



# **ST. THOMAS COLLEGE (AUTONOMOUS), THRISSUR**

## **BOARD OF STUDIES BA ENGLISH**

**SYLLABUS AND SCHEME  
2020 ADMISSION ONWARDS**

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BA ENGLISH**

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17. Mr. C. K. Hariharan, Assosicate Professor SKVC, Thrissur

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## **VISION, MISSION & CORE VALUES**

### **MOTTO:**

“Veritas Vos Liberabit” (The Truth will set you Free).

### **VISION:**

Transforming the Youth through Holistic Education towards an Enlightened Society.

### **MISSION:**

- To Ensure Inclusion and Access of Quality Education.
- To Provide an Environment of Learning that enhances Dissemination of Knowledge.
- To Nurture Research and Innovation for the betterment of Life and Progress of the Nation.
- To Undertake Collaborative Partnerships for Facilitating Exposure and Sharing.
- To Impart Social and Environmental Sensitivity in Students through Extension and Outreach.
- To Equip Students with Life Skills in Facing Challenges and Responsibilities.
- To Help Students attain Moral, Spiritual and Emotional integrity.

### **CORE VALUES**

- Faith in God
- Pursuit of Excellence
- Integrity
- Diversity
- Compassion

## COURSES AND CREDITS

<b>Serial No.</b>	<b>COURSE</b>	<b>CREDITS</b>
1	COMMON COURSES	22 +16 = 38
2	CORECOURSES 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	PAGENO.
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

## 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	CREDIT S	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		
116						

## 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 CBCSSUG2019 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 Frame work

Item	Marks /20	Marks/15
Assignments	4	3
Test Paper(s)/Vivavoce	8	6
Seminar/Presentation	4	3
Classroom participation based on attendance	4	3
<b>Total</b>	<b>20</b>	<b>15</b>

\*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)
$50\% \leq \text{CRP} < 75\%$	1	1
$75\% \leq \text{CRP} < 85\%$	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
<b>Total</b>			<b>80</b>
<b>Time</b>			<b>2.5 hrs</b>

### End Semester Test Design of Courses with 60 Marks

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

<b>Question type</b>	<b>No. of Questions</b>	<b>Marks/ Question</b>	<b>TotalMarks</b>
Short answers (2-4 sentences)	12	2	Ceiling20
Paragraph/problem/application type	7	5	Ceiling30
Essay Type	1 outof 2	10	10
<b>Total</b>		<b>60</b>	
<b>Time</b>		<b>2 hrs</b>	

## **DEPARTMENT OF ENGLISH**

The Department of English (SF) of St. Thomas College (Autonomous), Thrissur organizes the UG Common Course in English for BA/BSc/BCom 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).

### **UG: PROGRAM OUTCOMES**

PO1: Critical Thinking

PO2: Effective

Communication PO3:

Effective Citizenship

PO4: Environment and

Sustainability PO5: Ethical Living

PO6: Social Interaction

PO7: Problem Solving and Analytical Skills

### **PROGRAMME SPECIFIC OUTCOMES**

**PSO1:** Develop a better knowledge of English language.

**PSO2:** Apprehend different cultures and cultural sensibilities around the world.

**PSO3:** Familiarize various literary movements that existed in different ages and places.

**PSO4:** Understand various forms of literature like prose, poetry, drama and fiction.

**PSO5:** Identify, analyze, interpret and describe the critical ideas, values and themes that appear in literary and cultural texts and understand the way these ideas, values, and themes inform and impact culture and society, both now and in the past.

**Abbreviations used:**

**CL**–Cognitive level; **U**–understand; **Ap**–apply; **An**–analyze; **C**–create  
**KC**–Knowledge category; **C**–conceptual; **F**–factual; **P**–procedural



# **UG COMMON COURSES IN ENGLISH**

**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**

<b>CO</b>	<b>Course Outcome</b>	<b>PSO</b>	<b>CL</b>	<b>KC</b>	<b>Sessions allotted</b>
<b>CO1</b>	Understand the basic elements of English sound system and the underlying causes of	PSO1	U	C	14

	pronunciation problems and errors in English language use.				
<b>CO2</b>	Construct academic vocabulary and the vocabulary for real life contexts.	PSO1	Ap, C	C, P	12
<b>CO3</b>	Use grammatical and sentence structures accurately for comprehensibility.	PSO1	Ap, C	C, P	16
<b>CO4</b>	Express oneself in English in different situations of life.	PSO1	Ap, C	P	14
<b>CO5</b>	Use effective strategies of reading extended texts and passages.	PSO1	Ap, C	P	16

### 3. COURSE DESCRIPTION

#### I. COURSE SUMMARY:

Module1:	Pronunciation	10 hrs
Module2:	Vocabulary	10 hrs
Module3:	Grammar	14 hrs
Module4:	SpeakingSkills	12 hrs
Module5:	ReadingSkills	14 hrs
	Evaluation	12 hrs
	<b>Total</b>	<b>72 hrs</b>

#### 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:

<b>Code</b>	<b>Title</b>	<b>Author</b>	<b>Publisher</b>
ENG1 A01	TRANSACTIONS: ESSENTIAL ENGLISH LANGUAGE SKILLS	Dr. Kunhammad K.K. & Dr. AbdulLatheef 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

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To understand elements of poetry, fiction, nonfiction and drama in English	PSO4	U	C	4
CO2	To analyse the poetry of Shakespeare, John Keats, Robert Frost, Dilip Chitre, Maya Angelou, Gabriel Okara and Bob Dylan	PSO3	An	C	25
CO3	To analyse short stories of W. Somerset Maugham, Graham Greene, Roald Dahl, and Patricia Grace	PSO5	An	C	30
CO4	To analyse essays of E V Lucas and Carl Sagan	PSO3	An	C	21
CO5	To analyse One Act Play of Tennessee Williams	PSO4	An	C	10

### 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
<b>Total</b>		<b>90 hrs</b>

#### 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

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

ENG2A03  
**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

<b>CO</b>	<b>Course Outcome</b>	<b>PSO</b>	<b>CL</b>	<b>KC</b>	<b>Sessions allotted</b>
<b>CO1</b>	To use English academic writing skills to	PSO1	U	C	12

	present thoughts and ideas systematically				
<b>CO2</b>	To understand different type of academic writing and mechanics of writing	PSO1	Ap, C	C, P	14
<b>CO3</b>	To acquire sufficient vocabulary for academic writing	PSO1	Ap, C	C, P	16
<b>CO4</b>	To understand discourse conventions ranging from structure and paragraphing to tone and mechanics pertaining to Professional writing	PSO1	Ap, C	P	15
<b>CO5</b>	To prepare notes, précis, letters, resume .	PSO1	Ap, C	P	15

