

**THE DEPARTMENT OF ENGLISH AND CULTURAL STUDIES  
MANIPUR UNIVERSITY**

**MODIFIED SYLLABUS (w.e.f. 2020-21)**

This is the revised syllabus for M.A. Programme in the Department of English and Cultural Studies which comprises twenty papers in four Semesters, each Semester having five papers, thus the total credit is eighty (80). Each paper has four credits and shall carry 100 marks of which the first 30 marks are reserved for internal evaluation through three examination methods. They are:

- |                               |           |
|-------------------------------|-----------|
| (1) Internal Assessment Test: | 10 marks  |
| (2) Home Assignment:          | 10 marks  |
| (3) Viva Voce Test:           | 10 marks. |

At the end of each Semester, an end Semester Examination carrying 70 marks shall be conducted. The marks secured by the students shall be converted to the Grade System, as framed by the University. The duration of the examination is 3 hours. Each semester shall have 90 working days. The Courses are designed as follows.

As the University has adopted Choice Based Credit System (CBCS), students of the 3<sup>rd</sup> and the 4<sup>th</sup> Semesters have to choose one Course each in other disciplines compulsorily from the year 2019-20 in addition to their normal Courses.

**FIRST SEMESTER**

<b>COURSE NO.</b>	<b>TITLE OF COURSE</b>	<b>NUMBER OF CREDITS</b>
101	British Poetry –1	4
102	British Drama –1	4
103	British Fiction– 1	4
104	Academic Writing and Presentation Skills	4
105	Introduction to Linguistics and ELT-I	4

**COURSE NO: ENG. - 101: BRITISH POETRY - I**

**Course Objectives**

Literature is a work of art that expresses life in forms of “truth and beauty” having qualities of permanence and universality revealed through its appeal to human imagination and emotions. It “preserves the ideals of people; and ideals – love, faith, duty, friendship, freedom, reverence – are the part of human life most worthy

of preservation” (Long 7). British Poetry I offers literary works that have preserved the ideals of English life for centuries covering the span of time from the Anglo-Saxon period through the Anglo-Norman, Age of Chaucer, Elizabethan, Puritan, Augustan to the Age of Romanticism. The transition from the Old English period to the Medieval Age, then to the Renaissance and the Modern Age are reflected in these exemplary works in terms of philosophy and education, science and religious thinking, customs and traditions, rites and rituals, habits and perceptions, ways of living and of the dead, etc. The course offers a wide range of poetry of diverse forms, subject matters, style such as metrical romances (also called “dream vision”), sonnets, odes, mock-heroic epic poem, etc. The ideal, feeling, thought, pulse, spirit and fashion of each century and decade have been captured in these timeless works of literature.

### Course Learning Outcome

- Learners will comprehend the ideals of English life for centuries covering the span of time from the Anglo-Saxon period through the Anglo-Norman, Age of Chaucer, Elizabethan, Puritan, Augustan to the Age of Romanticism.
- Learners will have an awareness of the transition from the Old English period to the Medieval Age, then to the Renaissance and the Modern Age.
- Learners will have the understanding of philosophy and education, science and religious thinking, customs and traditions, rites and rituals, habits and perceptions, ways of living as reflected in the exemplary works.
- This course will present the overview of a wide range of poetry of diverse forms.

### Course Content

**Background Lectures: Devoted to different Ages/Periods of the poems prescribed.**

Unknown writer *Pearl*

Geoffrey Chaucer

*Prologue to the Canterbury Tales*

William Shakespeare

Sonnets: (18) “Shall I Compare Thee...”; (73) “That Time of the Year ...”; (116) “Let Me Not to the Marriage....”

John Donne

“The Sunne Rising”; “A Valediction: Forbidding Mourning”; “The Exstasie”

William Wordsworth

“Tintern Abbey”; “Solitary Reaper”; “Daffodils”

S.T. Coleridge

“The Rime of Ancient Mariner”

John Keats

“Ode to a Nightingale”; “Ode on a Grecian Urn”

Alexander Pope

*The Rape of the Lock*

## **COURSE NO: ENG. - 102: BRITISH DRAMA– I**

### **Course Objectives**

The course aims to study the important generic traditions of British Drama during Elizabethan and Jacobean periods. The course will examine the growth of main genres of dramas like tragedy and comedy. Focusing on it, the students will be familiarized with the plays of Elizabethan era, their style of theatre and the patterns like Greek tragedy, Senecan plays, English Miracle plays, Morality plays and Interludes. The course will also examine the European cultural, artistic, and political situation and renaissance plays. It will highlight the contemporary issues of the Middle Ages and their impact on the writings of some of the Elizabethan and Jacobean playwrights.

### **Course Learning Outcome**

- Learners will understand the concepts of genres and developments in British Dramas of English Renaissance period
- Learners will comprehend the cultural and political issues of the time that shaped the contemporary literature
- Learners will be able to improve a sense of aesthetics and the ability to understand human behaviour and life situations

### **Course Content**

**Background Lectures on:** Tragedy and Comedy.

William Shakespeare	<i>Macbeth</i>
	<i>Measure for Measure</i>
John Webster	<i>Duchess of Malfi</i>
Christopher Marlowe	<i>Dr Faustus</i>
William Congreve	<i>The Way of the World</i>
Ben Johnson	<i>The Alchemist</i>

**COURSE NO: ENG. - 103: BRITISH FICTION– I****Course Objectives**

The course aims at enhancing the knowledge of the students on the British Fiction and the emergence and evolution of novel in English literature. The rise of novel is thought to have begun from the eighteenth century but it had been appearing in English since the middle of the sixteenth century. Novel as a 'genre' has its own unique quality as it is true to life and its originality comes from chronicling the lived experiences of individual and this is reason for its attraction to the audience. The main purpose of this course is to impart a background lecture on the rise of the novel belonging to different kinds. It aims at tracing the trajectory of the rise of novel in eighteenth and nineteenth century and its various kinds like picaresque novel, comedy of manners, gothic novel, bildungsroman novel, etc, in English literature. It will shed light on novelists like Aphra Behn, Henry Fielding, Charles Dickens, Thomas Hardy, Jane Austen and Charlotte Bronte who are the representative novelist of different kinds of novels. It will emphasize the history of the growth of reading public which ultimately led to the rise of novel as a 'genre' beside the other literary works. Furthermore, this course will also unfold the rise of women novelists in the literary space and how they carve a niche for themselves by evoking the women centric issues and varied predicaments endured by them.

