



**ST. THOMAS' COLLEGE
(AUTONOMOUS)
THRISSUR**

***Affiliated
to the
UNIVERSITY OF CALICUT***

**SYLLABUS
FOR
UNDERGRADUATE PROGRAMMES**

***IN
ENGLISH***

(2020 Admissions onwards)

Revised Syllabus (w.e.f 2020 admission) of

B.A. Programme in

ENGLISH LANGUAGE AND LITERATURE

(CBCSS- UG)

CHOICE BASED CREDIT SEMESTER SYSTEM (CBCSS)

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COURSES AND CREDITS

Serial No.	COURSE	CREDITS
1	COMMON COURSES	22 +16 = 38
2	CORE COURSES INCLUDING PROJECT & ELECTIVES	63
3	OPEN COURSES	3
4	COMPLEMENTARY COURSES	16
5	AUDIT COURSES	16
6	EXTRA CREDIT ACTIVITIES	4
	TOTAL	140

LIST OF COMMON COURSES (ENGLISH) FOR ALL UG PROGRAMMES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1A01	1	TRANSACTIONS – ESSENTIAL ENGLISH LANGUAGE SKILLS	4	3	7
2	ENG1A02	1	WAYS WITH WORDS – LITERATURES IN ENGLISH	5	3	9
3	ENG2A03	2	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS	4	4	11
4	ENG2A04	2	ZEITGEIST – READINGS ON CONTEMPORARY CULTURE	5	4	13
5	ENG3A05	3	SIGNATURES – EXPRESSING THE SELF	5	4	15
6	ENG4A06	4	SPECTRUM – LITERATURE AND CONTEMPORARY ISSUES	5	4	17
		TOTAL	22 CREDITS			

COMMON COURSES (ENGLISH) TO BE OPTED FOR SPECIFIC PROGRAMMES

Serial No.	PROGRAMME	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4
1	B.A./ B.Sc	A01 A02	A03 A04	A05	A06
2	BCom and other LRP	A01 A02	A03 A04		

CORE COURSES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1B01	1	INTRODUCING LITERATURE	6	5	10
2	ENG2B02	2	APPRECIATING POETRY	6	5	13
3	ENG3B03	3	APPRECIATING PROSE	4	4	15
4	ENG3B04	3	ENGLISH GRAMMAR AND USAGE	5	4	17
5	ENG4B05	4	APPRECIATING FICTION	5	4	19
6	ENG4B06	4	LITERARY CRITICISM	4	4	21
7	ENG5B07	5	APPRECIATING DRAMA AND THEATRE	5	4	23
8	ENG5B08	5	LITERARY THEORY	5	4	25

9	ENG5B09	5	LANGUAGE AND LINGUISTICS	5	4	27
10	ENG5B10	5	INDIAN WRITING IN ENGLISH	5	4	30
11	ENG6B11	6	VOICES OF WOMEN	5	4	32
12	ENG6B12	6	CLASSICS OF WORLD LITERATURE	5	4	34
13	ENG6B13	6	FILM STUDIES	5	4	36
14	ENG6B14	6	NEW LITERATURES IN ENGLISH	5	4	38
15	ENG6B15/ 16/17/18/19/20	6	ELECTIVES	3	3	40/42/44/ 46/48/50
16	ENG6B21/ ENG6B22	5 and 6	PROJECT/ RESEARCH METHODOLOGY	2 per semester	2	52/55
17	SCHEME OF EXAMINATION					72
			TOTAL		63 CREDITS	

Study Tour

Students may be taken on a study tour to any of the premier institutions of language, culture, art, film or media within the country during the Vth or VIth semesters

ELECTIVES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	PAGE NO.
1	ENG6B15	6	LITERATURE OF THE MARGINALIZED	3	40
2	ENG6B16	6	DIGITAL LITERATURE AND ENGLISH	3	42
3	ENG6B17	6	WRITING FOR THE MEDIA	3	44

4	ENG6B18	6	TRANSLATION STUDIES	3	46
5	ENG6B19	6	ENGLISH LANGUAGE EDUCATION	3	48
6	ENG6B20	6	SHAKESPEARE	3	50

OPEN COURSES

(FOR STUDENTS OF OTHER DISCIPLINES)

Open Course offers chances for any undergraduate students in an institution to take a course of their own choice, from other disciplines in the same institution.

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/ WK	CREDITS	PAGE NO.
1	ENG5D01	5	ENGLISH FOR COMPETITIVE EXAMINATIONS	3	3	57
2	ENG5D02	5	CREATIVE WRITING IN ENGLISH	3	3	59
3	ENG5D03	5	APPRECIATING LITERATURE	3	3	61

DUAL CORE PROGRAMMES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/ WK	CREDITS	PAGE NO.
1	ENG1B01	1	INTRODUCING LITERATURE	6	5	10
2	ENG2B02	2	APPRECIATING POETRY	6	5	13
3	ENG3B03	3	APPRECIATING PROSE	4	4	15
4	ENG3B04	3	ENGLISH GRAMMAR & USAGE	5	4	17
5	ENG4B06	4	LITERARY CRITICISM	4	4	21
6	ENG5B23	5	APPRECIATING DRAMA	5	5	70

7	ENG5B09	5	LANGUAGE & LINGUISTICS	5	4	27
9	ENG6B11	6	VOICES OF WOMEN	5	4	32
10	ENG6B(15/16/17/	6	ELECTIVES	3	3	40/42/44/46/48/50
11	PROJECT/ RESEARCH METHODOLOGY ENG6B21	5 & 6		2 per semester	3	52/55
TOTAL			41 CREDITS			

***Project can be chosen either from Core English or from other core**

Complementary Courses

Complementary Courses provide learners with openings to disciplines ancillary to core Courses. They give opportunities to explore areas contiguous to English Language and Literature and also of reciprocal interest. There are **Type I** and **Type II** Complementary Courses. There shall be only one Complementary Course in a semester for B A Programmes. Type I Complementary Courses are taught in Semester I and IV. Type II Complementary Courses are taught in Semester II and III.

COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH (UG) FOR OTHER UG PROGRAMMES

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/WK	CREDITS	PAGE NO.
1	ENG1(2)C01	½	ENGLISH FOR COMMUNICATION COURSE I ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION	6	4	63
2	ENG4(3)C01	¾	ENGLISH FOR COMMUNICATION COURSE II ASPECTS OF READING AND WRITING	6	4	65
TOTAL				8 CREDITS		

**COMBINATION OF COMPLEMENTARY COURSES OFFERED FOR B.A.
ENGLISH PROGRAMME**

Table 1	Table 2
Social and Cultural History of Britain	Modern World History/Journalism/Political Science/Sociology/ Indian Constitution and Politics/ Modern Indian History
Journalism	Political Science/ Electronic Media/ Modern Indian History/ Indian Constitution and Politics
History of English Literature	Social and Cultural History of Britain/ Modern World History/Journalism/Political Science/Sociology/ Indian Constitution and Politics/ Modern Indian History/ Electronic Media
Emergence and Establishment of Islam	Movements and Revivalism in Islam

* Opt one Complementary Course from Table 1 and a corresponding Complementary Course from Table 2. It is not permitted to make options across the table given above

**COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN
ENGLISH (UG) [TO BE OPTED BY STUDENTS OF B.A. ENGLISH
PROGRAMME]**

Serial No.	COURSE CODE	SEMESTER	TITLE OF THE COURSE	HRS/ WK	CREDITS	PAGE NO.
1	ENG1(2)C02	½	HISTORY OF ENGLISH LITERATURE – I	6	4	66
2	ENG4(3)C02	¾	HISTORY OF ENGLISH LITERATURE - II	6	4	68
TOTAL				8 CREDITS		

ABILITY ENHANCEMENT COURSES/ AUDIT COURSES

These are courses which are mandatory for a programme but not counted for the calculation of SGPA or CGPA. There shall be one Audit course each in the first four semesters. These courses are not meant for class room study. The students can attain only pass (Grade P) for these courses. At the end of each semester there shall be examination conducted by the college from a pool of questions (Question Bank). The students can also attain these credits through online courses like SWAYAM, MOOC etc (optional). The list of courses in each semester with credits is given below.

COURSES	SEMESTER	CREDIT
Environment Studies	1	4
Disaster Management	2	4
*Human Rights/Intellectual Property Rights/ Consumer Protection	3	4
*Gender Studies/Gerontology	4	4

* Opt any one of the courses

* Refer to CBCSSUG 2019 Regulations

Extra Credit Activities

Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NCC, NSS and *Swatch Bharath*. Those students who could not join in any of the above activities have to undergo St. Thomas' College (Autonomous) Social Service Programme (STCSSP). Extra credits are not counted for SGPA or CGPA.

Internal Assessment Framework

Item	Marks /20	Marks/15
Assignments	4	3
Test Paper(s)/ Viva voce	8	6
Seminar/Presentation	4	3
Classroom participation based on attendance	4	3
Total	20	15

*Assignments and Seminars may be given from the FURTHER READING section attached to the syllabus of each course.

Split up of marks for test papers/viva voce

Range of Marks in test paper	Out of 8 (Maximum internal marks is 20)	Out of 6 (Maximum internal marks is 15)
Less than 35%		
35% - 45%	2	2
45% - 55%	3	3
55% - 65%	4	4
65% - 85%	6	5
85% - 100%	8	6

Split up of marks for Classroom Participation

Range of Marks in test paper	Range of CRP Out of 4 (Maximum internal marks is 20)	Out of 3 (Maximum internal marks is 15)
50% \leq CRP <75%	1	1
75% \leq CRP <85%	2	2
85 % and above	4	3

External Assessment Framework

End Semester Test Design of Courses with 80 Marks

Question type	No. of Questions	Marks/ Question	Total Marks
Short answers (2/3 sentences)	15	2	Ceiling 25
Paragraph/problem type	8	5	Ceiling 35
Essay Type	2 out of 4	10	20
Total			80
Time			2.5 hrs

End Semester Test Design of Courses with 60 Marks

*For courses with three credits or lesser, the external exam is for 2 hrs with 75 marks(60 external and 15 internal)

Question type	No. of Questions	Marks/ Question	Total Marks
Short answers (2-4 sentences)	12	2	Ceiling 20
Paragraph/problem/application type	7	5	Ceiling 30
Essay Type	1 out of 2	10	10
Total	60		
Time	2 hrs		

DEPARTMENT OF ENGLISH

The Department of English of St. Thomas College (Autonomous), Thrissur organizes the UG Common Course in English for BA/BSc/B Com Students of the College. The duration of the Common Course in English is during the first four semesters of the undergraduate programmes for BA and BSc students of the conventional BSc programmes. In the case of programmes that offer language reduced patterns, it is during the first two semesters (for the students of B Com / BBA/ B Sc Computer Science/Electronics).

Programme Outcome:

- a. Critical Thinking
- b. Effective Communication
- c. Effective Citizenship
- d. Environment and Sustainability
- e. Ethical Living
- f. Social Interaction
- g. Problem Solving and Analytical Skills

UG Common Course in English

The syllabus of the Common Course in English is the same as in the syllabus for 2017 admissions.

ENG1A01

TRANSACTIONS: ESSENTIAL ENGLISH LANGUAGE SKILLS

COURSE CODE	ENG1A01
TITLE OF THE COURSE	TRANSACTIONS: ESSENTIAL ENGLISH LANGUAGE SKILLS
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	72 (4hrs/wk)

1. OBJECTIVES OF THE COURSE

- a. To impart the necessary macro and micro English language skills to learners to enable them to express their feelings, opinions, ideas and thoughts fluently and accurately in a variety of personal and professional contexts.
- b. To create in learners a definitive sense of the stylistic variations of English and how they are used in real life situations.
- c. To inculcate in learners a taste for deeper pursuit and acquisition of advanced level of skills in English.
- d. To guide them on how to participate in discussions and make seminar presentations with special focus on specific vocabularies and styles of usage in such contexts.

2. COURSE OUTCOME

Studying this course, the student will be able to:

- a. Understand the basic elements of English sound system and the underlying causes of pronunciation problems and errors in English language use.
- b. Construct academic vocabulary and the vocabulary for real life contexts.
- c. Use grammatical and sentence structures accurately for comprehensibility.
- d. Express oneself in English in different situations of life.
- e. Use effective strategies of reading extended texts and passages.
- f. Generate professional confidence.

3. COURSE DESCRIPTION

I. COURSE SUMMARY:

Module 1:	Pronunciation	10 hrs
Module 2:	Vocabulary	10 hrs
Module 3:	Grammar	14 hrs
Module 4:	Speaking Skills	12 hrs
Module 5:	Reading Skills	14 hrs
	Evaluation	12 hrs
	Total	72 hrs

II COURSE DETAILS

Module 1: Pronunciation

Introduction--speech sounds-vowels-consonants-basics of word/sentence stress-resolving issues of L1 interference-e/m-learning corner.

Module 2: Vocabulary

Introduction- synonyms-collocations-phrasal verbs-idiomatic expressions- vocabulary in everyday social contexts- e/m-learning corner.

Module 3: Grammar

Introduction- major tenses-present-past-future-questions and negatives- modals- conditionals-e/m-learning corner.

Module 4: Speaking Skills

Social Communication: Introduction – sounding very polite- making a point/persuading- giving opinions/preferences-encouraging/comforting- making suggestions/regrets.-complimenting-guessing- telephoning in English.

Academic Communication: discussion skills – presentation skills-debating skills- e/m-learning corner.

Module 5: Reading Skills

Introduction-effective reading comprehension skills-understanding generic/specific ideas /factual information-vocabulary in context- implications/tone/attitude/ viewpoint.

Core Text:

Code	Title	Author	Publisher
ENG1 A01	TRANSACTIONS: ESSENTIAL ENGLISH LANGUAGE SKILLS	Dr. Kunhammad K.K. & Dr. Abdul Latheef V	University of Calicut

ENG1A02: WAYS WITH WORDS: LITERATURES IN ENGLISH

COURSE CODE	A02
TITLE OF THE COURSE	WAYS WITH WORDS: LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	90(5 Hours / Week)

1. OBJECTIVES OF THE COURSE

- a. To help students develop the acumen to read, appreciate and discuss literature.
- b. To introduce students to the linguistic qualities of a literary text and to unravel the many meanings of the text
- c. To acquaint the students with different genres of literature and to analyze them.

