

UNIVERSITY OF KERALA

FIRST DEGREE PROGRAMME IN

Career related 2(a)

ENGLISH AND COMMUNICATIVE ENGLISH

(CBCS SYSTEM)

2013 Admissions onwards

SEMESTERS I to 6

(Core, Complementary, Vocational Open Courses)

SYLLABI

## SEMESTER I

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

#### Core Course I – READING POETRY: CG 1141

**No. of credits: 3**

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

#### AIMS

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

#### Module 1:

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

#### Module 2:

Representative poetry from British literature.

#### Module 3:

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

#### Module 4:

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

## COURSE MATERIAL

### Module 1:

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

### Reference

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

### Reading List

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

### Modules 2:

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

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

### Module 3:

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

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

### Module 4:

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

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

### Reference:

- A Concise Companion to Literary Forms*. Emerald, 2013.  
 Seturaman, V.S, Ed. *Practical Criticism*. Chennai: Macmillan, 2007.  
 Bernard Blackstone. *Practical English Prosody: a handbook for students*. Longman, 2009.

**Instruction to Teachers:**

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

## SEMESTER I

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

#### Foundation Course I: WRITINGS ON CONTEMPORARY ISSUES: CG 1121.3

**No. of credits: 2**

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

#### AIMS

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

#### **Module I: Globalization and its Consequences**

Essay: "The Globalized World" – Avinash Jha.

Poem: "Unending Love" - Rabindranath Tagore

#### **Module II: Environmental Issues**

Essay: "Forests and Settlements" - Romila Thapar

Poems: (1) "God's Grandeur" - G.M.Hopkins

(2) "The World is too Much with Us" - Wordsworth

#### **Module III: Human Rights**

Essay: "Thinking about Human Rights" - Manisha Priyam, Krishna Menon & Madhulika Banerjee,

Poem: "London" - William Blake

Fiction: *Untouchable* [an extract] – Mulk Raj Anand

#### **Module IV: The Gender Question**

Essays: "Gender, Culture and History" – Manisha Priyam, Krishna Menon & Madhulika Banerjee,

Fiction: "The Elder Sister" – M. T. Vasudevan Nair

### COURSE MATERIAL

#### **Modules 1 - 4**

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

## SEMESTER I

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

#### Vocational Course I - BASICS OF COMMUNICATION: CG 1171

**No of credits: 3**

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

#### AIM

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

#### OBJECTIVES

On completion of the course students should be able to:

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

#### Module 1

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

#### Module 2

Models of communication

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

#### Module 3

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

#### Module 4

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

## COURSE MATERIAL

### Reading list

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

## SEMESTER I

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

**Complementary Course - HISTORY OF ENGLISH LITERATURE [Semesters 1 to 3]**

**Common for**

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

**&**

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

#### **NOTE TO TEACHERS:**

The syllabus - a rationale

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

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

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

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

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



## SEMESTER I

### FIRST DEGREE PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE (CBCS System) & CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System) ENGLISH & COMMUNICATIVE ENGLISH

**Complementary Course – HISTORY OF ENGLISH LITERATURE- 1**

**Common for EN 1131 & CG 1131**

**B.A. English Main - Complementary Course I: EN 1131**

**No. of credits: 3**

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

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

**No. of credits: 4**

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

### COURSE DESCRIPTION

**Module 1:**

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

**Module 2:**

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

**Module 3:**

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

**Core texts:**

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

**Books recommended:**

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012.

Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

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

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

**Core Course II – READING DRAMA: CG 1241**

**No. of credits: 4**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1:**

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

**Module 2:** Shakespeare

**Module 3:** Modern drama (British / European/American)

**Module 4:** One-Act play.

## COURSE MATERIAL

### Module 1

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

### Module 2

**Core reading:** Shakespeare: *Macbeth* (Cambridge University Press)

### Module 3

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

### Module 4

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

#### **Instruction to Teachers:**

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

## SEMESTER II

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

#### Vocational Course II - PHONETICS: CG 1271

**No. of credits: 4**

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

#### **AIMS**

1. To sensitize students to the nuances of spoken and written forms of English
2. To help them overcome specific problems resulting from mother tongue interference

#### **OBJECTIVES**

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

1. develop a neutral accent and improve their general standard of pronunciation
2. speak globally intelligible English

#### **COURSE OUTLINE**

##### **Module 1**

What is phonetics— articulatory phonetics- acoustic phonetics - auditory phonetics - speech mechanism – air stream mechanism- organs of speech-various accents – RP – BBC American - Indian.

##### **Module 2**

Classification of speech sounds – vowels – pure vowels – diphthongs - consonants – classification according to manner and place - minimal pairs.

##### **Module 3**

Phonology – phonemes – classification – distribution – syllabic structure – transcription-broad and narrow – allophones - suprasegmentals – stress – word-stress and sentence-stress – rhythm – juncture – intonation – falling-- rising-- fall-rise--rise-fall-level - grammatical- semantic and discourse function of intonation - assimilation – elision.