**Course Learning Outcome**

- Learners will be able to comprehend the tradition of English fiction by identifying the socio-political and economic conditions of the period of eighteenth and nineteenth century English society that found its expression in literature.
- Learners will be proficient in making a commentary on the political and historical development of literary texts as highlighted in the novels.
- Learners will have the aptitude of understanding the culture and society of that period and the societal conflicts which shaped the character of personality in the novel.
- It will make learners understand the rise of the novel which projected different historical periods of English society which highlight wide ranging themes like slavery, colonialism, wars, position of women in society, marriage as commodity, utilitarianism, realism, etc.
- By studying this course, learners will be capable of recognizing the general temper and philosophy which made up the society of a particular era.
- Through this course, learners will be perceptive of the connection between life and literature.

## Course Content

**Background Lectures on:** The Rise of the Novel,(The 18<sup>th</sup>and the 19<sup>th</sup>Century Novel)

Aphra Behn	<i>Oroonoko</i>
Henry Fielding	<i>Tom Jones</i>
Jane Austen	<i>Pride and Prejudice</i>
Charles Dickens	<i>Great Expectations</i>
Thomas Hardy	<i>The Mayor of Casterbridge</i>
Charlotte Bronte	<i>Jane Eyre</i>

## COURSE NO: ENG. – 104: AN INTRODUCTION TO ACADEMIC WRITING AND PRESENTATION SKILLS

### Course Objectives

Academic writing aids students in analysing and conveying their understanding of the texts.. It should be clear, structured and supported by evidence. The language should be concise and balanced. The primary objective of this course is to help the students in academic writing and presentation skill. The students will learn the purpose and importance of academic writing. They will be taught how to write academic papers properly. The course will also discuss writing skill and the approaches involved in it. It also includes the process involved in academic writing and presentation— review of literature, data collection and analysis. They will learn how to review books, select important points, collect information and analyse the gathered data. After analysis, they will be taught how to interpret and come to a convincing conclusion. They will be given assignment so that they can practice their writing and presentation skill.

### Course Learning Outcome

- This course seeks to improve the students' assignment and presentation skill.
- They will learn how to review literature, collect data and interpret.
- They will be able to write academic paper following the appropriate procedure.
- They will also understand the ethics in research and the issues of plagiarism.
- They will be able to write proper academic assignment.
- They will be skilled to present their ideas in coherence with fluency.

## Course Content

### Unit 1: INTRODUCTION TO ACADEMIC WRITING

- i. General characteristics
- ii. Academic text
- iii. Theories and Approaches

### Unit 2: WRITING AND RESEARCH PROCESS

- i. Process
- ii. Elements
- iii. Academic writing as a part of research

### Unit 3: ESSENTIALS OF ACADEMIC WRITING

- i. Mechanics and conventions of Writing
- ii. Vocabulary and Grammar
- iii. Academic English

### Unit 4: TYPES AND GENRES

- i. Reports
- ii. Case Studies
- iii. Literature Review
- iv. Data interpretation

### Unit 5: PLAGIARISM AND CITATIONS

- i. Degrees of plagiarism
- ii. How to avoid plagiarism
- iii. Citations and references

### Unit 6: PRESENTATION SKILLS

- i. Communication and Presentation Skills
- ii. Components of Presentation Skills
- iii. Planning and Delivery
- iv. Q &A's and improvisation

### Suggested Reading:

1. Coffin et al. (2003). *Teaching Academic Writing*. London: Routledge.
2. Hyland, K. (2009). *Teaching and Researching Writing*. Pearson.
3. Giltrow, J. et al. (2005). *Academic Writing: An Introduction*. Broadview Press.
4. Bailey, S. (2011). *Academic Writing: A Handbook for International Students*. London: Routledge.
5. Oshima, A. and Hogue, A (2007). *Introduction to Academic Writing*. Pearson Longman.
6. Schwabib, Jonathon, *Better Presentations: A Guide for Scholars, Researchers, and Wonks*. Columbia University Press, 2017.
7. Wallwork, Adrian. *English for Presentations at International Conferences*. New York: Springer, 2010.
8. Gibaldi, J. and Franklin, P. (2016). *MLA Handbook*. New York.
9. Wallwork, A. (2010). *English for Presentations at International Conferences*. New York: Springer.
10. Emden, J.V. and Becker, L. (2004). *Presentation Skills for Students*. New York: Palgrave Macmillan.

## **COURSE NO: ENG. - 105: INTRODUCTION TO LINGUISTICS AND ELT-I**

### **Course Objectives**

“Language is a purely human and non-instinctive method of communicating ideas, emotions and desires means of a system of voluntarily produced sounds” (Sapir, 1921). This course aims to introduce language study and its aspects to the students. It comprises of definitions of language, its properties and various approaches of language study. The different forms of language and linguistic analysis are included. It also includes basic features of linguistics: phonetics, morphology, word stress and intonation. The mechanism of speech organs and the difference in sounds will be discussed elaborately. After the phoneme level, the word level will be analyzed through morpheme, affixes and its derivation and morphophonemic changes. Pronunciation is emphasis with studies on weak and strong forms of words, word stress/ accent and intonation.

### **Course Learning Outcome**

- The students will gain wide knowledge of what language is and what its characteristics are.
- They will also learn the various approaches of analyzing a language or a text.
- They will be trained with the various level of linguistic analysis from sound to word then to sentence level.
- After learning the vowel and consonant sounds, they will improve their pronunciation and listening skills.
- They will know how words are formed through affixation.
- They will be able to have better understanding on stress patterns and intonation.

### **Course Content**

UNIT 1: Language: definition; properties of language; characteristics of language; human and non-human system of communication.

UNIT 2: Linguistic as the scientific study of language: prescriptive and descriptive approaches; synchrony and diachrony; langue and parole; competence and performance; idiolect; dialect; linguistic analysis – paradigmatic; syntagmatic; structural; functional; etic; emic; linguistic and related disciplines.

UNIT 3: Phonology: concept of phoneme; phone and allophone; different types of sounds; vowels and consonants; classifications of vowels and consonants.

UNIT 4: Morphology: concept of morpheme; morph and allomorph; affixes; inflectional and derivation and morphophonemic change.

UNIT 5: Word Stress, Strong and Weak Forms, Rules for Stress Patterns; Intonation and its importance in spoken English, Different intonation patterns their use and meaning.