2. COURSE OUTCOME

- a. To understand elements of poetry, fiction, nonfiction and drama in English
- b. To analyse the poetry of Shakespeare, John Keats, Robert Frost, Dilip Chitre, Maya Angelou, Gabriel Okara and Bob Dylan
- c. To analyse short stories of W. Somerset Maugham, Graham Greene, Roald Dahl, and Patricia Grace
- d. To analyse essays of E V Lucas and Carl Sagan
- e. To analyse One Act Play of Tennessee Williams
- f. To assess and appreciate different literary genres

3. COURSE DESCRIPTION

I. COURSE SUMMARY

Module 1:	Poetry	23 hrs
Module 2:	Short Story	25 hrs
Module 3:	Essay	20hrs
Module 4:	One Act Play	10 hrs
Evaluation:		12hrs
Total		90 hrs

II. COURSE DETAILS

Module 1: Poetry

1. Sonnet 29 : Shakespeare
2. Ode to Autumn: John Keats
3. A Roadside Stand: Robert Frost
4. The House of My Childhood: Dilip Chitre
5. Old Folks Laugh: Maya Angelou
6. Once Upon A Time: Gabriel Okara
7. The Times They Are A-Changing : Bob Dylan

Module 2: Short Story

1. Appointment in Samarra: W. Somerset Maugham
2. A Shocking Accident: Graham Greene
3. Lamb to the Slaughter: Roald Dahl
4. It Used to Be Green Once : Patricia Grace

Module 3: Essay

1. Bores: E. V Lucas
2. Night Walkers and Mystery Mongers: Sense and Nonsense at the Edge of Science: Carl Sagan

Module 4: One Act Play

1. Something Unspoken: Tennessee Williams

Core text

Code	Title	Author	Publisher
ENG1 A02	WAYS WITH WORDS LITERATURES IN ENGLISH	BoS, University of Calicut	University of Calicut

ENG2 A03 WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS

COURSE CODE	ENG2 A03
TITLE OF THE COURSE	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4hrs/wk)

1. OBJECTIVES OF THE COURSE

- a. To develop writing skills, to learn to integrate writing and thought and to apply the conventions of academic writing correctly
- b. To acquire the correct sense of format, syntax, grammar, punctuation and spelling
- c. To acquire concepts, principles and vocabulary of reasoning and argumentation and use analysis, synthesis and evaluation to advance arguments
- d. To gain an understanding of discourse conventions ranging from structure and paragraphing to tone and mechanics

2. COURSE OUTCOME

- a. To use English academic writing skills to present thoughts and ideas systematically
- b. To understand different type of academic writing and mechanics of writing
- c. To acquire sufficient vocabulary for academic writing
- d. To understand discourse conventions ranging from structure and paragraphing to tone and mechanics pertaining to Professional writing
- e. To prepare notes, précis, letters, resume
- f. To make academic presentation precisely, logically and effectively

2. COURSE DESCRIPTION

I COURSE SUMMARY

Module 1: Process of Writing	18 hrs
Module 2: Elements of Writing	12hrs
Module 3: Writing for Professional Purposes I	18 hrs
Module 4: Writing for Professional Purposes II	12 hrs
Evaluation	12 hrs
Total	72 hrs

II COURSE DETAILS:

Module 1: The Process of Writing

Introduction to Academic writing: What is academic writing - Purpose of academic writing - Types of academic writing - Features of academic writing.

Structuring the Essay: Planning an essay- Brain-storming- Organizing and outlining - Writing a thesis statement - Nature of supporting sentences - Writing paragraphs- Structure of an essay.

Vocabulary for Writing: Selection of vocabulary- Abbreviations- Choice of nouns and adjectives- Appropriate verbs and adverbs- Conjunctions and prepositions- Prefixes and suffixes- Synonyms- Common errors.

Composing the Content: Writing introductions and conclusions- Ordering the paragraphs

- Proof-reading and editing- Finalising the final draft.

Module 2: Elements of Writing

Shaping Strategies: Discussions, persuasions and arguments- Comparison and contrast- Cause and effect- Defining and classifying Problems and solutions Mechanics and conventions of Writing: Punctuations, Use of articles, Relevance of examples, Generalizations, Academic style.

Module 3: Writing for Professional Purposes I

Writing Reviews: Reviewing books – Reviewing movies - Writing product reviews

Writing

Case Studies

Writing Reports: Feasibility report, Progress reports, Evaluative reports

Surveys: Conducting surveys- Designing questionnaires, Collecting data - Writing descriptive reports

Module 4: Writing for Professional Purposes II Writing CVs

Letter Writing: Transmittal and cover letters - Emails

Writing summaries

Writing memos On writing blogs

Etiquette in writing

Core Text:

Code	Title	Author	Publisher
ENG2 A03	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS	Dr. Anvar Sadhath V.P. & Dr. Jacob George	University of Calicut

ENG2 A04 ZEITGEIST: READINGS ON CONTEMPORARY CULTURE

COURSE CODE	ENG2 A04
TITLE OF THE COURSE	ZEITGEIST: READINGS ON CONTEMPORARY CULTURE
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2

NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

1. OBJECTIVES OF THE COURSE

- a. To inculcate the values enshrined in the constitution of India and to provide an insight on the secular framework of the country.
- b. To familiarize the learners with concepts such as conservation, sustainability and the life of the marginalized and their interconnectedness.
- c. To foster among learners an awareness of the diverse problems faced by women and the sexual minorities and to promote a culture of inclusion and mutual respect.
- d. To understand the “human” as articulated among the various cultures and promote a multicultural and plural understanding of rights.

2. COURSE OUTCOME

- a. To understand the great values enshrined in the constitution and culture of India.
- b. To understand their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.
- c. To analyze creative representations of human relationships with the non-human world.
- d. To recognize the ways in which societal institutions and power structures impact the material realities of women’s lives.
- e. To apply knowledge for social transformation and the construction of gender.
- f. To carry out the responsibility of promoting social justice and human rights.

3. COURSE DESCRIPTION I COURSE SUMMARY

Module 1:	Social Issues	20 hrs
Module 2:	Environment	20 hrs
Module 3:	Gender	18 hrs
Module 4:	Human Rights	20 hrs
Evaluation		12 hrs
Total		90 hrs

II COURSE DETAILS:

Module 1: Indian Constitution and Secularism

1. Preamble to the Constitution of India
2. Should Gandhi’s Assassin be Killed?: Pearl S. Buck

3. Toba Tek Singh: Hassan Saadat Manto
4. Freedom: Tagore

Module 2: Sustainable Environment

1. The End of Living and the Beginning of Survival: Chief Seattle
2. On Killing a Tree: Gieve Patel
3. Zlatch the Goat: Issac BashevisSinger

Module 3: Gender

1. The Story of an Hour: Kate Chopin
2. The First time I Uttered a Prayer: Lee Mokobe
3. Claiming an Education: Adrienne Rich

Module 4: Human Rights

1. Refugee Blues: W H Auden
2. Amnesty: Nadine Gordimer
3. Akkarmashi: Sarankumar Limbale (Extracts from Chapter 1)
4. The Meaning of Life: Yuval Noah Harari (Extracts from Chapter 19)

Code	Title	Author	Publisher
ENG2 A04	ZEITGEIST: READINGS ON CONTEMPORARY CULTURE	BoS, University of Calicut	University of Calicut

ENG3 A05 SIGNATURES: EXPRESSING THE SELF

COURSE CODE	ENG3 A05
TITLE OF THE COURSE	SIGNATURES: EXPRESSING THE SELF
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

1. OBJECTIVES OF THE COURSE

- a. To enable the students to read and critically appreciate the different genres of expressing the self
- b. To appreciate the fluid and flexible narratives of self expression that transcends the conventions of genre
- c. To understand how personal narratives intersect with the larger social realities
- d. To read personal narratives that move beyond the individual self to express the collective self
- e. To understand how the distinctions between fact and fiction blur in personal narratives

2. COURSE OUTCOME

- a. To enhance the intellectual ability
- b. To develop an aesthetic sensibility of the realities of the world
- c. To analyse various personal narratives which are intersecting with the larger social realities
- d. To identify possible social issues in the contemporary world
- e. To develop a concern for the oppressed sections of society
- f. To adapt best eco-friendly practices

3. COURSE DESCRIPTION

I. COURSE SUMMARY

Module 1:	Autobiographical Writings and Memoirs	28 hrs
Module 2:	Speeches and Testimonies	25 hrs
Module 3:	Diary entries and Letters	25 hrs
Evaluation		12 hrs
Total		90 hrs

II. COURSE DETAILS

Module 1: Autobiographical Writings and Memoirs

1. Memoirs: Pablo Neruda (Excerpts)
2. Pilgrim at Tinker creek: Annie Dillard (Excerpts)
3. I Stand With You Against the Disorder: Jeanette Armstrong
4. When I was Growing Up: Nellie Wong

Module 2: Speeches and Testimonies

1. Art, truth and Politics: Harold Pinter
2. Charlie Chaplin's Final Speech in the movie 'The Great Dictator'
3. Voices from Chernobyl: Svetlana Alexievich (Excerpts)
4. Breaking Silence: Janice Miri Kitani

Module 3: Diary entries and Letters

1. A Diary of a Young Girl: Anne Frank (Excerpts)
2. The Secret Diary of Adrian Mole aged 13 $\frac{3}{4}$: Sue Townsend (Excerpts)
3. Nenjamparamba Letters: M.A. Rahman
4. Gandhi's letter to Adolf Hitler

Core text:

Code	Title	Author	Publisher
ENG3 A05	SIGNATURES: EXPRESSING THE SELF	BoS, University of Calicut	University of Calicut

ENG4 A06 SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES

COURSE CODE	ENG4 A06
TITLE OF THE COURSE	SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

1. OBJECTIVES OF THE COURSE

- a. To make the learners aware of the liberal humanist dimensions of literature and media in the contemporary world.
- b. To enable the learners to understand concepts like globalization, commercialization and Intellectual Property Rights through new literatures.
- c. To inculcate the spirit of universal brotherhood by presenting critiques of race, Xenophobia, war and national borders.

d. To disseminate knowledge about the rights of minorities such as children, animals and the disabled and thus create a positive change in the societal perception of them.

2. COURSE OUTCOME

- a. To analyse and interpret the humanist dimensions of literature and media in the contemporary world
- b. To understand concepts of Liberalization, Privatization and Globalization, Commercialization and IPR (Intellectual Property Rights) in new literatures
- c. To appreciate the spirit of universal brotherhood by presenting critiques of race, xenophobia, war and national borders
- d. To disseminate knowledge about the rights of minorities such as children, animals and the disabled.
- e. To promote gender equality.

3. COURSE DESCRIPTION

I COURSE SUMMARY

Module 1:	Literature and Media	15 Hours
Module 2:	Globalization and IPR	15 Hours
Module 3:	Nation and its Boundaries	24 Hours
Module 4:	The Marginalized and their Rights	24 Hours
Evaluation		12 hours
Total		90 hrs

II. COURSE DETAILS

Module 1: Literature and Media

1. “Divided Times”: Amanda Michalopoulou
2. Komala: Santhosh Echikkanam

Module 2: Globalization and IPR

1. Cheriya Meenukalum Valiya Malsyavum: N. P. Hafis Mohammed
2. Manjal: Satchidanandan
3. What Work Is: Philip Levine

Module 3: Nation and Its Boundaries

1. Home: Warsan Shire
2. Love Across the Salt Desert: K. N. Daruvalla

3. No men are Foreign: James Kirkup
4. Death Fugue: Paul Celan
5. Jamaican Fragment: A.L.Hendricks

Module 4: The Marginalized and their Rights

1. UN Speech: Malala Yousufzai (July 12, 2013)
2. Caring for Animals: Jon Silkin
3. The Cry of the Gull: Emmanuelle Labroire (Excerpts)
4. Average Waves in Unprotected Waters: Anne Tyler

Code	Title	Author	Publisher & Year
ENG4 A06	SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES	BoS, University of Calicut	University of Calicut

B.A. in English & History (Double Main) Programme

CORE COURSES

INTRODUCING LITERATURE

COURSE CODE	ENG1B01
TITLE OF THE COURSE	INTRODUCING LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

COURSE OBJECTIVES: To introduce students to literary texts and their unique conventions and contours – the linguistic, the social, the cultural and the political. The course is more of a search for the ‘why’ and ‘how’ rather than the ‘what’ of literature. Creative texts are analyzed organically in participatory classrooms with teachers and students dialoguing with the texts.

COURSE OUTCOME:

- a. To introduce students to the language of literature, i.e., the meaning-making devices, verb phrases, collocations, linkers, sense groups and their functions in the literary text

- b. To train the students to identify the linguistic structures of poetic texts: symbols, metaphors, and other tropes and equip them in poetic conventions
- c. To recognize diverse points of view within a single text and to understand the rationale of polyphony
- d. To prepare students in reading literary/cultural texts closely, beyond the literal.
- e. To enable students to recognize the dominant voice/s within the text and its agendas
- f. To encourage questioning the text in order to perceive marginalized voices - the voices of the child, Dalit, transgender and female.
- g. To comprehend how the subaltern perspectives question and counter the privileged voices in the mainstream texts

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 18 hrs

Module 2: 18 hrs

Module 3: 30 hrs

Module 4: 30 hrs

Evaluation: 12 hrs

Total: 108 hours

B. COURSE DETAILS:

Module 1: Language and its Literary Nuances

Signifying Devices

The Syntax: Verb Phrases, Adjuncts, Collocations, Linkers, Sense Groups

The Poetic: Comparisons, Exaggerations, Images, Symbols, Iamb, Trochee, Caesura, Enjambment

Texts:

1. Ruskin Bond "Eyes of the Cat"
2. Anton Chekhov "The Death of a Clerk"
3. Alfred Lord Tennyson "The Oak"
4. Langston Hughes "Dreams"
5. Emily Dickinson "Because I could not Stop for Death"

Module 2: Polyphonic Texts

Point of view (diegesis), polyphony and its rationale, single perspective and its dangers

Texts:

1. Freya Stark *Winter in Arabia* (excerpts)
2. Laura Bohannon "Shakespeare in the Bush"
3. Akira Kurosawa dir. *Rashomon*

Module 3: Literature and Ideology

The workings of power structures in literature; explication of the terms -ideology, hegemony, interpellation, discourse, grand narratives, little narratives – using literary texts; literary devices like irony and paradox and their role in reinforcing ideology.

Texts:

1. Arundhati Roy “The God of Small Things”
2. Charlotte Bronte “Jane Eyre”
3. George Orwell “A Hanging”
4. Hansda Sowvendra Shekhars “The Adivasi will not Dance”

Module 4: Perspective of the Subaltern

Dominant voices, marginalized voices, subaltern identities, resisting the norm/authority

Texts:

1. RK Narayan *Swami and Friends* (Excerpt from Chapter XI “In Father’s Presence”)
2. Arun Kamble “Which language should I Speak?” and FM Shinde “Habit”
3. The Letter Q: Ely Shipley<<https://www.poets.org/poetsorg/text/letter-q-ely-shipley>>
4. Maxine Hong Kingston “No Name Woman” READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

- Achebe, Chinua. *Things Fall Apart*. Penguin, 1994.
- Angelou, Maya. *I know Why the Caged Bird Sings*. Bantam, 1971.
- Austen, Jane. *Pride and Prejudice*. Penguin, 2003.
- Bond, Ruskin. “The Night the Roof Blew Off” *Tigers Forever: Poems and Stories*. RatnaSagar, Delhi, 1996.
- Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHUS, 2000.
- Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
- Dasan, M, et al ed. *Oxford India Anthology of Malayalam Dalit Writing*. OUP India, 2012.
- Eagleton, Terry. *How to Read a Poem*. Blackwell, 2007.
- Fry, Stephen. *The Ode Less Travelled: Unlocking the Poet Within*. Arrow, 2007.
- Garner, James Finn. *Politically Correct Bedtime Stories*. Wheeler, 1995.
- Golding, William. *Lord of the Flies*. Penguin, 1954.
- Hemingway, Ernest. “Hills like White Elephants” *Men without Women*. Amereon, 1940.

- McCarthy, Michael and Felicity O'Dell. *English Collocations in Use Advanced Book with Answers: How Words Work Together for Fluent and Natural English (Vocabulary in Use)*. Cambridge UP, 2017.
- McCarthy, Michael and Felicity O'Dell. *English Phrasal Verbs in Use Advanced*. Cambridge UP, 2007.
- Noys, Benjamin. *Introducing Theory: A Practical Guide*. Continuum, 2007.
- Orwell, George. *1984*. General Press, 2017.
- Popkin, Cathy, ed. *Anton Chekhov's Selected Stories* (Norton Critical Edition). WW Norton & Co Inc, 2014.
- Roy, Arundhati. *The God of Small Things*. Penguin, 2017.
- Seidman, Steven, Nancy Fischer and Chet Meeks. *Introducing the New Sexuality Studies*. Routledge, 2011.
- Shakespeare, William. *Hamlet*. Barron's Educational Series, 1986.
- Shamsie, Kamila. *Home Fire*. Bloomsbury, 2017.
- Shekhar, Hansda Sowvendra. *The Adivasi will not Dance: Stories*. Speaking Tiger Publishing Private Limited, 2017.
- Swan, Michael. *Practical English Usage*. Oxford, 2017.
- Wilde, Oscar. "The Happy Prince" *The Young King and Other Stories*. Penguin, 2000.
- Wilkie-Stibbs, Christine. *The Outside Child: In and out of the Book*. Routledge, 2008.
- Woolf, Virginia. "Jane Eyre and Wuthering Heights". *The Norton Anthology of Literature by Women: The Tradition in English*, edited by Sandra M. Gilbert and Susan Gubar, W.W. Norton & Company, 1985, pp. 1345-49.