##### **Module 4**

Remedial phonetics - error analysis - accent neutralization - Practice session - use of language lab – transcription tasks

## COURSE MATERIAL

### Modules 1- 4

#### Reading list

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

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

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

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

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

#### Reference

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

2. Marks, Jonathan. *English Pronunciation in Use: Elementary*. CUP, 2008.

**SEMESTER II**

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

**&**

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

**Complementary Course – HISTORY OF ENGLISH LITERATURE - II**

**Common for EN 1231 & CG 1231**

**B.A. English Main - Complementary Course III: EN 1231**

**No. of credits: 3**

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

**B.A. Career related 2(a) English and Communicative English -  
Complementary Course II: CG 1231**

**No. of credits: 4**

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

**COURSE DESCRIPTION**

**Module 1:**

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

**Module 2:**

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

**Module 3:**

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

**Module 4:**

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

**Core texts:**

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

**Books recommended:**

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012.

Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

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

## SEMESTER III

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

#### Foundation Course II – INFORMATICS: CG 1321

**No. of credits: 3**

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

#### AIMS

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

#### Module 1

Informatics: an introduction.

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

#### Module 2

Basic Hardware and Software.

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

#### Module 3

Operating Systems:

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

#### Module 4

Net working and Internet:

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



## COURSE MATERIAL

### Modules 1 – 4:

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

### Reading list:

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

## SEMESTER III

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

#### READING FICTION

Common for

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

**No. of credits: 3**

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

#### AIMS:

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

#### OBJECTIVES

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

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

#### COURSE OUTLINE

##### Module 1

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

##### Module 2

Modern British fiction

##### Module 3

Modern European fiction

##### Module 4

Short Stories

## COURSE MATERIAL

### Module 1

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

### Module 2

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

### Module 3

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

### Module 4

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

The following short stories:

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

### Further reading

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

### Instruction to Teachers:

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

## SEMESTER III

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

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

#### Core Course IV - METHODOLOGY AND PERSPECTIVES OF HUMANITIES

Common for EN 1342 & CG 1342

#### **B.A. English Main - EN 1342**

**No. of credits: 4**

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

#### **B.A. Career related 2(a) English and Communicative English - CG 1342**

**No. of credits: 3**

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

#### **AIMS**

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

#### **OBJECTIVES**

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

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

### **COURSE OUTLINE**

#### **Module 1**

Key Concepts:

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

#### **Module 2**

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

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

### Module 3

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

## COURSE MATERIAL

### Modules 1 – 3

#### Core text:

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

#### Reading list:

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

#### Direction to Teachers

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

## SEMESTER III

### FIRST DEGREE PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE (CBCS System) & CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System) ENGLISH & COMMUNICATIVE ENGLISH

#### Complementary Course – HISTORY OF ENGLISH LITERATURE - III

Common for EN 1331 & CG 1331

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

**No. of credits: 3**

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

**B.A. Career related 2(a) English and Communicative English -  
Complementary Course III: CG 1331**

**No. of credits: 4**

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

#### COURSE DESCRIPTION

**Module 1:**

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

**Module 2:**

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

**Module 3:**

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

**Module 4:**

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

**Core texts:**

(1) *A Concise History of English Literature and Language*, Primus Books, Delhi 2013.

(2) Ashok, Padmaja. *The Social History of England*. Orient Black Swan 2011.

**Books recommended:**

Peck, John and Martin Coyle. *A Brief History of English Literature*. Palgrave, 2012.

Poplawski, Paul Ed. *English Literature in Context*. CUP, 2008.

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

## SEMESTER III

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

#### Vocational Course III: COPY EDITING: CG 1371

**No. of credits: 4**

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

#### AIMS

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

#### Module 1

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

#### Module 2

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

#### Module 3

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



## Module 4

### Practice session

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

## COURSE MATERIAL

### Reading list

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

### Reference

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

**SEMESTER IV****CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)  
ENGLISH & COMMUNICATIVE ENGLISH****Core Course V – READING PROSE: CG 1441****No. of credits: 3****No. of instructional hours: 4 per week (Total: 72 hrs.)****AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE****Module 1**

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

**Module 2**

Prose up to the 18<sup>th</sup> Century.

**Module 3**

19th Century Prose

**Module 4:**

Modern Prose

## COURSE MATERIAL

### Module 1:

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

### Module 2:

**Core reading:** *Reflections* (A Collection of Essays published by Pearson Education)

Essays: 1. Bacon: *Of Studies*

2. Samuel Pepys: (An extract from Pepys' Diaries) 1660 Jan - Feb.

3. Addison: *Sir Roger at the Assizes*

4. James Boswell: (An extract from *Life of Samuel Johnson*)

### Further reading

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

### Module 3:

**Core reading:** *Reflections* (A Collection of Essays published by Pearson Education)

Essays: 1. Lamb: *Dream Children*

2. Hazlitt: *On Familiar Style*

3. Ruskin: *On Reading*

### Module 4:

**Core reading:** *Reflections* (A Collection of Essays published by Pearson Education)

Essays: 1. Robert Lynd: *Indifference*

2. Camus: *Nobel Prize Acceptance Speech*

3. Anne Frank: *The Diary of a Young Girl* (an extract)

### Instruction to Teachers:

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

## SEMESTER IV

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

#### Core Course XI - WORLD CLASSICS: CG 1442

**No. of credits: 3**

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

#### AIMS

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

#### Module 1

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

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

Italian: Dante – Boccaccio – Tasso – Ariosto - Machiavelli – Alberto Moravia.