## 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
<b>Total</b>	<b>72 hrs</b>

#### 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.

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:

<b>Code</b>	<b>Title</b>	<b>Author</b>	<b>Publisher</b>
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

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To understand the great values enshrined in the constitution and culture of India.	PSO4	U	C	15
CO2	To understand their roles and identities as citizens, consumers and environmental actors in a complex, interconnected world.	PSO3	An	C	15
CO3	To analyze creative representations of human	PSO5	An	C	15

	relationships with the non-human world.				
<b>CO4</b>	To recognize the ways in which societal institutions and power structures impact the material realities of women's lives.	PSO3	An	C	15
<b>CO5</b>	To apply knowledge for social transformation and the construction of gender.	PSO4	An	C	15
<b>CO6</b>	To carry out the responsibility of promoting social justice and human rights.				15

### 3. COURSE

#### DESCRIPTION I

#### COURSE SUMMARY

Module1:	SocialIssues	20 hrs
Module2:	Environment	20 hrs
Module3:	Gender	18 hrs
Module4:	Human Rights	20 hrs
Evaluation		12 hrs
<b>Total</b>		<b>90 hrs</b>

#### 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

**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)

<b>Code</b>	<b>Title</b>	<b>Author</b>	<b>Publisher</b>
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

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To enhance the intellectual ability	PSO1	U	C	10
CO2	To develop an aesthetic sensibility of the realities of the world	PSO2	An	C	15
CO3	To analyse various personal narratives which are intersecting with the larger social realities.	PSO5	An	C	20
CO4	To identify possible social issues in the contemporary world	PSO3	Ap	C	15
CO5	To develop a concern for the oppressed sections of society	PSO2	Ap	P	15
CO6	To adapt best eco-friendly practices	PSO2	Ap	P	15

### 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
<b>Total</b>		<b>90 hrs</b>

#### 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 ¾: Sue Townsend (Excerpts)
3. Nenjamparamba Letters: M.A.Rahman
4. Gandhi’s letter to Adolf

Hitler Core text:

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

**ENG4 A06 SPECTRUM: LITERATURE AND  
CONTEMPORARY ISSUES**

1.	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)

**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**

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To analyse and interpret the humanist dimensions of literature and media in the contemporary world	PSO5	An	C	10
CO2	To understand concepts of Liberalization, Privatization and Globalization, Commercialization and IPR (Intellectual Property Rights) in new literatures	PSO2	U	C	25
CO3	To appreciate the spirit of universal brotherhood by presenting critiques of race, xenophobia, war and national borders	PSO4	U	p	20
CO4	To disseminate knowledge about the rights of	PSO3	Ap	P	20
	minorities such as children, animals and the disabled.				
CO5	To promote gender equality.	PSO2	Ap	P	15

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
<b>Total</b>		<b>90 hrs</b>

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

4. Average Waves in Unprotected Waters: Anne Tyler

<b>Code</b>	<b>Title</b>	<b>Author</b>	<b>Publisher &amp; Year</b>
ENG4 A06	SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES	BoS, University of Calicut	University of Calicut



**B.A. PROGRAMME IN ENGLISH LANGUAGE &  
LITERATURE**

**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:**

<b>CO</b>	<b>Course Outcome</b>	<b>PSO</b>	<b>CL</b>	<b>K C</b>	<b>Sessio ns allotte d</b>
<b>CO1</b>	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	PSO1	U	C	20
<b>CO2</b>	To train the students to identify the linguistic structures of poetic texts: symbols, metaphors, and other tropes and equip them in poetic conventions	PSO4	An	C	15
<b>CO3</b>	To recognize diverse points of view within a single text and to understand the rationale of polyphony	PSO5	An, Ap	C	20
<b>CO4</b>	To prepare students in reading literary/cultural texts closely, beyond the literal.	PSO5	An, Ap	C	15
<b>CO5</b>	To enable students to recognize the dominant voice/s within the text and its agendas	PSO5	An, Ap	P	15
<b>CO6</b>	To encourage questioning the text in order to perceive marginalized voices-the voices of the child, Dalit, transgender and female.	PSO5	An, Ap	P	15

<b>CO7</b>	To comprehend how the subaltern perspectives question and counter the privileged voices in the mainstream texts To comprehend how the subaltern perspectives question and counter the privileged voices in the mainstream texts	PS04	U	C	8
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**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 Brontë “Jane Eyre”
3. George Orwell “A Hanging”
4. Hansda Sowvendra Shekhar “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:**

CORETEXT: 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*. Ratna Sagar, Delhi, 1996.
- Chekhov, Anton. *Selected Stories of Anton Chekhov*. Trans. Richard Pevear and Larissa Volokhonsky. RHU S, 2000.
- Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
- Dasan, M, et al. *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 W*

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). W.W. 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. 134-5-49.

#### Web Resources:

Adichie, Chimamanda Ngozi. "The Danger of a Single Story." *TED: Ideas Worth Spreading*, 7 Oct. 2009. [www.youtube.com/watch?v=D9Ihs241zeg](http://www.youtube.com/watch?v=D9Ihs241zeg).

Ananthamurthy, UR. "Dalit Contribution to Indian Literature." *YouTube*, 9 Dec. 2010, [www.youtube.com/watch?v=SajALSSbNKw](http://www.youtube.com/watch?v=SajALSSbNKw).

"Collocations in English: Vocabulary Lesson." *YouTube*, 10 Nov. 2014. [www.youtube.com/watch?v=ssTWkruGar8](http://www.youtube.com/watch?v=ssTWkruGar8).

"100 Common Phrasal Verbs." *YouTube*, 19 July 2016, [www.youtube.com/watch?v=TIUwXYEtL\\_](http://www.youtube.com/watch?v=TIUwXYEtL_).

"English Grammar: Connectors and Linkers." *YouTube*, 14 Apr. 2016, [www.youtube.com/watch?v=mkccaI0A7N8](http://www.youtube.com/watch?v=mkccaI0A7N8).

"Phrasal Verbs in Daily English Conversations." *YouTube*, 25 Sept. 2013, [www.youtube.com/watch?v=WHwxdtT302I](http://www.youtube.com/watch?v=WHwxdtT302I).