Web Resources:

- Adichie, Chimamanda Ngozi. "The Danger of a Single Story." *TED: Ideas Worth Spreading*, 7 Oct. 2009. www.youtube.com/watch?v=D9Ihs241zeg.
- Ananthamurthy, UR. "Dalit Contribution to Indian Literature." *YouTube*, 9 Dec. 2010, www.youtube.com/watch?v=SajALSSbNKw.
- "Collocations in English: Vocabulary Lesson." *YouTube*, 10 Nov. 2014. www.youtube.com/watch?v=ssTWkruGar8.
- "100 Common Phrasal Verbs." *YouTube*, 19 July 2016, www.youtube.com/watch?v=TIUwXYEtL_.
- "English Grammar: Connectors and Linkers." *YouTube*, 14 Apr. 2016, www.youtube.com/watch?v=mkccaI0A7N8.
- "Phrasal Verbs in Daily English Conversations." *YouTube*, 25 Sept. 2013, www.youtube.com/watch?v=WHwxdT302I.
- "Rashomon." *YouTube*, 12 Oct. 2017, www.youtube.com/watch?v=18MNCJ8YWg4.
- "Transitive and Intransitive Verbs: English Grammar." *YouTube*, 26 Nov. 2015, www.youtube.com/watch?v=SpL2o3jjfoA.
- "Useful Everyday Life Collocations in English Lessons." *YouTube*, 22 Mar. 2017, www.youtube.com/watch?v=DmRaYqWGms.

APPRECIATING POETRY

COURSE CODE	ENG2B02
TITLE OF THE COURSE	APPRECIATING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	5
NO. OF CONTACT HOURS	108 (6 hrs per week)

AIM OF THE COURSE: The course is a wide spectrum of poems across the globe. The course aims at the transaction of the suggested texts so that the learners understand the trends in poetry of the past and the present. It also aims to foster the ability in students for appreciating poetry as an art form.

COURSE OUTCOME:

- To introduce the students to the basic elements of poetry, including the stylistic and rhetorical devices employed in poetry, and to various genres of poetry.
- To facilitate students to attain various perspective in reading poetry like gender, race, caste, ethnicity, religion, region, environment and nation.
- To familiarize the learners with different forms of poetry written in British and American literature.
- To create awareness among the learners about different forms and themes of poetry produced across the globe in the history of literature.

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:	16 hrs
Module 2:	40 hrs
Module 3:	30 hrs
Module 4:	10 hrs
Evaluation:	12 hours
Total	108 hours

B. COURSE DETAILS:

Module 1: Poetry- Some Key Concepts

Basic Elements of Poetry: Prosody: Rhythm, Meter – Rhyme - hard rhyme, soft rhyme, internal rhyme - Alliteration, Assonance – Diction.

Figures of Speech: Metaphor, Simile, Personification, Oxymoron, Metonymy, Synecdoche, Transferred Epithet.

Poetic Forms: Lyric, Ode, Sonnet, Haiku, Ballad, Couplet, Villanelle, Dramatic Monologue, Elegy, Satire, Mock Epic, Free Verse, Tanka, Jintishi, Ghazal, Rubai, Prose poetry, Narrative poetry, Performance Poetry.

Module 2: Poetic Forms

1. Sonnet: William Shakespeare: Shall I Compare thee to a Summer's Day (Sonnet XVIII), John Milton: On His Blindness
2. Ballad: John Keats: La Belle Dame sans Merci
3. Ode: P B Shelley: Ode to a Skylark
4. Elegy: W H Auden: In Memory of W. B. Yeats
5. Villanelle: Dylan Thomas: Do not go Gentle into that Good Night
6. (Dramatic) Monologue: Robert Browning: My Last Duchess
7. Metaphysical: John Donne: A Valediction Forbidding Mourning
8. Heroic Couplet: Alexander Pope: Extract from *Essay on Man* (Epistle I, Section II), "Presumptuous man! The reason wouldst thou find..."
9. Free Verse: Stanley Kunitz: The Layers
10. Song: Leonard Cohen: I'm your Man

Module 3: World Poetry

1. Childhood: Rainer Maria Rilke: Childhood
2. Love and Loss: Pablo Neruda: Tonight I Can Write the Saddest Lines
3. Protest: Nazim Hikmet: Some Advice to those who will Serve Time in Prison
4. Family: Langston Hughes: Mother to Son
5. Survival: Namdeo Dhasal: Stoneman, My Father & Me
6. Alienation: Diane Glancy: Without Title
7. War: Yehuda Amichai: Anniversaries of War
8. Environment: Joao Cabral de Melo Neto: Landscape of the Capibaribe River
9. Commitment and Passion: Charles Baudelaire: Be Drunk
10. Cultural Difference: Bassey Ikpi: Homeward

Module 4: Appreciation of Poetry

Students can be briefed about how to analyze a poem. A few poems other than those given for the detailed study can be given to the students for practical analysis.

*NB: The learners are asked only short essay/s (paragraph/s) questions for appreciation (based on unseen poems) in the end semester examinations.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

- A Concise Companion to Literary Forms*. Emerald, 2013.
- Bernard Blackstone. *Practical English Prosody: A Handbook for Students*. Longman, 2009.
- C. T. Thomas Ed. *Chaucer to Housman Vol I*. New Delhi: B.I. Publications 1990.
- Katherine Washburn and John S. Major Ed. *World Poetry: An anthology of Verse from Antiquity to Our Time*. New York: W. W. Norton, 1998.
- Margaret Ferguson, Mary Jo Salter and Jon Stallworthy. *The Norton Anthology of Poetry*. 5th Ed. New York: W. W. Norton, 2005.
- Neil Corcoran. *English Poetry since 1940*. London: Longman, 1993.
- Neil Roberts. *A Companion to Twentieth Century Poetry*. Malden, Blackwell, 2003.
- Philip Hobsbaum. *Metre, Rhythm and Verse Form*. London: Routledge, 2006
- Rajiv Patke, *Postcolonial Poetry in English*. Oxford: OUP, 2006.
- R. P. Draper. *An Introduction to Twentieth Century Poetry in English*. Basingstoke, Palgrave, 1999.
- Tom Furniss and Michael Bath. *Reading Poetry- An Introduction*. London: Prentice Hall, 1996.

APPRECIATING PROSE

COURSE CODE	ENG3B03
TITLE OF THE COURSE	APPRECIATING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs per week)

AIM OF THE COURSE: The course aims to enable the learners to appreciate and to critically analyze prose writings of different types and from diverse contexts – social, political, historical and national

COURSE OUTCOME:

- To familiarize the students with different types of prose writing.
- To introduce to them the basic concepts of style and literary devices in prose.
- To acquaint them with cultural diversity and divergence in perspectives.
- To develop their critical thinking abilities and write creatively and critically.

COURSE DESCRIPTION

A. COURSE SUMMARY

Module 1:	30 hrs
Module 2:	30 hrs
Evaluation:	12 hrs

Total: 72 hrs

B. COURSE DETAILS:

Module 1: Introduction to Prose

Etymology – Prose varieties –Fiction/Short Story/Tales-Autobiography/Biography - Newspaper/Journal Articles -Philosophical/Scientific Essays –Travelogues –Speech. Functions of prose. Evolution of Prose - Early translations- King Alfred- the Anglo Saxon Chronicle- homilies- bible translations-secular prose-Morte D’arthur- Elizabethan prose-tracts, pamphlets and treatises- eighteenth century prose – Victorian and modern prose.

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

Module 2: Reflections and speeches

1. Francis Bacon: Of Studies
2. Charles Lamb: Dream Children :A Reverie.
3. G. K Chesterton: On Running After One’s Hat
4. Albert Camus: Nobel Acceptance Speech
5. Arundhati Roy: Come September
6. Pico Iyer: In Praise of the Humble Comma
(Biography/Autobiography/Memoir)
7. Chinua Achebe: The Education of a British Protected Child (extract from the text.)
8. Marcel Junod: The First Atom Bomb. (extract from Warrior Without Weapons, translated by Edward Fitzgerald.)
9. Usha Jesudasan: Justice vs Mercy

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

A Concise Companion to Literary Forms. Emerald, 2013.(Chapter IV)
Dr. Takashi Nagai : *Letter from Nagasaki* & Dr. Tamiki Hara : *Letter from Hiroshima*
Doris Lessing: *On not winning the Nobel Prize* (Nobel Lecture, December 7,2007)
Bertrand Russell: *Ideas that have helped mankind*.
Marilynne Robinson : *When I Was a Child*
Thomas de Quincey : *The Literature of Knowledge and The Literature of Power*
J.B Priestley : *On Doing Nothing*
Robert Lynd : *On Forgetting*
AG. Gardiner : *On Living Again*

ENGLISH GRAMMAR AND USAGE

COURSE CODE	ENG3B04
TITLE OF THE COURSE	ENGLISH GRAMMAR AND USAGE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: This course aims at preparing undergraduate students to learn how to use language with a proper knowledge of the nuances of structure and usage of English. It aims at a recapitulation of English grammar and usage that learners would have acquired at the lower levels.

COURSE OUTCOME:

- To familiarize the students with the key concepts of English grammar and to use them more sensitively in their day-to-day communication needs.
- To help students towards a better language use through the understanding of the sentence patterns in English.
- To help the students develop a sense of English grammar, idioms, syntax, semantics and their usage.
- To develop the logical and analytical skills in the use of language for communication.
- To familiarize students with contemporary English usage

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 18 hrs

Module 2: 10 hrs

Module 3: 15 hrs

Module 4: 15 hrs

Module 5: 20 hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Basic Grammatical Units:

1. Form class and Function words
2. Identifying the Grammatical labels and Functional labels of words
3. Verb in Function—Gerund , Infinitives, Participles—their uses
4. Synonyms, Antonyms, Precise Use
5. Mood and Modality
6. English Morphology – Compounding, Affixation, Inflexion, Derivation
7. Phrasal verbs and idioms

Module 2: The Sentence

1. Word order and Sentence Pattern
2. Coordination and Subordination

Module 3: Sentence Transformations: A Relook at Traditional Categories

1. Tag questions
2. Active passive
3. Direct and indirect
4. Simple, complex, Compound
5. Movement – Collocation

Module 4: Important Grammatical Concepts:

1. Time, Tenses and Aspects
2. Lexical Verbs and Auxiliary verbs: Their uses
3. Anomalous Finites
4. Subject—Verb agreement in sentences
5. Degrees of Comparison

Module 5: Practical Exercises:

1. Reorder jumbled sentences
2. Correct the given sentences according to accepted Modern usage and justify the changes made
3. Paragraph Editing (with more focus on grammatical corrections)
4. Translate a passage from Mother Tongue to English

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

- Gleason, H. A. *Linguistics and English Grammar*. Holt, Rinehart & Winston, Inc. 1965.
Leach, Geoffrey & Ian Savaitvik. *A Communicative Grammar of English*. ELBS.
Murphy, Raymond. *English Grammar*. Cambridge University Press, 2005
Quirk R. & Sidney Greenbaum. *A University Grammar of English*. ELBS.
Swan, Michael. *Practical English Usage*. Oxford University Press, 2005.
Thomson, A. J. and Martinet. *A Practical English Grammar Combined Exercises* Vol. 1 & 2. Oxford University Press.
Quirk, Randolph. *The Use of English*. Longman, 1968.
Sailaja, Pingali. *Indian English*. Edinburgh University Press, 2009.

APPRECIATING FICTION

COURSE CODE	ENG4B05
TITLE OF THE COURSE	APPRECIATING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: The course aims to instill in the learners a love of fiction, to stimulate their imagination and to foster intercultural dialogue

COURSE OUTCOME:

- a. To help students discover the pleasures in reading fiction.
- b. To aid students gain an insight into the human condition and the complexities of life.
- c. To acquaint the students with different types of fiction and analyze them.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	20 hrs
Module 2:	35 hrs
Module 3:	15 hrs
Module 4:	8 hrs
Evaluation:	12 hrs
TOTAL	90 hrs

B. COURSE DETAILS:

Module 1: Understanding Fiction

What is fiction - Plot- Character- Atmosphere- Narrative Techniques- Points of view- Difference between long and short fiction- Different types of fiction

Module 2: Short Fiction

1. O Henry- The Cactus
2. Maxim Gorky- Her Lover
3. James Joyce- Eveline
4. Ray Bradbury- Sound of Thunder
5. Sally Morgan- The Letter
6. Arun Joshi- The Homecoming
7. Ken Liu- The Paper Menagerie

Module 3: Long Fiction

George Orwell- *Animal Farm*

Module 4: Film

Moby Dick: dir John Huston

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Craft, Stephen and Helen D Cross. *Literature, Criticism and Style: A Practical Guide to Advanced Level English Language*. Oxford: OUP,2000.

Watt, Ian. *The Rise of the Novel*. University of California Press, 2001.

Booth, Wayne C. *Rhetoric and Fiction*. University of Chicago Press, 1983

Lubbock, Percy. *Craft of Fiction*. Penguin 2017.

- Lazar ,Gillian. *Literature and Language Teaching: A Guide for Teachers and Learners*. Cambridge University Press, 2008.
- Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. New Delhi: OUP, 2007.
- Borges, Jorge Luis and Andrew Hurley.*Collected Fictions*. The Penguin Press,1954.
- Camus, Albert. *The Stranger*. New York: Vintage Books,1954
- Evans, Arthur B eds. *The Wesleyan Anthology of Science Fiction*.Middletown, Conn: Wesleyan University Press, 2010
- Gorky, Maxim. *The Collected Short Stories of Maxim Gorky*. Citadel Press, 1988
- Joyce, James - *Dubliners* at Planet eBook
- Liu, Ken. *The Paper Menagerie and Other Stories*. London, Sydney, New York: Saga Press, 2016
- Maupassant, Guy De. *Complete Maupassant Original Short Stories* at Project Gutenberg www.gutenberg.org
- Morgan, Sally. *My Place*. New York: Seaver Books, 1987.
- O' Henry .*Works by O Henry-* at Project Gutenberg www.gutenberg.org
- Orwell, George –1984. London: Secker and Warburg, 1949
- Poe, Edgar Allan –*The Complete Tales and Poems of Edgar Allan Poe*. New York: Vintage Books,1975
- Salinger, J D.*The Catcher in the Rye*. Boston: Little, Brown,1951
- Tagore, Rabindranath. *The Hungry Stones and Other Stories*.atProject Gutenberg. www.gutenberg.org
- Tolstoy, Leo. *The Death of Ivan Ilyich and Other Stories*. New York: New American Library, 1960.

LITERARY CRITICISM

COURSE CODE	ENG4B06
TITLE OF THE COURSE	LITERARY CRITICISM
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 hrs (4 hrs per week)

AIM OF THE COURSE: The course is a comprehensive spectrum of literary criticism of the west and the east, a survey of key movements, writers and concepts. It seeks to introduce the students to the history and principles of literary criticism since Plato and to cultivate in them the philosophical and critical skills with which literature can be appreciated.

COURSE OUTCOME:

- a. To have an understanding of important texts and movements in the history of literary criticism.
- b. To examine how literary criticism shapes literature and culture across centuries.
- c. To recognize and critique the major arguments underlying critical writings.
- d. To relate critical perspectives to the history of eastern and western ideas.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	12 hrs
Module 2:	24 hrs
Module 3:	18 hrs
Module 4:	6 hrs
Evaluation	12 hrs
Total	72 hrs

B. COURSE DETAILS:

Module 1: Classical Literary Criticism

1. Plato: Concept of Art - Mimesis, His attack on poetry, Moral Concerns of literature, Views on Drama.
2. Aristotle: Poetics - Mimesis, Catharsis, Hamartia - Defence of Poetry - Definition of Tragedy-Parts of Tragedy, Plot, Tragic Hero, Three Unities, Comedy, Epic, Poetic style.
3. Horace: Ars Poetica - Definition of art, Views on Poetry and Drama.
4. Longinus: Romanticism, Sublimity in literature – Its sources.