Sanskrit: Vyasa – Valmiki – Kalidasa – Sudraka – Bhasa – Shri Harsa – Jayadeva.

German: Goethe – Hesse –

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

#### Module 2

Poetry

#### Module 3

Drama

#### Module 4

Fiction

## COURSE MATERIAL

### Module 1

#### Reference

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

### Module 2

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

### Module 3

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

### Module 4

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

#### **Instruction to Teachers [Modules 1 to 4]:**

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

**SEMESTER IV**

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

**&**

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

**Complementary Course - HISTORY OF ENGLISH LANGUAGE**

**Common for EN 1431 & CG 1431**

**B.A. English Main - Complementary Course VII: EN 1431**

**No. of credits: 2**

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

**B.A. Career related 2(a) English and Communicative English -  
Complementary Course IV: CG 1431**

**No. of credits: 4**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module 1**

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

**Module 2**

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

writers to the English language – Chaucer, Spenser, Shakespeare, Milton – the impact of Bible Translations on the English language.

### **Module 3**

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

### **Module 4**

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

### **Core text:**

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

### **Reading list**

#### **Modules 1 to 4**

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

**SEMESTER IV**  
**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN**  
**ENGLISH & COMMUNICATIVE ENGLISH**

**Vocational Course IV - PRINT AND ONLINE WRITING: CG 1471**

**No of credits: 4**

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

**COURSE OUTLINE**

**Module 1:**

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

**Module 2**

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

**Module 3:**

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



## COURSE MATERIAL

### Reference:

#### Print

1. Ahuja B.N and S S Chabra. *Principles and Techniques of Journalism*. Surjeet Publications, 2006.
2. Aluwalia J.P. *Modern News Structure in Print Media and Electronic Media*. Adyayan Publishers New Delhi, 2007.
3. Burns, Lynette Sheridan. *Understanding Journalism*. Vistar Publications, New Delhi 2002.
4. Khandekar Vanitha Kochler; *The Indian Media Business*. Vivek Mehta response Books, New Delhi, 2003.
5. Parthasarathy Rangaswami. *Journalism in India*. Sterling Publishers, New Delhi, 1997.
6. Parthasarathy Rangaswami. *Basic Journalism India*. Macmillan India Ltd, Madras 1997.
7. Prabhakar Navel and Basu Narendra. *Encyclopedia of Mass Media and Communication in the 21st Century* V.1. Commonwealth Publishers, New Delhi , 2006.

#### Cyber Journalism

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

## SEMESTER IV

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

#### Vocational Course V - THEATRE STUDIES: CG 1472

**No. of credits: 4**

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

#### **Aims**

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

#### **Objectives**

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

## COURSE OUTLINE

### **Module 1:**

#### **Origin of Western theatre**

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

#### **Core reading**

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

#### **References**

1. Harold Bloom Ed. *Greek Drama*, Friedrich Schiller “The Use of the Chorus in Tragedy.” Philadelphia: Chelsea House. 2004. 17 – 24.
2. Harold Bloom Ed. *Greek Drama*, Lane Cooper: “Introduction to *Ten Greek Plays*” 25 – 34.
3. Harold Bloom Ed. *Greek Drama*. William Arrowsmith: “The Criticism of Greek Tragedy” 51 – 78.
4. Peter Womack. *English Renaissance Drama*. Oxford: Blackwell. 2006.
5. John O’Brien. “Drama: Genre, Gender, Theatre.” *A Concise Companion to the Restoration and Eighteenth Century*. Ed. Cynthia Wall. Oxford: Blackwell. 2005. 183 – 201.

## Module 2

### Introduction to Indian theatre.

Temple culture – Folk theatre – Basic concepts of art experience – Sahṛdaya – Bhasa – Kalidasa – Dance drama – Theatre in Kerala – Kathakali – Kutiyattam - 20<sup>th</sup> century Indian theatre.

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

### References

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

## Module 3

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

### Core reading

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

### Reference

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

## Module 4

**Praxis:** Writing dialogues – Preparation of script for acting based on narratives/stories/reports – Learning the process of staging a play through an enactment of the prepared script(s) which may be group activity in the class. The class may be divided into groups and they can be assigned specific tasks like script writing, choreography etc which can finally lead to the production of the script. (This module must be effectively used by the teacher for internal/continuous assessment and so no separate texts for study is provided)

### General reference

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

**SEMESTER V**

**FIRST DEGREE PROGRAMME IN  
ENGLISH LANGUAGE AND LITERATURE (CBCS System)  
&  
CAREER RELATED FIRST DEGREE PROGRAMME 2(a) (CBCS System)  
ENGLISH & COMMUNICATIVE ENGLISH**

**Core Course - LITERARY CRITICISM:**

**Common for EN 1541 & CG 1541**

**B.A. English Main – Core Course VI: EN 1541**

**No. of credits: 4**

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

**B.A. Career related 2(a) English and Communicative English – Core Course VII: CG 1541**

**No. of credits: 4**

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

**AIMS**

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

**OBJECTIVES**

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

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

**COURSE OUTLINE**

**Module I**

A. Classical Criticism:

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

B. Indian Aesthetics:

Theory of Rasa, Vyanjana and Alankara.