"Rashomon." *YouTube*, 12 Oct. 2017, [www.youtube.com/watch?v=18MNCJ8YWg4](http://www.youtube.com/watch?v=18MNCJ8YWg4).

"Transitive and Intransitive Verbs: English Grammar." *YouTube*, 26 Nov. 2015, [www.youtube.com/watch?v=SpL2o3jjfoA](http://www.youtube.com/watch?v=SpL2o3jjfoA).

"Useful Everyday Life Collocations in English Lessons." *YouTube*, 22 Mar. 2017, [www.youtube.com/watch?v=DmRaYoqWGms](http://www.youtube.com/watch?v=DmRaYoqWGms).

# 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	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.	PSO1	U	C	25
CO2	To facilitate students to attain various perspective in reading poetry like gender, race, caste, ethnicity, religion, region, environment and nation.	PSO4	Ap	C	28
CO3	To familiarize the learners with different forms of poetry written in British and American literature.	PSO4	U	C	40
CO4	To create awareness among the learners about different forms and themes of poetry produced across the globe in the history of literature.	PSO5	U	C	15

## COURSE DESCRIPTION:

### A. COURSE

#### SUMMARY

Module1: 16

hrs

Module2: 40 hrs

Module3: 30 hrs

Module4:	10 hrs
Evaluation:	12hours
<b>Total</b>	<b>108hours</b>

## 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:

CORETEXT: A text containing the above lessons will be made available

#### FURTHERREADING:

*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 II*. 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*.

5<sup>th</sup> 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To familiarize the students with different types of prose writing.	PSO1	U	C	12
CO2	To introduce to them the basic concepts of style and literary devices in prose.	PSO4	U	C	20
CO3	To acquaint them with cultural diversity and divergence in perspectives.	PSO4	U	C	20
CO4	To develop their critical thinking abilities and write creatively and critically.	PSO5	Ap	P	20

## COURSE DESCRIPTION

### A. COURSE

#### SUMMARY

Module1: 30

hrs

Module2: 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:

CORETEXT: A text containing the above lessons will be made available

FURTHERREADING:

*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*

## 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To familiarize the students with the key concepts of English grammar and to use them more sensitively in their day-to-day communication needs.	PSO1	U	C	20
CO2	To help students towards a better language use through the understanding of the sentence patterns in English.	PSO1	Ap	P	20
CO3	To help the students develop a sense of English grammar, idioms, syntax, semantics and their usage.	PSO1	U	C	20
CO4	To develop the logical and analytical skills in the use of language for communication.	PSO1	An, Ap	C	15
CO5	To familiarize students with contemporary English usage.	PSO1	U	C	15

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module 1: 18 hrs

Module 2: 10 hrs

Module 3: 15 hrs

Module4:15 hrs  
Module5:20 hrs  
Evaluation:12 hrs  
**Total:90 hrs**

## B. COURSE DETAILS:

### **Module 1: Basic Grammatical Units:**

1. Formclassand Function words
2. Identifyingthe Grammatical labels and Functional labels of words
3. Verbin Function—Gerund, Infinitives, Participles—theiruses
4. Synonyms, Antonyms, PreciseUse
5. Mood and Modality
6. EnglishMorphology – Compounding, Affixation, Inflexion, Derivation
7. Phrasalverbs andidioms

### **Module 2:The Sentence**

1. Word order andSentencePattern
2. Coordinationand Subordination

### **Module 3: SentenceTransformations:A Relook at Traditional Categories**

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

### **Module 4: Important Grammatical Concepts:**

1. Time, Tenses and Aspects
2. LexicalVerbs andAuxiliaryverbs:Their uses
3. Anomalous Finites
4. Subject—Verbageementinsentences
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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To help students to discover the pleasures in reading fiction.	PSO1	U	C	30
CO2	To aid students gain an insight into the human condition and the complexities of life.	PSO1	U	C	30
CO3	To acquaint the students with different types of fiction and analyze them.	PSO1	U	C	30

## COURSE DESCRIPTION:

### A. COURSE SUMMARY:

Module1:	20 hrs
Module2:	35 hrs
Module3:	15 hrs
Module4:	8 hrs
Evaluation:	12 hrs
<b>TOTAL</b>	<b>90 hrs</b>

## 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. OHenry-TheCactus
2. MaximGorky- Her Lover
3. James Joyce- Eveline
4. Ray Bradbury- Sound ofThunder
5. Sally Morgan-The Letter
6. Arun Joshi-The Homecoming
7. Ken Liu-ThePaper Menagerie

### **Module 3: Long Fiction**

George Orwell- *Animal Farm*

### **Module 4: Film**

Moby Dick: dir John Huston

## READING LIST:

CORETEXT: A text containing the above lessons will be made available

## FURTHERREADING:

- Craft, Stephen and Helen DCross. *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 Letal. *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  
*Complete Maupassant Original Short Stories* at Project Gutenberg [www.gutenberg.org](http://www.gutenberg.org)

Morgan, Sally. *My Place*. New York: Seaver Books, 1987.

O'Henry. *Works by O Henry* at Project Gutenberg [www.gutenberg.org](http://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*. at Project Gutenberg. [www.gutenberg.org](http://www.gutenberg.org)

Tolstoy, Leo. *The Death of Ivan Ilyich and Other Stories*. New York: New American Library, 1960.

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# 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:**

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To have an understanding of important texts and movements in the history of literary criticism.	PSO1	U	C	20
CO2	To help students towards a better language use through the understanding of the sentence patterns in English.	PSO1	Ap	P	20
CO3	To help the students develop a sense of English grammar, idioms, syntax, semantics and their usage.	PSO1	U	C	20
CO4	To develop the logical and analytical skills in the use of language for communication.	PSO1	An, Ap	C	15
CO5	To familiarize students with contemporary English usage.	PSO1	U	C	15

### **COURSE DESCRIPTION:**

#### **A. COURSE**

##### **SUMMARY:**

Module1: 12

hrs

Module2: 24 hrs

Module3: 18 hrs

Evaluation	12hrs
<b>Total</b>	<b>72hrs</b>

## 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, Thina.
2. Literary Movements: Classicism, Neoclassicism, Romanticism, Humanism, Realism, Naturalism, symbolism.
3. Literary Concepts: Catharsis, Mimesis, Objective Correlative, Ambiguity, Negative Capability.

