from Chaucer of the later Middle Age to the Age of Transition. It has representative poets from different ages and their poems. This course will enable the students to get a broad perspective of the important periods of English Poetry and different genres of poetry. It will also tackle such issues as - poet in relation to society, themes of nature, imagination, etc

Text:

Text: Unit I- 16th century

1. Geoffrey Chaucer - Prologue to the Canterbury Tales (Overview)
William Shakespeare - True Love (Sonnet No. 116)
-

Unit II-17th century

1. John Donne - Death be not proud, A Valediction: forbidden Mourning
2. John Milton - On his blindness
-

Unit III-18th Century

1. Pope - Ode on Solitude :Setting of the poem; theme analysis, textual analysis
2. Thomas Gray - Elegy Written in a Country Churchyard
3. William Blake - London Setting of the poem; theme analysis, textual analysis
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Examination Scheme:

Components	M	VV/A	A	EE
Weightage (%)	10	15	5	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- Fowler, Alistair & Scot-Kilvert, Ian: Edmund Spenser. Longman.
 - Guibory: The Cambridge Companion to John Donne. Cambridge University Press.
 - Danielson, Dennis (Ed): Cambridge Companion to Milton. Cambridge University Press.
 - De Grazia, Margreta & Wells, Stanley: Cambridge Companion to Shakespeare. Cambridge University Press.
 - Zunder, William: Paradise Lost: J Milton. Macmillan.
 - Bottrall, Margaret: William Blake: Songs of Innocence and Experience. Octava
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DRAMA FROM ELIZABETHAN TO RESTORATION AGE

Course Code: BEG 103

Credit Units: 04

Contact hrs: 03

NTCC: 01

Course Objective:

The course will give an insight into different genres of Drama from the Elizabethan to the restoration age. For that matter writers and their works, which are representative of the significant periods, are taken up

Unit I Introduction to Drama Elizabethan Age:, its chief characteristics, chief Writers, trends, Movements, Shakespearean Comedy

1. Shakespeare: As you Like It; Merchant of Venice
Setting, Background, Plot, Theme, Characters, Techniques,
Textual analysis, Explanation (Act and scene wise)

Unit II Restoration age: Comedy of manners, Traits, Writers, Influence, Movements

1. Ben Jonson Everyman in his Humor (Non –detailed study)
Setting, Background, Characters, Theme, Techniques
2. Sheridan ‘The School for Scandal’ (Non-detailed Study)
Setting, Background, Characters, Theme, Techniques
3. Congreve ‘The Way of the World’
Setting, Background, Plot, Characters, Theme, Explanation Act and Scene wise)

Examination Scheme:

Components	MT	VV/A	A	EE
Weightage%	10	15	5	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- Ali, Amir. Basic Introduction to Shakespeare. Oxford University Press.
- Bloom, Harold. William Shakespeare. New York: Chelsea House, 1986.
- Clemen, Wolfgang. Shakespeare’s Dramatic Art: Collected Essays. New York: Routledge, 2005.
- Holdsworth, Roger Victor. Jonson: Everyman IN HIS Humor and The Alchemist: A Casebook. Macmillan.
- Lyons, Patric. Congreve: Comedies. Macmillan.
- Morwood, James and David Crane. Eds., Sheridan Studies. Cambridge University Press, 1995.
- Taylor, D. Crane. William Congreve. Oxford University Press, 1931.

CLASSICAL LITERATURE IN TRANSLATION

Course Code: BEG 104

Credit Units: 03

Course Objective:

Identify texts, contexts, and authors—and thematic, genre-based and stylistic hallmarks of those texts and authors within the early literary traditions. Understand, discuss and interpret key texts, ideas, themes, and aesthetic modalities and explain how the texts, ideas, themes and modalities arose within a given cultural or historic context. Recognize and discuss significant genre and stylistic aspects of those texts. Relate their knowledge of ancient texts and belief systems to enduring issues and values in contemporary societies, including their own.

Unit I

1. Greek Literature: Introduction to Greek Poetry
Traits, trends, Movements
2. Homer **The Iliad** (An Over view)
Setting, Background, theme,
Characters, techniques
3. Virgil **Aeneid**
Setting, Background, theme, characters, techniques,
Explanation (Act & Scene wise)

Unit II

1. Indian Literature: Introduction to Indian Drama and Poetry/Upanishads
Traits, Trends, Theories
2. Ved Vyas **Bhagwadgeeta Chapter VIII** (Translated by Fitzgerald)
3. Kabir Some Selected poems of Kabir translated by Rabindra Nath Tagore
Or
Kalidasa **Abhigyan Shakuntalam**
Setting, Background, Theme, Plot, Characters, Techniques

Examination Scheme:

components	MT	VV/A	A	EE
Weightage	10	15	5	70

(MT-Mid Term; VV -Viva Voce; A-Attendance; EE-End Term)

Text & References:

- A Companion to Greek Tragedy by Justina Gregory, Blackwell Publishing
- Kabir tran. By Tagore
- The Cambridge Companion to Greek Tragedy (Cambridge Companions to Literature) (Paperback) by P. E. Easterling
- Greek Tragedy in Action, Oliver Taplin, Routledge, 2003
- **Greek and Roman Comedy:** Translations and Interpretations of Four Representative Plays, Edited by Shawn O'Bryhim, Translated by George Fredric Franko, Timothy Moore, Shawn O'Bryhim, and Douglas Olson.
- Kālidāsa . [The Recognition of Sakuntala: A Play In Seven Acts](#). Oxford University Press.(2001)
- Palshikar, Sanjay. Evil and the Philosophy of Retribution: Modern Commentaries on the Bhagavad-Gita, Routledge (2015).

Project Work

Course Code: BEG 150

Credit Units: 05

The students need to choose the topic selected from BEG 101, BEG 102, BEG 103 & BEG 104
Syllabus

1. An Introduction to Victorian Age and Modern Period- Emergence of New Literatures in English
2. Romantic Movement and French Revolution
3. Pope: Ode On Solitude
4. William Blake: London: Setting of the poem, textual analysis, comparison to present day London to past
5. Sheridan: School for Scandal Textual Analysis/ Comparative Study

Recommended Readings:

History of English Literature: WH Hudson

- Morwood, James and David Crane. Eds., Sheridan Studies. Cambridge University Press, 1995
- Bottrall, Margaret: William Blake: Songs of Innocence and Experience. Octava

Evaluation Scheme:

S.No	Evaluation by	Criteria	Marks
1.	Institution	Quality, Depth & Breath of analysis, Coverage, Scope and Content ,Project fulfillment Data Collection ability in the field, Scope of Implementation	50
2.	Board of Examiners	Viva Voce	50
Total			100

HISTORY OF ENGLISH LANGUAGE

Course Code: BEG 201

Credit Units: 05

Contact hrs: 03

NTCC: 02

Course Objective:

The course is designed to make the students understand something of the structure of the language of their study. It also looks at its position in the world diachronically and its relation to other tongues, the wealth of its vocabulary together with the processes in which that vocabulary has been and is being enriched. The history of a language is intimately bound up with the history of the peoples who speak it and so the complex relationships among the many different varieties of speech that are gathered under the single name of the English language will also be discussed.