Module 2:

A. English Literary Criticism – The Sixteenth to the Nineteenth Century

1. Philip Sidney: Apology for Poetry – Reply to Stephen Gosson, The Argumentative Method
2. John Dryden: Neoclassicism – The function of Poetry, Dramatic Poesy, Observations on tragedy, comedy, satire, epic.
3. Dr. Samuel Johnson: Neoclassicism, Biographical Criticism, Historical approach, Observations on Poetry, Drama, Shakespeare, Tragicomedy, Three unities.

B. English Literary Criticism – The Nineteenth Century

1. William Wordsworth: “Preface to Lyrical Ballads” – The Romantic Creed - Difference between Neoclassicism and Romanticism - definition of poetry – poetic diction and language.

2. S. T. Coleridge: Theory of Imagination, Fancy and Imagination, Primary Imagination and Secondary imagination, Poetic Genius.
3. P. B. Shelley: The Defence of Poetry – Concept of Poetry.
4. Mathew Arnold: Classicism - Concept of Culture – the use and function of poetry - Touchstone method – Moralistic criticism – Function of criticism – High seriousness and Grand Style.

Module 3: Literary Criticism – The Twentieth Century

1. T.S. Eliot: “Tradition and Individual Talent” – Historical Sense – Impersonality – Poetic Emotion – Objective Correlative – Dissociation of Sensibility.
2. I. A. Richards: Poetry and Communication, Practical Criticism - The Four Kinds of Meaning – Scientific and Emotive uses of Language.
3. F.R. Leavis: Concept of Literature and Criticism
4. Formalism: Key Features of Formalism - Its Origin, Focus on language, Form, Literariness, Defamiliarization, Fabula/Syuzet, Motivation.
5. New Criticism: The origin - Close reading and explication - Ambiguity, Paradox, Irony, Tension, Intentional Fallacy and Affective fallacy.
6. Archetypal Criticism: Myth, Archetype, Collective Unconscious, Northrop Frye.

Module 4: Glossary

1. Indian Aesthetics: Rasa, Dhvani, Vyanjana, Alamkara, Thinai.
2. Literary Movements: Classicism, Neoclassicism, Romanticism, Humanism, Realism, Naturalism, symbolism.
3. Literary Concepts: Catharsis, Mimesis, Objective Correlative, Ambiguity, Negative Capability.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

B Prasad, *An Introduction to English Criticism*.
 Lois Tyson, *Critical Theory Today*.
 David Daiches, *Critical Approaches to Literature*.
 Harry Blamires. *A History of Literary Criticism*.
 Ramaswamy S & Sethuraman V.S. *The English Critical Tradition*.
 Das B. B., *Literary Criticism: A Reading*

APPRECIATING DRAMA AND THEATRE

COURSE CODE	ENG5B07
TITLE OF THE COURSE	APPRECIATING DRAMA AND THEATRE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs per week)

AIM OF THE COURSE: The course is a wide spectrum of drama across the globe. It seeks to stimulate in the learners interest in drama, to appreciate drama as an art form and to fathom its trends and techniques

COURSE OUTCOME:

- a. To introduce the students to the basic elements of drama, including the historical progress of drama in different continents.
- b. To foster an ability in the students for appreciating drama as an art form. c. To familiarize the students with the different genres and masters of drama.
- d. To facilitate the learners to critically go beyond the theatrical performances to the texts and approach them critically from various standpoints.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	16 hrs
Module 2:	30 hrs
Module 3:	20 hrs
Module 4:	12 hrs
Evaluation	12 hrs

Total 90 hrs

B. COURSE DETAILS:

Module 1: Drama - Some Key Concepts

Basic Elements of Drama: Tragedy, Comedy, Tragicomedy; The Constituent Parts of Drama – Plot, Character, Thought, Song, Spectacle, Diction, Three Unities, Tragic Hero, Chorus, Simple plot and Complex plot; The basic structure of tragedy

History of Drama: Greek Theatre and Drama, Miracle Plays and Morality Plays, University Wits, Shakespearean Theatre, Restoration Drama, Sentimental Drama, Anti-sentimental Drama, Comedy of Manners, Drama of the Romantic Period, Decadence, Problem Play, Realism, Ibsen and Bernard Shaw.

Avant- garde: Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Comedy of Menace, The Theatre of Cruelty, Feminist theatre, Street theatre, Ritualistic Theatre, The Poor theatre, Radio Drama.

Module 2: Classical Drama

William Shakespeare: *Othello*

Module 3: World Plays

1. Anton Chekov: *The Bear/ The Boor*
2. Edward Albee: *Zoo Story*
3. Kobo Abe: *The Man who turned into a Stick* – trans. Donald Keene

Module 4: Drama Adaptation

1. Roman Polanski: *Macbeth* (1971)
2. Syamaprasad: *Akale* (2004)

*NB: The learners are asked only essay/s and short essay/s (paragraph/s) questions from the adaptations in the end semester examinations.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Catherine Belsey. *The Subject of Tragedy- Identity and Difference in Renaissance Drama*. London: Methuen, 1985.

Jean Chothia. *English Drama of the Early Modern Period, 1890-1940*. London: Longman, 1996.

A C Bradley, *Shakespearean Tragedy*. London: Elibron, 1904.

H. Granville-Barker, *Study of Drama*. London: Sedgwick, 1931.

Peter Womack and Simon Shepherd. *English Drama: A Cultural History*. Cambridge: Blackwell, 1996.

LITERARY THEORY

COURSE CODE	ENG5B08
TITLE OF THE COURSE	LITERARY THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: To introduce the students to the history and principles of literary theory and thereby to enhance the vision of students by introducing them to newest developments in theory.

COURSE OUTCOME:

- a. To cultivate among the students an understanding of important texts and movements in the history of literary theory.
- b. To enable the learners to critically approach literature and culture in the context of theory.
- c. To enrich the students through various perspectives of thinking and critique the major arguments presented in theory.
- d. To promote a pluralistic perspective of culture and literature in a multicultural society.

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:	12 hrs
Module 2:	18 hrs
Module 3:	18 hrs
Module 4:	12 hrs
Module 5:	18 hrs
Evaluation	12 hrs

Total 90 hrs

B. COURSE DETAILS:

Module 1: Liberal Humanism versus Theory

1. Liberal Humanism: Dominant aspects of Liberal humanism with examples
2. Literary Theory: Dominant aspects of literary theory with examples. Linguistic Turn – Critical turn – Paradigm shift

Module 2: Structuralism, Poststructuralism and Psychoanalysis

1. Structuralism: Saussure - Sign, Signifier, Signified – Claude Levi-Strauss and Roland Barthes – Structuralist narratology
2. Poststructuralism: Derrida, Logocentrism, Aporia, Decentering
3. Psychoanalytic Theory: Unconscious. Freud – Id, Ego, Superego, Oedipus Complex. Lacan – Imaginary, Symbolic, Real, Mirror Stage

Module 3: Marxism, Cultural Studies, Cultural Materialism and New Historicism

1. Marxism: Base, Superstructure, Materialism, ideology. The Frankfurt School – Culture industry. Antonio Gramsci – The formation of the intellectuals, Subaltern. Louis Althusser – Ideological State apparatus and Interpellation.
2. Cultural Studies: Culturalism, New Left, CCCS, Raymond Williams' definition of Culture, Structure of feeling, Stuart Hall and the 'popular', and the two paradigms of Cultural Studies.
3. Cultural Materialism & New Historicism: Marxist framework of Culture and History, Historiography, Foucauldian notion of Power, Difference with Old Historicism, Stephen Greenblatt, Louis Montrose.

Module 4: Feminism and Queer Theory

1. Feminism: The three waves in feminism, Gynocriticism, French Feminism - Ecriture feminine, Sexual Politics, Marxist Feminism, Lesbian Feminism, Backlash, Black Feminism, Dalit Feminism, Post- feminism, Womanism.
2. Queer Theory: Social constructionism of gender and sexuality, LGBTIQ, Transgender identity

Module 5: Postmodernism, Postcolonialism, and Ecocriticism

1. Postcolonialism: Eurocentrism, Orientalism, Alterity, Diaspora, Hybridity, Uncanny, Strategic Essentialism, Subaltern Studies, Postcolonial Critique of Nationalism.
2. Postmodernism: Critique of Enlightenment and Universalism, Habermas's notion of Modernity as an Incomplete Project, Lyotard's concept of incredulity towards metanarratives, Baudrillard's ideas of Simulation, Simulacra and hyperreality, Brian McHale's concept of Postmodernist literatures.
3. Ecocriticism: Anthropocentrism, Shallow Ecology vs Deep Ecology, Environmental Imagination, Ecofeminism

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING

Hans Bertons. *Literary Theory*.

Terry Eagleton. *Literary Theory: An Introduction*.

Aijaz Ahmad. *In Theory: Classes, Nations, Literatures*. Jonathan Culler. *Literary Theory: A Very Short Introduction*. Terry Eagleton. *After Theory*.

Peter Barry. *Beginning Theory*.

LANGUAGE AND LINGUISTICS

COURSE CODE	ENG5B09
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5hrs per week)

AIM OF THE COURSE: The course studies what language is and what knowledge of a language consists of. This is provided by basic examination of internal organization of sentences, words, and sound systems. The course assumes no prior training in linguistics. Students of Linguistics begin their studies by learning how to analyze languages, their sounds (phonetics and phonology), their ways of forming words (morphology), their sentence structures (syntax), and their systems of expressing meaning (semantics).

COURSE OUTCOME:

- To lead to a greater understanding of the human mind, of human communicative action and relations through an objective study of language.
- To familiarize students with key concepts of Linguistics and develop awareness of latest trends in Language Study.
- To help students towards a better pronunciation and to improve the general standard of pronunciation in every day conversation and in reading.
- To help the students develop a sense of English grammar, syntax and usage.
- To improve writing and speech skills.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	18 hrs
Module 2:	30hrs
Module 3:	15 hrs
Module 4:	15 hrs
Evaluation:	12 hrs
Total:	90 hrs

B. COURSE DETAILS:

Module 1: Language and Linguistics

Language - definitions - Theories related to the origin of language - Properties of human language as opposed to animal communication - Speech & Writing

Linguistics - definition - levels of linguistic analysis- Phonetics, phonology, morphology, syntax, semantics, semiology, discourse

Branches of linguistics - psycho- linguistics, ethno-linguistics, socio-linguistics

Language Varieties - Idiolect – Dialect - Isogloss- Register – Pidgin, Creole - Bilingualism - Diglossia. (Concepts of linguist & polyglot).

Approaches to the study of linguistics - synchronic & diachronic - descriptive & prescriptive - traditional & modern- Concepts of langue, parole, competence, Performance.

Module 2: Phonetics

Airstream mechanism - Organs of speech.

Classification & description of speech sounds - vowels - monophthongs, diphthongs, triphthongs - cardinal vowels – consonants.

Phonology - phoneme - allophones- - transcription- IPA symbols, diacritics

Phonemes in English - vowels, consonants, some important allophonic variants

Homophones, homonyms

Syllable- definition/description - structure - syllabic consonant - consonant clusters, abutting consonants

Word accent

Accent & rhythm in connected speech - weak forms

Intonation

Juncture- Assimilation & Elision

Transcription

Need for uniformity - RP & GIE

Module 3: Morphology and Semantics

Morpheme, allomorph & morph

Free & bound morphemes - content/lexical & functional/structural words - root, stem, affixes - derivational & inflectional affixes -Word-formation Semantics - Synonymy, antonymy, hyponymy, polysemy, ambiguity Semantic changes

Module 4: Syntax

Types of phrases, clauses & sentences (brief repetition of Grammar already included in previous semester syllabus)

Syntactic models - IC Analysis, labelled IC Analysis - PS Grammar - TG Grammar - kernel sentences

& transforms - deep structure & surface structure - Some transformations - obligatory & optional - Interrogative - Do support - Negation - Passivisation - Co-ordination & subordination

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Lyon, John. *Language and Linguistics: An Introduction*.
 Gimson, A.C. *An Introduction to the Pronunciation of English*.
 Murphy, Raymond. *English Grammar*.
 Trask, R. I. *Key Concepts in Language and Linguistics*.
 Martinet, Andre. *Elements of General Linguistics*.
 Swan, Michael. *Practical English Usage*.
 Gleason, H.A. *Linguistics and English Grammar*.
 Lyons, John. Ed. *New Horizon in Language*.
 Hengcock, Mark. *English Pronunciation in Use*.
 Hall, Christopher J. *An Introduction to Language and Linguistics*.
 Odden, David. *Introducing Phonology*.
 Matthews, P.H. *Linguistics: A Very Short Introduction*.
 Yule, George. *The Study of Language*.

INDIAN WRITING IN ENGLISH

COURSE CODE	ENG5B10
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: To enable students to appreciate Indian literature in English and to explore its uniqueness

COURSE OUTCOME:

- To provide an overview of the various phases of the evolution of Indian writing in English
- To introduce students to the thematic concerns, genres and trends of Indian writing in English

- c. To expose students to the pluralistic aspects of Indian culture and identity

COURSE DESCRIPTION:

COURSE SUMMARY

Module 1:	20 hrs
Module 2:	15 hrs
Module 3:	25 hrs
Module 4:	18 hrs
Evaluation:	12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Poetry

1. Rabindranath Tagore: Two verses - one each from The Gitanjali and The Gardener.
2. Sarojini Naidu: The Coromandel Fishers.
3. Kamala Das: Introduction.
4. Arun Kolatkar: Old Woman.
5. Agha Shahid Ali: Country without a Postcard.

Module 2: Prose

1. B R Ambedkar: Speech at Mahad.
2. Salman Rushdie: Imaginary Homelands.

Module 3: Fiction

1. R K Narayan: The Fortune Teller
2. Tamsula Ao: Laburnum for my Head.
3. Jhumpa Lahiri: The Interpreter of Maladies

Module 4: Drama and Film

1. Girish Karnad: Fire and Rain.
2. Charulatha: dir. Satyajit Ray.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

- Iyengar, Sreenivasa. *Indian Writing in English*. Delhi: Sterling, 1984.
- Naik, M.K. *A History of Indian English Literature*. Delhi: Sahitya Academy, 1982.
- Mehrotra, A.K. *A Concise History of Indian Literature in English*. Delhi: Permanent Black, 2008
- Naik, M.K. *Perspectives on Indian Poetry in English*. Delhi: Abhinav Publication, 1984
- N.V. Bhairava and V. Sarang ed. *Indian English Fiction 1980-1990: An Assessment*. Delhi: Permanent Black, 1994.
- Naik, M.K. and S.M. Panekar ed. *Perspectives on Indian Drama in English*. Delhi: Permanent Black, 1977.
- Nelson, F.S., *Reworlding: The Literature of Indian Diaspora*. New York: Permanent Black, 1992.
- Williams, H.M. *Indo Anglian Literature, 1800-1970*. Bombay: Orient Longman, 1976.
- Amga, H.I., *Indo-English Poetry*. Jaipur: Surabhi Publication, 2000.
- Roy, Anuradha. *Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues*. Delhi: Prestige Books, 1999.

VOICES OF WOMEN

COURSE CODE	ENG6B11
TITLE OF THE COURSE	VOICES OF WOMEN
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: To introduce students to experiences unique to women and to the fundamental precepts of the feminist movement and to identify the polyphonic quality of women's voices.

