

FIRST DEGREE PROGRAMMES (CBCS System)

English Language /Foundation Courses for BA/BSc Programmes

SEMESTERS I to IV - COURSE BREAKUP

Sem No	Course No	Course Title	Instructional hours	credits
1	EN 1111.1	Language Course 1: Listening, Speaking, and Reading	5	4
1	EN 1121	Foundation Course 1: Writings on Contemporary Issues	4	2
2	EN 1211.1	Language Course 3: Environmental Studies	6	4
2	EN 1212.1	Language Course 4: Modern English Grammar and Usage	4	3
3	EN 1311.1	Language Course 6: Writing and Presentation Skills	5	4
4	EN 1411.1	Language Course 8: Readings in Literature	5	4

English Language Courses for BCom Programmes

SEMESTERS I to IV - COURSE BREAKUP

Sem No	Course No	Course Title	Instructional hours	credits
1	EN 1111.2	Language Course 1: Listening, Speaking, and Reading	5	4
2	EN 1211.2	Language Course 3: Modern English Grammar and Usage	5	4
3	EN 1311.2	Language Course 4: Writing and Presentation Skills	3	3
4	EN 1411.2	Language Course 6 : Readings in Literature	3	3

English Language/Complementary Courses for 2(a) Programmes

SEMESTERS I to IV - COURSE BREAKUP

Sem No	Course No	Course Title	Instructional hours	credits
1	EN 1111.3	Language Course 1: Listening Speaking and Reading	5	4
2	EN 1211.3	Language Course 3: Modern English Grammar and Usage	5	3
3	EN 1311.3	Language Course 5: Writing and Presentation Skills	5	4
3	EN 1331.3	Complementary Course 3: Creative Writing [Career related – 2(a)]	5	4
4	EN 1411.3	Language Course 6 : Readings in Literature	5	4
4	EN 1431	Complementary Course 4: English for the Media [Career related - 2(a)]	5	4

English Language Courses for 2(b) Programmes

SEMESTERS I & II - COURSE BREAKUP

Sem No	Course No	Course Title	Instructional hours	credits
1	EN 1111.4	Language Course 1: Listening and Speaking Skills	3	2
2	EN 1211.4	Language Course 2: Writing and Presentation Skills	3	2

UNDERGRADUATE PROGRAMMES

**CAREER-RELATED FIRST DEGREE PROGRAMMES (CBCS System) in
JOURNALISM AND MASS COMMUNICATION & VIDEO PRODUCTION**

SEMESTERS III to IV - COURSE BREAKUP

[2015 Admission onwards]

Sem No	Course No	Course Title	Instructional hours	credits
1	EN 1331.3	Complementary Course: Creative Writing [Career-related 2(a)]	5	4
2	EN 1431.3	Complementary Course: English for the Media	5	4

**FIRST DEGREE PROGRAMMES (CBCS System) in B.A. ENGLISH & COMMUNICATIVE
ENGLISH**

SEMESTERS I to VI - COURSE BREAKUP

[2015 Admission onwards]

Sem No	Course No	Course Title	Instructional hours	credits
1	EN 1111.3	Language Course 1: Listening, Speaking, and Reading	5	4
1	CG 1121.3	Foundation Course 1: Writings on Contemporary Issues	3	2
1	CG 1141	Core Course 1: Reading Poetry	5	3
1	CG 1171	Vocational Course 1: Basics of Communication	3	3
1	CG 1131	Complementary Course 1: History of English Literature 1	4	4
1		Language Course 2 (Additional Language 1)	5	3
2	EN 1211.3	Language Course 3: Modern English Grammar and Usage	5	3
2	CG 1241	Core Course 2: Reading Drama	5	4
2	CG 1271	Vocational Course 2: Environmental Studies	6	4
2	CG 1231	Complementary Course 2: History of English Literature 2	4	4
2		Language Course 4 (Additional Language 2)	5	3
3	EN 1311.3	Language Course 5: Writing and Presentation Skills	5	4
3	CG 1321	Foundation Course 2: Informatics	4	3

3	CG 1341	Core Course 3: Reading Fiction	4	3
3	CG 1342	Core Course 4: 20 th C Malayalam Literature in English Translation	3	3
3	CG 1331	Complementary Course 3: History of English Literature 3	4	4
3	CG 1371	Vocational Course 3: Copy Editing	4	4
4	EN 1411.3	Language Course 6 : Readings in Literature	5	4
4	CG1441	Core Course 5: Reading Prose	4	3
4	CG 1442	Core Course 6: World Classics	4	3
4	CG 1431	Complementary Course 4: History of English Language and Phonetics	4	4
4	CG 1471	Vocational Course 4: Print and Online Writing	4	4
4	CG 1472	Vocational Course 5: Theatre Studies	4	4
5	CG 1541	Core Course 7: Literary Criticism	5	4
5	CG 1542	Core Course 8: Film Studies	4	3
5	CG 1543	Core Course 9: Indian Writing in English	3	3
5	CG 1551.1	Open Course 1: Creative Writing	3	2
	CG 1551.2	Open Course 1: Translation Studies		
	CG 1551.3	Open Course 1: English for the Media		
5	PE 1551	Open Course 1: Health and Fitness Education	3	2
5	CG 1571	Vocational Course 6: English Language Teaching	4	4
5	CG 1572	Vocational Course 7: The Language of Advertisements	3	3
5	CG 1573	Vocational Course 8: Audio Visual Writing	3	3
6	CG 1641	Core Course 10: Travel Literature	5	3
6	CG 1642	Core Course 11: Women's Writing	5	3
6	CG 1643	Core Course 12: Methodology and Perspectives of Humanities	4	3
6	CG 1661.1	Elective Course: American Literature	3	2
	CG 1661.2	Elective Course: Communicative Applications in English		
6	CG 1671	Vocational Course 9: Technical English	3	3
6	CG 1672	Vocational Course 10: Business Communication in English	3	3
6	CG 1644	Project/Dissertation	3	4

FIRST DEGREE PROGRAMMES (CBCS System) in B.A. ENGLISH LANGUAGE & LITERATURE

SEMESTERS I to VI - COURSE BREAKUP

[2015 Admission onwards]

Sem No	Course No	Course Title	Instructional hours	credits
1	EN 1111.1	Language Course 1: Listening Speaking and Reading	5	4
1		Language Course 2: (Additional Language 1)	4	3
1	EN 1121	Foundation Course 1: Writings on Contemporary Issues	4	2
1	EN 1141	Core Course 1: Reading Poetry	6	4
1	EN 1131	Complementary Course 1: History of English Literature 1	3	3
1		Complementary Course 2 (External)	3	2
2	EN 1211.1	Language Course 3: Environmental Studies	6	4
2	EN 1212.1	Language Course 4: Modern English Grammar & Usage	4	3
2		Language Course 5: (Additional Language 2)	4	3
2	EN 1241	Core Course 2: Reading Drama	6	4
2	EN 1231	Complementary Course 3: History of English Literature 2	3	3
2		Complementary Course 4 (External)	3	3
3	EN 1311.1	Language Course 6: Writing and Presentation Skills	5	4
3		Language Course 7: (Additional Language 3)	5	4
3	EN 1341	Core Course 3: Reading Fiction	4	3
3	EN 1342	Core Course 4: 20 th Century Malayalam Literature in English Translation	5	4
3	EN 1331	Complementary Course 5: History of English Literature 3	3	3
3		Complementary Course 6 (External)	3	3
3	EN 1331.3	Complementary Course : Creative Writing [Career 2(a)]	5	4
4	EN 1411.1	Language Course 8: Readings in Literature	5	4
4		Language Course 9: (Additional Language 4)	5	4
4	EN 1441	Core Course 5: Reading Prose	5	4
4	EN 1421	Foundation Course 2: Informatics	4	3
4	EN 1431	Complementary Course 7: History of English Language	3	2
4		Complementary Course 8 (External)	3	3
4	EN 1431.3	Complementary Course : English for the Media	5	4
5	EN 1541	Core Course 6: Literary Criticism	5	4
5	EN 1542	Core Course 7: Indian Literature in English	5	4
5	EN 1543	Core Course 8: Film Studies	3	2

5	EN 1544	Core Course 9: Linguistics and Phonetics	4	4
5	EN 1545	Core Course 10: Post Colonial Literatures in English	5	4
5	EN 1551.1	Open Course 1: Communicative Applications in English	3	2]
	EN 1551.2	Open Course 1: Theatre Studies		
	PE 1551	Open Course 1: Health and Fitness Education		
6	EN 1641	Core Course 11: World Classics	5	4
6	EN 1642	Core Course 12: Methodology & Perspectives of Humanities	5	4
6	EN 1643	Core Course 13: English for the Media	5	4
6	EN 1644	Core Course 14: Women's Writing	4	3
6	EN 1661.1	Elective Course : Translation Studies	3	2]
	EN 1661.2	Elective Course: Copy Editing		
	EN 1661.3	Elective Course: Creative Writing		
6	EN 1645	Project	3	4

FIRST DEGREE PROGRAMMES (CBCS SYSTEM)**B.A/B.Sc.****Revised Syllabi for 2015 Admissions onwards****Semesters 1 to 4****LANGUAGE & FOUNDATION COURSES IN ENGLISH****Semester I****First Degree Programme in English (CBCS System)****Common for****B.A/BSc[EN1111.1], B.Com [EN1111.2] &2(a) [EN 1111.3]****Listening, Speaking and Reading****No. of Credits: 4****No. of instructional hours: 5 per week (Total 90 hrs)****General Objectives**

The general objective of the course is to make the students proficient communicators in English. It aims to develop in the learners the ability to understand English in a wide range of contexts. The main thrust is on understanding the nuances of listening, speaking and reading English. The course is a step towards preparing the learners to face situations with confidence and to seek employment in the modern globalized world. As knowledge of English phonetics will help the students to listen and to speak English better, they would be given rudimentary training in English phonetics. It also enhances the student's general standard of spoken English. The knowledge of the phonetic alphabets/symbols will help the students to refer the dictionary for correct pronunciation.

Module I Listening

Introduction, definition of listening, listening Vs hearing, process of listening, problems students face in listening, sub-skills of listening, what is good listening? strategies of listening, barriers to listening, listening in the workplace, activities that help you to become better listeners.

Module II Speaking

English, the *lingua franca*, varieties of English; Indian English, Received Pronunciation, Why phonetics? Organs of speech and speech mechanism; Classification of English sounds- vowels; consonants; IPA symbols, transcription, the syllable, syllable structure, stress and intonation, some rules of pronunciation, Indian English and deviations from RP, Speaking as a skill; speaking on formal and informal occasions; how to perform a wide range of language functions such as greeting, thanking, complaining, apologizing.

Module III Reading: Introduction, The Reading Process, Reading and Meaning, Methods to Improve Reading, Strengthening Your Vocabulary, Understanding Graphics and Visual Aids, Previewing, Reading in Thought Groups, Avoiding the re-reading of the Same Phrases, Barriers to Reading, Skills for Speed Reading, Sub-skills of Reading, Skimming, Scanning, Extensive Reading, Intensive Reading, Reading E-mail, E-books, Blogs and Web pages

Module IV

Dialogue Practice

Course Material

Modules 1-3

Core Reading: *English Language Skills for Communication I*

Module 4

Core Reading: *Dramatic Moments: A Book of One Act Plays*. Orient Black Swan, 2013

The following one act plays are prescribed:

H.H.Munro	<i>The Death Trap</i>
Philip Moeller	<i>Helena's Husband</i>
Serafin and Joaquin Alvarez Qunitero	<i>Sunny Morning: A Comedy of Madrid</i>
Margaret Wood	<i>Day of Atonement</i>

For further Reading

Marks Jonathan. *English Pronunciation in Use*. New Delhi: CUP, 2007.

Lynch, Tony. *Study Listening*. New Delhi. CUP, 2008.

Kenneth, Anderson, Tony Lynch, Joan Mac Lean. *Study Speaking*. New Delhi: CUP, 2008.

Reference

Jones, Daniel. *English Pronouncing Dictionary 17th edition*. New Delhi: CUP, 2009.4

SEMESTER I

FIRST DEGREE PROGRAMME IN ENGLISH (CBCS System)

Foundation Course I for BA/BSc - WRITINGS ON CONTEMPORARY ISSUES: EN 1121

No. of credits: 2

No. of instructional hours: 4 per week (Total 72 hrs.)

AIMS

1. To sensitize students to the major issues in the society and the world.
2. To encourage them to read literary pieces critically.

OBJECTIVES

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

1. have an overall understanding of some of the major issues in the contemporary world.
2. respond empathetically to the issues of the society.
3. read literary texts critically.

COURSE OUTLINE

Module I: Globalization and its Consequences

Essays: (1) "The Globalized World" – Avinash Jha.

(2) "Globalization and Education: Third World Experience" – Amit Bhaduri.

Poem: "Unending Love" - Rabindranath Tagore

Module II: Environmental Issues

Essay: “Forests and Settlements” - Romila Thapar
 Poems: (1) “God’s Grandeur” - G.M.Hopkins
 (2) “The World is too Much with Us” - Wordsworth

Module III: Human Rights

Essay: “Thinking about Human Rights” - Manisha Priyam, Krishna Menon & Madhulika Banerjee,
 Poem: “London” - William Blake
 Fiction: *Untouchable* [an extract] – Mulk Raj Anand

Module IV: The Gender Question

Essays: “Gender, Culture and History” – Manisha Priyam, Krishna Menon & Madhulika Banerjee,
 Fiction: “The Elder Sister” – M. T. Vasudevan Nair

COURSE MATERIAL**Modules 1 - 4**

Core reading: *Meeting the World: Writings on Contemporary Issues*. Pearson, 2013.

Semester II**First Degree Programme in English (CBCS System)****Common for B.A/B Sc [EN1211.1] & 2(a) [CG1271]**

No. of Credits: 4

No. of instructional hours: 6 per week (Total 90 hrs)

ENVIRONMENTAL STUDIES**Module 1**

Environmental studies: Definition, Need, Scope and Importance, Need for public awareness. Natural resources- Forest resources, water resources, mineral resources, food resources, energy resources, land resources- over exploitation, case studies.

Module 2

Eco-system- structure and function, producers, consumers and decomposers energy flow in the ecosystem, ecological succession, forest ecosystem, grassland ecosystem, desert ecosystem and aquatic ecosystem. Biodiversity and its value and conservation, hot spots of biodiversity, India as a mega-diversity nation, endangered and endemic species of India, conservation of bio-diversity. In-situ and Ex-situ conservation of bio-diversity. Sustainable use of forest – water- land -resources –Human population and its impact on environment.

Module 3

Pollution: air, water, soil and marine, noise, thermal and nuclear hazards. Solid waste management: Causes, effects and control measures of urban and industrial wastes. Role of an individual in prevention of pollution. Pollution case studies. Disaster management. Social issues and the Environment: from unsustainable to sustainable development, water conservation-rain water harvesting; global warming; consumerism and waste products: various acts to protect the environment; Environment protection Act; Air (Prevention and Control of Pollution) Act; Water (Prevention and Control of pollution) Act; Wild Life Protection Act; Forest Conservation Act:

Module 4

Human population and Environment: Population explosion, Family Welfare Programmes, Environment and human health; human rights, HIV/AIDS, Women and Child Welfare, Role of Information Technology in Environment and Human health.

Field work and Project- Visit to ecologically polluted spots: Study of nature: study of forest, insects, animals, birds and plants. Project Report on the basis of field work about 15 pages.

Total Marks: 100

Written Exam: 60 Marks

Internal Assessment: 15 Marks (Attendance- 5 marks+ 10 test paper)

Field work and project: 25 Marks

Books for Reference:

- Adams, W.M. Future Nature: A Vision for Conservation. London: Earthscan, 2003.
- Arnold, David and Ramachandra Guha, ed. Nature, Culture and Imperialism: Essays on the Environmental History of South Asia. New Delhi: Oxford UPM 2001.
- Bahuguna, Sunderlal. "Environment and Education". The Cultural Dimension of Ecology. Ed. Kapila Vatsyayan. New Delhi: D.K. Printworld. 1998.
- Crson, Rachel. Silent Spring. Boston: Houghton Mifflin, 1962.
- Guha, Ramachandra- Environmentalism: A Global History, New Delhi: Oxford UP, 2000.
- Hayward, Tim. Ecological Thought: An Introduction: Cambridge; polity, 1994.
- Merchant, Crolyn. The Death of Nature. New York: Harper, 1990.
- Gleick H.P. 1993. Water in Crisis, Pacific Institute for Studies in development Environment and security. Stockholm Env Institute. OUP 473 p.
- Heywood V and Watson R.E. 1995. Global biodiversity Assessment. CUP 1140p
- Odum FP. 1971. Fundamentals of Ecology. W.B Saunders Co. USA 574p
- Rao. M. N and Dutta A.K. 1987. Waste Water Treatmentt. Oxford and IBH Publ Co Pvt.
- Wagner K.D. 1998. Environmental Management. WB Saunders Co. Philadelphia, USA. 499p.

SEMESTER II

FIRST DEGREE PROGRAMME (CBCS System)

MODERN ENGLISH GRAMMAR AND USAGE

Common for BA/BSc: EN 1212.1, BCom: 1211.2 & Career related 2(a):1211.3

(2012 Admission onwards)

No. of credits: 3

No. of instructional hours: 4 per week (Total 72 hrs.)

AIMS: 1. To help students have a good understanding of modern English grammar.

2. To enable them produce grammatically and idiomatically correct language.
3. To help them improve their verbal communication skills.
4. To help them minimise mother tongue influence.

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

1. have an appreciable understanding of English grammar.
2. produce grammatically and idiomatically correct spoken and written discourse.
3. spot language errors and correct them.

COURSE CONTENTS

Module 1:

- Modern English grammar - what and why and how of grammar - grammar of spoken and written language
- Sentence as a self-contained unit – various types of sentence – simple – compound – complex – declaratives – interrogatives – imperatives – exclamatives.
- Basic sentence patterns in English - constituents of sentences – subject – verb - object - complement - adverbials.
- Clauses - main and subordinate clauses - noun clauses - relative clauses - adverbial clauses - finite and non-finite clauses - analysis and conversion of sentences – Active to Passive and vice versa – Direct to Indirect and vice versa – Degrees of Comparison, one form to the other.
- Phrases - various types of phrases - noun, verb, adjectival and prepositional phrases.
- Words - parts of speech – nouns – pronouns - adjectives verbs - adverbs – prepositions – conjunctions - determinatives.

Module 2:

- Nouns - different types - count and uncount – collective - mass - case - number – gender.
- Pronoun - different types - personal, reflexive - infinite-emphatic – reciprocal.
- Adjectives - predicative - attributive - pre- and post-modification of nouns.
- Verbs - tense-aspect - voice - mood - Concord - types of verbs – transitive - intransitive-finite - non-finite.
- Helping verbs and modal auxiliaries - function and use.

Module 3:

- Adverbs - different types - various functions - modifying and connective.
- Prepositions - different types - syntactic occurrences - prepositional phrases - adverbial function.
- Conjunctions - subordinating and coordinating Determinatives articles - possessives - quantifiers

Module 4:

- Remedial grammar - error spotting - errors in terms of specific grammatical concepts like constituents of sentences - parts of speech - concord – collocation - sequences of tense - errors due to mother tongue influence.
- Written Composition – precis writing – outline story – expansion of proverb – short essay.

COURSE MATERIAL

Modules 1 - 4

Core Reading: *Concise English Grammar* by Prof. V. K. Moothathu. Oxford University Press, 2012.

Further Reading:

1. Leech, Geoffrey et al. *English Grammar for Today: A New Introduction*. 2nd Edition. Palgrave, 2008.
2. Carter, Ronald and Michael McCarthy. *Cambridge Grammar of English*. CUP, 2006.
3. Greenbaum, Sidney. *Oxford English Grammar*. Indian Edition. Oxford University Press, 2005.
4. Sinclair, John ed. *Collins Cobuild English Grammar*. Harper Collins publishers, 2000.
5. Driscoll, Liz. *Common Mistakes at Intermediate and How to Avoid Them*. CUP, 2008.
6. Tayfoor, Susanne. *Common Mistakes at Upper-intermediate and How to Avoid Them*. CUP, 2008.
7. Powell, Debra. *Common Mistakes at Advanced and How to Avoid Them*. CUP, 2008.
8. Burt, Angela. *Quick Solutions to Common Errors in English*. Macmillan India Limited, 2008.
9. Turton. *ABC of Common Grammatical Errors*. Macmillan India Limited, 2008.
10. Leech, Geoffrey, Jan Svartvik. *A Communicative Grammar of English*. Third Edition. New Delhi: Pearson Education, 2009.

Direction to Teachers: The items in the modules should be taught at application level with only necessary details of concepts. The emphasis should be on how grammar works rather than on what it is. The aim is the correct usage based on Standard English and not conceptual excellence.

SEMESTER III**FIRST DEGREE PROGRAMME (CBCS System)****Language Course VI (English IV) - WRITING AND PRESENTATION SKILLS****Common for B. A, B. Sc EN: 1311.1 &****Language Course V (English III): for Career related 2(a) EN: 1311.3****No. of credits: 4****No. of instructional hours: 5 per week (Total 90 hrs.)****AIMS**

1. To familiarize students with different modes of general and academic writing.
2. To help them master writing techniques to meet academic and professional needs.
3. To introduce them to the basics of academic presentation
4. To sharpen their accuracy in writing.

OBJECTIVES

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

1. understand the mechanism of general and academic writing.
2. recognize the different modes of writing.
3. improve their reference skills, take notes, refer and document data and materials.
4. prepare and present seminar papers and project reports effectively.

COURSE OUTLINE**Module 1**

Writing as a skill – its importance – mechanism of writing – words and sentences - paragraph as a unit of structuring a whole text – combining different sources – functional use of writing – personal, academic and business writing – creative use of writing.

Module 2

Writing process - planning a text – finding materials - drafting – revising – editing - finalizing the draft - computer as an aid – key board skills - word processing - desk top publishing.

Module 3

Writing models – essay - précis - expansion of ideas – dialogue - letter writing – personal letters formal letters - CV – surveys – questionnaire - e-mail – fax - job application - report writing. Academic writing - writing examinations - evaluating a text - note-making- paraphrasing – summary writing - planning a text – organizing paragraphs – introduction – body – conclusion – rereading and rewriting - copy editing - accuracy.

Module 4

Presentation as a skill - elements of presentation strategies – audience – objectives – medium – key ideas - structuring the material - organizing content - audio-visual aids – handouts - use of power point - clarity of presentation - non-verbal communication - seminar paper presentation and discussion.

COURSE MATERIAL**Modules 1 – 4**

Core reading: *English for Effective Communication*. Oxford University Press, 2013.

Further reading:

1. Robert, Barraas. *Students Must Write*. London: Routledge, 2006.
2. Bailey, Stephen. *Academic Writing*. Routledge, 2006.
3. Hamp-Lyons, Liz, Ben Heasley. *Study Writing*. 2nd Edition. Cambridge Uty Press, 2008.
4. Ilona, Leki. *Academic Writing*. CUP, 1998.
5. McCarter, Sam, Norman Whitby. *Writing Skills*. Macmillan India, 2009.
6. Jay. *Effective Presentation*. New Delhi: Pearson, 2009.

Reference:

Mayor, Michael, et al, Ed. *Longman Dictionary of Contemporary English*. 5th Edition. London: Pearson Longman Ltd, 2009.

SEMESTER IV**FIRST DEGREE PROGRAMME (CBCS System)****Language Course - READINGS IN LITERATURE**

Common for BA/BSc: EN 1411.1 & Career related 2(a): EN 1411.3

No. of credits: 4

No of instructional hours: 5 hours/week [Total 90 hours]

AIMS

1. To sensitize students to the aesthetic, cultural and social aspects of literature.
2. To help them analyze and appreciate literary texts.

OBJECTIVES

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

1. understand and appreciate literary discourse.
2. look at the best pieces of literary writing critically.
3. analyze literature as a cultural and interactive phenomenon.

Module 1

What is literature – literature and context – genres – literature and human values – creative use of language – inculcation of aesthetic sense.

Poetry – what is poetry – different types of poetry – poetic diction – figurative language – themes – stanza– rhyme.

Module 2

Drama Scope and definition – different types – one act plays - structure – dialogue – characters – action.

Module 3

Prose What is prose – different types – personal – impersonal – technical.

Module 4: Fiction. What is fiction – different types – plot – characters – setting – point of view – short story – its characteristics.

COURSE MATERIAL

Module 1

Core reading: *Readings in Literature*. Department of Publications, University of Kerala. Poems prescribed:

1. William Shakespeare: *To Be or Not to Be (Hamlet, Act III, Scene 1)*
2. William Blake: *The Tiger*
3. William Wordsworth: *Lucy Gray*
4. Alfred Lord Tennyson: *Tithonus*
5. Emily Dickinson: *The Wind Tapped like a Tired Man*.
6. Rabindranath Tagore: *Leave This Chanting (Poem 11 from Gitanjali)*
7. T S Eliot: *Marina*
8. Ted Hughes: *Full Moon and Little Frieda*.

Module 2 Core reading:

Vincent Godefroy - *Fail not our Feast*

[from *Dramatic Moments: A Book of One Act Plays*. Orient Black Swan, 2013]

Module 3

Core reading: *Readings in Literature*. Department of Publications, University of Kerala.

Essays prescribed:

1. Robert Lynd: *The Pleasures of Ignorance*
2. Martin Luther King: *I Have a Dream*
3. Stephen Leacock: *The Man in Asbestos*
4. Isaac Asimov: *The Machine That Won the War*.
5. E.R. Braithwaite: *To Sir, with Love [extract]*

Module 4**Core reading:**

Stories for Life, Indian Open University.

Stories prescribed:

- (i) Catherine Mansfield: *A Cup of Tea.*
- (ii) O Henry: *The Last Leaf.*
- (iii) Rabindranth Tagore: *The Postmaster.*
- (iv) Oscar Wilde: *The Happy Prince.*
- (v) Ernest Hemingway: *A Day's Wait*

Further reading

1. *A Concise Companion to Literary Forms.* Emerald, 2013.
2. Abrams, M. H. *A Glossary of Literary Terms.*
3. Klarer, Mario. *An Introduction to Literary Studies.* Second edition. Routledge, 2009.

Direction to Teachers

The introduction to various genres is intended for providing basic information and no conceptual analysis is intended.

FIRST DEGREE PROGRAMMES (CBCS SYSTEM) - B.Com

Revised Syllabi for 2015 Admissions onwards

Semesters 1 to 4

LANGUAGE & FOUNDATION COURSES IN ENGLISH

Semester I

First Degree Programme in English (CBCS System)

Common for

B.A/BSc[EN1111.1], B.Com [EN1111.2] &2(a) [EN 1111.3]

Listening, Speaking and Reading

No. of Credits: 4

No. of instructional hours: 5 per week (Total 90 hrs)

General Objectives

The general objective of the course is to make the students proficient communicators in English. It aims to develop in the learners the ability to understand English in a wide range of contexts. The main thrust is on understanding the nuances of listening, speaking and reading English. The course is a step towards preparing the learners to face situations with confidence and to seek employment in the modern globalized world. As knowledge of English phonetics will help the students to listen and to speak English better, they would be given rudimentary training in English phonetics. It also enhances the student's general standard of spoken English. The knowledge of the phonetic alphabets/symbols will help the students to refer the dictionary for correct pronunciation.

Module I Listening

Introduction, definition of listening, listening Vs hearing, process of listening, problems students face in listening, sub-skills of listening, what is good listening? strategies of listening, barriers to listening, listening in the workplace, activities that help you to become better listeners.

Module II Speaking

English, the *lingua franca*, varieties of English; Indian English, Received Pronunciation, Why phonetics? Organs of speech and speech mechanism; Classification of English sounds- vowels; consonants; IPA symbols, transcription, the syllable, syllable structure, stress and intonation, some rules of pronunciation, Indian English and deviations from RP, Speaking as a skill; speaking on formal and informal occasions; how to perform a wide range of language functions such as greeting, thanking, complaining, apologizing.

Module III Reading

Introduction, The Reading Process, Reading and Meaning, Methods to Improve Reading, Strengthening Your Vocabulary, Understanding Graphics and Visual Aids, Previewing, Reading in Thought Groups, Avoiding the re-reading of the Same Phrases, Barriers to Reading, Skills for Speed Reading, Sub-skills of Reading, Skimming, Scanning, Extensive Reading, Intensive Reading, Reading E-mail, E-books, Blogs and Web pages

Module IV

Dialogue Practice

Course Material

Modules 1-3

Core Reading: *English Language Skills for Communication I.*

Oxford University press, 2015 .

Module 4

Core Reading: *Dramatic Moments: A Book of One Act Plays.* Orient Black Swan, 2013

The following one act plays are prescribed:

H.H.Munro	<i>The Death Trap</i>
Philip Moeller	<i>Helena's Husband</i>
Serafin and Joaquin Alvarez Qunitero	<i>Sunny Morning: A Comedy of Madrid</i>
Margaret Wood	<i>Day of Atonement</i>

For further Reading

Marks Jonathan. *English Pronunciation in Use.* New Delhi: CUP, 2007.

Lynch, Tony. *Study Listening.* New Delhi. CUP, 2008.

Kenneth, Anderson, Tony Lynch, Joan Mac Lean. *Study Speaking.* New Delhi: CUP, 2008.

Reference

Jones, Daniel. *English Pronouncing Dictionary 17th edition.* New Delhi: CUP, 2009.

SEMESTER II

FIRST DEGREE PROGRAMME (CBCS System)

MODERN ENGLISH GRAMMAR AND USAGE

Common for BA/BSc: EN 1212.1, BCom: 1211.2 & Career related 2(a):1211.3

(2012 Admission onwards)

No. of credits: 4

No. of instructional hours: 5 per week (Total 90 hrs.)

AIMS: 1. To help students have a good understanding of modern English grammar.

2. To enable them produce grammatically and idiomatically correct language.
3. To help them improve their verbal communication skills.
4. To help them minimise mother tongue influence.

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

1. have an appreciable understanding of English grammar.
2. produce grammatically and idiomatically correct spoken and written discourse.
3. spot language errors and correct them.

COURSE CONTENTS

Module 1:

- Modern English grammar - what and why and how of grammar - grammar of spoken and written language
- Sentence as a self-contained unit – various types of sentence – simple – compound – complex – declaratives – interrogatives – imperatives – exclamatives.
- Basic sentence patterns in English - constituents of sentences – subject – verb - object - complement - adverbials.
- Clauses - main and subordinate clauses - noun clauses - relative clauses - adverbial clauses - finite and non-finite clauses - analysis and conversion of sentences – Active to Passive and vice versa – Direct to Indirect and vice versa – Degrees of Comparison, one form to the other.
- Phrases - various types of phrases - noun, verb, adjectival and prepositional phrases.
- Words - parts of speech – nouns – pronouns - adjectives verbs - adverbs – prepositions – conjunctions - determinatives.

Module 2:

- Nouns - different types - count and uncount – collective - mass - case - number – gender.
- Pronoun - different types - personal, reflexive - infinite-emphatic – reciprocal.
- Adjectives - predicative - attributive - pre- and post-modification of nouns.
- Verbs - tense-aspect - voice -mood - Concord - types of verbs – transitive - intransitive-finite - non-finite.
- Helping verbs and modal auxiliaries - function and use.

Module 3:

- Adverbs - different types - various functions - modifying and connective.
- Prepositions - different types - syntactic occurrences - prepositional phrases - adverbial function.
- Conjunctions - subordinating and coordinating Determinatives articles - possessives – quantifiers

Module 4:

- Remedial grammar - error spotting - errors in terms of specific grammatical concepts like constituents of sentences - parts of speech - concord – collocation - sequences of tense - errors due to mother tongue influence.
- Written Composition – precis writing – outline story – expansion of proverb – short essay.

COURSE MATERIAL

Modules 1 - 4

Core Reading: *Concise English Grammar* by Prof. V. K. Moothathu. Oxford University Press, 2012.

Further Reading:

1. Leech, Geoffrey et al. *English Grammar for Today: A New Introduction*. 2nd Edition. Palgrave, 2008.
2. Carter, Ronald and Michael McCarthy. *Cambridge Grammar of English*. CUP, 2006.
3. Greenbaum, Sidney. *Oxford English Grammar*. Indian Edition. Oxford University Press, 2005.
4. Sinclair, John ed. *Collins Cobuild English Grammar*. Harper Collins publishers, 2000.
5. Driscoll, Liz. *Common Mistakes at Intermediate and How to Avoid Them*. CUP, 2008.

6. Tayfoor, Susanne. *Common Mistakes at Upper-intermediate and How to Avoid Them*. CUP, 2008.
7. Powell, Debra. *Common Mistakes at Advanced and How to Avoid Them*. CUP, 2008.
8. Burt, Angela. *Quick Solutions to Common Errors in English*. Macmillan India Limited, 2008.
9. Turton. *ABC of Common Grammatical Errors*. Macmillan India Limited, 2008.
10. Leech, Geoffrey, Jan Svartvik. *A Communicative Grammar of English*. Third Edition. New Delhi: Pearson Education, 2009.

Direction to Teachers: The items in the modules should be taught at application level with only necessary details of concepts. The emphasis should be on how grammar works rather than on what it is. The aim is the correct usage based on Standard English and not conceptual excellence.

SEMESTER III

FIRST DEGREE PROGRAMME (CBCS System)

Language Course IV - WRITING AND PRESENTATION SKILLS: EN 1311.2 for B.Com

No. of credits: 3

No. of instructional hours: 3 per week (Total 54 hrs.)

AIMS

1. To familiarize students with different modes of general and academic writing.
2. To help them master writing techniques to meet academic and professional needs.
3. To introduce them to the basics of academic presentation
4. To sharpen their accuracy in writing.

OBJECTIVES

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

1. understand the mechanism of general and academic writing.
2. recognize the different modes of writing.
3. improve their reference skills, take notes, refer and document data and materials.
4. prepare and present seminar papers and project reports effectively.

COURSE OUTLINE

Module 1

Writing as a skill – its importance – mechanism of writing – words and sentences - paragraph as a unit of structuring a whole text – combining different sources – functional use of writing – personal, academic and business writing – creative use of writing.

Module 2

Writing process - planning a text – finding materials - drafting – revising – editing - finalizing the draft - computer as an aid – key board skills - word processing - desk top publishing.

Module 3

Writing models – essay - précis - expansion of ideas – dialogue - letter writing – personal letters formal letters - CV – surveys – questionnaire - e-mail – fax - job application - report writing.

Module 4

Presentation as a skill - elements of presentation strategies – audience – objectives – medium – key ideas - structuring the material - organizing content - audio-visual aids – handouts - use of power point - clarity of presentation - non-verbal communication - seminar paper presentation and discussion.

COURSE MATERIAL**Modules 1 – 4**

Core reading: *English for Effective Communication*. Oxford University Press, 2013.

Further reading:

1. Robert, Barraas. *Students Must Write*. London: Routledge, 2006.
2. Bailey, Stephen. *Academic Writing*. Routledge, 2006.
3. Hamp-Lyons, Liz, Ben Heasley. *Study Writing*. 2nd Edition. Cambridge Uty Press, 2008.
4. Ilona, Leki. *Academic Writing*. CUP, 1998.
5. McCarter, Sam, Norman Whitby. *Writing Skills*. Macmillan India, 2009.
6. Jay. *Effective Presentation*. New Delhi: Pearson, 2009.

Reference:

Mayor, Michael, et al, Ed. *Longman Dictionary of Contemporary English*. 5th Edition. London: Pearson Longman Ltd, 2009.

SEMESTER IV**FIRST DEGREE PROGRAMME (CBCS System)****Language Course - READINGS IN LITERATURE: EN 1411.2 for BCom**

No. of credits: 3

No of instructional hours: 3 hours/week [Total 54 hours]

AIMS:

1. To sensitize students to the aesthetic, cultural and social aspects of literature.
2. To help them analyze and appreciate literary texts.

OBJECTIVES:

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

1. understand and appreciate literary discourse.
2. look at the best pieces of literary writing critically.
3. analyze literature as a cultural and interactive phenomenon.

Module 1

What is literature – literature and context – genres – literature and human values – creative use of language inculcation of aesthetic sense.

Poetry – what is poetry – different types of poetry – poetic diction – figurative language – themes – stanza – rhyme.

Module 2

Drama - Scope and definition – different types – structure – dialogue – characters – action.

Module 3

Prose - What is prose – different types – personal – impersonal – technical.

Module 4

Fiction - What is fiction – different types – plot – characters – setting – point of view – short story – its characteristics.

COURSE MATERIAL**Module 1**

Core reading: Selection of poems from *Readings in Literature*. Department of Publications, University of Kerala.

Poems prescribed:

- | | | |
|----|----------------------|--|
| 1. | William Shakespeare: | <i>To Be or Not to Be (Hamlet, Act III, Scene 1)</i> |
| 2. | William Blake: | <i>The Tiger</i> |
| 3. | William Wordsworth: | <i>Lucy Gray</i> |
| 4. | John Keats: | <i>Ode to Autumn</i> |
| 5. | Rabindranath Tagore: | <i>Leave This Chanting (Poem 11 from Gitanjali)</i> |
| 6. | Ted Hughes: | <i>Full Moon and Little Frieda.</i> |

Module 2 Core reading:

Vincent Godefroy - *Fail not our Feast* - from *Dramatic Moments: A Book of One Act Plays*. Orient Black Swan, 2013.

Module 3**Core reading**

Readings in Literature (Published by the University of Kerala)

Essays prescribed:

1. Robert Lynd: *The Pleasures of Ignorance*
2. Martin Luther King: *I Have a Dream*
3. E.R. Braithwaite: *To Sir, with Love* [extract]

Module 4 Core reading:

Stories for Life [Indian Open University] Stories prescribed:

- | | | | |
|---------------------------|------------------------|-----------------------|--------------------------|
| (i) Catherine Mansfield | <i>A Cup of Tea.</i> | (iv) Oscar Wilde: | <i>The Happy Prince.</i> |
| (ii) O Henry: | <i>The Last Leaf.</i> | (v) Ernest Hemingway: | <i>A Day's Wait.</i> |
| (iii) Rabindranth Tagore: | <i>The Postmaster.</i> | | |

Further reading

1. *A Concise Companion to Literary Forms*. Emerald, 2013.
2. Abrams, M. H. *A Glossary of Literary Terms*.
3. Klarer, Mario. *An Introduction to Literary Studies*. Second edition. Routledge, 2009.

Direction to Teachers

The introduction to various genres is intended for providing basic information and no conceptual analysis is intended.

FIRST DEGREE PROGRAMMES (CBCS SYSTEM) Career related 2(a)**Revised Syllabi for 2015 Admissions onwards****Semesters 1 to 4****LANGUAGE COURSES IN ENGLISH****Semester I****First Degree Programme in English (CBCS System)****Common for****B.A/BSc[EN1111.1], B.Com [EN1111.2] &2(a) [EN 1111.3]****Listening, Speaking and Reading****No. of Credits: 4****No. of instructional hours: 5 per week (Total 90 hrs)****General Objectives**

The general objective of the course is to make the students proficient communicators in English. It aims to develop in the learners the ability to understand English in a wide range of contexts. The main thrust is on understanding the nuances of listening, speaking and reading English. The course is a step towards preparing the learners to face situations with confidence and to seek employment in the modern globalized world. As knowledge of English phonetics will help the students to listen and to speak English better, they would be given rudimentary training in English phonetics. It also enhances the student's general standard of spoken English. The knowledge of the phonetic alphabets/symbols will help the students to refer the dictionary for correct pronunciation.

Module I Listening

Introduction, definition of listening, listening Vs hearing, process of listening, problems students face in listening, sub-skills of listening, what is good listening? strategies of listening, barriers to listening, listening in the workplace, activities that help you to become better listeners.

Module II Speaking

English, the *lingua franca*, varieties of English; Indian English, Received Pronunciation, Why phonetics? Organs of speech and speech mechanism; Classification of English sounds- vowels; consonants; IPA symbols, transcription, the syllable, syllable structure, stress and intonation, some rules of pronunciation, Indian English and deviations from RP, Speaking as a skill; speaking on formal and informal occasions; how to perform a wide range of language functions such as greeting, thanking, complaining, apologizing.

Module III Reading: Introduction, The Reading Process, Reading and Meaning, Methods to Improve Reading, Strengthening Your Vocabulary, Understanding Graphics and Visual Aids, Previewing, Reading in Thought Groups, Avoiding the re-reading of the Same Phrases, Barriers to Reading, Skills for Speed Reading, Sub-skills of Reading, Skimming, Scanning, Extensive Reading, Intensive Reading, Reading E-mail, E-books, Blogs and Web pages

Module IV: Dialogue Practice**Course Material****Modules 1-3:** Core Reading: *English Language Skills for Communication I*

Module 4

Core Reading: *Dramatic Moments: A Book of One Act Plays*. Orient Black Swan, 2013

The following one act plays are prescribed:

H.H.Munro	<i>The Death Trap</i>
Philip Moeller	<i>Helena's Husband</i>
Serafin and Joaquin Alvarez Qunitero	<i>Sunny Morning: A Comedy of Madrid</i>
Margaret Wood	<i>Day of Atonement</i>

For further Reading

Marks Jonathan. *English Pronunciation in Use*. New Delhi: CUP, 2007.

Lynch, Tony. *Study Listening*. New Delhi. CUP, 2008.

Kenneth, Anderson, Tony Lynch, Joan Mac Lean. *Study Speaking*. New Delhi: CUP, 2008.

Reference

Jones, Daniel. *English Pronouncing Dictionary 17th edition*. New Delhi: CUP, 2009.4

SEMESTER II**FIRST DEGREE PROGRAMME (CBCS System)****MODERN ENGLISH GRAMMAR AND USAGE**

Common for BA/BSc: EN 1212.1, BCom: 1211.2 & Career related 2(a):1211.3

(2012 Admission onwards)

No. of credits: 3

No. of instructional hours: 5 per week (Total 90 hrs.)

AIMS: 1. To help students have a good understanding of modern English grammar.

2. To enable them produce grammatically and idiomatically correct language.
3. To help them improve their verbal communication skills.
4. To help them minimise mother tongue influence.

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

1. have an appreciable understanding of English grammar.
2. produce grammatically and idiomatically correct spoken and written discourse.
3. spot language errors and correct them.

COURSE CONTENTS**Module 1:**

- Modern English grammar - what and why and how of grammar - grammar of spoken and written language
- Sentence as a self-contained unit – various types of sentence – simple – compound – complex – declaratives – interrogatives – imperatives – exclamatives.
- Basic sentence patterns in English - constituents of sentences – subject – verb - object - complement - adverbials.

- Clauses - main and subordinate clauses - noun clauses - relative clauses - adverbial clauses - finite and non-finite clauses - analysis and conversion of sentences – Active to Passive and vice versa – Direct to Indirect and vice versa – Degrees of Comparison, one form to the other.
- Phrases - various types of phrases - noun, verb, adjectival and prepositional phrases.
- Words - parts of speech – nouns – pronouns - adjectives verbs - adverbs – prepositions – conjunctions -determinatives.

Module 2:

- Nouns - different types - count and uncount – collective - mass - case - number – gender.
- Pronoun - different types - personal, reflexive - infinite-emphatic – reciprocal.
- Adjectives - predicative - attributive - pre- and post-modification of nouns.
- Verbs - tense-aspect - voice -mood - Concord - types of verbs-transitive-intransitive-finite-non-finite.
- Helping verbs and modal auxiliaries - function and use.

Module 3:

- Adverbs - different types - various functions - modifying and connective.
- Prepositions - different types - syntactic occurrences - prepositional phrases - adverbial function.
- Conjunctions - subordinating and coordinating Determinatives articles - possessives - quantifiers

Module 4:

- Remedial grammar - error spotting - errors in terms of specific grammatical concepts like constituents of sentences - parts of speech - concord – collocation - sequences of tense - errors due to mother tongue influence.
- Written Composition – precis writing – outline story – expansion of proverb – short essay.

COURSE MATERIAL

Modules 1 - 4

Core Reading: *Concise English Grammar* by Prof. V. K. Moothathu. Oxford University Press, 2012.

Further Reading:

1. Leech, Geoffrey et al. *English Grammar for Today: A New Introduction*. 2nd Edition. Palgrave, 2008.
2. Carter, Ronald and Michael McCarthy. *Cambridge Grammar of English*. CUP, 2006.
3. Greenbaum, Sidney. *Oxford English Grammar*. Indian Edition. Oxford University Press, 2005.
4. Sinclair, John ed. *Collins Cobuild English Grammar*. Harper Collins, 2000.
5. Driscoll, Liz. *Common Mistakes at Intermediate and How to Avoid Them*. CUP, 2008.
6. Tayfoor, Susanne. *Common Mistakes at Upper-intermediate and How to Avoid Them*. CUP, 2008.
7. Powell, Debra. *Common Mistakes at Advanced and How to Avoid Them*. CUP, 2008.
8. Burt, Angela. *Quick Solutions to Common Errors in English*. Macmillan India Limited, 2008.
9. Turton. *ABC of Common Grammatical Errors*. Macmillan India Limited, 2008.
10. Leech, Geoffrey, Jan Svartvik. *A Communicative Grammar of English*. Third Edition. New Delhi: Pearson Education, 2009.

Direction to Teachers: The items in the modules should be taught at application level with only necessary details of concepts. The emphasis should be on how grammar works rather than on what it is. The aim is the correct usage based on Standard English and not conceptual excellence.

SEMESTER III**FIRST DEGREE PROGRAMME (CBCS System)****Language Course VI (English IV) - WRITING AND PRESENTATION SKILLS****Common for B. A, B. Sc EN: 1311.1 &****Language Course V (English III): for Career related 2 (a) EN: 1311.3****No. of credits: 4****No. of instructional hours: 5 per week (Total 90 hrs.)****AIMS**

1. To familiarize students with different modes of general and academic writing.
2. To help them master writing techniques to meet academic and professional needs.
3. To introduce them to the basics of academic presentation
4. To sharpen their accuracy in writing.

OBJECTIVES

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

1. understand the mechanism of general and academic writing.
2. recognize the different modes of writing.
3. improve their reference skills, take notes, refer and document data and materials.
4. prepare and present seminar papers and project reports effectively.

COURSE OUTLINE

Module 1: Writing as a skill – its importance – mechanism of writing – words and sentences - paragraph as a unit of structuring a whole text – combining different sources – functional use of writing – personal, academic and business writing – creative use of writing.

Module 2: Writing process - planning a text – finding materials - drafting – revising – editing - finalizing the draft - computer as an aid – key board skills - word processing - desk top publishing.

Module 3: Writing models – essay - précis - expansion of ideas – dialogue - letter writing – personal letters formal letters - CV – surveys – questionnaire - e-mail – fax - job application - report writing. Academic writing - writing examinations - evaluating a text - note-making- paraphrasing – summary writing - planning a text – organizing paragraphs – introduction – body – conclusion – rereading and rewriting - copy editing - accuracy.

Module 4: Presentation as a skill - elements of presentation strategies – audience – objectives – medium – key ideas - structuring the material - organizing content - audio-visual aids – handouts - use of power point - clarity of presentation - non-verbal communication - seminar paper presentation and discussion.

COURSE MATERIAL**Modules 1 – 4**

Core reading: *English for Effective Communication*. Oxford University Press, 2013.

Further reading:

1. Robert, Barraas. *Students Must Write*. London: Routledge, 2006.

2. Bailey, Stephen. *Academic Writing*. Routledge, 2006.
3. Hamp-Lyons, Liz, Ben Heasley. *Study Writing*. 2nd Edition. Cambridge Uty Press, 2008.
4. Ilona, Leki. *Academic Writing*. CUP, 1998.
5. McCarter, Sam, Norman Whitby. *Writing Skills*. Macmillan India, 2009.
6. Jay. *Effective Presentation*. New Delhi: Pearson, 2009.

Reference:

Mayor, Michael, et al, Ed. *Longman Dictionary of Contemporary English*. 5th Edition. London: Pearson Longman Ltd, 2009.

SEMESTER IV

FIRST DEGREE PROGRAMME (CBCS System)

Language Course - READINGS IN LITERATURE

Common for BA/BSc: EN 1411.1 & Career related 2(a): EN 1411.3

No.of credits: 4

No of instructional hours: 5 hours/week [Total 90 hours]

AIMS

1. To sensitize students to the aesthetic, cultural and social aspects of literature.
2. To help them analyze and appreciate literary texts.

OBJECTIVES

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

1. understand and appreciate literary discourse.
2. look at the best pieces of literary writing critically.
3. analyze literature as a cultural and interactive phenomenon.

Module 1

What is literature – literature and context – genres – literature and human values – creative use of language – inculcation of aesthetic sense.

Poetry – what is poetry – different types of poetry – poetic diction – figurative language – themes – stanza – rhyme.

Module 2 Drama.

Scope and definition – different types – one act plays - structure – dialogue – characters – action.

Module 3 Prose

What is prose – different types – personal – impersonal – technical.

Module 4: Fiction.

What is fiction – different types – plot – characters – setting – point of view – short story – its characteristics.

COURSE MATERIAL

Module 1

Core reading: *Readings in Literature*. Department of Publications, University of Kerala. Poems prescribed:

1. William Shakespeare *To Be or Not to Be (Hamlet, Act III, Scene 1)*
2. William Blake: *The Tiger*
3. William Wordsworth *Lucy Gray*
4. Alfred Lord Tennyson *Tithonus*
5. Emily Dickinson *The Wind Tapped like a Tired Man.*
6. Rabindranath Tagore *Leave This Chanting (Poem 11 from Gitanjali)*
7. T S Eliot *Marina*
8. Ted Hughes *Full Moon and Little Frieda.*

Module 2 Core reading:

Vincent Godefroy *Fail not our Feast*

[from *Dramatic Moments* *A Book of One Act Plays*. Orient Black Swan, 2013]

Module 3

Core reading: *Readings in Literature*. Department of Publications, University of Kerala.