Course Contents:

Unit I

1. The English Language- Old English,
2. Foreign Influences on English; 450- 1066,
3. Middle English, Renaissance. 1066- 1485

Unit II

1. Theories on the Origin of Language
2. Indo European family of languages
3. Grimm's Law; Verner's Law
4. The Great Vowel Shift

Unit III

1. Characteristics of English
2. Structure
3. Word formation processes
4. Phonetic Change.

Unit IV

1. From Island Tongue to World Language
2. Indian English and American English.

Examination Scheme:

Components	M	VV/A	A	EE
Weightage (%)	10	15	05	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- Gerry Knowles. 1997. A Cultural History of the English Language. London. Arnold.
- Albert C Baugh. 2002. A History of the English Language. Fifth edition. London. Rutledge.
- Crystal, David. 2003. English as a Global Language. Cambridge University Press.
- Crystal, David. Cambridge Encyclopaedia of the English Language. Cambridge Univ. Press
- Ramanathan, Vaidehi. English Vernacular Divide, The: Postcolonial Language Politics and Practice. Orient Black Swan
- Wood F T. An Outline History of the English Language. Macmillan
- Bloomfield, Leonard. An Introduction to the Study of Language. John Benjamin

ENGLISH POETRY FROM WORDSWORTH TO TENNYSON

Course Code: BEG 202

Credit Units: 05

Contact hrs: 03

NTCC: 02

Course Objective:

The course includes a study of English poetry from Wordsworth of the Romantic Age to Tennyson of the Victorian Age. It has representative poets from these ages and their poems. This course will enable the students to get a broad perspective of the important as well as prolific periods of English Poetry and different genres of poetry. It will also tackle such issues as - poet in relation to society, themes of nature, imagination, the Victorian Dilemma, etc.

Unit I

- 18th Century: Introduction to the Age, Romantic Revival, concept of Poetry
- Wordsworth** **Tintern Abbey; Ode on Intimations of Immortality**
Setting, Background, Theme,
Language, Textual analysis and Explanation
- Samuel Taylor Coleridge** **Kubla Khan, Ode to Dejection**
Setting, Background, Theme,
Textual analysis and Explanation
- Shelley** **Ode to the West Wind**
Setting, Background, Theme, Language, Textual analysis and Explanation
- Keats** **Ode on a Grecian Urn; Ode to Nightingale**
Setting, Background, Theme, Language,
Textual analysis and Explanation
- Byron** **She Walks in Beauty**
Setting, Background, Theme,
Textual analysis and Explanation

Unit II

- 19th century: Introduction to the Age; Victorian Compromise, theories, Movements
- Browning** **My Last Duchess; 'The Last Ride Together'**
Setting, Background, Theme,
Textual analysis and Explanation
- Arnold** **Dover Beach**
Setting, Background, Theme,
Textual analysis and Explanation
- Tennyson** **Ulysses**
Setting, Background, Theme, Textual analysis and Explanation

Examination Scheme:

Components	MT	VV	A	EE
Weightage	10	15	5	70

(MT- Mid Term; VV- Viva Voce; A- Attendance; EE- End Term)

Text & References:

- Roe, Nichole: Romanticism. Oxford University Press.
- Wolfson, Susan J: Cambridge Companion to Keats. Cambridge University Press.
- Fraser, George Sutherland: John Keats: Odes: A Casebook. Macmillan.
- Robinson, Daniel: A Century of Sonnets: The Romantic Era Revival. Oxford University Press.
- Palmer, David John: Tennyson. Ohio University Press.

MODERN DRAMA

Course Code: BEG 203

Credit Units: 05

Contact hrs: 03

NTCC: 02

Course Objective:

The study of Modern plays will help students understand the complex relationship of play, theater and audience as also their associated theatrical techniques. The study of prescribed texts will also help students in understanding certain socio-political issues of the times.

Unit I

1. British Literature: Introduction to 20th Century Drama

2. G.B Shaw

Pygmalion

Setting, Plot, Character, Theme, Genre
Textual Analysis and explanation
(Act and Scene Wise)

3. John Osborne

Look Back in Anger

Setting, Plot, Character, Theme, Genre,
Textual Analysis and explanation
(Act and Scene Wise)

Unit II

1. Indian Literature Introduction to Indian Drama

2. Girish Karnad

Taledanda

Setting, Plot, Character, Theme, Genre,
Textual Analysis and explanation
(Act and Scene Wise)

3. Mahesh Dattani

Tara

Setting, Plot, Character, Theme, Genre,
Textual Analysis and explanation
(Act and Scene Wise)

Examination Scheme:

Components	MT	VV	A	EE
Weightage	10	15	5	70

(MT- Mid Term; VV- Viva Voce; A- Attendance; EE- End Term)

Text & References:

- Brown, John R. Theatre Language: A Study of Arden, Osborne, Pinter and Wesker. London: Allen Lane, 1972.
- Dillon, Cynthia Bishop. The Playwriting Self of Bernard Shaw. Southern Illinois University Press, 1991.
- Malamud, Randy. T. S. Eliot's drama: A Research and Production Sourcebook. London: Greenwood Press, 1992.
- Raby, Peter. Ed., The Cambridge Companion to Harold Pinter. Homerton College: Cambridge University Press, 2001

INDIAN SHORT FICTION (OE)

Course Code: BEG 205

Credit Units: 03

Course Objective: The study of Translated texts will help students to localize culture and identity through understanding of a wide spectrum of perspectives on Indian nationhood and culture. The study of Modern Indian Poetry will acquaint students with the development of new art form as a result of multiplicity subjective positions initiated by a variety of experiences in Modern India

Unit I

1. Introduction to Indian Short Fiction

Rabindra Nath Tagore: 'The Home Coming', 'The Post Master'