#### READING LIST:

CORETEXT: A text containing the above lessons will be made available

#### FURTHERREADING:

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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To introduce the students to the basic elements of drama, including the historical progress of drama in different continents.	PSO1	U	C	30
CO2	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.	PSO4	Ap	P	30
CO3	To facilitate the learners to critically go beyond the theatrical performances to the texts and approach them critically from various standpoints.	PSO5	An	P	30

## COURSE DESCRIPTION:

### A. COURSE SUMMARY:

Module1:	16 hrs
Module2:	30 hrs
Module3:	20 hrs
Module4:	12 hrs
Evaluation	12hrs
<b>Total</b>	<b>90hrs</b>

## 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. AC 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To cultivate among the students an understanding of important texts and movements in the history of literary theory.	PSO1	U	C	30
CO2	To enable the learners to critically approach literature and culture in the context of theory.	PSO5	Ap	P	25
CO3	To enrich the students through various perspectives of thinking and critique the major arguments presented in theory.	PSO5	An	P	20
CO4	To promote a pluralistic perspective of culture and literature in a multicultural society.	PSO2	An, Ap	C	15

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module1:	12 hrs
Module2:	18 hrs
Module3:	18 hrs
Module4:	12 hrs
Module5:	18 hrs
Evaluation	12hrs
<b>Total</b>	<b>90hrs</b>

## 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:**

<b>CO</b>	<b>Course Outcome</b>	<b>PSO</b>	<b>CL</b>	<b>KC</b>	<b>Sessions allotted</b>
<b>CO1</b>	To lead to a greater understanding of the human mind, of human communicative action and relations through an objective study of language.	PSO1	U	C	15
<b>CO2</b>	To familiarize students with key concepts of Linguistics and develop awareness of latest trends in Language Study.	PSO1	U	P	25
<b>CO3</b>	To help students towards a better pronunciation and to improve the general standard of pronunciation in everyday conversation and in reading.	PSO1	Ap	P	20
<b>CO4</b>	To help the students develop a sense of English grammar, syntax and usage.	PSO1	An, Ap	P	15
<b>CO5</b>	To improve writing and speech skills.	PSO1	An, Ap	P	15

## COURSE DESCRIPTION:

### A. COURSE SUMMARY:

Module1:	18 hrs
Module2:	30hrs
Module3:	15 hrs
Module4:	15 hrs
Evaluation:	12 hrs
<b>Total:</b>	<b>90 hrs</b>

### 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*.

Hancock, 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To provide an overview of the various phases of the evolution of Indian writing in English	PSO2	U	C	30
CO2	To introduce students to the thematic concerns, genres and trends of Indian writing in English	PSO3	U	C	30
CO3	To expose students to the pluralistic aspects of Indian culture and identity	PSO5	Ap	P	30

### COURSE

#### DESCRIPTION:

Module1:	20 hrs
COURSE SUMMARY	5 hrs
Module3:	25 hrs
Module4:	18 hrs
Evaluation:	12 hrs
<b>Total:</b>	<b>90 hrs</b>

## 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. Panekared. *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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To equip students to steer clear of misconceptions regarding women and to evolve a human perspective about them.	PSO2	U	C	30
CO2	To arouse a keen interest in analysing critically the diversity of women's experiences across the world and to marvel at their creative skills.	PSO3	U	C	30
CO3	To perceive gender as a social construct	PSO5	Ap	P	30

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module1:	18 hrs
Module2:	18 hrs
Module3:	30 hrs
Module4:	12 hrs
Evaluation:	12 hrs
<b>Total:</b>	<b>90 hrs</b>

## 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 Makhmalbuf

Mustang : dir Denize Gamze Erguven

## READING LIST:

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

## FURTHER READING:

KamalaBhasin---Whatis

Patriarchy? NiveditaMenon--

Seeing likeAFeminist

NaomiWolf--BeautyMyth  
AliceWalker---Color  
Purple CarylChurchill---  
VinegarTom  
Deepa Mehta's films---Earth,Fire,Water  
Rina Das' Film---ThevillageRockster

# 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To acquaint the students with the classic literatures and thereby composite cultures of the world	PSO2	U	C	30
CO2	To enable students to develop cross cultural perspectives	PSO3	U	C	30
CO3	To enhance the literary sensibility of students	PSO5	Ap	P	30

## COURSE DESCRIPTION:

### A. COURSE SUMMARY:

Module1:	10 hrs
Module2:	30 hrs
Module3:	18 hrs
Module4:	20 hrs
Evaluation:	12 hrs
<b>Total:</b>	<b>90 hrs</b>

## 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 Rostum
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 FURTHERREADING:

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](http://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](http://www.rumi.org.uk) and [www.khamush.com](http://www.khamush.com)

*The Internet Classics Archive* at [classics.mit.edu](http://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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To appreciate film as an art form and its aesthetics.	PSO4	U	C	20
CO2	To understand how film connects with history, politics, technology, psychology and performance.	PSO5	Ap	P	30
CO3	To critically appraise the nature of representation on screen and how class, race ethnicity and sexuality are represented.	PSO5	Ap	P	20
CO4	To develop analytical skills so that the student can produce informed and thorough close readings of films.	PSO5	Ap	P	20

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module1:	18 hrs
Module2:	20 hrs
Module3:	20 hrs
Module4:	20 hrs
Evaluation:	12 hrs
<b>Total:</b>	<b>90 hrs</b>

## 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 JDudley Andrew *The major Film Theories: An Introduction* New  
 Delhi Oxford Leo Braudy & Marshall Cohen Eds. *Film Theory and  
 Criticism* Oxford OUP JDudley 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

## 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To expose the students to diverse cultures and modes of expression.	PSO2	U	C	30
CO2	To enable them to explore issues of cultural plurality and hybridity	PSO5	Ap	P	30
CO3	To expose the learners to literary negotiations of colonization and decolonization, identity, inequality, marginalization and soon.	PSO5	Ap	P	30

### COURSE DESCRIPTION:

#### A. COURSE

##### SUMMARY:

Module1: 5 hrs

Module2: 20 hrs

Module3: 25 hrs

Module4: 20 hrs

Module5: 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 C

ook

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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To sensitize the students on issues pertaining to the marginalized.	PSO2	U	C	15
CO2	To educate the students about the evolving patterns of generic and other technical possibilities that the marginalized use to represent their predicament.	PSO3	U	C	15
CO3	To communicate to the students how marginality is very often a contextual factor related to the socio-cultural reality.	PSO5	Ap	P	14
CO4	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.	PSO5	Ap	P	10