Essays prescribed:

1. Robert Lynd: *The Pleasures of Ignorance*
2. Martin Luther King: *I Have a Dream*
3. Stephen Leacock: *The Man in Asbestos*
4. Isaac Asimov: *The Machine That Won the War.*
5. E.R. Braithwaite: *To Sir, with Love [extract]*

Module 4

Core reading:

Stories for Life, Indian Open University.

Stories prescribed:

- | | |
|--|--|
| (i) Catherine Mansfield: <i>A Cup of Tea.</i> | (iv) Oscar Wilde: <i>The Happy Prince.</i> |
| (ii) O Henry: <i>The Last Leaf.</i> | (v) Ernest Hemingway: <i>A Day's Wait</i> |
| (iii) Rabindranth Tagore: <i>The Postmaster.</i> | |

Further reading

1. *A Concise Companion to Literary Forms*. Emerald, 2013.
2. Abrams, M. H. *A Glossary of Literary Terms*.
3. Klarer, Mario. *An Introduction to Literary Studies*. Second edition. Routledge, 2009.

Direction to Teachers

The introduction to various genres is intended for providing basic information and no conceptual analysis is intended.

FIRST DEGREE PROGRAMMES
(CBCS SYSTEM) Career related 2(b)
Revised Syllabi for 2015 Admissions onwards
Semesters 1 & 2
LANGUAGE COURSES IN ENGLISH

SEMESTER I

FIRST DEGREE PROGRAMME IN ENGLISH (CBCS System)

LISTENING AND SPEAKING SKILLS: EN 1111.4

Language Course I (English I) for Career related 2 (b)

No. of credits: 2

No. of instructional hours: 3 per week (Total 54 hrs.)

AIMS 1. To familiarize students with English sounds and phonemic symbols. 2. To enhance their ability in listening and speaking.

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

1. listen to lectures, public announcements and news on TV and radio.
2. engage in telephonic conversation.
3. communicate effectively and accurately in English.
4. use spoken language for various purposes.

COURSE OUTLINE

Module 1: Pronunciation

Phonemic symbols – consonants – vowels – syllables – word stress - strong and weak forms - intonation.

Module 2: Listening Skills

Difference between listening and hearing – active listening – barriers to listening - academic listening - listening for details - listening to announcements - listening to news programmes.

Module 3: Speaking Skills

Interactive nature of communication - importance of context - formal and informal - set expressions in different situations – greeting – introducing - making requests - asking for / giving permission - giving instructions and directions – agreeing / disagreeing - seeking and giving advice - inviting and apologizing telephonic skills - conversational manners.

COURSE MATERIAL

Modules 1 – 3

Core reading: *English for Effective Communication*. Oxford University Press, 2013.

Further reading

1. Marks, Jonathan. *English Pronunciation in Use*. New Delhi: CUP, 2007.
2. Lynch, Tony. *Study Listening*. New Delhi: CUP, 2008.
3. Kenneth, Anderson, Tony Lynch, Joan MacLean. *Study Speaking*. New Delhi: CUP, 2008.

SEMESTER II
FIRST DEGREE PROGRAMME (CBCS System)
WRITING AND PRESENTATION SKILLS
Language Course for Career related 2(b) - EN 1211.4

No. of credits: 2

No. of instructional hours: 3 per week (Total 54 hrs.)

AIMS

1. To familiarize students with different modes of general and academic writing.
2. To help them master writing techniques to meet academic and professional needs.
3. To introduce them to the basics of academic presentation
4. To sharpen their accuracy in writing.

OBJECTIVES

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

1. understand the mechanism of general and academic writing.
2. recognize the different modes of writing.
3. improve their reference skills, take notes, refer and document data and materials.
4. prepare and present seminar papers and project reports effectively.

COURSE OUTLINE

Module 1: Writing as a skill – its importance - mechanism of writing – words and sentences - paragraph as a unit of structuring a whole text - combining different sources – functional use of writing – personal, academic and business writing – creative use of writing.

Module 2: Writing process - planning a text - finding materials – drafting – revising – editing -finalizing the draft - computer as an aid - key board skills.

Module 3: Writing models – essay - précis - expansion of ideas -- letter writing - personal letters - formal letters - CV – surveys – questionnaire - e-mail – fax - job application - report writing.

Module 4: Presentation as a skill-elements of presentation strategies-audience-objectives- medium-key ideas - structuring the material-organizing content-audio-visual aids-hand-outs-seminar paper presentation and discussion.

COURSE MATERIAL

Modules 1 – 4

Core reading: *English for Effective Communication*. Oxford University Press, 2013.

Further reading

1. Robert, Barraas. *Students Must Write*. London: Routledge, 2006.
2. Bailey, Stephen. *Academic Writing*. Routledge, 2006.
3. Hamp-Lyons, Liz, Ben Heasley. *Study Writing*. 2nd Edition. Cambridge University Press, 2008.
4. Ilona, Leki. *Academic Writing*. CUP, 1998.
5. McCarter, Sam, Norman Whitby. *Writing Skills*. Macmillan India, 2009.

FIRST DEGREE PROGRAMMES (CBCS SYSTEM)
ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)

Revised Syllabi for 2015 Admissions onwards

(Core, Complementary & Open Courses)

Semesters 1 to 6

SEMESTER I

FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course I – READING POETRY: EN 1141

No. of credits: 4

No. of instructional hours: 6 per week (Total: 108 hrs)

AIMS

1. To sensitize students to the language, forms and types of poetry.
2. To make them aware of the diverse poetic devices and strategies.
3. To help them read, analyse and appreciate poetry.
4. To enhance the level of literary and aesthetic experience and to help them respond creatively.

OBJECTIVES

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

1. identify the various forms and types of poetry
2. explain the diverse poetic devices and strategies employed by poets.
3. read, analyse and appreciate poetry critically.
4. respond critically and creatively to the world around.

COURSE OUTLINE

Module 1:

- Subjective and Objective Poetry
- Types of Poetry: Lyric, Ode, Sonnet, Elegy, Ballad, Epic, Mock Epic, Dramatic Monologue, Haiku.
- Stanza – couplet, tercet, terza rima, ottava rima, quatrain, spensarian stanza, rime royal.
- Poetic devices: alliteration, assonance, simile, metaphor, image, symbol, rhythm, rhyme.
- Meter: Heroic Couplet, Free Verse and Blank Verse.

Module 2: Representative poetry from British literature.

Module 3: Representative poetry from American, Irish, German, Russian, Australian and Indian literatures.

Module 4: Practical criticism – intensive reading of poems at phonological, structural and semantic levels. Critical analysis and appreciation of unseen poem.

COURSE MATERIAL

Module 1:

Core reading: Chapter 1 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Reference

1. Abrams, M.H. *A Glossary of Literary Terms* (Rev. ed.)
2. Hobsbaum, Philip. *Metre, Rhyme and Verse Form*. New Critical Idiom. Indian Reprint. Routledge, 2007.

Reading List

1. Wainwright, Jeffrey. *The Basics: Poetry*. Indian Reprint. Routledge, 2009.
2. Hudson, W.H.: *An Introduction to the Study of English Literature* (Chapter 3, The Study of Poetry)

Modules 2:

- | | |
|----------------------------|--|
| 1. William Shakespeare | Sonnet 18 (Shall I compare Thee to a Summer's Day) |
| 2. John Donne | A Valediction Forbidding Mourning |
| 3. Thomas Gray | Elegy Written in a Country Churchyard |
| 4. Samuel Taylor Coleridge | Kubla Khan |
| 5. Lord Byron | Darkness |
| 6. Robert Browning | Porphyria's Lover |
| 7. Siegfried Sassoon | A Subaltern |
| 8. T.S. Eliot | Macavity: The Mystery Cat |
| 9. U. A. Fanthorpe | Not my Best Side |

Core reading: *Aeolian Harp: An Anthology of Poetry in English*. Scientific International Pvt. Ltd, 2013.

Module 3:

- | | |
|-------------------|-------------------------------|
| 1. W.B. Yeats | The Circus Animals' Desertion |
| 2. Robert Frost | The Road Not Taken |
| 3. Bertolt Brecht | General, Your Tank |
| 4. Louis Macneice | Prayer Before Birth |
| 5. Peter Porter | A Consumer's Report |
| 6. Kamala Das | An Introduction |

Core reading: *Aeolian Harp: An Anthology of Poetry in English*. Scientific International Pvt. Ltd, 2013.

Module 4:

Practical criticism – intensive reading of poems at phonological, structural and semantic levels.

Core reading: *Aeolian Harp: An Anthology of Poetry in English*. Scientific International Pvt. Ltd, 2013.

Reference:

A Concise Companion to Literary Forms. Emerald, 2013.

Seturaman, V.S, Ed. *Practical Criticism*. Chennai: Macmillan, 2007.

Bernard Blackstone. *Practical English Prosody: a handbook for students*. Longman, 2009.

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Questions are not to be asked from such details at the examination.

SEMESTER I
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Complementary Course - HISTORY OF ENGLISH LITERATURE [Semesters 1 to 3]
Common for
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
&
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH

NOTE TO TEACHERS:

The syllabus - a rationale

Books, and the authors who write them, have a complex relationship with the societies that produce them. It is hoped that this syllabus will help students develop both an understanding and an appreciation of some of the complexities involved in the production of and reception of British literature.

This syllabus is organised chronologically. It is intended to enable a student to understand the following things:

- One, how people lived during various ages in Britain.
- Two, what sort of social and political organisations evolved there.
- Three, what the beliefs and practices of the people were ie. how the culture of Britain evolved.
- Four, what kind of literature emerged out of these conditions.

None of these are dealt with at depth. A broad overall picture is what the student is expected to gain.

It is hoped that, apart from giving valuable background information that will enable students to understand and appreciate individual works from any age better, the syllabus will also help them develop a sense of history and the ability to organise, evaluate and present ideas from one coherent body of knowledge. This mental training should be as important as the facts that they study. Therefore teachers should take care to get students to read books and access other authentic sources to learn more about the topics covered.

SEMESTER I
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
&
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH
Complementary Course – HISTORY OF ENGLISH LITERATURE- 1
Common for EN 1131 & CG 1131
B.A. English Main - Complementary Course I: EN 1131

No. of credits: 3

No. of instructional hours: 3 per week (Total: 54 hrs)

B.A. Career related 2(a) English and Communicative English - Complementary Course I: CG 1131

No. of credits: 4

No. of instructional hours: 4 per week (Total: 72 hrs)

COURSE DESCRIPTION

Module 1:

The Early history of England - Roman Britain - The coming and settlement of the Germanic tribes - The arrival of Christianity - The Anglo Saxon Heptarchy - The Viking invasions - The reassertion of British control - Old English literature – Bede, *Beowulf*, King Alfred.

Module 2:

The Norman invasion – Feudalism - Middle English literature – Langland - *Sir Gawain and the Green Knight* - Medieval romances, alliterative verse – Chaucer – *The Canterbury Tales* - The beginnings of English drama - Miracle, morality and mystery plays, and Interludes.

Module 3:

The Renaissance - The Tudors - The English Reformation and Counter-reformation - Trade and colonialism - The Stuart Age - Elizabethan poetry – Spenser - Renaissance drama - Ben Jonson - The University Wits – Shakespeare – Bacon - Thomas More - Authorised (King James) Version of the Bible.

Core texts:

- (1) *A Concise History of English Literature and Language*, Primus Books, Delhi 2013.
- (2) Ashok, Padmaja. *The Social History of England*. Orient Black Swan 2011.

Books recommended:

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012. Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

SEMESTER II
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course II – READING DRAMA: EN 1241

No. of credits: 4

No. of instructional hours: 6 per wk (Total: 108 hrs)

AIMS

1. To enable the students to read, analyse and appreciate drama
2. To sensitize them to the verbal and visual language of drama
3. To help them watch, write about, and perform plays

OBJECTIVES

On completion of the Course, the students should be able to

1. identify the various forms and schools of drama
2. analyse and appreciate drama
3. write critically about and engage actively in producing / performing drama

COURSE OUTLINE

Module 1:

- Drama – Origins and early forms: Greek Drama, Mystery plays, Miracle Plays, Morality Plays and Interludes.
- The Major Dramatic Genres: Tragedy, Comedy, and Tragi-Comedy.
- Types of comedy – Romantic Comedy, Comedy of Humours, Comedy of Manners/ Restoration Comedy, Sentimental Comedy, farce, burlesque, black comedy.
- Types of Tragedy: Revenge Tragedy, Domestic Tragedy, Heroic Drama.
- Other forms: melodrama, masque, One-Act Plays, epic drama, absurdist drama, kitchen-sink drama
- Dramatic Devices – irony, soliloquy, aside, chorus.

Module 2: Shakespeare

Module 3: Modern drama (British / European)

Module 4: One-Act plays.

COURSE MATERIAL

Module 1

Core reading: Chapter 2 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Module 2

Core reading: Shakespeare: *Julius Caesar*

Module 3

Core reading: Shaw: *Arms and the Man* (Edited by AC Ward, Orient Blackswan)

Module 4**Core reading**

1. J.M. Synge: *Riders to the Sea* (Orient Blackswan)
2. Chekhov: *The Swan Song*
3. Eugene O'Neill: *Thirst*.
4. M. Sajitha: *Matsyagandhi*.

Core text: One Act plays 2 – 4 from *Golden Threshold: An Anthology of Anthology of One Act Plays and Stories*. Orient Blackswan, 2013.

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence students are expected to have an awareness of the respective works.
- Questions are not to be asked from such details at the examination

SEMESTER II**FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE AND LITERATURE (CBCS System)****&****CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)****ENGLISH & COMMUNICATIVE ENGLISH****Complementary Course – HISTORY OF ENGLISH LITERATURE - II****Common for EN 1231 & CG 1231****B.A. English Main - Complementary Course III: EN 1231****No. of credits: 3****No. of instructional hours: 3 per week (Total: 54 hrs)****B.A. Career related 2(a) English and Communicative English - Complementary Course II: CG 1231 No. of credits: 4****No. of instructional hours: 4 per week (Total: 72 hrs)****COURSE DESCRIPTION****Module 1:**

The rise of Puritanism - The Civil War, Colonial Expansion, the Commonwealth and the Restoration in England, the impact of these on literature and social life - Donne and the metaphysical – Milton – John Bunyan - Restoration theatre.

Module 2:

The Eighteenth Century - Enclosures, urbanisation and the rise of the middle class – general literary ambience of the period.

Module 3:

The Enlightenment - the rise of modern science and the rise of capitalism - Coffee Houses in London as centres of social and political discussions - Essay and Novel - Neo-classical verse - Pope, Dryden, Swift, Dr Johnson and Daniel Defoe – periodicals – Addison, Steele.

Module 4:

The Romantic Age - Basic tenets of the Romanticism – French Revolution – Gothic writings - The precursors : Blake and Burns - Wordsworth and the Lake Poets – Coleridge - Keats, Shelley, Byron – Charles Lamb – Imperialism - Orientalism and slavery - The fiction of Jane Austen and Mary Shelley.

Core texts:

- (1) *A Concise History of English Literature and Language*, Primus Books, Delhi 2013.
- (2) Ashok, Padmaja. *The Social History of England*. Orient Black Swan 2011.

Books recommended:

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012. Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

SEMESTER III**FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE AND LITERATURE (CBCS System)****READING FICTION**

Common for ENGLISH LANGUAGE AND LITERATURE Core Course III: EN 1341

&

CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN ENGLISH & COMMUNICATIVE ENGLISH Core Course III: CG 1341

No. of credits: 3

No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS:

1. To make students aware of the diverse fictional forms in prose.
2. To enable them to analyse and appreciate various fictional writings.
3. To give them an insight into other cultures.
4. To help them think and write imaginatively.

OBJECTIVES

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

1. identify different fictional forms
2. analyse and appreciate fictional writings.
3. write imaginatively.

COURSE OUTLINE

Module 1

- Prose fiction - fable, short story, novel.
- Elements of fiction - plot, theme, characterization (flat and round characters), setting, point of view.
- Types of Novel – romance, picaresque novel, sentimental novel, epistolary novel, historical novel, gothic novel, science fiction, detective fiction, utopian, dystopian fiction, Bildungsroman - Creative-non fiction
- Narrative strategies - stream of consciousness, Meta fiction.

Module 2: Modern British fiction

Module 3: Modern European fiction

Module 4: Short Stories

COURSE MATERIAL

Module 1

Core reading: Chapter 3 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Module 2

Core reading George Orwell: *Animal Farm* (Penguin Edition)

Module 3

Core reading: Voltaire: *Candide* (Penguin Classics)

Module 4

Core reading: *Golden Threshold: An Anthology of One Act Plays and Stories*, Orient Blackswan, 2013. The following short stories:

O’Henry:	“Romance of a Busy Broker”
Katherine Mansfield:	“The Little Girl”
A.C. Doyle:	“The Red-headed League”
Norah Burke:	“The Family Man”
R.K.Narayan:	“Lawley Road”

Further reading

1. Klarer, Mario. *An Introduction to Literary Studies*. Sec. Ed. Indian Reprint. Routledge, 2009. (Section: Fiction)
2. Hudson, W. H. *An Introduction to the Study of English Literature*. (Chapter IV: The Study of Prose Fiction)

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Questions are not to be asked from such details at the examination.
- While discussing fiction, the formal, structural and stylistic aspects of the work should be referred to.

SEMESTER III
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

&

**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System) ENGLISH &
COMMUNICATIVE ENGLISH**

Core Course IV –20th CENTURY MALAYALAM LITERATURE IN ENGLISH TRANSLATION

Common for EN 1342 & CG 1342

No. of Credits: 4

No. of instructional hours: 5 per week [Total: 90 hours]

- Aims:**
1. To introduce the students to the richness of twentieth century Malayalam writing
 2. To provide the students a basic understanding of twentieth century Malayalam Writing
 3. To introduce to them some of the major twentieth century Malayalam writers
 4. To help them analyse and appreciate twentieth century Malayalam literature.

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

1. Discern the richness of twentieth century Malayalam writing
2. Discern the distinctiveness of twentieth century Malayalam writing
3. Discuss the salient features of the works of major twentieth century Malayalam writers
4. Analyse and appreciate twentieth century Malayalam writing

COURSE OUTLINE

Module 1: Introduction to Malayalam Literature in the twentieth century

Module 2: Malayalam Poetry in the twentieth century

Module 3: Malayalam Fiction in the twentieth century

Module 4: Malayalam Drama in the twentieth century

COURSE MATERIAL

Module 1: Introduction to Malayalam Literature in the twentieth century.

Malayalam Literature ‘After Independence’ - The modern age – characteristics – rise of the Malayalam novel – the Romantics in Malayalam poetry – major poets – rise of drama – novel and the short story in the 20th century – Malayalam literature after independence – poetry – fiction – drama.

Reference Text:

A Short History of Malayalam Literature - K. Ayyappa Paniker - Information & Public Relations Department, Kerala State, April 2006.

[ebook available on: www.suvarnakeralam.kerala.gov.in/book.pdf]

Module 2: Malayalam Poetry in the twentieth century.

The modern age – characteristics – the Romantics in Malayalam poetry – second generation of romantics and the early 20th century – modernist phase in malayalam poetry – O.N.V. Kurup, Vyloppilli Sreedhara

Menon, Ayyappa Paniker, Sugathakumari, Kadammanitta Ramakrishnan, Balamani Amma, Vishnu Narayanan Namboodiri, D. Vinayachandran, Sachidanandan, Balachandran Chullikad, etc.

Detailed study of the following poems:

- | | | | |
|----|-----------------------------|---|-----------------------------|
| 1. | ONV Kurup | – | “A Requiem to Mother Earth” |
| 2. | Balachandran Chullikkad | – | “Where is John?” |
| 3. | Vishnu Narayanan Namboodiri | – | “The Autograph Tree” |
| 4. | Sugatha Kumari | – | “The Temple Bell” |
| 5. | Nalapat Balamani Amma | - | “The Story of the Axe” |
| 6. | Vyloppilli Sreedhara Menon | - | “The Son of Sahyan” |
| 7. | K. Ayyappa Paniker | - | “Lay of the Anklet” |
| 8. | D. Vinayachandran | - | “Advent” |

Core reading: *In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction.* OUP, 2012.

Module 3: Malayalam Fiction in the twentieth century.

Malayalam fiction in translation – socio-educational influences – conditions favouring birth of Malayalam novel – Appu Nedungadi and Chandu Menon – translation of *Indulekha* - modernity in Malayalam fiction - late forties: works of M. T. Vasudevan Nair, Malayattoor Ramakrishnan – development into the present - O.V.Vijayan, M. Mukundan, etc - characteristics of their fiction.

Malayalam short story in English translation – representative masters of the craft - Thakazhi, Basheer, Lalithambika Antharjanam, Paul Zacharia, etc. – new generation writers - modern women short story writers.

Non-detailed study:

(a) Novels:

- Malayattoor Ramakrishnan, *Roots* (Novel), Tr. V. Abdulla, Orient Blackswan, 2009.
- M. T. Vasudevan Nair, *Mist*. Orient Longman.

(b) Short stories:

- | | | | |
|-----|-----------------------------|---|--|
| 1. | Thakazhy Sivasankara Pillai | – | “In the Flood” |
| 2. | Vaikkom Muhammed Basheer | – | “The World Renowned Nose” |
| 3. | T.Padmanabhan | – | “The Girl Who Spreads Light” |
| 4. | Paul Zacharia | – | “The Last Show” |
| 5. | Lalithambika Antherjanam | – | “Wooden Cradles” |
| 6. | C. Ayyappan | – | “Spectral Speech” |
| 7. | Gracy | – | “Orotha and the Ghosts” |
| 8. | Ashita | – | “In the Moonlit Land” |
| 9. | Chandramati | – | “The (Postmodern) Story of Jyoti Vishwanath” |
| 10. | K.R. Meera | – | “The Vein of Memory” |

Core reading: *In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction.* OUP, 2012.

Recommended reading:

Introduction to *Ten Women Writers of Kerala*. Sreedevi K. Nair (ed) pages x – xx. [for ‘Modern women short story writers’]

Module 4: Malayalam Drama in the twentieth century.

Malayalam drama - post Independence period – influence of N. Krishna Pillai - N.N. Pillai, K.T. Mohamed - Kavalam Narayana Panikker, G. Sankara Pillai - C.N Sreekantan Nair’s *Kanchanasita* - experimental works of Narendra Prasad - P.K. Venukuttan Nair.

Core reading: [Detailed study]: C.N. Sreekantan Nair. *Kanchana Sita. In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction*. OUP, 2012.

Instruction to Teachers [Modules 1- 4]:

- Students may be given sufficient background information about the authors/genre included in Modules 2-4. Questions are to be asked only from the prescribed poems, fiction and drama in Modules 2 to 4.
- The work of each writer mentioned in modules 2 – 4 has to be placed against the literary backdrop of the age. The text referred to in Module 1 is to be used for the purpose.
- The literary significance of the work prescribed is to be briefly discussed in the classroom. However the student is expected to have only a general awareness of the respective author.
- The major works of the writers mentioned in module 1 have to be made familiar to the students.
- Questions are not to be asked from Module 1 at the examination.

SEMESTER III**FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE AND LITERATURE (CBCS System)****&****CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)****ENGLISH & COMMUNICATIVE ENGLISH****Complementary Course – HISTORY OF ENGLISH LITERATURE - III****Common for EN 1331 & CG 1331****B.A. English Main - Complementary Course V: EN 1331****No. of credits: 3****No. of instructional hours: 3 per week (Total: 54 hrs)**

B.A. Career related 2(a) English and Communicative English - Complementary Course III: CG 1331 No. of credits: 4

No. of instructional hours: 4 per week (Total: 72 hrs)**COURSE DESCRIPTION****Module 1:**

The Victorian Age - The Reform Acts - Changes in social life - Industrialisation and its impact on the society - Rise of Oxford and Cambridge Universities - Spread of science and technology and its impact –

Marx, Darwin, J.S. Mill, Freud - India and the Empire - The Victorian novel - Charles Dickens, George Eliot and Thomas Hardy - Victorian poetry - Arnold, Browning and Tennyson – Pre-Raphaelites – Oscar Wilde and the aestheticians.

Module 2:

Early 20th century - Influences on the social milieu - The First World War - The war poets – Modernism - T S Eliot, Yeats, Auden, Joyce, D.H. Lawrence, Virginia Woolf, Joseph Conrad, G B Shaw and the realists.

Module 3:

The mid-twentieth century and after - World War II - Life between the two World Wars - Effects of the Wars on society and literature - The dissolution of the British empire - The welfare state – Modern to the Post-modernism - Feminism and environmentalism.

Module 4:

Poetry, fiction and drama of the period - Life in the 60s, 70s and 80s - Larkin and the Movement - Ted Hughes, Carol Ann Duffy - George Orwell, Kingsley Amis, Graham Green, Salman Rushdie - Samuel Beckett, Harold Pinter and Tom Stoppard – new trends in English theatre – Literature and New Media in Contemporary England - Contemporary life in England.

Core texts:

- (1) *A Concise History of English Literature and Language*, Primus Books, Delhi 2013.
- (2) Ashok, Padmaja. *The Social History of England*. Orient Black Swan 2011.

Books recommended:

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012. Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

SEMESTER IV

FIRST DEGREE PROGRAMME IN

ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course V – READING PROSE: EN 1441

No. of credits: 4

No. of instructional hours: 5 per week (Total: 90 hrs.)

AIMS

1. To help students understand and appreciate different types of prose writing.
2. To introduce to them the basics concepts of style and literary devices in prose.
3. To acquaint them with cultural diversity and divergence in perspectives.
4. To enable them to write creatively and critically.

OBJECTIVES

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

1. recognize various types of prose writings.

2. analyse, understand and appreciate prose writings
3. write creatively and critically in an expository or argumentative way.

COURSE OUTLINE

Module 1

- Essay – formal/impersonal essay and informal/personal essay
- Types of essays: periodical essay, critical essay
- Life Writing: biography, autobiography, memoir and diaries.

Module 2: Prose up to the 18th Century.

Module 3: 19th Century Prose

Module 4: Modern Prose

COURSE MATERIAL

Module 1: Core reading: Chapter 4 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Module 2: Core reading: *Reflections* (A Collection of Essays published by Pearson Education) Essays: 1. Bacon: Of Studies

2. Samuel Pepys: (An extract from Pepys' Diaries) 1660 Jan - Feb.
3. Addison: *Sir Roger at the Assizes*
4. James Boswell: (An extract from *Life of Samuel Johnson*)

Further reading

Hudson, W.H. *An Introduction to the Study of English Literature*. Chapter: The Study of The Essay.

Module 3: Core reading: *Reflections*

- Essays:
1. Lamb: *Dream Children*
 2. Hazlitt: *On Familiar Style*
 3. Ruskin: *On Reading*

Module 4: Core reading: *Reflections*

- Essays:
1. Robert Lynd: *Indifference*
 2. Camus: *Nobel Prize Acceptance Speech*
 3. Anne Frank: *The Diary of a Young Girl* (an extract)

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Students should be made to listen to and read speeches and prose passages.
- Questions are not to be asked from such details at the examination

SEMESTER IV
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Foundation Course II – INFORMATICS: EN 1421

No. of credits: 3

No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS

1. To update and expand basic informatics skill and attitudes relevant to the emerging knowledge society
2. To equip students to utilize the digital knowledge resources effectively for their chosen fields of study

OBJECTIVES

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

1. update and expand their knowledge in the field of informatics
2. understand the nature of the emerging digital knowledge society
3. use digital knowledge resources effectively for their studies

COURSE OUTLINE

Module 1: Informatics: an introduction.

History and development of computers – Types of computers – Personal Computers (PC) – Workstations – Laptops – Palmtops – Mobile devices – Notebooks – Mainframe computers – Super computers – IT and the Internet - Cyber ethics and cyber crimes like hacking and morphing.

Module 2: Basic Hardware and Software.

Monitor – CRT and LCD – CPU – Mouse – Keyboard – Ports – USB – Input/output devices – Printers – Scanners – Pen drives - Modems – Microphones – Speakers – Bluetooth devices.

Module 3: Operating Systems:

Microsoft Word – Excel – PowerPoint – Linux – Computer virus – Antivirus tools – File formats – jpg – jpeg – mp3 – zip – RAR.

Module 4: Net working and Internet:

What is networking? – LAN – WAN – Search engines – Social Net working.

COURSE MATERIAL

Modules 1 – 4:

Ravindran Asari - *The Basics of Informatics*. Scientific International Pvt. Ltd, 2013.

Reading list:

1. Alexis and Mathew Leon. *Fundamentals of Information Technology*. Leon Vikas
2. Beekman, George and Eugene Rathswohl. *Computer Confluence*. Pearson Education.
3. Norton, Peter. *Introduction to Computers*. Indian Ed.2. Evans, Alan, Kendal Martin et al *Technology in Action*. Pearson Prentice Hall, 2009.
4. Norton, Peter. *Introduction to Computers*. Indian Ed
5. Rajaraman, V. *Introduction to Information Technology*. Prentice Hall.

SEMESTER IV
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
&
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH
Complementary Course - HISTORY OF ENGLISH LANGUAGE
Common for EN 1431 & CG 1431
B.A. English Main - Complementary Course VII: EN 1431

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

B.A. Career related 2(a) English and Communicative English - Complementary Course IV: CG 1431 No. of credits: 4

No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS

1. To familiarize students with the origin and development of the English Language
2. To make them aware of the changes in different areas of the language.

OBJECTIVES

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

1. identify the various language families
2. trace the evolution of the English language
3. list the changes in the different areas of the language

COURSE OUTLINE

Module 1

Nature of language – human languages and animal communication systems – flux in language – language families – Indo-European family – Germanic group – the descent of English – broad characteristics.

Module 2

Periods in the history of English language – **Old English** – Celtic, Latin and Scandinavian influences – effect on grammar and syntax – Norman conquest – French influence – growth of national feeling – adoption of English – **Middle English** – decay of inflection – loss of grammatical gender – French Influence on the vocabulary – dialectal diversity – the rise of standard English – contribution of major writers to the English language – Chaucer, Spenser, Shakespeare, Milton – the impact of Bible Translations on the English language.

Module 3

Modern English – Renaissance and after – general characteristics of English – changes in pronunciation and grammar – attempts to reform English – Spelling through the ages – problems and prospects of spelling reform – Development of Dictionaries – Dr. Johnson’s dictionary – slang and standard speech – English dialects – evolution of English as a global language.

Module 4

Word formation and growth of vocabulary – makers of English – Semantics – changes of meaning – widening, restriction, amelioration, radiation, concatenation, synaesthesia, metonymy, synecdoche, faded metaphors, euphemism, divergence of meaning – some present-day trends in the English language – slang and jargon – varieties of dialects – various ‘Englishes’ – influence of the colonies.

Core text:

A Concise History of English Literature and Language, Primus Books, Delhi 2013.

Reading list**Modules 1 to 4**

1. Baugh A.C. *A History of the English Language*. Chennai: Allied Published, 1978.
2. Barber C.L. *The Story of Language*. Penguin, 1982.
3. Wood F.T. *An Outline History of the English Language*. Macmillan, 2008.
4. Crystal, David. *English as a Global Language*. London: Cambridge University Press, 1997.
5. Mugglestone. *Oxford History of English*, Indian Edition: Oxford University Press, 2009.

SEMESTER V**FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE AND LITERATURE (CBCS System)****&****CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System) ENGLISH & COMMUNICATIVE ENGLISH****Core Course - LITERARY CRITICISM:****Common for EN 1541 & CG 1541****B.A. English Main – Core Course VI: EN 1541****No. of credits: 4****No. of instructional hours: 5 per week (Total: 90 hrs)****B.A. Career related 2(a) English and Communicative English – Core Course VII: CG 1541 No. of credits: 4****No. of instructional hours: 5 per week (Total: 90 hrs)****AIMS**

1. To give the students a historical overview of the critical practices from classical period to the present.
2. To introduce to them some of the significant concepts that had a seminal influence on the development of critical thought.
3. To develop in them a critical perspective and capacity to relate and compare various critical practices and schools.
4. To help them read and analyze literary texts from different perspectives.

OBJECTIVES

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

1. trace the development of critical practices from ancient times to the present.
2. explain the critical concepts that emerged in different periods
3. analyze and appreciate texts critically, from different perspectives.

COURSE OUTLINE

Module I

A. Classical Criticism:

Nature and function of criticism – contributions of Plato – concept of mimesis and inferiority of art – Aristotle – major concepts – mimesis, katharsis, hamartia – definition of tragedy – parts of tragedy – Horace and the concept of decorum – Longinus – the sublime.

B. Indian Aesthetics: Theory of Rasa, Vyanjana and Alankara.

[The relationship between Unit A and Unit B to be discussed. For eg. The concept of Rasa and purgation, Alankara and figures of speech, etc.]

Core reading [Unit B]:

Sethuraman. V.S. Ed. *Indian Aesthetics: An Introduction*. Macmillan, India, 1992.

- Das Gupta, S.N. “The Theory of Rasa”, (pp 191-196) in *Indian Aesthetics: An Introduction*. Ed. V.S. Sethuraman. Macmillan, India, 1992.
- Kuppaswami Sastri. “The Highways of Literary Criticism in Sanskrit” (pp. 173–190), in *Indian Aesthetics: An Introduction*. Ed. V.S. Sethuraman. Macmillan India, 1992.
- Raghavan, V. “Use and Abuse of Alankara” (pp. 235–244) in *Indian Aesthetics: An Introduction*. Macmillan India, 1992.

Module 2: Renaissance and Neo-Classical Criticism:

Sir Philip Sidney – his “Defence of Poetry” – definition of poetry – neo-classicism – Dryden – estimate of authors – Johnson – “Lives of Poets” – Shakespeare criticism – moral judgment of literature.

Module 3: Romantic and Victorian Criticism:

Romanticism – Wordsworth – “Preface to Lyrical Ballads” – definition of poetry – concept of poetic diction and language – Coleridge – definition of poetry – Fancy and Imagination.

The Victorian Period: Arnold – concept of culture – the function of poetry – touchstone method – disinterestedness and high seriousness – moralistic criticism.

Module 4: Twentieth Century Criticism:

Eliot and Modernism – “Tradition and Individual Talent” – historic sense – impersonality – poetic emotion – objective correlative – dissociation of sensibility – Richards and “Practical Criticism” – poetry and synaesthesia – scientific and emotive uses of language – four kinds of meaning.

COURSE MATERIAL

Modules 1 – 4 Core reading:

Nagarajan, M.S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.

Further reading:

1. Abrams, M.H. *A Glossary of Literary Terms*. Seventh Edition. Singapore: Thomson & Heinle, 1999.
2. Wimsatt Jr., William K. and Cleanth Brooks. *Literary Criticism: A Short History*. Calcutta: Oxford and IBH, 1957.
3. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. New Delhi: OUP, 2009.
4. Seldon, Raman et al, *A Reader's Guide to Contemporary Literacy Theory*. New Delhi: Pearson Education, 2005.
5. Bennet Andrews and Nicholas Royale. *Introduction to Literature, Criticism and edition*. New Delhi: Pearson Education, 2009.
6. Harmon, William, Hugh Holman. *A Handbook to Literature*. 10th Edition. New Delhi: Pearson Education, 2009.

SEMESTER V**FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE AND LITERATURE (CBCS System)****Core Course VII - INDIAN LITERATURE IN ENGLISH: EN 1542****No. of credits: 4****No. of instructional hours: 5 per week (Total: 90 hrs)****AIMS**

1. To introduce students to Indian writing in English.
2. To broaden and sharpen their aesthetic and analytical skills.

OBJECTIVES

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

1. trace the development of Indian writing in English.
2. explain the Indianness in Indian literature in English.
3. read and appreciate Indian literature.
4. analyse the strength and constraints of Indian English as a literary medium.

COURSE OUTLINE**Module 1: Poetry****Module 2: Prose - Essays****Module 3: Prose - Fiction****Module 4: Drama:****COURSE MATERIAL****Module 1: Poetry:**

- 1) Henry Derozio: The Harp of India
- 2) Sarojini Naidu: Love and Death
- 3) Aurobindo: Life and Death

- 4) Nissim Ezekiel: Entertainment
- 5) Jayanta Mahapatra: Evening Landscape by the River
- 6) Rabindranath Tagore: Where the Mind is Without fear
- 7) Harindranath Chattopadhyaya: Shaper Shaped

Core reading: *Indian Yarns: An Anthology of Indian English Writing*. Cambridge University Press, 2013.

Module 2: Prose - Essays:

- 1) Jawaharlal Nehru: "A Tryst with Destiny"
- 2) Sashi Tharoor: "Ajanta and Ellora in the Monsoon".

Core reading: *Indian Yarns: An Anthology of Indian English Writing*. Cambridge University Press, 2013.

Module 3: Prose - Fiction:

(a) Short Story:

- | | |
|-------------------------|-----------------------|
| 1) Mulk Raj Anand: | A Pair of Mustachios |
| 2) R.K.Narayan: | Out of Business |
| 3) Rabindranath Tagore: | The Auspicious Vision |
| 4) Kamala Das: | Darjeeling |
| 5) Ruskin Bond: | The Thief |

Core reading: *Indian Yarns: An Anthology of Indian English Writing*. Cambridge University Press, 2013.

(b) Novel:

Jayashree Mishra: *Ancient Promises*

Module 4: Drama:

Core reading: Girish Karnad: *Hayavadana* (OUP)

Instruction to Teachers:

The work of each author has to be placed against the literary backdrop of the age. The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works. Questions are not to be asked from such details at the examination.

SEMESTER V

FIRST DEGREE PROGRAMME IN

ENGLISH LANGUAGE & LITERATURE (CBCS System)

Core Course VIII - FILM STUDIES: EN 1543

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS

1. To give the students basic knowledge in the history, art and culture of motion picture.
2. To introduce to them the key concepts in film studies.
3. To help them analyze and appreciate films.
4. To enable them pursue higher studies and careers in film.

OBJECTIVES

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

1. discover the language of cinema
2. explain the key concepts in film studies.
3. analyse films as texts.
4. write critically about films.

COURSE OUTLINE

Module 1: Understanding film.

What is film – its hybrid nature – the language of cinema – authorship - a brief history – film movements – Montage theory and Soviet cinema of the 20s – German expressionism and experiments with mise-en-scene – French poetic realism – classical Hollywood cinema and genre – Italian neo-realism – French New wave - contemporary international trends.

Module 2: Indian Cinema.

Phalke and the desi enterprise – Indian cinema 30s to the 60s – The golden 50s – Indian art cinema and the Indian New wave – History of Malayalam Cinema – New wave in Malayalam cinema – Contemporary trends in Malayalam cinema.

Module 3: Literature and Film.

Literary language and Film language- adaptation and notions of fidelity- Narrative structure and strategies in film and fiction - time, space, character and setting - dialogue – music – sound effects.

Module 4: Film analysis.

Films for close viewing:

Rashomon
My Fair Lady
Chemmeen

COURSE MATERIAL

Core text:

Introduction to Film Studies [Reading the Popular series]by. Orient Blackswan, 2013.

Reading list:

1. Villarejo, Amy. *Film Studies: the Basics*. Routledge, Indian Reprint, 2009.
2. Hayward, Susan. *Key Concepts in Cinema Studies*. London: Routledge, 1997.
3. Bywater, Tim and Thomas Sobchack. *Introduction to Film Criticism*. Pearson India, 2009.
4. Corrigan, Timothy, J. *A Short Guide to Writing about Film*. Pearson India, 2009.
5. Kupsc, Jarek. *The History of Cinema for Beginners*. Chennai: Orient Blackswan, 2006.
6. Dix, Andrew. *Beginning Film Studies*. New Delhi: Viva Books, 2010.
7. Stam, Robert and Alessandra Raengo. *Literature and Film: A Guide to Theory and Adaptation*. Oxford: Blackwell, 2003.

Suggested viewing list:

Michael Radford's	<i>Il Postino</i>
Robert Wiene's	<i>The Cabinet of Dr. Caligari</i>
Sergei Eisenstein's	<i>Battleship Potemkin</i>
Victorio De Sica's	<i>Bicycle Thief</i>
John Ford's	<i>Stagecoach</i>
Alfred Hitchcock's	<i>Psycho</i>
Mehboob's	<i>Mother India</i>
Satyajit Ray's	<i>Pather Panchali</i>
Abbas Kiarostami	<i>Ten</i>

Note to the Teacher:

The objective of this course is to enable literature students to understand the language of cinema as also the ways in which that language is different from a literary language. Simultaneously they could also be taught the specificities of medium, narrative and the history of cinema. The lectures should use a lot of clips from different films to illustrate the points. It is strongly recommended that films or film clips should be screened as far as possible for every topic of this course. Any film of the teacher's choice other than the ones suggested may also be screened to illustrate the specific topics. The three films selected for close analysis help in understanding the narrative techniques of cinema, its engagements with sound, music and songs as also modes of adaptation from genres such as short story, play and novel.

SEMESTER V**FIRST DEGREE PROGRAMME IN ENGLISH LANGUAGE & LITERATURE
(CBCS System)****Core Course IX - LINGUISTICS AND PHONETICS: EN 1544****No. of credits: 4****No. of instructional hours: 4 per week (Total: 72 hours)****AIMS:**

1. To equip students with a thorough knowledge of the various aspects of the English language
2. To sensitize them to the nuances of spoken and written forms of English
3. To help them overcome specific problems resulting from mother tongue interference

OBJECTIVES:

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

1. explain the key concepts in linguistics
2. develop a neutral accent and improve their general standard of pronunciation
3. speak globally intelligible English

COURSE OUTLINE**Module 1**

Linguistics – branches of linguistics – approaches to the study of language – diachronic & synchronic – prescriptive & descriptive – traditional & modern – key concepts – langue & parole – competence &

performance – grammaticality & acceptability – traditional & structural grammars – Morphology – morphemes – classification – allomorphs – Syntax – word classes – form class – function class – formal features – IC analysis – PS Grammar – TG Grammar.

Module 2

Varieties of Language – regional/class – discourse – individual – national varieties – British – American – General Indian – Australian – spoken and written – RP and BBC English.

Module 3

Phonetics – articulatory phonetics – speech mechanism – organs of speech classification of speech sounds – vowels – consonants – Phonology – phonemes – classification – distribution – syllable structure – transcription – allophones – suprasegmentals – stress – word stress and sentence-stress – rhythm – juncture – intonation – assimilation – elision.

Module 4

Indian Explorations – different systems of thought – Panini – Karaka theory – Patanjali – Bhartrhari.

COURSE MATERIAL

Modules 1–4 Core Text: [To be incorporated]

Reference:

T. Balasubramanian. *A Textbook of English Phonetics for Indian Students*. Second edition. Macmillan, 2013.

Reading list:

Aslam, Mohammed, and Aadil Amion Kak. *Introduction to English Phonetics and Phonology*. Foundation Books, 2007.

Crystal, David. *Linguistics*.

Palmer, Frank. *Grammar*.

Lyons, John. *Language and Linguistics: An Introduction*. CUP, 1981.

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

Gimson, A.C., and Edward Arnold. *An Introduction to the Pronunciation of English*. CUP, 1980.

Roach, Peter. *English Phonetics and Phonology*. CUP, 2009.

Yule, George. *The Study of Language*. CUP, 2006.

Collins, Beverley and Inger Mees. *Practical Phonetics and Phonology: A Resource Book for Students*. Routledge, 2005.

Rani, D Sudha. *A Manual for English Language Laboratories*. New Delhi: Pearson, 2010.

Reference:

1. Jones, Daniel. *English Pronouncing Dictionary*. 17th Edn. CUP.
2. Marks, Jonathan. *English Pronunciation in Use: Elementary*. CUP, 2008.
3. Raja, Kunjunni K. *Indian Theories of Meaning*. Adyar Library, 1963.

Direction to Teachers:

IC analysis, PS Grammar and TG Grammar should be discussed only at introductory level.

SEMESTER V
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course X - POST COLONIAL LITERATURES IN ENGLISH – EN 1545

No. of credits: 4

No. of instructional hours: 5 per week (Total: 90 hrs)

AIMS

1. To introduce students to Post Colonial literature, life and culture
2. To broaden their aesthetic and intellectual faculties

OBJECTIVES

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

1. identify what is distinctly Post Colonial literature
2. read and appreciate Post Colonial literature with insight
3. understand Post Colonial culture and its varying modes of literary expression

COURSE OUTLINE

Module 1: Poetry

Module 2: Drama

Module 3: Fiction

COURSE MATERIAL

Module 1: Poems:

Walt Whitman	–	“Beat! Beat! Drums!” - 1819
Emily Dickinson	–	“Hope” is the thing with feathers (314) - 1830
Robert Frost	–	A Prayer in Spring - 1874
Pablo Neruda	–	A Dog has Died - 1904
A.D. Hope	–	The Death of the Bird - 1907
Elizabeth Bishop	–	The Fish - 1911
Judith Wright	–	Train Journey - 1915
Wisława Szymborska	–	Possibilities -1923
Nissim Ezekiel	–	Enterprise - 1924
Derek Walcott	–	Ruins of a Great House - 1930
John Pepper Clark	–	Casualties - 1935
Yasmine Gooneratne	–	This Language, This Woman - 1935
Margaret Atwood	–	Notes Towards a Poem That Can Never be Written. [1939]

Core reading: *After the Sunset: An Anthology of Post Colonial Literatures in English.* Oxford University Press, 2013.

Module 2: Drama

Wole Soyinka - *The Strong Breed*. Oxford University Press.

Core reading: *After the Sunset: An Anthology of Post Colonial Literatures in English*. Oxford University Press, 2013.

Module 3: Fiction

(a) F.Scott Fitzgerald - *The Great Gatsby*. Cambridge University Press.

(b) Gabriel Marquez - *Chronicle of a Death Foretold*. Penguin.

Instruction to Teachers:

The work of each author has to be placed against the literary backdrop of the age. The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works. Questions are not to be asked from such details at the examination.

SEMESTER V**FIRST DEGREE PROGRAMME (CBCS System)****ENGLISH LANGUAGE AND LITERATURE****OPEN COURSES****Open Course I - COMMUNICATIVE APPLICATIONS IN ENGLISH: EN 1551.1**

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

AIM

1. To help the students attain high level proficiency in all the four language skills.
2. To equip them for competitive examinations and various International English Language Tests.
3. To enhance their career prospects and employability.
4. To help them develop their personality by fine tuning their communication and presentation skills.

OBJECTIVES

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

1. use English for international communication.
2. engage in all kinds of communication activities – informal, formal/business related and academic.
3. perform well in language tests and competitive examinations.

COURSE OUTLINE**Module 1**

Listening and Speaking: varieties of modern English – British, American, Indian – basic sounds – deviations in American and other varieties – syllable structure – stress – word – stress and sentence stress – intonation.

Verbal Communication: conversation – basic techniques – how to begin, interrupt, hesitate and end – how to express time, age, feelings and emotions – how to respond – using language in various contexts/situations – talking about oneself, others – describing persons, places, incidents, events and objects – attending an interview – addressing an audience – using audio-visual aids – making short speeches – compering – group discussion.

Non-verbal Communication: body language : postures – orientation – eye contact – facial expression – dress – posture – self concept – self image – self-esteem – attitudes – values and perception.

Module 2: Reading and Writing

Skimming and scanning – fast reading – writing short messages – e mails – preparing notes and reports based on visuals, graphs and diagrams – letters – informal, formal/official/business related – preparing agenda, minutes – CV – Describing persons, places, incidents and events – writing ads – short argumentative essays

Words often confused and misused – synonyms – antonyms – idioms commonly used – corresponding American expressions.

Module 3: Writing for Specific Purposes

Scientific writing – business writing – preparation of project proposals – writing of summaries and reviews of movies and books in English/regional languages.

Module 4: Practical Sessions

Language Skills Test (Written)

Teachers could encourage the students at the following tasks:

1. Translation of short and simple passages – from Malayalam to English
2. Providing captions for photos and pictures
3. Symposium – presenting different aspects of a debatable topic.

COURSE MATERIAL

Reading list

1. Mukhopadhyay, Lina et al. *Polyskills: A Course in Communication Skills and Life Skills*. Foundation, 2012.
2. O’Conner, J. D. *Better English Pronunciation*. CUP.
3. Swan, Michael. *Practical English Usage*. OUP.
4. Driscoll, Liz. *Cambridge: Common Mistakes at Intermediate*. CUP.

Reference

1. Jones, Daniel. *English Pronouncing Dictionary*, 17th Edn. CUP.

SEMESTER V

FIRST DEGREE PROGRAMME (CBCS System)

ENGLISH LANGUAGE AND LITERATURE

OPEN COURSES

Open Course I - THEATRE STUDIES: EN 1551.2

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

Aims:

1. To provide an introduction to theatre studies
2. Familiarize the students with fundamental theories on theatre
3. Introduce the students to Western and Indian theatre

Objectives:

1. To sensitize students that theatre is praxis
2. To develop the listening and writing skill of students
3. To help students appreciate theatre
4. Respond creatively to the world around

COURSE OUTLINE**Module 1:** Origin of Western theatre.

Origin of Drama – eminent Greek playwrights – Chorus and its evolution – miracle, morality and mystery plays – Aristotle’s theory of drama – Elizabethan stage – Restoration theatre.

Module 2: Introduction to Indian theatre.

Bharata and Natya sastra - relevance – contributions of Bhasa and Kalidasa – dance drama – folk theatre - theatre in Kerala – Kathakali – Kutiyattam – recent trends in Indian theatre.

Module 3: Sub-genres.

Problem Play – trends in 20th century drama - Epic theatre – Absurd theatre – Postcolonial theatre.

Module 4 Praxis

Writing dialogues – Preparation of script for acting based on narratives/stories/reports – Learning the process of staging a play through an enactment of the prepared script(s) which may be group activity in the class. The class may be divided into groups and they can be assigned specific tasks involved in the production of a play such as script writing, stage setting, properties, make up and music which can finally lead to the production of the script.