COURSE OUTCOME:

- To equip students to steer clear of misconceptions regarding women and to evolve a human perspective about them.
- To arouse a keen interest in analysing critically the diversity of women's experiences across the world and to marvel at their creative skills.
- To perceive gender as a social construct

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	18 hrs
Module 2:	18 hrs
Module 3:	30 hrs
Module 4:	12 hrs
Evaluation:	12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Essays

1. Chimamanda Ngozi Adichie: We Should All Be Feminists
2. Virginia Woolf: Shakespeare's Sister

Module 2: Poetry

1. Eunice D Souza: Bequest
2. Amy Lowell: Vintage
3. Sappho: To Anactoria in Lydia
4. Inez Hernandez Avila: To Other Women Who Were Ugly Once
5. Judith Wright: Eve to her Daughters

Module 3: Fiction

Novel:

Kate Chopin : The Awakening

Short Stories:

1. Clarice Lispector : Preciousness
2. Alice Walker: The Flowers

Module 4: Drama and Film

Thozhilkendrathilekku

At Five in the Afternoon : dir. Samira Makhmalbaf

Mustang : dir Denize Gamze Erguven

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Kamala Bhasin---What is Patriarchy?
 Nivedita Menon--Seeing like A Feminist
 Naomi Wolf--Beauty Myth
 Alice Walker ---Color Purple
 Caryl Churchill---Vinegar Tom
 Deepa Mehta's films---Earth, Fire, Water
 Rina Das' Film---The village Rockster

CLASSICS OF WORLD LITERATURE

COURSE CODE	ENG6B12
TITLE OF THE COURSE	CLASSICS OF WORLD LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM: To hone the sensibility of the student to appreciate the great classics, to understand their universal quality and thereby achieve a broader perspective of life.

COURSE OUTCOME:

- To acquaint the students with the classic literatures and thereby composite cultures of the world
- To enable students to develop cross cultural perspectives
- To enhance the literary sensibility of students

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	10 hrs
Module 2:	30 hrs
Module 3:	18 hrs
Module 4:	20 hrs
Evaluation:	12 hrs
Total:	90 hrs

B. COURSE DETAILS:

Module 1: Introduction to the Ancient World

Introducing epics of the world and conventions: The Iliad, Odyssey, Aeneid, The Epic of Gilgamesh, The Mahabharata and Ramayana – Introduction to Greek theatre and Indian theatre.

Module 2: Poetry

1. Dante: Divine Comedy Canto IV
2. Goethe: The Violet
3. Alexander Pushkin: A Flower Shrivelled Bare of Fragrance
4. Rilke: Adam
5. Omar Khayyam: The Rubaiyat: 68-72
6. Rumi: Let Go of Your Worries, Look at Love, I died from Minerality
7. Matsuo Basho: In the Twilight Rain

Module 3: Drama and Film

1. Sophocles: Oedipus Rex
2. Bhasa: Urubhangam
3. Les Miserables: dir. Bille August

Module 4: Fiction

1. Maupassant: Mother Savage
2. Tolstoy: The Three Questions
3. Firdausi: Shahnamah: The Story of Sohrab and Rustum
4. Ryunosuke Akutagawa: In a Grove
5. PU Songling: The Painted Wall

READING LIST: CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Boccaccio, Giovanni. *The Decameron*.

Virgil. *Aeneid*. Trans. Edward McCrorie. USA: University of Michigan Press, 1996.

Maupassant, Guy De. *Complete Maupassant Original Short Stories* at Project

Gutenberg www.gutenberg.org. Open Anthology of Early World Literature in English

Translation hosted at the Columbia State University website

Songling, PU. *Strange Stories from a Chinese Studio* trans. Herbert A Giles. London:

Thos. De La Rue &co, 1880. www.rumi.org.uk and www.khamush.com

The Internet Classics Archive at classics.mit.edu

Pushkin, Alexander. *The Complete Works of Alexander Pushkin from Eugene Onegin to*

The Queen of Spades

FILM STUDIES

COURSE CODE	ENG6B13
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: To introduce students to films studies as a discipline and to develop in them analytical and critical skills so that they can appreciate cinema as an independent art form.

COURSE OUTCOME:

- a.. To appreciate film as an art form and its aesthetics.
- b. To understand how film connects with history, politics, technology, psychology and performance.
- c. To critically appraise the nature of representation on screen and how class, race ethnicity and sexuality are represented.
- d. To develop analytical skills so that the student can produce informed and thorough close readings of films.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	18 hrs
Module 2:	20 hrs
Module 3:	20 hrs
Module 4:	20 hrs
Evaluation:	12 hrs
Total: 90	hrs

B. COURSE DETAILS:

Module 1:

A. Introduction to the basic terminology of filmmaking:

Mise-en-scene, long takes, shallow focus, deep focus, Shots: (close up, medium shot, long shot).

Camera Angle: Straight on Angle Shots, High Angle Shots, Low Angle shots. Shot-Reverse Shot.

Editing: chronological editing, Continuity Editing, Cross cutting, Montage, continuity cuts, jump cuts, match cuts, Compilation cuts, 30 degree rule, 180 degree rule.

Sound: Diegetic and Extra-diegetic sound, Speech and Music. Colour: Black and White Cinema, Technicolour, Eastman Colour.

B. Introduction to film genres:

The Major genres: Narrative, Avant-garde, Documentary, Feature Films, Short Films.

Other genres: Thriller, Melodrama, Musical, Horror, Western, Fantasy, Animation, Film noir, Expressionist, Historical, Mythological, Science fiction, Road movies, Digital films, Tele-films, 3-D films.

C. Introduction to major movements and theories

The silent era, Classic Hollywood cinema, Italian Neo-Realism, French New wave, Asian Cinemas, Third Cinema and Indian cinema.

Introduction to the basic concepts of film theories: Realism, Formalism, Auteur theory, Apparatus Theory, Suture Theory, Culture Industry, Male Gaze, Film Semiotics.

Module 2: Selected Essays on Film

1. Andre Bazin: The Evolution of the Language of Cinema (from *What is Cinema*)
2. Gilbert Harman: Semiotics and the Cinema: Metz and Wollen
3. Laura Mulvey: Visual pleasure and Narrative Cinema
4. Bill Nichols: The Voice of the Documentary

Module 3: Case Studies of Early Classics

1. Charlie Chaplin: The Gold Rush
2. Francois Truffaut: 400 Blows
3. Federico Fellini: 8 1/2
4. Andrei Tarkovsky: The Mirror

Module 4: Case Studies of Contemporary Classics

1. Milos Forman: One Flew over the Cuckoo's Nest
2. Adoor Gopalakrishnan: Elipathayam (The Rat Trap)
3. Ousmane Sembene: Guelwaar
4. Kim Ki-duk: Spring, Summer, Winter, Autumn and Spring

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Virgina Wright Wexman *A History of Film* Delhi, Pearson
Susan Heyward *Key concepts in Cinema* Studies London Routledge
Amy Villarejo. *Film Studies : The Basics* London & New York Routledge. 2007
I Warren Buckland *Teach Yourself Film studies* , London , Hadden
J Dudley Andrew *The major Film Theories: An Introduction* New Delhi Oxford
Leo Braudy & Marshall Cohen Eds. *Film Theory and Criticism* Oxford OUP
J Dudley Andrew *Concepts in Film theory*
Bill Nicols ed. *Movies and Methods*
Andre Bazin *What is Cinema* Berkeley U of California P
John Hill & Pamela Church Gilson (eds) *The Oxford Guide to Film Studies* OUP

NEW LITERATURES IN ENGLISH

COURSE CODE	ENG6B14
TITLE OF THE COURSE	NEW LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: This course aims at introducing students to the body of literature, some of them still emerging, produced by writers from countries that were not a part of the canon of British Literature eg. Writers from Asia, Africa, the Caribbean's, Latin America, Canada and Australia. Writers from America are also included.

COURSE OUTCOME:

- To expose the students to diverse cultures and modes of expression.
- To enable them to explore issues of cultural plurality and hybridity
- To expose the learners to literary negotiations of colonization and decolonization, identity, inequality, marginalization and so on.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 5 hrs
Module 2: 20 hrs

Module 3:	25 hrs
Module 4:	20 hrs
Module 5:	8 hrs
Evaluation:	12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1: Introduction

A brief introduction to the canon of English literature, Commonwealth literature, post Colonialism and the context of New Literatures

Module 2: Poetry

1. Alice Walker: Remember Me? (U.S)
2. A D Hope: Australia (Australia)
3. Derek Walcott: A Far Cry from Africa (Caribbean)
4. Faiz Ahmed Faiz: When Autumn Came (Pakistan)
5. Li Young Lee: I Ask my Mother to Sing (China)
6. Tenzin Tsundue : When it Rains in Dharamsala (Tibet)
7. David Diop: The White Man Killed my Father(West Africa)
8. Margaret Atwood: Helen of Troy Does Countertop Dancing (Canada)
9. Yasmine Gooneratne: There was a Country (Sri Lanka)

Module 3: Prose and Short Fiction

1. Gabriel Garcia Marquez: *The Handsomest Drowned Man in the World*
2. Alice Munroe: *Voices*
3. Robyn Davidson: *Tracks: One Woman's Journey across 1700 miles of Australian Outbreak*

Module 4: Drama

1. Wole Soyinka: *Death and the King's Horseman*
2. Eugene O'Neil: *Long Day's Journey into Night*

Module 5: Film

1. Kite Runner: dir Marc Forster
2. Embrace of the Serpent: dir Ciro Guerra

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

- Gray, Richard. A Brief History of American Literature. London: Wiley-Blackwell, 2011.
- Pierce, Peter. The Cambridge History of Australian Literature: Queensland: James Cook University, 2017.
- Young, Robert C. Post Colonialism: A Very Short Introduction. London: Oxford, 2003.
- Atwood, Margaret. Survival: A Thematic Guide to Canadian Literature. Toronto: Anansi, 2004.

ELECTIVE COURSES

LITERATURE OF THE MARGINALIZED

COURSE CODE	ENG6B15
TITLE OF THE COURSE	LITERATURE OF THE MARGINALIZED
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: The course aims at introducing to the students the various aspects of marginality and how the question of marginality gets reflected in literature through revolutionary, indigenous and autonomous ways of expression.

COURSE OUTCOME:

- To sensitize the students on issues pertaining to the marginalized.
- To educate the students about the evolving patterns of generic and other technical possibilities that the marginalized use to represent their predicament.
- To communicate to the students how marginality is very often a contextual factor related to the socio-cultural reality.
- To discuss how the question of marginality has evolved by giving space to new and till now avoided categories of outcasts, bodily and culturally and how such people develop their own styles of articulation and subsequent theoretical foundations.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	10 hours
Module 2:	10 hours
Module 3:	10 hours
Module4:	12 hours
Evaluation:	12 hours
Total:	54 hours

B. COURSE DETAILS:

Module 1: Prose

1. The opening section of Mother Forest.:? C.K. Janu.
2. Covey the Negro Breaker. My bondage and my Freedom: Frederick Douglass.
3. Rain. From the Section: Sinking Ship. On sight and Insight, A journey into the world of blindness: John Hull.
4. Yves, is now finally safe in Australia thanks to Sanctuary
www.sanctuaryaustraliafoundation.org.

Module 2: Poetry

1. Mascara: Meena Kandaswami.
2. It's a new day: L.J. Mark.
3. A ring to me is bondage: Mina Asadi.
4. I am not one of the: Cheryl Marie Wade.

Module 3: Short Story

1. Johnson and the Cascadura: Samuel Selvon.
2. Annamma Teacher Ororma: Sakkariya..
3. Turumpu Mullaaniyude Hridayam: Shihabudheen Poythum Kadavu.

Module 4: Documentary/ Film

1. Ara Jeevithangalkke Oru Swargam: dir M A Rahman

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Disability Studies Reader Second Edition. Ed. Lennard J. Davis. Routledge, 2006.

Hull, John M. *Touching the Rock: An Experience of Blindness*. SPCK, 1990.
 Douglass, Frederick. *My bondage and my freedom*. www.gutenberg.org
 Selvon, Samuel. *Ways of Sunlight*. Macgibbon and Kee. 1957

DIGITAL LITERATURE AND ENGLISH

COURSE CODE	ENG6B16
TITLE OF THE COURSE	DIGITAL LITERATURE AND ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: To introduce the students to the changing domains of literature developed digitally.

COURSE OUTCOME:

- a. To have an understanding of the important concepts of digital literature.
- b. To familiarize the history and politics of electronic literature and introduce its difference from the conventional idea of literature.
- c. To encourage the students to read and appreciate literature which is produced electronically.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1: 6 hrs
 Module 2: 18 hrs
 Module 3: 18 hrs
 Evaluation: 12 hrs

Total: 54 hrs

B. COURSE DETAILS:

Module 1: Key concepts

Digital literature, Digital Humanities, Hypertext, Cyberpunk Literature, Blogging and Vlogging.

Module 2: Selected Essays

1. Jeffrey Masten, Peter Stally Brass and Nancy Vickers: Introduction to *Language Machines*
2. Robert Coover: *The End of Books* (New York Times)
3. Matt Kirschenbaum: "Materiality and Matter and Stuff: What Electronic Texts Are Made Of"
4. Alice Bell: "Theory: Hypertext Fiction and the Significance of Worlds" (Ch.2, *The Possible Worlds of Hypertext Fiction*)

Module 3: Digital Literature – Selected Texts

1. Stuart Moulthrop: *Victory Garden* (Hypertext Novel)
2. Talan Memmott: "Lexia to Perplexia" (e-literature)

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Paul Christiane, *Digital Art*.

Alice Bell, *The Possible Worlds of Hypertext Fiction*

Joseph Tabbi, *The Bloomsbury Handbook of Electronic Literature*.

WRITING FOR THE MEDIA

COURSE CODE	ENG6B17
TITLE OF THE COURSE	WRITING FOR THE MEDIA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: The course aims to make a better understanding on professional media industry and to the forms of writings for mass media.

COURSE OUTCOME:

- a. To familiarize the students with the latest trends in media
- b. To understand the specificities and possibilities of the different kinds of media
- c. To impart necessary technical writing skills

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:	10 hrs
Module 2:	12 hrs
Module 3:	10 hrs
Module4:	10 hrs
Evaluation:	12 hrs
Total:	54 hrs

B. COURSE DETAILS:

Module 1: Technical Writing

Definition- types of technical writing- structure of user manuals, technical descriptions, instructions and accessories –dissertation and thesis writing

Module 2: Writing for audio visual media

a. Radio - types of programmes- writing for broadcast-scripting for drama feature, talks and discussions-news writing for radio-fixed programme chart preparation-scope of radio in podcasting-community and commercial FM broadcasting.

b. Television and film documentary-concept to story structure-narrative arc –script-screenplay and storyboard – production book and set design-difference between various media content- TV programmes- documentary and fiction.

Module 3: Advertisement

Various types of commercials- copywriting for print- radio and online advertisement-creative content filling- TV commercials.

Module 4: Writing for digital media

Digital reporting-writing for websites-blogging and vlogging script- news gathering and online stylistics- laws and ethics of new media-.cyber laws

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Stoval, James Glen. Writing for the Mass Media. Pearson Education, 2006.
Menchar, Melvin. Basic News Writing. William C Brown Cox, 1983

Rich, Carole. Writing and Reporting News: A Coaching Method. Wadsworth/Thomson Learning, 2003.

Neal, James A and Suzane S Brown. News Writing and Reporting. Surjeeth Publications, 2003.

Feldman, Tony. An Introduction to Digital Media. Blueprint Series, 1996.

Boother, Dianna. F Writing. Macmillan, 2008.

Lewis, Richard. Digital Media: An Introduction. Prentice Hall.

Nigel, Chapman. Digital Media Tools. Paperback 26 Oct, 2007.