## COURSE DESCRIPTION:

### A. COURSE SUMMARY:

Module1:	10 hours
Module2:	10 hours
Module3:	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](http://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](http://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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To sensitize the students on issues pertaining to the marginalized.	PSO2	U	C	15
CO2	To educate the students about the evolving patterns of generic and other technical possibilities that the marginalized use to represent their predicament.	PSO3	U	C	15
CO3	To communicate to the students how marginality is very often a contextual factor related to the socio-cultural reality.	PSO5	Ap	P	14
CO4	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.	PSO5	Ap	P	10

### COURSE DESCRIPTION:

#### A. COURSE

#### SUMMARY:

Module1: 6 hrs  
 Module2: 18 hrs  
 Module3: 18 hrs  
 Evaluation: 12hrs

**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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To familiarize the students with the latest trends in media	PSO2	U	C	15
CO2	To understand the specificities and possibilities of the different kinds of media	PSO3	U	C	15
CO3	To impart necessary technical writing skills	PSO5	Ap	P	14

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY

Module1:	10 hrs
Module2:	12 hrs
Module3:	10 hrs
Module4:	10 hrs
Evaluation:	12 hrs
<b>Total:</b>	<b>54 hrs</b>

#### 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, JamesGlen.Writingfor theMass Media. Pearson Education,2006.

Menchar, Melvin.Basic NewsWriting. WilliamC Brown Cox, 1983

Rich,

Carole.WritingandReportingNews:ACoachingMethod.Wadsworth/ThomsonLearning,2003.

Neal, JamesAand SuzaneSBrown. NewsWritingandReporting.SurjeethPublications,2003.

Feldman,Tony.An Introductionto DigitalMedia.BlueprintSeries,  
1996. Boothe,Dianna. FWriting.Macmillan,2008.

Lewis, Richard.DigitalMedia:An  
Introduction.PrenticeHall. Nigel,

Chapman.DigitalMediaTools.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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To introduce students to the basic theories of translation studies	PSO3	U	C	15
CO2	To familiarize them with the diverse techniques and strategies of translation	PSO3	U	C	15
CO3	To cultivate the skill to translate texts from one language to the other	PSO5	Ap	P	14

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module1:	10 hrs
Module2:	10 hrs
Module3:	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 19<sup>th</sup> 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To expose them to the practical ways of teaching English language using different methods.	PSO3	U	C	15
CO2	To help learner develop a taste for teaching English effectively.	PSO3	U	C	15
CO3	To develop in learners' ability for critical reflections on their own and fellow-learners' method of teaching English.	PSO5	Ap	P	14

## COURSE DESCRIPTION:

### A. COURSE SUMMARY:

Module1:	10 hrs
Module2:	10 hrs
Module3:	10 hrs
Module4:	12 hrs
Evaluation:	12 hrs
<b>Total:</b>	<b>54 hrs</b>

## 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To expose students to the universality of Shakespeare and his relevance for all times	PSO3	U	C	15
CO2	To appreciate the polyphonic quality of Shakespeare's works and to learn the different modes of approaching Shakespeare	PSO3	U	C	15
CO3	To develop the students' skill of formulating his/her own critical position	PSO5	Ap	P	14

COURSE DESCRIPTION:

## A. COURSE SUMMARY

Module1:	10 hrs
Module2:	10 hrs
Module3:	10 hrs
Module4:	12 hrs
Evaluation:	12 hrs
<b>Total:</b>	<b>54 hrs</b>

## B. COURSE DETAILS:

### Module 1: Relevance of Shakespeare

The influence of Shakespeare in the 21<sup>st</sup> 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.

### PROJECTGUIDELINES

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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To introduce students to the basic elements of research writing.	PSO3	U	C	10
CO2	To encourage students to seriously pursue the preparation of project and research papers.	PSO5	Ap	P	10
CO3	To enable students to write research papers	PSO5	Ap	P	16

## COURSE DESCRIPTION:

### COURSE SUMMARY

Module1:	5 hrs
Module2:	5 hrs
Module3:	10 hrs
Module4:	10 hrs
Evaluation:	6hrs

**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 Illustration

**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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To help the students to approach and qualify competitive examinations by introducing the usually discussed areas in the exams.	PSO1	U	C	15
CO2	To enable the learners to acquire necessary professional skills in the usage of English.	PSO1	Ap	P	15
CO3	To provide opportunities for the students to improve their listening and reading comprehension skills.	PSO1	Ap	P	24

## COURSE DESCRIPTION:

### A. COURSE

#### SUMMARY

Module1:	16
hrs	
Module2:	14 hrs
Module3:	14 hrs
Evaluation	10hrs
<b>Total</b>	<b>54hrs</b>

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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To help the students to analyze and appreciate poems and short stories	PSO4	U	C	15
CO2	To identify different literary forms and genres.	PSO5	U	C	15
CO3	To enable the learner to write professional articles – blogs, book and film reviews etc.	PSO3	Ap	P	10
CO3	To train students in free translation and thereby improve their professional and linguistic skills.	PSO1	Ap	P	14

### COURSE DESCRIPTION:

#### A. COURSE SUMMARY:

Module1:	10
hrs	
Module2:	10
hrs	
Module3:	10 hrs
Module4:	12 hrs
Evaluation	12hrs
<b>Total</b>	<b>54hrs</b>

## 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

## 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:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	To teach students how to appreciate literature through simple and popular literary works.	PSO3	U	C	10
CO2	To familiarize the students with the different genres and different varieties of English literature through the selected pieces without formal introduction.	PSO2	U	C	10
CO3	To teach students how literature can function as a reflection of life in its varied forms.	PSO3	An	P	10
CO3	To teach students how literature is philosophical and social.	PSO5	Ap	P	6

## COURSE DESCRIPTION:

### A. COURSE SUMMARY

Module 1:	10 hrs
Module 2:	10 hrs
Module 3:	14 hrs
Module 4:	10 hrs
Evaluation:	10 hrs
<b>Total:</b>	<b>36 hrs</b>

## 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](http://www.ibiblio.org/gutenberg)



## **COMPLEMENTARY COURSES**

**SYLLABI FOR COMPLEMENTARY COURSES OFFERED BY  
JOURNALISM FOR NON JOURNALISM UG PROGRAMMES**

**INTRODUCTION TO COMMUNICATION AND  
JOURNALISM**

COURSE CODE	JOU1(2)C01
TITLE OF THE COURSE	Introduction to Communication and Journalism
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1/2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108 (6 hrs per week)

AIM OF THE COURSE: Expose undergraduate students to the discipline of journalism which has come to play a significant role in contemporary society.