(This module must be effectively used by the teacher for internal/continuous assessment and so no separate texts for study are provided)

COURSE MATERIAL**References****Module 1**

1. John Gassner and Edward Quinn. *The Reader’s Encyclopedia of World Drama*. London: Methuen, 1975.
2. Harold Bloom Ed. *Greek Drama*. Philadelphia: Chelsea House.
3. Peter Womack. *English Renaissance Drama*. Oxford: Blackwell. 2006.

Module 2

1. P.Venugopalan Ed. *Kutiyattam Register* “Kutiyattam” Thiruvananthapuram: Margi, 2007. 21–34.
2. K.P.S. Menon. *A Dictionary of Kathakali*. Orient Blackswan.

Module 3

Martin Esslin. *The Theatre of the Absurd*, 3rd Ed. Britain: Penguin. 1980.

Module 4: General reference

Keir Alam. *The Semiotics of Theatre and Drama*. London, Methuen, 1980.

SEMESTER VI
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)

Core Course XI - WORLD CLASSICS: EN 1641

No. of credits: 4

No. of instructional hours: 5 per week (Total: 90 hrs)

AIMS

1. To introduce students to the world of the classics in literature.
2. To broaden their outlook and sensibility.

OBJECTIVES

On completion of the Course, the students should be able to

1. read and appreciate classical works.
2. evaluate classical texts critically.
3. place and assess their own culture and classics.

COURSE OUTLINE

Module 1

Classics – literary classics – definition – critical concepts – the emergence of classics – a brief survey of the classics.

Greek and Roman: Homer – Virgil – Aeschylus – Sophocles – Euripides – Aristophanes – Nikos Kazantzakis.

Italian: Dante – Boccaccio – Tasso – Ariosto – Machiavelli – Alberto Moravia. Sanskrit: Vyasa – Valmiki – Kalidasa – Sudraka – Bhasa – Shri Harsa – Jayadeva. German: Goethe – Hesse –

Russian: Pushkin – Gogol – Dostoevsky – Tolstoy – Chekhov – Gorky – Pasternak – Solzhenitsyn.

Module 2: Poetry

Module 3: Drama

Module 4: Fiction

COURSE MATERIAL

Module 1

Reference

1. Beard, Mary, and John Henderson. *Classics; A Very Short Introduction*. Indian Edition, OUP, 2006.
2. Hight, G. *The Classical Tradition*. Oxford University Press, 1949.
3. Eliot, T.S. 'What is a Classic?'
4. Nicoll, Allardyce. *World Drama from Aeschylus to Anouilh*. New York: Harcourt Brace, 1950.
5. Hadas, Moses. *Greek Drama*. Bantam Classics, 1983.
6. Abrams, M.H. *A Glossary of Literary Terms*.

Module 2

Core reading: Kalidasa: *Ritusamhara*. Canto One. Summer (From KALIDASA: THE LOOM OF TIME translated by Chandra Rajan, Penguin Books).

Module 3

Core reading: Sophocles: *Antigone* (Cambridge University Press)

Module 4

Core reading: 1. Tolstoy: *The Death of Ivan Ilyich* (Penguin Classics) 2. Kazantzakis: *Zorba the Greek* (Penguin Classics)

Instruction to Teachers [Modules 1 to 4]:

- The work of each author in Module 1 has to be placed against the literary backdrop of the age.
- Only the major works of the writers mentioned in Module 1 are to be made familiar to the students.
- Only short answer-type questions [Qn. II] and Short Essay-type questions [Qn. III] are to be asked from Module 1 at the examination.
- The literary significance of the works prescribed for study in Modules 2 – 4 are also to be discussed in the classroom. However the student is expected to have only a general awareness of the respective author/work.

SEMESTER VI**FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE & LITERATURE (CBCS System)****B.A. ENGLISH LANGUAGE AND LITERATURE****Core Course XII****CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System) ENGLISH & COMMUNICATIVE ENGLISH****Core Course IV - METHODOLOGY AND PERSPECTIVES OF HUMANITIES****Common for EN 1642 & CG 1643****B.A. English Main - EN 1642****No. of credits: 4****No. of instructional hours: 5 per week (Total: 90 hrs)****B.A. Career related 2(a) English and Communicative English - CG 1643****No. of credits: 3****No. of instructional hours: 4 per week (Total: 72 hrs)****AIMS**

1. To introduce students to the methodological issues specific to the humanities
2. To develop in them a critical perspective in pursuing literary studies

OBJECTIVES

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

1. explain the key concepts in literary theory and criticism
2. make sense of literature
3. read literature critically from a theoretical perspective.

COURSE OUTLINE

Module 1: Key Concepts:

Humanities – Differences between natural, social and human sciences – facts and interpretation – history and fiction – objectivity versus subjectivity.

Module 2

A critical overview of literature from the perspective of the Humanities.

Impact of society on literature – text types – genres – literary canon – literary interpretation and evaluation.

Module 3

Literary terms – Text oriented approaches – philology – rhetoric – stylistics – new criticism – semiotics – ambiguity.

COURSE MATERIAL

Modules 1 – 3

Core text:

Humanities: Methodology and Perspectives, by Dr K Kamala, published by mainSpring publisher, Chennai, 2014.

Reading list:

1. Kundu, Abhijit. "Understanding the Humanities." *The Humanities: Methodology and Perspectives*. New Delhi: Pearson Education, 2009.
2. Eagleton, Terry. "What is Literature?"
3. Klarer, Mario. *An Introduction to Literary Studies*. Special Indian Edition: Routledge, 2009.
4. Guerin, Wilfred L, et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2009.
5. Nagarajan, M.S. *English Literary Criticism and Theory*. Hyderabad: Orient Longman, 2007.
6. Holghman, William, Hugh Holman. *A Handbook to Literature*. New Delhi: Pearson Education, 2009.
7. Seldon, Ramon, et al. *A Reader's Guide to Contemporary Literary Theory*. ND: Pearson Education, 2005.
8. Bennet, Andrews, Nicholas Royale. *Introduction to Literature, Criticism and Theory*, 3rd Edn. ND: Pearson Education, 2009.
9. Barnet, Sylvan, William Cain. *A Short Guide to Writing about Literature*, 9th Edition. ND: Pearson, 2008.

Direction to Teachers

The various approaches to literature should be discussed with illustrations, where ever necessary.

SEMESTER VI
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)
B.A. ENGLISH LANGUAGE AND LITERATURE
Core Course XIII - ENGLISH FOR THE MEDIA: EN 1643

No. of Credits: 4

No. of Instructional hours: 5 per week [Total: 90 hours]

AIMS

1. To sensitize students to the English language used in the media
2. To make them professionally skilled and employable in the media.

OBJECTIVES

On completion of the Course, the students should be able to

1. explain the nature and scope of the communication media
2. write headlines and articles for newspapers and magazines and design their content
3. produce and present scripts and programmes for Radio and TV
4. design and write webs, blogs and advertisements

COURSE OUTLINE

Module 1

Main-stream media: nature, characteristics, purpose - Print – broadcast - visual media – new/digital media – power and vulnerability of each – media convergence.

Newspapers: News stories, features – Headlines, subheads, captions, reviews.

Vocabulary that can affect the slant, emotive words and neutral words. Cohesion techniques, use of passive structures.

- Writing to answer the five Ws and H
- The inverted pyramid style
- Writing an editorial
- Editing: Cutting dead wood

Planning and Writing features – Editorials – Op-Ed pieces – Interviews: skills needed – Language used - The phrases that are used for the interview for Introductions - Interrupting - Markers for buying time, to elicit more clarity - how to use linguistic ploys – use of connectives to help progression and continuity - use of the right pace, punctuating explanations using the right words - the art of questioning and its overall philosophy.

Analysing news stories and features – political ideologies and language of newspapers – style - House styles of leading newspapers – emphasis given to use of desi words and foreign words.

Magazines: Writing for specific audience - magazine covers – layout - planning content – writing a true-life story - The Magazine Cover lines – The use of imperatives, use of questions in Cover lines - use of rhyming and alliteration - The use of specific verb forms used to express future - importance of photographs.

Module 2

Radio: Role of presenters – importance of voice, diction, delivery and language - introducing the guests/features/news/Introducing different genres of music, Pre-teach - Vocabulary, relevance of the topic sentence, language used in debriefing, contextual use of phrasal verbs of a DJ or a presenter.

Format of the Radio script- Radio Programming- Writing for different Radio programmes: interviews, talk shows, reviews, music programmes, phone-in or on demand programmes - Translating creative works from other medium: delivering plays and classics, Radio news – news value – news script

TV: Scripts for TV- The pre-production process - Required vocabulary to understand process - The phrases used in conversation, Script writing - Editing a T.V. Documentary - roles of an editor and output editor, – selection of news – language of news writing/reporting.

TV programming: – use of formal/conversational language - abbreviations used in the filming schedule and its relevance - collocations used in T.V. as a medium - the technical vocabulary

Film: Writing a screenplay – films as a social commentary – language in film: mirroring in-vogue vocabulary, changes with genre - The features of spoken dialogues, how language helps to pitch successfully - The relevance of log line. Vocabulary for Pre-production – Language used in explaining potential problems, presenting solutions

Writing Film Reviews: Pre – Teach Vocabulary, Structure of the Content, Mapping the different stages of how a film is born, Language devices used, Use of Contrasting Information & Additional Information, Vocabulary used.

Module 3

Digital/New Media: E- writing – rules – writing news for the web – House Style of popular news-based websites - blogs - planning and writing a blog - technical writing – search engine optimization – writing for the social media. Use of Noun phrases, the use of pronouns, contractions, comparatives and clauses, the language used for informing and language used in a good blog.

Module 4

Advertising: elements of an advertisement – headlines, subheads, body, slogans etc – writing for advertisements / language of advertisements – creating a print ad – TV ad – radio ad – presenting a finished ad. Language used in print advert, the language of old advertisements and new advertisements, The language of International Brand advertisements and National Advertisements, the multimodalities.

The variety of language devices used in slogans, use of adjectives and verbs, Language of advertising campaigns, Vocabulary of pre-production, Preparing and presenting a finished advertisements, Art in advertising - Importance of photography – Use of minimalism in language – Writing shadowed by Visual effect - use of Music.

COURSE MATERIAL

Modules 1 - 4

Core reading: *English for the Media*, Cambridge University Press, 2013.

Further reading

1. Ceramella, Nick and Elizabeth Lee. *Cambridge English for the Media*, CUP, 2008.
- 2.. Kaushik, Sharda, *Script to Screen: An Introduction to TV Journalism*. Macmillan, 2003.
3. Booher, Dianna. *E- Writing: 21st Century Tools for Effective Communication*. Macmillan, 2008.

SEMESTER VI**FIRST DEGREE PROGRAMME (CBCS System)**

Common for ENGLISH LANGUAGE AND LITERATURE - Core Course XIV: EN 1644

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CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN ENGLISH & COMMUNICATIVE ENGLISH - Core Course XI - CG 1642

WOMEN'S WRITING

No. of Instructional hours : 4 per week (Total: 72 hrs) – for EN 1644

5 per week (Total: 90 hrs) - for CG 1642

No. of Credits : 3 [EN 1644 & CG 1642]

Aims:

1. To introduce students to the development of women's writing in various countries.
2. To familiarize them with the diverse concerns addressed by feminism.
3. To motivate them to critically analyse literary works from a feminist perspective.

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

1. The students will have an awareness of class, race and gender as social constructs and about how they influence women's lives.
2. The students will have acquired the skill to understand feminism as a social movement and a critical tool.
3. They will be able to explore the plurality of female experiences.
4. They will be equipped with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms.

COURSE OUTLINE

Module 1: Essays

Module 2: Poetry

Module 3: Short Fiction

Module 4: Drama

COURSE MATERIAL

Module 1: Essays [**Detailed study**]

1. Virginia Woolf: "Shakespeare and his Sister" (Excerpt from *A Room of One's Own*)
2. Alice Walker: "In Search of our Mothers' Gardens" (From *In Search of Our Mother's Gardens*)
3. Jasbir Jain: Indian Feminisms: The Nature of Questioning and the Search for Space in Indian Women's writing. (From *Writing Women Across Cultures*)

Module 2: Poetry. [**Detailed study**]

1. Elizabeth Barrett Browning : "A Musical Instrument"

2. Marianne Moore : “Poetry”
3. Adrienne Rich : “Aunt Jennifer’s Tigers”
4. Sylvia Plath : “Lady Lazarus”
5. Margaret Atwood : “Spelling”
6. Kishwar Naheed : “I am not That Woman”
7. Suniti NamJoshi : “The Grass Blade”
8. Nikki Giovanni : “Woman”

Module 3: Short Fiction [Non-detailed study]

1. Katherine Mansfield : “The Fly”
2. Shashi Deshpande : “A Wall is Safer”
3. Sara Joseph : “Inside Every Woman Writer”
4. Amy Tan : “Rules of the Game”

Module 4: Drama [Non-detailed study]

1. Sheila Walsh : “Molly and James”
2. Mamta G Sagar : “The Swing of Desire”

Core text:

Modules 1 – 4: Dr Sobhana Kurien, ed. *Breaking the Silence: An Anthology of Women’s Literature*. ANE Books.

Books for reference:

Beauvoir, Simone de. *The Second Sex*. UK: Hammond Worth, 1972. Davis, Angela. *Women, Race and Class*. New York: Random, 1981. Devi, Mahasweta. *Breast Stories*. Calcutta: Seagull, 1998.

Gilbert, Sandra and Susan Gubar. *The Mad Woman in the Attic: The Woman Writer*. Yale UP, 1978. Goodman, Lisbeth ed. *Literature and Gender*. New York: Routedledge, 1996.

Green, Gayle and Copelia Kahn. *Making a Difference: Feminist Literary Criticism*. New York: Routedledge. Humm, Maggie ed. *Feminisms: A Reader*. New York: Wheat Sheaf, 1992.

Jain, Jasbir ed. *Women in Patriarchy: Cross Cultural Readings*. New Delhi: Rawat, 2005. Millett, Kate. *Sexual Politics*. New York: Equinox-Avon, 1971.

Rich, Adrienne. *Of Woman Born*. New York: Norton.

Roudiex, Leos S. ed. *Desire in Language*. New York: Columbia UP, 1975. Showalter, Elaine. *A Literature of their Own*.

Spacks, Patricia Mayor. *The Female Imagination*. New York: Avon, 1976.

Tharu, Susie and K Lalitha. *Women Writing in India Vol I & II*. New Delhi: OUP, 1991. Walker, Alice. *In Search of our Mothes’ Gardens*. New York: Harcourt Brace Jovanovich, 1983. Woolf, Virginia. *A Room of One’s Own*. London: Hogarth, 1929.

Instruction to Teachers [Modules 1- 4]:

- The work of each writer mentioned in Modules 1 – 4 has to be placed against the literary backdrop of the age.
- The major works of the writers mentioned in the modules can be made familiar to the students

- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have only a general awareness of the respective author..
- Questions are to be asked only from the prescribed poems, fiction and drama.

SEMESTER VI
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE & LITERATURE (CBCS System)
B.A. ENGLISH LANGUAGE AND LITERATURE
Elective Course – TRANSLATION STUDIES: EN 1661.1

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS

1. To familiarize students with the concepts and theories of translation.
2. To introduce to them the art of translation.
3. To help them pursue translation as a profession.

OBJECTIVE

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

1. explain the concepts and theories of translation.
2. undertake various translation works.
3. find employment as translators.

COURSE OUTLINE

Module 1: Fundamentals of translation

Definitions – a brief history of translation in Malayalam – Theories of translation – linguistic – literary – cultural – communicative – Types of translation – Literary – Non-Literary – Technology aided translation.

Module 2: Key Concepts

Source language – Target language – Afterlife – Linguistic and cultural systems – faithfulness – confusions – equivalence

Module 3: Case Studies

1. Analysis of a translated Text:
 - a. From Malayalam to English
 - i. A story
 - ii. A poem
 - b. From English to Malayalam
 1. A story
 2. Problems of translations

Module 4: Translation practice

- a. Non – Literary (Equivalent technical terms – idioms, phrases, proverbs in English and Malayalam – Translation of sentences and passages from English to Malayalam and vice-versa)
- b. Literary (Translation of short literary prose pieces including fiction from English to Malayalam and vice-versa)

COURSE MATERIAL**Modules 1 - 4****Core reading**

Word Worlds (Oxford University Press)

Further reading

1. Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. London: Routledge, 2004.
2. Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.
3. Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.
4. Ramakrishnan, Malayattoor. *Roots*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.
5. Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.
6. Abdulla, V. and R.E. Asher, Ed. *Wind Flowers*. New Delhi: Penguin, 2004.
7. *O. Hendriyude Theranjedutha Kathakal* tr. by C N Ashly. Papion, Kozhikodu.
8. 'Vanampadiyodu' by Vylloppilly Sreedhara Menon. (Translation of Keats' Ode to a Nightingale)

SEMESTER VI**FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE & LITERATURE (CBCS System)****B.A. ENGLISH LANGUAGE AND LITERATURE****Elective Course - COPY-EDITING: EN 1661.2**

No. of Credits: 2

No. of Instructional hours: 3 per week (Total: 54 hrs)

AIMS: 1. To familiarize students with the concepts of copy- editing.

2. To impart to them basic copy-editing skills.
3. To help them find employment in the publishing field.

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

1. copy-edit non–technical materials of moderate difficulty.
2. produce consistently well-organized written discourse.
3. find employment in the editing field as copy-editors and sub-editors.

COURSE OUTLINE

Module 1: What is copy-editing—scope and need—various typescripts—electronic — conversion of manuscripts — copy-editing — preliminary steps.

Module 2: Preparing the text—the quantity of copy-editing needed— interacting with the author—creation of self-contained, well edited copies and books—coherence and consistency—the question of copyrights - acknowledgements and other legal issues—incorporating illustrations—copy-editing blurbs and titles and cover descriptions—dealing with multiauthorship— proof-reading—repeated proofs.

Module 3: The problem of style - the concept of in-house-style – inhouse style manuals - the question of grammar-abbreviations-concord-nouns -proper nouns- punctuation-spelling-ambiguity-dates - money-measurements-a brief understanding of the make -up of a standard book-preliminary pages- indexing a book-bibliographical references-special books like scientific and technological books On-screen copy editing-definition-scope-different types-technical issues involved-legal and safety concerns-software tools

Module 4

Practice Session: Grammatical trouble points - use of MLA Handbook as an in-house style manual - basic copy-editing using materials such as assignments and projects from students - use of electronic versions of these materials for on-screen copy-editing practice.

COURSE MATERIAL

Reading List

1. *Chicago Manual of Style*, 15th Edition of *Manual of Style*. University of Chicago, 2003.
2. Greenbaum, Sidney and Janet Whitcut, *Longman Guide to English Usage*. Harmondsworth: Penguin,1996.
3. Huddleston, R and Geoffrey K. Pulia, *A Student's Introduction to English Grammar*. CUP, 2005.
4. New Hart's Rules; *The Handbook of Style for Writers and Editors*. Oxford University Press, 2005.
5. *New Oxford Dictionary for Writers and Editors: The Essential A to Z Guide to the Written Word*. Oxford University Press, 2005.
6. Turtoa, ND and Heaton, JB. *Dictionary of Common Errors*. Longman, 1998.
7. Suttcliffe, Andrea J, Ed., *The New York Public Library Writer's Guide to Style and Usage*. Macmillan, 2000.

Reference: Butcher, Judith, et al. *Butcher's Copy-editing*, Fourth Edition. New Delhi: CUP, 2007.

SEMESTER VI

FIRST DEGREE PROGRAMME IN

ENGLISH LANGUAGE & LITERATURE (CBCS System)

B.A. ENGLISH LANGUAGE AND LITERATURE

Elective Course - CREATIVE WRITING: EN 1661.3

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS

1. To make the students aware of the various aspects of Creative Writing.

2. To expose and familiarise the students to representative English writers and their works.
3. To equip the students to attempt at practical creative writing.
4. To strengthen the creative talents and writing skills.

OBJECTIVES

1. To identify different poetic forms.
2. To analyse and appreciate poems and short stories.
3. To write book and film reviews.
4. To appreciate literary works.

COURSE OUTLINE

Module 1

Poetry - introduction: Chief elements: theme, structure, imagery and symbols, rhythm – reference to major poetic forms [with representative/select examples] like lyric, sonnet, ode, ballad, epic, dramatic monologue, and free verse.

Practice sessions: critical appreciation of the given poems - emphasis on theme, structure, style, symbols, images, rhythm and diction.

- William Blake - “The Lamb”
- Emily Dickinson - “I Heard a Fly Buzz When I Died”
- Wole Soyinka - “Telephone Conversation”
- Rabindranath Tagore - “Where the Mind is Without Fear”
- Kamala Das - “A Hot Noon in Malabar”

Poetry writing sessions: based on common/everyday themes in various forms – to initiate students into poetry writing.

Module 2

Short Story - introduction: Characteristic features of short stories in general – plot construction, characterization, narration, local colour, atmosphere and title.

Short story appreciation: critical appreciation of the given stories and their authors - emphasis on theme, structure, style, images and dialogue.

- Edgar Allan Poe - “The Oval Portrait”
- Chinua Achebe - “The Voter”
- A.C. Doyle - The Adventure of the Speckled Band
- Kushwanth Singh - “The Portrait of my Grandmother”

Short story writing sessions: based on topics/themes - to be given in the class - from everyday life and situations.

Module 3

- (a) **Writing for Children:** Varieties – themes – fantasy - language – imparting values and morals – illustrative examples.

Required reading:

- Lewis Carroll – *Alice in Wonderland* [Abridged version]

- C.S. Lewis - *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.
 - Khyrunnisa A – *Howzzat Butterfingers!* Puffin Books, 2010.
- (b) **Science Fiction:** Characteristic features – characterization - plot construction – setting – title - impact on films – representative examples: R.L.Stevenson: *Dr. Jekyll and Mr. Hyde*, H.G. Wells: *Time Machine*, Jules Verne: *20,000 Leagues Under the Sea*.

Module 4

Book and Film reviewing: Elements of book/film reviewing – pertinent questions that a good review must answer – aim/purpose of book and film reviews - sample book/film reviews from newspapers and magazines.

Practice sessions: Writing book and film reviews - of classics and recently published/released books/films.

COURSE MATERIAL

Books for general reference

1. Abrams, M.H. *A Glossary of Literary Terms*. Seventh Edition.
2. Prasad, B. *A Background to the Study of English Literature*. Macmillan.
3. Bernays, Anne and Pamela Painter. *What If: Writing Exercises for Fiction Writers*. William Morrow & Company, Nov 1991.

Direction to the Teachers

- Focus should be on the main points mentioned in the contents of the syllabus. These are to be illustrated with the examples mentioned in the respective modules.
- Practice sessions should be arranged within the classroom to enable the students to try their hands at the various categories mentioned within each module. Multiple examples may also be mentioned in the class.
- Questions are not to be asked from any of the individual titles/works mentioned and will only be on general comprehension: on the contents of the course structure mentioned in each module, including the writers mentioned in the syllabus.

SEMESTER 6

FIRST DEGREE PROGRAMME (CBCS System)

Common guidelines for Project/Dissertation

B.A. ENGLISH LANGUAGE AND LITERATURE: EN 1645

CAREER RELATED FIRST DEGREE PROGRAMME 2(a)

IN ENGLISH & COMMUNICATIVE ENGLISH: CG 1644

Total Instructional hours: 3/week

Credits: 4

Total Instructional hours: 3/week

Credits: 4

A. Guidelines for Teachers:

1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor for the sixth semester. However the work of supervising the Projects should be distributed equally among all the faculty members of the department.

2. The teaching hours allotted in the sixth semester for the Project/Dissertation [i.e., 3 hours/week] is to be used to make the students familiar with Research Methodology and Project writing.
3. A maximum of five students will work as a group and submit their project as a [single] copy for the group. The members of a group shall be identified by the supervising teacher. Subsequently each group will submit a project/dissertation and face the viva individually/separately.
4. The list containing the groups and its members should be finalized at the beginning of the sixth semester.
5. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class [Semester 6] as the case may be. The group will then collectively work on the topic selected.
6. Credit will be given to original contributions. So students should not copy from other projects.
7. There will be an external evaluation of the project by an External examiner appointed by the University. This will be followed by a viva voce, which will be conducted at the respective college jointly by the external examiner who valued the projects/dissertations and an internal examiner. All the members within the group will have to be present for the viva voce. The grades obtained [for external evaluation and viva voce] will be the grade for the project/dissertation for each student within that group.
8. The Project/Dissertation must be between 20 and 25 pages. The maximum and minimum limits are to be strictly observed.
9. A Works Cited page must be submitted at the end of the Project/Dissertation.
10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.
11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.

B. General guidelines for the preparation of the Project:

- Paper must of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5 inch left margin and 1 inch margin on the remaining three sides.
- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown:

Chapter One

Introduction

- Sequence of pages in the Project/Dissertation:
 - i. Cover Page.
 - ii. First Page.

- iii. Acknowledgement, with name & signature of student.
 - iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
 - v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.
- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.
 - Chapter divisions: Total three chapters.

Preface

Chapter One: Introduction - 5 pages Chapter Two: Core chapter - 15 pages Chapter Three: Conclusion - 5 pages. Works Cited

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand corner]

C. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

D. Selection of Topics:

Students are permitted to choose from any one of the following areas/topics. Selection of topics/areas have to be finalized in the course of the first week of the final semester itself with the prior concurrence of the Faculty Advisor / Supervisor:

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/ films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].
4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [news from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].
7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Anees Jung, etc.

8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal *Txtng: the GR8 Dbt.* OUP, 2008]
10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

E. Details of Course Contents:

- (1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:
 - (a) Selecting a Topic: pages 6–7.
 - (b) Compiling a Working Bibliography: pages 31-33.
 - (c) Writing Drafts: pages 46-49.
 - (d) Plagiarism and Academic Integrity: pages 51-61.
 - (e) Mechanics of Writing: pages [Spelling & Punctuation]: pages 63-78.
 - (f) Methods of quoting texts: pages 92 – 101.
 - (g) Format of the Research Paper: pages 115-121.

Reference text: *M.L.A. Handbook* 7th edition.

- (2) Documentation of sources in the works cited page(s): Samples of different types of sources will be provided.

FIRST DEGREE PROGRAMME IN CAREER RELATED 2(a)

ENGLISH AND COMMUNICATIVE ENGLISH

(CBCS SYSTEM)

2015 Admissions onwards

SEMESTERS I to 6

(Core, Complementary, Vocational Open Courses)

SYLLABI

SEMESTER I

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)

COMMUNICATIVE ENGLISH

Core Course I – READING POETRY: CG 1141

No. of credits: 3

No. of instructional hours: 5 per week (Total: 90 hrs)

AIMS

1. To sensitize students to the language, forms and types of poetry.
2. To make them aware of the diverse poetic devices and strategies.
3. To help them read, analyse and appreciate poetry.
4. To enhance the level of literary and aesthetic experience and to help them respond creatively.

OBJECTIVES

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

1. identify the various forms and types of poetry
2. explain the diverse poetic devices and strategies employed by poets.
3. read, analyse and appreciate poetry critically.
4. respond critically and creatively to the world around.

COURSE OUTLINE

Module 1:

- Subjective and Objective Poetry
- Types of Poetry: Lyric, Ode, Sonnet, Elegy, Ballad, Epic, Mock Epic, Dramatic Monologue, Haiku.
- Stanza – couplet, tercet, terza rima, ottava rima, quatrain, spensarian stanza, rime royal.
- Poetic devices: alliteration, assonance, simile, metaphor, image, symbol, rhythm, rhyme.
- Meter: Heroic Couplet, Free Verse and Blank Verse.

Module 2:

Representative poetry from British literature.

Module 3:

Representative poetry from American, Irish, German, Russian, Australian and Indian literatures.

Module 4:

Practical criticism – intensive reading of poems at phonological, structural and semantic levels. Critical analysis and appreciation of unseen poem.

COURSE MATERIAL**Module 1:**

Core reading: Chapter 1 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Reference

1. Abrams, M.H. *A Glossary of Literary Terms* (Rev. ed.)
2. Hobsbaum, Philip. *Metre, Rhyme and Verse Form*. New Critical Idiom. Indian Reprint. Routledge, 2007.

Reading List

1. Wainwright, Jeffrey. *The Basics: Poetry*. Indian Reprint. Routledge, 2009.
2. Hudson, W.H.: *An Introduction to the Study of English Literature* (Chapter 3, The Study of Poetry)

Modules 2:

- | | | | |
|----|-------------------------|---|--|
| 1. | William Shakespeare | - | Sonnet 18 (Shall I compare Thee to a Summer's Day) |
| 2. | John Donne | - | A Valediction Forbidding Mourning |
| 3. | Thomas Gray | - | Elegy Written in a Country Churchyard |
| 4. | Samuel Taylor Coleridge | - | Kubla Khan |
| 5. | Robert Browning | - | Porphyria's Lover |
| 6. | Siegfried Sassoon | - | A Subaltern |

Core reading: *Aeolian Harp: An Anthology of Poetry in English*. Scientific International Pvt. Ltd, 2013.

Module 3:

- | | | | |
|----|----------------|---|---------------------|
| 1. | Robert Frost | - | The Road Not Taken |
| 2. | Bertolt Brecht | - | General, Your Tank |
| 3. | Louis Macneice | - | Prayer Before Birth |
| 4. | Peter Porter | - | A Consumer's Report |
| 5. | Kamala Das | - | An Introduction |

Core reading: *Aeolian Harp: An Anthology of Poetry in English*. Scientific International Pvt. Ltd, 2013.

Module 4:

Practical criticism – intensive reading of poems at phonological, structural and semantic levels.

Core reading: *Aeolian Harp: An Anthology of Poetry in English*. Scientific International Pvt. Ltd, 2013.

Reference:

A Concise Companion to Literary Forms. Emerald, 2013.

Seturaman, V.S, Ed. *Practical Criticism*. Chennai: Macmillan, 2007.

Bernard Blackstone. *Practical English Prosody: a handbook for students*. Longman, 2009.

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Questions are not to be asked from such details at the examination.

SEMESTER I

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)

COMMUNICATIVE ENGLISH

Vocational Course I - BASICS OF COMMUNICATION: CG 1171

No of credits: 3

No of instructional hours: 3 per week (Total 54 hrs)

AIM

1. To provide the students with an ability to build and enrich their communication skills.
2. To make them familiar with different types of communication.
3. to understand the barriers to effective communication
4. engage students in meaningful communication through effective tasks.

OBJECTIVES

On completion of the course students should be able to:

1. Identify the basic principles of communication
2. Analyse the various types of communication
3. Make use of the essential principles of communication.
4. identify the prominent methods and models of Communication.

Module 1

Communication - definition – meaning – elements - basics of communication - communication process - importance of communication - the seven C's of communication completeness - conciseness – consideration – concreteness - clarity courtesy and correctness.

Module 2

Models of communication

Ancient - rhetorics - Aristotle - modern — Linear model - dynamic models

Module 3

Channels of communication - formal and informal – verbal non – verbal - body language - sign language - para language circumstantial language - intrapersonal and interpersonal communication - group and mass communication - network communication - impact of IT on communication - pathways of communication - downward – upward - horizontal.

Module 4

Barriers to communication - sender-centric – receiver-centric and organizational – socio-cultural - information overload - overcoming communication barriers.

COURSE MATERIAL**Reading list**

1. Fisk, J. Introduction to Communicative Studies, 1990. London: Routledge.
2. Aggrval, Shalini. Essential Communication Skills, 2009. New Delhi: Anne Books.
3. Marsen, Sky. Communication Studies 2009. New York, Palgrave.
4. Knapp .M. Essentials of Non-Verbal Communication Theory Rea. 1995Orlando, FL: Harcourt.
5. Cobley. P. (ed.) The Communication Theory reader 1995, London: Routledge.
6. McQuail d. Communication, 1975; London; Longman.
7. Prince. S. Communication Studies, 1997. London. Longman.
8. Beck, Andrew et al, AS Communication Studies: The Essential Introduction. 2004. London. Routledge.

SEMESTER I**FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE AND LITERATURE (CBCS System)****Complementary Course - HISTORY OF ENGLISH LITERATURE [Semesters 1 to 3]****Common for FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE AND LITERATURE (CBCS System)****&****CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)****ENGLISH & COMMUNICATIVE ENGLISH****NOTE TO TEACHERS:**

The syllabus - a rationale Books, and the authors who write them, have a complex relationship with the societies that produce them. It is hoped that this syllabus will help students develop both an understanding and an appreciation of some of the complexities involved in the production of and reception of British literature.

This syllabus is organised chronologically. It is intended to enable a student to understand the following things:

- One, how people lived during various ages in Britain.
- Two, what sort of social and political organisations evolved there.
- Three, what the beliefs and practices of the people were ie. how the culture of Britain evolved.
- Four, what kind of literature emerged out of these conditions.

Books recommended:

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012. Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

SEMESTER II
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Core Course II – READING DRAMA: CG 1241

No. of credits: 4

No. of instructional hours: 5 per wk (Total: 90 hrs)

AIMS

1. To enable the students to read, analyse and appreciate drama
2. To sensitize them to the verbal and visual language of drama
3. To help them watch, write about, and perform plays

OBJECTIVES

On completion of the Course, the students should be able to

1. identify the various forms and schools of drama
2. analyse and appreciate drama
3. write critically about and engage actively in producing / performing drama

COURSE OUTLINE**Module 1:**

- Drama – Origins and early forms: Greek Drama, Mystery plays, Miracle Plays, Morality Plays and Interludes.
- The Major Dramatic Genres: Tragedy, Comedy, and Tragi-Comedy.
- Types of comedy – Romantic Comedy, Comedy of Humours, Comedy of Manners/ Restoration Comedy, Sentimental Comedy, farce, burlesque, black comedy.
- Types of Tragedy: Revenge Tragedy, Domestic Tragedy, Heroic Drama.
- Other forms: melodrama, masque, One-Act Plays, epic drama, absurdist drama, kitchen-sink drama
- Dramatic Devices – irony, soliloquy, aside, chorus.

Module 2: Shakespeare**Module 3:** Modern drama (British / European/American)**Module 4:** One-Act play.

COURSE MATERIAL**Module 1**

Core reading: Chapter 2 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Module 2

Core reading: Shakespeare: *Julius Caesar*

Module 3

Core reading: Arthur Miller: *All My Sons* (Oxford University Press)

Module 4

Core reading: J.M. Synge: *Riders to the Sea* (Orient Blackswan Edition)

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence students are expected to have an awareness of the respective works.
- Questions are not to be asked from such details at the examination

SEMESTER II**First Degree Programme in English (CBCS System)****Common for B.A/B Sc [EN1211.1] & 2(a) [CG1271]**

No. of Credits: 4

No. of instructional hours: 6 per week (Total 90 hrs)

ENVIRONMENTAL STUDIES**Module 1**

Environmental studies: Definition, Need, Scope and Importance, Need for public awareness. Natural resources- Forest resources, water resources, mineral resources, food resources, energy resources, land resources- over exploitation, case studies.

Module 2

Eco-system- structure and function, producers, consumers and decomposers energy flow in the ecosystem, ecological succession, forest ecosystem, grassland ecosystem, desert ecosystem and aquatic ecosystem. Biodiversity and its value and conservation, hot spots of biodiversity, India as a mega-diversity nation, endangered and endemic species of India, conservation of bio-diversity. In-situ and Ex-situ conservation of bio-diversity. Sustainable use of forest – water- land -resources –Human population and its impact on environment.

Module 3

Pollution: air, water, soil and marine, noise, thermal and nuclear hazards. Solid waste management: Causes, effects and control measures of urban and industrial wastes. Role of an individual in prevention of pollution. Pollution case studies. Disaster management. Social issues and the Environment: from unsustainable

to sustainable development, water conservation-rain water harvesting; global warming; consumerism and waste products: various acts to protect the environment; Environment protection Act; Air (Prevention and Control of Pollution) Act; Water (Prevention and Control of pollution) Act; Wild Life Protection Act; Forest Conservation Act:

Module 4

Human population and Environment: Population explosion, Family Welfare Programmes, Environment and human health; human rights, HIV/AIDS, Women and Child Welfare, Role of Information Technology in Environment and Human health.

Field work and Project- Visit to ecologically polluted spots: Study of nature: study of forest, insects, animals, birds and plants. Project Report on the basis of field work about 15 pages.

Total Marks: 100

Written Exam: 60 Marks

Internal Assessment: 15 Marks (Attendance- 5 marks+ 10 test paper)

Field work and project: 25 Marks

Books for Reference:

Adams, W.M. Future Nature: A Vision for Conservation. London: Earthscan, 2003.

Arnold, David and Ramachandra Guha, ed. Nature, Culture and Imperialism: Essays on the Environmental History of South Asia. New Delhi: Oxford UPM 2001.

Bahuguna, Sunderlal. "Environment and Education". The Cultural Dimension of Ecology. Ed. Kapila Vatsyayan. New Delhi: D.K. Printworld. 1998.

Crson, Rachel. Silent Spring. Boston: Houghton Mifflin, 1962.

Guha, Ramachandra- Environmentalism: A Global History, New Delhi: Oxford UP, 2000.

Hayward, Tim. Ecological Thought: An Introduction: Cambridge; polity, 1994.

Merchant, Crolyn. The Death of Nature. New York: Harper, 1990.

Gleick H.P. 1993. Water in Crisis, Pacific Institute for Studies in development Environment and security. Stockholm Env Institute. OUP 473 p.

Heywood V and Watson R.E. 1995. Global biodiversity Assessment. CUP 1140p

Odum FP. 1971. Fundamentals of Ecology. W.B Saunders Co. USA 574p

Rao. M. N and Dutta A.K. 1987. Waste Water Treatmentt. Oxford and IBH Publ Co Pvt.

Wagner K.D. 1998. Environmental Management. WB Saunders Co. Philadelphia, USA. 499p.

SEMESTER III
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Foundation Course II – INFORMATICS: CG 1321

No. of credits: 3

No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS

1. To update and expand basic informatics skill and attitudes relevant to the emerging knowledge society
2. To equip students to utilize the digital knowledge resources effectively for their chosen fields of study

OBJECTIVES

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

1. update and expand their knowledge in the field of informatics
2. understand the nature of the emerging digital knowledge society
3. use digital knowledge resources effectively for their studies

COURSE OUTLINE

Module 1: Informatics: an introduction.

History and development of computers – Types of computers – Personal Computers (PC) – Workstations – Laptops – Palmtops – Mobile devices – Notebooks – Mainframe computers – Super computers – IT and the Internet - Cyber ethics and cyber crimes like hacking and morphing.

Module 2: Basic Hardware and Software.

Monitor – CRT and LCD – CPU – Mouse – Keyboard – Ports – USB – Input/output devices – Printers – Scanners – Pen drives - Modems – Microphones – Speakers – Bluetooth devices.

Module 3: Operating Systems:

Microsoft Word – Excel – PowerPoint – Linux – Computer virus – Antivirus tools – File formats – jpg – jpeg – mp3 – zip – RAR.

Module 4: Net working and Internet:

What is networking? – LAN – WAN – Search engines – Social Net working.

COURSE MATERIAL

Modules 1 – 4:

Ravindran Asari - *The Basics of Informatics*. Scientific International Pvt. Ltd, 2013.

Reading list:

1. Alexis and Mathew Leon. *Fundamentals of Information Technology*. Leon Vikas
2. Beekman, George and Eugene Rathswohl. *Computer Confluence*. Pearson Education.
3. Norton, Peter. *Introduction to Computers*. Indian Ed.2. Evans, Alan, Kendal Martin et al *Technology in Action*. Pearson Prentice Hall, 2009.
4. Norton, Peter. *Introduction to Computers*. Indian Ed
5. Rajaraman, V. *Introduction to Information Technology*. Prentice Hall.

SEMESTER III
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

READING FICTION

Common for

ENGLISH LANGUAGE AND LITERATURE Core Course III: EN 1341

&

CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN ENGLISH & COMMUNICATIVE ENGLISH Core Course III: CG 1341

No. of credits: 3

No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS:

1. To make students aware of the diverse fictional forms in prose.
2. To enable them to analyse and appreciate various fictional writings.
3. To give them an insight into other cultures.
4. To help them think and write imaginatively.

OBJECTIVES

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

1. identify different fictional forms
2. analyse and appreciate fictional writings.
3. write imaginatively.

COURSE OUTLINE

Module 1

- Prose fiction - fable, short story, novel.
- Elements of fiction - plot, theme, characterization (flat and round characters), setting, point of view.
- Types of Novel – romance, picaresque novel, sentimental novel, epistolary novel, historical novel, gothic novel, science fiction, detective fiction, utopian, dystopian fiction, Bildungsroman - Creative-non fiction
- Narrative strategies - stream of consciousness, Meta fiction.

Module 2: Modern British fiction

Module 3: Modern European fiction

Module 4: Short Stories

COURSE MATERIAL

Module 1

Core reading: Chapter 3 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Module 2

Core reading: George Orwell: *Animal Farm* (Penguin Edition)

Module 3

Core reading: Voltaire: *Candide* (Penguin Classics)

Module 4

Core reading: *Golden Threshold: An Anthology of One Act Plays and Stories One Act Plays*, Orient Blackswan, 2013:

The following short stories:

O’Henry	:	“Romance of a Busy Broker”
Katherine Mansfield	:	“The Little Girl”
A.C. Doyle	:	“The Red-headed League”
Norah Burke	:	“The Family Man”
R.K.Narayan	:	“Lawley Road”

Further reading

1. Klarer, Mario. *An Introduction to Literary Studies*. Sec. Ed. Indian Reprint. Routledge, 2009. (Section: Fiction)
2. Hudson, W. H. *An Introduction to the Study of English Literature*. (Chapter IV: The Study of Prose Fiction)

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Questions are not to be asked from such details at the examination.
- While discussing fiction, the formal, structural and stylistic aspects of the work should be referred to.

SEMESTER III**CAREER RELATED FIRST DEGREE PROGRAMME 2(a)****IN ENGLISH & COMMUNICATIVE ENGLISH****Core Course IV****20th CENTURY MALAYALAM LITERATURE IN ENGLISH TRANSLATION: CG 1342**

No. of instructional hours: 3 per week

No of Credits: 3

- Aims:**
1. To introduce the students to the richness of twentieth century Malayalam writing
 2. To provide the students a basic understanding of twentieth century Malayalam Writing
 3. To introduce to them some of the major twentieth century Malayalam writers
 4. To help them analyse and appreciate twentieth century Malayalam literature.

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

1. Discern the richness of twentieth century Malayalam writing
2. Discern the distinctiveness of twentieth century Malayalam writing
3. Discuss the salient features of the works of major twentieth century Malayalam writers
4. Analyse and appreciate twentieth century Malayalam writing

COURSE OUTLINE

Module 1: Malayalam Poetry in the twentieth century

Module 2: Malayalam Novel in the twentieth century

Module 3: Malayalam Short Fiction in the twentieth century

COURSE MATERIAL

Module 1: Malayalam Poetry in the twentieth century.

The modern age – characteristics – the Romantics in Malayalam poetry – major poets – second generation of romantics and the early 20th century – Malayalam literature after independence – modernist phase in Malayalam poetry – Changampuzha, O.N.V. Kurup, Vyloppilli Sreedhara Menon, Ayyappa Paniker, Sugathakumari, Kadammanitta Ramakrishnan, Balamani Amma, Vishnu Narayanan Namboodiri, D. Vinayachandran, Sachidanandan, Balachandran Chullikad, etc.

Detailed study of the following poems:

- | | | | |
|----|-------------------------|---|-----------------------------|
| 1. | ONV Kurup | - | “A Requiem to Mother Earth” |
| 2. | Balachandran Chullikkad | - | “Where is John?” |
| 3. | Sugatha Kumari | - | “The Temple Bell” |
| 4. | Nalapat Balamani Amma | - | “The Story of the Axe” |

Core Text: *In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction.* OUP, 2012.

Module 2: Malayalam Novel in the twentieth century

Malayalam short story in English translation – representative masters of the craft - Thakazhi Sivasankara Pillai, Basheer, Lalithambika Antharjanam, Paul Zacharia, etc.

Non-detailed study: Novels:

- Malayattoor Ramakrishnan, *Roots* (Novel), Tr. V. Abdulla, Orient Blackswan, 2009, 140 p.
- M. T. Vasudevan Nair, *Creature of Darkness*. Orient Longman

Module 3: Malayalam Short Fiction in the twentieth century

Malayalam short story in English translation – representative masters of the craft - Thakazhi Sivasankara Pillai, Basheer, Lalithambika Antharjanam, Paul Zacharia, etc. – new generation writers - modern women short story writers.

Short stories:

- | | | | |
|----|-----------------------------|---|------------------------------|
| 1) | Thakazhy Sivasankara Pillai | - | “In the Flood” |
| 2) | Vaikom Muhammed Basheer | - | “The World Renowned Nose” |
| 3) | T.Padmanabhan | - | “The Girl Who Spreads Light” |

- | | | | |
|-----|--------------------------|---|--|
| 4) | Paul Zacharia | - | “The Last Show” |
| 5) | Lalithambika Antherjanam | - | “Wooden Cradles” |
| 6) | C. Ayyappan | - | “Spectral Speech” |
| 7) | Gracy | - | “Orotha and the Ghosts” |
| 8) | Ashita | - | “In the Moonlit Land” |
| 9) | Chandramati | - | “The (Postmodern) Story of Jyoti Vishwanath” |
| 10) | K.R. Meera | - | “The Vein of Memory” |

Core Text: *In the Shade of the Sahyadri: Selections from Malayalam Poetry and Short Fiction*. OUP, 2012.

Recommended reading:

A Short History of Malayalam Literature - K. Ayyappa Paniker - Information & Public

Relations Department, Kerala State, April 2006. [available on: www.suvarnakeralam.kerala.gov.in/book.pdf] Introduction to *Ten Women Writers of Kerala*. Sreedevi K. Nair (ed) pages x – xx. [for ‘Modern women short story writers’]

Instruction to Teachers [Modules 1- 4]:

- Students may be given sufficient background information about the authors/genre included in Modules 2
- 4. Questions are to be asked only from the prescribed poems, fiction and drama in Modules 2 to 4.
- The work of each writer mentioned in modules 2 – 4 has to be placed against the literary backdrop of the age. The text referred to in Module 1 is to be used for the purpose.
- The literary significance of the work prescribed is to be briefly discussed in the classroom. However the student is expected to have only a general awareness of the respective author.
- The major works of the writers mentioned in module 1 have to be made familiar to the students.
- Questions are not to be asked from Module 1 at the examination.

SEMESTER III
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)
&
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)
ENGLISH & COMMUNICATIVE ENGLISH
Complementary Course – HISTORY OF ENGLISH LITERATURE - III
Common for EN 1331 & CG 1331

B.A. English Main - Complementary Course V: EN 1331

No. of credits: 3

No. of instructional hours: 3 per week (Total: 54 hrs)

B.A. Career related 2(a) English and Communicative English -

Complementary Course III: CG 1331

No. of credits: 4

No. of instructional hours: 4 per week (Total: 72 hrs)

COURSE DESCRIPTION

Module 1:

The Victorian Age - The Reform Acts - Changes in social life - Industrialisation and its impact on the society - Rise of Oxford and Cambridge Universities - Spread of science and technology and its impact – Marx, Darwin, J.S. Mill, Freud - India and the Empire - The Victorian novel - Charles Dickens, George Eliot and Thomas Hardy - Victorian poetry - Arnold, Browning and Tennyson – Pre-Raphaelites – Oscar Wilde and the aestheticians.

Module 2:

Early 20th century - Influences on the social milieu - The First World War - The war poets – Modernism - T S Eliot, Yeats, Auden, Joyce, D.H. Lawrence, Virginia Woolf, Joseph Conrad, G B Shaw and the realists.

Module 3:

The mid-twentieth century and after - World War II - Life between the two World Wars - Effects of the Wars on society and literature - The dissolution of the British empire - The welfare state – Modern to the Post-modernism - Feminism and environmentalism.

Module 4:

Poetry, fiction and drama of the period - Life in the 60s, 70s and 80s - Larkin and the Movement - Ted Hughes, Carol Ann Duffy - George Orwell, Kingsley Amis, Graham Green, Salman Rushdie - Samuel Beckett, Harold Pinter and Tom Stoppard – new trends in English theatre – Literature and New Media in Contemporary England - Contemporary life in England.

Core texts:

- (1) *A Concise History of English Literature and Language*, Primus Books, Delhi 2013.
- (2) Ashok, Padmaja. *The Social History of England*. Orient Black Swan 2011.

Books recommended:

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012. Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

SEMESTER III**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)****COMMUNICATIVE ENGLISH****Vocational Course III: COPY EDITING: CG 1371****No. of credits: 4****No. of instructional hours: 4 per week (Total: 72 hrs)****AIMS**

1. To familiarize students with the concepts of copy- editing.
2. To impart to them basic copy-editing skills.
3. To help them find employment in the publishing field.

OBJECTIVES

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

1. copy-edit non-technical materials of moderate difficulty.
2. produce consistently well-organized written discourse.
3. find employment in the editing field as copy-editors and sub-editors.

COURSE OUTLINE**Module 1**

What is copy-editing - scope and need - various typescripts - electronic - conversion of manuscripts - copy-editing - preliminary steps.

Module 2

Preparing the text - the quantity of copyediting needed - interacting with the author - creation of self-contained, well-edited copies and books - coherence and consistency - the question of copyrights - acknowledgements and other legal issues - incorporating illustrations - copy-editing blurbs and titles and cover descriptions - dealing with multiauthorship - proof-reading - repeated proofs.

Module 3

The problem of style - the concept of in-housestyle - in-house style manuals - the question of grammar - abbreviations-concord-nouns - proper nouns-punctuation-spelling-ambiguity - dates - money measurements - a brief understanding of the make-up of a standard book - preliminary pages - indexing a book - bibliographical references - special books like scientific and technological books - On-screen copy editing - definition - scope - different types - technical issues involved - legal and safety concerns - software tools.