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

**Core reading [Unit B]:**

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

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

**Module 2**

Renaissance and Neo-Classical Criticism:

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

**Module 3**

Romantic and Victorian Criticism:

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

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

**Module 4**

Twentieth Century Criticism:

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

**COURSE MATERIAL****Modules 1 – 4****Core reading:**

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

**Further reading:**

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

## SEMESTER V

### FIRST DEGREE PROGRAMME (CBCS System)

#### CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN ENGLISH & COMMUNICATIVE ENGLISH

#### Core Course VIII - FILM STUDIES: CG 1542

**No. of credits: 3**

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

#### AIMS

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

#### OBJECTIVES

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

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

### COURSE MATERIAL

#### **Module 1: Understanding film**

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

#### **Module 2: Indian Cinema**

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

#### **Module 3: Literature and Film**

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

**Module 4: Film analysis**  
**Films for close viewing:**

*Psycho*  
*Rashomon*  
*My Fair Lady*  
*Chemmeen*

**COURSE MATERIAL**

**Core text:**

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

**Reading list**

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

**Suggested viewing list**

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

**Note to the teacher**

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

## SEMESTER V

### CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE ENGLISH

#### Core Course IX - INDIAN WRITING IN ENGLISH: CG 1543

**No. of credits: 3**

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

#### AIMS

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

**Module 1:** Poetry.

**Module 2:** Drama.

**Module 3:** Fiction.

### COURSE MATERIAL

**Module 1:** Poetry.

#### **Core reading:**

Poems:

1. Toru Dutt: The Lotus [*The Golden Treasury*]
2. Sarojini Naidu: Village Song [*The Golden Treasury*]
3. Keki Dhuruwalla: The Ghagra in Spate [*Ten Twentieth Century Indian Poets*]
4. Kamala Das: My Grandmother's House [*Ten Twentieth Century Indian Poets*]
5. Nissim Ezekiel: Goodbye Party for Miss Pushpa T.S. [*Ten Twentieth Century Indian Poets*]
6. R. Parthasarthy: from Exile [*Ten Twentieth Century Indian Poets*]
7. Gieve Patil: On Killing a Tree [*Ten Twentieth Century Indian Poets*]
8. A.K. Ramanujan: A River [*Ten Twentieth Century Indian Poets*]

#### **Core reading:**

- (a) *The Golden Treasury of Indo-Anglian Poetry* Ed. V. K. Gokak. Sahitya Akademi.
- (b) *Ten Twentieth Century Indian Poets*. Ed. R. Parthasarathy. OUP.



**Module 2:** Drama.

**Core text:** *Instant Impact: A Selection of Six One-Act Plays*. Indian Open University Publishers, Chennai.

Non detailed study of the following short plays:

Rabindranath Tagore: *Chandalika*.

Mahashweta Devi: *Bayen*.

**Module 3:** Fiction.

**Core reading:** M. T. Vasudevan Nair. *The Mist*. (Tr. Premila V. M.) Orient Blackswan.

**Recommended Reading:**

1. Iyengar, K. R. Srinivasa. *Indian Writing in English*.
2. Naik, M.K. *A History of Indian English Literature*.

**Instruction to Teachers:**

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

**SEMESTER V**  
**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN**  
**ENGLISH & COMMUNICATIVE ENGLISH**

**Open Course I - CREATIVE WRITING: CG 1551.1**

**No. of credits: 2**

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

**AIMS**

1. To make the students aware of the various aspects of Creative Writing.
2. To expose and familiarise the students to representative English writers and their works.
3. To equip the students to attempt at practical creative writing.
4. To strengthen the creative talents and writing skills.

**OBJECTIVES**

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

**COURSE OUTLINE**

**Module 1**

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

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

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

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

**Module 2**

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

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

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

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

### Module 3

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

#### Required reading:

- Lewis Carroll – *Alice in Wonderland* [Abridged version]
- C.S. Lewis - *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*.
- Khyrunnisa A – *Howzzat Butterfingers!* Puffin Books, 2010.

(b) **Science Fiction:** Characteristic features – characterization - plot construction – setting – title - impact on films – representative examples: R.L.Stevenson: *Dr. Jekyll and Mr. Hyde*, H.G. Wells: *Time Machine*, Jules Verne: *20,000 Leagues Under the Sea*.