TRANSLATION STUDIES

COURSE CODE	ENG6B18
TITLE OF THE COURSE	TRANSLATION STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: To introduce translation studies as an academic activity and to enable students to translate texts from one language to the other

COURSE OUTCOME:

- a. To introduce students to the basic theories of translation studies
- b. To familiarize them with the diverse techniques and strategies of translation
- c. To cultivate the skill to translate texts from one language to the other

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	10 hrs
Module 2:	10 hrs
Module 3:	10 hrs
Module4:	12 hrs
Evaluation:	12 hrs

Total: 54 hours

B. COURSE DETAILS:

Module 1: The two W's of Translation

What is translation? Why is translation studies important? – Different definitions of translation – Source language and Target language

Module 2: Types of Translation

Inter lingual, Intra lingual and Intersemiotic, Full vs. Partial, Total vs. Restricted, Transliteration, Transcreation, Ada

Module 3: Short Story in Translation

The Flood (Vellappokkathil) by Thakazhi Sivasankara Pillai translated by O.V. Usha (Included in David Davidar ed. “A Clutch of Indian Masterpieces’ – Extraordinary Short Stories from the 19th century to the Present.” New Delhi, Aleph Book Company, 2014

Module 4: Translation in Practice

Practical translation exercises from Malayalam or any regional language to English of poetry and short stories

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Bassnett, Susan. *Translation Studies*. Routledge, London and New York, 2002.
Catford, J.C. *A Linguistic Theory of Translation*. OUP, 1965.
Jakobson, Roman. *On Linguistic Aspects of Communication*.

ENGLISH LANGUAGE EDUCATION

COURSE CODE	ENG6B19
TITLE OF THE COURSE	ENGLISH LANGUAGE EDUCATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE:

The course aims to help learners understand the basic principles underlying the practice of teaching English as a second language

COURSE OUTCOME:

- a. To expose them to the practical ways of teaching English language using different methods.
- b. To help learner develop a taste for teaching English effectively.
- c. To develop in learners ability for critical reflections on their own and fellow-learners' method of teaching English.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	10 hrs
Module 2:	10 hrs
Module 3:	10 hrs
Module4:	12 hrs
Evaluation:	12 hrs

Total: 54 hrs

B. COURSE DETAILS:

Module 1: Introduction to ELT

Basic glossary-(*L1/L2, ESL/EFL, TESOL, CALL, ICT, CLT, EAP, ESP, ELL, PPP, TBL, IELTS/TOEFL, PT,AT, CE*)- Receptive and Productive Skills-Acquisition and Learning-World Englishes-the history of ELE in India-GIE- the future of English(es).

Module 2: ELE Principles and Practices

Defining approach -Structural, Lexical, Eclectic and Communicative approaches - defining method- Grammar Translation, Direct, Bilingual, PPP Methods -Task Based Learning and Teaching- Postmethod Concept.

(Practical ways of teaching a single language component using different approaches/methods have to be demonstrated in the classroom)

Module 3: From Theory to Practice

Lesson planning-Peer teaching/Micro- teaching-testing and types of tests.
(*Practical peer/microteaching by students is to be done in the class and it can be an alternative to tests meant for internal assessment*)

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

- Harmer, Jeremy (2001) *The Practice of English language Teaching*. Orient Longman
- Nagaraj, Geetha (2010) *English Language Teaching : Approaches Methods and Techniques*. Orient Black swan
- Larsen, Freeman and Anderson (2011) *Techniques and Principles in Language Teaching*. OUP
- Peter, Jason. (2006) *English to the World: Teaching Methodology Made Easy*. August Publishing
- Nunan, D (2003) *Practical of English language Teaching*. New York. McGraw Hill.
- Kumaravadivelu (2006) *Understanding Language Teaching: from Method to Postmethod*. Lawrence Associates

SHAKESPEARE

COURSE CODE	ENG6B20
TITLE OF THE COURSE	SHAKESPEARE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: To initiate students to read and appreciate the master

COURSE OUTCOME:

- To expose students to the universality of Shakespeare and his relevance for all times
- To appreciate the polyphonic quality of Shakespeare's works and to learn the different modes of approaching Shakespeare
- To develop the students' skill of formulating his/her own critical position

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:	10 hrs
Module 2:	10 hrs
Module 3:	10 hrs
Module 4:	12 hrs
Evaluation:	12 hrs
Total:	54 hrs

B. COURSE DETAILS:

Module 1: Relevance of Shakespeare

The influence of Shakespeare in the 21st century – Popular quotes – How to do things with Shakespeare: New Approaches, New essays (2 essays)

Module 2: The Different Artist

The four phases of Shakespeare's dramatic career – Shakespearean tragedy – Shakespearean comedy – Shakespeare's characters

Module 3: Representative Works for non-detailed study

The Twelfth Night

The Tempest

Module 4: Excerpts for Detailed Study

The Trial Scene in 'The Merchant of Venice' Act IV Scene 1 lines 1- 163

Antony's speech in 'Julius Caesar' Act III Scene 2

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Maguire, Laurie. Ed. How to do Things with Shakespeare: New Approaches, New Essays. Wiley-Blackwell, 2007.

Stern, Tiffany. Watching as Reading: The Audience and Written Text in Shakespeare's Playhouse

Coldiron, A.E.B., Canons and Cultures: Is Shakespeare Universal?

Peralta, Eyder. Things We Say Today and Owe to Shakespeare. NPR Series, 2011.

PROJECT

COURSE CODE	ENG6B21
TITLE OF THE COURSE	PROJECT
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5 and 6
NO. OF CREDITS	2

The following are the guidelines for conducting, reporting and submitting the Project in partial fulfilment of the requirements for the award of the degree of Bachelor of Arts in English of the University of Calicut. The entire course of Project Work is spread in the last two Semesters namely V and VI Semesters of the BA degree Programme. In the V Semester, the Course of Project work, with two hours per week allotted is a non-credit Course. In the VI Semester, the Course of Project Work is a continuation of the Course of Project work done in the V Semester. The number of hours allotted per week is 2 hrs in Vth and VIth semester.

PROJECT GUIDELINES

The guidelines to be followed in the preparation, conducting, reporting, submission and evaluation of the Project work are as follows:-

1. The topics shall strictly adhere to the authors or socio-cultural backgrounds/influences of English Literature.
2. The candidates can take up a topic either from the prescribed syllabus or from outside the prescribed syllabus. The projects on the topics outside the syllabus will attract grace marks.
3. It is recommended that the project should be carried out on individual basis. In special cases Group presentation of projects can be allowed.
4. V Semester shall be devoted to the study of methodology of research and project work. By the end of the V Semester, a Synopsis of Project work should be finalised with the help of the guide.
5. The Synopsis of the Project, which is finalized by the end of V Semester, should be submitted to the Department for approval.

It shall consist of the following:

- Title of the Project
- Objectives

- Review of Literature
- Methodology including the reading list.

It is strongly recommended that, the Department need not wait till the end of the Semester for the finalization of the topic for Project Work. The students shall be encouraged to start the project work as early as possible in the V Semester itself

6. A Department Level Project Committee under the Chairmanship of Head of Department, in its due course of meetings, shall approve the topics for Project work. The Department Level Project Committee may or may not conduct a zero-credit-zero-mark general viva to ascertain the competency of the candidates for conducting the project work. The Department Level Project Committee shall give necessary guidelines, which should be taken note by the students as well as the guide.

7. The approved topics, along with the name of students and the name of the guide/supervisor should be displayed in a Notice Board under the Seal and Signature of the Head of the Department.

8. Considering the number of students available in a batch and the number of Faculty members available in a department, it is suggested that the students shall be grouped into 5 to 10 groups consisting of 3 to 5 students. Each faculty member shall thus give guidance to one or two such groups.

9. The VI Semester is fully devoted for

- Library Work and Data Collection
- Data Analysis
- Project Writing
- Report Presentation and Submission

10. The candidates shall devote themselves to the project work, making use of the holidays. Hours allotted for Project work in the V and VI Semesters should be devoted for attending lecture classes on Project work and for obtaining guidance from the Supervisor.

11. Each candidate shall submit the Report of the Project work, separately under his/her name. However, in the case of group submission, the names of other members of the group shall be mentioned in the Certificate signed by the Supervisor/Guide and Head of Department.

12. MLA (VIII edition) style may be followed for documentation

13. It is of utmost importance that the student should refrain from plagiarism. The Supervisor shall take utmost care in this regard.

14. Evaluation of the Project: The Project Report shall be subjected to both internal and external evaluation. The total marks for the project is 75, of which 60 is awarded on the basis of external evaluation and 15 on the basis of internal. The Internal Evaluation shall be done at the Department level. The criterion of awarding internal marks is given below:

Serial No.	Component	Marks
1	Originality	3
2	Methodology	3
3	Scheme/ Organization of Report	4
4	Viva Voce	5
	Total	15

*The Internal Viva-Voce conducted by a three member Committee comprising the Head of Department, Supervisor, and a senior Faculty member.

The External Evaluation of the Project is done by a Board of Examiners appointed by the University. The criterion for awarding external marks is given below:

Serial No.	Component	Marks
1	Relevance of Topic, Statement of Objectives	12
2	Reference/ Bibliography, Presentation. Quality of analysis/ Use of statistical tools	12
3	Findings and Recommendations	18
4	Viva Voce	18
	TOTAL	60

The student who fails to attain 40 % of marks for Project shall redo and resubmit his/her project.

RESEARCH METHODOLOGY

COURSE CODE	ENG6B22
TITLE OF THE COURSE	RESEARCH METHODOLOGY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5/6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	36 (2 hrs/wk)

AIM OF THE COURSE:

The course aims to introduces students to the fundamentals of research

COURSE OUTCOME:

- a. To introduce students to the basic elements of research writing.
- b To encourage students to seriously pursue the preparation of project and research papers.
- c. To enable students to write research papers

COURSE DESCRIPTION:

COURSE SUMMARY

Module 1:	5 hrs
Module 2:	5 hrs
Module 3:	10 hrs
Module 4:	10 hrs
Evaluation:	6 hrs

Total 36 hrs

COURSE DETAILS:

Module 1. Research: Key concepts

Defining Research, Selecting a topic, Using the Library, Collecting Materials, Evaluating Sources, Taking Notes, Avoiding Plagiarism.

Module 2. The Format of the Research Paper

Margins, Text formatting, Heading and title, Tables and Illustrati

Module 3. The Mechanics of Writing

Synopsis, Parts of the Dissertation, Writing Drafts, Spelling and Punctuation, Capitalization, Underlining and Italics, Quotations, Documentation, In-text and End text citations and Bibliography

READING LIST

MLA Handbook for Research Writing VIII edition

OPEN COURSES

ENGLISH FOR COMPETITIVE EXAMINATIONS

COURSE CODE	ENG5D01
TITLE OF THE COURSE	ENGLISH FOR COMPETITIVE EXAMINATIONS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE:

To prepare the students for competitive exams such as UPSC, Defence, SSC, Banking, KPSC, Insurance and other examinations.

COURSE OUTCOME:

- To help the students to approach and qualify competitive examinations by introducing the usually discussed areas in the exams.
- To enable the learners to acquire necessary professional skills in the usage of English.
- To provide opportunities for the students to improve their listening and reading comprehension skills.

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1: 16 hrs
Module 2: 14 hrs
Module3: 14 hrs

Evaluation	10 hrs
Total	54 hrs

B. COURSE DETAILS:

Module 1: Word based questions

Synonyms, antonyms, analogy, one-word substitution, idiomatic use of verbs, test of spellings, Correct use of prepositions and articles.

Module 2: Sentence based questions

Error identification, Sentence correction, Jumbled words in a sentence, Sentence completion.

Module 3: Passage based questions

Jumbled sentences in a paragraph, Reading comprehension, English comprehension.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Edgar Thorpe and Showick Thorpe, *Objective English for Competitive Exams*.

Michael Swan, *Practical English Usage*.

Wren and Martin, *High School English Grammar & Composition*.

CREATIVE WRITING IN ENGLISH

COURSE CODE	ENG5D02
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: To expose the students to the different kinds of writing and to enable them to write creatively

COURSE OUTCOME:

- To help the students to analyze and appreciate poems and short stories
- To identify different literary forms and genres.

- c. To enable the learners to write professional articles – blogs, book and film reviews etc.
- d. To train students in free translation and thereby improve their professional and linguistic skills.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	10 hrs
Module 2:	10 hrs
Module 3:	10 hrs
Module 4:	12 hrs
Evaluation	12 hrs
Total	54 hrs

B. COURSE DETAILS:

MODULE I – INTRODUCTION TO CREATIVE WRITING

Defining and measuring creativity– looking inward and outward– inspiration, imagination and writing– resistance and propaganda– teaching to write – importance of reading.

MODULE II – THE ART AND CRAFT OF WRITING

Tropes and figures: Metaphor, simile, homonym, metonymy, synecdoche, allusion, symbol, antithesis, paradox, oxymoron, personification, hyperbole, irony, euphemism, ambiguity, pun, alliteration, onomatopoeia, homophones, chiasmus, acronyms, palindrome – language and gender– playing with words.

MODULE III – MODES OF CREATIVE WRITING

a) **POETRY:** Definitions - functions of language - poetry and prose – fixed forms: sonnets, villanelle, haiku and free verse – Modes of poetry: lyrical, narrative, dramatic –

- Workshops

b) **FICTION:** Fiction and non-fiction – Types of novels: Realistic, romance, novel of incident, novel of character, epistolary novel, picaresque, historical novel, regional, non-fictional, bildungsroman, graphic novel – literary and popular fiction – short story and novel: character, plot, point of view, setting.

- Workshops

c) **DRAMA:** Attributes of drama: spectator art, dramatic art, visual art, auditory art, physically produced art – Forms: traditional and modern tragedy, types of comedy, heroic drama, melodrama, domestic drama – verbal and non verbal elements

- Workshops

MODULE IV- WRITING AND TRANSLATING

A brief glance at the history of translation theory and practice – Source language and target language – creative exercise – cross-cultural and intercultural phenomenon – Human and computer mediated translation- TMS, CMS, CAT.

- Workshops

MODULE V – PUBLICATION TIPS

Revising and rewriting – proof reading – editing – submitting manuscript for publication.

EXTENSION ACTIVITY (READING)

A reading of a few pieces of creative writing of well known authors is to be undertaken as an extended activity. The reading may be done as a class room activity under the guidance of teacher or optionally, students read the pieces at home and a discussion on the various aspects may be undertaken later in class. It could also be done as a group activity in classroom with the group leader presenting the summary of the ideas generated at the discussion. Loud reading of poems and stories and role plays of sections of plays is to be encouraged.

A sample collection of pieces is given. The list is only suggestive. A resourceful teacher is free to select any number of pieces of his/her choice. Being an open course, such an activity will be of a serious nature.

POETRY

Wordsworth	: The Solitary Reaper
Robert Frost	: Stopping by the Woods on a Snowy Evening
Shakespeare	: Shall I compare thee to a summer's day?
Pablo Neruda	: Tonight I Can Write the Saddest Lines
Wole Soyinka	: Telephone Conversation
Ted Hughes	: The Thought Fox
K.Satchidanandan	: Stammer

FICTION

O. Henry : The Last Leaf

Guy de Maupassant : The Necklace
 Chinua Achebe : Marriage is a Private Affair
 Anton Chekhov : The Bet
 Saki : The Open Window

DRAMA

Shakespeare : The Merchant of Venice (The Trial Scene)
 Girish Karnad : Nagamandala
 Tagore : Chandalika
 Chekhov : The Bear

4. READING LIST

A) CORE TEXT

Sl. No	Title	Author/s	Place/Publisher/Year
1	<i>Creative Writing: A Beginner's Manual</i>	Anjana Neira Dev, Anuradha Marwah, Swati Pal	Delhi, Pearson Longman, 2009
2	Translation: The Basics	Juliane House	Abingdon, Routledge, 2018

B) FURTHER READING

Sl. No	Title	Author/s	Place/Publisher/Year
1	<i>Elements of Literature: Essay, Fiction, Poetry, Drama, Film</i>	Robert Scholes, Nancy R. Comley, Carl H. Klaus, Michael Silverman	Delhi, OUP, 2007
2	<i>Write from the Heart: Unleashing the power of Your Creativity</i>	Hal Zina Bennet	California, New World Library, 2001
3	<i>A Guide to Writing about Literature</i>	Sylvan Barnet, William E. Cain	New Delhi, Pearson, 2006

APPRECIATING LITERATURE

COURSE CODE	ENG5D03
TITLE OF THE COURSE	APPRECIATING LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	3
NO. OF CONTACT HOURS	54 hrs (3 hrs per week)

AIM OF THE COURSE: This course aims to generate genuine interest in literature. Focus is given on the literary aspects than the technical aspects of literary texts.