Module 4 Practice session

On grammatical trouble points - use of MLA Handbook as an in-house style manual – basic copy-editing using materials such as assignments and projects from students - use of electronic versions of these materials for onscreen copy- editing practice.

COURSE MATERIAL

Reading list

1. *Chicago Manual of Style*, 15th Edition of *Manual of Style*. University of Chicago, 2003.
2. Greenbaum, Sidney and Janet Whitcut, *Longman Guide to English Usage*. Harmondsworth: Penguin, 1996.
3. Huddleston, R and Geoffrey K. Pulia, *A Student's Introduction to English Grammar*. CUP, 2005.
4. New Hart's Rules; *The Handbook of Style for Writers and Editors*. Oxford University Press, 2005.
5. *New Oxford Dictionary for Writers and Editors: The Essential A to Z Guide to the Written Word*. OUP, 2005.
6. Turtoa, ND and Heaton, JB. *Dictionary of Common Errors*. Longman, 1998.
7. Suttcliffe, Andrea J, Ed., *The New York Public Library Writer's Guide to Style and Usage*. Macmillan, 2000.

Reference

Butcher, Judith, et al. *Butcher's Copy-editing*, Fourth Edition. New Delhi:

SEMESTER IV

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)

ENGLISH & COMMUNICATIVE ENGLISH

Core Course V – READING PROSE: CG 1441

No. of credits: 3

No. of instructional hours: 4 per week (Total: 72 hrs.)

AIMS

1. To help students understand and appreciate different types of prose writing.
2. To introduce to them the basics concepts of style and literary devices in prose.
3. To acquaint them with cultural diversity and divergence in perspectives.
4. To enable them to write creatively and critically.

OBJECTIVES

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

1. recognize various types of prose writings.
2. analyse, understand and appreciate prose writings
3. write creatively and critically in an expository or argumentative way.

COURSE OUTLINE

Module 1

- Essay – formal/impersonal essay and informal/personal essay
- Types of essays: periodical essay, critical essay
- Life Writing: biography, autobiography, memoir and diaries.

Module 2: Prose up to the 18th Century.

Module 3: 19th Century Prose

Module 4: Modern Prose

COURSE MATERIAL

Module 1:

Core reading: Chapter 4 from *A Concise Companion to Literary Forms*. Emerald, 2013.

Module 2:

Core reading: *Reflections* (A Collection of Essays published by Pearson Education) Essays: 1. Bacon: of Studies

2. Samuel Pepys: (An extract from Pepys' Diaries) 1660 Jan - Feb.
3. Addison: *Sir Roger at the Assizes*
4. James Boswell: (An extract from *Life of Samuel Johnson*)

Further reading

Hudson, W.H. *An Introduction to the Study of English Literature*. Chapter: The Study of The Essay.

Module 3:

Core reading: *Reflections* (A Collection of Essays published by Pearson Education) Essays: 1. Lamb: *Dream Children*

2. Hazlitt: *On Familiar Style*
3. Ruskin: *On Reading*

Module 4:

Core reading: *Reflections* (A Collection of Essays published by Pearson Education) Essays: 1. Robert Lynd: *Indifference*

2. Camus: *Nobel Prize Acceptance Speech*
3. Anne Frank: *The Diary of a Young Girl* (an extract)

Instruction to Teachers:

- The work of each author has to be placed against the literary backdrop of the age.
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works.
- Students should be made to listen to and read speeches and prose passages.
- Questions are not to be asked from such details at the examination

SEMESTER IV**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)****ENGLISH & COMMUNICATIVE ENGLISH****Core Course XI - WORLD CLASSICS: CG 1442****No. of credits: 3****No. of instructional hours: 4 per week (Total: 72 hrs)****AIMS**

1. To introduce students to the world of the classics in literature.
2. To broaden their outlook and sensibility.

OBJECTIVES

On completion of the Course, the students should be able to

1. read and appreciate classical works.
2. evaluate classical texts critically.
3. place and assess their own culture and classics.

COURSE OUTLINE**Module 1**

Classics – literary classics – definition – critical concepts – the emergence of classics – a brief survey of the classics.

Greek and Roman: Homer – Virgil – Aeschylus – Sophocles – Euripides – Aristophanes – Nikos Kazantzakis.

Italian: Dante – Boccaccio – Tasso – Ariosto – Machiavelli – Alberto Moravia. Sanskrit: Vyasa – Valmiki – Kalidasa – Sudraka – Bhasa – Shri Harsa – Jayadeva. German: Goethe – Hesse –

Russian: Pushkin – Gogol – Dostoevsky – Tolstoy – Chekhov – Gorky – Pasternak – Solzhenitsyn.

Module 2: Poetry

Module 3: Drama

Module 4: Fiction

COURSE MATERIAL**Module 1****Reference**

1. Beard, Mary, and John Henderson. *Classics; A Very Short Introduction*. Indian Edition, OUP, 2006.
2. Hight, G. *The Classical Tradition*. Oxford University Press, 1949.
3. Eliot, T.S. 'What is a Classic?'
4. Nicoll, Allardyce. *World Drama from Aeschylus to Anouilh*. New York: Harcourt Brace, 1950.
5. Hadas, Moses. *Greek Drama*. Bantam Classics, 1983.
6. Abrams, M.H. *A Glossary of Literary Terms*.

Module 2

Core reading: Kalidasa: *Ritusamhara*. Canto One. Summer (From KALIDASA: THE LOOM OF TIME translated by Chandra Rajan, Penguin Books).

Module 3

Core reading: Sophocles: *Antigone* (Cambridge University Press)

Module 4

Core reading: Kazantzakis: *Zorba the Greek* (Penguin Classics)

Instruction to Teachers [Modules 1 to 4]:

- The work of each author in Module 1 has to be placed against the literary backdrop of the age.
- Only the major works of the writers mentioned in Module 1 are to be made familiar to the students.
- Only short answer-type questions [Qn. II] and Short Essay-type questions [Qn. III] are to be asked from Module 1 at the examination.
- The literary significance of the works prescribed for study in Modules 2 – 4 are also to be discussed in the classroom. However the student is expected to have only a general awareness of the respective author/work.

SEMESTER IV**First Degree Programme in English (CBCS System)****CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)****ENGLISH & COMMUNICATIVE ENGLISH (CG 1431)****COMPLEMENTARY COURSE- HISTORY OF ENGLISH LANGUAGE AND PHONETICS**

No. of Credits: 4

No. of instructional hours: 4 per week (Total 72 hrs)

Module I

Nature of Language –Indo European family-Germanic group-the descent of English-the rise of standard English-contribution of major writers to the English language- Chaucer, Spenser, Shakespeare, Milton- the impact of bible translations on the English Language.

Module II

Development of Dictionaries-Dr. Johnson's Dictionary-word formation and growth of vocabulary-Semantics- present day trends in English language- English as a global language.

Module III

What is phonetics? Speech Mechanism and organs of speech, Received Pronunciation- Classification of speech sounds-Vowels-consonants-Description of vowels and consonants-transcription, syllable, syllable structure.

Module IV

Stress, word stress, sentence stress, rhythm, intonation- falling, rising, assimilation, elision, practice sessions, use of language lab.

Reference

1. Jones, Daniel. English Pronouncing Dictionary. 17th Edn. CUP
2. Marks, Jonathan. English Pronunciation in Use. Elementary. CUP, 2008.
3. Baugh. A.C. A History of the English Language
4. Barber. C.L. The Story of Language. Penguin, 1982.
5. Wood F.T. An Outline History of the English Language. Macmillan, 2008.
6. Crystal, David. English as a Global Language. London: Cambridge University Press. 1997.

SEMESTER IV

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN

ENGLISH & COMMUNICATIVE ENGLISH

Vocational Course IV - PRINT AND ONLINE WRITING: CG 1471

No of credits: 4

No of instructional hours: 4 per week (Total 72 hrs)

COURSE OUTLINE

Module 1:

- Introduction to print media; History and its development.
- Brief history of printing and publication in India.

Module 2

- News; News value; element of news; News Gathering techniques in general
- Types of reporting ; Qualities of a reporter
- Structure and format of news-pyramid, inverted pyramid, hour glass style
- Changing trends in journalistic writing.

Module 3:

- Online writing; Evolution, development, Features
- Online communication; Blogs; WWW, Social Networking sites.
- Cyber crime, E- Governance, Mobile Governance, Wiki leaks

COURSE MATERIAL

Reference:

Print

1. Ahuja B.N and S S Chabra. *Principles and Techniques of Journalism*. Surjeet Publications, 2006.
2. Aluwalia J.P. *Modern News Structure in Print Media and Electronic Media*. Adyayan Publishers New Delhi, 2007.
3. Burns, Lynette Sheridan. *Understanding Journalism*. Vistar Publications, New Delhi 2002.
4. Khandekar Vanitha Kochler; *The Indian Media Business*. Vivek Mehta response Books, New Delhi, 2003.

5. Parthasarathy Rangaswami. *Journalism in India*. Sterling Publishers, New Delhi, 1997.
6. Parthasarathy Rangaswami. *Basic Journalism India*. Macmillan India Ltd, Madras 1997.
7. Prabhakar Navel and Basu Narendra. *Encyclopedia of Mass Media and Communication in the 21st Century* V.1. Commonwealth Publishers, New Delhi , 2006.

Cyber Journalism

1. Dewdney Andrew and Ride Peter, *New Media Hand Book*, Routledge, London, 2009
2. Dorner Jane. *Writing for the Internet*. Oxford , New York, 2002
3. Kumar Arawind, *Online News*, Amnol Publishers, New Delhi, 2011.
4. Ray Tapas, *Online Journalism*, Cambridge University Press, New Delhi, 2009.
5. Siapera Eugenia, *Understanding New Media*, Sage publications 2012.

SEMESTER IV

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)

ENGLISH & COMMUNICATIVE ENGLISH

Vocational Course V - THEATRE STUDIES: CG 1472

No. of credits: 4

No. of instructional hours: 4 per week (Total: 72 hrs)

Aims

1. To provide an introduction to theatre studies
2. Familiarize the students with fundamental theories on theatre
3. Introduce the students to Western and Indian theatre

Objectives

1. To sensitize students that theatre is praxis
2. To develop the listening and writing skill of students
3. To help students appreciate theatre
4. Respond creatively to the world around

COURSE OUTLINE

Module 1: Origin of Western theatre

What is theatre? — Short intro to Greek playwrights and practice – Seneca – Miracles – Moralities – Mysteries – Chorus and its evolution – Aristotle’s theory of drama – mimesis – catharsis – Elizabethan stage and conventions – Jacobean theatre – Restoration theatre conventions – 19th century English theatre.

Core reading

1. Harold Bloom Ed. *Greek Drama*. Aristotle, *Poetics*. Philadelphia: Chelsea House. 2004. 35 – 50.
2. Harold Bloom Ed. *Greek Drama*. Friedrich Nietzsche, *The Birth of Tragedy*. 97 – 114.

References

1. Harold Bloom Ed. *Greek Drama*. Friedrich Schiller “The Use of the Chorus in Tragedy.” Philadelphia: Chelsea House. 2004. 17 – 24.

2. Harold Bloom Ed. *Greek Drama*. Lane Cooper: "Introduction to *Ten Greek Plays*" 25 – 34.
3. Harold Bloom Ed. *Greek Drama*. William Arrowsmith: "The Criticism of Greek Tragedy" 51 – 78.
4. Peter Womack. *English Renaissance Drama*. Oxford: Blackwell. 2006.
5. John O'Brien. "Drama: Genre, Gender, Theatre." *A Concise Companion to the Restoration and Eighteenth Century*. Ed. Cynthia Wall. Oxford: Blackwell. 2005. 183 – 201.

Module 2: Introduction to Indian theatre

Temple culture – Folk theatre – Basic concepts of art experience – Sah dayā – Bhasa – Kalidasa – Dance drama – Theatre in Kerala – Kathakali – Kutiyattam – 20th century Indian theatre.

Core reading: M. Hiriyanna. "The Number of Rasas." *Art Experience*. Mysore: Kavyalaya. 1997. 69 – 72.

References

1. M.L.Varadpande. *History of Indian Theatre*. "Origins." New Delhi: Abhinav Publications. 2005. 9 – 38.
2. Philip B. Zarrilli. "A Social history of Kathakali: Personage, Connoisseurship and Aesthetics." *Kathakali Dance-drama: where gods and demons come to play*. London: Routledge, 2000. 17 – 38.
3. P.Venugopalan Ed. *Kutiyattam Register* "Kutiyattam" Thiruvananthapuram: Margi, 2007. 21–34.
4. Ananda Lal. "A Historiography of Modern Indian Theatre." *Modern Indian Theatre: A Reader*. Ed. Nandi Bhatia. New Delhi: Oxford UP. 2009. 31 – 40.
5. Mahesh Dattani. "Contemporary Indian Theatre and its Relevance." *Modern Indian Theatre: A Reader*. 469 – 472.

Module 3

Sub-genres: Problem Play – Poetic drama – Epic theatre – Radio play – Absurd theatre – Metatheatre – Postcolonial theatre.

Core reading

1. Martin Esslin. "Introduction: The Absurdity of the Absurd." *The Theatre of the Absurd*. 3rd Ed. Britain: Penguin. 1980. 19 – 28.
2. Helen Gilbert & Joanne Tompkins. "Introduction: Re-acting (to) Empire" *Post-Colonial Drama: Theory, Practice, Politics*. London & New York: Routledge. 1996. 1 – 14.

Reference

Kenneth Pickering. *Key Concepts in Drama and Performance*. New York: Palgrave Macmillan, 2005.

Module 4

Praxis: Writing dialogues – Preparation of script for acting based on narratives/stories/reports – Learning the process of staging a play through an enactment of the prepared script(s) which may be group activity in the class. The class may be divided into groups and they can be assigned specific tasks like script writing, choreography etc which can finally lead to the production of the script.

(This module must be effectively used by the teacher for internal/continuous assessment and so no separate texts for study is provided)

General reference

1. Keir Alam. *The Semiotics of Theatre and Drama*. London, Methuen, 1980.
2. Christopher M. Byrski. *The Concept of Ancient Indian Theatre*. New Delhi, Munshilal Manohardas, 1974.
3. Rachel Baumer and James Brandon, eds. *Sanskrit Drama in Performance*. Honolulu, Univ of Hawaii Press, 1981

SEMESTER V**FIRST DEGREE PROGRAMME IN****ENGLISH LANGUAGE AND LITERATURE (CBCS System)****&****CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System) ENGLISH & COMMUNICATIVE ENGLISH****Core Course - LITERARY CRITICISM:****Common for EN 1541 & CG 1541****B.A. English Main – Core Course VI: EN 1541****No. of credits: 4****No. of instructional hours: 5 per week (Total: 90 hrs)****B.A. Career related 2(a) English and Communicative English – Core Course VII: CG 1541****No. of credits: 4****No. of instructional hours: 5 per week (Total: 90 hrs)****AIMS**

1. To give the students a historical overview of the critical practices from classical period to the present.
2. To introduce to them some of the significant concepts that had a seminal influence on the development of critical thought.
3. To develop in them a critical perspective and capacity to relate and compare various critical practices and schools.
4. To help them read and analyze literary texts from different perspectives.

OBJECTIVES

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

1. trace the development of critical practices from ancient times to the present.
2. explain the critical concepts that emerged in different periods
3. analyze and appreciate texts critically, from different perspectives.

COURSE OUTLINE**Module I**

A. Classical Criticism:

Nature and function of criticism – contributions of Plato – concept of mimesis and inferiority of art – Aristotle – major concepts – mimesis, katharsis, hamartia – definition of tragedy – parts of tragedy – Horace and the concept of decorum – Longinus – the sublime.

B. Indian Aesthetics:

Theory of Rasa, Vyanjana and Alankara.

[The relationship between Unit A and Unit B to be discussed. For eg. The concept of Rasa and purgation, Alankara and figures of speech, etc.]

Core reading [Unit B]:

Sethuraman. V.S. Ed. *Indian Aesthetics: An Introduction*. Macmillan, India, 1992.

- Das Gupta, S.N. “The Theory of Rasa”, (pp 191-196) in *Indian Aesthetics: An Introduction*. Ed. V.S. Sethuraman. Macmillan, India, 1992.
- Kuppaswami Sastri. “The Highways of Literary Criticism in Sanskrit” (pp. 173–190), in *Indian Aesthetics: An Introduction*. Ed. V.S. Sethuraman. Macmillan India, 1992.
- Raghavan, V. “Use and Abuse of Alankara” (pp. 235–244) in *Indian Aesthetics: An Introduction*. Macmillan India, 1992.

Module 2: Renaissance and Neo-Classical Criticism:

Sir Philip Sidney – his “Defence of Poetry” – definition of poetry – neo-classicism – Dryden – estimate of authors – Johnson – “Lives of Poets” – Shakespeare criticism – moral judgment of literature.

Module 3: Romantic and Victorian Criticism:

Romanticism – Wordsworth – “Preface to Lyrical Ballads” – definition of poetry – concept of poetic diction and language – Coleridge – definition of poetry – Fancy and Imagination.

The Victorian Period: Arnold – concept of culture – the function of poetry – touchstone method – disinterestedness and high seriousness – moralistic criticism.

Module 4: Twentieth Century Criticism:

Eliot and Modernism – “Tradition and Individual Talent” – historic sense – impersonality – poetic emotion – objective correlative – dissociation of sensibility – Richards and “Practical Criticism” – poetry and synaesthesia – scientific and emotive uses of language – four kinds of meaning.

COURSE MATERIAL

Modules 1 – 4 Core reading:

Nagarajan, M.S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Longman, 2006.

Further reading:

1. Abrams, M.H. *A Glossary of Literary Terms*. Seventh Edition. Singapore: Thomson & Heinle, 1999.
2. Wimsatt Jr., William K. and Cleanth Brooks. *Literary Criticism: A Short History*. Calcutta: Oxford and IBH, 1957.
3. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. New Delhi: OUP, 2009.
4. Seldon, Raman et al, *A Reader’s Guide to Contemporary Literary Theory*. New Delhi: Pearson Education, 2005.

5. Bennet Andrews and Nicholas Royale. *Introduction to Literature, Criticism and* edition. New Delhi: Pearson Education, 2009.
6. Harmon, William, Hugh Holman. *A Handbook to Literature*. 10th Edition. New Delhi: Pearson Education, 2009

SEMESTER V

FIRST DEGREE PROGRAMME (CBCS System)

CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN

ENGLISH & COMMUNICATIVE ENGLISH

Core Course VIII - FILM STUDIES: CG 1542

No. of credits: 3

No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS

1. To give the students basic knowledge in the history, art and culture of motion picture.
2. To introduce to them the key concepts in film studies.
3. To help them analyze and appreciate films.
4. To enable them pursue higher studies and careers in film.

OBJECTIVES

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

1. discover the language of cinema
2. explain the key concepts in film studies.
3. analyse films as texts.
4. write critically about films.

COURSE MATERIAL

Module 1: Understanding film

What is film – its hybrid nature – the language of cinema – authorship - a brief history – film movements – Montage theory and Soviet cinema of the 20s – German expressionism and experiments with mise-en-scene – French poetic realism – classical Hollywood cinema and genre – Italian neo-realism – French New wave - contemporary international trends.

Module 2: Indian Cinema

Phalke and the desi enterprise – Indian cinema 30s to the 60s – The golden 50s – Indian art cinema and the Indian New wave – History of Malayalam Cinema – New wave in Malayalam cinema – Contemporary trends in Malayalam cinema

Module 3: Literature and Film

Literary language and Film language- adaptation and notions of fidelity- Narrative structure and strategies in film and fiction - time, space, character and setting - dialogue – music – sound effects.

Module 4: Film analysis

Films for close viewing:

Psycho

Rashomon

My Fair Lady

Chemmeen

COURSE MATERIAL

Core text:

Introduction to Film Studies [Reading the Popular series]. Orient Blackswan, 2013.

Reading list

1. Villarejo, Amy. *Film Studies: the Basics*. Routledge, Indian Reprint, 2009.
2. Hayward, Susan. *Key Concepts in Cinema Studies*. London: Routledge, 1997.
3. Bywater, Tim and Thomas Sobchack. *Introduction to Film Criticism*. Pearson India, 2009.
4. Corrigan, Timothy, J. *A Short Guide to Writing about Film*. Pearson India, 2009.
5. Kupsc, Jarek. *The History of Cinema for Beginners*. Chennai: Orient Blackswan, 2006.
6. Dix, Andrew. *Beginning Film Studies*. New Delhi: Viva Books, 2010.
7. Stam, Robert and Alessandra Raengo. *Literature and Film: A Guide to Theory and Adaptation*. Oxford: Blackwell, 2003.

Suggested viewing list

Michael Radford's *Il Postino*

Robert Wiene's *The Cabinet of Dr. Caligari*

Sergei Eisenstein's *Battleship Potemkin*

Victorio De Sica's *Bicycle Thief*

John Ford's *Stagecoach*

Mehboob's *Mother India*

Satyajit Ray's *Pather Panchali*

Abbas Kiarostami *Ten*

Note to the teacher

The objective of this course is to enable literature students to understand the language of cinema as also the ways in which that language is different from a literary language. Simultaneously they could also be taught the specificities of medium, narrative and the history of cinema. The lectures should use a lot of clips from different films to illustrate the points. It is strongly recommended that films or film clips should be screened as far as possible for every topic of this course. Any film of the teacher's choice other than the ones suggested may also be screened to illustrate the specific topics. The four films selected for close analysis help in understanding the narrative techniques of cinema, its engagements with sound, music and songs as also modes of adaptation from genres such as short story, play and novel.

SEMESTER V
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN
ENGLISH & COMMUNICATIVE ENGLISH

Core Course IX - INDIAN WRITING IN ENGLISH: CG 1543

No. of credits: 3

No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS

1. To introduce students to Indian writing in English.
2. To broaden and sharpen their aesthetic and analytical skills.

OBJECTIVES

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

1. trace the development of Indian writing in English.
2. explain the Indianness in Indian literature in English.
3. read and appreciate Indian literature.
4. analyse the strength and constraints of Indian English as a literary medium.

COURSE OUTLINE

Module 1: Poetry.

Module 2: Drama.

Module 3: Fiction.

COURSE MATERIAL

Module 1: Poetry.

Core reading:

Poems:

1. Toru Dutt: The Lotus [*The Golden Treasury*]
2. Sarojini Naidu: Village Song [*The Golden Treasury*]
3. Keki Dhruwala: The Ghagra in Spate [*Ten Twentieth Century Indian Poets*]
4. Kamala Das: My Grandmother's House [*Ten Twentieth Century Indian Poets*]
5. Nissim Ezekiel: Goodbye Party for Miss Pushpa T.S. [*Ten Twentieth Century Indian Poets*]
6. R. Parthasarthy: from Exile [*Ten Twentieth Century Indian Poets*]
7. Gieve Patil: On Killing a Tree [*Ten Twentieth Century Indian Poets*]
8. A.K. Ramanujan: A River [*Ten Twentieth Century Indian Poets*]

Core reading:

- (a) *The Golden Treasury of Indo-Anglian Poetry* Ed. V. K. Gokak. Sahitya Akademi.
- (b) *Ten Twentieth Century Indian Poets*. Ed. R. Parthasarathy. OUP.

Module 2: Drama.

Core text: *Instant Impact: A Selection of Six One-Act Plays*. Indian Open University Publishers, Chennai.

Non detailed study of the following short plays:

Rabindranath Tagore: *Chandalika*.

Mahashweta Devi: *Bayen*.

Module 3: Fiction.

Core reading: M. T. Vasudevan Nair. *The Mist*. (Tr. Premila V. M.) Orient Blackswan.

Recommended Reading:

1. Iyengar, K. R. Srinivasa. *Indian Writing in English*.
2. Naik, M.K. *A History of Indian English Literature*.

Instruction to Teachers:

The work of each author has to be placed against the literary backdrop of the age. The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have an awareness of the respective works. Questions are not to be asked from such details at the examination.

SEMESTER V**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN****ENGLISH & COMMUNICATIVE ENGLISH****Open Course I - CREATIVE WRITING: CG 1551.1**

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS

1. To make the students aware of the various aspects of Creative Writing.
2. To expose and familiarise the students to representative English writers and their works.
3. To equip the students to attempt at practical creative writing.
4. To strengthen the creative talents and writing skills.

OBJECTIVES

1. To identify different poetic forms.
2. To analyse and appreciate poems and short stories.
3. To write book and film reviews.
4. To appreciate literary works.

COURSE OUTLINE**Module 1**

Poetry - introduction: Chief elements: theme, structure, imagery and symbols, rhythm – reference to major poetic forms [with representative/select examples] like lyric, sonnet, ode, ballad, epic, dramatic monologue, and free verse.

Practice sessions: critical appreciation of the given poems - emphasis on theme, structure, style, symbols, images, rhythm and diction.

- William Blake - "The Lamb"
- Emily Dickinson – "I Heard a Fly Buzz When I Died"
- Wole Soyinka – "Telephone Conversation"
- Rabindranath Tagore – "Where the Mind is Without Fear"
- Kamala Das – "A Hot Noon in Malabar"

Poetry writing sessions: based on common/everyday themes in various forms – to initiate students into poetry writing.

Module 2

Short Story - introduction: Characteristic features of short stories in general – plot construction, characterization, narration, local colour, atmosphere and title.

Short story appreciation: critical appreciation of the given stories and their authors - emphasis on theme, structure, style, images and dialogue.

- Edgar Allan Poe – "The Oval Portrait"
- Chinua Achebe – "The Voter"
- A.C. Doyle: The Adventure of the Speckled Band
- Kushwanth Singh – "The Portrait of my Grandmother"

Short story writing sessions: based on topics/themes - to be given in the class - from everyday life and situations.

Module 3

(a) **Writing for Children:** Varieties – themes – fantasy - language – imparting values and morals – illustrative examples.

Required reading:

- Lewis Carroll – *Alice in Wonderland* [Abridged version]
 - C.S. Lewis - *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.
 - Khyrunnisa A – *Howzzat Butterfingers!* Puffin Books, 2010.
- (b) **Science Fiction:** Characteristic features – characterization - plot construction – setting – title - impact on films – representative examples: R.L.Stevenson: *Dr. Jekyll and Mr. Hyde*, H.G. Wells: *Time Machine*, Jules Verne: *20,000 Leagues Under the Sea*.

Module 4

Book and Film reviewing: Elements of book/film reviewing – pertinent questions that a good review must answer – aim/purpose of book and film reviews - sample book/film reviews from newspapers and magazines.

Practice sessions: Writing book and film reviews - of classics and recently published/released books/films.

Books for general reference

1. Abrams, M.H. *A Glossary of Literary Terms*. Seventh Edition.
2. Prasad, B. *A Background to the Study of English Literature*. Macmillan.

3. Bernays, Anne and Pamela Painter. *What If?: Writing Exercises for Fiction Writers*. William Morrow & Company, Nov 1991.

Direction to the Teachers

- Focus should be on the main points mentioned in the contents of the syllabus. These are to be illustrated with the examples mentioned in the respective modules.
- Practice sessions should be arranged within the classroom to enable the students to try their hands at the various categories mentioned within each module. Multiple examples may also be mentioned in the class.
- Questions are not to be asked from any of the individual titles/works mentioned and will only be on general comprehension: on the contents of the course structure mentioned in each module, including the writers mentioned in the syllabus.

SEMESTER V

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN

ENGLISH & COMMUNICATIVE ENGLISH

Open Course I - TRANSLATION STUDIES - CG 1551.2

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS

1. To familiarize students with the concepts and theories of translation.
2. To introduce to them the art of translation.
3. To help them pursue translation as a profession.

OBJECTIVE

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

1. explain the concepts and theories of translation.
2. undertake various translation works.
3. find employment as translators.

COURSE OUTLINE

Module 1: Fundamentals of translation

Definitions – a brief history of translation in Malayalam – Theories of translation – linguistic – literary – cultural – communicative – Types of translation – Literary – Non-Literary – Technology aided translation.

Module 2: Key Concepts

Source language – Target language – Afterlife – Linguistic and cultural systems – faithfulness – confusions – equivalence

Module 3: Case Studies

1. Analysis of a translated Text:
 - a. From Malayalam to English

- i. A story
- ii. A poem
- b. From English to Malayalam
- 1. A story
- 2. Problems of translations

Module 4: Translation practice

- a. Non – Literary (Equivalent technical terms – idioms, phrases, proverbs in English and Malayalam – Translation of sentences and passages from English to Malayalam and vice-versa)
- b. Literary (Translation of short literary prose pieces including fiction from English to Malayalam and vice-versa)

COURSE MATERIAL

Modules 1 - 4

Core reading: *Word Worlds* (Oxford University Press)

Further reading

1. Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. London: Routledge, 2004.
2. Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.
3. Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.
4. Ramakrishnan, Malayattoor. *Roots*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.
5. Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.
6. Abdulla, V. and R.E. Asher, Ed. *Wind Flowers*. New Delhi: Penguin, 2004.
7. *O. Hendriyude Theranjedutha Kathakal* tr. by C N Ashly. Papion, Kozhikodu.
8. '*Vanampadiyodu*' by Vyloppilly Sreedhara Menon. (Translation of Keats' Ode to a Nightingale)

SEMESTER V

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN

ENGLISH & COMMUNICATIVE ENGLISH

Open Course I - ENGLISH FOR THE MEDIA: CG 1551.3

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS

1. To sensitize students to the English language used in the media
2. To make them professionally skilled and employable in the media.

OBJECTIVES

On completion of the Course, the students should be able to

1. explain the nature and scope of the communication media
2. write headlines and articles for newspapers and magazines and design their content
3. produce and present scripts and programmes for Radio and TV
4. design and write webs, blogs and advertisements

COURSE OUTLINE

Module 1

Main-stream media: nature, characteristics, purpose - Print – broadcast - visual media – new/digital media – power and vulnerability of each – media convergence.

Newspapers: News stories, features – Headlines, subheads, captions, reviews.

Vocabulary that can affect the slant, emotive words and neutral words. Cohesion techniques, use of passive structures.

- Writing to answer the five Ws and H
- The inverted pyramid style
- Writing an editorial
- Editing: Cutting dead wood

Planning and Writing features – Editorials – Op-Ed pieces – Interviews: skills needed – Language used - The phrases that are used for the interview for Introductions - Interrupting - Markers for buying time, to elicit more clarity - how to use linguistic ploys – use of connectives to help progression and continuity - use of the right pace, punctuating explanations using the right words - the art of questioning and its overall philosophy.

Analysing news stories and features – political ideologies and language of newspapers – style - House styles of leading newspapers – emphasis given to use of desi words and foreign words.

Magazines: Writing for specific audience - magazine covers – layout - planning content – writing a true-life story - The Magazine Cover lines – The use of imperatives, use of questions in Cover lines - use of rhyming and alliteration - The use of specific verb forms used to express future - importance of photographs.

Module 2

Radio: Role of presenters – importance of voice, diction, delivery and language - introducing the guests/features/news/Introducing different genres of music, Pre-teach - Vocabulary, relevance of the topic sentence, language used in debriefing, contextual use of phrasal verbs of a DJ or a presenter.

Format of the Radio script- Radio Programming- Writing for different Radio programmes: interviews, talk shows, reviews, music programmes, phone-in or on demand programmes - Translating creative works from other medium: delivering plays and classics, Radio news – news value – news script

TV: Scripts for TV- The pre-production process - Required vocabulary to understand process - The phrases used in conversation, Script writing - Editing a T.V. Documentary - roles of an editor and output editor, – selection of news – language of news writing/reporting.

TV programming: – use of formal/conversational language - abbreviations used in the filming schedule and its relevance - collocations used in T.V. as a medium - the technical vocabulary

Film: Writing a screenplay – films as a social commentary – language in film: mirroring in-vogue vocabulary, changes with genre - The features of spoken dialogues, how language helps to pitch successfully - The relevance of log line. Vocabulary for Pre-production – Language used in explaining potential problems, presenting solutions

Writing Film Reviews: Pre – Teach Vocabulary, Structure of the Content, Mapping the different stages of how a film is born, Language devices used, Use of Contrasting Information & Additional Information, Vocabulary used.

Module 3

Digital/New Media: E- writing – rules – writing news for the web – House Style of popular news-based websites - blogs - planning and writing a blog - technical writing – search engine optimization – writing for the social media. Use of Noun phrases, the use of pronouns, contractions, comparatives and clauses, the language used for informing and language used in a good blog.

COURSE MATERIAL

Modules 1 - 4

Core reading: *English for the Media*, Cambridge University Press, 2013.

Further reading

1. Ceramella, Nick and Elizabeth Lee. *Cambridge English for the Media*, CUP, 2008.
- 2.. Kaushik, Sharda, *Script to Screen: An Introduction to TV Journalism*. Macmillan, 2003.
3. Booher, Dianna. *E- Writing: 21st Century Tools for Effective Communication*. Macmillan, 2008.

SEMESTER V

FIRST DEGREE PROGRAMME IN

ENGLISH LANGUAGE & LITERATURE (CBCS System) - Group 2 (a)

Vocational Course VI - ENGLISH LANGUAGE TEACHING: CG 1571

No. of credits: 4

No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS

1. To introduce students to teaching of English as a second language.
2. To aid them in understanding learning from a teacher's perspective.

OBJECTIVES

On completion of the Course, the students should be able to

1. comprehend the concepts in language teaching.
2. understand the important psychological principles behind second language acquisition.
3. understand different approaches and methods of teaching English as second Language.
4. plan lessons effectively.

COURSE OUTLINE

Module 1

Teaching/learning distinction – Principles of language teaching – Acquisition and learning – micro teaching – Audio-visual aids – language lab.

Module 2

Theories of second language acquisition: Behaviourism – Watson – Pavlov’s Classical Conditioning – Skinner’s Operant Conditioning – Cognitivism – Noam Chomsky-Language Acquisition Device – Krashen-Monitor Hypothesis-Input Hypothesis-Affective Filter Hypothesis – Constructivism – Piaget, Vygotsky, Bruner – Zone of Proximal Development (ZPD) – Scaffolding.

Module 3

Approaches and Methods: Structural Approach – Oral Approach – Situational Approach – Communicative Approach – Eclectic Approach – Grammar-Translation Method – Bilingual Method – Direct Method – Silent Way.

Module 4

Planning and Evaluation: Two-column Lesson Plans for teaching language skills, prose, poetry, and grammar - Testing and Evaluation - internal and external evaluation – Types of tests-Achievement and Diagnostic tests – Types of Questions-Essay, annotation, short questions, multiple choice questions.

COURSE MATERIAL**Reading list**

1. Stern, H. H. *Fundamental Concepts of Language Teaching*. OUP, 2003.
2. Larsen-Freeman, Diane. *Techniques and Principles in Language Teaching*. OUP, 2003.
3. Huebener, Theodore. *Audio-Visual Techniques in Teaching Foreign Languages*. New York UP, 1967.
4. Leonard, David C. *Learning Theories, A-Z*. Greenwood Publishing Group, 2002.
5. Richards, J. C. & Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. CUP, 2007.
6. Baruah, T. C. *The English Teacher’s Handbook*. New Delhi: Sterling, 2009.
7. Paliwal, A. K. *English Language Teaching*. Jaipur: Surabhi Publications, 1998.

SEMESTER V**CAREER RELATED FIRST DEGREE PROGRAMME 2(a)****IN ENGLISH & COMMUNICATIVE ENGLISH****Vocational Course VII - THE LANGUAGE OF ADVERTISING: CG 1572****No of credits: 3****No of instructional hours: 3 per week (Total 54 hrs)****AIMS**

1. To provide the students with an ability to enrich their creative skills.
2. To make them understand the different types of advertising
3. To make them familiar to the role of advertising in the society.

OBJECTIVES

On completion of the course students should be able to:

1. Identify and analyse the various types of advertising.
2. Make use of the essential principles of advertising in ordinary situations.
3. Identify the impact of advertising in society.

COURSE OUTLINE

Module 1

- Definition - what is advertising?
- Brief history of advertising with particular reference to India
- Importance of advertising.

Module 2

- Advertising media - newspaper, magazines, radio, television, Internet, board, hoardings.
- Importance of media selection.

Module 3

- Types of advertisements - consumer ads, retail ads, business-to-business ads, trade ads and financial ads.
- Functions of advertising - promotion of sale, education, entertainment.

Module 4

- AIDA principle - Impact of advertising in society.
- Present status of advertising

COURSE MATERIAL

Reference

1. Kumar, Arun & Tyagi, *Advertising Management*. New Delhi: Atlantic Publishers and Distributors, 2004.
2. Rowse, Edward & Louis. *Fundamentals of Advertising*. USA: Kessinger Publishing, 2005.
3. Wells, Burnett & Moriarty. *Advertising: Principles and Practice*. UP: Dorling Kindersley (India) Pvt. Limited, 2007.
4. Gupta, Oma. *Advertising in India: Trends and Impact*. New Delhi: Kalpaz Publications, 2005.
5. Ken Burtenshaw, Nik Mahon. *Caroline Barfoot: The Fundamentals of Creative Advertising*, Switzerland, AVA Publications, 2006.
6. Albert A. Reed, Kate E. Griswold, James Barrett Kirk, Leroy Fairman, George French. *Advertising and Selling*.
7. Trehan, Mukesh & Trehan, Renju. *Advertising and Sales Management*, 2010.
8. Vilanilam J.V. *Parasyam* (Malayalam). Kottayan: NBS.
9. Delly D. Larry and Jugenheimer Donald. *Advertising Media Planning*, PHI Learning, New Delhi, 2009.
10. Ahuja B.N and S.S. Chabra. *Advertising and Public Relation*

SEMESTER V
CAREER RELATED FIRST DEGREE PROGRAMME 2(a)
IN ENGLISH & COMMUNICATIVE ENGLISH
Vocational Course VIII – AUDIO VISUAL WRITING: CG 1573

No of credits: 3

No of instructional hours: 3 per week (Total 54 hrs)

AIMS

1. To provide the students with an ability to enrich their creative skills.
2. To make them aware of the different types of television programmes.
3. To make them familiar to the role of television in the society.

OBJECTIVES

On completion of the course students should be able to:

1. Identify and analyse the various types of television programmes.
2. Identify the impact of television in society.

COURSE OUTLINE

Module 1:

- History and development of television in India
- SITE and educational television
- Production process: from idea to shooting script; research and planning location; lights; production proposal; treatment, script outline, screenplay
- Camera movements

Module 2:

- News bulletins; Scripting for TV news
- Television documentary, types of programs.
- Impact and influence of television channels

Module 3:

- Introduction to Radio, History of Radio in India
- Radio as a medium of communication-Advantages and disadvantages
- Components of a Radio program-words, music, sound effects, silence, types of radio programs

Module 4:

- Different types of radio: Community radio, Amateur radio, Internet radio, Satellite radio, Educational radio, FM radio
- Qualities of radio announcer, RJ

COURSE MATERIAL

Reference

1. Wills, Edgar (1967), *Writing Television and Radio Programmes*, New York.

2. Yorke, Ivor (1978), *The Technique of Television News*, London.
3. Sunderaj, Victor (2006), *Children and Television*, New Delhi.
4. Menon, Mridula (2007), *Indian Television and Video Programmes*, New Delhi, Kanishka Publishers
5. Yadav (2004), *Television and Social Change*, Lucknow.
6. P.C.Chatterji, *Broadcasting in India* (1991), Sage Publications.
7. H.R.Luthra (1986), *Indian Broadcasting*, Ministry of Information and Broadcasting, Govt. of India.
8. K.S. Rajasekharan, *Drishyabhasha* (Malayalam), Thiruvananthapuram, State Institute of Languages.
9. Vijaya Krishnan, Baiju Chandran, Prabhakaran and Sunni Joseph, *Drishyasravyamadhyamangal* (Malayalam), Thiruvananthapuram, State Institute of Languages.

Further Reading

1. Aiyer B. Alakrishnan, *Digital Television Journalism*, Authors press, Delhi, 2006
2. Casey Bernadette and Casey Neil; *Key concepts in Television studies*
3. Nalin Mehta, *Television in India*, Routledge, New York, 2011.
4. Orlebar Jereemy, *The Television Handboook*; Routledge, New York, 2011.
5. Hasen Seema, *Mass Communication- principles and concepts*, CBS publishers and distributors, New Delhi, 2010.

SEMESTER VI

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN

ENGLISH & COMMUNICATIVE ENGLISH

Core Course X - TRAVEL LITERATURE: CG 1641

No. of credits: 3

No. of instructional hours: 5 per week (Total: 90 hrs)

Aims:

1. To help students read and appreciate different kinds of travel literature.
2. To introduce to them the basics concepts of travel writing and literary tropes in travel.
3. Facilitate, promote and disseminate curiosity on travel writing which will lead to future research.
4. To enable them to critically analyse multi and cross-disciplinary approaches in travel writing.
5. To understand the themes of self, culture, history, writing, and travel.

Objectives:

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

1. Read and enjoy various types of travel literature.
2. Analyse, understand and appreciate travel writings.
3. Analyse inter-cultural crossings and perceptions in a self-reflexive and critical manner.

COURSE OUTLINE

Module 1: Travel Literature: The Stalwarts

Module 2: Some Treasures of Travel Literature

Module 3: Travelling in India

Module 4: Indian Travel Literature

COURSE MATERIAL

Module 1: Travel Literature: The Stalwarts.

An introduction to early 20th century travel writing – early attempts at travel writing as a distinct genre - early British and American travel writings of repute.

Core Reading: Graham Green: *Journey without Maps* (Penguin, 1936) (Part One: “The Way to Africa”, pp 11-19)

Suggested Reading: Freya Stark: *Riding to the Tigris* (1959)

Module 2: Some Treasures of Travel Literature.

Travel literature in the 70s - great travel writings - examples of some remarkable narratives of travel by British and American authors.

Core Reading: Bill Bryson: *Notes from a Small Island* (1995) Chapters 25-29

Suggested Reading:

Bruce Chatwin: *In Patagonia* (1977) Part 1-20.

Module 3: Travelling in India.

Contemporary travel writings on India by western authors.

Core Reading: William Dalrymple. “The Dancer of Kannur” from *Nine Lives* (2009) pp. 29-55

Suggested Reading:

1. Dervla Murphy: *On a Shoestring to Coorg* (1976)

2. Robyn Davidson: *Desert Places* (1997)

Module 4: Indian Travel Literature.

Indian perspectives in travel writing - their experiences of travel - glimpses of travel writings by Indian writers.

Core Reading: Amitav Ghosh: *Dancing in Cambodia and At Large in Burma* (1998). *Dancing in Cambodia* pp. 1-54.

Suggested Reading: Pico Iyer: *Falling Off the Map: Some Lonely Places in the World* (1994)

Further Reading: Modules 1 – 4:

Duncan, James and Derek Gregory. *Writes of Passage: Reading Travel Writing*. London and New York: Routledge, 1999.

Fussell, Paul. *Abroad: British Literary Travelling between the Wars*. New York: Oxford University Press, 1980.

Pratt, Mary-Louis. *Imperial Eyes: Travel Writing and Transculturation*. London & New York: Routledge, 1992.

SEMESTER VI**FIRST DEGREE PROGRAMME (CBCS System)****Common for ENGLISH LANGUAGE AND LITERATURE - Core Course XIV: EN 1644****&****CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN ENGLISH & COMMUNICATIVE ENGLISH - Core Course XI - CG 1642****WOMEN'S WRITING****No. of Instructional hours : 4 per week (Total: 72 hrs) – for EN 1644****: 5 per week (Total: 90 hrs) - for CG 1642****No. of Credits : 3 [EN 1644 & CG 1642]****Aims:**

1. To introduce students to the development of women's writing in various countries.
2. To familiarize them with the diverse concerns addressed by feminism.
3. To motivate them to critically analyse literary works from a feminist perspective.

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

1. The students will have an awareness of class, race and gender as social constructs and about how they influence women's lives.
2. The students will have acquired the skill to understand feminism as a social movement and a critical tool.
3. They will be able to explore the plurality of female experiences.
4. They will be equipped with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms.

COURSE OUTLINE**Module 1:** Essays**Module 2:** Poetry**Module 3:** Short Fiction**Module 4:** Drama**COURSE MATERIAL****Module 1:** Essays [**Detailed study**]

1. Virginia Woolf: "Shakespeare and his Sister" (Excerpt from *A Room of One's Own*)
2. Alice Walker: "In Search of our Mothers' Gardens" (From *In Search of Our Mother's Gardens*)
3. Jasbir Jain: Indian Feminisms: The Nature of Questioning and the Search for Space in Indian Women's writing. (From *Writing Women Across Cultures*)

Module 2: Poetry. [**Detailed study**]

1. Elizabeth Barrett Browning : "A Musical Instrument"
2. Marianne Moore : "Poetry"

3. Adrienne Rich : “Aunt Jennifer’s Tigers”
4. Sylvia Plath : “Lady Lazarus”
5. Margaret Atwood : “Spelling”
6. Kishwar Naheed : “I am not That Woman”
7. Suniti NamJoshi : “The Grass Blade”
8. Nikki Giovanni : “Woman”

Module 3: Short Fiction [Non-detailed study]

1. Katherine Mansfield : “The Fly”
2. Shashi Deshpande : “A Wall is Safer”
3. Sara Joseph : “Inside Every Woman Writer”
4. Amy Tan : “Rules of the Game”

Module 4: Drama [Non-detailed study]

1. Sheila Walsh : “Molly and James”
2. Mamta G Sagar : “The Swing of Desire”

Core text:

Modules 1 – 4: Dr Sobhana Kurien, ed. *Breaking the Silence: An Anthology of Women’s Literature*. ANE Books.

Books for reference:

Beauvoir, Simone de. *The Second Sex*. UK: Hammond Worth, 1972. Davis, Angela. *Women, Race and Class*. New York: Random, 1981. Devi, Mahasweta. *Breast Stories*. Calcutta: Seagull, 1998.

Gilbert, Sandra and Susan Gubar. *The Mad Woman in the Attic: The Woman Writer*. Yale UP, 1978. Goodman, Lisbeth ed. *Literature and Gender*. New York: Routedledge, 1996.

Green, Gayle and Copelia Kahn. *Making a Difference: Feminist Literary Criticism*. New York: Routedledge. Humm, Maggie ed. *Feminisms: A Reader*. New York: Wheat Sheaf, 1992.

Jain, Jasbir ed. *Women in Patriarchy: Cross Cultural Readings*. New Delhi: Rawat, 2005. Millett, Kate. *Sexual Politics*. New York: Equinox-Avon, 1971.

Rich, Adrienne. *Of Woman Born*. New York: Norton.

Roudiex, Leos S. ed. *Desire in Language*. New York: Columbia UP, 1975. Showalter, Elaine. *A Literature of their Own*.

Spacks, Patricia Mayor. *The Female Imagination*. New York: Avon, 1976.

Tharu, Susie and K Lalitha. *Women Writing in India Vol I & II*. New Delhi: OUP, 1991. Walker, Alice. *In Search of our Mothes’ Gardens*. New York: Harcourt Brace Jovanovich, 1983. Woolf, Virginia. *A Room of One’s Own*. London: Hogarth, 1929.

Instruction to Teachers [Modules 1- 4]:

- The work of each writer mentioned in Modules 1 – 4 has to be placed against the literary backdrop of the age.
- The major works of the writers mentioned in the modules can be made familiar to the students

- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have only a general awareness of the respective author..
- Questions are to be asked only from the prescribed poems, fiction and drama.

SEMESTER VI

ENGLISH & COMMUNICATIVE ENGLISH

Core Course XII - METHODOLOGY AND PERSPECTIVES OF HUMANITIES

Common for EN 1642 & CG 1643

B.A. English Main - EN 1642

No. of credits: 4

No. of instructional hours: 5 per week (Total: 90 hrs)

B.A. Career related 2(a) English and Communicative English - CG 1643

No. of credits: 3

No. of instructional hours: 4 per week (Total: 72 hrs)

AIMS

1. To introduce students to the methodological issues specific to the humanities
2. To develop in them a critical perspective in pursuing literary studies

OBJECTIVES

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

1. explain the key concepts in literary theory and criticism
2. make sense of literature
3. read literature critically from a theoretical perspective.

COURSE OUTLINE

Module 1: Key Concepts:

Humanities – Differences between natural, social and human sciences – facts and interpretation – history and fiction – objectivity versus subjectivity.

Module 2: A critical overview of literature from the perspective of the Humanities.

Impact of society on literature – text types – genres – literary canon – literary interpretation and evaluation.

Module 3

Literary terms – Text oriented approaches – philology – rhetoric – stylistics – new criticism – semiotics – ambiguity.

COURSE MATERIAL

Modules 1 – 3

Core text:

Humanities: Methodology and Perspectives, by Dr K Kamala, published by mainSpring publisher, Chennai, 2014.

Reading list:

1. Kundu, Abhijit. "Understanding the Humanities." *The Humanities: Methodology and Perspectives*. New Delhi: Pearson Education, 2009.
2. Eagleton, Terry. "What is Literature?"
3. Klarer, Mario. *An Introduction to Literary Studies*. Special Indian Edition: Routledge, 2009.
4. Guerin, Wilfred L, et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2009.
5. Nagarajan, M.S. *English Literary Criticism and Theory*. Hyderabad: Orient Longman, 2007.
6. Holghman, William, Hugh Holman. *A Handbook to Literature*. New Delhi: Pearson Education, 2009.
7. Seldon, Ramon, et al. *A Reader's Guide to Contemporary Literary Theory*. ND: Pearson Education, 2005.
8. Bennet, Andrews, Nicholas Royale. *Introduction to Literature, Criticism and Theory*, 3rd Edn. ND: Pearson Education, 2009.
9. Barnet, Sylvan, William Cain. *A Short Guide to Writing about Literature*, 9th Edition. ND: Pearson, 2008.