Setting, Background, theme,
Textual Analysis, Critical Study

2. R.K. Narayan : Malgudi Days(the Astrologer's Day,

The Grandmother's Tale,
Under the Banyan Tree

3. Khushwant Singh : 'The Mark of Vishnu'

Setting, Background, theme,
Textual Analysis, Critical Study

Unit II

1. Jhumpa Lahiri: Interpreter of maladies, Unaccustomed Earth

Setting, Background, theme,
\\Textual Analysis, Critical Study

Examination Scheme:

Components	MT	VV/A	A	EE
Weightage (%)	10	15	05	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- **History of Indian Literature**
- Tagore, Rabindranath; Alam, F. (editor); Chakravarty, R. (editor) (2011), The Essential Tagore, Harvard University Press
- Tagore, Rabindranath; Ray, M. K. (editor) (2007), The English Writings of Rabindranath Tagore, 1, Atlantic Publishing
- The Mark of Vishnu and Other Stories, (Short Story) 1950
- Interpreter of Maladies (1999)

Project Work

Course Code: BEG 250

Credit Units: 05

Students need to select any of the following taken from BEG 201, 202, 203, 204,205

1. Word Formation Processes
2. Phonetic Change
3. John Keats: Ode On a Grecian Urn
4. Byron: She Walks in Beauty
5. Mahesh Dattani: Tara

Evaluation Scheme:

S.No	Evaluation by	Criteria	Marks
1.	Institution	Quality, Depth & Breath of analysis, Coverage, Scope and Content ,Project fulfillment Data Collection ability in the field, Scope of Implementation	50
2.	Board of Examiners	Viva Voce	50
Total			100

Text & References:

- Adams ,V.1973. An Introduction to Modern English Word Formation. London: Longman
 - Chomsky, N., and M.Halle.1968. The sound pattern of English. New York: Harper and Row.
 - Lyons J, 1977. Semantics. 2 Vols. Cambridge: Cambridge University Press.
 - Crystal D.1997. Encyclopedia of Language: 2nd Vol., Cambridge: Cambridge University Press
 - Tara by Mahesh Dattani
 - Critical study of John Keats' Poems
 - Critical Study Of Byron
 - History of Victorian Literature
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Syllabus – Third Semester

Twentieth Century Indian Writings in English

Course Code: BEG 301
NTCC: 02

Credit Units: 03

Course Objective:

The study of Translated texts will help students to localize culture and identity through understanding of a wide spectrum of perspectives on Indian nationhood and culture. The study of Modern Indian Poetry will acquaint students with the development of new art form as a result of multiplicity subjective positions initiated by a variety of experiences in Modern India.

Unit I

1. Short Stories in translation
2. Premchand - The Holy Panchayat
3. Ambai - The Squirrel
The Card Sharper's
4. Basheer - Daughter
5. Saadat Hasan Manto - Toba Tek Singh

Unit II

1. Indian English Poetry

2. H. Derozio - Harp of India
3. Toru Dutt - Our Casurina Tree
4. Sri Aurobindo - Rose of God
5. Sarojini Naidu - A Soul's Prayer
6. N. Ezekiel - Night of the Scorpion
7. K.N. Daruwalla - The Ghaghra in Spate
8. A. Ramanujam - Carpe Dien
9. Kamala Das - Dance of Eunuchs

Unit III

1. Indian English Drama:

2. Rabindra Nath Tagore : Chandalika

Examination Scheme:

Components	M	VV/A	A	EE
Weightage (%)	10	15	05	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- Mehrotra Krishna Arvind. *The Oxford India Anthology of Twelve Modern Indian Poets*. Oxford univ. Press
- Singh R.P. *Anthology of Indian English Poetry*. Orient Black Swan
- Ramanujan A.K. *The Collected Essays of A.K. Ramanujan* Oxford.

ENGLISH NOVEL

Course Code: BEG 302

Credit Units: 03

Course Objective:

English Novel being a very important aspect of English literature, this course aims to give a broad understanding of the English Novel. It will give an insight into the major literary periods in relation to the English novel and their related characteristics and issues.

UNIT I – 19th Century Novel

1. Introduction to Romantic Age
2. Introduction to Jane Austen
3. Pride and Prejudice – Text , Discussion
4. Analyzing P&P- Title, Characters, Significance, Themes, Feminism

UNIT II – Victorian Novel

1. Introduction to Victorian Age
2. Introduction to Charles Dickens
3. Great expectations
4. Analyzing GE - Title, Characters, Significance, Themes, Gothicism

Unit III- Modern Novel

1. Introduction to Modern Novel
2. Introduction to E.M.Forster
3. A Passage to India –Text, Discussion
4. Analyzing API – Title , Characters, Significance, Themes

UNIT IV – Post-modern Indian English Novel

1. Introduction to Post-modernism
2. Introduction to Chitra Divakaruni Banerjee
3. Introduction to Mahabharata
4. The Palace of Illusion – Text, Discussion
5. Analyzing TPI - Title , Characters, Significance, Themes

Examination Scheme:

Components	MT	VV/A	A	EE
Weightage	10	15	5	70

(MT- Mid Term; VV- Viva Voce; A- attendance; EE- End Term)

Text & References:

- John Richetti. Cambridge Companion to the Eighteenth Century Novel. Cambridge Univ. Press
- Wilbur L Cross. Development of The English Novel.

LITERARY CRITICISM

Course Code: BEG 303
NTCC: 02

Credit Units: 5

Course Objective:

Literary Criticism has come to hold a prominent place in the study English Literature. The course will give an insight into certain literary traditions in relation to English Literary Criticism. The course will acquaint the students in contemporary issues and trends in literary criticism from Aristotle to the present day.

Unit I

1. Introduction to Literary Criticism: Greek Concepts, theories
2. Aristotle: On Poetics: Theory; formative Elements, Catharsis, Hamartia, Concept of Tragic Hero
Concept of Tragedy, Textual analysis

Unit II

1. 18th Century Literary Criticism: Theory, concepts, Movements
2. Wordsworth: Preface to Lyrical Ballads: Definition of Poetry, Concept of Poetry, Analysis of the text
3. Coleridge: Fancy & Imagination: Theory, Concept, Types of Fancy and Imagination, Textual analysis

Unit III

1. 19th Century Criticism: Theory, Concepts, Trends, Movements, Schools and Groups
2. Matthew Arnold: Study of Poetry: Theory, Concept, Trends, Movements
3. T.S. Eliot: Tradition and the Individual Talent: theory, Concept, Movements, Textual analysis

Examination Scheme:

Components	MT	VV/A	A	EE
Weightage	10	15	5	70

Text & References:

- Amian Das Gupta, Poetics. Pearson Education.
- John R. Willingham, A Handbook of Critical Approaches to Literature. Oxford University Press.
- Lodge, Modern Criticism and Theory: AReaders, 2/E. Pearson Education.
- Patric Waugh, Literary Theory and Criticism. Oxford University Pre