COURSE OUTCOME:

- To teach students how to appreciate literature through simple and popular literary works.
- To familiarize the students with the different genres and different varieties of English literature through the selected pieces without formal introduction.
- To teach students how literature can function as a reflection of life in its varied forms.
- To teach students how literature is philosophical and social.

COURSE DESCRIPTION:

A. COURSE SUMMARY

Module 1:	10 hrs
Module 2:	10 hrs
Module 3:	14 hrs
Module 4:	10 hrs
Evaluation:	10 hrs
Total:	36 hrs

B. COURSE DETAILS:

Module 1: Poetry

1. The Waking: Theodore Roethke.
2. The Enchanted Shirt: John Hay.
3. Peacock and Nightingale: Robert Finch.
4. Ozymandias: PB Shelley.
5. Night of the Scorpion: Nissim Ezekiel.

Module 2: Prose

1. On Doors: Christopher Darlington Morley.
2. On running After One's Hat: G.K. Chesterton.

Module 3: Short Stories.

1. The Gift of the Magi: O. Henry.
2. Mark of Vishnu: Khushwant Singh.
3. Happy Prince: Oscar Wilde.

Module 4: Drama

1. The Monkey's Paw. W.W. Jacobs.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Thomas, C.T. *Twentieth Century Verse*. Macmillan India Limited: 1979.

Wilde, Oskar. *The Happy Prince and Other short stories*. www.ibiblio.org/gutenberg

SYLLABI FOR COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH

Complementary course I ENGLISH FOR COMMUNICATION

First/Second Semester

ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION

COURSE CODE	ENG1(2)C01
TITLE OF THE COURSE	ASPECTS OF ORAL AND INTERPERSONAL COMMUNICATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	½
NO. OF CREDITS	4
NO. OF CONTACT HOURS	6 hrs/week

AIM OF THE COURSE: To improve the oral and interpersonal communication skills of the learners

COURSE DETAILS:

Module 1. Oral Communication

Oral Communication –components of communication– types of communication —
Listening and hearing- Barriers to effective listening-Listening for general and specific ideas – (open forum chapter 1 to 4)
<https://elt.oup.com/student/openforum/1?cc=global&selLanguage=en>) - Verbal and Non-verbal Communication
– Barriers to Communication (psychological, linguistic, socio cultural) – kinesics and paralanguage – seven Cs of communication

Module 2. Functional Grammar

Describing people and things (be+ adj/Noun construction) – Narrating incidents (simple past and past progressive) – Framing Yes/No questions- speaking about likes and dislikes.
(sentences/questions/negatives have to be focused) - Expressing simultaneous/interrupting actions (past simple and past progressive) –

Module 3: Interpersonal Communication

Asking and answering polite questions(would/could/can/may/would you mind) – expressing obligations/compulsions with have to/must/should . Asking for and responding to directions –expressions and phrases used for interrupting/adding /concluding discussions – Telephonic English vocabulary and phrases - The importance of being courteous – expressions to sound polite in expressing opinions/agreement/disagreement- language for meetings/discussions/debates

Module 3. Better pronunciation

Commonly mispronounced vowels and consonants by Keralite English Speakers– Fundamental aspects of Stress and stressing- rhythm in connected speech - Received Pronunciation – Stress and Intonation

Module 4. Practical exposure

Spoken and Broken English (A Radio Talk by Bernard Shaw)

Module 5. Presentation Skills

Elements of an effective presentation –before/during and after presentation – tips for effective Power Point Presentation-The learning pyramid-Four types of audience

READING LIST:

Betty Azar. Understanding and using English Grammar.
Longman Nawal Mallika (2012). Business English. Cengage Learning
R.W. Zandvoort. A Handbook of English Grammar
David Greene. Contemporary English Grammar, Structures and Composition A.J. Thomson & A.V. Martinet. A Practical English
Michael Swan. Practical English Usage
John Sealy. Oxford Guide to Effective Writing and Speaking (OUP 2000)
P.Kiranmayi Dutt Geetha Rajeevan & : A Course in Communication – Foundation Books -2000
Priyadarshi Patnaik. Group Discussion and Interview Skills (Foundation Books) B. Jean Naterop & Rod Revell : Telephoning in English (CUP)
Ashok Thorat & Munira Lokhandwala. Enriching Oral & written Communication in English (Orient Black Swan)
Kenneth Anderson, Joan Maclean & Tony Lynch. Study Speaking – A Course in Spoken English for Academic Purposes – (CUP).

Complementary course II

ENGLISH FOR COMMUNICATION Third/Fourth Semester ASPECTS OF READING AND WRITING

COURSE CODE	ENG4(3)C01
TITLE OF THE COURSE	ASPECTS OF READING AND WRITING
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3/4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	6 hrs/week

AIM OF THE COURSE:

To improve the reading and writing skills of the learners

COURSE DETAILS:

Module 1. Reading Skills

The Reading Process – Methods to improve reading – Understanding graphics and visual aids – Skills for speedy reading – skimming, scanning, extensive reading,

intensive reading-Leisure reading and aesthetic reading – Practical Reading Exercises
– Short Stories, Newspaper reports, Articles

Module 1. Writing as a process

Text – Types of texts – Structure of a text – Process of writing – Random thoughts and organized writing – Plagiarism – Paraphrasing and summarizing

Module 2. Grammar for writing

100 high frequency irregular verbs and their forms-Comparison of adjectives – common discourse markers used in writing – oft-used conjunctions in writing– Common errors in written English.

Module 3. Professional writing

Job application and interview – Covering letter – Resume - Personal letters – letters of complaint/apology/enquiry-letter to the editor.

Module 4. Academic writing

Writing as a skill –writing as a process– organizing and structuring a paragraph – Personal, academic and business writing – Creative writing –writing seminar papers – cohesion and coherence in writing.

READING LIST

Renu Gupta : A Course in Academic Writing (Orient Black Swan Betty Azar.

Understanding and using English Grammar.

Longman Nawal Mallika(2012).Business English. Cengage Learning

Meenakshi Raman and Sangeetha Sharma: Communication Skills. New Delhi: OUP

SYLLABI FOR COMPLEMENTARY COURSES OFFERED BY BOARD OF STUDIES IN ENGLISH (UG) [TO BE OPTED BY STUDENTS OF B.A. ENGLISH PROGRAMME]

HISTORY OF ENGLISH LITERATURE

COURSE CODE	ENG1(2)C2
TITLE OF THE COURSE	HISTORY OF ENGLISH LITERATURE – I
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	½
NO. OF CREDITS	4
NO. OF CONTACT HOURS	6 hrs/week

AIM: To acquaint students with the history of English literature from early history to the Romantic revival

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 – Development of Middle English Prose & verse - Middle English literature – Fabliau, Lyric, Dream, Allegory and Ballad - Langland – *Piers Plowman* - Medieval romances, alliterative verse – Chaucer – *The Canterbury Tales* – John Gower - The beginnings of English drama - Miracle, morality and mystery plays, and Interludes.

Module 3:

Scottish Literature in the 14th & 15th centuries - The Renaissance - The Tudors - The English Reformation and Counter-reformation - Trade and colonialism – Philip Sidney – The Drama – Towneley, Chester, Coventry and Morality plays – Interludes – Marlowe – Prose – *Arcadia* -The Stuart Age - Elizabethan poetry – Spenser - Renaissance drama - Ben Jonson – The University Wits – Shakespeare – Bacon - Thomas More - Authorized (King James) Version of the Bible.

Module 4:

The decline of the Renaissance – Post-Shakespearean dramatists – Milton and the puritan movement – Jacobean poetry - Donne and the metaphysical.

Module 5:

Restoration in England, Court poets of the restoration – Dryden and Pope - Satire – The great essayist – Addison, Steele, Defoe and Swift - The Enlightenment - the rise of modern science and the rise of capitalism - Coffee Houses in London as centres of social and political discussions Restoration theatre.

Module 6:

Neo classicism – Johnson and Goldsmith - The Great Novelists – The rise of women novelists - Memoirs – Development of Science and philosophic thought – John Locke

Module 7:

Transitional poets – Perce’s *Reliques of Ancient English Poetry* – Lyrical Ballads – Early Romantics – Wordsworth, Coleridge & Southey – Ballad makers – Later Romantics – Shelley, Keats and Byron -Romanticism in English Fiction – Lamb, Hazlitt and De Quincey -The development of Journalism.

READING LIST:

Daiches, David. *A Critical History of English Literature*, Supernova. 2016
 Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012.
 Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.
 Rickett, Arthur Crompton. *A History of English Literature*, UBS Publishers. 2009.
 Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

HISTORY OF ENGLISH LITERATURE – II

COURSE CODE	ENG4(3)C02
TITLE OF THE COURSE	HISTORY OF ENGLISH LITERATURE –II
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3/4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	6 hrs/week

AIM: To acquaint the students with the history of English Literature from the Victorian Age to Postmodern English Literature

COURSE DESCRIPTION:**Module 1:**

The Victorian Age - The Reform Acts - Changes in social life - Industrialization 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

Module 2:

Victorian poetry - Arnold, Browning and Tennyson - The Victorian novel - Charles Dickens, George Eliot and Thomas Hardy – Pre-Raphaelites – Women writers – Criticism and the essay – Ruskin and Carlyle.

Module 3:

Oscar Wilde and the aestheticians. 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 4:

The mid-twentieth century and after - World War II - Life between the two World Wars - Effects of the Wars on society and literature – Post-war literature – Movements – Angry Young Man – *Waiting for Godot* and Absurd plays - The dissolution of the British empire.

Module 5:

Modern to the Post-modern - Poetry, fiction and drama of the period - Life in the 60s, 70s and 80s - The avant- garde, bohemia and mainstream culture - Larkin and the Movement Poetry – The sixties: realism and experiment- The seventies and the cult of culture

Module 6:

Empire and modern writing- Ted Hughes, George Orwell, Samuel Beckett, Kingsley Amis, Graham Greene, Harold Pinter and Tom Stoppard

Module 7:

Modern life: fiction and satire - Modernity and myth - Psychoanalysis and literature - Biography and autobiography - Literature and cinema - Feminism and environmentalism – Post Colonial fiction - Salman Rushdie -.Contemporary writing - Carol Ann Duffy - Poetry after Ending the century: literature and digital technology

READING LIST:

Daiches,David. *A Critical History of English Literature*, Supernova. 2016
Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012.
Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.
Rickett, Arthur Crompton. *A History of English Literature*, UBS Publishers. 2009.
Thornley G C and Gwyneth Roberts. *An Outline of English Literature*. Pearson, 2011.

APPRECIATING DRAMA (for Dual Core Programme)

COURSE CODE	ENG5B23
TITLE OF THE COURSE	APPRECIATING DRAMA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	5
NO. OF CONTACT HOURS	90 (5 hrs per week)

AIM OF THE COURSE: The course is a wide spectrum of drama across the globe. It seeks to enable learners to stimulate interest in drama, to appreciate drama as an art form and to fathom its trends and techniques

COURSE OUTCOME:

- To introduce the students to the basic elements of drama, including the historical progress of drama in different continents.
- To foster an ability in the students for appreciating drama as an art form.
- To familiarize the students with the different genres and masters of drama.
- To facilitate the learners to critically go beyond the theatrical performances to the texts and approach them critically from various standpoints.

COURSE DESCRIPTION:

A. COURSE SUMMARY:

Module 1:	16 hrs
Module 2:	30 hrs
Module 3:	20 hrs
Module 4:	12 hrs
Evaluation	12 hrs

Total 90 hrs

B. COURSE DETAILS:

Module 1: Drama - Some Key Concepts

Basic Elements of Drama: Tragedy, Comedy, Tragicomedy; The Constituent Parts of Drama – Plot, Character, Thought, Song, Spectacle, Diction, Three Unities, Tragic Hero, Chorus, Simple plot and Complex plot; The basic structure of tragedy.

History of Drama: Greek Theatre and Drama, Miracle Plays and Morality Plays, University Wits, Shakespearean Theatre, Restoration Drama, Sentimental Drama,

Anti-sentimental Drama, Comedy of Manners, Drama of the Romantic Period, Decadence, Problem Play, Realism, Ibsen and Bernard Shaw.

Avant- garde: Expressionism & Epic Theatre, Angry Young Man, The Theatre of the Absurd, Comedy of Menace, The Theatre of Cruelty, Feminist theatre, Street theatre, Ritualistic Theatre, The Poor theatre, Radio Drama.

Module 2: Classical Drama

William Shakespeare: *Othello*

Module 3: World Plays

1. Anton Chekov: *The Bear/ The Boor*
2. Edward Albee: *Zoo Story*
3. Bhasa: *Urubhangam*
4. Ibsen: *A Doll's House*, Act III

Module 4: Drama Adaptation

1. Syamaprasad: *Akale* (2004)
2. Akira Kurosawa: *Throne of Blood* (1957)

*NB: The learners are asked only essay/s and short essay/s (paragraph/s) questions from the adaptations in the end semester examinations.

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Catherine Belsey. *The Subject of Tragedy- Identity and Difference in Renaissance Drama*. London: Methuen, 1985.

Jean Chothia. *English Drama of the Early Modern Period, 1890-1940*. London: Longman, 1996.

A C Bradley, *Shakespearean Tragedy*. London: Elibron, 1904.

H. Granville-Barker, *Study of Drama*. London: Sedgwick, 1931.

Peter Womack and Simon Shepherd. *English Drama: A Cultural History*. Cambridge: Blackwell, 1996.

SCHEME OF EXAMINATION

Core courses consist of fifteen theory papers and a project work.

The evaluation scheme for each course including the project work shall contain two parts.

There will be TWO types of scheme of examinations.

Question Paper Type 1 for the papers having 4 or 5 credits:

This scheme consists of external question paper with 80 marks and internal examination with 20 marks. Duration of each external examination is 2.5 hours. The students can answer all the questions in A&B sections. But there shall be ceiling in each section.

Section A

Short Answer type that carries 2 marks each – 15 questions Ceiling – 25 marks

Section B

Paragraph/problem type that carries 5 marks each – 8 questions Ceiling – 35 marks

Section C

Essay type that carries 10 marks (2 out of 4) 2X10=20 marks

Question Paper Type 2 for the papers having 2 or 3 credits:

This scheme consists of external question paper with 60 marks and internal examination with 15 marks. Duration of each external examination is 2 hours. The students can answer all the questions in A&B sections. But there shall be ceiling in each section.

Section A

Short Answer type that carries 2 marks each – 12 questions Ceiling – 20 marks

Section B

Paragraph/problem type that carries 5 marks each – 7 questions Ceiling – 30 marks

Section C

Essay type that carries 10 marks (1 out of 2) 1X10=10 marks

For the project work, out of the total 50 marks, 10 for internal assessment and 40 for External evaluation.

Evaluation of Project

This is done under mark system. There will be an Internal Assessment by the supervising teacher of the Project and an External evaluation by an External Examiner appointed by the University. Grade will be awarded to the candidates by combining the external and internal

marks. The internal and external components are to be taken in the ratio 1:4. The internal will be 20 percent of the total and external will be 80 percent of the total.