Direction to Teachers

The various approaches to literature should be discussed with illustrations, where ever necessary

SEMESTER VI**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN****ENGLISH & COMMUNICATIVE ENGLISH****Elective Course - AMERICAN LITERATURE: CG 1661.1**

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

AIMS

1. To introduce students to American literature, life and culture
2. To broaden their aesthetic and intellectual faculties

OBJECTIVES

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

1. trace the origin and development of American literature, life and culture
2. identify what is distinctly American in American literature
3. read and appreciate American literature

COURSE OUTLINE

Module 1: Origin and development of American literature

17th and 18th centuries – Literary beginnings – development in the 19th century – the Transcendentalists – Emerson – Thoreau – Poe – Dickinson – Whitman – Hawthorne – Melville – Mark Twain – Henry James – 20th century – Post-War scene – Hemingway – Fitzgerald - Faulkner – American theatre - O'Neill – Miller – Tennessee Williams – Modern Poetry - Frost – Ezra Pound.

Module 2: Poetry

Module 3: Drama

Module 4: Short Fiction

COURSE MATERIAL

Module 1

Reading list

1. Spiller, Robert E. *The Cycle of American Literature*. Macmillan.
2. Fisher, William J. Ed. *An Anthology of American Literature*. Vols. I and II.

Module 2

Core reading [Detailed study]

Poems:

1. Edgar Allan Poe: To Helen
2. Walt Whitman: I Hear America Singing
3. Emily Dickinson: Because I could not stop for Death
4. Robert Frost: Mending Wall
5. Wallace Stevens: The Emperor of Ice- Cream

Module 3

Core reading [Detailed study]

Eugene O’Neill – *Thirst* [One Act play – available on www.theatrehistory.com/plays/thirst001.html]

Module 4

Core reading: Fiction: Hemingway: *The Old Man and the Sea* [**Non detailed study**]

SEMESTER VI

CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN

ENGLISH & COMMUNICATIVE ENGLISH

Elective Course - COMMUNICATIVE APPLICATIONS IN ENGLISH: CG 1661.2

No. of credits: 2

No. of instructional hours: 3 per week (Total: 54 hrs)

AIM

1. To help the students attain high level proficiency in all the four language skills.
2. To equip them for competitive examinations and various International English Language Tests.
3. To enhance their career prospects and employability.
4. To help them develop their personality by fine tuning their communication and presentation skills.

OBJECTIVES

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

1. use English for international communication.
2. engage in all kinds of communication activities – informal, formal/business related and academic.
3. perform well in language tests and competitive examinations.

COURSE OUTLINE

Module 1

Listening and Speaking: varieties of modern English – British, American, Indian – basic sounds – deviations in American and other varieties.

Verbal Communication: conversation – basic techniques – how to begin, interrupt, hesitate and end – how to express time, age, feelings and emotions – how to respond – using language in various contexts/situations – talking about oneself, others – attending an interview – addressing an audience – using audio-visual aids – compering – group discussion.

Non-verbal Communication: body language : postures – orientation – eye contact – facial expression – dress – posture – self concept – self image – self-esteem – attitudes.

Module 2: Reading and Writing

Skimming and scanning – writing short messages – e mails – preparing notes and reports based on visuals, graphs and diagrams – official/business related letters – preparing agenda, minutes – CV – Describing persons, places, incidents and events – short argumentative essays.

Words often confused and misused – synonyms – antonyms – idioms commonly used – corresponding American expressions.

Module 3: Writing for Specific Purposes

Scientific writing – preparation of project proposals – writing of summaries and reviews of movies and books in English/regional languages.

Module 4: Practical Sessions

Language Skills Test (Written)

Teachers could encourage the students at the following tasks:

1. Translation of short and simple passages – from Malayalam to English
2. Providing captions for photos and pictures
3. Symposium – presenting different aspects of a debatable topic.

COURSE MATERIAL

Reading list

1. Mukhopadhyay, Lina et al. *Polyskills: A Course in Communication Skills and Life Skills*. Foundation, 2012.
2. O’Conner, J. D. *Better English Pronunciation*. CUP.
3. Swan, Michael. *Practical English Usage*. OUP.
4. Driscoll, Liz. *Cambridge: Common Mistakes at Intermediate*. CUP.

Reference

Jones, Daniel. *English Pronouncing Dictionary*, 17th Edn. CUP.

SEMESTER VI**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN
ENGLISH & COMMUNICATIVE ENGLISH****Vocational Course IX – TECHNICAL ENGLISH: CG 1671****No. of credits: 3****No. of instructional hours: 3 per week (Total: 54 hrs)****COURSE OBJECTIVES:**

- To introduce learners to Language Skills in all technical and industrial specialisations
- To develop non-verbal and verbal skills in Technical English
- To enable learners to meet their professional needs like effective inter-personal skills
- To develop strategies and tactics that scientists, engineers, and others will need in order to communicate successfully on the job

COURSE OUTLINE**MODULE 1**

- Technical Vocabulary - meanings in context; vocabulary for describing machines/gadgets; procedure & processes; engineering/scientific terminology
- Reading comprehension exercises with analytical questions on content – Evaluation of content

MODULE 2

- Communicating in the Technical Workplace: discussions of processes; technical problems & solutions; safety instructions
- Principles for collection of empirical data; research tools-questionnaire; sample
- Procedural Instructions: a set of operating procedures for a piece of technical equipment

MODULE 3

- Designing Documents: entering information in tabular form; Writing analytical paragraphs
- Writing general and safety instructions – Preparing checklists – Writing e-mail messages.
- Writing different types of reports like industrial accident report and survey report

MODULE 4

- Technical writing : writing extended definitions – Writing descriptions of processes – Writing paragraphs based on discussions – Writing paragraphs describing the future
- Technical Solution Proposal: a technological or scientific solution
- Technical White Paper: a short technical white paper that explains a technical process to a novice in the field who is thinking of investing in a business related to technology presented in the white paper.

COURSE MATERIAL**Reference:**

Alred, Gerald J., Charles T. Brusaw, and Walter Oliu. Handbook of Technical Writing. 6th ed. Boston: Bedford/St. Martin's, 2000.

Dhanavel S.P., English and Communication skills for students of science and Engineering, Orient Black Swan, Chennai, 2011.

Krishna Mohan and Meera Banerjee, 'Developing Communication Skills', Macmillan India Ltd., (Reprinted 1994 – 2007).

Morgan, David and Nicholas Regan. Take-Off: Technical English for Engineering. Garnet Publishing Limited, 2008.

Pickett, Nell Ann, Ann A.Laster and Katherine E.Staples. Technical English: Writing, Reading and Speaking. New York: Longman, 2001.

Thorn, Michael and Alan Badrick. An Introduction to Technical English. Harlow: Prentice Hall Europe, 1993.

Rizvi, M.Ashraf. Effective Technical Communication. New Delhi: Tata McGraw-Hill Publishing Company, 2007.

SEMESTER VI

CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a)

IN ENGLISH & COMMUNICATIVE ENGLISH

Vocational Course X – BUSINESS COMMUNICATION IN ENGLISH: CG 1672

COURSE OBJECTIVES:

- To introduce learners to Language Skills in Business English
- To develop non-verbal and verbal Business communication skills
- To equip learners with high professional expertise in Business communication
- To enable learners to meet their professional needs like effective Business management and interpersonal skills.

COURSE OUTLINE

MODULE 1

- **Business English vocabulary and usage**; Describing your job; Describing your company; Vocabulary for organising meetings (minutes, secretary, chair, etc); Vocabulary for cash flow, profit and loss accountants, terminology of finance; Internet vocabulary; IT vocabulary; Marketing Lexis - brands
- **Competence in Verbal and Non-verbal Business Communication** : Business- related speeches, dialogues, discussions; Interaction with Clients/Customers; Formal/ Public speeches - informative, persuasive, ceremonial; Talking about Total Quality Management; Talking about different management structures, philosophies
- Language/Phrases for meetings; Phrases for telephoning; Phrases for greetings, introductions, partings; Lexis for hobbies, interests, family

MODULE 2

- **Inter-personal Skills**: Soft skills, Leadership qualities and Etiquettes; Social and Professional Relationships; Levels of formality; Introducing yourself, Introducing Others, Greetings, Saying Goodbye.

- Agreeing/Disagreeing; Giving opinions; Interrupting/Dealing with interruptions; Asking for clarification; Requests; Offers; Complaining & Dealing with complaints; Making arrangements
- Resolving Workplace Conflicts; Organising meetings and events; Being interviewed and interviewing; Discussing advantages and disadvantages of candidates

MODULE 3

- **Effective Business correspondence:** Writing CVs and letters of application; Writing letters of complaint, enquiry, etc.; Writing short reports.
- Business correspondence for various purposes; Survey Questionnaires; Proofreading and Editing; typical functions of negotiation: Requests, Offers, Refusal, Acceptance; emails and faxes

MODULE 4

- **Business English in real life situations:** Advertising – effectiveness and impact; Marketing strategies for brands/products; Customer care services
- Describing the culture of a business/a national culture/regional culture; Describing experiences of culture clash/misunderstanding; discussions about ideal company culture
- Effective use of modern communication technology; Language of presentations, OHP, slides, etc. Texting, Tele-conference and Video-conference.

COURSE MATERIAL

Reference

- Alred, Gerald J., Charles T. Brusaw, and Walter Oliu. *The Business Writer's Handbook*. 6th ed. New York: St. Martin's, 2000.
- Cypres, Linda. *Let's Speak Business English*. Hauppauge, NY: Barron's Educational Series, 1999.
- Geffner, Andrew P. *Business English*. Hauppauge, New York: Barron's Educational Series, 1998.
- Good, Edward C. *Mightier Than the Sword*. Charlottesville: Word Stone, Publications, 1989.
- Guffey, Mary Ellen. *Business Communication: Process and Product*. 3rd ed. Cincinnati: South-Western College Publishing, 2000.
- Jones, Leo and Richard Alexander. *New International Business English*. New York: Cambridge University Press, 1996.
- Piotrowski, Maryann V. *Effective Business Writing*. New York: Harper Collins, 1996.

SEMESTER VI**FIRST DEGREE PROGRAMME (CBCS System)****Common guidelines for Project/Dissertation****B.A. ENGLISH LANGUAGE AND LITERATURE: EN 1645 Total Instructional hours: 3/week****Credits: 4****CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE****ENGLISH: CG 1644****Total Instructional hours: 3/week****Credits: 4****A. Guidelines for Teachers:**

1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor for the sixth semester. However the work of supervising the Projects should be distributed equally among all the faculty members of the department.
2. The teaching hours allotted in the sixth semester for the Project/Dissertation [i.e., 3 hours/week] is to be used to make the students familiar with Research Methodology and Project writing.
3. A maximum of five students will work as a group and submit their project as a [single] copy for the group. The members of a group shall be identified by the supervising teacher. Subsequently each group will submit a project/dissertation and face the viva individually/separately.
4. The list containing the groups and its members should be finalized at the beginning of the sixth semester.
5. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class [Semester 6] as the case may be. The group will then collectively work on the topic selected.
6. Credit will be given to original contributions. So students should not copy from other projects.
7. There will be an external evaluation of the project by an External examiner appointed by the University. This will be followed by a viva voce, which will be conducted at the respective college jointly by the external examiner who valued the projects/dissertations and an internal examiner. All the members within the group will have to be present for the viva voce. The grades obtained [for external evaluation and viva voce] will be the grade for the project/dissertation for each student within that group.
8. The Project/Dissertation must be between 20 and 25 pages. The maximum and minimum limits are to be strictly observed.
9. A Works Cited page must be submitted at the end of the Project/Dissertation.
10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.
11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.

B. General guidelines for the preparation of the Project:

- Paper must of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5 inch left margin and 1 inch margin on the remaining three sides.

- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown:

Chapter One

Introduction

- Sequence of pages in the Project/Dissertation:
 - i. Cover Page.
 - ii. First Page.
 - iii. Acknowledgement, with name & signature of student.
 - iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
 - v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.
- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.
- Chapter divisions: Total three chapters.

Preface

Chapter One: Introduction - 5 pages

Chapter Two: Core chapter - 15 pages

Chapter Three: Conclusion - 5 pages.

Works Cited

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand corner]

C. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

D. Selection of Topics:

Students are permitted to choose from any one of the following areas/topics. Selection of topics/areas have to be finalized in the course of the first week of the final semester itself with the prior concurrence of the Faculty Advisor / Supervisor:

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/ films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].
4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [news from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].
7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Anees Jung, etc.
8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal *Txtng: the GR8 Dbt*. OUP, 2008]
10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

E. Details of Course Contents:

- (1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:
 - (a) Selecting a Topic: pages 6–7.
 - (b) Compiling a Working Bibliography: pages 31-33.
 - (c) Writing Drafts: pages 46-49.
 - (d) Plagiarism and Academic Integrity: pages 51-61.
 - (e) Mechanics of Writing: pages [Spelling & Punctuation]: pages 63-78.
 - (f) Methods of quoting texts: pages 92 – 101.
 - (g) Format of the Research Paper: pages 115-121.

Reference text: *M.L.A. Handbook* 7th edition.

- (2) Documentation of sources in the works cited page(s): Samples of different types of sources will be provided.



UNIVERSITY OF KERLA



UNDERGRADUATE PROGRAMMES
[2015 Admission onwards]

FIRST DEGREE PROGRAMMES
(CBCS System)

English Language /Foundation
Courses for BA/BSc
Programmes

UNIVERSITY OF KERALA

(Abstract)

First Degree Programme in English under CBCS system -Changes in the Syllabus and text books-Language Course and Foundation Courses-with effect from 2019 admissions-Approved-orders issued.

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ACADEMIC 'AV' SECTION

No.ACAV/1/English /2019

Thiruvananthapuram, Dated:12.06.2019

Read(1):-U.O No.Ac.AV/2/English/2015 dated 07.07.2015

(2):-U.O No.Ac.AV/2/English/2016 dated 02.07.2016

(3):-U.O No.Ac.AV/2/English/2016 dated 23.08.2016

(4):- Item No.IV.(A)(a) of the minutes of the Annual Meeting of the Faculty of Arts held on 02.03.2019.

(5):-Item No.II.1(i) of the minutes of the meeting of Academic Council held on 13-03-2019.

ORDER

The Scheme and Syllabus Additional Language courses/Foundation Course in English under CBCS system had been revised vide papers read as (1) ,(2) and (3)above.

The additional meeting of the Board of Studies in English (pass) at its meeting held on 25/02/2019 recommended to change the Syllabus and Text books of Additional Language Courses/Foundation Course for all First Degree Programmes under CBCS system (BA/B.Sc/B.Com and Career-related Programmes BA/B.Sc/B.Com 2(a) & 2(b)),to be implemented w.e.f 2019 admissions onwards .The Annual meeting of the Faculty of Arts vide paper read as (4) endorsed the same .

1.The Course titles for different Courses under First Degree Programme in English under CBCS system (2019 admission onwards)

Programme	Semester	Code	Course	Course Title
B.A / B.Sc	I	EN 1111.1	Language Course 1	Language Skills
B.A / B.Sc	I	EN 1121	Foundation Course 1	Writings on Contemporary Issues
B.A / B.Sc	II	EN 1211.1	Language Course 3	Ability Enhancement Compulsory Course: Environmental Studies and Disaster Management
B.A / B.Sc	II	EN 1212.1	Language Course 4	English Grammar, Usage and Writing
B.A / B.Sc	III	EN 1311.1	Language Course 6	English for Career
B.A / B.Sc	IV	EN 1411.1	Language Course 8	Readings in Literature
B.Com	I	EN 1111.2	Language Course 1	Language Skills
Programme	Semester	Code	Course	Course Title
B.Com	I	EN 1211.2	Language Course 3	English Grammar, Usage and Writing

B.Com	III	EN 1311.2	Language Course 4	Business English
B.Com	IV	EN 1411.2	Language Course 6	Readings in Literature
Career Related 2 (a) Programmes	I	EN 1111.3	Language Course 1	Language Skills
Career Related 2 (a) Programmes	I	CG 1121.3	Foundation Course 1	Writings on Contemporary Issues
Career Related 2 (a) Programmes	II	EN 1211.3	Language Course 3	English Grammar, Usage and Writing
Career Related 2 (a) Programmes	III	EN 1311.3	Language Course 5	English for Career
Career Related 2 (a) Programmes	IV	EN 1411.3	Language Course 6	Readings in Literature
Career Related 2 (b) Programmes	I	EN 1111.4	Language Course 1	Language Skills
Career Related 2 (b) Programmes	II	EN 1211.4	Language Course 2	English for Career

2.Text books for differnt courses under First Degree Programme in English under CBCS system(2019 admission Onwards).

Programme	Semester	Course	Course Title	Prescribed Book	Publisher
B.A / B.Sc, B.Com, Career Related 2 (a) and 2 (b) Programmes	I	Language Course 1	Language Skills	Language Skills: A Course on Communication Skills in English	Emerald
B.A / B.Sc, Career Related 2 (a)	I	Foundation Course 1	Writings on Contemporary Issues	Thoughts of Our Times	Orient Blackswan
B.A / B.Sc	II	Language Course 3	Ability Enhancement Compulsory Course: Environmental Studies and Disaster Management	Ecoscapes	Emerald
B.A / B.Sc	II	Language Course 4	English Grammar, Usage and Writing	Language in Use	Cambridge University Press
B.Com, Career Related 2 (a) Programmes	II	Language Course 3	English Grammar, Usage and Writing	Language in Use	Cambridge University Press
B.A / B.Sc	III	Language Course 6	English for Career	English for Success in	Orient Blackswan

				Career: A Workbook	
Career Related 2 (a) Programmes	III	Language Course 5	English for Career	English for Career: A Workbook	Orient Blackswan
Career Related 2 (b) Programmes	II	Language Course 2	English for Career	English for Career: A Workbook	Orient Blackswan
B.Com	III	Language Course 4	Business English	Effective Business Communicati on	Cambridge University Press
B.A / B.Sc	IV	Language Course 8	Readings in Literature	Global Voices and Cultures	Oxford University Press
B.Com	IV	Language Course 4	Readings in Literature	Global Voices and Cultures	Oxford University Press
Career Related 2 (a) Programmes	IV	Language Course 6	Readings in Literature	Global Voices and Cultures	Oxford University Press

The Academic Council vide paper read as (5) above approved the recommendations of the Board of Studies in English (Pass) and as endorsed by the Faculty of Arts.

The Syllabus is available in the University website.

Orders are issued accordingly.

Sd/-

SOBHANA KUMARI.K
Deputy Registrar (Acad II)
for Registrar

Copy to-

- (1)The Principals of all colleges offering First Degree Programme.
- (2)The Dean, Faculty of Arts.
- (3)The Chairman, Board of Studies inEnglish.
- (4)The Controller of Examination.
- (5)The Director, Computer centre/IT Cell.
- (6)JR(CBCS)
- (7)DR(CBCS)/ES
- (8)AR(EB/ES)
- (9)EB/ES sections
- (10)Tabulation Sections
- (11)PRO/RO/Enquiry
- (12)Stock file/File Copy

Forwarded/By Order

Section Officer

**English Language and Foundation Courses B.A/B.Sc/B.Com Career
Related 2(a) and 2 (b) Programmes**

(2019 Admission onwards)

B.A/ B.Sc Programmes

Semester I to IV- Course Breakup

Se m No	Course No	Course Title	Instructio nal hours	Credi ts
1	EN 1111.1	Language Course 1: Language Skills	5	4
1	EN 1121	Foundation Course 1: Writings on Contemporary Issues	4	2
2	EN 1211.1	Language Course 3: Ability Enhancement Compulsory Course: Environmental Studies and Disaster Management	6	4
2	EN 1212.1	Language Course 4: English Grammar, Usage and Writing	4	3
3	EN 1311.1	Language Course 6: English for Career	5	4
4	EN 1411.1	Language Course 8: Readings in Literature	5	4

English Language Courses for B. Com Programmes

Semester I to IV- Course Breakup

Se m No	Course No	Course Title	Instructio nal hours	Credi ts
1	EN 1111.2	Language Course 1: Language Skills	5	4
2	EN 1211.2	Language Course 3: English Grammar, Usage and Writing	5	4
3	EN 1311.2	Language Course 4: Business English	3	3
2	EN 1411.2	Language Course 6: Readings in Literature	3	3

English Language Courses for Career Related 2(a) Programmes

Semester I to IV- Course Breakup

Se m No	Course No	Course Title	Instructio nal hours	Credi ts
1	EN 1111.3	Language Course 1: Language Skills	5	4
2	EN 1211.3	Language Course 3: English Grammar, Usage and Writing	5	3
3	EN 1311.3	Language Course 5: English for Career	5	4
4	EN 1411.3	Language Course 6: Readings in Literature	5	4

English Language Courses for Career Related 2(b) Programmes

Semester I to II- Course Breakup

Se m No	Course No	Course Title	Instructio nal hours	Credi ts
1	EN 1111.4	Language Course 1: Language Skills	3	2
2	EN 1211.4	Language Course 3: English Grammar, Usage and Writing	3	2

Semester I

Language Course 1- EN 1111.1 (B A/ B. Sc), EN 1111.2 (B.Com), EN 1111.3 [Career Related 2(a)] Programme and EN 1111.4 [Career Related 2(b) Programme]

Course Title: LANGUAGE SKILLS

Credits: 4

Hours: 5/week (90 hrs)

Learning Objectives:

1. Mastering the language for personal and professional growth.
2. Basic language skills are to be acquired through interactive classroom sessions
3. Connecting literature with language learning

Learning Outcomes:

English as an acquired language for undergraduate students is to be mastered with focus on learning the basic skills of listening, speaking, reading and writing the language proficiently. This course aims to impart these skills in an interactive manner along with classroom activities and using the text as a resource for self study as well. Discursive Practice as the learning and teaching method for this course, will encourage teachers to localise and personalise learning of English for students in undergraduate classrooms. The course will equip the students with basic language skills along with improved non-verbal skills thereby improving their employability quotient.

Course Description**Module I: Basics of Communication****UNIT I**

Theories of communication - Types of communication - Effective communication - barriers to effective communication - English as a language for communication - Micro-skills and macro-skills

Module II: Listening

Unit I

Listening skills - Barriers to effective listening - Conducting interviews - Enhancing listening skills

Unit II

1. Short Story: "The Night Train at Deoli" by Ruskin Bond - Comprehension questions
2. Poem: "Lines Addressed to a Warrior" by Meena Kandasamy - Comprehension questions

Unit III

Strengthening Vocabulary - Summarising passages - conducting interviews

Unit 1V

Phonetics: A Ready Reckoner

Standard English - Phonetics - symbols - syllables - stress - pitch and intonation

Unit V

1. Speech by Chimamanda Ngozi Adichie - Comprehension Questions
2. *Rhinoceros* Act I (Excerpt) by Eugene Ionesco - Comprehension Questions

Unit VI

Strengthening vocabulary - identifying sounds - marking stress - creating conversations

Module III: Speaking

Unit I

Speaking Skills - enhancing speaking skills - public speaking - telephonic conversations - podcasting - anchoring

Unit II

1. Speech by Steve Jobs - Comprehension Questions
2. Poem - "Still I Rise" by Maya Angelou - Comprehension Questions

Unit III

Vocabulary building exercises - self introduction - telephonic conversation

Unit IV

1. Poem - "The Art of Losing" by Tishani Doshi - Comprehension Questions
2. Essay - "Tsunami" by Amitav Ghosh - Comprehension Questions

Unit V

Vocabulary building exercises - marking stress - creating conversations - making a speech - script for anchoring

Module IV: Reading

Unit I

Reading skills - four types of reading - barriers to reading effectively - basics of editing

Unit II

1. *Autobiography* (Excerpt) Nelson Mandela - Comprehension Questions
2. "Toba Tek Singh" by Sadat Hasan Manto - Comprehension Questions

Unit III

Vocabulary building exercises - identifying meanings - building conversations - narrating stories - editing passages

Unit IV

The Ivory Throne (Excerpt) by Manu S Pillai - Comprehension Questions

1. Excerpt from a Play *Chitra* by Rabindranath Tagore - Comprehension Questions

Unit V

Vocabulary Exercises - Identifying diphthongs and vowels - describing people - conducting interviews and conversations - writing food blogs

Module V: Writing

Unit I

Four types of writing - writing for special purposes - academic writing – plagiarism

Unit II

1. Essay "The Great Indian Paradox" by Shashi Tharoor - Comprehension Questions
2. Poem "A Dog has Died" by Pablo Neruda - Comprehension Questions

Unit III

Paragraph writing - subjective style - objective style - writing stories - newspaper reports

Unit IV

1. Writing letters - writing emails - writing reports - writing memos - writing minutes - self-introduction - resume - biodata - curriculum vitae - blogging

Unit V

1. **Extract** from *India Psychedelic: The Story of a Rocking Generation* by Sidharth Bhatia - Comprehension Questions
2. Blog on Kabir by Anuradha Goyal - Comprehension Questions

Unit VI

Writing letters - writing emails - writing minutes - writing reports - note taking

Module VI: Soft Skills

Unit I

Posture - gestures - eye contact - telephone etiquette - netiquette - interpersonal skills

Text Book Prescribed:

Language Skills: A Course on Communication Skills in English

By Dr. Swapna Gopinath, Associate Professor, Department of English, S.N College, Chempazhanthy and Sangeetha Hariharan, Assistant Professor, Department of English, S.N Women's College, Kollam

Publishers: Emerald

Suggested Reading

S .P. Dhanvel. *English and Softskills*. Orient Blackswan, 2010.

Dr M. Farook. *English for Communication*, Emerald Publishers, 2015.

Dr Mathew Joseph. *Fine-tune your English*. Orient Blackswan, 2010.

E. Suresh Kumar, B Yadava Raju and C Muralikrishna. *Skills in English*. Orient Blackswan, 2013.

Bill Bryson. *The Mother Tongue: English and How it Got it that Way*. Harper Collins, 1990.

Web sources

www.englishclub.com

<http://www.bbc.co.uk/learningenglish/>

<https://www.eslfast.com/>

<https://www.myenglishpages.com/>

<http://www.examenglish.com/>

<http://learnenglishteens.britishcouncil.org/exams/listening-exams>

<https://www.cambridgeenglish.org/learning-english/>

<https://www.pearson.com/us/>

Model Question Paper

Question Paper

Question paper setter, please note that questions are NOT to be asked from the passages and poems given in this text. They are meant to help in learning the basic language skills. Internal exams should focus on listening and speaking skills. Writing and reading skills will be tested as part of University Examinations

No questions should be asked from Additional/ Suggested Reading

Hours: 3

80 marks

Section A

Answer in a word or a sentence. All Questions carry One mark each

Questions 1 to 10 will be on suprasegmental features and will focus on words and simple sentences.
(10 x 1 = 10 marks)

Section B

Questions based on the theories of communication

Attempt Eight out of Twelve Short answers picked from first and sixth module
(8 x 2 = 16 marks)

Section C

Attempt Six out of nine questions to be answered in around 100 words

Questions based on the activities from all the modules except Module I and Module II
(6 x 4 = 24 marks)

Create a dialogue

Write a script for anchoring

Write a speech

Write a telephone conversation

Write a blog

Write a script for a podcast

Write a formal/informal letter

Edit the passage given below

Write an email

Write minutes for a meeting

Write a report

Edit the passage

Section D

Questions based on the activities from all the modules except Module I and Module II

Attempt any two out of four questions in about 300 words

(15 x 2 = 30 marks)

Write an essay on any one of the topics

Write a paragraph on two of the following

Semester I**Foundation Course 1- EN 1121 (B A/ B. Sc) and CG 1121.3 [Career Related 2 (a) Programme]****Course Title: WRITINGS ON CONTEMPORARY ISSUES****Credits: 2****Hours: 4/week (72 hrs)****Learning Objectives:**

1. To sensitize students to the major issues in the society and the world.
2. To provide students with a variety of perspectives on contemporary issues.
3. To encourage them to read literary pieces critically.

Learning Outcomes:

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

1. Have an overall understanding of some of the major issues in the contemporary world
2. Respond empathetically to the issues of the society
3. Read literary texts critically

Course Description

1. Living in the Planet of the Apps by Khyrunnisa A.
2. Ageing in India: Some Social Challenges to Elderly India by Abhay B. Mane
3. India's Women: The Mixed Truth by Amartya Sen
4. Drug Abuse: Causes and Solutions by Samudranil Mukherjee
5. Artificial Intelligence by Gareth Southwell
6. Universal Declaration of Human Rights by Leah Levin
7. What Secularism is and is not by Romila Thapar
8. The Globalisation of Inequality by P. Sainath

Textbook Prescribed:**Thoughts of Our Times**

Edited by Dr. C.A. Lal, Associate Professor of English, School of Distance Education, University of Kerala and Vishnu Narayanan, Assistant Professor, Institute of English, University of Kerala

Publishers: Orient Blackswan**Additional Reading**

1. Janaki Lenin, *My Husband & Other Animals*
2. Mark Tully, *No Fullstops in India*
3. Shashi Tharoor, *An Era of Darkness: The British Empire in India*
4. Alexander Frater, *Chasing The Monsoon: A Modern Pilgrimage Through India*
5. Bill Bryson, *A Short History of Nearly Everything*

Web sources

1. <https://storycorps.org/stories/>
2. <https://www.fullspate.digitalcounterrevolution.co.uk/english-articles-advanced/>
3. <https://www.thehindu.com/>
4. <https://www.theguardian.com/international>
5. <http://epaper.indianexpress.com/>
6. <https://www.nytimes.com/>
7. <https://www.telegraph.co.uk/>
8. https://ia601601.us.archive.org/26/items/in.ernet.dli.2015.460612/2015.460612.Jawaharlal-Nehrus-Speeches-Vol-2_text.pdf

Question Pattern**No questions should be asked from Additional/ Suggested Reading****Max. Marks: 80****Time: 3 hours****Part One**

10 questions to be answered, each in a word or sentence. (10 x 1=10marks)

Part Two

Eight questions to be answered from a total of 12 and to be written in not more than 50 words. (8 x 2= 16marks)

Part Three

Six questions to be answered from a total of 9 and to be written in around 100words. (6 x 4 = 24marks)

Part Four

Two questions to be answered out of four and to be written in not less than 300 words. (2 x 15= 30marks)

Semester II**EN 1211.1****Language Course 3: Ability Enhancement Compulsory Course – EN 1211.1 (B.A / B.Sc)****Course Title: ABILITY ENHANCEMENT COMPULSORY COURSE:
ENVIRONMENTAL STUDIES AND DISASTER MANAGEMENT****Credits: 5****Hours: 5/week (90 hrs)****Learning Objectives:**

To enable the student:

- to engage with a wide range of issues in environmental studies and disaster management.
- to acquire a set of values for environmental protection and conservation
- to recognize the ecological basis for regional and global environmental issues
- to manage natural disasters and other emergency situations
- to develop a critical vocabulary related to environmental studies and disaster management

Learning Outcomes:

The student will be able to:

- understand environmental crises and disaster management situations
- take lead in spreading environmental values and creating awareness among the public
- understand local environmental issues better
- respond in a better way to a natural calamity or disaster
- articulate environmental concerns using appropriate vocabulary

Course Description**Module 1*****Understanding the Environment*****Introduction:** Environment-its importance-types of ecosystems

- “Chief Seattle’s Speech”
- “The Religion of Forest” (An Essay by Rabindranath Tagore)
- “Trophic Cascade” (A poem by Camille T. Dungy)

A Glossary of relevant **key concepts** with examples

Comprehension Questions

Module 2

Resources and their Conservation

Introduction: Natural Resources-biodiversity- conservation

- An extract from *The Silent Spring*(A book by Rachel Carson)
- *On Killing a Tree* (A poem by Gieve Patel)
- *The Inheritors of the Earth* (A translation of Short Story by Vaikom Muhammed Basheer)

A Glossary of related **Key Concepts** with **examples**

Comprehension Questions

Module 3

Environmental Pollution

Introduction: Types-Causes-Effects-Waste management-Policies and practices

- *Beat Plastic Pollution* (An article from unenvironment.org)
- “Memory of Hiroshima” (A poem by K. Satchidanandan)
- *E is for E-waste* (Ellen Banda-Aaku)

A Glossary of Related **Key Concepts** with **examples**

Comprehension Questions

Module 4

Disaster Management

Introduction: Natural and Man-made- health emergency- handling hazardous materials-managing personal disasters- bomb threats- disasterpreparedness-management-rehabilitation

- An introductory essay on Disaster Management
- *The Truth about the Floods* (A poem by Nissim Ezekiel)
- An extract from Chapter 1 of *Patna Blues* by Abdullah Khan (Juggernaut Books)
- A newsletter on Bhopal Gas Tragedy

- Laboratory safety manual
- ‘Relief Standard Operating Procedure for Natural & Man-made disaster,’ an essay.

A Glossary of related Key Concepts with interesting examples

Comprehension Questions

Project report (10 Marks)

Students are expected to prepare a project report based on any one of the activities suggested below. General guidelines will be provided for preparing the Project Report.

1. Visit to a local area to document environmental assets: River/Forest/Grassland/Hill
2. Visit to a local polluted site: Urban/Rural/Industrial/Agricultural
3. Study of simple ecosystems: Pond/River/Hill slopes
4. Mock drill organized in their college by the local disaster management agencies

Model Question Paper

No questions should be asked from Additional/ Suggested Reading

Total marks: 80

Time: 3 hours

Part One

10 questions to be answered, each in a word or sentence.(10 x 1=10marks)

Part Two

Eight questions to be answered from a total of 12 and to be written in not more than 50 words. (8 x 2= 16marks)

Part Three

Six questions to be answered from a total of 9 and to be written in around 100 words. (6 x 4 = 24marks)

Part Four

Two questions to be answered out of four and to be written in not less than 300 words. (2 x 15= 30marks)

Text Book Prescribed:

Ecoscapes

Edited by Dr Kishore Ram, Assistant Professor, Department of English, N.S.S College, Kottiyam, Dr Gireesh J., Assistant Professor, Department of English, Govt. Arts College, Thiruvananthapuram, Ranjith Krishnan K.R., Assistant Professor, Department of English, N.S.S College, Kottiyam and Dr Deepa Prasad L. Assistant Professor, Research Centre and Department of English, University College, Thiruvananthapuram

Publishers: Emerald

Suggested Reading

1. Bharucha, Erach. *The Biodiversity of India*. Mapin Publishing Pvt. Ltd. Ahmedabad, 2003.
2. Brunner, R C. *Hazardous Waste Incineration*. McGraw Hill Inc, 1989.
3. Clark, R S. *Marine Pollution*. Clarendon Press, Oxford, 2008.
4. Cunningham, W P. *Environmental Encyclopaedia*. Jaico Publishing House, Mumbai, 2001.
5. Hawkins, R. E. *Encyclopedia of Indian Natural History*, Bombay Natural History Society, Bombay, 2005.
6. Heywood V.H. and Watson RT, *Global Biodiversity Assessment*. Cambridge University Press. 1995.
7. Jadhav H and Bhosale V.M. *Environmental Protection and Laws*. Himalaya Publishing House, Delhi, 1995.
8. Odum EP. *Fundamentals of Ecology*. WB Saunders Co. USA, 1971.
9. Bumgarner, Jeffrey B. *Emergency Management: A Reference Handbook*. ABC-Clio, 2008.
10. Birkland, Thomas A. [Lessons of Disaster: Policy Change after Catastrophic Events](#). Georgetown University Press, 2006.
11. Cahill, Kevin M. *Emergency Relief Operations*. FordhamUP, 2003.

Semester II

**Language Course 4 -EN 1212.1 (BA/B. Sc), Language Course 3 - EN 1211.2 (B.Com)
and Language Course 3 - EN 1211.3 [Career related 2(a) Programme]**

Course Title: ENGLISH GRAMMAR, USAGE AND WRITING

Credits: 4

Hours: 5/week (90 hrs)

Learning Objectives:

1. To help students have a good understanding of modern English grammar.
2. To enable them produce grammatically and idiomatically correct language.
3. To help them improve their verbal communication skills.
4. To help them minimise mother tongue influence.

Learning Outcomes:

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

1. Have an appreciable understanding of English grammar.
2. Produce grammatically and idiomatically correct spoken and written discourse.
3. Spot language errors and correct them.

Course Description**Module I:**

Form Class Words – Noun, Verb, Adjective, Adverb

Function Class Words – Determiner, Pronoun, Auxiliary, Conjunction, Qualifier, Interrogative, Preposition, Interjection

Types of Sentences – Declarative, Interrogative and Tag Questions, Imperative, Exclamatory Punctuation, Capitalisation

Module II:

Tenses

Concord

Comparisons

Module III:

Active and Passive Voice

Direct and Indirect Speech

Clauses – Simple, Complex and Compound

Module IV:

Dialogue Construction

Outline Story

Preparing Questionnaire

Module V:

Expansion of Proverbs

Report Writing

Short Essay Writing

Textbook Prescribed:

Language in Use

Edited by Dr. Neeta Sasidharan, Assistant Professor, Department of English, Govt. Women's College, Thiruvananthapuram, Dr. Sarita G., Assistant Professor, Department of English, Govt. Women's College, Thiruvananthapuram and Kukku Xavier, Assistant Professor, Research Centre and Department of English, All Saints' College, Thiruvananthapuram

Publishers: Cambridge University Press

Additional Reading:

Eastwood, John. *Oxford Practice Grammar*. Oxford UP, 2002.

Murphy, Raymond. *English Grammar in Use with Answers: Reference and Practice for Intermediate Students*. Cambridge UP, 1994.

Swan, Michael. *Practical English Usage*. Oxford UP, 2001.

Web sources

<https://www.englishgrammar.org/exercises/>

<https://www.perfect-english-grammar.com/grammar-exercises.html>

<https://web2.uvcs.uvic.ca/elc/studyzone/grammar.htm>

Model Question Paper Pattern

No questions should be asked from Additional/ Suggested Reading

English Grammar, Usage and Writing

Total marks: 80

Time: 3 hours

Part One

10 questions to be answered, each in a word or sentence following the directions given. (10 x 1=10marks)

Part Two

Eight questions to be answered from a total of 12 and to be written in not more than 50 words or according to directions given (8 x 2= 16marks)

Part Three

Six questions to be answered from a total of 9 and to be written in around 100 words or as directions given. (6 x 4 = 24marks)

Part Four

Two questions to be answered out of four and to be written in not less than 300 words or as directions given. (2 x 15= 30marks)

Semester III

Language Course 6 - EN 1311.1 (BA/B. Sc), Language Course 5 - EN 1311.3 [Career related 2(a) Programme] and Language Course 1 - EN 1211.4 [Career related 2(b) Programme]

Course Title: English for Career

Credits: 4

Hours: 5 hours/ week (90 hrs)

Learning Objectives

- To introduce students to the language skills required for appearing in career oriented competitive examinations
- To frame modules of study that would develop the cognitive, logical, verbal and analytical skills necessary to succeed in competitive examinations.
- To provide the pattern of questions based on common models of competitive tests
- To provide sufficient practice in Vocabulary, Grammar, Comprehension and Remedial English from the perspective of career oriented tests.
- To help students to prepare for and appear in competitive examinations.

Learning Outcomes

The student will

- Acquire the necessary language skills required in the competitive job market.
- Acquire the cognitive, logical, analytical and verbal skills necessary to succeed in competitive examinations
- Become familiar with the pattern of questions usually asked in the competitive examinations

- Get sufficient practice in Vocabulary, Grammar, Comprehension and Remedial English
- Be able to prepare for and be successful in competitive examinations.

Course Description

Module 1

Vocabulary

Ten passages with two sets of exercises - Passage based exercises (10) and general exercises (10) Identifying words from passages- meanings -synonyms-antonyms- one word substitutions- phrasal verbs- common errors in usage- common phrases and idioms- technical/professional/official usages- formal and informal registers in use – words to be used in sentences- confusing words- misspelt words. Key has been provided

Module 2

Grammar

Fifteen units that cover all the major areas of grammar - Passage based exercises(5) and five sets of practice exercises (25) – Exercises in different question models – Fill in the blanks – Choose the right option – Match the following – Remedial exercises- Correction of errors in sentences

Exercises in statement- negative - question transformations- statement- imperative-exclamatory transformations - question tags- nouns- pronouns- adjectives and adverbs- usage and comparative and superlative degrees - verbs - correct usage of tenses- concord- sequence of tenses , gerund, participle - correct usage of articles, prepositions and phrasal verbs- direct and indirect speech- active and passive voice. Key has been provided

Module 3

Reading Comprehension

Comprehension of ten passages, with twelve questions each – Passages from different subject areas and different levels of complexity - Questions based on reading for information, understanding, learning, summarizing - Exercises to test comprehension, analytical and logical thinking, vocabulary skills and critical thinking.

Module 4

Remedial English

Set of hundred questions for correction of errors if/wherever necessary, with questions from all areas of Vocabulary, Usage and Grammar familiarized in the earlier sections. Key has been provided.

Note: The book is in the format of a workbook. Teachers can ask the students to write the answers in the spaces provided, or follow the directions given in the book.

Model Question Paper

Total Marks: 80

Time: 3 Hours

Part One

10 questions, based on errors in vocabulary and grammar (10 x 1 = 10)

Part Two

Eight sets of questions, two in each set, from a total of 12. Fill in the blanks (8 x 2=16)

Part Three

Six sets of questions, four in each set, from a total of nine. (6 x 4=24)

Part Four

Two sets of questions, with fifteen (three sets of five each) in each set, from a total of our sets. (15 x 2=30)

Textbook Prescribed:**English for Success in Career: A Workbook**

Edited by Dr. Bindu Nair, Associate Professor, Department of English, S.D College, Alappuzha, Dr. Sarita G., Assistant Professor, Department of English, Govt. Women's College, Thiruvananthapuram, R. Karthika, Assistant Professor, Department of English, S.D College, Alappuzha and M. Saritha, Assistant Professor, Department of English, S.D College, Alappuzha.

Publishers: Orient Blackswan**Additional Reading:**

Oxford English Language Reference. *Compact Oxford Dictionary, Thesaurus and Wordpower Guide*. OUP.

N.D.Turton and J.B. Heaton. *Dictionary of Common Errors*. Longman Ltd. 1998.

Jennifer Seidl and W. McMordie. *English Idioms and How to Use Them*. OUP 1978.

McCarthy, Michael and Felicity O' Dell. *English Vocabulary in Use*. Cambridge UP, 1994.

Roger Gower. *Grammar in Practice 1-6*. Cambridge UP. 2005, 2008.

Raymond Murphy. *Intermediate English Grammar*. CambridgeUP. 2005

Bridger, Nick and Alison Pohl. *Technical English: Vocabulary and Grammar*. Summertown Publishing, 2007.

Julie Moore. *Common Mistakes at Proficiency and How to Avoid Them*. Cambridge UP, 2005.

Rachel Roberts, *Practical English Grammar*. Viva Books, New Delhi.

V.K. Moothathu, *Concise English Grammar*. OUP 2013, 2014

F.T.Wood, *Remedial English Grammar*. Macmillan, 1979.

Michael A. Pyle and Mary Ellen Munoz. *Cliff's TOEFL Preparation Guide*. BPB Publications. 1992.

Bhatnagar, Mahesh et al. *General English – For All Competitive Exams*. Source Books, 2017.

Richa Dwivedi, *The Ultimate Guide to 21st Century Careers*. Hachette India, 2017.

Sangeeta Sharma, Gajendra Singh Chauhan. *Soft Skills: An Integrated Approach to Maximise Personality*. Wiley India. 2016.

Web sources:

<https://www.educationforever.in>

<https://owl.purdue.edu/>

<https://www.pinterest.com/>

www.naukri.com

Semester III**Language Course 4 - EN 1311.2 (B.Com)****Course Title: BUSINESS ENGLISH****Credits: 3****Hours: 3 hours/ week (54 hrs)****Learning Objectives**

1. To impart knowledge and understanding of the principles of business communication with special emphasis on the different forms of transactional writing.
2. To familiarize students with various business situations thereby tapping their creative quotient.
3. To enable students to employ the English language in habitual situations and thus gain an insight into its global popularity.
4. To instill interest in the students to read and enjoy narratives using texts drawn from a wide range of literary traditions and genres.

Learning Outcomes

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

1. Understand the basic concepts of business communication
2. Employ the English language in everyday situations and business transactions

3. Communicate fluently and to reach across boundaries of personal and cultural differences

Course Description

Module 1

Transactional writing – business letters – letters of complaint – drafting e-mails – short reports - activities

Module 2

English in business transactions – agenda – minutes – short notes – language of advertising

Module 3

Job applications-*résumés*–cover letters – preparing for interviews

Module 4 - Business Prose

Course Material

1. ‘On the Education of a Man of Business’ – Arthur Helps
2. ‘Appro JRD’ – Sudha Murty
3. A Speech by N.R. Narayana Murthy
4. ‘Facebook is Making us Miserable’ – Daniel Gulati

Textbook Prescribed:

Effective Business Communication

Edited by Susan Alexander, Assistant Professor and Head, Department of English, St. Cyril’s College, Adoor, and Sowmya Mary Thomas, Assistant Professor, Department of English, St. Cyril’s College, Adoor,

Content created by Dr. Samson Thomas, Professor, Department of Literature, School of Literary Studies, EFLU, Hyderabad.

Publishers: Cambridge University Press

Further reading

1. Smith, Jenny. *The Complete Business English Master*
2. Abrams, M. H. *A Glossary of Literary Terms*.
3. Talbot, Fiona. *How to Write Effective Business English*
4. Owen, Roger. *BBC Business English*

Web sources

<https://learnenglish.britishcouncil.org/business-english>

<https://www.skillsyouneed.com/ips/interview-skills.html>

Question Pattern

No questions should be asked from Additional/ Suggested Reading

Max Marks: 80

Time: 3 hours

Part One

10 questions to be answered, each in a word or sentence. (10 x 1=10marks)

Part Two

Eight questions to be answered from a total of 12 and to be written in not more than 50 words. (8 x 2= 16marks)

Part Three

Six questions to be answered from a total of 9 and to be written in around 100words. (6 x 4 = 24marks)

Part Four

Two questions to be answered out of four and to be written in not less than 300 words. (2 x 15= 30marks)

Semester IV

Language Course 8 -EN 1411.1 (BA/B. Sc), Language Course 4 - EN 1411.2 (B.Com) and Language Course 6 - EN 1411.3 [Career related 2(a) Programme]

Course Title: READINGS IN LITERATURE

Credits: 4

Hours: 5/week (90 hrs)

Learning Objectives

1. To introduce students to Global Literatures and familiarize the writers
2. To sensitize students to the aesthetic, cultural and social aspects of literature originating from all over the world
3. To help them analyze and appreciate literary texts and the various cultures they embody.
4. Motivate further reading outside the class for enjoyment and pleasure

Learning Outcomes

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

1. Understand and appreciate literary discourse.
2. Look at the best pieces of literary writing critically.
3. Analyze literature as a cultural and interactive phenomenon.
4. Understand the use of the target language and make use of it in daily life.

Course Material

Module 1 - Poetry

1. P.B. Shelley: "Song to the Men of England"
2. Robert Frost: "The Gift Outright"
3. Wole Soyinka: "Telephone Conversation"
5. Oodgeroo Noonuccal: "We are Going"
6. S. Joseph: "Identity Card."
7. Anil Gharai: "Agony"
8. Margaret Atwood: "Journey to the Interior"
9. Meena Alexander: "House of a Thousand Doors"

Module 2 - Short Stories

1. C. Ayyappan : Madness
2. Kottarathil Sankunni: The Power of Faith
3. Chandrika Balan: You are Under Surveillance
4. Jerome K. Jerome: The Man who was a Hospital
5. Rabindranath Tagore: The Exercise Book

Module 3 - Essays

1. Malcolm X : Nightmare
2. Arundhati Roy. The End of Imagination (upto Bomb and I)

Module 4 - One Act Play

1. Anton Chekhov: A Marriage Proposal

Textbook Prescribed:

Global Voices and Cultures

Eds. Susan Alexander, Assistant Professor and Head, Department of English, St. Cyril's College, Adoor, Amith David, Assistant Professor, Department of English, Bishop Moore College, Mavelikkara, Nisha Mathew, Assistant Professor, Department of English, St. Cyril's College, Adoor and Shafana Shaffi, Assistant Professor, Department of English, T.K.M Arts and Science College, Kollam

Publishers: Oxford University Press

Further reading:

1. *A Concise Companion to Literary Forms*. Emerald, 2013.
2. Abrams, M. H. *A Glossary of Literary Terms*. 1971
3. Klarer, Mario. *An Introduction to Literary Studies*. Second edition. Routledge, 2009.

Books for Reference:

Andrew Taylor. *Reading Australian Poetry*. Queensland: U of Queensland P, 1987.