### Suggested Reading

1. A.C. Gimson (1980): *An Introduction to the Pronunciation of English*.
2. C.F. Hockett (1963): *A Course in Modern Linguistics*.
3. David Crystal (1972): *Linguistics*.
4. D.Bolinger (1968): *Aspects of Language*.
5. F.D. Saussure (1964): *A Course in General Linguistics*.
6. F.P. Dinnen (1967): *An Introduction to General Linguistics*.
7. G.M. Simson (1979): *A First Course in Linguistics*.
8. J. D. O'Connor (1973): *Better English Pronunciation*
9. John Lyons (1968): *Introduction to Theoretical Linguistics*.
10. \_\_\_\_\_ (1981): *Language and Linguistics: An Introduction*.
11. Pushpinder Syal & D.V. Jindal. (2007). *An Introduction to Linguistics: Language, Grammar and Semantics*

## **SECOND SEMESTER**

### **COURSE NO.    TITLE OF COURSE NUMBER OF CREDITS**

201	British Poetry - II	4
202	British Drama –II	4
203	Literary Criticism	4
204	Cultural Studies and Folklore	4
205	Introduction to Linguistics and ELT – II	4



## **COURSENO: ENG. - 201: BRITISH POETRY - II**

### **Course Objectives**

British Poetry II comprises Victorian and Modern poetry, two disparate strands of poetry. Factors such as the change of Agrarian economy into an industrial economy based on trade and commerce and Industrial Revolution in England; the intellectual and religious crises of Faith versus Doubt resulted from such movements like The Oxford Movement and the publication of Darwin's *On the Origin of Species* (1859) and other scientific discoveries and anthropological findings; the Victorian spirits of restlessness, quest and adventure – contributed in bringing a brooding melancholy to sensitive writers like Tennyson and Arnold who tried to find solutions through their writings. Poised between two ways of life, one not totally gone and the other still in the process of becoming, the poets tried their best to negotiate their ways through pessimism to optimism. Though seemingly unaffected by these Victorian crises, Browning's poems reflect complex human psychology and the study of human character, temperament and personality through his "personae" which reveals his engagement with the issue of faith and doubt, philosophy of life, etc.

Twentieth century modern poetry is informed by the experimentation with newer forms, styles and techniques of poetry influenced by movements such as modernism, symbolism, imagism, impressionism and transcendentalism. Yeats focuses on the search for a spiritual state of perfection through the archetypal symbol of journey and influenced by Celtic revival and Revival of Poetic drama. He finds certain escape routes from contemporary issues of his time by dwelling on nature, folklore, Irish nationalism, etc., even if he does not shy away from social and political issues.

The tendency to reject the poetic tradition of the previous age resulted into giving precise images, condensed context and the avoidance of poetic diction through the use of cultures or texts especially in the works of Pound and Eliot. Fragmented images of the city, a sense of despair, anxiety, boredom and ennui, alienation and meaninglessness found expression in modern poetry along with the widespread demand for social reform, the impending doom of the First World War. The movement poets, Philip Larkin, who uses the public persona of a no-nonsense solitary Englishman and Ted Hughes who uses the forms of English Nature poetry using animal imagery, talk about modern man and civilization.

## Course Learning Outcome

- Learners will be able to appreciate the two strands of poetry: Victorian and Modern poetry.
- Learners will have an understanding of the socio-political situation of the time and also the intellectual and religious crisis of the Victorian period.
- Learners will have insights on literary movements: Modernism, Symbolism, Imagism, Impressionism and Transcendentalism.
- Learners will be able to grasp the different spirits of Victorian poetry.
- Learners will be able to understand the impact of the First World War through the poems of Modern poets who express it in forms of fragmented images, sense of despair, ennui, meaninglessness, etc.

## Course Content

### Background Lectures on: Victorian and Modern Poetry

Robert Browning	“The Last Ride Together”; “My Last Duchess”
Lord Tennyson	“Ulysses”; “The Lotus Eaters”
Matthew Arnold	“The Scholar Gypsy”; “Dover Beach”
W.B. Yeats	“The Second Coming”; “Sailing to Byzantium; Byzantium”
T.S. Eliot	“The Love Song of J. Alfred Prufrock”; “Preludes”
Ezra Pound	“The Tree”; “The Return”; “Metro”
Ted Hughes	“Hawk Roosting”; “The Thought Fox”; “Childish Prank”
Philip Larkin	“Mr Bleaney”; “An Arundel Tomb”; “Toad”

## **COURSE NO: ENG.- 202: BRITISH DRAMA - II**

### **Course Objectives**

The course on British Drama-II focuses on the study of different types of drama flourished during twentieth century England. The changes and reforms in the field of drama were witnessed with the revivalist Irish Dramatic movement, the rise of the Absurd and Kitchen Sink drama, the revival of Poetic drama and other unpopular and disused forms of drama. To depict the prevailing chaos and anarchy of the post-war society, the modern twentieth century dramatists rejected the well made traditional plays and started experimenting with new actors and directors who were committed to bringing both reform and a serious audience to the theatre. The target audience of the new dramatist was also the young, socially conscious and politically alert crowd.

The texts selected for the course are landmarks in the history of British drama. In order to make the students acquire the knowledge of reformative and revivalist movements in twentieth century British drama, notable works by Irish, British and French dramatists are included. The unforgettable angry young man Jimmy Porter in *Look Back in Anger*, the absurd characters Vladimir and Estragon in *Waiting for Godot*, the plight of Maurya and her sons in *Riders to the Sea*, the attack on the evils and shortcomings in the English law and judicial system in *Justice*, the social problems of love and marriage in *Candida* and the Christian theme of temptation and martyrdom in *Murder in the Cathedral* represent the modern society in its totality.

The aim of the course is to enable students:- i) to understand different trends of dramatic movement; ii) to realise and feel modern man's dilemma in the post-war society; iii) to comprehend the impact of war on psyche and society; iv) to understand the absurdity of life; v) to grasp the idea of social and political evils of society.

### **Course Learning Outcome**

- The course will enable the students to learn the major reforms in dramatic movement;
- Students will be able to understand the consequent moral and social degradation of war;
- Students will grasp the idea of modern man's alienation and loneliness in the absurd world;

- Students will understand the various social problems faced by the modern man;
- The course will also help in identifying the deep rooted social evils of modern society.

## Content

**Background Lectures on:** 20<sup>th</sup> Century Drama (Poetic/Absurd), Irish Dramatic Movement.

J.M. Synge	<i>The Riders to the Sea</i>
T.S. Eliot	<i>Murder in the Cathedral</i>
Samuel Beckett	<i>Waiting for Godot</i>
G.B. Shaw	<i>Candida</i>
John Galsworthy	<i>Justice</i>
John Osborne	<i>Look Back in Anger</i>

## **COURSE NO: ENG. - 203: LITERARY CRITICISM**

### Course Objectives:

The course aims at heightening the knowledge of students studying in English literature to develop cognitive and thinking power to make their own interpretations of texts. It facilitates in the evaluation and judgments of texts by engaging in debates by applying the views and opinions of other critics to enhance the creativity and criticality of a learner. It will also focus on the analysis, evaluation, explanation and comparison of works. It will deliberate on how a piece of work can be assessed depending upon the wide range of examples, perspectives and commentaries of different critics.

### Course Learning Outcome

- Learners will have the skill to comprehend the importance of literary criticisms of different traditions while approaching a particular piece of literary work.
- It will help the learners to be perceptive of the philosophical contexts of a literary text.
- It will render the learners to have knowledge of literary philosophers and critics whose invaluable works reflect the critical literary concepts and how such works assist in the literary discourse.
- It will also make the learners understand major literary movements and traditions.