**COURSE OUTCOME:**

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	Make the students literate about the communication terms.	PSO1	U	C	16
CO2	Provide the students with an outlook of the history of the Print media	PSO4	U	C	40
CO3	To review the basic concepts in the fields of communication and journalism	PSO4	U	C	30
CO4	To give a historical overview of mass media in India and abroad	PSO5	Ap	P	10

**COURSE DESCRIPTION**

**A. COURSE**

**SUMMARY B.**

Module1: 16 hrs

Module2: 40 hrs

Module3:	30 hrs
Module4:	10 hrs
Evaluation:	12hours
<b>Total</b>	<b>108hours</b>

## B. COURSE DETAILS:

### **Module I: Fundamentals of communication**

Definitions of communication, elements of communication, types of communication, functions and dysfunctions of mass communication; Models of Communication- Aristotle, Shannon and Weaver, Lasswell, Schram and Berlo; Normative theories; Magic Bullet theory.

### **Module II: Different Media**

Print media –advantages and limitations of print media, Challenges faced by Print Media.

Electronic media and film: characteristics of radio and television–strengths and limitations of Radio and television, F.Mradio, Community radio, radio on mobile; 24X7 News Channels in India. – Communication aspect of film.

Newmedia: Definitions-characteristics of new media–evolution of internet–online media platform: blog– online newspapers–citizen journalism– social media- troll. Impact of New media on other media

### **Module III: Freedom of the press**

Freedom of speech and expression in Indian Constitution– Article 19(1)(a) and reasonable restrictions–defamation; Right to Information Act, Media ethics; contempt of court, Film Censorship and CBFC, Plagiarism, sting operations

### **Module IV: Evolution of Indian press**

Evolution of Print Media world-wide; Evolution of Indian Press: James Augustus Hicky– James Silk Buckingham–Serampore missionaries–Raja Ram Mohun Roy –freedom movement and the press–Gandhi as a journalist–press in the post-independence period Press Commissions, Press Council of India, Press during the Internal Emergency, Contemporary Press in India: Paid News, Corporatisation of media.

## **Module V: History of Malayalam press**

Rajyasamacharam–Paschimodayam–JnanaNikshepamWesternStarandPaschima

Thar

aka; Deepika–Kerala Mithram–Kerala Patrika–Malayala Manorama–Mathrubhumi–Kerala Kaumudi – Al-Ameen – Deenabhandu; Early Literary publications in Malayalam; Early Women’s publications in Malayalam; Publications by political and religious organizations, Malayalam press during the Freedom Struggle.

## **Module VI: Legends of journalism**

Prominent personalities of Indian journalism- S.Sadanand, RamNathGoenka, Pothan Joseph, Kuldeep Nayyar, Leela Menon, Legends of Malayalam Journalism: Hermann Gundert – Kandathil VarugheseMappillai–SwadeshabhimaniRamakrishnaPillai–KesariBalakrishna Pillai– K.P.KesavaMenon–V.K.MadhavanKutty,C.V.Kunhiraman,K. Jayachandran,T N Gopakumar.

### **READING LIST:**

1. JamesWatsonandAnneHill:ADictionaryofCommunicationandMediaStudies, EdwardArnold Group,London.
2. JosephR.Dominick:  
TheDynamicsofMassCommunication,McGrawHill,New Delhi.
3. Denis McQuailand SvenWindahl: Communication Models.
4. KevalJKumar:MassCommunicationinIndia,JaicoPublishingHouse,NewDelhi, 2005.
5. Dr. JVVilanilam :MassCommunication inIndia.
6. GNSRaghavan, ‘\_ThePress inIndia’.
7. RobinJeffrey, ‘\_India’s Newspaper Revolution’.
8. PuthupallyRaghavan, ‘\_KeralaPathrapravarthanaCharithram’.
9. M.V.Thomas, ‘\_BharathiyaPathracharithram’,BhashaInstitute.
10. JosephADevito:Communicology:AnIntroductiontothestudyofCommunication, Harper and Row, NewYork, 1985.

### **FURTHER READING:**

1. UmaJoshi:TextbookofMassCommunicationandMedia,AnmolPublications New Delhi, 1999.
2. O.M.GuptaandAjayS.Jasra:InternetJournalisminIndia,KanishkaPublishers,NewDelhi, 2002.
3. Kuppaswami: Communication and Social Change.
4. Rangaswami Parthasarathy, ‘\_Journalism inIndia’.
5. Dr.Nadig Krishna Murthy, ‘\_Indian Journalism’.
6. MehraMasani, ‘\_Broadcastingand the People’.

## JOURNALISTIC PRACTICES

COURSE CODE	JOU 4(3)CO1
TITLE OF THE COURSE	Journalistic Practices
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3/4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108 (6 hrs per week)

AIM OF THE COURSE: Expose undergraduate students to the discipline of journalism which has come to play a significant role in contemporary society.

### COURSE OUTCOME:

CO	Course Outcome	PSO	CL	KC	Sessions allotted
CO1	Provide the students with practical knowledge in reporting and editing	PSO1	U	C	16
CO2	Introduce them to the other journalistic practices like P.R. and advertising	PSO4	U	C	40
CO3	To introduce newspaper journalism through news reporting and editing	PSO4	U	C	30
CO4	To motivate students to take up further studies and careers in journalism	PSO5	Ap	P	10

### COURSE DESCRIPTION

#### A. COURSE

##### SUMMARY

Module1:	16
hrs	
Module2:	40 hrs
Module3:	30 hrs
Module4:	10 hrs
Evaluation:	12hours
<b>Total</b>	<b>108hours</b>

## B. COURSE DETAILS:

### **Module I: Print Media Journalism: Organisational structure of a newspaper**

Business, Mechanical and editorial departmental chart- responsibilities and qualities of chief editor – news editor, chief sub editors, sub editors, Bureau: bureau chief-chief reporter – reporters, stringers and freelancers; photo journalists.