Direction to Teachers:

The introduction to various genres is intended for providing basic information and no conceptual analysis is intended

Question Pattern

No questions should be asked from Additional/ Suggested Reading

Max. Marks: 80

Time: 3 hours

Part One

10 questions to be answered, each in a word or sentence.(Synonyms, antonyms, sentence making) (10 x 1=10marks)

Part Two

Eight questions to be answered from a total of 12 and to be written in not more than 50 words. (8 x 2= 16marks)

Part Three

Six questions to be answered from a total of 9 and to be written in around 100words. (6 x 4 = 24marks)

Part Four

Two questions to be answered out of four and to be written in not less than 300 words. (2 x 15= 30marks)

UNIVERSITY OF KERALA

FIRST DEGREE PROGRAMME(CBCS System) in B.A. ENGLISH LANGUAGE AND LITERATURE

**Revised Syllabus for 2020 Admissions onwards
(Core, Complementary, Open & Elective Courses)**

(2020 ADMISSION ONWARDS)

**FIRST DEGREE PROGRAMMES (CBCS System) in
B.A. ENGLISH LANGUAGE AND LITERATURE**

**SEMESTERS I to VI - COURSE BREAKUP
[2020 Admission onwards]**

Sem No	Course No	Course Title	Instructional Hours	Credits
1	EN 1111.1	Language Course 1: Language Skills	5	4
1		Language Course 2: [Additional Language 1]	4	3
1	EN 1121	Foundation Course 1: Writings on Contemporary Issues	4	2
1	EN 1141	Core Course 1: Introduction to Literary Studies I	6	4
1	EN 1131	Complementary Course 1: Popular Literature and Culture	3	3
1		Complementary Course 2 [External]	3	2
2	EN 1211.1	Language Course 3: Ability Enhancement Compulsory Course- Environmental Studies and Disaster Management	5	4
2	EN 1212.1	Language Course 4: English Grammar Usage and Writing	4	3
2		Language Course 5: [Additional Language 2]	4	3
2	EN 1241	Core Course 2: Introduction to Literary Studies II	6	4
2	EN 1231	Complementary Course 3 : Art and Literary Aesthetics	3	3
2		Complementary Course 4 [External]	3	3
3	EN 1311.1	Language Course 6: English for Career	5	4
3		Language Course 7:[Additional Language 3]	5	4
3	EN 1341	Core Course 3: British Literature I	5	3
3	EN 1321	Foundation Course 2: Evolution of the English Language	4	3
3	EN 1331	Complementary Course 5: Narratives of Resistance	3	3
3		Complementary Course 6 [External]	3	3
4	EN 1411.1	Language Course 8: Readings in Literature	5	4
4		Language Course 9 [Additional Language: 4]	5	4
4	EN 1441	Core Course 4: British Literature II	5	4
4	EN 1442	Core Course 5: Literature of the 20 th Century	4	3
4	EN 1431	Complementary Course 7: Philosophy for	3	2

		Literature		
4		Complementary Course 8 [External]	3	3
5	EN 1541	Core Course 6: Literature of Late 20 th Century and 21 st Century	5	4
5	EN 1542	Core Course 7: Postcolonial Literatures	4	4
5	EN 1543	Core Course 8: 20 th Century Malayalam Literature in Translation	4	3
5	EN 1544	Core Course 9: Linguistics and Structure of the English Language	4	4
5	EN 1545	Core Course 10: Criticism and Theory	5	4
5	EN 1551.1	Open Course 1: Communicative Applications in English	3	2
5	EN 1551.2	Open Course 1: Theatre Studies	-do-	-do-
5	EN 1551.3	Open Course 1: Film Appreciation	-do-	-do-
6	EN 1641	Core Course 11: Gender Studies	5	4
6	EN 1642	Core Course 12: Indian Writing in English	5	4
6	EN 1643	Core Course 13: Film Studies	5	4
6	EN 1644	Core Course 14: World Classics	4	3
6	EN 1661.1	Elective Course: Translation Studies	3	2
6	EN 1661.2	Elective Course: American Literature	-do-	-do-
6	EN 1661.3	Elective Course: Creative Writing	-do-	-do-
6	EN 1661.4	Elective Course: English for the Media	-do-	-do-
6	EN 1661.5	Elective Course: 20 th Century Regional Literatures in English Translation	-do-	-do-
6	EN 1661.6	Elective Course: Copy Editing	-do-	-do-
6	EN1645	Project	3	4

BA English Language and Literature: Programme Outcome

PO 1: A comprehensive understanding of the discipline of literary studies

PO 2: Realize the divergent and plural voices that come in to the making of the corpus of literary studies.

PO 3: Understand literature as one of the many arts that seeks literary expression and its close connection with other art forms like painting, music, dance, movie and so on down the ages.

PO 4: Imbibe the importance of multidisciplinary approach to understand the nuances of literary expressions.

PO 5: Understand the specific socio-cultural backdrop of the formation of literary representations.

PO 6: Form an awareness of the multiplicities of such socio-cultural realities that shape literary representations and to critique the inherent hegemony.

PO 7: The ability to trace the development of the English language from the early writings to its present day use in specific contexts.

PO 8: Address the requirements of the language use in a globalized context

PO 9: Ensure the importance of study of the English language in relation to the study of language and literature of the mother tongue.

PO 10: Have improved competence in translation and to view the same not only as a tool for cultural transmission but also as skill acquisition.

PO 11: Comprehended the current modes of writings – that which encompasses the issues related to race, gender, ethnicity, climate change etc. and realize the role of literature in inculcating social sensitiveness

PO 12: The competence to identify the literary voices of dissent from diverse parts of the globe and to reflect on the popular culture and literature.

PO 13: A basic knowledge of research methodology and other areas related to the faculty of research.

PO 14: Imbibe a research oriented approach to the study of humanities in connection with the basic understanding of social sciences to initiate a multidisciplinary approach of study.

PO 15: Contribute to the realm of knowledge production with an increased intellectual, creative, critical and multidisciplinary capability.

SEMESTER I
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)

Core Course 1: EN 1141 Introduction to Literary Studies I

No. of Credits: 4 No. of Instructional hours: 6 per week [Total: 108 Hours]

Aim To introduce the world of literature

Objectives

1. Develop an awareness of the diversity of world literature, representing different forms, time and space
2. An awareness of genre, with emphasis on forms of poetry and drama
3. Develop an inquisitiveness to read more of literature in the line of texts suggested in the course.

Course Outcome

- CO 1: Introduce varied literary representations.
CO 2: Familiarize students with the nature and characteristics of literature.
CO 3: Discuss the nature and characteristics of literature
CO 4: Introduce two key genres of literature, poetry and drama.
CO 5: Possess a foundational understanding of poetry and drama.

COURSE OUTLINE

Module I Introduction

Art form-Oral-Written- Narrative forms- Poetry- Prose- Literary Fiction- Novel- Novella-Short Story- Electronic Literature-Popular Literature

1. Swapna Gopinath: “What is Literature?”
<https://freereads854632715.wordpress.com/2020/10/04/what-is-literature/>
2. Mario Klarer: Chapter 2, ‘Major Genres in Textual Studies’ Section on Poetry and Drama
Pages (27-56) *An Introduction to Literary Studies*. Routledge, 1999.

Module II Poetry- Forms

What is Poetry? Nature-Characteristics-Poetic Forms-Lyric-Epic-Elegy-Ballad-Ode-Sonnet-Dramatic Monologue-Narrative Poems-Pastoral-Free Verse-Blank Verse -Haiku -Performance Poetry-Graphic Poetry

1. Edgar Allen Poe: "Annabel Lee"
<https://www.poetryfoundation.org/poems/44885/annabel-lee>
2. P.B Shelley: "To a Skylark"
<https://www.poetryfoundation.org/poems/45146/to-a-skylark>
3. John Milton: "Lycidas"
<https://www.poetryfoundation.org/poems/44733/lycidas>
4. Edna St. Vincent Millay: "I, Being born a Woman and Distressed (Sonnet XLI)"
<https://poets.org/poem/i-being-born-woman-and-distressed-sonnet-xli>
5. Kae Tempest: "The woman the boy became"
<https://kaleidoscopetodd.tumblr.com/post/108439629368/the-woman-the-boy-became>
<https://www.youtube.com/watch?v=YS7vPjsMsJw>
6. Matsuo Basho: "The Old Pond"
<https://www.poemhunter.com/poem/the-old-pond/>

Module III- Glimpses of World Poetry

1. Khalil Gibran: "On Children"
<https://poets.org/poem/children-1>
2. Pablo Neruda: "Tonight I Can Write the Saddest Lines"
<https://www.poemhunter.com/poem/tonight-i-can-write-the-saddest-lines/>
3. Mary Elizabeth Frye: "Do not stand at my grave and weep"
<https://www.poemhunter.com/poem/do-not-stand-at-my-grave-and-weep/>
4. Gabriel Okara: "You Laughed and Laughed and Laughed"
<https://theafricanbookreview.com/2014/05/09/you-laughed-and-laughed-and-laughed-gabriel-okara/>
5. Wislawa Szymborska: "Possibilities"
<https://www.poemhunter.com/poem/possibilities-21/>
6. Amrita Pritam: "I will meet you yet again"
<http://www.littlemag.com/ghosts/amritapritam.html>

Module IV Drama

What is Drama? Nature-Characteristics-Tragedy-Comedy-Tragicomedy-One Act Plays-Melodrama-Opera-Pantomime-Mime-Ballet

1. Cedric Mount : *The Never Never Nest*
https://kupdf.net/download/never-never-nest-one-act-play_5bda8f69e2b6f5b855bfbbc6_pdf
2. Sajitha Madathil: *Matsyagandhi*
Golden Threshold: An Anthology of One Act Plays and Stories. Orient Blackswan, 2013.
3. Henrik Ibsen: *A Doll's House*
<https://www.gutenberg.org/files/2542/2542-h/2542-h.htm>

Recommended Reading

Brillenbug Wrth, Kiene and Ann Rigney. *The Life of Texts: An Introduction to Literary Studies*. Amsterdam, Amsterdam University Press, 2019.

Carey, John. *A Little History of Poetry*. United States, Yale University Press, 2020

Casey, Maryrose. *Creating Space Contemporary Indigenous Theatre*. Brisbane, University of Queensland Press, 2004

Chaudhuri, Rosinka. *A History of Indian Poetry in English*. Cambridge University Press, 2016

Damrosch, David. *What is World Literature?* Princeton University Press, 2018

De, Souza, Eunice. Ed. *These my Words The Penguin Book of Indian Poetry*. Penguin Books, 2012.

Fischer-Lichte, Erika, *History of Drama and Theatre*, Routledge, 2002.

Frow, John. *Genre*. UK, Taylor and Francis, 2013.

Harper, Michael, S, Antony Walton. *The Vintage book of African American Poetry* New York, Knopf Doubleday Publishing Group, 2012.

Hart, Stephen, M. *The Cambridge Companion to Latin American Poetry*, Cambridge, Cambridge University Press, 2008.

Hosein , Ann. *The History of Theatre*. New York, The Rosen Publishing Group, 2015.

Ibsen, Henric, *A Doll's House*. Outlook Verlag, 2018.

Klarer, Mario. *An Introduction to Literary Studies*. UK, Taylor and Francis, 2005.

Lal, Ananda, *Theatres of India A Concise Companion*. Oxford University Press, 2009.

Mason, Bim. *Street Theatre and other Outdoor Performance*, Routledge, 1992.

Mc Clatchy, J.D. *The Vintage Book of Contemporary World Poetry*. New York, Vintage Books, 1996.

Mc Clatchy, J.D. *The Vintage Book of Contemporary American Poetry*. New York, Vintage Books, 2009.

Ricks, Christopher. *The Oxford Book of English Verse*, Oxford, Oxford University Press, 1999.

Styan, John L, John Louis Styan. *The English Stage A History of Drama and Performance*. Cambridge, Cambridge University Press, 1996.

Turner, Palgrave Francis. *The Golden Treasury*. New York, Sterling Publishing Private Limited. 2005.

Thayil, Jeet, *60 Indian Poets*, London, Penguin Books Limited, 2008.

e-resources

<https://www.youtube.com/watch?v=sr3nw7CZvO8> (Video of *A Doll's House*)

<https://www.youtube.com/watch?v=yn2HdrAh-fA> (Video of *Never Never Nest*)

https://www.youtube.com/watch?v=uCYFQvGdvpo&list=PLw835AzeS24O8LphQisApUy_APpNAG49e&index=14 (Video of *Matsyagandhi*)

<https://pabloneruda.net/#>

<https://www.kahlilgibran.com/>

https://www.poetryfoundation.org/poems/browse#page=1&sort_by=recently_added

<https://www.poemhunter.com/>

<https://www.poetryinternational.org/pi/home>

<https://www.pitt.edu/~dash/folktexts.html>

https://www.gutenberg.org/ebooks/search/?query=poetry&submit_search=Go%21

https://www.gutenberg.org/ebooks/search/?query=Drama&submit_search=Go%21

https://www.gutenberg.org/ebooks/search/?query=theatre&submit_search=Go%21

https://www.gutenberg.org/ebooks/search/?query=one+act+plays&submit_search=Go%21

SEMESTER I
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)

Complementary Course 1: EN 1131 Popular Literature and Culture

No: of Credits: 3

No: Instructional Hours: 3 per week [Total 54 Hours]

Aim To broaden the idea of literature and the concept of texts

Objectives

1. Learn the difference between genre fiction and literary fiction
2. Gain an understanding of the folk roots of popular literature
3. Gain a perspective into the debate between high and low cultures

Course Outcome

CO 1: Encourage the student to think critically about popular literature.

CO 2: Understand the categories of the “popular” and the “canonical”

CO 3: Identify the conventions, formulas, themes and styles of popular genres such as detective fiction, the science fiction and fantasy, and children’s literature.

CO 4: An assessment of the literary and cultural value of popular texts

CO 5: Sensitize students to the ways in which popular fiction reflects and engages with questions of gender, identity, ethics and education.

COURSE OUTLINE

Module I Popular Literature and Culture- A Brief Overview

Popular literature- ‘literature of the people’ - origins and development- characteristic features- genres and subgenres- folk tales-fairy tales-ballads-romances-periodicals-detective fiction- sci-fi, fantasy-horror-children’s literature-cartoon/comic strips- comics-chick lit-dance-music-art-television shows

Essays

1. Glover, David and Scott McCracken. “Introduction”. The Cambridge Companion to Popular Fiction. Cambridge: CUP. 2012. (<http://www.cambridgeblog.org/wp-content/uploads/2012/08/The-Cambridge-Companion-to-Popular-Fiction-Intro.pdf>)

2. Felicity Hughes, 'Children's Literature: Theory and Practice', English Literary History, vol. 45, 1978 (<https://www.jstor.org/stable/2872651?seq=1>)
<https://fddocuments.in/document/childrens-literature-55845ad6244ac.html>

Module II Prose and Verse

1. Brothers Grimm – “The Juniper Tree”
<https://www.pitt.edu/~dash/grimm047.html>
2. Sir Arthur Conan Doyle – “The Adventure of the Speckled Band”
<https://etc.usf.edu/lit2go/32/the-adventures-of-sherlock-holmes/352/adventure-8-the-adventure-of-the-speckled-band/>
3. Roald Dahl - Extracts from *Charlie and the Chocolate Factory* (Chapters 13 to 15, Penguin 2013)
<http://jssisdubai.com/Document/Uploaded/CharlieAndTheChocolateFactory.pdf>
4. Satyajit Ray – “Professor Shonku and the UFO” (from *The Mystery of Munroe Island and Other Stories*, Puffin Classics 2015)
5. Ruskin Bond – “The Cherry Tree” (Penguin India 2012)
<http://englishories.blogspot.com/2014/02/the-cherry-tree-ruskin-bond.html>
6. Bob Dylan – “Blowin’ in the Wind”
<http://www.bobdylan.com/songs/blowin-wind/>
7. John Lennon – “Imagine”
<https://www.azlyrics.com/lyrics/johnlennon/imagine.html>
8. Lewis Carroll – “The Walrus and the Carpenter” (from *Through the Looking Glass*)
<https://www.poetryfoundation.org/poems/43914/the-walrus-and-the-carpenter-56d222cbc80a9>

Module III Comics-Novels

1. Hergé: *Tintin in Tibet* (Hergé. Tintin in Tibet. London: Egmont. 2012)
2. Somdev Bhatt: “The Story of Padmavati and Prince Vajramukti” (Vikram-Betaal Story)
<http://vikrambetalstory.blogspot.com/>
3. Anuja Chauhan: *The Zoya Factor*
4. J. K. Rowling: *Harry Potter and the Philosopher's Stone*

Recommended Reading

Chute, Hillary. “Comics as Literature? Reading Graphic Narrative”. *PMLA* – Publications of The Modern Language Association of America. 123. 452-465. 2008.

Chauhan, Anuja. *The Zoya Factor* Harper Collins, 2008.

Gill, Rosalind & Herdieckerhoff, Elena. “Rewriting the romance: new femininities in chick lit?”. *Feminist Media Studies* 6(4). 2006.

Hergé. *Tintin in Tibet*. Baker and Taylor, 2009.

Pawling, Christopher 'Popular Fiction: Ideology or Utopia?' *Popular Fiction and Social Change*. Basingstoke: Macmillan, 1985.

Radway, Janice. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*. London:Verso. 1987.

Rowling, J.K Harry Potter and the Philosopher's Stone, Bloomsbury, 2017.

Suvin, Darco, "On Teaching SF Critically", Positions and Presuppositions in Science Fiction. Kent, Ohio: Kent State University Press. 1989

Todorov, Tzevetan. "The Typology of Detective Fiction".*The Poetics of Prose*. Ithaca: Cornell University Press, 1995

Wilson, Edmund. 'Who Cares Who Killed Roger Ackroyd?', The New Yorker, 20 June 1945.

e-resources

Falvey Memorial Library <https://digital.library.villanova.edu/Collection/vudl:24093>

Grossman, Lev. Literary Revolution in the Supermarket Aisle: Genre Fiction Is Disruptive Technology. 23 May 2012, <https://entertainment.time.com/2012/05/23/genre-fiction-is-disruptive-technology/>

Meskin, Aaron. Recognition and Hybridity of Art or Comics as Literature?13 Aug. 2018, www.atmostfear-entertainment.com/literature/comics/recognition-and-hybridity-of-art-or-comics-as-literature/.

Science Fiction: The Literature of Ideas. www.writing-world.com/sf/sf.shtml.

Swirsky, Peter. "Popular and Highbrow Literature: A Comparative View" CLCweb: Comparative Literature and Culture. Volume 1 Issue 4 1999.<https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1053&context=clcweb>

Thomas, Ronald R. "The Devices of Truth". Detective Fiction and the Rise of Forensic Science .Cambridge: Cambridge University Press. <https://pdfs.semanticscholar.org/de55/c1139de3b9b9fada4da62bc1391e060cf603.pdf>

SEMESTER II
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 2: EN 1241 Introduction to Literary Studies II

No. of Credits: 4

No. of instructional hours: 6 per week [Total: 108 Hours]

Aim Introduce the world of Literature, esp. Fiction and Non-Fiction

Objectives

1. An awareness of diverse literary representations from different time and space
2. Possess a foundational understanding of fiction and non-fiction.
3. Provide an awareness of genre, with emphasis on forms of short fiction, fiction and non-fiction.

Course Outcome

CO 1: Cherish a taste for the literary among students

CO 2: Comprehend the nature and characteristics of different genres of literature.

CO 3: Detailed awareness of the two key genres of literature- fiction and non-fiction.

CO 4: Imbibe the representational possibilities of the respective genres.

CO 5: Instill a creative and critical aptitude

COURSE OUTLINE

Module I Short Story

What is a short story? History-Characteristics.

1. Rabindranath Tagore: “Kabuliwala”
<http://theanonymouswriter.com/wp-content/uploads/2015/07/Kabuliwala-by-Rabindranath-Tagore.pdf>
2. Hans Christian Anderson: “The Nightingale”
<https://www.gutenberg.org/files/27200/27200-h/27200-h.htm#nighting>
3. Fyodor Dostoyevsky: “An Honest Thief”
https://www.gutenberg.org/files/40745/40745-h/40745-h.htm#AN_HONEST_THIEF
4. O Henry : “The Ransom of Red Chief”
<https://www.gutenberg.org/files/1595/1595-h/1595-h.htm#8>
5. Katherine Mansfield: “The Garden Party”
<https://www.gutenberg.org/files/1429/1429-h/1429-h.htm>

6. Jamaica Kincaid: “Girl”
<https://erhsnyc.org/ourpages/auto/2016/3/14/36191544/Girl%20by%20Jamaica%20Kincaid.pdf>
7. Cynthia Ozick: “The Shawl”
<https://www.newyorker.com/magazine/1980/05/26/the-shawl>
8. Bram Stoker: “Dracula’s Guest”
<https://www.gutenberg.org/files/10150/10150-h/10150-h.htm>

Module II Novella

History- Characteristics.

1. John Steinbeck : *The Pearl*
<https://www.ptbeach.com/cms/lib02/NJ01000839/Centricity/Domain/211/The-Pearl-John-Steinbeck.pdf>
2. Antoine de Saint-Exupery: *Little Prince*
https://verse.aasemoon.com/images/f/f5/The_Little_Prince.pdf

Module III Novel

History- Characteristics-Types

1. Bibhutibhushan Bandhyopadhyay: *Pather Panchali*

Module IV Non-Fiction

History-Characteristics-Type

1. Ramachandra Guha: “The Cities that Shaped Gandhi, the Cities that Gandhi Shaped”
<http://ramachandraguha.in/archives/the-cities-that-shaped-gandhi-the-cities-that-gandhi-shaped-hindustan-times.html>
2. Margaret Atwood: “Attitude” (Speech, 1983)
<http://www.humanity.org/voices/commencements/margaret-atwood-university-toronto-speech-1983>
3. Yuval Noah Harari: “A Day in the Life of Adam and Eve” from *Sapiens: A Brief History of Humankind*

Recommended Reading

Anjaria, Ulka. *A History of Indian Novel in English*, New York, Cambridge University Press, 2015.

Bandopadhyay, Bibhutibhushan. *Pather Panchali*. Penguin Random House India Private Limited. 2019.

Casserto, Leonard and Benjamin Reiss. *The Cambridge History of American Novel*. Cambridge University Press, 2011.

Geir Farnen. *Literary Fiction*. Bloomsbury. 2014.

Machiavelli, Niccolo. *The Prince*. Dante UP, 2003.

Moretti, Franco. *Atlas of the European Novel 1800-1900*. London, Verso, 1998.

Noah Harari, Yuval. *Sapiens: A Brief History of Humankind* 2014.

---, Yuval, *Homo Deus: A Brief History of Tomorrow* 2016.

Quayson, Ato. *The Cambridge Companion to the Postcolonial Novel*. CUP. 2016.

Roy, Rituparna. *South Asian Partition Fiction in English, From Khushwant Singh to Amitav Ghosh*. Amsterdam UP. 2010.

Saunders Smith, Gail. *Non-Fiction Text Structures for better Comprehension and Response*. Gainesville, Maupin House, 2009.

Schwarz, Daniel R. *Reading the Modern European Novel Since 1900*. Wiley Blackwell 2018.

Steinbeck, John. *The Pearl*. Penguin, 1992.

Tickell, Alex. *South-Asian Fiction in English, Contemporary Transformations*. UK, Palgrave Macmillan, 2016.

e-resources

<https://www.nobelprize.org/prizes/lists/all-nobel-prizes-in-literature/>

<https://www.thebalancecareers.com/the-man-booker-prize-winners-1968-to-present-2799885>

<https://www.abebooks.com/books/50-essential-non-fiction-books/index.shtml>

https://www.gutenberg.org/ebooks/search/?query=novels&submit_search=Go%21

https://www.gutenberg.org/ebooks/search/?query=short+stories&submit_search=Go%21

<https://encyclopedia.ushmm.org/content/en/project/the-holocaust-a-learning-site-for-students>

<https://www.holocaust.com.au/resources/websites/>

<https://www.history.com/topics/world-war-ii/the-holocaust>

<http://margaretatwood.ca/>

<https://dostoevsky.org/>

<http://ramachandraguha.in/>

<https://www.ynharari.com/>

SEMESTER II
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Complementary Course 3: EN 1231 Art and Literary Aesthetics

No: of Credits: 3

No: of Instructional Hours: 3 per week [Total 54 Hours]

Aim Introduce the multidisciplinary of Art and Literary Studies

Objectives:

1. Gain an understanding of various movements in art history and how they relate to literature
2. Engage with works of art that directly refer to literary works and also draw inspiration from art
3. Recognize how all forms of art is part of a continuum.

Course Outcome

CO 1: The student will be able to engage with literature in a broader, educated perspective.

CO 2: The student will be able to think with greater originality and independence about the complex interrelationship between different art forms.

CO 3: The student will be trained to engage sensitively and intelligently in new readings of literature.

CO 4: The course develops an understanding of the co-relation between literature, film, music and painting and encourages ways of reading and seeing which deliver insights into literary texts.

CO 5: Initiate students to implement the multidisciplinary scope of art and literary studies.

Instructions: This course is designed to draw out the relationships between art movements and literature. In the first two modules, the texts/pieces have been chosen to be representative of the various time periods in which these movements originated, so a comparative study of both the paintings, films and the literary works is recommended. The third module discusses music as literary text and the various ways in which this is manifested.

Module I

Literature and Visual Arts - I

1. **Essay:** Herbert Read – extract from *The Meaning of Art* (pg 17-48) Pelican Books, 1959. (<https://plunderingtroops.files.wordpress.com/2012/05/herbert-read-the-meaning-of-art.pdf>)

2. Romanticism:

Delacroix – Liberty Leading the People (painting)

Coleridge – “Destruction of the Bastille” (poem)

3. Pre-Raphaelite Movement:

D.G Rossetti – Prosperine (painting)

D.G Rossetti – “Prosperine” (poem)

4. Post-Impressionism

Amrita Sher-gil – Ancient Story Teller (painting)

Virginia Woolf – *The Waves* (novel)

Module II

Literature and Visual Arts - II

1. Expressionism

Munch - The Scream / Kahlo – Self Portrait with Thorn (paintings)

Kafka – “Metamorphosis (novella)”

The Cabinet of Dr Caligari (film)

2. Cubism/Surrealism:

Picasso - Guernica (painting)

Max Weber- “Eye Moment”

(poem)<https://heiup.uniheidelberg.de/journals/index.php/transcultural/article/view/23509/17361> (From the online article- “The Reception of Max Weber’s Cubist Poems (1914) in Taishō Japan”)

Aimé Césaire – “The Woman and the Flame” (poem)

Salvador Dali, Walt Disney Pictures – *Destino* (short film)https://www.youtube.com/watch?v=y_TlaxmOKqs

3. Postmodernism

Banksy - Love is in the Air (Flower Thrower)

Katsuhiro Otomo – *Akira* (film)

Zadie Smith – *White Teeth* (novel)

Module III

Literature, Music and Performing Arts

1. **Essay:** T. M. Krishna – “A Culture that Dominates is No Culture At All” (Ramon Magsaysay Address)
<https://thewire.in/rights/tm-krishna-magsaysay-award-speech>
<https://www.youtube.com/watch?v=IfR3OddYVBY>
2. **Poetry and Music: poems put to music:**
 - “The Lady of Shalott” (poem Tennyson)
<https://www.poetryfoundation.org/poems/45359/the-lady-of-shalott-1832>
 - “The Lady of Shalott” (pop music Loreena McKennit)
<https://www.youtube.com/watch?v=80-kp6RDI94>
3. **Music as Resistance**
 - Billie Holiday – “Strange Fruit” (Jazz, Harlem Renaissance)
<https://www.youtube.com/watch?v=Web007rzSOI>
 - Langston Hughes- “Harlem” (Harlem Renaissance)
<https://www.poetryfoundation.org/poems/46548/harlem>
4. **Music as Text:**
 - “The 1975 – 1975”(Greta Thunberg’s speeches on the climate crisis set to music) <https://www.youtube.com/watch?v=4fwEG8XK1uU>
 - Lin Manuel Miranda – “My Shot” (from Hamilton) (From a Broadway musical about the American founding fathers in rap form)
https://www.youtube.com/watch?v=Ic7NqP_YGlg
5. **Music in Fiction and Drama**
 - “Do You Hear the People Sing” (from *Les Miserables*)
<https://www.youtube.com/watch?v=K5PzJhU8iI0>
 - “The Willow Song” from *Othello*
6. **Music, Dance, Literature**
 - Isadora Duncan – “The Dancer of the Future” (essay)
<https://mccc.edu/pdf/vpa228/the%20dancer%20of%20the%20future%20-%20duncan.pdf>

Recommended Reading

e-resources

Astor, Dave. Music in Literature. 2 Apr. 2013, www.huffpost.com/entry/music-in-literature_b_2590404 .

Benjamin, Elizabeth and Sophie Corser. "INTRODUCTION Literature and Art: Conversations and Collaborations" MIRA Working Papers in the Humanities, 9 (2015)
<http://www.mhra.org.uk/pdf/wph-9-1.pdf>

Berger, John. Ways of Seeing. Penguin 1972. <http://waysofseeingwaysofseeing.com/ways-of-seeing-john-berger-5.7.pdf>

Fornäs, Johan. "The Words of Music", Popular Music and Society, (26), 1. 2003. 37-51
<https://core.ac.uk/download/pdf/192601065.pdf>

Pater, Walter. The Renaissance: Studies in Art and Poetry. London: Macmillan, and Co, 1910.
<http://www.gutenberg.org/files/2398/2398-h/2398-h.htm>

Syjuco, Miguel. "Art and literature are vital to democracy - here's why" Agenda World Economic Forum May 2017. <https://www.weforum.org/agenda/2017/05/literature-and-creative-writing-are-vital-to-democracy-here-s-why/>

All About the Hamiltons. <https://www.newyorker.com/magazine/2015/02/09/hamiltons>

SEMESTER III
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE
Core Course 3: EN 1341 British Literature I

No. of Credits: 3

No. of instructional hours: 5 per week [Total: 90 Hours]

Aims Introduce the origin and growth of English literature

Objectives

1. Familiarize the historical phases of English literature
2. Provide glimpses of writers and literary texts that are pivotal to an understanding of British literature
3. Discuss the development of British literature across time from Pre-Elizabethan to Restoration Era

Course Outcome

CO 1: Comprehend the origins of English literature

CO 2: Understand the specific features of the particular periods

CO 3: Understand themes, structure and style adopted by early British writers

CO 4: Gain knowledge of growth and development of British Literature in relation to the historical developments

CO 5: Understand how writers use language and creativity to capture human experience through different literary forms

COURSE OUTLINE

Module I Pre-Elizabethan Literature

Anglo-Saxon literature—Bede, Beowulf, King Alfred – Norman Conquest—Ballads—Fall of Constantinople—English Renaissance—Humanism—Reformation—Printing Press, Caxton—Chaucer, Langland—Mystery Plays, Miracle Plays, Morality Plays, Interlude—Thomas More

1. General Prologue, *Canterbury Tales* – Introduction- Lines 1-31
2. Deor's Lament
<http://www.thehypertexts.com/Deor's%20Lament%20Translation.htm>
3. Bede's Story of Caedmon book IV chapter xxiv from the Old English translation of *Historia Ecclesiastica Gentis Anglorum*
<https://www.heorot.dk/bede-caedmon.html>

Module II Elizabethan Age

Gorbuduc-Ralph Roister Doister-Tottel's Miscellany-University Wits-Sidney-Spenser-Isabella Whitney-Mary Sidney Herbert- Kyd,-Marlowe-Bacon-Ben Jonson-Donne and Metaphysical Poetry.

1. Spenser- "Sonnet 30" (from Amoretti)
www.poetryfoundation.org
2. Isabella Whitney: "A Sweet Nosegay, or Pleasant Poesy, Containing a Hundred and Ten Philosophical Flowers"
<https://www.poetryfoundation.org/poems/45994/a-sweet-nosegay-or-pleasant-poesy-containing-a-hundred-and-ten-philosophical-flowers>
3. Extract from *Doctor Faustus*- "Apostrophe to Helen"
4. Two Essays from Bacon ("Of Friendship", "Of Studies")*Bacon's Essays*. Macmillan. 1992.
5. John Donne: "Valediction Forbidding Mourning"
<https://www.poetryfoundation.org/poems/44131/a-valediction-forbidding-mourning>

Module III Shakespeare

Elizabethan Theatre-Opening of Globe Theatre-Authorized version of the Bible-Beaumont and Fletcher-Webster

1. Shakespeare "Sonnet 33"
<http://shakespeare.mit.edu/>
2. Shakespeare: *A Midsummer Night's Dream*
<http://shakespeare.mit.edu/>

Module IV Puritan and Restoration Age

Milton—Bunyan—Civil War—Closing of Theatre—Cromwell—End of Commonwealth—Restoration of Monarchy—Opening of Theatres—Wycherley, Congreve, Etherege—Glorious Revolution

1. John Milton: Extract from Book 9 (*Paradise Lost*) - The Fall of Man – Lines 850-1055
<https://rpo.library.utoronto.ca/poems/paradise-lost-book-ix>
2. John Bunyan : "Of the Boy and the Butterfly"
<https://www.poemhunter.com/poem/of-the-boy-and-butterfly/>
3. Aphra Behn: "Song"
<https://www.poetryfoundation.org/poems/50527/song-56d22db1a9572>

Recommended Reading

Alexander, Michael. *A History of English Literature*. Macmillan.

Baugh, A.C. *A History of English Literature*. Routledge. 2013.

Boitani, Piero. Jill Mann(ed). *The Cambridge Companion to Chaucer*.CUP. 2003.
Carter, Ronald, John McRay. *The Routledge History of Literature in English*. Routledge, 2017
Chaucer, Geoffrey. *The Canterbury Tales*.Trans. Neville Coghill.Penguin, 2003. Print
Christopher Ricks, ed., *English Poetry and Prose 1540-1674*
Poplawski, Paul. *English Literature in Context*. CUP.1993
Peck, John, Martin Coyle. *A Brief History of English literature*. Palgrave 2003
Thornley G C and Gwyneth Roberts.*An Outline of English Literature*.Pearson, 2011.

e- resources

<https://library.baypath.edu/english-and-literature-web-sites>

https://www.gutenberg.org/ebooks/search/?query=shakespeare&submit_search=Go%21

https://www.gutenberg.org/ebooks/search/?query=chaucer&submit_search=Go%21

<http://www.literature-study-online.com/resources/#historical>

<http://www.universalteacher.org.uk/lit/history.htm>

<https://www.britannica.com/art/English-literature/Elizabethan-poetry-and-prose>

<https://www.encyclopedia.com/humanities/culture-magazines/restoration-literature-england>

<https://chaucer.fas.harvard.edu/>

<https://chaucer.fas.harvard.edu/pages/Synopses-Prolegomena>

http://www.dartmouth.edu/~milton/reading_room/contents/text.shtml

<https://www.gutenberg.org/files/29854/29854-h/29854-h.htm>(Aphra Behn)

<http://www.mindfulteachers.org/2013/05/women-writers-at-time-of-shakespeare-e.html>

<https://internetshakespeare.uvic.ca/Library/SLT/literature/women%20writers/morewomen.html>

SEMESTER III
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE

Foundation Course 2: EN 1321 Evolution of the English Language

No. of Credits: 3

No. of instructional hours: 4 per week [Total: 72 Hours]

Aim: Study the historical development of the English Language.

Objectives

1. Demonstrate a thorough understanding of the diachronic development of the English language down the ages.
2. Sensitize students to the changes that have shaped English
3. Enable understanding of the growth of English into a global language

Course Outcome:

CO 1: Knowledge of the paradigm shifts in the development of English.

CO 2: Well aware of the historical paradigm shifts in the history of English Language

CO 3: Imbibe the plural socio cultural factors that went in to the shaping of the English Language.

CO 4: Place English language in a global context.

CO 5: Recognize the politics of many 'Englishes'

COURSE OUTLINE

Module I

Language families – Indo-European family – Germanic group – Consonant shift – Descent of English – Old English and its features- Grimm's law- Verner's law- Umlaut and Ablaut – Dialects of OE – Celtic, Latin and Scandinavian influences

Module II

Norman Conquest – French influence – Middle English – Decay of inflections – Loss of grammatical gender – Impact of Bible Translations – Contributions of Chaucer to English – Rise of Standard English

Module III

Modern English – Contributions of Spenser, Shakespeare and Milton to English –Changes in pronunciation (Great Vowel Shift) – Spelling reform – Dr. Johnson’s dictionary – Evolution of English as a Global Language

Module IV

Semantic changes in English -Word formation – Growth of vocabulary – Various Englishes-Digital English.

Recommended Reading:

Barber C.L. *The Story of Language*. Pan Books. 1972.

---, *The English Language, A Historical Introduction*. CUP, 1993.

Baugh, Albert C, Thomas Cable. *A History of the English Language*.Taylor and Francis, 1993.

Crystal, David. *The Stories of English*.Penguin, 2005.

Wood, Frederick T. *An Outline History of English Language*. Macmillan, 2000.

e- resources:

“English language” <https://www.britannica.com/topic/English-language>

“The History of English” <https://www.thehistoryofenglish.com/index.html>

“Studying the History of English” <http://www.uni-due.de/SHE/index.html>

“History of the English Language”
https://en.wikipedia.org/wiki/History_of_the_English_language

“History of English” <https://www.englishclub.com/history-of-english/>

SEMESTER III

FIRST DEGREE PROGRAMME IN

BA ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)

Complementary Course 5: EN 1331

Narratives of Resistance

Number of Credits: 3

No. of Instructional Hours: 3 [Total 54 Hours]

Aim Introduce the various narratives of resistance, literary and other wise.

Objectives

1. To understand the various modes of resistance needed to subvert oppressive socio-cultural structures.
2. To provide insight into the struggles of people from around the world for identity and rights and contribute proactively to social dynamics.
3. To understand how literature acts as a vehicle for voices of dissent and protest.

Course Outcome

CO 1: Be able to identify themes of resistance in different forms and genres of literature.

CO 2: Have a sense of the various kinds of injustice related to race, ethnicity, gender etc. prevalent in society.

CO 3: Develop an idea of literature as a form of resistance to all forms of totalitarian authority.

CO 4: Understand the inter connection between various genres in manifesting resistance

CO 5: How resistance is an undeniable presence in the everyday narratives of literary and other artistic expressions.

COURSE OUTLINE

Module I Narratives of Resistance

Nature and Function of Resistance- Heterogeneous forms of Resistance-Gender-Dalit-Race-Totalitarianism-Nation State-Holocaust- Slave Narratives-War-Resistance and Social Change

Module II Poetry/Documentary

1. Adrienne Rich- “What Kind of Times Are These”
<https://www.poetryfoundation.org/poems/51092/what-kind-of-times-are-these>
2. Denise Levertov- “Making Peace”
<https://www.poetryfoundation.org/poems/53900/making-peace>
3. Mahmoud Darwish-“ID Card”

- <https://www.wrmea.org/017-november-december/id-card-by-mahmoud-darwish-a-translation-and-commentary.html>
4. S. Joseph : “Between These Lines”
<https://www.poetryinternational.org/pi/poem/17768/auto/0/0/S-Joseph/Between-These-Lines/en/nocache>
 5. Tishani Doshi- “Girls are coming out of the Woods”
<https://www.poetryfoundation.org/poems/152744/girls-are-coming-out-of-the-woods>
 6. Taslima Nasreen : “Garment Girls”
<https://www.poemhunter.com/poem/garment-girls/>
 7. Lucille Clifton: “poem in praise of menstruation”
<https://www.poetryfoundation.org/poems/54584/poem-in-praise-of-menstruation>
 8. Peter Davis (Dir): *Nelson Mandela: Prisoner to President* (Apartheid Documentary 1994)
<https://www.youtube.com/watch?v=Rk-Lxgp9NWg>

Module III Prose and Fiction

1. Assange, Julian. “Conspiracy as Governance.” *State and Terrorist Conspiracies*. 7-12
<https://cryptome.org/0002/ja-conspiracies.pdf>(Article)
2. Sojourner Truth: “Ain't I A Woman?” (Speech)
<https://www.nps.gov/articles/sojourner-truth.htm>
3. Jacinta Kerketta And Nighat Sahiba “On The Power of Poetry And Politics of Language”. Huffpost article by Kavitha Muralidharan (Article)
https://www.huffingtonpost.in/entry/jacinta-kerketta-nighat-sahiba-kashmir-jharkhand-poems-language_in_5c41f480e4b027c3bbc14a3a?guccounter=
4. Alice Munro: “Boys and Girls” (Short Story)
http://www.giuliotortello.it/shortstories/boys_and_girls.pdf
5. K. Saraswathi Amma: “Life, In My View” (Memoir) (Translation J.Devika)
<https://swatantryavaadini.in/2020/08/30/life-in-my-view-k-saraswathi-amma/#more-982>
6. Nemat Sadat : *Carpet Weavers* (Novel) Penguin, 2019.

Recommended Reading

Brueck , Laura. *Writing Resistance: The Rhetorical Imagination of Hindi Dalit Literature*.

Columbia University Press, 2014.

Darwish, Mahmoud. *Unfortunately, It Was Paradise: Selected Poems*. University of California Press, 2013.

De Santis, Christopher C., et al. *The Collected Works of Langston Hughes: The poems, 1941-1950*. Italy, University of Missouri Press, 2001.

Doshi, Tishani. *Girls Are Coming Out of the Woods*. India, Harper Collins Publishers India, 2017.

Dutta, Mohan J. *Voices of Resistance: Communication and Social Change*. Purdue University Press. 2012.

Harlow, Barbara. *Resistance Literature*. New York, Methuen, 1987.

Hosseini, Khaled. *A Thousand Splendid Suns*. Bloomsbury Publishing, 2009.

Jo Glanville, ed. *Qissat: Short Stories by Palestinian Women*. London, Telegram, 2006. 90-94.

Levertov, Denise. *Selected Poems*. United States, New Directions, 2003.

Lewis, T. (2008). "Literature as Resistance". *The Hudson Review*, 60(4), 655–664.
www.jstor.org/stable/20464787

Manṭo, Sa'ādāt Ḥasan. *Manto: Selected Short Stories: Including 'Toba Tek Singh' and 'The Dog of Tithwal'*. India, Random House India, 2012

Munro, Alice. *Selected Stories*. United Kingdom, Random House, 2012.

Neruda, Pablo. *The Poetry of Pablo Neruda*. United States, Farrar, Straus and Giroux, 2015.

Nguyen, Viet Thanh. *Race and Resistance: Literature and Politics in Asian America Race and American Culture*. USA, Oxford University Press, 2002.

Rich, Adrienne. *Collected Poems: 1950-2012*. United States, W. W. Norton, 2016.

Stoltz, Pauline. *Gender, Resistance and Transnational Memories of Violent Conflicts*. Germany, Springer International Publishing, 2020.

Williams, Nerys. *Contemporary Poetry*. United Kingdom, Edinburgh University Press, 2011.

Zimmermann, Jérémie, et al. *Cypherpunks: Freedom and the Future of the Internet*. United Kingdom, OR Books, 2016.

e-resources

<https://swatantryavaadini.in/>

<https://www.thegoodtrade.com/features/inspiring-female-poets>

On Literature and Resistance <https://againstthecurrent.org/atc074/p1835/>

SEMESTER IV
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 4:EN 1441 British Literature II

No. of Credits: 4

No. of instructional hours: 5 per week [Total: 90 Hours]

Aim: Introduce the historical and philosophical shifts in English literature since 17th century.

Objectives:

1. Familiarize the history of English literature from the 18th century to the Victorian age
2. Understand the socio-political, historical and cultural contexts
3. Be able to identify the changing trends in English literature in the 18th and 19th centuries

Course Outcome:

CO 1: Sensitize students to the changing trends in English literature in the 18th and 19th centuries and connect it with the sociocultural and political developments.

CO 2: Develop the critical thinking necessary to discern literary merit

CO 3: Be able to recognize paradigm shifts in literature

CO 4: Be able to identify techniques, themes and concerns

CO 5: Connect literature to the historical developments that shaped the English history.

COURSE OUTLINE

Module I

History: Age of prose and reason– Critical/literary essay – Sentimental Comedy - anti-sentimental comedy –heroic drama - Neoclassical poetry

1. John Dryden: “A Song for St. Cecilia's Day, 1687”
<https://www.poetryfoundation.org/poems/44185/a-song-for-st-cecilias-day-1687>
2. Lady Mary Wortley Montagu: “The Lover, A Ballad”
<https://www.poetryfoundation.org/poems/44761/the-lover-a-ballad>
3. Oliver Goldsmith – *She Stoops to Conquer*
<https://www.gutenberg.org/files/383/383-h/383-h.htm>

Module II

Transitional Poets – Periodical essay – Rise of the English novel – Fielding, Richardson, Sterne and Smollett

1. Thomas Gray : “Elegy Written in a Country Churchyard”
<https://www.poetryfoundation.org/poems/44299/elegy-written-in-a-country-churchyard>
2. Elizabeth Carter: “Written Extempore on the Sea Shore”
<https://www.eighteenthcenturypoetry.org/works/o4984-w0350.shtml>
3. Richard Steele – “The Spectator Club”
<https://www.bartleby.com/27/7.html>

Module III

French Revolution – Romantic Revival – first and younger generations of Romantics - Lyrical Ballads – familiar/personal essay – Lamb, Hazlitt, De Quincey - fiction in the Romantic age– Walter Scott, Jane Austen

1. William Blake – “The Tyger”, “The Lamb”
<https://www.poetryfoundation.org/poems/43687/the-tyger>
<https://www.poetryfoundation.org/poems/43670/the-lamb-56d222765a3e1>
2. William Wordsworth – “The Kitten at Play”
<https://www.poetrynook.com/poem/kitten-play>
3. Mary Lamb: “Choosing a Profession”
<https://www.poetryfoundation.org/poems/51930/choosing-a-profession>
4. Charles Lamb – “Dream Children, a Reverie”
http://essays.quotidiana.org/lamb/dream_children_a_reverie/
5. Jane Austen – *Pride and Prejudice*

Module IV

Victorian poets – Pre-Raphaelite Poetry - Victorian prose writers – Victorian Compromise - Victorian novelists – Women novelists

1. Robert Browning – “My Last Duchess”
<https://www.poetryfoundation.org/poems/43768/my-last-duchess>
2. Charlotte Bronte: “On the Death of Anne Bronte”
<https://www.poetryfoundation.org/poems/43710/on-the-death-of-anne-bronte>
3. Christina Rossetti – “Goblin Market”
<https://www.poetryfoundation.org/poems/44996/goblin-market>
4. R. L. Stevenson – “Walking Tour”
<https://www.thoughtco.com/walking-tours-by-robert-louis-stevenson-1690301>
5. Charles Dickens – *A Tale of Two Cities*

Recommended Reading

Alexander, Michael. *A History of English Literature*. Macmillan. 2000

Armstrong, Isobel. *Victorian Poetry: Poetry, Poets and Politics* (Routledge Critical History of Victorian Poetry S). : Routledge. 1996

Baugh, A.C. *A History of English Literature*. Routledge. 2013.

Carter, Ronald, John McRay. *The Routledge History of Literature in English*.
Routledge, 2017

Daiches, David. *A Critical History of English Literature*, Vol. 3, Allied Publishers. 1979

FWH Myers, AC Bradley. *The Complete Works of William Wordsworth*. Imagination Books. 2018

McLane, M. (2008). *The Cambridge Companion to British Romantic Poetry* (Cambridge Companions to Literature) (J. Chandler, Ed.). Cambridge: Cambridge University Press.

Peck, John, Martin Coyle. *A Brief History of English literature*. Palgrave 2003

Poplawski, Paul. *English Literature in Context*. CUP. 1993

Quintana, Ricardo. *Oliver Goldsmith as a Critic of the Drama*. *Studies in English Literature, 1500-1900*. Vol. 5, No. 3, Restoration and Eighteenth Century (Summer, 1965), pp. 435-454 (20 pages) Published By: Rice University

Wordsworth, Jonathan. *The Penguin Book of Romantic Poetry* (Penguin Classics) Paperback .2005

e-resources

<http://www.victorianweb.org/previctorian/nc/ncintro.html>

<https://www.britannica.com/art/Romanticism>

<https://www.bl.uk/romantics-and-victorians/articles/the-romantics>

<https://www.gutenberg.org/files/36773/36773-h/36773-h.htm>

<https://www.gutenberg.org/files/9622/9622-h/9622-h.htm>

https://www.gutenberg.org/ebooks/search/?query=wordsworth&submit_search=Go%21

<https://library.unt.edu/rarebooks/exhibits/women/17th.htm>

SEMESTER IV
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 5: EN 1442 Literature of the 20th Century

No. of Credits: 3

No. of instructional hours: 4 per week [Total: 72 Hours]

Aim Introduce the literary narratives of the 20th century in close connection with the historical time period.

Objectives

1. Examine the ways in which political, cultural and social events in British and European history of the first half of the 20th century, esp. world wars and holocaust, shaped the literature of this period
2. Develop the ability to analyze literary texts of this period in their symbiotic relationship with non-literary developments of the times
3. Acquaint the learners with the significant historical, cultural and imaginative force in 20th century literature

Course Outcome

CO 1: Understand social, political, aesthetic and cultural transformations of early twentieth century in relation to literary texts with their specific formal features.

CO 2: Know the stylistic features of Modernism and its various literary and aesthetic movements

CO 3: Critically engage the ideas that characterise the period, especially the crisis of modernity

CO 4: Understand contemporary responses to the historical incidents that mark the period

CO 5: Understand and use critical strategies that emerged in the early twentieth century.

Module I 1900 – 1920

BACKGROUND:

Early Modernism – Suffragette Movement- World War I - the Irish Revolution - the Russian Revolution - War Poetry-the crisis of modernity—stream of consciousness—expressionism—imagism—science fiction

WRITERS ABOUT WHOM AN OVERVIEW IS TO BE GIVEN:

The War Poets (two types), John Galsworthy, Yeats, Joyce, Joseph Conrad, Rudyard Kipling, Arnold Bennett, G.K. Chesterton, E.M. Forster, Ford Maddox Ford, G B Shaw and the realists and those others whose texts are being taught.