- It will facilitate the literary students to define diverse aspects of literary works like different kinds of plots, epics, difference between epic and comedy, tragedy, definitions of poetry as given by different critics and how they differ and contradict in ideas and concepts, etc.
- It will make learners appreciate the significance of tradition and how tradition helps in understanding the present. It will also give a holistic appreciation of literary movements of different periods.
- Learners will also be trained to appreciate the Indian literary traditions and will also be capable of commenting on the similarities and differences between the Western and the Indian literary traditions. They will be able to identify the historiography of Indian literary tradition.
- After the completion of the course, learners will learn to identify how these literary movements are of paramount importance to understand the very nature of art which is the reflection of true lives.
- Learners will be allowed to apply various theoretical concepts to literary text. It will strengthen the criticality of mind to interpret, evaluate and analyze a literary text.
- Learners will acquire skill in analyzing the significance of criticism whether positive or negative to understand accurately a piece of literary work.

### Course Content

Aristotle	<i>Poetics</i>
Bharata Muni	<i>Natya Sastra</i>
William Wordsworth	“Preface to Lyrical Ballads”
S.T. Coleridge	“Fancy & Imagination”
Virginia Woolf	“Modern Fiction”
T.S. Eliot	“Tradition and Individual Talent”
	Practical Criticism

**COURSE NO: ENG. - 204: CULTURAL STUDIES AND FOLKLORE****Course Objectives**

The course aims at the development of Cultural Studies as a field of interdisciplinary study which is suggestive of broad field of inquiry. It will endeavour to define the term 'culture' which is full of ambiguity and connotes diverse meanings to different disciplines. The definition of culture as given by Raymond Williams is "Culture includes the organization of production, the structure of family, the structure of institutions which express or govern social relationships, the characteristic forms through which members of the society communicate" or "Culture is simply the ensemble of stories we tell ourselves about ourselves" (Clifford Geertz). In order to understand the intricate structure associated with culture the present course will investigate the development of Cultural Studies which is not confined to clearly defined subject or discipline. The emergence of Cultural Studies will be analyzed to outline how the advent of Cultural Studies changes the whole concept of literary discourse which is reserved mainly for the canonical texts thereby dismantling the model of Leavisism which strictly followed the restricted canon of great writers who represent the Great Tradition. It will mark out the growth and development of Cultural Studies out of Leavisism through Richard Hoggart and Raymond Williams. The course will underline the intricacy involved in defining the term "culture". Cultural Studies will unravel the interpretation of cultural practices which have wider political and ideological affinities engaging in power structure. This course will bring forth the inclusive nature of cultural studies which studies everything from pop culture, popular arts, folklore studies, feminist studies, ethnography, political theory, history, film studies, and media studies, among others.

The main intent of the course is to incorporate Folklore Studies which plays an integral role in understanding the literature which is believed to have been evolved from the oral narratives before the initiation of print media. The inclusion of folklore will facilitate the literature students to embrace the intersectionality of literature and folklore. Many writers used the motifs of folklore like myths, legends, folktales, etc, to evoke the reading audience. The folk ideas, symbols and imageries are integrated into literature and in turn folklorists employed different literary tools and techniques to study folktales, legends, myths, among others. Folklore studies have considerable cultural power to penetrate into the cultural tradition of different folks. The writers also make use of the materials from folk culture to conjure up the idea of shared cultural responses from the readers by the intersection of folklore and literature.

## Course Learning Outcome

- Learners will have wider awareness of the broad concept of culture which is not restricted to the Big C.
- It will enable the learners to differentiate between high culture and low culture and will also recognize the power structure prevalent in the literary discourse.
- Learners will have the clarity of why folklore is important to understand literature. It will also make them acquainted with the prominent proximity of folk narratives to literature.
- The Folklore Studies will facilitate the learners to recognize the concept of "folk", folklore and folk life.
- Learners will be able to differentiate the different attributes of folklore studies and also understand the different kinds of folklore like oral narrative, material culture, social folk customs and behaviours, and also performing arts which are different perspectives through which they can approach the folklore studies.
- Learners will have a profound understanding of the function of folklore.
- Learners will recognize the value of the importance of folk literature, folk art and oral narratives which have closed association with the cultural tradition of a particular group of people.
- Learners will have a comprehensive knowledge about the behaviours, customs, conventions and norms of a specific community which manifest in traditional lore.
- Learners will have an insightfulness of the values and ideals of the culture and past tradition.
- Through this course, learners will be able to study the ingrained meanings in the traditional lore which assist them in forming an ethnic identity and its belief systems.

## Course Content

1. What is Cultural Studies vis-à-vis Popular Culture/Mass Culture?
2. Concepts of Folk, Folklore and Folklife
3. Folklore and Folklife Studies
  - i. Oral Literature
  - ii. Material Culture
  - iii. Social Folk Customs

iv. Performing Folk Arts

4. Functions of Folklore
5. Folklore and Literature

**Books recommended:**

Alan Dundes. *The Study of Folklore*. London: Prentice-Hall, 1965

Alan Dundes. *Interpreting Folklore*. Bloomington: Indiana University, 1980

Jawaharlal Handoo. *Folklore: An Introduction*. Mysore: CIIL, 1989

Richard M. Dorson. *Folklore and Folklife: An Introduction*. Chicago: The Univ. of CP, 1972

William R. Bascom. *Contributions to Foloristics*. Meerut: Archana Publications, 1981

**COURSE NO. ENG. -205: INTROUCTION TO LINGUISTICS AND ELT – II**

**Course Objectives**

English as a language is no longer confined to a few native countries. So, different types of Englishes are emerging. This course aims at making the students understand the varieties of English and the concept of World Englishes. It is a continuation of the syllabus of course 105. It comprises of grammar, its types and growth and development. An expression in a language cannot be considered acceptable only by referring to its grammatical form. It needs to be socially and culturally acceptable. So, the learners will be taught the notion of acceptability of expressions in terms of grammaticality and other parameters. The course includes Error Analysis to make to learners understand the reasons for the errors committed in speaking and writing skills. They will also learn how their mother tongue affects the learning of other languages through mother tongue interference. They will be made aware of the basic sentence patterns in English and the sentence constituents. The teaching of the four basic skills (LSRW) will be integrated. The course also covers teaching on Curriculum and Lesson Plan, Testing and Evaluation and formulation of Rubrics.

**Course Learning Outcome**

- The students will gain knowledge of different varieties of English and will be able to communicate in English taking into account the segmental and supra-segmental forms of language.
- They will know different types of grammar from Traditional to Modern Communicative grammar.
- They will be able to analyse English sentences and discourse with their wide knowledge of grammar.
- They will write with less grammatical error and more coherent discourse.