Project Work

Course Code: BEG 350

Credit Units: 10

Students need to select any of the following taken from BEG 301, 302, 303, 304,305

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1. Short story- Basheer : Daughter
2. Poetry: A K Ramanujan: Carpediem
3. Drama: Rabindra nath Tagore: Chandalika
4. Literary Criticism: 19th Century Criticism- Theory, Trends, Movements, Schools and Groups
5. Matthew Arnold : Study of Poetry- Theory, Concepts, Trends and Movements
6. Jane Austen: Pride and Prejudice
7. Amitav Ghosh: The Palace of Illusions

S.No	Evaluation by	Criteria	Marks
1.	Institution	Quality, Depth & Breath of analysis, Coverage, Scope and Content ,Project fulfillment Data Collection ability in the field, Scope of Implementation	50
2.	Board of Examiners	Viva Voce	50
Total			100

Recommended readings:

- John R. Willingham, A Handbook of Critical Approaches to Literature. Oxford University Press.
 - Lodge, Modern Criticism and Theory: A Readers, 2/E. Pearson Education.
 - Patric Waugh, Literary Theory and Criticism. Oxford University Press.
 - Mehrotra Krishna Arvind. *The Oxford India Anthology of Twelve Modern Indian Poets*. Oxford univ. Press
 - Singh R.P. *Anthology of Indian English Poetry*. Orient Black Swan
 - Ramanujan A.K. *The Collected Essays of A.K. Ramanujan* Oxford.
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POST-COLONIAL LITERATURE

Course Code: BEG 305

Credit Units: 03

Course Objective:

...to read a range of colonial and postcolonial fiction with reference to its historical context and contemporary reception. To discuss the stereotypes encoded in colonial fiction and the efficacy of literary techniques employed by authors who desired to challenge these stereotypes. To discuss the methods used by postcolonial authors to convey the legacy of Imperialism

Unit I

1. Postcolonial Literature: (Indian & American)
Development, Theories, Movements,
Influences, Concepts

Unit II:

1. Indian Novel: Introduction to Indian Fiction Writing; Characteristics;
Popularity; Influence
2. Amitav Ghosh: The Shadow Lines
Theme, Story analysis,
Textual Analysis, Critical Study,
3. R.K.Narayan: The Man Eater of Malgudi
Theme, Story analysis,
Textual Analysis, Critical Study,

Unit III

1. American Fiction: Development, Theories, Movements, Influences, Concepts
2. Toni Morrison: Beloved
Theme, Story analysis,
Textual Analysis, Critical Study,

Examination Scheme:

Components	MT	VV/A	A	EE
Weightage	10	15	5	70

(MT-Midterm; VV-Viva-voce; A-Attendance; EE- End term Examination)

Text & References:

Recommended Readings:

- Beloved by Toni Morrison
- The Empire Writes Back: Theory and Practices in Post-Colonial Literature by Bill Ashcroft, Gareth Griffiths and Helen Tiffin
- Toni Morrison: Critical and Theoretical Approaches by Nancy J. Peterson

- ☐ The Man eater of Malgudi by R.K.Narayan
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Syllabus – Fourth Semester

LITERARY THEORY

Course Code: BEG 401

Credit Units: 05

CC: 03

NTCC-2

Course Objective:

This course will familiarize students with the study of major twentieth-century theories and its applications. The course will enable students to comment on various theories and apply them to works of literature and aspects of contemporary culture.

Unit I

1. Introduction to British Literary Theory
2. Concepts & Theory
3. Raymond Williams: Dominant, Residual and Emergent
4. Spatial Analysis, Marxism and literature

Unit II

1. Introduction to American Literary Theory
2. Edward Said: Introduction to Orientalism

Geopolitics and cultural hierarchy

Post-culturalism

3. Elaine Showalter: Towards A feminist Poetics

Gynocriticism

Feminism

Unit III

1. French literary Theory
 - Intentional Fallacy
 - Postmodernism
2. Death of the Author
 - Post structuralism
 - Post modernism

Unit IV

1. Indian Literary Theory
2. Chandra Talpade Mohanty
 - Transnational feminist theory
 - Anti-capitalist feminist
3. Under Western Eyes
 - Introduction to UWE
 - Western Feminism
 - Third World Woman

Examination Scheme:

Components	M	VV/A	A	EE
Weightage (%)	10	15	05	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- Lodge, Modern Criticism and Theory: A Readers,2/E. Pearson Education.
 - Patric Waugh, Literary Theory and Criticism. Oxford University Press.
 - Peter Barry, The Beginning Theory.
 - Seldon, A Reader's Guide to Contemporary Literary Theory, 5/E. Pearson Education.
 - Terry Eagleton, Literary Theory: An Introduction, 2nd ed. (Oxford: Blackwell).
 - Young, Robert J C, Postcolonialism: A Very Short Introduction. Oxford.
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PROSE FROM 16TH TO 20TH CENTURY

Course Code: BEG 402

Credit Units: 05

Contact hrs: 03

NTCC: 02

Course Objective:

This course will introduce the different styles of prose through different ages. It instructs the students how the various styles be examined in the aesthetic structure of prose.

Unit I: Introduction to the Prose of 16th century: Related Movements, theories, characteristics

Francis Bacon (1561–1626): Of Studies

: Of Great Place

Detailed study of the essay, Critical Study

Bacon's Style of Writing

Unit II: Introduction to 17th & 18th Century Prose: Periodicals, Related movements,

Joseph Addison (1672-1719): Reflections in Westminster Abbey, Lady's Head Dress

Sir Richard Steele (1672 –1729): The Spectator Club

Oliver Goldsmith (1730 –1774): National Prejudices

Charles Lamb (1775–1834): Dream-Children; a Reverie

Detailed study of the essays: Explanation of the Essay, Critical Study, Style of writing.

Unit III: Introduction to 19th Century Prose: Related movements, Characteristics

William Hazlitt (1778 – 1830) – On Going Journey

Detailed study of the essay, Critical Study

Hazlitt's Style of Writing

Examination Scheme:

Components	MT	VV/A	A	EE
Weightage (%)	10	15	05	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- W. E. Williams (Editor). 1943. A Book of English Essays (Penguin English Library). Penguin Books Ltd
- Department of English and Modern European Languages. 1998. Forms of English Prose. Oxford
- Ashok Thorat. 1998. Poetry and Minor Forms of English Literature. Oxford
- John J. Gross. 1998. The new Oxford book of English prose. Oxford

20TH CENTURY INDIAN ENGLISH NOVEL

Course Code: BEG 403

Credit Units: 05

Contact hrs: 03

NTCC: 02

Course Objective:

This course will orient students towards understanding of Indian English Novel since its beginnings till recent day. To this end the texts will be studied in their relevance to the major sociopolitical issues of the Indian nation in the 20th century. The study of such texts will put in perspective the issues of Indian Culture, Religion and Nationalism.