### Module 4

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

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

#### **Books for general reference**

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

#### **Direction to the Teachers**

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

**SEMESTER V**  
**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN**  
**ENGLISH & COMMUNICATIVE ENGLISH**

**Open Course I - TRANSLATION STUDIES - CG 1551.2**

**No. of credits: 2**

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

**AIMS**

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

**OBJECTIVE**

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

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

**COURSE OUTLINE**

**Module 1: Fundamentals of translation**

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

**Module 2: Key Concepts**

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

**Module 3: Case Studies**

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

**Module 4: Translation practice**

a. Non – Literary (Equivalent technical terms – idioms, phrases, proverbs in English and Malayalam – Translation of sentences and passages from English to Malayalam and vice-versa)

b. Literary (Translation of short literary prose pieces including fiction from English to Malayalam and vice-versa)

## COURSE MATERIAL

### Modules 1 - 4

**Core reading:** *Word Worlds* (Oxford University Press)

### Further reading

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

## SEMESTER V

### CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE ENGLISH

#### Open Course I - ENGLISH FOR THE MEDIA: CG 1551.3

**No. of credits: 2**

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

#### **AIMS**

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

#### **OBJECTIVES**

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

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

### **COURSE OUTLINE**

#### **Module 1**

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

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

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

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

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

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

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

## Module 2

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

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

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

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

### Film:

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

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

## Module 3

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

## COURSE MATERIAL

### Modules 1 - 4

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

### Further reading

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

**SEMESTER V**  
**FIRST DEGREE PROGRAMME IN**  
**ENGLISH LANGUAGE & LITERATURE (CBCS System) - Group 2 (a)**

**Vocational Course VI - ENGLISH LANGUAGE TEACHING: CG 1571**

**No. of credits: 4**

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

**AIMS**

1. To introduce students to teaching of English as a second language.
2. To aid them in understanding learning from a teacher's perspective.

**OBJECTIVES**

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

1. comprehend the concepts in language teaching.
2. understand the important psychological principles behind second language acquisition.
3. understand different approaches and methods of teaching English as second Language.
4. plan lessons effectively.

**COURSE OUTLINE**

**Module 1**

Teaching/learning distinction – Principles of language teaching – Acquisition and learning – micro teaching – Audio-visual aids – language lab.

**Module 2**

Theories of second language acquisition: Behaviourism – Watson – Pavlov's Classical Conditioning – Skinner's Operant Conditioning – Cognitivism – Noam Chomsky-Language Acquisition Device – Krashen-Monitor Hypothesis-Input Hypothesis-Affective Filter Hypothesis – Constructivism – Piaget, Vygotsky, Bruner – Zone of Proximal Development (ZPD) – Scaffolding.

**Module 3**

Approaches and Methods: Structural Approach – Oral Approach – Situational Approach – Communicative Approach – Eclectic Approach – Grammar-Translation Method – Bilingual Method – Direct Method – Silent Way.

**Module 4**

Planning and Evaluation: Two-column Lesson Plans for teaching language skills, prose, poetry, and grammar - Testing and Evaluation - internal and external evaluation – Types of tests-Achievement and Diagnostic tests – Types of Questions-Essay, annotation, short questions, multiple choice questions.



## COURSE MATERIAL

### Reading list

1. Stern, H. H. *Fundamental Concepts of Language Teaching*. OUP, 2003.
2. Larsen-Freeman, Diane. *Techniques and Principles in Language Teaching*. OUP, 2003.
3. Huebener, Theodore. *Audio-Visual Techniques in Teaching Foreign Languages*. New York UP, 1967.
4. Leonard, David C. *Learning Theories, A-Z*. Greenwood Publishing Group, 2002.
5. Richards, J. C. & Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. CUP, 2007.
6. Baruah, T. C. *The English Teacher's Handbook*. New Delhi: Sterling, 2009.
7. Paliwal, A. K. *English Language Teaching*. Jaipur: Surabhi Publications, 1998.

**SEMESTER V****CAREER RELATED FIRST DEGREE PROGRAMME 2(a)  
IN ENGLISH & COMMUNICATIVE ENGLISH****Vocational Course VII - THE LANGUAGE OF ADVERTISING: CG 1572****No of credits: 3****No of instructional hours: 3 per week (Total 54 hrs)****AIMS**

1. To provide the students with an ability to enrich their creative skills.
2. To make them understand the different types of advertising
3. To make them familiar to the role of advertising in the society.

**OBJECTIVES**

On completion of the course students should be able to:

1. Identify and analyse the various types of advertising.
2. Make use of the essential principles of advertising in ordinary situations.
3. Identify the impact of advertising in society.

**COURSE OUTLINE****Module 1**

- Definition - what is advertising?
- Brief history of advertising with particular reference to India
- Importance of advertising.

**Module 2**

- Advertising media - newspaper, magazines, radio, television, Internet, board, hoardings.
- Importance of media selection.

**Module 3**

- Types of advertisements - consumer ads, retail ads, business-to-business ads, trade ads and financial ads.
- Functions of advertising - promotion of sale, education, entertainment.