- They will have all round development in the four basic skills (LSRW) of English.
- They will gain basic knowledge in Curriculum and Lesson Plan and Testing and Evaluation.

## Course Content

UNIT 1: Varieties of English: Variety according to the User and Use, Concept of World Englishes

UNIT 2: What is grammar? : Growth and development of different types of grammar; Notion of acceptability in terms of grammaticality and other parameters.

UNIT 3: Basic Sentence Patterns in English: Types of Kernel sentences (SV, SVO, SVC, SVA, SVOO, SVOA& SVOC).

Sentence Constituents:

Noun Phrases: Head Noun, Pre- and post-Modifying Structures.

Verb Phrases: Main Verb and the Auxiliary: Tense and Time; Models and Their Meaning, Perfective, Progressive and Passive.

Intransitive, Linking and Transitive Verbs; Finite and non-finite forms; Adjectival, Adverbial and Prepositional Phrases.

UNIT 4: Syntax: clauses and phrases; types of clauses; types of sentences – structural and functional; coordinating; word order; complementation.

UNIT 5 : The teaching of the four basic skills: Listening, Speaking, Reading and Writing (LSRW); Curriculum and Lesson Plan, Testing and Evaluation: Diagnostic, Formative, Benchmark and Summative Testing, Rubrics: Holistic and Analytical

UNIT 6: Contrastive Analysis; Error Analysis: Error and Mistake, Intralingual error and Interlingual error, Mother tongue Interference, Common Errors

Books recommended:

1. C.F. Hockett (1963): *A Course in Modern Linguistics*
2. David Crystal (1972): *Linguistics*
3. H.D. Brown (1980): *Principles of Language Learning and Teaching*.
4. J.D. Brown & K.M. Bailey (1984) A Categorical Instrument for Scoring Second Language Writing Skills. *Language Learning*, 34 (pp. 21-42)
5. Jennifer Jenkins (2003): *World Englishes: A Resource Book for Students*
6. John Lyons (1981): *Language and Linguistics: An Introduction*

7. L. Selinker (1972): *Interlanguage*
8. . M.L. Tickoo. (2003). *Teaching and Learning English: A Source book for Teachers and Teacher-trainers.*
9. R. Quirk and Greenbaum (1973): *A University Grammar of English*
10. S. Pit Corder (1973): *Introducing Applied Linguistics*

### **THIRD SEMESTER**

#### **COURSE NO. TITLE OF COURSE NUMBER OF CREDITS**

301	British Fiction - II	4
302	American Literature - I	4
303	Indian English Literature	4
304	Epic Traditions of the World	4
305	To be opted from other Department (CBCS)	4

#### **COURSE NO: ENG. - 301: BRITISH FICTION - II**

##### **Course Objectives**

British Fiction II refers to twentieth century English or Modern fiction. Virginia Woolf's statement that "on or about December 1910, human character changed" does not refer to the year 1910 when King George V ascended the British throne but to the visible changes which is like a "paradigm shift" that took place in the realm of Arts/Aesthetics. Queen Victoria's Diamond Jubilee 1897 rather seems to signal an end to the nineteenth century, an era of growth and expansion as the British Empire began to disintegrate e.g. the Boer War (1899-1902); Germany started demanding a larger 'place in the sun' and France enlarged her empire in Africa and Indo-China. There were widespread demands for social reforms of every kind, creating a spirit of rebellion and despair. The rapid economic and social changes made people doubt the

stability of the existing social order as Ronald Carter and John Mcrac observe that “Society became more fragmented and individual identities more fluid”. Major novelists between 1910 and 1930 – Foster, Lawrence, Woolf, Joyce were largely affected by these world affairs, crises and changes. Despite the existence of Traditionalists, “Innovators” dominated the literary scenario, especially in the field of novels. The Innovators despite their unfamiliar ethnic backgrounds and cultural roots made London the centre of literary activity and from there British Fiction grew in size and number.

### Course Learning Outcome

Learners will be able to understand—

- The variety and complexity of fiction.
- The changes and shifts both in literary style/technique and context from 18<sup>th</sup> and 19<sup>th</sup> century novels to the 20<sup>th</sup> century British fiction.
- Why the 20<sup>th</sup> century modern novelists tried to bring life closer to us in their fiction.
- Why there is permission and large-scale condemnation of contemporary values and civilization.
- Why there is free and frank treatment of the issue of sex and analysis of contemporary moral culture.
- Why the ending is mostly open and indecisive.
- Why do the Novelists assume that literary works can never be given a final/absolute interpretation.
- Why the deep recesses of human mind or the dark places of one’s psyche become an important aspect in the modernist novels.

### Course Content

#### Background Lectures on: 20<sup>th</sup> Century Novel

D.H. Lawrence	<i>Sons and Lovers</i>
E.M. Forster	<i>A Passage to India</i>
Virginia Woolf	<i>To the Lighthouse</i>
George Orwell	<i>Animal Farm</i>
Joseph Conrad	<i>Heart of Darkness</i>

### COURSE NO: ENG.- 302: AMERICAN LITERATURE - I

#### Course Objectives

The objective of the course is to study the poetry coming out from America with its enriching tradition and history. Furthermore, it will cover the famous American poets like Edgar Allan Poe, Walt Whitman, Emily Dickinson, Robert Frost, Langton Hughes, Allen Ginsberg, Maya Angelou, among others. The study of the

se poets will give an insight into the rich heritage of American Literature. It will give an idea about the historical background of American dream and experience, American West/ Frontier experience and also scrutinize what makes American literature American. It will highlight the nineteenth and twentieth century American social and political issues like the Harlem Renaissance, the Civil War, New England Puritanism, the Beat Movement, Regionalism etc, as reflected on the poetry of these writers. The inclusion of the poet like Maya Angelou gives a new perspective on the writings of black African Americans. The rich symbolism of Ezra Pound with his theoretical aspect on Imagism gives an insight into the new standard through which a work of art is being analyzed.

### Course Learning Outcome

- Learners will understand the significance of the American Literature in the literary scenario.
- Learners will have an insight into many movements that came out from America like Harlem Renaissance, Beat Movement, etc.
- Learners will have an understanding of the voices of African American and its manifold issues.
- Learners will have a comprehensive idea about the development of American Poetic Traditions.
- Learners will comprehend the social and historical contexts and places individual poets and the contexts of their poems.

### Course Content

**Background Lectures on:** American dream and experience; American West/Frontier Experience; American South and What makes American literature American?