Unit I

1. History of Indian English Novel
2. Concerns and issues in Indian English Novel

Unit II

1. Introduction to R.K.Narayan
2. The Guide – Text and Discussion
3. Analyzing The Guide – Title, Characters, Themes
4. Introduction to Kamla Markandaya
5. Nectar in a Sieve – Text , Discussion
6. Analyzing NIS – Title, Characters, Themes

Unit III

1. Introduction to U.R. Ananthmurthy
2. Samskara – Text and Discussion
3. Analyzing Samskara- Title, Characters, Themes
4. Introduction to Anita Desai
5. Where Shall We Go This Summer – Text, Discussion
7. Analysing WSWGTS - Title, Characters, Themes, Feminism

Examination Scheme:

Components	MT	VV/A	A	EE
Weightage (%)	10	15	5	70

(MT-Mid Term; VV-Viva voce; A- Attendance; EE-End term Examination)

Text & References:

- Iyengar K.R. Srinivas. Indian Writing in English. Advent Books Division
- Daiches D. Critical Approaches to English Literature. Orient Black Swan.
- V. Padma. Fiction as Window: Critiquing the Indian Literary Cultural Ethos since the 1980. Orient Blackswan.
- Dodiya Jaydesinh. Indian Women Novelists in English. Sarup and sons.
- Text- Where Shall we go This summer by Anita Desai
- Text-Samskara by U.R. Ananthmurthy
- Text- The Guide By R. K. Narayan

Project Work

Course Code: BEG 450

Credit Units: 07

Students need to select any of the following taken from BEG 401, 402, 403, 404,405

1. Indian Literary Theory
2. Chandra Talpade Mohanty
3. Transnational feminist theory
4. Anti-capitalist feminist
5. Samskara: Ananthmurthy
6. William Hazlitt: On Going Journey
7. Anita Desai: Where Shall We Go This Summer

Evaluation Scheme:

S.No	Evaluation by	Criteria	Marks
1.	Institution	Quality, Depth & Breath of analysis, Coverage, Scope and Content ,Project fulfillment Data Collection ability in the field, Scope of Implementation	50
2.	Board of Examiners	Viva Voce	50
Total			100

Text & References:

- Styan, J. L. Modern Drama In theory and Practice: Vol. I, Realism and Naturalism, Cambridge University Press, UK, 1983.
 - Monaco, Paul, Modern European culture and Consciousness, 1870 – 1970, State University of New York Press, Albany, 1983.
-

AFRICAN AMERICAN WRITING

BEG 405

Credit Units 03

Course Objective:

The work aims to acquaint the students with the Afro- American writers. The study of the same will help the students to have knowledge about the writers' age, writing techniques, impact of it on literature and society and emerging trends in Afro American Literature. Various genres of Literature writing will be studied under this course.

UNIT I – INTRODUCTION TO AFRICAN AMERICAN WRITING

1. Introduction to African American Writing
2. Short History of African-American Writing

UNIT II – SHORT STORIES

1. The Best of Simple – Text, Discussion, Title, Significance, Themes, Characters
2. Going to Meet the Man - Text, Discussion, Title, Significance, Themes, Characters
3. Girl - Text, Discussion, Title, Significance, Themes, Characters

UNIT III – DRAMA

1. Color Struck- Text, Discussion, Title, Significance, Themes, Characters

UNIT IV – POETRY

1. The Caged Bird – Text, Discussion, Title, Significance
2. Sympathy - Text, Discussion, Title, Significance

Examination Scheme:

Components	MT	VV/A	A	EE
Weightage (%)	10	15	05	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Recommended Texts & Readings:

- Langston Hughes: The Best of Simple
- Zora Neale Hurston: Color Struck
- Paul Lawrence Dunbar: Sympathy
- Maya Angelou: The Caged Bird
- James Baldwin: I am going to meet the Man
- Jamaica Kinkaid: Girl
- Audrey Golden: A brief History of Afro American Literature
- <http://www.pbs.org/wnet/americanmasters/blog/american-masters-shaped-black-history/>

Syllabus – Fifth Semester

MODERN ENGLISH POETRY

Course Code: BEG 501

Credit Units: 05

CC: 03
NTCC-2

Course Objective:

This course will study some poems of representative poets that go into shaping Modernism. The employment of newer styles and techniques in poetry as Myth, Imagery, symbolism and allusions will be dealt. At a broader plane, the texts will be studied in relation to the major socio-political issues around such times that engulf the modern man. The course will study the relationship between the texts and the socio-political issues of the times - unrest in Ireland in the first quarter of 20th century and degeneration of structures and moral values brought about by the two world wars.

Unit I

T.S. Eliot

The Love song of J. Alfred Prufrock
Hollow Men

W.B. Yeats

Sailing to Byzantium
Second Coming

W.H. Auden

'In the Memory of W.B. Yeats'
September, 1939

Unit II

G.M. Hopkins

Felix and Randall

Philip Larkin

Wants

Ted Hughes

Thought Fox, Hawk Roosting

Examination Scheme:

Components	MT	A/VV	A	EE
Weightage (%)	10	15	05	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- Howes, Marjorie, The Cambridge Companion to W. B. Yeats, Cambridge University Press, 2006
- Tate, Allen, T. S. Eliot: The Man and His Work, Penguin, 1971.
- Haffenden, John, W.H. Auden, the Critical Heritage, Routledge & Kegan Paul, 1983.
- Fuller, John, W.H. Auden: A Commentary, Princeton University Press, 1998

CONTEMPORARY LITERATURE-I

Course Code: BEG 502

Credit Units: 05

NTCC: 03

Course Objective:

Contemporary literature is an important area of study in the contemporary English Literary Studies. The texts will be discussed in terms of key aspects, including: colonial and post-colonial experience; national, cultural, and racial identity; voice; language; political writing; gender and colonization; exile; and imperialism. Discussing texts in their historical and cultural contexts, the course aims to give students both a broad knowledge of Contemporary literature and in-depth understanding of specific texts and issues.