Core Texts

1. Augusta Lady Gregory: *The Rising of the Moon* (play). Seven Short Plays, Project Gutenberg, 2012. Pp 75-91.
https://www.gutenberg.org/files/41653/41653-h/41653-h.htm#Page_93
2. H.G. Wells: *The War in the Air* (novel), Project Gutenberg, 2008.
<https://www.gutenberg.org/files/780/780-h/780-h.htm>
3. G.B. Shaw: *How He Lied to Her Husband* (play), Project Gutenberg, 2009.
<https://www.gutenberg.org/files/3544/3544-h/3544-h.htm>
4. Ezra Pound: "In a station of the metro" (poem), Poetry: A Magazine of Verse, 1913.
<https://www.poetryfoundation.org/poetrymagazine/browse?contentId=12675>
5. James Joyce: "The Dead" (short story), Dubliners, 1914, Project Gutenberg, 2009.
<https://www.gutenberg.org/files/2814/2814-h/2814-h.htm#chap15>
6. W.B. Yeats: "Easter 1916" (poem),
<https://www.poetryfoundation.org/poems/43289/easter-1916>
7. Wilfred Owen/ "Futility" (poem),
<https://www.poetryfoundation.org/poems/57283/futility-56d23aa2d4b57>

Module II 1920 - 1939

BACKGROUND:

Life between the two World Wars – The Great Depression—rise and spread of fascism—"High" Modernism –World War II – The Fall of the British Empire – Holocaust—revival of poetic drama

WRITERS ABOUT WHOM AN OVERVIEW IS TO BE GIVEN:

Eliot, Auden, Lawrence, Woolf, Graham Greene, Kafka, Aldous Huxley, George Orwell, C.S. Lewis, J.R.R. Tolkien, Sean O' Casey, Katherine Mansfield and those others whose texts are being taught

Core Texts:

1. Virginia Woolf: Chapter 3, *A Room of One's Own*, pp 35-48 (non-fictional text),
http://seas3.elte.hu/coursematerial/PikliNatalia/Virginia_Woolf_-_A_Room_of_Ones_Own.pdf
2. T.S. Eliot: "Marina" (poem), <https://www.poetrynook.com/poem/marina-0>
3. Franz Kafka: "The Bridge" (short story), *The Great Wall of China*, Trans. Edwin and Willa Muir, <https://genius.com/Franz-kafka-the-bridge-annotated>
4. W.H. Auden: "The Unknown Citizen" (poem), <https://poets.org/poem/unknown-citizen>

Module III 1946 - 1966

BACKGROUND:

Rise of New Literatures – Movement poetry—The Absurd—Confessional poetry—The transition to Postmodernism

WRITERS ABOUT WHOM AN OVERVIEW IS TO BE GIVEN:

Philip Larkin and the Movement Poets, Ted Hughes, George Orwell, Kingsley Amis, Samuel Beckett, Harold Pinter, Tom Stoppard and those others whose texts are being taught

Core Texts:

1. Wole Zoyinka / Lion and the Jewel
2. Dylan Thomas/ “Do not go gentle into that good night” (poem),
<https://poets.org/poem/do-not-go-gentle-good-night>
3. Sylvia Plath/ “The Colossus” (poem), *The Colossus and Other Poems*,
<https://www.poetryfoundation.org/poems/89119/the-colossus>
4. Elizabeth Jennings/ “One Flesh” (poem),
http://famouspoetsandpoems.com/poets/elizabeth_jennings/poems/14189

Module IV Holocaust Literature

Background:

Antisemitism –Auschwitz - Genocide – Racism –banality of evil (Hannah Arendt)

Core Texts:

1. Anne Frank: *The Diary of a Young Girl*,
http://www.rhetorik.ch/Aktuell/16/02_13/frank_diary.pdf
2. ImreKertesz/ *Fatelessness* (a.k.a. translated as *Fateless*; a novel)
3. Alexander Kimel/ “I Cannot Forget” (poem), <https://remember.org/witness/kimel2>

Recommended Reading

Bennet, Michael Y. *The Cambridge Introduction to Theatre and Literature of the Absurd*. Cambridge UP, 2015.

Bradbury, Malcolm and James Mcfarlane, editors. *Modernism: A Guide to European Literature 1890—1930*. Penguin, 1978.

Brooker, Peter, editor. *Modernism/Postmodernism*. Longman Critical Readers. Routledge, 2014. <https://www.ebooks.com/en-us/book/1798494/modernism-postmodernism/peter-brooker/>

Brooks, David. “Modernism.” *Encyclopedia of Literature and Criticism*. Edited by Martin Coyle et al. First Edition. Routledge, 1991. PP. 119-130.

Esslin, Martin. *The Theatre of the Absurd*. Pelican, 1980.

Ford, Boris. *The Modern Age*. The Pelican Guide to English Literature 7. Penguin, 1961.

Kirsh, Adam. *The Wounded Surgeon: Confession and Transformation in Six American Poets*. W.W. Norton, 2005

Morrison, Blake. *The Movement: English Poetry and Fiction of the 1950s*. Methuen, 1986.

Nicholls, Peter. *Modernisms: A Literary Guide*. Macmillan, 1995.

SEMESTER IV
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Complementary Course 7: EN1431

Philosophy for Literature

No. of Credits: 2

No. of instructional hours: 3 per week [Total: 54 Hours]

Aim: Engage with the philosophy of literary representations.

Objectives

1. Give the students a historical overview of the major figures in philosophy
2. Introduce to them some of the significant schools of thought that has influenced human perception.
3. Inform students how an understanding of philosophy is vital to the reading of literature.

COURSE OUTCOMES

CO 1: Have a diachronic understanding of the evolution of philosophy from the time of Greek masters to 20th century

CO 2: Have an awareness of the major schools of thought in western philosophy.

CO 3: Have a healthy epistemological foundation at undergraduate level that ensures scholarship at advanced levels of learning.

CO 4: Talk about some of the key figures in Philosophy.

CO 5: Analyze and appreciate texts critically, from different philosophical perspectives

COURSE OUTLINE

Module 1: The World of Greeks

Heraclitus—Flux and the unity of opposites—Socrates—Nature of Poet and Rhapsode—Dialogue with Ion—Plato—Concept of Forms—Ideal vs Physical—Aristotle—Concept of Soul—Beauty—Art—Nature

1. Robert Frost. “West- Running Brook,” (the unity of opposites)
https://www.internal.org/Robert_Frost/West_Running_Brook
2. S T Coleridge. “Kubla Khan,” (Socratic idea of poet as light, winged, holy),
<https://www.poetryfoundation.org/poems/43991/kubla-khan>
3. P B Shelley. “Ozymandias,” (Plato’s idealism)
<https://www.poetryfoundation.org/poems/46565/ozymandias>
4. John Keats. “Endymion” (First 33 lines) (Aristotle’s idea of soul, beauty, art and nature)

<https://www.poetryfoundation.org/poems/44469/endymion-56d2239287ca5>

Module 2: Enlightenment and After

Rene Descartes—Rationalism—Dualism—Spinoza—idea of Nature and God—Pantheism—concept of substance and modes—Cartesian dualism vs Spinoza’s monism—John Locke—Liberalism—Empiricism—Immanuel Kant—Transcendental Idealism—Edmund Husserl—Phenomenology—Karl Marx—Critique of Capitalist Society—Base and Superstructure

1. Emily Dickinson. “The Brain—is wider than the Sky” (Debate the Cartesian mind body or material immaterial dualism)<https://www.poemhunter.com/poem/the-brain-is-wider-than-the-sky/>
2. Walt Whitman. “On the Beach at Night Alone.” (Spinoza’s pantheism), <https://www.poetryfoundation.org/poems/48856/on-the-beach-at-night-alone>
3. William Ross Wallace. “The Liberty Bell,” (Locke’s liberalism and the turn of humanity), <https://allpoetry.com/The-Liberty-Bell8>
4. D. H. Lawrence. “How Beastly the Bourgeois Is?” (Marx’s idea of social class), <https://poets.org/poem/how-beastly-bourgeois>

Module 3: Nihilism, Existentialism and Afterwards

Friedrich Nietzsche—Death of God—Nihilism—Martin Heidegger—Dasein and the question of Being—Sigmund Freud—Id—Ego—Super-ego—Libido—Jean-Paul Sartre—Ontology of Being and Nothing—Simone de Beauvoir—Social and Historical construction of Gender

1. Wallace Stevens. “Sad Strains of a Gay Waltz,” (Nietzsche’s idea of nihilism and the death of god), <https://poeticresolution.wordpress.com/2012/01/31/sad-strains-of-a-gay-waltz-by-wallace-stevens/>
2. W H Auden. “Who’s Who?” (Heidegger’s idea of Dasein and Geworfenheit, “Being-thrown-in-the-world”), <https://sonnetsatlagcc.wordpress.com/2016/10/30/whos-who-by-w-h-auden/>
3. Ted Hughes. “Hawk Roosting,” (ego that mediates the instinctual id and the critical super-ego), <https://allpoetry.com/Hawk-Roosting>
4. Maya Angelou. “When I think of myself,” (de Beauvoir’s concept of becoming), <https://allpoetry.com/poem/14326523-When-I-Think-About-Myself-by-Maya-Angelou>

Recommended Reading

Durrant, Will. *The Story of Philosophy*, Simon & Schuster, 1991.

Gaarder, Jostein. *Sophie’s World: 20th Anniversary Edition*. Orion, 2015.

Garvey, James and Jeremy Stangroom. *The Story of Philosophy: A History of Western Thought*. Quercus, 2013.

Gibson, John. *The Philosophy of Poetry*. Oxford UP, 2015.

Ghosh, Ranjan, Lutz Koepnick, et al. *Philosophy and Poetry: Continental Perspectives*. Columbia UP, 2019.

Russell, Bertrand. *History of Western Philosophy*. Routledge, 2016.

e-resources

Stanford Encyclopedia of Philosophy

https://plato.stanford.edu/?gclid=CjwKCAjwIID8BRAFEiwAnUoK1VLA5qiyuVNYZmNU8foMZGAfKurtC8Ve2xTbCGk_BEq6AB0KI_i3ChoCkwwQAvD_BwE

https://www.philosophybasics.com/general_what_is.html (What is Philosophy)

<http://www.rosenfels.org/Durant.pdf> (*The Story of Philosophy* – Will Durrant)

https://archive.org/details/SophiesWorld_989/page/n5/mode/2up (Sophie's World)

<http://www.ntslibrary.com/PDF%20Books/History%20of%20Western%20Philosophy.pdf>

(*History of Western Philosophy*)

SEMESTER V
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 6: EN 1541 Literature of Late 20th Century and 21st Century
No. of Credits: 4 No. of instructional hours: 5 per week [Total: 90 Hours]

Aim: Engage with the diversity of forms and contexts of more recent literatures.

Objectives

1. Expose students to the literatures of this period in their relationship with historical (social, cultural and political) developments
2. Introduce them to the basics of Postmodern writing and the conditions of its emergence and development
3. Sensitize them to the plurality and diversity of the literature of this period reflecting the reality of a multi-cultural world and polyphonic cultural sphere

Course Outcome

CO 1: Identify the various socio-cultural changes that evolved in the late modernist period

CO 2: Relate to the diverse currents of postmodern literature and its reflections in the contemporary ethos

CO 3: Assimilate the inherent multiplicities and fluidity of societal perspectives

CO 4: Develop an innate sympathy for the tragedies of Holocaust and an awareness regarding the environmental impasses threatening the modern world

CO 5: Empathise with the marginalised and comprehend their predicament.

Module I: Postmodernism

Background:

Developments leading to Postmodernism – Metafiction – Intertextuality – Pastiche – magic realism – minimalism – hyperreality

Core Texts:

1. Denise Riley: "Pastoral." Selected Poems. Reality Street Editions, 2000. Pp. 64-65.
<https://docplayer.net/84625719-Denise-riley-selected-poems.html>
2. Harold Pinter. *Homecoming*. Faber, 1991

[http://shiraz.fars.pnu.ac.ir/portal/file/?970459/%20Pinter Harold%20 - Plays 3 Faber 1991 .pdf](http://shiraz.fars.pnu.ac.ir/portal/file/?970459/%20Pinter%20Harold%20-%20Plays%203%20Faber%201991.pdf)

3. E.L.Doctorow: *Ragtime*. Random House, 1975.

Module II: African-American Literature

Key Concepts:

Racism - Slavery - Civil rights – Mulatto- Harlem Renaissance—Afro-American feminism— 1968 riots

Core Texts:

1. Toni Morrison: “Recitatif” (short story).
https://www.cusd80.com/cms/lib/AZ01001175/Centricity/Domain/1073/Morrison_recitatifessay.doc.pdf
2. Gwendolyn Brooks: “The Mother” (poem).
<https://www.poetryfoundation.org/poems/43309/the-mother-56d2220767a02>
3. Maya Angelou: *I Know Why the Caged Bird Sing*, Chapters 33-34.
4. August Wilson. *Ma Rainey’s Black Bottom* (play).
[https://augustwilsonstudygroup.files.wordpress.com/2018/02/ma-rainey- 1 .pdf](https://augustwilsonstudygroup.files.wordpress.com/2018/02/ma-rainey-1.pdf)

Module III: Digital Literature

Key Concepts:

Evolution of the reader – Electracy vs Literacy –E-books - Role playing games - interactive fiction–hypertexts – network fiction – locative narratives – non-linearity – animated poetry – insta poems- chatterbots – Twitterature - importance of connectivity

Core Texts:

1. Carpenter, J.R: “Along the Briny Beach.”
<https://collection.eliterature.org/3/works/along-the-briny-beach/index.html>
2. Wah, Fred, et al: “High Muck a Muck.” <https://collection.eliterature.org/3/works/high-muck-a-muck/index.html>
3. Bouchardon, Serge and Vincent Volckaert: “Loss of Grasp.”
<https://bouchard.pers.utc.fr/deprise/home>

Module IV: Climate Fiction

Key concepts:

Anthropocene - greenhouse effect - global warming - climate activists – dystopia

Core Texts:

1. Ian McEwan: *Solar*
<https://www.you-books.com/book/I-Mcewan/Solar>
2. Maja Lunde: *The History of Bees*. Translated by Diane Oatley. Touchstone, 2015.
<https://www.scribd.com/read/354121952/The-History-of-Bees-A-Novel#>

Recommended Reading

- Anderson, Gregera. *Climate Fiction and Cultural Analysis*. Taylor and Francis, 2019.
- Butler, Christopher. *Postmodernism: A Very Short Introduction*. OUP 2002.
- Docherty, Thomas. *Postmodernism, A Reader*. Taylor and Francis, 2016.
- Ellis Erle C, Erle Christopher Ellis. *Anthropocene A Very Short Introduction*. OUP, 2018.
- Graham, Maryemma, Jerry W. Ward, Jr. *The Cambridge history of African American Literature*.
- Gregson, Ian. *Postmodern Literature*. Bloomsbury Academic, 2004.
- Jameson, Fredric. *Postmodernism or the Cultural Logic of Late Capitalism*. Duke University Press, 1991.
- Len Platt, Sarah Upstone. *Postmodern Literature and Race*. CUP, 2015.
- MScHale, Brian. Len Platt. *The Cambridge History of Postmodern Literature*. CUP, 2016.
- Rettberg, Scott. *Electronic Literature*. Wiley, 2018.

SEMESTER V
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)

Core Course 7: EN 1542 Postcolonial Literatures

No. of Credits: 4

No. of Instructional Hours: 4[Total: 72 Hours]

Aim Introduce the varied narratives of decolonization

Objectives

1. Initiate critical thought on colonialism and after
2. Introduce the fundamental concepts in postcolonial theory
3. Understand the global effects of the colonial enterprise

Course Outcome

CO 1: Ability to critique colonial history

CO 2: Awareness of the socio-political contexts of colonialism and postcolonialism

CO 3: Understanding of the effects of colonialism in various nations

CO 4: Knowledge of the key terms in post-colonial thought

CO 5: Study of the race and gender dynamics in postcolonial literature

COURSE OUTLINE

Module I: Key Terms

Colonization-Orientalism-decolonisation-hybridity-appropriation-mimicry-negritude-othering, third world- aboriginality-transnationalism-multiculturalism-diaspora

Module II: Poetry

1. Andrew Suknaski: “Indian Site on the Edge of Tonita Pasture”
<https://www.tesisenred.net/bitstream/handle/10803/81113/TNBR17de17.pdf?sequence=17&isAllowed=y>
2. Derek Walcott: “A Far Cry from Africa”
<https://poets.org/poem/far-cry-africa>
3. Oodgeroo Noonuccal: “Gooboora, the Silent Pool”
<https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/poems/gooboora-the-silent-pool-0719052>
4. John Pepper Clark: “Night Rain”

- <https://allpoetry.com/poem/10602495-Night-Rain-by-John-Pepper-Clark>
5. Louise Bennett Coverley: "Colonisation in Reverse"
<https://www.poetrybyheart.org.uk/poems/colonization-in-reverse-2/>
 6. Alamgir Hashmi: "Pakistan Movement"
<https://englishsummary.com/pakistan-movement-hashmi-text/>
 7. Leslie Marmon Silko: "Toe'osh: A Laguna Coyote Story"
<http://english.fib.unpad.ac.id/wp-content/uploads/2012/04/Leslie-Marmon-Silko-Toe%E2%80%99osh-A-Laguna-Coyote-Story.pdf>
 8. Octavio Paz: "The Broken Water Jug"
<http://mexicobob.blogspot.com/2013/03/the-raina-broken-water-jar.html>

Module III: Prose

Non-fiction

1. Ngũgĩ wa Thiong'o – extract from "The Language of African Literature" (Thiong'o, Ngũgĩ wa. *Decolonising the Mind: The Politics of Language in African Literature*. Oxford Currey, 2011)
https://postcolonial.net/wp-content/uploads/2019/04/Ngugi_Excerpts_Language_of_African_Lit.pdf

Fiction

1. Doris Lessing : *No Witchcraft for Sale*
<https://www.polk.k12.ga.us/userfiles/826/Classes/182955/No%20Witchcraft%20for%20Sale.pdf>
2. Jean Rhys : *Wide Sargasso Sea*

Module IV: Drama and Visual Media

1. Jane Harrison – *Stolen*
<https://www.uibk.ac.at/anglistik/staff/davis/stolen-by-jane-harrison.pdf>
2. Chimamanda Ngozi Adichie – "The Danger of a Single Story" (Ted Talk)
<https://www.youtube.com/watch?v=D9Ihs241zeg>
3. Niki Caro (dir) – *Whale Rider* (Caro, Niki, and Witi Ihimaera. *Whale Rider*. Icon Home Entertainment, 2008)

Recommended Reading

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (London/New York: Routledge, 2002)

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, *Concepts in Postcolonial Studies* (London: Routledge, 1998)

Loomba, Ania, *Colonialism/Postcolonialism* (London: Routledge, 2005)

McLeod, John, *Beginning Postcolonialism* (Manchester: Manchester University Press, 2010)

Mohanty, Chandra T, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses' (in Williams, Patrick, and Laura Chrisman. *Colonial Discourse and Post-Colonial Theory: A Reader*. London: Routledge. 2013)

Nayar, Pramod K, *Postcolonialism: A Guide for the Perplexed* (London: Continuum, 2010)

Spivak, Gayatri C, 'Can the Subaltern Speak?' ((in Williams, Patrick, and Laura Chrisman. *Colonial Discourse and Post-Colonial Theory: A Reader*. London: Routledge. 2013)

e-resources

<http://www.postcolonialweb.org/>

<https://scholarblogs.emory.edu/postcolonialstudies/>

<https://www3.dbu.edu/mitchell/postcold.htm>

SEMESTER V
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE (CBCS SYSTEM)

Core Course 8: EN 1543 20th Century Malayalam Literature in Translation

Number of Credits: 3

No. of Instructional Hours: 4 per week [Total: 72]

Aim Introduce literary narratives of 20th century Malayalam Literature

Objectives

1. Introduce the students to the historical and socio-cultural atmosphere in which Malayalam literature became enriched
2. Provide the students a basic understanding of Malayalam literature
3. Get an understanding of the gradual transformation of Malayalam literature from the early modern to the post modern

Course Outcome

CO 1: Generate knowledge about the varied milieu of the development and growth of Malayalam literature and be sensitive to its socio cultural and political implications.

CO 2: Get a basic knowledge of the literary and the non-literary works produced in Malayalam

CO 3: Discern the vibrancy of Malayalam literature

CO 4: Sense the distinctness of the socio-cultural arena in which Malayalam literature is produced

CO 5: Know the value of literature produced in regional languages and key role of translation in the growth of language and literature.

COURSE OUTLINE

Module I Poetry

Background to the growth of Malayalam poetry – beginning of modernism in Malayalam poetry
- the major poets – contemporary Malayalam poetry

1. Nalapat Balamani Amma: “The Housewife”
www.poetryfoundation.org
2. Edasseri Govindan Nair: “The Cooking Pot and the Sickle”
<https://www.edasseri.org/English/translations/PuthankalavumArivalum.htm>
3. D. Vinayachandran: “Advent”
4. Sugatha Kumari: “The Temple Bell”
5. K. G. Sankara Pillai: “Goorkha”

<https://www.poetryinternational.org/pi/poem/8733/auto/0/0/K-G-Sankara-Pillai/Goorkha/en/tile>

6. Anitha Thampi: “While Sweeping the Front Yard”
<https://www.poemhunter.com/poem/while-sweeping-the-front-yard/>
<https://www.poetryinternational.org/pi/poem/19138/auto/0/0/Anitha-Thampi/Sweeping-the-Front-Yard/en/tile>
7. Vipitha: “The Snakes have Hollows”
<http://www.modernliterature.org/2020/09/09/poems-by-vipitha/>

MODULE II Fiction

A brief history of Malayalam Fiction– Major writers - Emergence of Novel – major novelists – contemporary Malayalam fiction – major female writers --- transformation from modern to post – modern themes and techniques.

Short Story

1. O.V Vijayan: “ After the Hanging”
https://www.google.co.in/books/edition/Wind_Flowers/GHHX2QDHYxgC?hl=en&gbpv=1 (from *Wind Flowers* (Ed. R. E. Asher, V. Abdulla).Penguin. 2004
2. Sarah Joseph: “Inside Every Woman Writer” (from *Breaking the Silence: An Anthology of Women’s Literature*.(Ed. Dr. Shobhana Kurien, Bookmates Publishers, 2017.
3. N. S. Madhavan: “Higuita”
4. Maythil Radhakrishnan: “Pythagoras”
5. C. Ayyappan: “Spectral Speech”
6. Ashitha : “In the Moonlit Land”
7. Sithara S. : “Fire”

(Stories Sl.no: 3-7) from *The Oxford India Anthology of Malayalam Literature* (2- Volume Set) OUP, 2017)

Novel

1. Lalithambika Antharjanam: *Agnisakshi Fire, My Witness* OUP, 2015
2. Vaikkom Muhammed Basheer: *Pathumma’s Goat*.

MODULE III Non-Fiction

1. K. K. Kochu: “Writing the History of Kerala: Seeking a Dalit Space” K Satyanarayana, Susie J Tharu. *No Alphabet in Sight* Penguin, 2011
2. J Devika: “Imagining Women’s Social Space in Early Modern Keralam”, Section II Page no 9-16)
(opendocs.ids.ac.uk,2002)<https://opendocs.ids.ac.uk/opendocs/bitstream/handle/20.500.12413/2932/wp329.pdf;sequence=1>

MODULE IV Drama

Evolution of Drama – influence of colonialism in the emergence of drama – major dramatists.

1. Kavalam Narayana Panikkar: *The Lone Tusker. The Oxford India Anthology of Malayalam Literature* (2- Volume Set) OUP, 2017.

Recommended Reading

George, K.M. *A Survey of Malayalam Literature*, Asia Publishing House, 1968.

---, *Western Influence on Malayalam Language and Literature*, Sahitya Academy. 1972.

Paniker, K Ayyappa. *A Short History of Malayalam Literature*. Dept of Public Relations, Govt of Kerala, 1977.

Nair, Sreedevi. K. *Women Writers of Kerala*. SSS Publications, 2012.

e-resources

<https://www.edasseri.org/ListenToEdasseriPoems.htm>

https://www.poemhunter.com/i/ebooks/pdf/edasseri_govindan_nair_2012_9.pdf

<http://keralasahithi.synthasite.com/>

http://sahitya-akademi.gov.in/library/meettheauthor/kadammanitta_ramakrishnan.pdf

SEMESTER V
FIRST DEGREE PROGRAMME
BA ENGLISH LANGUAGE AND LITERATURE

Core Course 9: EN 1544 Linguistics and Structure of the English Language

No. of Credits: 4 No. of instructional hours: 4 per week (Total: 72 hours)

Aim Understand the language Structure of the English Language

Objectives

1. Give the students a preliminary idea regarding the nature, function and scope of languages, in general
2. Sensitize the students to the specificities of the oral and written dimensions of English.
3. Appreciate Linguistics as a branch of learning with its own defined material and methodology

Course Outcome

CO 1: Understand the phonological and grammatical structure of English Language

CO 2: Be able to analyse actual speech in terms of the principle of linguistics

CO 3: Improve the accent and pronunciation of the language

CO 4: Introduce the students to internationally accepted forms of speech and writing in English.

CO 5: Explore the ancient linguistic tradition of India

COURSE OUTLINE

Module I: Linguistics

Introduction - Nature and scope of Linguistics – Types of Linguistics – Historical Linguistics, Phonetics, Phonology, Morphology, Syntax, Semantics and Pragmatics, Lexicography
Approaches to the study of language – Diachronic and Synchronic – Prescriptive and Descriptive
Language as a system of signs – Sign, Signifier and Signified, Langue and Parole, Competence and Performance, Syntagmatic and Paradigmatic axes.

Varieties of Language – Dialect, Register, Pidgin and Creole.

Significance of Received Pronunciation (RP)

Module II Phonetics and Phonology

Phonetics – definition – types – Articulatory, Acoustic and Auditory.

Speech mechanism – Organs of speech – Speech sounds – classification - Vowels , Cardinal vowels, Consonants – three part labelling

Phonology – Phonemes – Allophones and their distribution

Syllable structure – Suprasegmental features - Stress – word stress and sentence stress – Strong and weak forms - Rhythm –Juncture –Intonation – Assimilation – Elision

Transcription (sentences and passages) – IPA

Module III Morphology and Syntax

Morphology – Morphemes – classification – Free and Bound – Roots and Affixes – Lexical and Grammatical – Inflectional and Derivational - Allomorphs and their distribution

Syntax – Word classes – Form class and Function class – Formal features

Traditional Grammar – Structural and Functional study of grammatical categories – Grammaticality and Acceptability

Structural grammar – Introduction to IC Analysis – Phrase Structure (PS) Grammar – Transformational Generative (TG) Grammar

Module IV Linguistics in Ancient India

Major practitioners – Panini - Ashtadhyayi – Karaka theory, Katyayana – Va:rttika , Patanjali – Mahabhasya, Bharthruhari – Vakyapadiya – Sphota theory

Influence on Modern Linguistics

Texts for Reference:

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Second Edition. Madras: Macmillan, 2013. Print.

Chalker, Sylvia. *The Little Oxford Dictionary of English Grammar*. Oxford: OUP, 1995. Print.

Davidappleyard.com/English/pronunciation.htm. Web

Hockett, F. Charles. *A Course in Modern Linguistics*. New Delhi: Macmillan, 1958. Print.

Jones, Daniel. *English Pronouncing Dictionary*. Seventeenth Edition. Cambridge, CUP, 2006. Print.

Kapoor, Kapil. *Language Linguistics and Literature: The Indian Perspective*. Academic Foundation, 1994.

Lyons, John. *Language and Linguistics: An Introduction*. Cambridge, CUP, 1989. Print.

Marks, Jonathan. *English Pronunciation in Use: Elementary*. Cambridge, CUP, 2008. Print.

Rani, D. Sudha. *A Manual for English Language Laboratories*. New Delhi: Pearson, 2010. Print.

T. Eastwood, John. *Oxford Guide to English Grammar*. New Delhi: OUP, 1994. Print.

Trask, R. L. *Key Concepts in Language and Linguistics*. London, Routledge, 2004. Print.

SEMESTER V
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 10: EN 1545

Criticism and Theory

No. of Credits: 4

No. of instructional hours: 5 [Total: 90 Hours]

Aim Provide a historical and critical over view of the origin and development of literary criticism

Objectives

1. Give the students a historical overview of the critical practices from classical period to the present.
2. Introduce to them some of the significant concepts that had a seminal influence on the development of critical thought.
3. To develop in them a critical perspective and capacity to relate and compare various critical practices and schools.

Course Outcome.

CO 1: Analyze and appreciate texts critically, from different perspectives.

CO 2: Appreciate Indian Aesthetics and find linkages between Western thought and Indian critical tradition.

CO 3: Show an appreciation of the relevance and value of multidisciplinary theoretical models in literary study.

CO 4: Demonstrate an understanding of important theoretical methodologies and develop an aptitude for critical analysis of literary works.

CO 5: Gain a critical and pluralistic understanding and perspective of life

COURSE OUTLINE

Module I Western Critical Thought

1. Classical:

Plato-Mimesis and the critique of poetry

Aristotle: Tragedy

Longinus: The Sublime

2. Neo Classical:

Dryden: Defense of Poetry

3. Romantic:

William Wordsworth: Definition of poetry

S.T. Coleridge: Fancy and Imagination

4. Victorian:

Matthew Arnold: Function of poetry, Touchstone method

5. Modernism:

T.S. Eliot: Theory of Impersonality, Dissociation of Sensibility, Objective Correlative, Tradition and Individual Talent

Module II Indian Aesthetics

The Evolution of Indian Poetics-Art and Aesthetics of Dramatic Experience-Bharatamuni-Natyasastra - Rasa Theory-Alamkara- Ritisiddhant- Dhvani Siddhant- Vakrokti- Auchitya- Thinai Poetics

(Mention the importance of the above schools of thought in Indian Criticism and their relation to Western Criticism like Rasa is equivalent to purgation or catharsis, Dhvani and symbolism, vibhavas and objective correlative, Alamkara and Rhetorics, Vakrokti and Ambiguity etc.)

Module III A Brief Introduction to Critical Theory

1. New Criticism - Russian Formalism
2. Structuralism(Langue/Parole, Sign-Signifier-Signified)
3. Deconstruction
4. Feminisms (Waves of Feminism, Womanism, Intersectionality, Gynocriticism)
5. Psychoanalytic Criticism: (Id, Ego, Super ego)
(The Real, the Imaginary, the Symbolic)
6. Postcolonial Criticism: (Orient/Occident, Eurocentrism, Othering, Negritude, Subaltern)
7. Gender and Sexuality: (Performativity)
8. Modernism, Postmodernism (Parody and Pastiche)

Module IV Practical Criticism

1. Literary Forms and Devices
2. Criticism of an unseen passage (Prose OR Poetry) using any of the theories prescribed.

Recommended Reading

Barry, Peter. *Beginning Theory - An Introduction to Literary and Cultural Theory*. Fourth Ed. Manchester UP, 2017.

Cuddon, J A and M A R Habeeb. *The Penguin Dictionary of Literary Terms and Literary Theory*: Fifth Edition. Penguin: 2015.

Das, B and J M Mohanty. *Literary Criticism: A Reading*. Oxford UP, 1997.

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

Lodge, David and Nigel Wood. *Modern Criticism and Theory: A Reader*. Routledge, 2014.

Nagarajan, M S. *English Literary Criticism and Theory*. Hyderabad: Orient Blackswan, 2011.

Pollock, Sheldon. *A Rasa Reader: Classical Indian Aesthetics*. Columbia UP, 2016.

Seturaman, V S. *Indian Aesthetics*. Laxmi Publications, 2017.

Upadhyay, Ami. *A Handbook of The Indian Poetics and Aesthetics*. Bareilly: Prakash Book Depot, 2017.

e-resources

Classical Criticism <http://www.egyankosh.ac.in/bitstream/123456789/22610/1/Unit-1.pdf>

Classical Criticism

https://www.academia.edu/35408906/CLASSICAL_CRITICISM_A_CRITICAL_ENQUIRY

From Plato to the Present

http://elibrary.bsu.az/books_400/N_33.pdf

Longinus –On the Sublime <https://sites.google.com/site/zhmlit/literary-criticism/longinus-s-ideas-on-the-sublime>

John Dryden <https://literariness.org/2017/11/17/literary-criticism-of-john-dryden/>

Criticism of Dryden <http://www.eajournals.org/wp-content/uploads/Dryden-as-the-Father-of-English-Criticism.pdf>

Classical and Neo classical criticism https://ddceutkal.ac.in/Syllabus/MA_English/Paper_02.pdf

Dr Johnson as a Critic

<https://literariness.org/2017/12/05/literary-criticism-of-samuel-johnson/>

Romantic Criticism https://ddceutkal.ac.in/Syllabus/MA_English/Paper_07.pdf

Romantic Criticism

<http://studymaterial.unipune.ac.in:8080/jspui/bitstream/123456789/4853/1/Romantic%20Criticism.pdf>

Wordsworth's theory of poetry

[https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%209%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%209%20WORDSWORTH_S_THEORY_OF_POETRY_IN_THE_LYR.pdf)

Coleridge as critic

[https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20\(Hons\)%20ENG%20PAPER%209%20Coleridge_Biographia_Literaria_1817.pdf](https://dducollegedu.ac.in/Datafiles/cms/ecourse%20content/B.A.%20(Hons)%20ENG%20PAPER%209%20Coleridge_Biographia_Literaria_1817.pdf)

Matthew Arnold as critic <https://www.lsj.org/literature/essays/arnold>

Arnold and High culture <https://sites.udel.edu/britlitwiki/matthew-arnold/>

T S Eliot as critic <https://sites.google.com/site/nmeictproject/presentations/4-1-introduction-t-s-eliot-as-a-critic>

Indian Aesthetics <https://www.openart.in/general-topics/indian-aesthetics/>

A Student's Handbook of Indian Aesthetics

<https://www.cambridgescholars.com/download/sample/63790>

Rasa Theory

https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004120632194631nishi_Rasa_Theory.pdf

The Rasa Theory https://sg.inflibnet.ac.in/bitstream/10603/126482/9/09_chapter%203.pdf

Rasa- Indian Aesthetic Theory <https://globalphilosophyresources.com/2017/08/10/rasa-indian-aesthetic-theory/>

Literary Theory <https://courses.lumenlearning.com/introliterature/chapter/introduction-to-critical-theory/>

Held, D. (1980). Introduction to critical theory: Horkheimer to Habermas. Berkeley: University of California Press.

Literary Theory http://ekldata.com/Tn8NJwPeVe21wsE0MuX7LyFQ6Gg/Literary-Theory_an-overview.pdf

Literary Theory http://elibrary.bsu.az/books_400/N_92.pdf

Literary theory https://mthoyibi.files.wordpress.com/2011/05/literary-theory_an-introduction_terry-eagleton.pdf

Practical criticism

https://www.danielxerri.com/uploads/4/5/3/0/4530212/teaching_practical_criticism.pdf

Practical criticism <http://egyankosh.ac.in/bitstream/123456789/22635/1/Unit-1.pdf>

<https://iep.utm.edu/literary/> (What is Literary Theory)

<https://courses.lumenlearning.com/suny-britlit1/chapter/literary-criticism/> (Literary Criticism)

http://site.iugaza.edu.ps/ahabeeb/files/2012/02/An_Introduction_to_Literature_Criticism_and_Theory.pdf (Introduction to Literary Theory and Criticism)

<https://ayushnanda.com/history-indian-aesthetics-brief-notes> (History of Indian Aesthetics)

<https://www.cambridgescholars.com/download/sample/63790> (A Student's Handbook of Indian Aesthetics)

https://www.slideshare.net/m_b2011/comparative-aesthetics (Comparison between Indian and Western Aesthetics)

SEMESTER V
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)
Open Course: 1 EN 1551.1 Communicative Applications in English

No: of Credits: 2

No. of Instructional Hours 3[Total 54]

Aim To excel in communicative capabilities

Objectives

1. Help the students overcome their inhibitions about speaking in English about their day-to-day life and learning experiences within and outside college
2. Develop them into clear, unpretentious and effective communicators, both in speech and in writing
3. Give them the rudiments of grammar, with an emphasis on the correct usage of the language in various contexts

Course Outcome

CO 1: Learners majoring in some subject other than English will have a working knowledge of the type of English that is required in real life situations, especially the globalized workplace.

CO 2: Well trained to write clear, well-framed, polite but concise formal letters and e-mails for a variety of purposes

CO 3: Acquire some of the soft-skills that go hand in hand with English –namely, the ability to prepare for an interview and face it confidently, the ability to participate boldly a group discussion and contribute meaningfully to it, the ability to make a simple and interesting presentation of 5-10 minutes before a mixed audience on anything that they have learnt in the previous semesters of the UG programme

NOTE TO COURSE INSTRUCTORS AND QUESTION PAPER SETTERS

This course does not have any “Core” reading material. A list of useful reference books and other resources has been provided, but it must be emphasized that none of them should be used exclusively, in the manner of core books. Instead the teacher and students must exercise their discretion and take whatever is useful from them.

Module I Talking about Oneself

- One’s basic details –academic career from Plus 2 onwards
- One’s home village or locality

- Family members and what they do
- Interests/hobbies
- Abilities and strengths (with illustrative examples/anecdotes)
- Weaknesses (with illustrative examples/anecdotes)
- Brief narrative with a few “highlights” of things learnt during the first 2 years of the degree programme (this could include curricular and co-curricular things such as participation in NCC or NSS or some club)
- Aims and ambitions in life (both career and social aims)
- Any one person who inspires or (in the past) inspired/used to inspire the student and proved to be a role-model for her/him
- A memorable experience in the life of the student and why it is so memorable

BALL GAME FOR BREAKING DOWN INHIBITIONS

- This may be played as often as possible with a small basketball or volleyball.
- The teacher and all the students in class stand in a circle around a cleared space either indoors or outdoors.
- The teacher throws the ball to a student randomly loudly saying, “My name is (her name) I come from (her home village/locality).
- The student has to repeat those sentences substituting the teacher’s name and place with her own and throw the ball back at the teacher. If she gets it correctly, the teacher throws the ball to the next student. If not the teacher repeats the utterance with a stress on the word/part to be corrected and throws the ball back to the same person.
- This is to be repeated till the student gets it right and also speaks in a voice loud enough to be heard by everybody.

Writing about Oneself

1. Basic Grammar: Gender Agreement, Number Agreement, Subject-Verb Agreement, Use of Articles and Tenses
2. Exercises –Note: Students need not remember the names of the tense forms but they must know develop the ability to use them correctly. Teachers handling this course can take 3 or more items from Module I and make the students write about them in a simple, conversational style. This writing can then be checked for gender and number agreement as well as the proper use of articles and tense forms and feedback can be given with a view to reinforcing their ability to write grammatically.

Module II Communicating with Others

1. INTRODUCING OTHERS

- Introducing a classmate to an audience mentioning their basic details, good qualities, interests and achievements and also narrating some shared experience or something that one has found striking about them
- Researching a celebrity and introducing a classmate as if he/she were that person

NOTE: The number of classmates and “celebrities” introduced like this by each student can be fixed depending on the number of students in the class and the time available.

- Compeering a programme

2. ROLE PLAY

- Opening and concluding conversations with familiars and strangers
- A student talking to a bank manager enquiring about study loans
- A traveler asking for help at a railway enquiry counter
- A tourist asking for information at an enquiry counter about places to visit in a new state, hotel rates, how to get to those places, etc.
- A citizen journalist reports on some special event or untoward situation happening near him/ her in the background

3. GROUP DISCUSSION on one or more of the following:

- Some issue of common concern from the students’ lives
- A recent news item
- A recent film

Guidelines

The first 2 rounds of discussion may be on non-controversial topics and the discussion group may be given some preparation time; the next 2 should be spontaneous and on slightly more controversial topics. The class may be split into 2 (or 4) groups. While one group is carrying on the discussion, another group of people may be posted to observe them. Each participant should have a watcher unknown to him/her, who will make notes on that person and give them to the teacher for a feedback. Points to be watched shall be –the student’s level of participation, body language, voice, manner, confidence level and overall contribution to the discussion. Through this method the principles of healthy group discussion can be “derived” and taught. Observer students should be required to take notes during discussion and the teacher should guide them in refining their notes.

4. INTERVIEW

- A brief recapitulation of how to prepare a CV or resume (since the students would have done this in their 1st semester)
- How to write an application letter to go with it
- Preparation for an interview: researching the subject/organization, the responsibilities on the job one is seeking –things to do on the previous day
- Non-Verbal factors: Dress, punctuality, body language, eye contact, sitting posture
- Types of interview questions: fact seeking, searching or opinion seeking, confirmatory, open and closed questions
- Ways of disagreeing politely with the panelists, refusing to take provocations, asking for clarifications
- What to do before and during a telephonic interview

Module III Letters, Mails and Notices

1. Drawing up brief notices for various events
2. Basic elements of an email and some points of netiquette
3. Formal letters and emails for the following purposes:
 - Applying for a job
 - Seeking information
 - Ordering a product
 - Making enquiries and bookings
 - Making a complaint
 - Giving negative feedback tactfully
 - Asking for help
 - Apologizing for mistakes made
 - Thanking people for services/help received
 - Writing a proposal for a grant/ project/ scholarship (basic structure)

Fine Tuning One's English

1. What is Mother-tongue Interference and why does it happen? –Speech sounds in English that are NOT found in Malayalam –some English sounds/words commonly mispronounced by Malayalis
2. 2-3 sessions of listening to British speech –2 -3 sessions of listening to American speech
3. Getting the most out of a dictionary –how to look for a word –some common words with multiple meanings (all widely used) –meaning of ‘connotation’, ‘pejorative’, ‘dialect’, ‘slang’, ‘expletive’ and ‘profanity’ with an example each
4. Making a 5-10 minute presentation on any topic chosen by the student and approved by the teacher
5. Writing for Social Media platforms and creating content for various purposes targeted at Social Media readers/ viewers
6. Personal blog writing

Recommended Reading

Basic Communication Skills (book with CD). P. Kiranmai Dutt and Geetha Rajeevan. Foundation Books, CUP, 2011: Part I and III. Price: 150/

Essential English Grammar: A self-study reference and practice book for elementary students of English (with answers) 2nd Edition. Raymond Murphy. CUP, 2010.

The Craft of Business Letter Writing. Matthew M. Monippally. Tata McGraw Hill, 2006: Especially Part I and II (Chapters 1-6), Chapter 9 and 10 in Part III and the Appendix, “Rogues’ Gallery”.

E-Mailing (book with CD). Louise Pile. Viva Books, 2009.

Communication for Business: A Practical Approach (4th Edition). Shirley Taylor. Pearson Education, 2006: Relevant Chapters in Units 3, 4, 5, 6, 8 and 18.

A Dictionary of Contemporary English (New Edition with DVD ROM). Pearson Longman, 2009.

e-resources:

1. www.grammar-monster.com
2. Powerpoint Presentation in www.wikipedia.org on English spelling
3. BBC World resources on learning English

SEMESTER V
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Open Course1: EN 1551.2 Theatre Studies

No. of credits: 2 No. of instructional hours: 3 per week (Total: 54 hours)

Aim: Introduce and Equip dramatic methods and production

Objectives

1. Give an introduction to the world of drama and its techniques
2. Provide exposure to different experimental theatres
3. Develop the skills among students to create and perform drama

Course Outcome

CO 1: Understand the various theatres, techniques and practices

CO 2: Appreciate the medium of drama

CO 3: Initiate collaborative performances.

CO 4: Attempt production of plays

CO 5: Equip learners to choose a career in theatre.

COURSE OUTLINE

Module I Origin and Growth of Theatre

Greek Stage – Sophocles, Aeschylus, Euripides, Aristophanes – The Chorus

Tragedy, Comedy – Comedy of Humours – Comedy of Manners – Problem Play – One-Act Plays – Flash drama.

Aristotle’s definition of Tragedy – Six components of Tragedy – The Roman Stage – The Medieval Stage – Elizabethan Stage – Marlowe, Shakespeare – Jacobean Theatre – Restoration Theatre – 19th Century Theatre – Modern Theatre – Epic Theatre, Theatre of the Absurd.

Module II Indian Theatre

Indian classical drama – Kalidasa – Major contributors of Indian English drama – Girish Karnad – Mahasweta Devi.

Origin of Theatre in Kerala – Theatre movements in Kerala –KPAC - Discuss the major plays including Edasseri Govindan Nair’s Koottukrishi and Thoppil Bhasi’s plays – An overview of Thanathu Nataka Vedi and Radio plays – Contemporary stage.

Module III Praxis

Preparation of a script – writing a one-act play – various techniques – plot, characterisation, etc. – activities to be organised by dividing the students into groups.

Assignment (5 marks): To write the script from a novel or short story.

Recommended Reading:

Banks, R.A. *Drama and Theatre Arts*. Hodder Arnold H&S, 1985.

Bhatia, Nandi (ed.). *Modern Indian Theatre: A Reader*. Oxford University Press, 2009.

Butcher, Samuel Henry. *The Poetics of Aristotle*. Create Space Independent Publishing Platform, 2017.

Esslin, Martin. “Introduction”. *Theatre of the Absurd*. Bloomsbury Academic, 2015.

Keith, Berriedale. *The Sanskrit Drama in its Origin, Development Theory and Practice*. Motilal, 1992.

Menon, A. Sreedhara. *Social and Cultural History of Kerala*. Sterling Publishers, 1979.

Storey, Ian C. and Arlene Allan. *A Guide to Ancient Greek Drama*. Wiley Publishers, 2014.

SEMESTER V
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Open Course1: EN 1551.3 Film Appreciation

No. of credits: 2 No. of instructional hours: 3 per week [Total 54 hours]

Aim Introduce the world of movies and sensitize its representative politics

Objectives

1. Enable the students from various disciplines to decipher the meaning of a movie
2. Familiarize students with the emerging area of film studies
3. Make them aware of the evolution of the filmic medium.

Course Outcome

CO 1: Decipher the meaning of a movie

CO 2: Watch, understand and analyze films from a critical perspective

CO 3: Connect movies to its multidisciplinary scope of appreciation and learning.

CO 4: Equip them to write critically about film.

CO 5: Equip them to be resourceful to find a career in areas related to film

COURSE OUTLINE

Module I Evolution and Key concepts

Defining film – A brief history(Lumiere brothers and the beginning) - Language of Cinema – Types of Shots, Angles – Camera Movements –180 degree Rule – 30 degree rule- Focus – Use of colour and lighting, sound- music- Editing – Different styles of Editing - Mise-en-Scene, Auteur theory- Major film genres–Famous Adaptations - Different stages of Production – Censorship.

Module II Major Movements and the Masters (Discuss only the basics and the major film makers)

- Soviet Cinema and Montage
- German Expressionism
- Italian Neo Realism

- French Poetic Realism and French New Wave
- Third World cinema
- Documentary films
- Short films
- The Digital world
- OTT platforms

Famous Directors: Alfred Hitchcock, Charlie Chaplin, Ingmar Bergman, Andrei Tarkovsky, Luis Buñuel, Akira Kurosawa, Satyajit Ray.

Module III Indian and Malayalam Cinema

Beginning of Indian cinema – Dada SahebPhalke – Golden age of Indian cinema – Satyajit Ray – popular Bollywood cinema – beginning and growth of Malayalam cinema – parallel cinema in Malayalam – AdoorGopalakrishnan – contemporary Malayalam cinema.

Practical Sessions: Script Analysis and Writing Reviews

Writing about film – the basics of film review – analyse the films based on the theoretical approaches in the above modules.

Case studies – Script Analysis and Review

The Titanic

Mother India

Manichithrathazhu

Recommended Reading:

Alex Clayton and Andrew Klevan – *The Language and Style of Film Criticism* 2011.

Amy Villarejo. *Film Studies: The Basics*. Routledge, 2013.

Andrew Dix. *Beginning Film Studies*. Manchester University Press, 2013.

Geoffrey Nowell-Smith: *The Oxford History of World Cinema*. OUP, 1997.

James Monaco – *How to Read a Film*. Harbor Electronic Publishing, 2013.

Jill Nelmes: *Introduction to Film Studies*. Routledge, 2011.

Madhu Muttam: *Manichithrathazhu Screenplay*. DC Books, 2010.

Renu Saran. *History of Indian Cinema*. Diamond Books, 2012

Robert Stam. *Literature through Film*. Taylor & Francis, 2011.

Robert Stam and Alessandra Raengo (ed.). *Literature and Film*. Wiley-Blackwell, 2004.

Steve Katz. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Focal Press, 1991.

Steven Ascher. *The Filmmaker's Handbook*. Penguin, 2012.

Susan Hayward. *Cinema Studies: The Key Concepts*. Taylor & Francis Ltd/Routledge, 2000.

e-resources:

<https://www.cs.ubc.ca/~udls/slides/udls-sampoorna-biswas-film-appreciation-1.pdf>

<https://nofilmschool.com/Film-theory-basic-terms>

<http://www.jccsskc.edu.hk/newweb/modules/cjaycontent/content/1112prefectPhoto/Act06/FilmAppreciation.pdf>

<https://plato.stanford.edu/entries/film/>

SEMESTER VI
FIRST DEGREE PROGRAMME IN
BA ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 11: EN 1641 Gender Studies

No: of Credits: 4

No of Instructional Hours: 5 [Total: 90hours]

Aim: Introduce and problematize gender constructs.

Objectives

1. Explore the historical variables that have contributed towards the social norms of gender and sexuality
2. Understand the significance of making gender an integral concept of social analysis
3. Develop a conceptual understanding of the field of gender studies

Course Outcome

CO 1: Recognize the patriarchal bias in the formation of history and knowledge.

CO 2: Analyse the ways in which gender, race, ethnicity class, caste and sexuality construct the social, cultural and biological experience of both men and women in all societies.

CO 3: Recognize and use the major theoretical frames of analysis in gender studies

CO 4: CO 5: Interrogate the social constructions of gender and the limiting of the same in to the male-female binary in its intersections with culture, power, sexualities and nationalities

CO 5: Examine gender issues in relation to the sustainable goals of development

COURSE OUTLINE

Module I Introduction to Gender Studies

Gender, Patriarchy- Family- Identities- Essentialism- Difference- Ideology- Intersectionality- Feminisms-Womanism-Dalit Feminism-Islamic Feminism

1. bell hooks. "Feminist Politics:Where we Stand" *Feminism is for Everybody: Passionate Politics*. London: Pluto, 2000: pp.1-6.
https://excoradfeminisms.files.wordpress.com/2010/03/bell_hooks-feminism_is_for_everybody.pdf
2. Judith Lorber. "The Social Construction of Gender."
https://ieas.unideb.hu/admin/file_9695.pdf
3. Vijila Chirappad: "Wasteland" (poem)
<https://feminisminindia.com/2018/01/11/5-dalit-women-poets/>

Module II Gender and Sexuality

Body-Sexualities-Performativity-Heterosexuality-Sexual Orientation-Non-normative Sexualities-Desire-Heteronormativity-Homosexuality-LGBTQI-Queer-Transgender-Pride Parade-Posthuman Orientation.