Edgar Allan Poe	“To Helen”; “The Raven”; “Ulalume”
Walt Whitman	“Crossing the Brooklyn Ferry”; “Out of the Cradle Endlessly Rocking”
Emily Dickinson	“A Bird Came Down the Walk”; “My life closed Twice Before its close”; “My Soul Selects her own Society”; “Because I could not stop for Death”

Robert Frost	“Mending Wall”; “Stopping by the Woods on a Snowy Evening”; “Provide, Provide”
Langston Hughes	“Dream Deferred”; “I, too, sing America”
Allen Ginsberg	“America”
Maya Angelou	“Refusal”; “Caged Bird”; “Still I Rise”

### **COURSE NO: ENG. - 303: INDIAN ENGLISH LITERATURE**

#### **Course Objective**

The course aims to study the growth and popularity of various genres of Indian English literature starting from pre-independence period. It will examine Indian Culture, ethos, tradition, social values and history. Through different genres, the course will explore how the struggle for independence exerted a tremendous impact on the sense of national consciousness among the literary fraternity. The course aims to examine Salman Rushdie’s *Midnight’s Children* to study the journey of India from British rule to independence and then partition. The course will examine selections from Rabindranath Tagore’s *Gitanjali* to understand the Indian philosophical aspects, devotion, peace and harmony. Besides, the student will also study Indian literature in English translation. The course will study gendered explorations of human relations in women’s writings and to examine a woman writer's standpoint on love, sensibilities and the primacy of the gendered self.

#### **Course Learning Outcome**

- Learners will have clear understanding of every nuance of Indian English literature.
- Learners will get an opportunity to make a deep dive into Indian Consciousness and sensibility.
- Learners will be able to appreciate the culture and tradition of India which has a distinctive entity of its own

## Course Content

**Background Lectures on:** Colonialism and Nationalism; The Rise of Indian English Literature.

Rabindranath Tagore	From Gitanjali: “Leave this chanting, XXXVI: This is my prayerto thee”;“From the Fugitive: XI: Neither mother nor daughter”;“The Child”
Nissim Ezekiel	“Enterprise”;“Background Casually”;“In India”;“Poet,Lover, Bird Watcher”
Kamala Das	“An Introduction”;“In Love”;“Jaisurya”;“MyGrandmother’s House”
Raja Rao	<i>Kanthapura</i>
Anita Desai	<i>Where Shall We Go this Summer?</i>
Salman Rushdie	<i>Midnight’s Children</i>
Girish Karnad	<i>Hayavadana</i>

## **COURSE NO: ENG. - 304: EPIC TRADITIONS OF THE WORLD**

### Course Objective

Epic poems, both oral and written, primary and secondary, from both the East and the West, and in original as well as translated forms are introduced in the course which originated in Greece, England, mainland India and Manipur in various historical as well as mythical realms and time frames; rooted in various locales and composed in languages such as Greek, Anglo-Saxon English, Sanskrit and Manipuri. The detailed descriptions of the large scale epic wars like the Trojan War, the Kurukshetra war and its elaborate rites and rituals of the long and drawn out preparations, the appearance of Gods and Goddesses, monsters and spirits and fallen angels, the journey to the land of the dead, the individual combats like that of Beowulf with Grendel, the inner strength of the fallen angel and his war against God, the test of Khamba through various incidents like the "kao phaba", the manoeuvres of statecraft, the plight of women, children and servants in the aftermath of war, the world of chivalry and codes of morality, righteous and unrighteous war, the farewells and the reunions all these form the background of the epics keeps us glued to these stories within stories of the extraordinary yet humane world of the epics.

### Course Learning Outcome

- By studying epic poetry the learners will have an insight into the values, beliefs, and perception of a historic age of a specific community and nation.
- Epic as a cultural product will give the learners a knowledge of culture from which it comes out.

- The studying of different epic traditions makes the learners conscious of the attitudes and conventions inherent in these traditions which represent the cultural past of nation, group and religion.
- It will make the learners understand the human conditions which are universal in nature.
- Inclusion of Meitei folk epic Khamba Thoibi will facilitate the learners to have an awareness of the rich tradition of Meitei Community that is inseparable part of ethnic identity.
- Studying epics will make the learners grasp the nationalist spirit and fervor which any epic of any nation attempts to depict through its epic heroes.

### Course Content

Background and introductory Lectures	Epic Traditions: Oral and Written.
Homer	<i>Odyssey</i> (Books II, III, XXII, XXIII)
Introduction to Sanskrit epics	i. <i>The Ramayana</i> (Ayodhya Kanda, Aranya Kanda)
	ii. <i>The Mahabharata</i> (Sabha Parva)
Anglo-Saxon epic	<i>Beowulf</i>
Manipuri epic	<i>The Khamba-Thoibi</i> (Books I-XI based on Jodha Chandra Sanasam's Translation of Hijam Anganghal's <i>Khamba Thoibi Sheireng</i> )
John Milton	<i>Paradise Lost</i> (Book I and II)

### **FOURTH SEMESTER**

<u>COURSE NO.</u>	<u>TITLE OF COURSE</u>	<u>NUMBER OF CREDITS</u>
401	American Literature - II	4
402	Postcolonial Literature	4
403	Literature in Translation: New Horizons	4
404	Literary Theory	4
405	To be opted from other Department (CBCS)	4

**COURSE NO: ENG.- 401: AMERICAN LITERATURE- II****Course Objectives**

The course aims at improving the knowledge of students on American Literary tradition. It covers different aspects of American fiction and drama chronicling from 19<sup>th</sup> century writers to 20<sup>th</sup> century ones. The selected texts show American history, beliefs, life, dream, voices from the marginalized sections and fundamental American issues. The Puritan migration from the Old World to the New World and the emergence of a “new” American culture and literature are shown in the course. Hawthorne’s *The Scarlet Letter* is a classic portrayal of Puritan America set in Puritan New England which deals with psychological and proto-theological themes. The course also includes study on Dark Romanticism which focuses in the psychological effects of guilt and sin in the works of Nathaniel Hawthorne and Herman Melville. Mark Twain who was called “the father of American Literature” by William Faulkner dealt with the issues of political injustice, racism, the landscape of American Midwest, class barriers in America. His novels are replete with American dialect which has a specific speech patterns for instance, the use of slangs. He is the master of Western humor and frontier realism. Eugene O’ Neil introduced psychological and social realism to the American stage. He was the earliest American playwright to use American vernacular focusing on characters marginalized by society. Toni Morrison’s work sheds light on the complexities of black American woman life. N. Scott Momaday brings forth the American Indian oral traditions in the context of American Literature.

**Course Learning Outcome**

- Learners will have a better understanding of American Literary Tradition particularly American fiction and drama.
- Learners will be able to know American history, belief, dream and the fundamental issues of America during the 19<sup>th</sup> and the 20<sup>th</sup> century.
- Learners will be able to understand what Dark Romanticism is through the works of Nathaniel Hawthorne and Herman Melville.
- Learners will be able to grasp an idea about American English and American dialect.
- Learners will also be able to understand the issues relating to Black American and Native Americans.