### **Module II: Print Media Journalism: Contents and Reporting practices**

News–definitions–types of news–news determinants(values)–News story structure–lead (intro) and body–inverted pyramid and hourglass, principles of news writing; features–articles

– middles – interviews– reviews – profiles–columns – travelogues–cartoons. Reporting practices–basics of reporting –on the spot, beats assignments–types of reporting–straight, interpretative, investigative, crime. Sources for reporting; Principles of reporting–news sources

– news agencies

### **Module III: Print Media Journalism: Editing**

Editing for newspapers–line editing, creative editing and design editing; general rules of editing –headlines–writing Headline; writing editorials; condensing stories, News agencies and handling news agency copies; Design and page make-up; systems of page make-up.

### **Module IV: Public Relations**

Introduction to PR: definitions, origin and evolution of public relations–external and internal publics–roleandfunctionsofPR–PRtools–qualitiesofaPRO–PRSI,IPRA,PRcampaign, PR campaign conducted by Central and State governments; Political PR ,Ethics in Public relations; PRSI code of conduct; Corporate Communication and CSR.

### **Module V: Advertising**

Definition –evolution of advertising– functions and effects of advertising – types of ads advertorial-adagencies and functions of advertising agencies– ASCI and DAVP– Ad. Campaign.

### **Module VI: Copy writing practices**

Ad copy–elements of copy: Principles of illustration, HL, display and caption, text, logo and baseline – copywriting for broadcast commercials – jingles and internet ads. Ethics of advertising: ethical issues of advertising– professional organizations and code of ethics.

## READING LIST:

1. Shrivastava, K.M., \_\_News reporting and editing‘ ,Sterlingpublishers Pvt.Ltd, NewDelhi, 2003.
2. Kamath M.V., \_\_ProfessionalJournalism‘ ,Vikas publishingHouse, New Delhi.1980.
3. BruceWestly, News Editing.
4. M.L.Stein.andSusanFPaterno,,‘TheNewsWriter‘ sHandbook,‘ SurjeetPublications, New Delhi, 2003.
5. GeorgeAHough,‘NewsWriting‘ , KanishkaPublishers, NewDelhi, 2006.
6. JosephM.K., \_\_Outlineof Reporting‘ ,Anmol Publications, News Delhi, 2002.
7. Franklin,etal., \_\_KeyConceptsinJournalismStudies‘ ,VistaarPublications,NewDelhi , 2005. 8. Jan R. Hakemulder,‘News Reporting and Editing‘ ,Anmol Publications,New Delhi,1998.
8. Sandeep Sharma &Deepak Kumar, \_\_Advertising, Planning, implementations and control‘ , Mangal Deep Publications, Jaipur.
9. SanjayKaptan &AkhileshAcharya,\_\_AdvertisementinPrintMedia‘ ,BookEnclave, Jaipur.
10. S.AChunawalla, \_\_Advertisement anIntroductoryText‘ , HimalayaPublishing,
11. Chunnawalla etal, \_\_AdvertisingTheoryand Practice‘ , Himalaya Publishing, New Delhi.
12. OttoKlepner,\_\_AdvertisingProcedures‘ ,AtlantaBooks.6.ScottMCutlipandAllanH. Centre, \_\_Effective PublicRelations‘ , Pearson EducationLtd.Delhi.
13. SamBlack, \_\_PracticalPublicRelations‘ , UBS Publishers Distributors PvtLtd.
14. D.S. Mehta, \_\_HandbookofPR inIndia‘ .

**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 I**

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 14<sup>th</sup> & 15<sup>th</sup> centuries - The Renaissance - The Tudors - The English Reformation and Counter-reformation - Trade and colonialism – Philip Sydney – 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.

# 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)**

**ENG1A01- TRANSACTIONS: ESSENTIAL ENGLISH LANGUAGE SKILLS**

**Time 2 Hours**

**Maximum: 60 Marks**

**I. Read the following questions and do as directed. (Each question carries 2 marks)**

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.

**(Ceiling 20)**

**II. Read the following questions and do as directed. (Each question carries 5 marks)**

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.*

**(Ceiling 30)**

**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)**

**ENG1A02- Ways with Words: Literatures in English**

**Time 2 Hours**

**Maximum: 60 Marks**

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

**(Each question carries 2 marks)**

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. How does the meaning of the word “state” change with each occurrence in Sonnet 29?
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)**

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

**Common Course-  
English (4 Credits)**

**ENG2 A03: WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS**

**Time 2.5 Hours**

**Maximum: 80 Marks**

**I. Answer ALL questions in two or three sentences (Each question carries 2 marks)**

1. How do you define academic writing?
2. What are the different types of sentences?
3. What is Parenthetical citation?
4. What are the popular style guides in use today?
5. Define Plagiarism.
6. What are the three types of paragraphs in an academic writing?
7. What are discourse markers? Give examples.
8. Give examples for redundant expressions in English.
9. Explain structure of an argument
10. What is netiquette?
11. Explain the significance of free writing in academic writing?
12. What is Curriculum Vitae?
13. Define parallelism.
14. What is a memo?
15. Explain 'blind peer reviewing'?

**(Ceiling  
25)**

**II. Describe any four of the following, each in a paragraph:**

**(Each question carries 5  
marks)**

16. State the key features of expository, descriptive and persuasive writings?
17. Write a descriptive paragraph on your campus.
18. Narrate an incident from your life in a paragraph using the principles of narrative writing.
19. Write about different types of reports.
20. Write briefly on academic style with reference to MLA and APA styles.
21. Write a review of a book you have read recently.
22. Explain the structure of an academic essay with suitable illustrations.
23. Discuss the importance of audience analysis in academic writing.

**(Ceiling 35)**

**III. Write essays on any two of the following:**

**(2 x 10 = 20 Marks)**

24. Write a five –paragraph essay on any of the following topics employing the rules and Techniques of writing academic paragraph and essay:

- a) The cultural pluralism in Indian context
- b) ,b) Globalization and its impact,
- c) c) The menace of ragging in college campuses,
- d) d) Influence of social media on youth,
- e) e)Rain water harvesting