Unit I

Canadian Literature:

Introduction to Canadian Poetry

Margaret Atwood: Siren Song; Women Work, Sad child

Background and setting of the poem

Explanation of the poem

Thematic and Critical study

Unit II

Indian Literature:

Introduction to Indian Novel

V.S.Naipaul: A House for Mr. Biswas

Background& Setting of the novel

Analysis of the text based on theme and structure

Critical study of the novel

Arundhati Roy: The God of Small Things

Background& Setting of the novel

Analysis of the text based on theme and structure

Critical study of the novel

Unit III

African Literature: Introduction to African Literature

Chinua Achebe: Things Fall apart

Background& Setting of the novel

Analysis of the text based on theme and structure

Critical study of the novel

Examination Scheme:

Components	MT	A/VV	A	EE
Weightage%	10	15	5	70

(MT: Midterm; A/VV: Assignment/Viva Voce; A: Attendance; EE: End Term)

Text & References:

- Binod Mishra, Explorations in Australian Literature. Sarup & Sons.
- Elleke Boehmer, Colonial and Postcolonial Literatures: Migrant Metaphors. Oxford.
- Lazarus, The Cambridge Companion to Postcolonial Studies. Cambridge University Press.

FICTION: SCIENCE AND MYSTRIES

Course Code: BEG 503

Credit Units: 04

CC: 03
NTCC: 01

Course Objective:

To study popular forms of novel in literature; the course will locate these popular forms of novel in the domain of novel genre. The course will work out certain novel genres which in the past were not popularly included in literary studies, which in the present times have captured the attention of English literature studies.

UNIT I

1. Introduction to Modern Novel
2. George Orwell – Life, Works, Style
3. Animal Farm - Text, Themes, Characters, Critical Views

UNIT II

1. Introduction to Children's Fiction
2. Lewis Carroll - Life, Works, Style
3. Through the Looking Glass - Text, Themes, Characters, Critical Views

UNIT III

1. Introduction to Detective Novel
2. Agatha Christie – Life, Works, Style
3. The Murder of Roger Ackroyd - Text, Themes, Characters, Critical Views
4. Sharadindu Bandhyopadhyaya - Life, Works, Style
5. Byomkesh Bakshi - Text, Themes, Characters, Critical Views

Examination Scheme:

Components	MT	VV/A	A	EE
Weightage (%)	10	15	05	70

(M-Mid Term; V-Viva Voce; A-attendance; EE-end term exam)

Text & References:

- Christopher Pawling, 'Popular Fiction: Ideology or Utopia?', Popular Fiction and Social Change, ed. Christopher Pawling (London: Macmillan, 1984).
- Umberto Eco, 'Narrative Structure in Fleming,' in the Study of Popular Culture: A Sourcebook, ed. Bob Ashley (London: Pinter, 1989), pp. 124-34.
- Darko Suvin, 'On Teaching SF Critically,' from Positions and Presuppositions in Science Fiction, (London: Macmillan), pp. 86 – 96.
- Felicity Hughes, 'Children's Literature: Theory and Practice,' ELH. 45 (1978), pp. 542-62.

Project Work

Course Code: BEG 550

Credit Units: 06

Students need to select any of the following taken from BEG 501, 502, 503, 504,

1. **African Literature: Introduction to African Literature**
2. Chinua Achebe: Things Fall Apart
3. Arundhati Roy: The God Of Small Things
4. Sharadindu Bandhyopadhyaya: Byomkesh Bakshi
5. Philip Larkin: Wants
6. Ted Hughes :Thought Fox, Hawk Roosting

Evaluation Scheme:

S.No	Evaluation by	Criteria	Marks
1.	Institution	Quality, Depth & Breath of analysis, Coverage, Scope and Content ,Project fulfillment Data Collection ability in the field, Scope of Implementation	50
2.	Board of Examiners	Viva Voce	50
Total			100

Text & References:

- Voices in the City by Anita Desai
 - The Fiction of Anita Desai by R.K.Dhawan
 - Storm in Chandigarh by Nayantara Sahgal
 - The Fictional Milieu of Nayantara Sahgal: A Feminist Perspective by Asha Choubey
 - Jasmine by Bharati Mukherjee
 - Bharati Mukherjee: Critical Perspectives by Somdatta Mandal
-

Women's Writing in general in the Nineteenth and Twentieth centuries

Course Code: BEG 505
NTCC: 0

Credit Units: 03

Course Objective:

The 19th and the 20 Century have witnessed a sharp and steady rise of women writers who have stood up for the cause of women through their literary works. The course aims to familiarize women with position of women in the nineteenth and twentieth century. The goal of the course is to then make the students aware of the campaign of women writers to make their position less prejudiced and more empowered while they deal with everyday circumstances of life. The course will enable the students to get acquainted to an important trajectory of women writers as they document their socio-cultural position in the Victorian and the Modern Age.

UNIT I

1. Emily Dickinson – Life, Works, Style
2. Text and Analysis- 'Because I Could not Stop for Death', 'Elysium is as Far as to', 'I had no Time to Hate', 'I Felt a Funeral in My Brain', 'I Heard a Fly Buzz', 'The Soul Selects Her Own Society'.
3. Sylvia Plath - Life, Works, Style
4. Text and Analysis- 'Daddy', 'Lady Lazarus', 'Soliloquy of a Solipsist', 'Mirror'

UNIT II

1. Kate Chopin 'The Story of an Hour' – Text and Analysis
2. Katherine Mansfield 'Bliss' – Text and Analysis
3. Walla Cather 'Coming Aphrodite' – Text and Analysis
4. Mahasweta Devi 'Draupadi', in Gayatri Chakravarty Spivak, In Other Worlds, pp. 179-96 – Text and Analysis

Examination Scheme:

Components	M	A/VV	A	EE
Weightage (%)	10	15	05	70

Text & References:

1. Ammons, Elizabeth. Conflicting Stories: American Women Writers at the Turn of the Century. 2008.
2. Coultrap-McQuinn, Susan. Doing Literary Business: American Women Writers in the Nineteenth Century
3. Thompson, Nicole Diane. Victorian Writers and the Women Question. 2006.

Six Semester

LINGUISTICS

Course Code: BEG 601

Credit Units: 04

CC: 03
NTCC: 01

Course Objective:

To acquaint the students with the science of English Language; Students will be able to explore techniques of knowing English language. The course aims to train students with concepts like Morphology, syntax, Phonology, Phonetics etc.

UNIT I: LANGUAGE AND PHONOLOGY

• Human language: form and functions; Acquisition versus learning, Speech production; articulatory, auditory, and acoustic phonetics, Elementary phonetics and phonology; consonants and vowels, tone, stress and accent; phone, phoneme, allophone.