COMPONENTS	INTERNAL in MARKS Total in 20 Marks	EXTERNAL in MARKS Total in 80 Marks
Originality – Relevance of the topic, statement of the objectives	4	16
Methodology- Reference/Bibliography, Presentation, quality of analysis/use of statistical tools	4	16
Scheme/ Organisation of report- Findings and Recommendations	6	24
Viva-Voce	6	24

**FIRST SEMESTER BA/B Sc. /B Com DEGREE EXAMINATION
MODEL QUESTION PAPER
(CBCSSUG)**

**Common Course-English
(2 or 3 Credits)**

A01- TRANSACTIONS: ESSENTIAL ENGLISH LANGUAGE SKILLS

Time 2 Hours

Maximum: 60 Marks

Part-I Speaking Skills

**I. Read the following questions and do as directed. All questions can be answered.
(Ceiling 20)**

1. You feel like drinking an orange juice while walking past the college canteen. How will you suggest this to your friends?
2. You forgot to invite one of your close friends to a grand party at your house. Express your regret using *should have*.
3. *Sure but later* is the reply to a telephone call. Frame a suitable question used in telephonic English for this reply.
4. Rearrange the given jumbled sentence to get the correct expression used for interruption.
point /you /sorry/ have missed/ to say/a vital/.
5. Identify the vowel sounds in *cook* and *poor* and categorise them.
6. Identify the sounds of the underlined letters in *think* and *lodge* and transcribe them.
7. *Where your elder brother live?* Look at the question and rewrite it correctly. Justify your corrections.
8. *We accept all types of cards.* Frame a 'Wh' question for this sentence.
9. *She doesn't update her mobile phone regularly.* Identify the verb and helping verb in the sentence.
10. *Hours before the Prime Minister's arrival, the police beefed up the security further.* Identify the phrasal verb in the sentence and write its meaning.
11. *The college day was very near. So, we started spending more hours for rehearsal.* Write the idiomatic expression for the underlined words.
12. *Some people turn to alternative medicine out of curiosity, others out of desperation.* Write the meaning of the underlined word in the given sentence.

**II. Read the following questions and do as directed. All questions can be answered.
(Ceiling 30)**

13. Prepare a short telephonic conversation in which phrases like *I'm afraid, hang on, speaking*, etc occur.

14. Elucidate the ways in which the given words differ in articulation and meaning.
Support your answers with examples.

Content (N) & Content (V)

Present(N) & Present (V)

15. Each given sentence has one word missing. Write it in and justify your answer.

This train not stop at Tirur

You live in a house or flat?

16. Reorder the given sentences and identify the tense in them.

have/they/seen/you/not/yet/./

./she/these/is/hard/days/working/

17. Choose one phrasal verb and use it in two sentences of yours.

wind up/sort out

18. Choose one idiom and use it in two sentences of yours.

run out of steam/ a bone of contention

19. The sentences below consist of some grammatical mistakes. Identify the mistakes and rewrite them correctly. Justify your corrections.

I am work here in six years.

She wake up at 6 'O' at the morning.

III. Read the following questions and answer any one of the following.(1x10=10)

20. Make up a reasonably long dialogue which contains expressions used for polite requests/persuasions/suggestions and their responses.

Speakers: Rinu and Rincy

Situation: Rinu is watching the *Discovery Channel* on the TV. Her roommate, Rincy wants to watch a comedy show and she tries to request her to change the channel.

Or

21. Read the text and do as directed.

The Many Faces of Medicine

“Doctor, I am coughing and sneezing. I have itchy eyes, a drippy nose, and I ache all over. What’s wrong with me? What should I do?”

“Take two aspirin and go to bed.” One doctor advises.

“No, no, drink this herbal tea,” Says another.

“Don’t listen to them,” Argues the acupuncturist. “Come here and let me put some needles in your back,”

Who has the best remedy? All of them, some people would say, because they believe that there is more than one **approach** to healing and many ways to practice medicine.

In general, modern medicine treats the body as if it were a machine made up of many separate parts that can break down **independently**. Holistic doctors try to take another approach. They believe that the parts of the body are interconnected and must be treated as a whole.

Medical **practices** that do not depend on surgery and pharmaceutical drugs are called **alternative** forms of medicine. Some of these are more highly respected than others. For example, the Chinese method of acupuncture, although two thousand years old is considered an **effective** remedy for **chronic** pain.

Some forms of alternative medicine are centuries old. Ayurveda and homeopathy are two forms of alternative medicine that originated in India, but are practiced the world over. African herbalists have a long history of using tree bark, roots, grasses, and flowers to make teas to treat disease.

At first, modern scientists laughed at herbal healers and called their methods “grandmother’s remedies”. Today, however, these same researchers are testing certain elements in plants for the possible treatment of Cancer and AIDS. Treatments that are unconventional or out of the ordinary have gained **enormousprestige** and attention. Homeopathy treats disease by giving a patient tiny amounts of a remedy that would produce symptoms similar to those of the disease in a healthy person. In Europe, this treatment has been known to help patients with flu, headaches and allergies.

Many people have lost faith in modern medicine because researchers have been unable to find cures for a variety of problems, from Cancer to the common cold. Some people turn to alternative medicine out of curiosity, others out of **desperation**. What many have realized is that often one treatment picks up where another leaves off. One medical technique can **complement** another. It seems likely that in the future the practice of medicine will consist of a combination of approaches drawn from a variety of cultures. Hopefully this approach will prove to be the best one of all.

Read the following sentences and choose the correct option (2X1=2)

- a. The approach of holistic doctors is better than all other doctors False/True
- b. The practice of reflexology helps to heal some parts of the body False/True

Re-read the text and guess the meanings of the words in bold from the context. Then choose the right synonym or antonym. (2X1=2)

- c. The word ‘chronic’ is opposite in meaning to.....

- a. lasting for a long time
 - b. difficult to cure quickly
 - c. temporary
 - d. related to time
- d. The word 'desperation' in the last paragraph is closest in meaning to...
- a. disappointment
 - b. hopefulness
 - c. anger
 - d. frustration

Answer the following questions in complete sentences. The answers need not be directly stated in the passage. (3X2=6)

- e. Why are some forms of alternative medicine respected more than others?
- f. Write a single sentence that summarizes the main points in the last paragraph.
- g. What message does the writer want to convey through the text?

FIRST SEMESTER BA/B Sc. /B Com DEGREE EXAMINATION
MODEL QUESTION PAPER
(CBCSSUG)
Common Course-English
(2 or 3 Credits)

A02- Ways with Words: Literatures in English

Time 2 Hours

Maximum: 60 Marks

I. Answer the following questions in two or three sentences:

1. What does Okara mean by “ice-blocked cold eyes?”
2. Who was Lamar Keene?
3. Why is the bore always unconscious of his “borishness?”
4. Why was Death surprised at seeing the servant at the market?
5. Explain the figure of speech in 'selfish cars' and 'polished traffic'.
6. Where was Jerome's father when he died?
7. Why doesn't Miss Cornelia attend the annual election meeting of the Confederate Daughters?
8. Why do bores always find an audience?
9. What constitutes the music of autumn?
10. What does the book *Extraordinary Popular Delusions and the Madness of Crowds*, by Charles Mackay deal with?
11. Why do you think the word “Fortune” is capitalized in Sonnet 29?
12. What is “the best and the worst of remembering?”

(Ceiling 20 marks)

II. Answer the following questions in a paragraph:

13. What does Sagan mention about pre-cognitive dreams?
14. Explain the use of the symbol of roses in the play *Something Unspoken*.
15. Explain the lyrical Imagery in “Ode: To Autumn.”
16. Discuss the autobiographical elements in the poem “House of My Childhood.”
17. What is Velikovskian catastrophism and why was Velikovsky attacked in the US?
18. The word “state” occurs thrice in Sonnet 29. How does the meaning of this word change with each occurrence?
19. Maya Angelou's treatment of old age and aging.

(Ceiling 30 marks)

III. Answer any one out of the two questions in an essay:

20. Why does Carl Sagan believe that Science is the best antidote for pseudo-science?
21. Discuss the irony in “Lamb to the Slaughter.”

(1 x 10=10 marks)

FIRST SEMESTER BA ENGLISH DEGREE EXAMINATION
MODEL QUESTION PAPER
(CBCSSUG)
Core Course-English
(4 or 5 Credits)

Introducing Literature

Time 2.5 Hours

Maximum: 80 Marks

I. Answer the following questions in two or three sentences:

1. Complete the given sentences with verb phrases that answer the question when or where:
She _____
He _____
2. I will help you out if you confide in me – Identify the phrasal verbs
3. Identify the paratactic and hypotactic sentences from the given passage –
A jackal howled at the moon, a nightjar called from the bushes, Biniya walked fast and her breath came in short, sharp gasps. Bright moonlight bathed the hillside when she reached her home to village
4. Replace the monotransitive verb with ditransitive verb:
She rode a bicycle.
5. Mark enjambment or caesura in the following stanzas:
Your eyes on me were as eyes that rove
Over tedious riddles of years ago;
And some words played between us to and fro
On which lost the more by our love
6. Mark the syllabic units in the following lines of poetry
Had a dream, which was not all a dream
The bright sun was extinguish'd, and the stars
7. What is the point of view in this passage? Identify any two markers.
Mary gets up from her chair. The mowers are through for the night and she has no fear that her son will be robbed of his sleep. She will go out and run in the dark. Block by block she can be gone ten minutes at a time, stopping back after each circuit to look in on him. He's got to learn to be alone and what better way to learn than in your sleep.
8. My love is like a red, red rose – Identify the figure of speech and state how it enhances meaning.
9. Mark the sense groups in the following passage

Among the great leaders of India's renaissance, Jawaharlal Nehru stands out prominently. He was born at Allahabad on November 14, 1889. He was educated at home until the age of sixteen by English governesses and tutors.

10. I remember, I remember

The fir trees dark and high;
I used to thin their slender tops
Were close against the sky:
It was a childish ignorance,
But not 'tis little joy
To –now I'm farther off from heav'n
Than when I was a boy

How do you think the child is stereotyped in this passage?

- 11.** Mohanaswamy loved to play house with the girls. He found it more interesting than playing gilli-danda, top and marbles with boys. Though the girls forced him to go and play with boys, he wouldn't listen. The boys always bullied him – How do gender prejudices work here? Pick out two expressions to justify your answer.
- 12.** Bride wanted: Fair, slim, educated girl below 22 years from a well-off family - What does the ad tell you about the perceptions of our society?
- 13.** As a young boy, Velutha would come with VellyaPaapen to the back entrance of the Ayemenem house to deliver the coconuts they had plucked from the trees in the compound. Pappachi would not allow Paravans into the house. Nobody would – Why were Paravans not allowed to enter the house?
- 14.** Which sentence in the earlier passage suggest that this attitude is not the problem of an individual but a social evil.
- 15.** 'Tyger tyger burning bright
In the forests of the night' – what mood does the trochaic metre of this poem reflect?

(Ceiling 25 marks)

II. Do as directed. Paragraph questions shall not exceed 75 words.

- 16.** Do you think the treatment of the Dalit teacher in the passage below is unjust? Why? Pick out at least four words/phrases/sentences that will justify your answer.

The head master had chosen a room at the end of the school building for me. May be he wanted to spare the upper caste teachers the sin of passing in front of a Pulayateacher's room. Wonder whether that innocent of innocents headmaster, Raman Menon had thought that far ahead. The students looked at me not as though I was a strange creature, but as one who had committed a grave sin. No point in blaming them for that. Those were the circumstances under which they had been raised...

When I returned after lunch in ammavan's home, I got a terrible shock. My blood boiled as never before. Were my eyes growing dim, were my muscles and nerves failing, or was I forgetting myself? I cannot explain my feelings at that moment.

Someone had placed a spade across my desk

17. One is not born, but rather becomes a woman. Explain.

18. Fill in the blanks with the right collocations. Choose from the words given in the brackets

(hard, great, show, pay, take, draw, big, evince, bid)

My father said "____ attention when I speak." He was a monster most of the time.

He never ____ any interest in my life. My mother was a ____ working woman. I had ____ admiration for my mother. She ____ her role seriously.

19. Read the passage below.

Earlier, much earlier: me, saying to my father, Please, Father! I want to go to Egypt or Iraq, I want to study at university there. He grabbed me by the neck and barked at me. By this beard of mine, I swear you are not leaving Oman. Do you want to sink so low? To come back from Egypt or Iraq with your beard shaven off? Smoking and drinking and I don't know what? Is that who you want to be? So instead, immediately after finishing high school I went to work in his business.

Imagine you are the son. Write a diary entry expressing your feelings.

20. It was a long time ago,

I have almost forgotten my dream.

But it was there then,

In front of me,

Bright like a sun-

My dream.

And then the wall rose,

Rose slowly,

Slowly,

Between me and my dream.

Rose until it touched the sky-

The wall.

Shadow.

I am black.

I lie down in the shadow –

What are the figures of speech in the poem? How does the poet convey his meaning through them?

21. Discuss the significance of the advice the mother gives to the daughter at the end of the story No Name Woman.

22. In the text below whose do you think is the dominant voice? Why? Substantiate your views with two examples from the text.

Everyone agreed that my father, my Baba had built the most beautiful house in the Wazir Akbar Khan district, a new and affluent neighbourhood in the northern part of Kabul. Some thought it was the prettiest house in all of Kabul. A broad entry way flanked by rose bushes led to the sprawling house of marble floors and wide windows....

On the south end of the garden, in the shadows of a loquat tree was the servants' home, a modest little mud hut where Hassan lived with his father. It was there in that little shack, that Hassan was born in the winter of 1964, just one year after my mother died giving birth to me.

23. Do you find viewpoints, silences, or gaps that are unfair to a person or a group in the text below? Whose point of view is represented in this text? How does Stevens respond to this issue?

Then he said: 'I have been doing a great deal of thinking Stevens. A great deal of thinking. And I've reached my conclusion. We cannot have Jews on the staff here at Darlington Hall.'

'Sir?'

'It's for the good of this house, Stevens. In the interests of the guests we have staying here. I've looked into this carefully, Stevens, and I'm letting you know my conclusion.'

'Very well, sir.'

'Tell me Stevens, we have a few on the staff at the moment, don't we? Jews, I mean.'

I believe two of the present staff members would fall into that category, sir.'

'Ah.' His lordship paused for a moment, staring out of his window. 'Of course, you'll have to let them go'

I beg your pardon, sir?' (Remains of the Day)

(Ceiling 35 marks)

III. Answer any two out of the two questions in a short essay of 150 words:

24. "I was quite sure that Hamlet had only one possible interpretation, and that one universally obvious." How is the author proved wrong as he narrates Hamlet to the African tribals?
25. Based on your reading of *Adivasi will not Dance* explain how breaking a habit can be a form of resistance.
26. Read the text from a book published in 1877. Would you say nineteenth century discourses were unfair to women? What do you think of the word 'holy' that

describes the woman in the text? Compare the present day family with that in the text below.

Coming home one day at his dinner hour, and finding that the meal was not ready, he flew into a furious passion, and began to upset and break the furniture in the dining room. His wife-a holy woman- endeavoured to pacify him and while urging the servants to hurry forward in their preparations, she argued sweetly with her husband on the unseemliness of such displays of anger and begged him to read a book, while she would go to aid the cook. He flung the book away from him and stalked back and forth in a rage, while the lady hastened to the kitchen.

27. What function does the mother's stories perform in shaping the daughter's consciousness as a woman in No Name Woman?

(2 x 10=20 marks)

INSTRUCTIONS TO TEACHERS AND QUESTION PAPER SETTERS

- 3 chapters from module 2,3 and 4 namely Shakespeare in the Bush, The Adivasi will not dance and No Name Woman are meant for detailed study from which paragraph and essay questions will be asked
- Students are expected to write short paragraphs of 75 words and short essays of 150 words