## Course Content

### Background Lectures on: Drama and Fiction.

Nathaniel Hawthorne	<i>The Scarlet Letter</i>
Mark Twain	<i>The Adventures of Huckleberry Finn</i>
Herman Melville	<i>Moby Dick</i>
Ernest Hemingway	<i>The Sun Also Rises</i>
N. Scott Momaday	<i>House Made of Dawn</i>
Toni Morrison	<i>The Bluest Eye</i>
Eugene O’Neil	<i>Desire Under the Elms</i>

## **COURSE NO: ENG.- 402: POST-COLONIAL LITERATURE**

### Course Objectives

The course on Post-Colonial Literature-II focuses on the texts written by major writers belonging to different post-colonised societies, namely African, Australian, Sri Lankan, Canadian and Trinidadian. The attempt of the post-colonial writers like Chinua Achebe, V.S. Naipaul, Ngugi wa Thiong’o, Patrick White, Chandani Lokuge, Margaret Atwood, A.D. Hope and Dennis Brutus is to dismantle and subvert the entire historical process and the European hegemony and assumptions of the writings of the post-colonial societies as marginal and subordinate. The writers use the language of the coloniser and appropriate the English language to defeat the coloniser. They mould the language to suit their purpose with local and regional varieties, native experiences and rhythms of life and idioms.

The aim of the course is to enable the students to understand i) the concept of “post-colonial” literature; ii) the thematic concerns, the style and the narrative technique of the texts; iii) how post-colonial literature emerge in their present form out of the colonial experiences; iv) how post-colonial writers try to assert in their works the dignity of the culture and the nation, cultural conflict, the dominating and the dominated national values; and v) the resistance and the recuperative social, political and historical aspects rooted in the national consciousness.

### Course Learning Outcome

- The course will enable the students to comprehend the multiple and varied experiences of colonial encounters shared by the post-colonised societies;

- Students will be able to understand that the concept post-colonial is not anti-colonial but a positive endeavour which moves beyond colonialism and its various legacies accepting the hybridisation and cross cultural phenomena;
- Students will be able to develop the taste of post-colonial reading which involves deconstructive reading of works emanating from both the coloniser and the colonised;
- The course will enable the students to re-vision and reconstruct literary texts and to decipher the underlying mixed experiences, cultural marginalisation and the battered psyche of the post-colonised nations embedded in the texts;
- The course will help the students in assessing the role post-colonial writers played in shaping and restoring the lost dignity of the post-colonised nations.

## Course Content

### Background Lectures on: Post-colonial Literature

Margaret Atwood	“Progressive Insanities of a Pioneer”; “Journey to the Interior”; “Animals in that Country”
A.D. Hope	“Australia”; “The Wandering Islands”; “The Death of the Bird”; “Imperial Adam”
Chinua Achebe	“Refugee Mother and Child”; “Christmas in Biafra”; “Remembrance Day”; “Beware SoulBrother”; “Lazarus”
Dennis Brutus	<i>A Troubadour I Traverse; The Sun on this Rubble</i>
Chinua Achebe	<i>Things Fall Apart</i>
Ngugi wa Thiong’o	<i>The Trial of Dedan Kimathi</i>
Patrick White	<i>Voss</i>
V.S. Naipaul	<i>A House for Mr Biswas</i>
Chandani Lokuge	<i>If the Moon Smiled</i>

## **COURSE NO: 403: LITERATURE IN TRANSLATION: NEW HORIZONS**

### Course Objectives

Literature reflects human life which transcends one’s language. So, translation of literature is done to reach a wider audience. The aim of this course is to improve the learners’ knowledge of literature not only in literature written in English but also a wide range of literature written in different languages. The course

covers literature from the ancient times to the contemporary ones. The classics of Kalidasa and Sophocles help the learners to build an understanding of history, politics and philosophy of those times and these are also the foundations of many literary works. The translations of the contemporary writers from different countries, cultures and languages bring out the social problems, existential angst and the dilemma of the modern man in the modern world. In addition to this, the course intends to provide fascinating insights of life in other cultures and nations. For instance, Bama Ama in her work, *Karukku* deals with the role of caste, religion and gender in one's life. The flavour of indigenous literature is added through the translation of Pacha Meetei's work that employs the stream of consciousness technique.

### Course Learning Outcomes:

- Learners will gain a wide knowledge of other literary works of different cultures and countries.
- They will have access to information, ideas and works of art and recognize the value of translation.
- They will be able to appreciate ancient classics written in different languages reflecting different culture and different literary trends.
- They will have more insights on the life, culture and habits of people of different cultures and nations.
- They will be able to develop keen interest in literature of any language and see beyond culture and language barriers the aesthetics of literature.

### Course Content

Kalidas	<i>Meghdoot</i>
Sophocles	<i>King Oedipus</i>
Feodor Dostoevsky	<i>Crime and Punishment</i>
Franz Kafka	<i>The Castle</i>
Bama Ama	<i>Karukku</i>
Bertolt Brecht	<i>The Caucasian Chalk Circle</i>
Pacha Meetei	<i>Imphal and Its Climatic Conditions</i>

## **COURSE NO: 404: LITERARY THEORY**

### Course Objectives

The objective of this course is to study and examine the nature and development of literary theories in literature and to see how varied discourses influence the nature of literary text. Literary theory employs many ideas and concepts from variety of other disciplines including history, politics, linguistics, psychology, and philosophy among others to produce a way of thoughts and cognitive learning. Such

perception of thoughts and way of reasoning is what called literary theory in English literature. The term itself proposes “the fundamental interdisciplinarity of “theory” in the humanities and social sciences. What they all have in common is the study of human cultural texts: the forms of meaning humans produce, whether in literary form or in historical event, cultural ritual, or language. Cultural and literary theories study how humans use symbol systems to make meaning in and of their world and their experiences” (Mary Klages). Literary theories give an opportunity to study the nature of literature which according to Richard Rorty is "neither the evaluation of the relative merits of literary productions, nor intellectual history, nor philosophy, nor social prophecy, but all of these mingled together in a genre". The term given to such eclectic approach is called theory in literature. This course will study and scrutinize the rise of structuralism and its subsequent theories which challenge and contradict different way of thinking thereby producing many counter discourses in literary space which open the plethora of chances to counter the preliminary questions put forth by the earlier theories.

### **Course Learning Outcome**

- Learners will have a glimpse of the literary theory and its foundational concepts particularly from the beginning of 20th Century.
- Learners will have the ability to make an interpretation of varied texts by applying different theoretical aspects.
- Learners will be adept in comprehending how language is structured and everything has its own symbolic meanings. It will help to understand how sign as a single unit of language has the ability to create meaning.
- Learners will be able to focus on classifying literary texts according to the genre which will help in categorizing texts into specific groups so as to allow the learners to do an exhaustive study of the text depending upon different literary theories.
- The theories like Feminism will give the opportunity to learners to be appreciative of writings of women, by women and for women. Gynocriticism will give an innovative perspective to look at the unheard voices of women who have been long suppressed under the hegemonic male writings. It will help learners in perceiving how gender inequality is created and perpetuated and how to change the status quo.
- It will give historical and philosophical thoughts which are the foundation of varied literary theories.