UNIT II: MORPHOSYNTACTIC PROCESSES

• Morphology and Syntax- morph, morpheme and allomorph; inflection versus derivation; grammatical categories; word formational processes

UNIT III

• Syntactical Structures, Immediate Constituency Analysis, Phrase Structure Grammar, Transformational Grammar

Examination Scheme:

Components	MT	A/VV	A	EE
Weightage%	10	15	5	70

Text & References:

- Plag, Ingo. Brawn. Schramn, Introduction to Linguistics. Mouton de Gruyter. New York. 2007
- Plag, Ingo. Morphological productivity. Mouton de Gruyter. New York. 1999
- F. Meyer, Carles. Introduction to Linguistics. Cambridge University Press. U.K. 2009
- Chomsky, Naom. Syntactic Structures. Mouton & Company. The Hague. 1957

CONTEMPORARY LITERATURE-II

Course Code: BEG 602

Credit Units: 05

Core Component: 03
NTCC: 02

Course Objective:

Contemporary literature is an important area of study in the contemporary English Literary Studies. The texts will be discussed in terms of key aspects, including: colonial and post-colonial experience; national, cultural, and racial identity; voice; language; political writing; gender and colonization; exile; and imperialism. Discussing texts in their historical and cultural contexts, the course aims to give students both a broad knowledge of Contemporary literature and in-depth understanding of specific texts and issues.

Unit I -South African Literature

1. Introduction to South African Literature
2. Introduction to **Nadine Gordimer** and her art of writing
3. Introduction to **My Son's Story**
4. Introduction to Derek Walcott and his writing
5. Poems by **Derek Walcott-The Sea is History; Names; A Far Cry from Africa**
6. Background/setting/of the texts prescribed
7. Critical study of the novel and Poems

Unit II- Latin American Literature

1. Introduction to Latin American Literature
2. Literary Movement and trends
3. Introduction to the Poet Pablo Neruda
4. Textual analysis and critical study of the Prescribed poems-**Tonight I can Write; Discoverers of Chile**

Unit III- Indian Literature

1. Introduction to Indian Literature
2. Introduction to the poet Agha Shahid Ali
3. Salient features of Indian Poetry
4. Critical study and analysis of the text prescribed

Examination Scheme

components	MT	A/VV	A	EE
Weightage%	10	15	5	70

(MT: Mid Term; A/VV: Assignment/ Viva; A: Attendance; EE: End Term)

Recommended Readings:

- Attridge, Derek and Rosemary Jolly, eds. 1998. *Writing South Africa: Literature, Apartheid, and Democracy, 1970–1995*. Cambridge: Cambridge UP.
- Chapman, Michael. 1996. *Southern African Literatures*. London: Longman.
- Smith, David (15 July 2014). "Nadine Gordimer dies aged 90". *The Guardian*. Retrieved 15 July 2014
- Celean Jacobson, "Nadine Gordimer awarded Legion of Honour" Archived 27 Gordimer, Nadine. *Chronicles of Death Foretold*
- Baer, William, ed. *Conversations with Derek Walcott*. Jackson: University Press of Mississippi, 1996.
- Selected poems by Derek Walcott

DISSERTATION

Course Code: BEG 603

Credit Units: 09

The aim of the dissertation is to provide you with an opportunity to further your intellectual and personal development in your chosen field by undertaking a significant practical unit of activity, having an educational value at a level commensurate with the award of your degree. The dissertation can be defined as a scholarly inquiry into a problem or issues, involving a systematic approach to gathering and analysis of information / data, leading to production of a structured report. The Dissertation will help students deal with literary problems and issues and they will learn to demonstrate critical thinking in research and writing.

Chapter Scheme and distribution of marks:

Chapter 1: Introduction – 10 marks

Chapter 2: Conceptual Framework/ National/International Scenario – 25 marks
Chapter 3: Presentation, Analysis & Findings -- 25 marks

Chapter 4: Conclusion & Recommendations -- 10 marks

Chapter 5: Bibliography-- 5marks

The Components of a Dissertation

A Dissertation should have the following components:

- 1) **Cover Page:** This should contain the title of the, to whom it is submitted, for which degree, the name of the author, name of the supervisor, year of submission of the work and name of the University.
- 2) **Acknowledgement:** Various organizations and individuals who might have provided assistance /co-operation during the process of carrying out the study.
- 3) **Table of Content:** Page-wise listing of the main contents in the report, i.e., different Chapters and its main Sections along with their page numbers.
- 4) **Body of the Report:** The body of the report should have these four logical divisions
 - a) **Introduction:** This will cover the background, rationale/ need / justification, brief review of literature, objectives, methodology (the area of the study, sample, type of study, tools for data collection, and method of analysis), Limitations of the Study, and Chapter Planning.
 - b) **Conceptual Framework / National and International Scenario:** (relating to the topic of the Dissertation).
 - c) **Presentation of Data, Analysis and Findings:** (using the tools and techniques mentioned in the methodology).
 - d) **Conclusion and Recommendations:** In this section, the concluding observations based on the main findings and suggestions are to be provided.
- 5) **Bibliography or References:** This section will include the list of books and articles which have been used in the work, and in writing the report.
- 6) **Annexures:** Questionnaires (if any), relevant reports, etc.
(The main text of the Dissertation should normally be in the range of 5000 words. However, there may be annexure in addition to the main text)

Steps of the Dissertation Work

Step I: Selection of the topic should be made keeping the following points into consideration:

- Suitability of the topic.
- Relevance of the topic
- Time available at the disposal.
- Feasibility of data collection within the given time limit.
- Challenges involved in the data collection (time & cost involved in the data collection, possibility of getting responses, etc.)

Step II: Finalisation of the Topic and preparation of Dissertation Proposal in consultation with the

Supervisor.

Step III: Collection of information and data relating to the topic and analysis of the same.

Step IV: Writing the report dividing it into suitable chapters,
viz., **Chapter 1:** Introduction,

Chapter 2: Conceptual Framework / National & International Scenario,

Chapter 3: Analysis & Findings

Chapter 4: Conclusion and Recommendations.

Step V: The following documents are to be attached with the Dissertation:

1) Approval letter from the supervisor (Annexure-IA)

2) Student's declaration (Annexure-IB)

3) Certificate from the Competent Authority of the Organisation / Institution, if the student undertakes the Dissertation Work in any Organisation / Institution.