**Module 4**

- AIDA principle - Impact of advertising in society.
- Present status of advertising

## COURSE MATERIAL

### Reference

1. Kumar, Arun & Tyagi, *Advertising Management*. New Delhi: Atlantic Publishers and Distributors, 2004.
2. Rowse, Edward & Louis. *Fundamentals of Advertising*. USA: Kessinger Publishing, 2005.
3. Wells, Burnett & Moriarty. *Advertising: Principles and Practice*. UP: Dorling Kindersley (India) Pvt. Limited, 2007.
4. Gupta, Oma. *Advertising in India: Trends and Impact*. New Delhi: Kalpaz Publications, 2005.
5. Ken Burtenshaw, Nik Mahon. *Caroline Barfoot: The Fundamentals of Creative Advertising*, Switzerland, AVA Publications, 2006.
6. Albert A. Reed, Kate E. Griswold, James Barrett Kirk, Leroy Fairman, George French. *Advertising and Selling*.
7. Trehan, Mukesh & Trehan, Renju. *Advertising and Sales Management*, 2010.
8. Vilanilam J.V. *Parasyam* (Malayalam). Kottayan: NBS.
9. Delly D.Larry and Jugenheimer Donald. *Advertising Media Planning*, PHI Learning, New Delhi, 2009.
10. Ahuja B.N and S.S. Chabra. *Advertising and Public Relation*

## SEMESTER V

### CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE ENGLISH

#### Vocational Course VIII – AUDIO VISUAL WRITING: CG 1573

**No of credits: 3**

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

#### AIMS

1. To provide the students with an ability to enrich their creative skills.
2. To make them aware of the different types of television programmes.
3. To make them familiar to the role of television in the society.

#### OBJECTIVES

On completion of the course students should be able to:

1. Identify and analyse the various types of television programmes.
2. Identify the impact of television in society.

### COURSE OUTLINE

#### Module 1:

- History and development of television in India
- SITE and educational television
- Production process: from idea to shooting script; research and planning location; lights; production proposal; treatment, script outline, screenplay
- Camera movements

#### Module 2:

- News bulletins; Scripting for TV news
- Television documentary, types of programs.
- Impact and influence of television channels

#### Module 3:

- Introduction to Radio, History of Radio in India
- Radio as a medium of communication-Advantages and disadvantages
- Components of a Radio program-words, music, sound effects, silence, types of radio programs

**Module 4:**

- Different types of radio: Community radio, Amateur radio, Internet radio, Satellite radio, Educational radio, FM radio
- Qualities of radio announcer, RJ

**COURSE MATERIAL****Reference**

1. Wills, Edgar (1967), *Writing Television and Radio Programmes*, New York.
2. Yorke, Ivor (1978), *The Technique of Television News*, London.
3. Sunderaj, Victor (2006), *Children and Television*, New Delhi.
4. Menon, Mridula (2007), *Indian Television and Video Programmes*, New Delhi, Kanishka Publishers
5. Yadav (2004), *Television and Social Change*, Lucknow.
6. P.C.Chatterji, *Broadcasting in India* (1991), Sage Publications.
7. H.R.Luthra (1986), *Indian Broadcasting*, Ministry of Information and Broadcasting, Govt. of India.
8. K.S. Rajasekharan, *Drishyabhasha* (Malayalam), Thiruvananthapuram, State Institute of Languages.
9. Vijaya Krishnan, Baiju Chandran, Prabhakaran and Sunni Joseph, *Drishyasravyamadhyamangal* (Malayalam), Thiruvananthapuram, State Institute of Languages.

**Further Reading**

1. Aiyer B. Alakrishnan, *Digital Television Journalism*, Authors press, Delhi, 2006
2. Casey Bernadette and Casey Neil; *Key concepts in Television studies*
3. Nalin Mehta, *Television in India*, Routledge, New York, 2011.
4. Orlebar Jereemy, *The Television Handbook*; Routledge, New York, 2011.
5. Hasen Seema, *Mass Communication- principles and concepts*, CBS publishers and distributors, New Delhi, 2010.

## SEMESTER VI

### CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE ENGLISH

#### Core Course X - TRAVEL LITERATURE: CG 1641

**No. of credits: 3**

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

**Aims:**

1. To help students read and appreciate different kinds of travel literature.
2. To introduce to them the basics concepts of travel writing and literary tropes in travel.
3. Facilitate, promote and disseminate curiosity on travel writing which will lead to future research.
4. To enable them to critically analyse multi and cross-disciplinary approaches in travel writing.
5. To understand the themes of self, culture, history, writing, and travel.

**Objectives:**

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

1. Read and enjoy various types of travel literature.
2. Analyse, understand and appreciate travel writings.
3. Analyse inter-cultural crossings and perceptions in a self-reflexive and critical manner.

### COURSE OUTLINE

**Module 1:** Travel Literature: The Stalwarts

**Module 2:** Some Treasures of Travel Literature

**Module 3:** Travelling in India

**Module 4:** Indian Travel Literature

### COURSE MATERIAL

**Module 1:** Travel Literature: The Stalwarts.

An introduction to early 20<sup>th</sup> century travel writing – early attempts at travel writing as a distinct genre - early British and American travel writings of repute.

**Core Reading:** Graham Green: *Journey without Maps* (Penguin, 1936) (Part One: “The Way to Africa”, pp 11-19)

**Suggested Reading:** Freya Stark: *Riding to the Tigris* (1959)

**Module 2:** Some Treasures of Travel Literature.

Travel literature in the 70s - great travel writings - examples of some remarkable narratives of travel by British and American authors.

**Core Reading:** Bill Bryson: *Notes from a Small Island* (1995) Chapters 25-29

**Suggested Reading:**

Bruce Chatwin: *In Patagonia* (1977) Part 1-20.