## Course Content

Liberal Humanism  
 Structuralism, Post-Structuralism and Deconstruction  
 Modernism and Post-Modernism  
 Post-Colonialism  
 Feminism  
 Ecocriticism  
 Cultural Materialism and New Historicism

## **CBCS SYLLABUS**

### **ELECTIVE COURSES (for Students of other disciplines in the III & IV Semesters.)**

*The following two Courses shall follow the same pattern of examination as given above and each of them shall have four (4) credits carrying 100 marks of which 30 marks shall be for internal examination. These two Courses are given for students from other disciplines, the first Course I is for the III Semester and the second Course II is for the IV Semester.*

### **COURSE I: DYNAMICS OF ENGLISH STUDIES**

#### **Course Objectives**

The framework for the CBCS course is based on selective texts of literature and it is rather limited in scope as its sole aim is to incorporate one exemplary piece of writing from amongst the various English Studies available all over the world such as English, American, African, Indian, Translation Studies, Post-Colonial writings offered in different “Englishes”, etc. The diversely selected works from different time frame will surely give students of other disciplines a realistic description and inclusive insights to the unique literary works of world literature.

This course is not designed to give an in - depth knowledge about literature but rather to introduce literary geniuses such as Shakespeare (who has not heard of his Romeo and Juliet?), P. B. Shelley whose often quoted line from the poem prescribed here, “If Winter comes, can Spring be far behind?” echoes in our heart, Hemingway whose story about the old man and the sea captures the heart of the young and old alike, the master story tellers Tolstoy and Premchand, our very own Manipuri geniuses- Hijam Anganghal and N. Kunjamohan and one lone voice from Nigeria Cyprian Ekwensi whose work is inclusively here as a representative piece of Post- Colonial writing.

It is said that “literature is as old as human language, and as new as tomorrow’s sunrise” (Ronald and McRae 4). It is “the expression of life in words of truth and beauty; it is the written records of man’s spirit, of his thoughts, emotions and aspirations”, (long 8). It is hoped that the course can provide an erudite disposition while also offering hope during transition period, and train to treasure human values and assimilate moral importance through its appeal to the widest of human interests and simplest of human emotions.

### **Course Learning Outcome**

- This course will give an eclectic knowledge on literature belonging to different backgrounds from all over the world.
- Learners from other disciplines will have a consciousness of what is being taught in English department which comprises not only the British literature but also literatures of the world.
- Learners will acquire knowledge about the literary geniuses who give a rendition of different aspects of human feelings, behaviours, aspirations and emotions through their immortal works.
- Learners will have an accumulation of wisdom and knowledge of different societal structures as portrayed in various literary texts.
- Learners will have a glimpse of life through literature as literature is the mirror of society.
- Learners will learn about the nuances of language through the words and expressions in diverse literary texts.
- Learners will also have a prospect of having erudite knowledge about what constitute the true essence of literature.
- Learners will understand the notion that literature as a subject can be studied by any discipline and by anybody who has the urge to understand the different shades of human existence.

## Course Content

### UNIT I: DRAMA

Shakespeare                      *The Tempest*

### UNIT II: NOVELS

Ernest Hemingway                *The Old Man and The Sea*

Hijam Anganghal                *Jahera*

### UNIT III: POETRY

William Blake                    “The Tyger”

PB Shelley                        “Ode to the West Wind”

Robert Frost                      “Stopping by the Woods on a Snowy Evening”

### UNIT IV: SHORT STORIES

N.Kunjamohon Singh            *The Taste of an Hilsa (Sahitya Akademi, New Delhi 2009)\**

Tolstoy                              *The Three Hermits\**

Munshi Premchand              *The Shroud\**

Cyprian Ekwensi                *The Ivory Dancer*

\* From M. Mani Meitei, ed. *The Grasshopper and Other Stories*. Delhi: Foundation, 2011

\*\*\*\*Suggested Readings will be given by the teachers concerned.

## COURSE -II: COMMUNICATIVE ENGLISH SKILLS (CBCS)

### Course Objectives

The objective of this course is to improve the communicative skills of the students in English. The basic skills for learning a language: Listening, Speaking and Writing will be discussed to improve the learners' communicative skill. The importance of English in today's world of globalization is well known. So, fluency and proficiency in this language is a must. In order to make the learners skilled in this language, they will be taught phonetics and

phonology. They will learn the speech mechanisms and know the difference in vowel as well consonant sounds in English from their mother tongue. They will be taught how to improve their pronunciation by introducing word stress/accent rules and practice on it. They will learn grammatical errors which are generally committed by Second Language Learners of English. The learners will have to practice communication in English through group discussion, extempore and role play.

### **Course Learning Outcome**

- Learners will be able to improve their communicative skills in English.
- Learners will learn how to pronounce the English sounds which are different from their mother tongue.
- Learners will know the common errors in English and hence, they will write with grammatical accuracy.
- During conversation in English, the learners will know when to take turns, change their role and modulate the pitch.
- Learners will be aware of the basic language skills and ways to improve these skills.
- After practice in Language Use through group discussion, extempore and role play, the learners will have confidence to speak in English fluently and with proper pronunciation.

### **Course Content**

1. Communication, Verbal and Non-Verbal Communication, Purpose for Communication, Barriers to Communication, Steps for Effective Communication; English as an International Language, Varieties of English, Common Errors in English
2. English Language Skills: Listening Skill, Listening and Hearing, Types of Listeners, Listening Skill Activities; Speaking Skill, Context of Speaking, Qualities of a Good Speaker, Stress, Rhythm and Intonation; Writing Skill, Types of Writing, Process and Stages of Writing, Qualities of a Good Writer
3. Phonology and Phonetics, Phoneme, Phone and Allophone, Vowels, Consonants, Diphthongs, Word Stress
4. Basic Sentences in English, Clauses and Phrases, Verbs, Voice and Narration
5. Practice in Language Use: Group discussion, Extempore and Role Play

### **Suggested Reading**

1. A.C. Gimson (1980). *An Introduction to the Pronunciation of English*.
2. C.F. Hockett (1963). *A Course in Modern Linguistics*.



3. H.D. Brown (1980): *Principles of Language Learning and Teaching*.
4. J.D.O'Connor (1973). *Better English Pronunciation*
5. John Lyons (1981). *Language and Linguistics: An Introduction to Linguistics*.
6. Victoria Fromkin and Robert Rodman (1978). *An Introduction to Language*.
7. M.L. Tickoo. (2003). *Teaching and Learning English: A Source book for Teachers and Teacher-trainers*.

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