25. Prepare a cover letter and CV for the post of Assistant Professor in Department of English in a college

26. Write a review of the latest movie you saw for posting on your blog

27. What is academic writing? What are the distinctive features of academic and non-academic writing?

**SECOND SEMESTER BA/B Sc. /B Com DEGREE EXAMINATION**

**MODEL QUESTION PAPER**

**(CBCSSUG)**

**Common Course-**

**English (4 Credits)**

**ENG2A04: Zeitgeist: Readings on Society and Culture**

**Time 2.5 Hours**

**Maximum: 80 Marks**

**I. Answer ALL questions in two or three sentences (Each question carries 2 marks)**

1. How is happiness attained in Huxley's Brave New World?
2. What happens to a tree after it is hacked and chopped?
3. What does the term "Blues" stand for in the title "Refugee Blues"?
4. Why did the Hindu lawyer in the asylum go mad?
5. Why was the narrator's father against the meeting of comrades in his house in "Amnesty"?
6. What did the teacher ask the students to do the day after the picnic?
7. What does Seattle want the Whites to teach their children?
8. What is the difference between to claim an education and to receive an education?
9. Why was the Preamble called "identity card of the Constitution"?
10. What is more powerful than bombs and weapons?
11. Explain: "She had died of heart disease-of joy that kills."
12. Why was it a bad year for Reuven the furrier?
13. What is the significance of the asylum in the story Toba Tek Singh by Saadat Hasan Manto?
14. Why did Zlateh trust the human beings?
15. Why does no one ever think of transgenders as human?

**(Ceiling  
25)**

**II. Describe any four of the following, each in a paragraph:**

**(Each question carries 5  
marks)**

16. The message of "On Killing a Tree".
17. The interconnectedness of the world of the living and the nonliving in Seattle's speech.
18. Chopin's treatment of marriage and family.
19. The gendered bias in education, according to Adrienne Rich.
20. The politics of food in "The Outcast".
21. Images of Colonialism in "Freedom".
22. The character sketches of Zlateh and Aron.
23. W.H. Auden's "Refugee Blues" as a documentation of the denial of the human rights of the migrant population of the world.

**(Ceiling 35)**

**III. Write essays on any two of the following:**

**(2 x 10 = 20 Marks)**

24. Analyze “Toba Tek Singh” as a satire on the absurdity of partition.
25. “What it’s like to Be a Transgender” is a documentation of the identity crisis and the denial of the basic human rights of the transgender. Discuss.
26. How does Yuval Harari define meaning of human life and basic human rights?
27. Chief Seattle’s speech is a powerful plea for respect of Native Americans’ rights and environmental values. Substantiate.

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

**Common Course-  
English (4 Credits)**

**ENG3A05: Signatures: Expressing the Self**

**Time 2.5 Hours**

**Maximum: 80 Marks**

**I. Answer ALL questions in two or three sentences**

**(2 Marks each)**

1. How does Gandhi compare British imperialism to Nazism?
2. What is the Secret Annexe?
3. What are the images of racial stereotyping in the poem "When I was Growing up"?
4. What did Lyudmilla name her baby and why?
5. How did the village acquire the name of Kaithode?
6. What is the meaning of 'Deus Absconditus'?
7. How does Mole compare his father to President Reagan?
8. Explain 'low intensity conflict' in "Art, Truth and Politics"
9. How do Okanagans treat the body?
10. What is Einstein's concept of God and nature?
11. Why is Mole anxious about his mother taking up a profession?
12. Why does Adrian criticize his school teachers?
13. What happened to Subbaiah Maniyani?
14. What is Anne Frank's only hope?
15. How does Pinter criticise American foreign policy in Nicaragua?

**(Ceiling  
25)**

**II. Answer all in a Paragraph of 100 words (Each question carries 5 marks)**

16. How did endosulfan pollute the water bodies?
17. Discuss the anxieties of teenage that Sue Townsend's "Diaries" portray.
18. Analyse Pilgrim at Tinker Creek as a spiritual excursion into the natural world.
19. Discuss the evolution of identity in the poem "When I was Growing up".
20. The power of Democracy according to Chaplin.
21. How does Pinter criticise American foreign policies?
22. Analyze the theme of the poem "Breaking the Silence".
23. The marvels of nature explored by Dillard

**(Ceiling  
35)**

**III. Write essays on any two of the following**

**(2x10=20 marks)**

24. Discuss the relevance of Gandhi's letter as historical document.
25. Bring out the humour in Adrian Mole's diaries and the effect of the relationship between his parents on him.
26. Visual images in Neruda's poem "The Word".
27. Analyze "Pilgrim at Tinker Creek" as a spiritual excursion into the natural world.

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

**(Ceiling 25)**

**Commo**

**n**

**Course-**

**English**

**(4**

**Credits)**

**ENG4 A06: Spectrum: Literature and Contemporary Issues**

**Time 2.5 Hours**

**Maximum: 80**

**(Ceiling 35)**

**Marks**

**I. Answer ALL questions in two or three sentences**

**(2**

**Marks each)**

1. What made Alassankutty change his mind about farming?
2. What was the inspiration behind Warsan Shire's poem 'Home'?
3. How does the literature broaden the idea of the other?
4. How did Kundoor Viswanathan attract media attention?
5. "Nothing to lose and nothing to win" What is intended by the new man here?
6. What is meant by the phrase "the cool moon of moist faces"?
7. How does Levine describe 'work' in the poem?
8. Why do people leave home, according to the poet?
9. Why did Najab cross the Rann of Kutch?
10. What does the poet mean by "uniforms" in the line "Beneath all uniforms....."?
11. What is black milk in the poem "Death Fugue"?
12. "I smiled. My spirit laughed within me. This is Jamaica, I said in my heart, this is my country - my people" What is the significance of these lines?
13. What according to Malala does 'Malala Day' stand for?
14. Why does the poet tell that the animals need caring?
15. Who is Arnold Blevvins?

**II. Answer all in a Paragraph of 100 words (Each question carries 5 marks)**

16. Comment on the autobiographical elements in the poem "What Work Is"
17. Comment on the imagery in the poem "Turmeric"
18. The legend of Panchmai Pir
19. Comment on the title *The Cry of the Gull*
20. How does the literature broaden the idea of the other?
21. Justify the title "Comala"
22. What are the various forms of violence the refugee has to face?
23. Describe the central theme of the poem, "No Men are Foreign"

**III. Write essays on any two of the following**

**(2x10=20 marks)**

24. Examine how Santhosh Eachikanam portrays unsympathetic society in “ Comala”
25. Consider the story” The Big Fish” as a critique of globalization
26. How does Malala Yousafzai vindicate for the rights of children for education?
- 27.” All human beings are born free and equal in dignity and rights”. Comment on the basis of “Jamaican Fragment”

**FIRST SEMESTER BA ENGLISH DEGREE  
EXAMINATION MODEL QUESTION PAPER  
(CBCSSUG)  
Core Course-  
English (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 do 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

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