**Module 3:** Travelling in India.

Contemporary travel writings on India by western authors.

**Core Reading:** William Dalrymple. "The Dancer of Kannur" from *Nine Lives* (2009) pp. 29-55

**Suggested Reading:**

1. Dervla Murphy: *On a Shoestring to Coorg* (1976)
2. Robyn Davidson: *Desert Places* (1997)

**Module 4:** Indian Travel Literature.

Indian perspectives in travel writing - their experiences of travel - glimpses of travel writings by Indian writers.

**Core Reading:** Amitav Ghosh: *Dancing in Cambodia and At Large in Burma* (1998). Dancing in Cambodia pp. 1-54.

**Suggested Reading:** Pico Iyer: *Falling Off the Map: Some Lonely Places in the World* (1994)

**Further Reading:****Modules 1 – 4:**

Duncan, James and Derek Gregory. *Writes of Passage: Reading Travel Writing*. London and New York: Routledge, 1999.

Fussell, Paul. *Abroad: British Literary Travelling between the Wars*. New York: Oxford University Press, 1980.

Pratt, Mary-Louis. *Imperial Eyes: Travel Writing and Transculturation*. London & New York: Routledge, 1992.

## SEMESTER VI

### FIRST DEGREE PROGRAMME (CBCS System)

Common for

**ENGLISH LANGUAGE AND LITERATURE - Core Course XIV: EN 1644**  
**&**  
**CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN**  
**ENGLISH & COMMUNICATIVE ENGLISH - Core Course XI - CG 1642**

### WOMEN'S WRITING

**No. of Instructional hours : 4 per week (Total: 72 hrs) – for EN 1644**  
**: 5 per week (Total: 90 hrs) - for CG 1642**

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

#### Aims:

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

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

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

### COURSE OUTLINE

**Module 1:** Essays

**Module 2:** Poetry

**Module 3:** Short Fiction

**Module 4:** Drama

### COURSE MATERIAL

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

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



Indian Women's writing. (From *Writing Women Across Cultures*)

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

1. Elizabeth Barrett Browning : "A Musical Instrument"
2. Marianne Moore : "Poetry"
3. Adrienne Rich : "Aunt Jennifer's Tigers"
4. Sylvia Plath : "Lady Lazarus"
5. Margaret Atwood : "Spelling"
6. Kishwar Naheed : "I am not That Woman"
7. Suniti NamJoshi : "The Grass Blade"
8. Nikki Giovanni : "Woman"

**Module 3: Short Fiction [Non-detailed study]**

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

**Module 4: Drama [Non-detailed study]**

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

**Core text:**

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

**Books for reference:**

- Beauvoir, Simone de. *The Second Sex*. UK: Hammond Worth, 1972.
- Davis, Angela. *Women, Race and Class*. New York: Random, 1981.
- Devi, Mahasweta. *Breast Stories*. Calcutta: Seagull, 1998.
- Gilbert, Sandra and Susan Gubar. *The Mad Woman in the Attic: The Woman Writer*. Yale UP, 1978.
- Goodman, Lisbeth ed. *Literature and Gender*. New York: Routedledge, 1996.
- Green, Gayle and Copelia Kahn. *Making a Difference: Feminist Literary Criticism*. New York: Routedledge.
- Humm, Maggie ed. *Feminisms: A Reader*. New York: Wheat Sheaf, 1992.
- Jain, Jasbir ed. *Women in Patriarchy: Cross Cultural Readings*. New Delhi: Rawat, 2005
- Millett, Kate. *Sexual Politics*. New York: Equinox-Avon, 1971.
- Rich, Adrienne. *Of Woman Born*. New York: Norton.
- Roudiex, Leos S. ed. *Desire in Language*. New York: Columbia UP, 1975.
- Showalter, Elaine. *A Literature of their Own*.
- Spacks, Patricia Mayor. *The Female Imagination*. New York: Avon, 1976.
- Tharu, Susie and K Lalitha. *Women Writing in India Vol I & II*. New Delhi: OUP, 1991.
- Walker, Alice. *In Search of our Mothes' Gardens*. New York: Harcourt Brace Jovanovich, 1983.
- Woolf, Virginia. *A Room of One's Own*. London: Hogarth, 1929.

**Instruction to Teachers [Modules 1- 4]:**

- The work of each writer mentioned in Modules 1 – 4 has to be placed against the literary backdrop of the age.
- The major works of the writers mentioned in the modules can be made familiar to the students
- The literary significance of the work is to be briefly discussed in the classroom and hence the student is expected to have only a general awareness of the respective author..
- **Questions are to be asked only from the prescribed poems, fiction and drama.**

## SEMESTER VI

### CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE ENGLISH

#### Core Course XII

#### 20<sup>th</sup> CENTURY MALAYALAM LITERATURE IN ENGLISH TRANSLATION: CG 1643

**No. of instructional hours: 3 per week**

**No of Credits: 3**

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

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

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

### COURSE OUTLINE

- Module 1:** Malayalam Poetry in the twentieth century  
**Module 2:** Malayalam Novel in the twentieth century  
**Module 3:** Malayalam Short Fiction in the twentieth century