1. A. Revathi. *The Truth about Me: A Hijra Life Story* (Life Narrative)
2. Margaret Atwood: “Helen of Troy Does Countertaps” Dancing (poem)
<https://apoemaday.tumblr.com/post/181494581744/helen-of-troy-does-countertop-dancing>
3. Kalki Subramaniam: “Breaking Binaries, Establishing Identity” TEDxDumas
<https://www.youtube.com/watch?v=j1NzEGMNdo>

Module III Gender and Culture

Culture, Modernity, Consumption, Sexual Economies, Commodity Culture

1. Nivedita Menon: “India: Section 377: How Natural is Normal?”
<http://www.sacw.net/SexualityMinorities/nivedita01Jan2004.html>
2. Maya Angelou: “Phenomenal Woman” (poem)
<https://www.poetryfoundation.org/poems/48985/phenomenal-woman>
3. Meena Kandasamy: “Mascara” (poem)
<https://www.poemhunter.com/poem/mascara-4/>

Module IV: Gender, Power and Human Rights

Power, Sexual Politics, Discourse, Sexual Citizenship, Discrimination, Human Rights, Gender Justice

1. Alice Walker: *Meridian* (Novel)
2. Mahaswetha Devi: *Draupadi* (Short Fiction)
3. Mayilamma: Chapter 13. “Protest: The First Year” (Pages 55 – 59) Jyothibai Pariyadathu *Mayilamma: The Life of a Tribal Eco-warrior*. Orient Blackswan, 2018.

Recommended Reading

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.

Cranny-Francis, Anne. Wendy Waring, Pam Stavropoulos, Joan Kirkby. *Gender Studies Terms and Debates*. Macmillan, 2017.

Delap, Lucy. *Feminisms: A Global History*. Penguin, 2020.

Foucault, Michel. *History of Sexuality*. Penguin Books: 1977

Kate, Millet. *Sexual Politics*. New York: Doubleday. 1969.

Kumar, A. *The History of Doing*, New Delhi: Kali for Women, 1998.

Marao, Lori, J. *Fifty-One Key Feminist Thinkers*. Taylor and Francis, 2016.

Naples, Nancy A. *Companion to Women's and Gender Studies*. Wiley, 2020.

Roth, Benita. *Separate Roads to Feminism*. CUP, 2004.

Sullivan, Nikki. *A Critical Introduction to Queer Theory*. NYU, 2003.

e- resources

<https://kalkisubramaniam.com/>

<https://www.e-ir.info/2017/02/06/online-resources-feminism/>

[https://www.thelancet.com/journals/lancet/article/PIIS0140-6736\(19\)30239-9/fulltext](https://www.thelancet.com/journals/lancet/article/PIIS0140-6736(19)30239-9/fulltext)

<https://plato.stanford.edu/entries/feminist-philosophy/>

http://www.gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm

<https://guides.lib.purdue.edu/c.php?g=352219&p=2375079>

SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 12: EN 1642 Indian Writing in English

No. of Credits: 4

No. of Instructional Hours: 5 per week [Total 90 hours]

Aim: Trace the growth and development of Indian English Writing

Objectives

1. Familiarize the students with the genesis of Indian Writing in English.
2. Acquaint them with the major movements in Indian Writing in English and their historical connections.
3. Introduce them to the stalwarts of Indian Literature in English through the study of selected literary texts

Course Outcome

CO 1: Make students aware of different aspects of colonization like cultural colonization.

CO 2: Trace the historical and literary genesis and development of Indian Writing in English

CO 3: Acquaint them with the major movements in Indian Writing in English across varied period and genres

CO 4: Address the plurality of literary and socio-cultural representations within Indian life as well as letters.

CO 5: Enhance the literary and linguistic competence of students by making them aware of how language works through literature written in the subcontinent.

COURSE OUTLINE

Module I Introduction

Colonialism- Macaulay's Minutes- historical context for the rise of Indian writing in English

1. K. Satchidanandan: "The Plural and the Singular The Making of Indian Literature"
Positions: Essays on Indian Literature. New Delhi: Niyogi Books, 2019.

Module II Poetry

Impact of Romanticism- Impact of Nationalism on Indian English Poetry- Aurobindo Ghose- Rabindranath Tagore- Sarojini Naidu- Nissim Ezekiel- A. K. Ramanujan- Jayantha Mahapatra-

R. Parthasarathy- GIVE Patel- Vikram Seth- Meena Alexander- Mamang Dai- Mamata Kaliya- Eunice De Souza- Karthika Nair- Vivek Narayan- Jeet Thayil- Meena Kandasamy

1. Michael Madhusudan Dutt: "I Sigh for Albion's Distant Shore"<http://archive.thedailystar.net/2004/11/13/d41113210292.htm>
2. Toru Dutt: "A Tree of Life"
<https://www.poetrycat.com/toru-dutt/the-tree-of-life>
3. Rabindranath Tagore: "Where the Mind is Without Fear"
<https://allpoetry.com/where-the-mind-is-without-fear>
4. Arvind Krishna Mehrotra: "Aligarh"
<https://www.poetryfoundation.org/poetrymagazine/poems/150263/aligarh>
5. Kamala Das : "An Introduction"
<https://www.poemhunter.com/poem/an-introduction-2/>
6. Eunice de Souza: "Advice to Women"
<https://www.poemhunter.com/poem/advice-to-women-2/>
7. Arundhati Subramaniam: "When Landscape Becomes Woman"
<https://www.usawa.in/poetry/three-poems-by-arundhati-subramaniam.html>
8. Shalim M. Hussain :
"Golluckgonj"
<https://www.nezine.com/info/ZWFybmZL0htZk95SVRQeWNtcHEXZz09/a-few-poems-by-shalim-m-hussain.html>

Module III Fiction and Non Fiction

Pre independence fiction-partition fiction- Raja Rao- Mulk Raj Anand- Fiction of the Diaspora- V.S. Naipaul- Salman Rushdie- Chitra Divakaruni- Kiran Desai- Shashi Deshpande- Gita Hariharan- Arundhati Roy- Shashi Tharoor- Mukul Kesavan-Manu Joseph- Anees Salim

Short stories

1. R.K. Narayan: "Father's Help"
2. Anita Desai: "Games at Twilight"
3. Jhumpa Lahiri : "A Temporary Matter"

Novel

1. Amitav Ghosh: *The Glass Palace*
2. Easterine Kire: *A Terrible Matriarchy: A Novel*

Essays

1. Salman Rushdie: "Imaginary Homelands"
<https://www.terrain.org/wp-content/uploads/2015/11/Rushdie1992ImaginaryHomelands.pdf>

Module IV Drama

Indian Classical Drama- Modern Drama- Social Drama- Amateur Theatre- Street Theatre- Indigenous Theatre- Vijay Tendulkar- Badal Sircar- Safdar Hashmi-Mahasweta Devi- Mahesh Dattani- Manjula Padmanabhan

1. Girish Karnad: *Nagamandala*

Recommended Reading

Chaudhuri, Rosinka. A History of Indian Poetry in English. Cambridge, Cambridge University Press, 2016

Desai, Anita. Games at Twilight. Random House, 2011.

De, Souza, Eunice. Ed. These my Words The Penguin Book of Indian Poetry. Penguin Books, 2012.

Dodiya, Jaydising. Indian English Poetry Critical Perspective.

Iyengar .R.Srinivasa. Indian Writing in English. Sterling Publishers Private Limited. 1983.

Lahiri, Jumpa. Interpreter of Maladies. Houghton Mifflin Harcourt, 2000

Mehrotra, Arvind Krishna (ed). A History of Indian Literature in English. New York: Columbia University Press, 2003

Mukherjee, Meenakshi. The Perishable Empire. OUP. 2000.

Naik, M.K, ed. Aspects of Indian Writing in English. Macmillan India Limited. 1982.

---. A History of Indian English Literature. Sahitya Akademi. 2009.

Narayan, R.K Malgudi Days. Penguin Publishing Group. 2006

Roy, Arundhati. The God of Small Things. Penguin Random House Private Limited, 2017

Singh, Kushwanth. Train to Pakistan. Ravi Dayal Publisher, 2013

Rushdie, Salman. Imaginary Homelands. Random House, 2012

Tayil, Jeet. 60 Indian Poets. Penguin Books Limited, 2008.

e- resources

<https://www.tagoreweb.in/>

<https://www.bookgeeks.in/best-indian-authors-and-their-novels-in-english/>

<https://poetsindia.com/>

SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 13: EN 1643

Film Studies

No. of credits: 4

No. of instructional hours: 5 per week (Total: 90 hours)

Aim: Introduce the theoretical study of films

Objectives

1. Familiarize students with the emerging area of film studies and make them equipped to decipher the meaning of a movie.
2. Enable the students to understand the medium of cinema with an ample knowledge of the basic terminologies
3. Help them trace the evolution of the different movements in the film history

Course Outcome

CO 1: Recognize the language of films and use it creatively.

CO 2: Analyze films from both technical and non-technical perspectives

CO 3: Engage questions of social justice and gender justice by critiquing representations of culture.

CO 4: Use film as a medium of communication

CO 5: Derive an interest in various careers related to film

Module I The Basics

The basic understanding of the word 'film' - film as art, business and technology – three aspects of a movie: literary, dramatic, cinematic— a brief history – optical illusion – series photography – motion picture – projection – the evolution of narratives- studios.

Language of Cinema- Types of Shots, Angles –Camera Movements –Focus – Use of colour and lighting, Sound- Editing – Different styles of Editing -30 degree rule and 180 degree rule- Mise-en-Scene, Auteur theory- Major film genres: Western, Romance, Musical, Horror, Buddy etc.

Different stages of Production: Preproduction, Production, Postproduction – Censorship – Remakes - films in the new era - - the Digital Era – OTT platforms.

Suggested Viewing: *Arrival of a Train at a Station* (Lumiere), *A Trip to Moon* (Méliès), *The Great Train Robbery* (Edwin S Porter), *The Birth of a Nation* (D W Griffith).

Module II Major Movements in Film history

The Silent Era – Soviet Cinema – Eisenstein and Montage– German Expressionism – The New German Cinema (Fassbinder, Herzog, Wenders)- Italian Neo Realism -Beyond Neo Realism (Fellini)- French poetic realism and French New Wave – Scandinavian Cinema(Ingmar Bergman)- Spanish cinema (Luis Buñuel)- The Polish School – Japanese cinema-Third World Cinema- Classical Hollywood Cinema and after- Documentary films- Nanook of the North- Dogme 95

Suggested Viewing: *Battleship Potemkin* (Eisenstein), *Cabinet of Dr. Caligari* (Robert Wiene), *Bicycle Thieves* (De Sica), *The Jazz Singer*, *Man with a Movie Camera*, *Citizen Kane*, *The Seventh Seal*.

Module III Film Studies in Context: Indian cinema

A brief history – Phalke- Indian Cinema from 30s to 60s – The golden 50s – Indian parallel cinema – the Indian masters– contemporary Indian Cinema.

History of Malayalam cinema –the beginning - New wave – Contemporary trends- Film Society movements- Remakes in Malayalam Cinema.

Suggested Viewing: *Raja Harishchandra* (Phalke), *Pather Panchali* (Satyajit Ray), *Mother India*, *Elipathayam*, *Chemmeen*.

Module IV Adaptation

Adaptation- Intersemiotic Transposition – literature and film – three types of adaptation – narration and point of view in film and novel - Fidelity criticism-Intertextuality- Famous adaptations.

Writing about film – A few case studies.

Films for close viewing:

1. *Rashomon*
2. *Psycho*
3. *Chidambaram*

Recommended Reading:

Andreu Dix.*Beginning Film Studies*.Manchester UP. 2008.

Ascher, Steven. *The Filmmaker's Handbook*.Penguin, 2012.

Birdwell, David and Kristin Thomson.*Film Art: An Introduction*. MacGraw Hill, 2012.

Clayton, Alex and Andrew Klevan.*The Language and Style of Film Criticism*

Cook, David A. *A History of Narrative Film*. W W Norton, 1996.

Dix, Andrew. *Beginning Film Studies*. Manchester University Press, 2013.

Gokulsing, K. Moti and Wimal Dissanayake. *Routledge Handbook of Indian Cinema*. Routledge, 2018.

HaHayes, Susan. *Cinema Studies: The Key Concepts*. Taylor & Francis Ltd/Routledge, 2000.

Katz, Steve. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Focal Press, 1991.

Kristeva, Julia. *Intertextuality: Theories and Practices*

Monaco, James. *How to Read a Film*. Harbor Electronic Publishing, 2013.

Muttam, Madhu. *Manichithrathazhu Screenplay*. DC Books, 2010.

Nelmes, Jill. *Introduction to Film Studies*. Routledge, 2011.

Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. OUP, 1997.

Ray, Satyajit. *Our Films, Their Films*. Orient Blackswan, 2001.

Stam, Robert and Alessandra Raengo (ed.). *Literature and Film*. Wiley-Blackwell, 2004.

Stam, Robert. *Literature through Film*. Taylor & Francis, 2011.

Saran, Renu. *History of Indian Cinema*. Diamond Books, 2012.

Villarejo, Amy. *Film Studies: The Basics*. Routledge, 2013.

e-resources:

<https://www.cs.ubc.ca/~udls/slides/udls-sampoorna-biswas-film-appreciation-1.pdf>

<https://nofilmschool.com/Film-theory-basic-terms>

<http://www.jccsskc.edu.hk/newweb/modules/cjaycontent/content/1112prefectPhoto/Act06/FilmAppreciation.pdf>

<https://plato.stanford.edu/entries/film/>

<https://youtu.be/gNoKDkGlgjw>

<https://cpb-ap-se2.wpmucdn.com/thinkspace.csu.edu.au/dist/5/1410/files/2015/10/Cinema-Studies-Key-Concepts-1-289afca.pdf>

SEMESTER VI
FIRST DEGREE PROGRAMME IN
ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Core Course 14: EN 1644 World Classics

No: of Credits: 3

No: of Instructional Hours: 4 [Total: 72 hours]

Aim: Introduce the timeless classics of world literature

Objectives:

1. The course will aid the learner to have a comprehensive study of the historical evolution of classical works from the classical age to the present postmodern age.
2. Enable the learner to imbibe the significance of Classics as a major cultural influence in literatures around the world
3. Understand major Western and non-western literary forms of written and oral traditions.

Course Outcome

CO 1: Understand the study of Classics as a means of discovery and enquiry into the formations of great literary works and how the rich imagery of these classical works continues beyond the twentieth century.

CO 2: Recognize the diversity of cultures and the commonalities of human experience reflected in the literature of the world.

CO 3: Imbibe a fair knowledge in the various Classical works from different parts of the world, at different time periods, across cultures.

CO 4: Examine oneself and one's culture through multiple frames of reference, including the perception of others from around the world.

CO 5: Develop and aesthetic sense to appreciate and understand the various literary works with a strong foundation in the World Classics.

COURSE OUTLINE

Module I Prose

Course Description:

Literary classics: definitions – critical concepts – the emergence of classics – a brief survey –

Greek and Roman: Homer, Virgil, Aeschylus, Sophocles – Euripides – Aristophanes – Nikos Kazantzakis

Italian: Dante, Boccaccio – Tasso- Ariosto – Machiavelli

Sanskrit: Vyasa- Valmiki – Kalidasa – Sudraka – Bhasa – Shriharsha – Jayadeva

German: Goethe – Hermann Hesse

Russian: Dostoevsky – Tolstoy – Gorky – Solzhenitsyn

British: Aphra Behn – Mary Shelley – James Joyce

Core Reading:

1. T S Eliot's "What is a Classic?" Online Source:
<http://bracchiumforte.com/PDFs/tseliot.pdf>

Module II: Poetry

1. Ovid's *Metamorphoses, Selections* - 'Bacchus' (Book III), lines from 512-733, (Plautus. The Pot of Gold, Tr. E F Watling. Harmondsworth: Penguin, 1965.
<https://johnstoniatexts.x10host.com//ovid3html.html>

Module III: Drama

1. Kalidasa's *Abhijñāna Śākuntalam*. (Ed. Ramesh Chandra. Tr. A H Edgren. New Delhi: Global Vision, 2004).
<http://www.gutenberg.org/files/16659/16659-h/16659-h.htm>

Module IV: Fiction

1. Dostoevsky's *Notes from the Underground*. (Penguin Classics)
<https://www.planetebook.com/free-ebooks/notes-from-the-underground.pdf>
2. Gabriel Garcia Marquez: *One Hundred Years of Solitude*. Harper Collins. 2004

Recommended Reading

Abrams. M H, Geoffrey Harpham. *A Glossary of Literary Terms*. Cengage Learning, 2012

Beard Mary, and John Henderson. *Classics: A Very Short Introduction*. Indian Edition, OUP, 2006.

Nicoll, Allardyce. *World Drama from Aeschylus to Anouilh*. New York: Harcourt Brace, 1950.

e-resources

Homer's Odyssey. <http://www.gutenberg.org/files/1727/1727-h/1727-h.htm>

Virgil's Aeneid. <http://www.gutenberg.org/files/228/228-h/228-h.htm>

Du Fu' Poems. <http://www.chinese-poems.com/du.html>

Jayadeva. Gita Govinda. http://www.ocasopress.com/pdf/jayadeva_gita_govinda_translation.pdf

Sophocles. Oedipus Rex.

<https://www.slps.org/site/handlers/filedownload.ashx?moduleinstanceid=22453&dataid=25126&FileName=Sophocles-Oedipus.pdf>

Shri Harsha .Nagananda . http://www.yorku.ca/inpar/nagananda_boyd.pdf

Johann Wolfgang von Goethe. Faust. <http://www.gutenberg.org/files/14591/14591-h/14591-h.htm>

Samuel Butler. Waiting for

Godot. <http://srgm.org.in/English%20121%20Samuel%20%20Beckett%20Waiting%20for%20Godot.pdf>

Nathaniel Hawthorn. Scarlet Letter. <https://www.gutenberg.org/files/25344/25344-h/25344-h.htm>

Mary Shelley. Frankenstein. <https://www.planetebook.com/free-ebooks/frankenstein.pdf>

Charlotte Bronte. Jane Eyre. <https://www.planetebook.com/free-ebooks/jane-eyre.pdf>

James Joyce's Ulysses. https://planetpdf.com/planetpdf/pdfs/free_ebooks/Ulysses_NT.pdf

SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Elective Course1: EN 1661.1 Translation Studies

No. of credits 2

No. of instructional hours: 3 per week [Total: 54]

Aim Equip learners with a professional skill

Objectives

- 1 Familiarize the students with the basics and nuances of translation.
- 2 Understand the theory and practice of translation and get well versed in the uniqueness of language structures.
- 3 Prepare students to take up translation as a profession.

Course Outcome

CO 1: Comprehend and practise the skills required to become a professional translator

CO 2: Help learners recognize the art involved in translation and encourage translation as a profession

CO 3: Acquire clarity regarding problems of translation

CO 4: Procure and improve language and vocabulary skills

CO 5: undertake an independent translation project.

COURSE OUTLINE

Module I Fundamentals of translation

Definitions-a brief history of translation in Malayalam-Theories of translation-linguistic-literary-cultural-communicative-Types of translation-Literary-Non-Literary-Technology aided translation. Source language-Target language-Afterlife-Linguistic and cultural systems-fidelity-untranslatability- confusions-equivalence- Principles of Translation- Types of Translation

Module II Case Studies

1. Analysis of a translated Text:
 - a. From Malayalam to English
 - i. A story

- ii. A poem
- b. From English to Malayalam
 - 1. A story
 - 2. Problems of translations

Module III: Translation Practice

- a. Non-Literary(Equivalent technical terms-idioms, phrases, proverbs in English and Malayalam-Translation of sentences and passages from English to Malayalam and vice-versa)
- b. Literary(Translation of short literary prose pieces including fiction from English to Malayalam and vice-versa)

COURSE MATERIAL

Core reading

Harishankar, V. Bharathi, Mini Krishnan and G.S. Jayasree.*Word Worlds: Translation and Communication*. OUP, 2013.

Recommended Reading

Abdulla, V. and R.E.Asher,Ed.Wind Flowers, New Delhi: Penguin,2004.

Ashly, C,N O. Henryude Theranjedutha Kathakal Papion,Kozhikodu.

Basheer, Vaikom Muhammed. Poovan Banana and Other Stories. Abdulla,V.tr. Hyderabad: Orient Black Swan,2009.

Hatim, Basil and Jeremy Munday, *Translation: An Advanced ResourceBook*.London: Routledge,2004.

Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum,2009.

Ramakrishnan, Malayattoor. Roots. Abdulla, V.tr.Hyderabad: Orient Black Swan,2009.

Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Abdulla,V.tr. Hyderabad:Orient Black Swan,2009.

‘Vanampadiyodu’ by Vyloppilly Sreedhara Menon.(Translation of Keats’ Ode to a Nightingale)

SEMESTER VI
FIRST DEGREE PROGRAMME IN
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Elective Course 2: EN 1661.2 American Literature

No. of credits 2

No. of instructional hours: 3 per week [Total: 54 hours]

Aim: Introduce the uniqueness and diversity of American Literature

Objectives

1. Provide knowledge of the writers who have steered the course of American literature
2. Provide insight into the techniques and stylistic peculiarities of American literature
3. Equip students to identify ideas and themes typical of American literature

Course Outcome

1. Instill a sense of the “Americanness” that characterizes American literature
2. Enable the students to place American literature within the corpus of world literature even while identifying its uniqueness.
3. Identify the themes and narratives particular to American literary expressions
4. Generate interest in a field of specialization
5. Enquire about the recent and more popular forms of literature.

COURSE OUTLINE

Module I: Poetry

1. Walt Whitman – “O Captain! My Captain!”
2. Anne Sexton: “Her Kind”
3. Wallace Stevens – “The Snowman”
4. Charles Bukowski: “So You Want To Be A Writer”
5. Denise Levertov: “What Were They Like?”
6. Archibald MacLeish: “Ars Poetica”

Module II: Drama

1. Tennessee Williams – *Lord Byron’s Love Letter*
2. Saul Bellow – *The Wrecker*

Module III: Prose

1. Martin Luther king Jr. – “Letter from Birmingham Jail”
2. Alice Walker – “Saving the Life That Is Your Own: The Importance of Models in the Artist’s Life”

Module IV: Fiction

1. Mark Twain – “The Celebrated Jumping Frog of Calaveras Country”
<https://www.gutenberg.org/files/10947/10947-h/10947-h.htm>
2. Bret Harte “The Outcasts of Poker Flat”
<https://www.gutenberg.org/files/1312/1312-h/1312-h.htm>
3. Toni Morrison: *Beloved*

Recommended Reading

Burt, Daniel S. *The Chronology of American Literature*. Houghton Mifflin, 2004.

Harper, Michael, S, Antony Walton. *The Vintage book of African American Poetry*
New York, Knopf Doubleday Publishing Group, 2012.

Hart, Stephen, M. *The Cambridge Companion to Latin American Poetry*, Cambridge, Cambridge University Press, 2008.

Tropes and Figures – Style and Register – Formal/Informal Usage – Varieties of English – Language and Gender – Word Power – Grammar and Word Order – Tense and Time

Module II: Creative Writing across Genres

- Poetry

Definition – Beginning to write poems – Shape, Form, Technique – Rhyme and Reason – Fixed forms and Free Verse – Modes of Poetry (Lyrical, Narrative, and Dramatic) – Voices – Indian English poets/works – Problems with writing poetry – Beginning to write

Individual Creative Activity

Poems

- Fiction

Fiction – Literary and Popular Fiction – Short Story – Analysis of a short story – A Conversation with a creative writer – Beginning to write

Individual Creative Activity

Short Stories

- Drama

Concepts and characterization of drama – Verbal/non-verbal elements – Different styles of contemporary theatre in Indian English – Developing a situation – Creating a sequence of events – Transforming it into a scene for a play

Individual Creative Activity

One Act Play

- Writing for Children

Children's literature – writing verse – fiction – scripting for children's theatre

Individual Creative Activity

Poems/Short Stories/Plays for children

Module III: Creative Writing in Other Forms

Reviews

Book reviews, Film reviews

Travel Writing

Travelogues

Life Writings

Memoirs, Diary Entry, Biography, Autobiography

Blogs

Personal/Social/Cultural/Instagram poem/blogs

Creative Writing in Commercial Sphere

Forms

Advertisements, Tourist brochure, Recipe Writing

Individual Creative Activity

Book/film reviews, Travelogues, Memoirs, Diary Entry, Biography (Max. 300 words), Autobiography (Max. 300 words), Personal/Social/Cultural/Instagram poems/blogs

Course Material

Modules I & II

Creative Writing: A Beginner's Manual by Dev, Anjana Neira et al. Pearson Longman, 2009.

Reference

Modules III

Book Review

www.writingcenter.unc.edu/tips-and-tools/book-reviews/

www.writingcenter.unc.edu/esl/resources/writing-critique/

Film Review

www.wikihow.com

“How to Write a Movie Review (With Sample Reviews)”

Travelogues

www.researchgate.net/publication/274640565_TRAVELOGUES_AN_INNOVATIVE_AND CREATIVE_GENRE_OF_LITERATURE

www.academichelp.net/create-writing/write-travelogue.html

Memoir

www.selfpublishingschool.com/how_to_write_a_memoir/

“How to Fast Draft Your Memoir with Rachael Herron”

www.youtube.com

Diary Entry

www.reliving.co.uk/write-a-diary-entry-expressing-your-feelings/

Biography

www.masterclass.com/articles/how-to-write-a-biography#6-tips-on-how-to-write-a-biography/

Autobiography

www.theclassroom.com/write-autobiography-university-4581.html/

“How to Write an Autobiography: The Ultimate Guide with Pro Tips”

www.essaypro.com/blog/autobiography

Blogs

“How to Write a Blog Post: A Step-by-Step Guide”

blog.hubspot.com

www.wordstream.com>blog>2015/02/09>how-to-write-a-blog-post

Instagram Poems/Blogs

www.writersxp.com>how-to-become-an-instagram-poet

www.business2community.com>instagram>14-blogging...>02308043

Advertisements

“Creativity in Advertising-Harvard Business Review by Werner Reinartz and Peter Saffert

www.hbr.org>2013/06>creativity-in-advertising-when-it-w.../

Tourist Brochure

www.library.uncg.edu>nclitmap>TravelBrochureInclusion

www.wikihow.com>...>ArtMedia>Brochures>

Recipe Writing

www.sharonpalmer.com>rules-for-good-recipe-writing

www.thekitchn.com>how-to-write-a-recipe-58522

“How to write a recipe” by Jessica Focht 1 Nov. 2019

www.grammarly.com/blog/how-to-recipe/

Reviews - Commercial

Product

www.impactbnd.com/blog/how-to-write-product-reviews/

General Reference

Abrams, M. H., Geoffrey Galt Harpham. A Glossary of Literary Terms Eleventh Edition. Cengage Learning

Cheney, Theodore A. Rees. Writing Creative Nonfiction: Fiction Techniques for Crafting Great Non-Fiction Writing and Journalism. Ten Speed Press

Cuddon, J. A., Dictionary of Literary Terms & Literary Theory. Penguin.

Earnshaw, Steven. Ed. The Handbook of Creative Writing. Edinburgh University Press.

Mills, Paul. The Routledge Creating Writing Coursebook. Routledge.

Morley, David. The Cambridge Introduction to Creative Writing. Cambridge University Press.

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

Roney, Lisa. Serious Daring: Creative Writing in Four Genres. Oxford University Press.

Zinsser, William. On Writing Well: The Classic Guide to Writing Non-Fiction. HarperCollins.

https://www.scribendi.com/advice/best_book_blogs_2015.en.html

Note: How to implement this course

Students should be exposed to the above as far as possible in the classroom sessions. Since there are many forms listed, group work and division of work along with self-teaching activities may be resorted to. Keeping this in view, certain items in the syllabus have been listed for individual/team writing. Writing workshops should also be conducted.

SEMESTER VI
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Elective Course 4: EN 1661.4 English for the Media

No. of credits: 2

No. of instructional hours: 3per week [Total: 54 hours]

Aim: To introduce the essential requirements of writing for the media.

Objectives

1. To familiarize students with the process of writing for the media
2. To make them familiar with the specific use of English in the field of media
3. To generate interest in various aspects of media and thereby to equip them with the basic writing skills required for the same.

Course Outcome

CO 1: Generate interest in various aspects of media and thereby to equip them with the basic writing skills required for the same.

CO 2: Enable the students to take up jobs in the media industry- both in the print, broadcast and the new media.

CO 3: Equip the students with the necessary writing procedures so that they can initiate themselves into the media industry even without doing a specialized programme on the topic.

CO 4: Promote their writings with the help of the new media

CO 5: Instill confidence in learners to choose a profession in media.

Module I Writing for the print media

Newspaper: Writing headlines – Analysing newspaper articles - Practising interview skills – Planning and writing a newspaper article

Magazine: Composing magazine covers – Planning the contents of a magazine – Giving instructions for a photo shoot – Planning and writing a true life story.

Module II Writing for Radio, Television and Film

Radio: Understanding the language of radio presenters – Understanding the production process – Planning a newlist – Giving post production feedback.

Television: Understanding the pre-production process – Organising a filming schedule – Filming on location – Editing a TV documentary

Film: Writing a screenplay – Pitching successfully – Organising a shoot – Writing a film review.

Module III Writing for advertisements and New media

Advertisement and Marketing: Selling your services to a potential client – Creating a print advert – Creating a screen advert – Presenting a finished advert – Analysing market trends and taking action – Setting up a marketing communication strategy – Organising the relaunch of a product – Evaluating the success of a relaunch.

New Media: Briefing a website designer – Analysing problems and providing solutions – Planning and writing a blog – Creating a podcast.

Core Reading:

Ceramella, Nick and Elizabeth Lee. Cambridge English for the Media. Cambridge UP, 2008.

Recommended Reading

Allen, Victoria, Karl Davis et al. Cambridge Technicals Level 3 Digital Media. Hodder, 2016.

Axford, Barrie and Richard Huggins. New Media and Politics. Sage, 2001.

Hayward, Susan. Cinema studies: The Key Concepts. Routledge, 1996.

Manovich, Lev. The Language of New Media. Cambridge: MIT P, 2002.

Ogilvy, David. Ogilvy on Advertising. Welbeck. 2007.

Ouellette, Laurie. The Media Studies Reader. Routledge, 2012.

Parthasarathy, Rangaswami. Here is the News! Reporting for the Media. Sterling Publications. 1998.

Raman, Usha. Writing for the Media. OUP, 2009.

Ryan, Michael and James W Tankard. Writing for Print and Digital Media. McGraw-Hill, 2005.

e-resources

https://www.google.co.in/books/edition/Designing_New_Media/

https://www.google.co.in/books/edition/AS_Media_Studies

https://www.google.co.in/books/edition/Social_Media_and_Democracy

https://www.google.co.in/books/edition/Writing_Feature_Articles

https://www.google.co.in/books/edition/Writing_Space

<http://downloads.bbc.co.uk/writersroom/scripts/bbcradioscene.pdf>

<https://indiegroundfilms.files.wordpress.com/2014/01/titanic-numbered.pdf>

<https://podcasts.google.com/>

SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Elective Course 5: EN 1661.5 20th Century Regional Literatures in English Translation

No. of credits: 2

No. of instructional hours: 3per week [Total: 54 hours]

Aim : Introduce and broaden the knowledge about the richness of regional literatures.

Objectives

1. Introduce the diversity of the nature and features of literary productions within the country and to synthesis ideas that connect them
2. Equip to analyze and defend a plurality of paradigms that will enable a greater understanding of the complex and interdisciplinary nature of translation.
3. Enhance the competence and skill development in the area of translation studies.

Course Outcome

CO 1: Think creatively and critically within and beyond the singularity of regional literature

CO 2: Overcome language barrier in the appreciation of literature

CO 3: Equip to identify the uniqueness as well as the shared history of the regional literatures

CO 4: Engage in translating regional texts into English

CO 5: Be able to evaluate their own competences in translation and will be capable of selecting specialized translation courses for higher studies and also as profession.

COURSE OUTLINE

Module I: Poetry

1. Amrita Pritam (Punjabi) “ Oedipus”
<http://apnaorg.com/books/english/selected-poems-amrita-pritam/selected-poems-amrita-pritam.pdf>
2. Ka. Naa. Subramanyam (Tamil)”Experience” Sachidananda,K. ed. Signature: *One Hundred Indian Poets*. NBT 2006.
3. Navakanta Baruna (Asamiya) “Tete-a-tete”
<https://www.poemhunter.com/poem/tete-a-tete-4/>
4. Sitakant Mahapatra (Oriya) ‘Death of Krishna” (*Death Of Krishna And Other Poems* by Sitakant Mahapatra Calcutta : Rupa & Co., 1992.
5. K.Ayappa Paniker “Bhagavathykunjamma's Bharatanatyam”

<https://www.poemhunter.com/ayyappa-paniker/poems/>

Module II:

Fiction/ Non-Fiction

1. Perumal Murgan : *Poonachi: or the Story of a Black Goat* Pushkin Press, 2020.
2. U R Ananthamurthy : *Samskara: A Rite for A Dead Man* New Delhi Oxford University Press 2013

Short Story:

1. Ismat Chughtai ‘The Quilt’ https://archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai_djvu.txt.
2. Fakir Mohan Senapati “Rebati” <https://www.scoop.it/topic/tghnpv/p/4099690484/2018/07/24/rebati-by-fakir-mohan-senapati-pdf995>
3. Amin Kamil: “Cock Fight” <http://kamil.neabinternational.org/cockfight.htm>

Module III: Drama

1. Vijay Tendulkar : *His Fifth Woman* (*THE CYCLIST and HIS FIFTH WOMAN*) Oxford University Press, 2006.
2. Salish Alekar: *The Dread Departure* (Collected Plays of Satish Alekar by Satish Alekar New Delhi ; Oxford : Oxford University Press, 2010)

Recommended Reading

Abdulla, V. and R.E. Asher, Ed. *Wind Flowers*. New Delhi: Penguin, 2004.

Adil Jussawalla (ed) *New Writing in India* Harmondsworth: Penguin. 1974.

Ashly C N .tr. *O Hendriyude Theranjedutha Kathakal* by. Papion, Kozhikodu.

Bhattacharya, Bhabani (ed.) *Contemporary Indian short stories Volume II* Sahitya Akademi, 2006

Catford, J. C. 1965. *A Linguistic Theory of Translation*. London: Oxford University Press.

Gokak V.K. (ed). *Literatures in Modern Delhi*: The Publication Indian Languages Division, 1957

Hatim, Basil and Jeremy Munday. *Translation: An Advanced Resource Book*. London: Routledge, 2004.

Mukherjee, Meenakshi and Nissim Ezekiel. (ed) *Another India*, New Delhi: Penguin, 1990.

Nandi, Pritish ed. *Selected Poems of Amrita Pritam Dialogue* Calcutta Publication, 2001.

Sachidananda, K. ed *Signature: One Hundred Indian Poets* . NET India New Delhi 2000

Palumbo, Giuseppe. *Key Terms in Translation Studies*. Continuum, 2009.

Vasudevan Nair, M.T. *Kuttiedathi and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.

Ramakrishnan, Malayattoor. *Roots*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.

.Basheer, Vaikom Muhammed. *Poovan Banana and Other Stories*. Abdulla, V. tr. Hyderabad: Orient Black Swan, 2009.

Sreedhara Menon ,Vyloppilly .Vanampadiyodu' (Translation of Keats' Ode to a Nightingale)

e-resources:

(<http://kamil.neabinternational.org/cockfight.htm>)

(<https://www.scoop.int/topic/tghpnpv/p/4099690484/2018/07/24/rebati-by-fakir-mohan-senapati-pdf995>)

https://archive.org/stream/LihaafTheQuiltIsmatChughtai/Lihaaf%20%5BThe%20Quilt%5D%20-%20Ismat%20Chughtai_djvu.txt

<https://www.poemhunter.com/ayyappa-paniker/poems/>

<https://www.epw.in/engage/article/case-collaborative-translation-literary-texts-south-asia>

<https://www.poetrytranslation.org/poems/from/india>

<https://kitaab.org/2018/01/19/100-great-indian-poems-editors-note-and-8-poems/>

<http://indianpoetrytranslations.blogspot.com>

<https://www.worldliteraturetoday.org/blog/poetry/three-poems-india-kedarnath-singh>

<https://zubaanbooks.com/found-in-translation-stories-from-india/>

<http://osou.ac.in/eresources/CIT-01-Unit-01-Meaning,%20Nature%20and%20Scope%20of%20Translation.pdf>

SEMESTER VI
FIRST DEGREE PROGRAMME IN
B A ENGLISH LANGUAGE AND LITERATURE (CBCS System)

Elective Course 6: EN 1661.6 Copy Editing

No. of credits: 2

No. of instructional hours: 3per week [Total: 54 hours]

Aim: Introduce a skill and career oriented course

Objectives

1. Familiarize students with the concepts of copy- editing and impart basic copy-editing skills.
2. Give exposure to the practice of copy editing
3. Open up areas of further possibilities regarding choice of career.

Course Outcome

CO 1: Gain Through knowledge og the theoretical and practical knowledge of copy editing

CO 2: Copy-edit non–technical materials of moderate difficulty.

CO 3: Produce consistently well-organized written discourse.

CO 4: Find employment in the editing field as copy-editors, sub-editors and webeditors.

CO 5: Help them find employment in the publishing field

COURSE OUTLINE

Module I

What is copy-editing - scope and need - various typescripts - electronic - conversion of manuscripts - copy-editing - preliminary steps.

Module II

Preparing the text - the quantity of copyediting needed - interacting with the author - creation of selfcontained, well-edited copies and books - coherence and consistency - the question of copyrights - acknowledgements and other legal issues - incorporating illustrations - copy-editing blurbs and titles and cover descriptions - dealing with multiauthorship - proof-reading - repeated proofs.

Module III

The problem of style - the concept of in-house style - in-house style manuals - the question of grammar – abbreviations – concord – nouns - proper nouns – punctuation – spelling – ambiguity – dates – money measurements - a brief understanding of the make-up of a standard book - preliminary pages - indexing a book - bibliographical references - special books like scientific and technological books - On-screen copy editing – definition - scope - different types - technical issues involved - legal and safety concerns - software tools.

Module IV

Practice session On grammatical trouble points - use of MLA Handbook as an in-house style manual – basic copyediting using materials such as assignments and projects from students - use of electronic versions of these materials for onscreen copy- editing practice.

Recommended Reading

Butcher, Judith, et al. Butcher's Copy-editing, Fourth Edition. New Delhi:

Chicago Manual of Style, 15th Edition of Manual of Style. University of Chicago, 2003.

Greenbaum, Sidney and Janet Whitcut, Longman Guide to English Usage. Harmondsworth: Penguin, 1996.

Huddleston, R and Geoffrey K. Pulia, A Student's Introduction to English Grammar. CUP, 2005.

New Hart's Rules; The Handbook of Style for Writers and Editors. Oxford University Press, 2005.

New Oxford Dictionary for Writers and Editors: The Essential A to Z Guide to the Written Word. OUP, 2005.

Suttcliffe, Andrea J, Ed., The New York Public Library Writer's Guide to Style and Usage. Macmillan, 2000.

Turto, ND and Heaton, JB. Dictionary of Common Errors. Longman, 1998.

SEMESTER VI

FIRST DEGREE PROGRAMME (CBCS System)

Common guidelines for Project/Dissertation

B.A. ENGLISH LANGUAGE AND LITERATURE: EN 1645

Credits: 4

Total Instructional hours: 3 per week [Total: 54 hours]

A. Guidelines for Teachers:

1. The Project/Dissertation should be done under the direct supervision of a teacher of the department, preferably the Faculty Advisor for the sixth semester. However the work of supervising the Projects should be distributed equally among all the faculty members of the department.
2. The teaching hours allotted in the sixth semester for the Project/Dissertation [i.e., 3 hours/week] is to be used to make the students familiar with Research Methodology and Project writing.
3. A maximum of five students will work as a group and submit their project as a [single] copy for the group. The members of a group shall be identified by the supervising teacher. Subsequently each group will submit a project/dissertation and face the viva individually/separately.
4. The list containing the groups and its members should be finalized at the beginning of the sixth semester.
5. Students should identify their topics from the list provided in consultation with the supervising teacher or the Faculty Advisor of the class [Semester 6] as the case may be. The group will then collectively work on the topic selected.
6. Credit will be given to original contributions. So students should not copy from other projects.
7. There will be an external evaluation of the project by an External examiner appointed by the University. This will be followed by a viva voce, which will be conducted at the respective college jointly by the external examiner who valued the projects/dissertations and an internal examiner. All the members within the group will have to be present for the viva voce. The grades obtained [for external evaluation and viva voce] will be the grade for the project/dissertation for each student within that group.
8. The Project/Dissertation must be between 20 and 25 pages. The maximum and minimum limits are to be strictly observed.
9. A Works Cited page must be submitted at the end of the Project/Dissertation.
10. There should be a one-page Preface consisting of the significance of the topic, objectives and the chapter summaries.

11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.

B. General guidelines for the preparation of the Project:

- Paper must of A4 size only.
- One side Laser Printing.
- Line Spacing: double.
- Printing Margin: 1.5 inch left margin and 1 inch margin on the remaining three sides.

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- Font: Times New Roman only.
- Font size: Main title -14/15 BOLD & matter - 12 normal.
- The project need be spiral-bound only.
- Paragraphs and line spacing: double space between lines [MLA format].
- Double space between paragraphs. No additional space between paragraphs.
- Start new Chapter on a new page.
- Chapter headings (bold/centred) must be identical as shown:

Chapter One

Introduction

- Sequence of pages in the Project/Dissertation:
 - i. Cover Page.
 - ii. First Page.
 - iii. Acknowledgement, with name & signature of student.
 - iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
 - v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.
- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.
- Chapter divisions: Total three chapters.

Preface

Chapter One: Introduction - 5 pages

Chapter Two: Core chapter - 15 pages

Chapter Three: Conclusion - 5 pages.

Works Cited

[Numbering of pages to be done continuously from Chapter One onwards, on the top right hand corner]

C. Specific guidelines for preparation of Project:

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc. should be furnished only on the first page.
3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

D. Selection of Topics:

Students are permitted to choose from any one of the following areas/topics. Selection of topics/areas has to be finalized in the course of the first week of the final semester itself with the prior concurrence of the Faculty Advisor / Supervisor:

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].
4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [News from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].
7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Anees Jung, etc.

8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal Txtng: the GR8 Dbt. OUP, 2008]
10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

E. Details of Course Contents:

(1) Academic writing: The following areas are to be made familiar to the students during the course of the 3 instructional hours/week set aside for the same in the sixth semester:

- (a) Selecting a Topic
- (b) Compiling a Working Bibliography
- (c) Writing Drafts
- (d) Plagiarism and Academic Integrity
- (e) Mechanics of Writing
- (f) Methods of quoting texts:
- (g) Format of the Research Paper

Reference text: *M.L.A. Handbook* 8th Edition.

(2) Documentation of sources in the works cited page(s): Samples of different types of sources will be provided.

Question Paper Pattern

No questions should be asked from Additional/ Suggested/ Recommended Reading.

Max. Marks: 80

Time: 3 hours

Part One

10 questions to be answered, each in a word or sentence. **(10 x 1=10marks)**

Part Two

Eight questions to be answered from a total of 12 and to be written in not more than 50 words.

(8 x 2= 16marks)

Part Three

Six questions to be answered from a total of 9 and to be written in around 100words.

(6 x 4 = 24marks)

Part Four

Two questions to be answered out of four and to be written in not less than 300 words.

(2 x 15= 30marks)

S5VG



File Ref.No.24031/Ac A V/2022/UOK

UNIVERSITY OF KERALA

(Abstract)

First Degree Programme in English Language and Literature under CBCS System - Deletions and replacements in the Syllabus of Vth and VIth Semesters - w.e.f 2020 admissions - Approved - orders issued.

Ac A V

6697/2022/UOK

Dated: 25.08.2022

Read:-1. UO No.3583/2020/UOK dated 12.11.2020.

2. Minutes of the Additional meetings of the Board of Studies in English (Pass) held on 16.06.2022 and 30.06.2022.

3. Email dated 30.07.2022 from the Dean, Faculty of Arts.

4. Item no.(52) of the Minutes of the meeting of the Standing Committee of the Academic Council, held on 05.08.2022.

ORDER

The Scheme and Syllabus for First Degree Programme in English Language and Literature under CBCS system was revised w.e.f 2020 admissions vide U.O read as (1) above.

The Additional meetings of the Board of Studies in English (Pass) vide paper read as (2) above, recommended to effect some deletions and replacements in semester V and VI of First Degree Programme in English Language and Literature under CBCS system, considering the requests from students to reduce/simplify the contents of the Syllabus of BA English Language and Literature.

Accordingly, the Chairperson, Board of Studies in English (Pass) submitted the deletions and replacements in Semester V and VI, to be effected in the Syllabus of First Degree Programme in English Language and Literature under CBCS system revised w.e.f 2020 admissions. The Dean, Faculty of Arts endorsed the recommendations of the Board of Studies in English (Pass) vide paper referred (3) above.

The Standing Committee of the Academic Council vide paper read as (4) above, recommended to approve the deletions and replacements in the syllabus of semester V and VI of First Degree Programme in English Language and Literature under CBCS system to be implemented w.e.f 2020 admissions, as recommended by the Board of Studies in English (Pass) and as endorsed by the Dean, Faculty of Arts.

The Vice-Chancellor, subject to reporting to the Academic Council, approved the above recommendations of the Standing Committee of the Academic Council.

The deletions and replacements to be effected in the syllabus of Semester V and VI is appended.

Orders are issued accordingly

DATE: 25.08.2022 AC A V 2022 UOK Approved by DEPUTY REGISTRAR on 25.08.2022 11:26 AM Page 7



MAYADEVI C.B

DEPUTY REGISTRAR
For REGISTRAR

To

1. PS to VC/PVC
2. PA to Registrar/CE
3. The Dean, Faculty of Arts
4. The Chairman, Board of studies in English (Pass)
5. The Principals of Affiliated Colleges
6. The Director, Computer Centre
7. JR (CBCS)
8. DR (CBCS/ES)
9. AR (EB)/CBCS/ES//IT Cell (Exams)
10. CBCS /ES sections/EB sections
11. PRO/ Enquiry
12. Stock File/ File Copy

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Sd/-
Section Officer

Deletions and Replacements- Semester V and VI

FIRST DEGREE PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
CBCS System (2020 Admission Onwards)

SEMESTER V

Core Course 6: EN 1541 - Literature of Late 20th Century and 21st Century

Module II African-American Literature

August Wilson. *Ma Rainey's Black Bottom* (play). (Removed)

Module IV Climate Fiction

Ian McEwan: *Solar* (Removed)

Core Course -7: EN 1542 - Postcolonial Literatures

Module IV Drama and Visual Media

Niki Caro (dir) – *Whale Rider* (Caro, Niki, and Witihimaera. *Whale Rider*. Icon Home Entertainment. 2008) (Removed)

Core Course 8: EN 1543 - 20th Century Malayalam Literature in Translation

Module II Fiction

Short Story

N. S. Madhavan: "Higuita" (Removed)

Ashitha: "In the Moonlit Land" (Removed)

Module III Non-Fiction

J Devika. "Imagining Women's Social Space in Early Modern Kerala". Section II (Page no 9-16) (Removed)

Core Course 10: EN 1545 - Criticism and Theory

(Replaced)

Module I Western Critical Thoughts

(Introduce the critical concepts mentioned)

Classical:

Plato: *Meno*

Aristotle: *Concept of Tragedy and Tragic Hero*



Longinus: Romantic and the Sublime

Neo Classical:

Dryden: On Poetry and English Drama

Johnson: Classicism

Pope: Poetry and Criticism

Romantic:

William Wordsworth: On Language and Poetry

Victorian:

Matthew Arnold: Touchstone method, Arnold's idea of the critic

Modernism:

T.S. Eliot: Tradition and the concept of Impersonality

Module II Indian Aesthetics

The Evolution of Indian Poetics-Art and Aesthetics of Dramatic Experience-Bharatamuni-Natyasastra - Rasa Theory-Alamkara- Ritisiddhant- DhvaniSiddhant- Vakrokti- Auchitya

(Mention the importance of the above schools of thought in Indian Criticism and their relation to Western Criticism like Rasa is equivalent to purgation or catharsis. Dhvani and symbolism, vibhavas and objective correlative, Alamkara and Rhetorics. Vakrokti and Ambiguity etc.)

Module III A Brief Introduction to Critical Concepts

1. New Criticism - Russian Formalism
2. Structuralism and the arbitrariness of the Linguistic Sign
3. Deconstruction
4. Feminisms -Waves of Feminism
5. Psychoanalytic Criticism: (Id, Ego, Super ego)
6. Postcolonial Criticism: (Orient/Occident, Eurocentrism, Othering, Subaltern)
7. Art for Art's Sake
8. Modernism, Postmodernism

Module IV Conceptual Response

Response to a passage using prescribed concepts

SEMESTER VI

Core Course: II EN 1641- Gender Studies

Module I Introduction to Gender Studies

Judith Lorber. "The Social Construction of Gender." (Removed)



Core Course 12-EN 1642- Indian Writing in English

Module II Poetry

Michael MadhusudanDutt: "I Sigh for Albion's Distant Shore"(Removed)

Eunice de Souza: "Advice to Women"(Removed)

Module III Fiction and Non Fiction

Amitav Ghosh's *The Glass Palaceto* be replaced by *The Shadow Lines*(Replaced)

Dr. Lakshmi Priya N
Chairman
BOS in English (Pass)
University of Kerala