Annexures,

References / Bibliography

Guidelines for Evaluation:

- Each of the students has to undertake a topic individually under the supervision of a teacher and to submit the same following the guidelines stated below.
- Language of Dissertation and Viva-Voce Examination has to be English. The Dissertation must be typed and hard bound.
- Failure to submit the Dissertation or failure to appear at the Viva-voce Examination will be treated as —Absent in the Examination. He /she has to submit the Dissertation and appear at the Viva-Voce Examination in the subsequent years (within the time period as per University Rules).
- No marks will be allotted on the Dissertation unless a candidate appears at the Viva-Voce Examination. Similarly, no marks will be allotted on Viva-Voce Examination unless a candidate submits his/her Dissertation.
- Evaluation of the Dissertation to be done jointly by one internal expert and one external expert with equal weightage, i.e., average marks of the internal and external experts will be allotted to the candidate.
- A candidate has to qualify in the Dissertation separately, obtaining a minimum marks of 40 (Dissertation and Viva-Voce taken together) in paper 3.5.
- Marking Scheme for Dissertation and Viva-Voce Examination:

Dissertation	Power Point Presentation & Viva
75 marks	25 marks

AMERICAN LITERATURE (DE)

Course Code: BEG 604

Credit Units: 03

Course Objective:

American Literature as part of English Literary study has gained prominence in the present times. The course will give a detailed study of the Anglo American Writing in relation to contemporary culture and issues.

UNIT –I POETRY

1. Introduction to American Poetry
2. Themes used in American Poetry
3. Explanation and critical study of the text prescribed: After Apple Picking; Birches; Stopping by the Woods on a Snowy Evening

UNIT I- NOVEL

1. Introduction to American novel
2. Introduction to Nathaniel Hawthorne
3. Introduction to Scarlet Letter
4. Introduction to Earnest Hemmingway
5. Introduction to Old man and the Sea
6. Theme/ setting/plot and detailed analysis of the prescribed texts

UNIT-III – DRAMA

1. Introduction to the Drama of American Literature
2. Introduction to Arthur Miller
3. Dramatic Techniques used in The Play
4. Theme/ Plot/Character Analysis
5. Detailed study of the text

Examination Scheme:

components	MT	A/VV	A	EE
Weightage%	10	15	5	70

(MT: Mid Term; A/VV: Assignment/ Viva; A: Attendance; EE: End Term)

Recommended Readings:

- History of American Literature. Richard Grey. Wiley Blackwell. 2011
- Hawthorne, Nathaniel. Scarlet Letter. Ticknor Reed And Fields. 1850
- Hemmingway, Earnest. Old Man & the Sea. Charles Scribners's Sons.1952
- Frost, Robert. Selected Poems. Gail Harvey. Gramercy. 2001
- Miller, Arthur. Death of A Salesman. Viking.1949

INTERNSHIP TRAINING

Course Code: BEG 605

Credit Units: 03

GUIDELINES FOR INTERNSHIP FILE:

There are certain phases of every Intern's professional development that cannot be effectively taught in the academic environment. These facets can only be learned through direct, on-the-job experience working with successful professionals and experts in the field. The internship program can best be described as an attempt to institutionalize efforts to bridge the gap between the professional world and the academic institutions. Entire effort in internship is in terms of extending the program of education and evaluation beyond the classroom of a university or institution. The educational process in the internship course seeks out and focuses attention on many latent attributes, which do not surface in the normal class room situations. These attributes are intellectual ability, professional judgment and decision making ability, inter-disciplinary approach, skills for data handling, ability in written and oral presentation, sense of responsibility etc.

In order to achieve these objectives, each student will maintain a file (Internship File). The Internship File aims to encourage students to keep a personal record of their learning and achievement throughout the Programme. It can be used as the basis for lifelong learning and for job applications. Items can be drawn from activities completed in the course modules and from the workplace to demonstrate learning and personal development.

The File will assess the student's analytical skills and ability to present supportive evidence, whilst demonstrating understanding of their organization, its needs and their own personal contribution to the organization.

The layout guidelines for the Internship File

- A4 size Paper
- font: Arial (10 points) or Times New Roman (12 points)
- line spacing: 1.5
- top and bottom margins: 1 inch/ 2.5 cm; left and right margins: 1.25 inches/ 3 cm

The File will include *five sections* in the order described below. The content and comprehensiveness of the main body and appendices of the report should include the following:

1. **The Title Page**--Title - An Internship Experience Report for (Your Name), name of internship organization, name of the Supervisor/Guide and his/her designation, date started and completed, and number of credits for which the report is submitted
2. **Table of Content**--an outline of the contents by topics and subtopics with the page number and location of each section.
3. **Introduction**--short, but should include how and why you obtained the internship experience position and the relationship it has to your professional and career goals.
4. **Main Body**--should include but not be limited to daily tasks performed. Major projects contributed to, dates, hours on task, observations and feelings, meetings attended and their purposes, listing of tools and materials and their suppliers, and photographs if possible of projects, buildings and co-workers.
5. **Appendices**--include pamphlets, forms, charts, brochures, technical and descriptive literature, graphs and other information related to your Internship experience.

The Main Body will have three sections and will include the following items which will be evaluated for the final assessment:-

1. **An analysis** of the company/organization in which the student is working
2. **A personal review** of the student's management skills and how they have been developed through the programme.

3. **The research report** that the student has prepared on the project assigned to him by the organization. (In case a student is not assigned a specific research project in the organization, he has to select any one aspect of the organization and prepare a research report on it).

ASSESSMENT OF THE INTERNSHIP FILE

The student will be provided with the Student Assessment Record (SAR) to be placed in front of the Internship File. Each item in the SAR is ticked off when it is completed successfully. The faculty will also assess each item as it is completed. The SAR will be signed by the student and by the faculty to indicate that the File is the student’s own work. It will also ensure regularity and meeting the deadlines.

STUDENT ASSESSMENT RECORD (SAR) Criteria for successful completion of the item
Management File Item

1. Analysis of organization (1500- 2000 words)

- • Clear presentation of ideas and analysis
- • Provides an organizational diagram, following organization presentation conventions
- • Analysis covers the organization’s:
 - Business strategy and mission
 - Structure
 - Resources and assets
 - Current financial performance
 - Leadership/decision-making style
 - Staffing and skill base
 - Products/services and customers

2. Personal review of Creative skills development (1000-1500 words)

- • Clear presentation of ideas and analysis
- • Demonstrate awareness of own management skills
- • Presents critical analysis of own management effectiveness, supported with examples
- • Provides evidence of development of specific management skills e.g. strategic, financial, leadership
- Explains how new skills and learning have benefited the organization and self
- Clear presentation of ideas and analysis
- Justifies the choice of subject for the research project and why this

3. Design of Research Project (1500- 2000 words)

Evaluation Scheme:

Dissertation	Power Point Presentation & Viva
75 marks	25 marks