### COURSE MATERIAL

**Module 1: Malayalam Poetry in the twentieth century.**

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

**Detailed study of the following poems:**

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

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

## Module 2: Malayalam Novel in the twentieth century

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

### Non-detailed study:Novels:

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

## Module 3: Malayalam Short Fiction in the twentieth century

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

### Short stories:

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

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

### Recommended reading:

*A Short History of Malayalam Literature* - K. Ayyappa Paniker - Information & Public Relations Department, Kerala State, April 2006. [available on: [www.suvarnakeralam.kerala.gov.in/book.pdf](http://www.suvarnakeralam.kerala.gov.in/book.pdf)]  
Introduction to *Ten Women Writers of Kerala*. Sreedevi K. Nair (ed) pages x – xx. [for ‘Modern women short story writers’]

### Instruction to Teachers [Modules 1- 4]:

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

**SEMESTER VI**  
**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN**  
**ENGLISH & COMMUNICATIVE ENGLISH**

**Elective Course - AMERICAN LITERATURE: CG 1661.1**

**No. of credits: 2**

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

**AIMS**

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

**OBJECTIVES**

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

1. trace the origin and development of American literature, life and culture
2. identify what is distinctly American in American literature
3. read and appreciate American literature

**COURSE OUTLINE**

**Module 1**

Origin and development of American literature

17<sup>th</sup> and 18<sup>th</sup> centuries – Literary beginnings – development in the 19<sup>th</sup> century – the Transcendentalists – Emerson – Thoreau – Poe – Dickinson – Whitman – Hawthorne – Melville – Mark Twain – Henry James – 20<sup>th</sup> century – Post-War scene – Hemingway – Fitzgerald - Faulkner – American theatre - O’Neill – Miller – Tennessee Williams – Modern Poetry - Frost – Ezra Pound.

**Module 2:** Poetry

**Module 3:** Drama

**Module 4:** Short Fiction

**COURSE MATERIAL**

**Module 1**

**Reading list**

1. Spiller, Robert E. *The Cycle of American Literature*. Macmillan.
2. Fisher, William J. Ed. *An Anthology of American Literature*. Vols. I and II.

**Module 2****Core reading [Detailed study]**

Poems:

1. Edgar Allan Poe: To Helen
2. Walt Whitman: I Hear America Singing
3. Emily Dickinson: Because I could not stop for Death
4. Robert Frost: Mending Wall
5. Wallace Stevens: The Emperor of Ice- Cream

**Module 3****Core reading [Detailed study]**Eugene O'Neill – *Thirst* [One Act play – available on [www.theatrehistory.com/plays/thirst001.html](http://www.theatrehistory.com/plays/thirst001.html)]**Module 4****Core reading: Fiction:** Hemingway: *The Old Man and the Sea* [Non detailed study]

## SEMESTER VI

### CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE ENGLISH

#### Elective Course - COMMUNICATIVE APPLICATIONS IN ENGLISH: CG 1661.2

**No. of credits: 2**

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

#### AIM

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

#### OBJECTIVES

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

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

### COURSE OUTLINE

#### Module 1

Listening and Speaking: varieties of modern English – British, American, Indian – basic sounds – deviations in American and other varieties.

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

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

#### Module 2

Reading and Writing

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

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

**Module 3**

Writing for Specific Purposes

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

**Module 4**

Practical Sessions

Language Skills Test (Written)

Teachers could encourage the students at the following tasks:

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

**COURSE MATERIAL****Reading list**

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

**Reference**

Jones, Daniel. *English Pronouncing Dictionary*, 17<sup>th</sup> Edn. CUP.



## SEMESTER VI

### CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE ENGLISH

#### Vocational Course IX – TECHNICAL ENGLISH: CG 1671

**No. of credits: 3**

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

#### **COURSE OBJECTIVES:**

- To introduce learners to Language Skills in all technical and industrial specialisations
- To develop non-verbal and verbal skills in Technical English
- To enable learners to meet their professional needs like effective inter-personal skills
- To develop strategies and tactics that scientists, engineers, and others will need in order to communicate successfully on the job

#### **COURSE OUTLINE**

##### **MODULE 1**

- Technical Vocabulary - meanings in context; vocabulary for describing machines/gadgets; procedure & processes; engineering/scientific terminology
- Reading comprehension exercises with analytical questions on content – Evaluation of content

##### **MODULE 2**

- Communicating in the Technical Workplace: discussions of processes; technical problems & solutions; safety instructions
- Principles for collection of empirical data; research tools-questionnaire; sample
- Procedural Instructions: a set of operating procedures for a piece of technical equipment

##### **MODULE 3**

- Designing Documents: entering information in tabular form; Writing analytical paragraphs
- Writing general and safety instructions – Preparing checklists – Writing e-mail messages.
- Writing different types of reports like industrial accident report and survey report

## MODULE 4

- Technical writing : writing extended definitions – Writing descriptions of processes – Writing paragraphs based on discussions – Writing paragraphs describing the future
- Technical Solution Proposal: a technological or scientific solution
- Technical White Paper: a short technical white paper that explains a technical process to a novice in the field who is thinking of investing in a business related to technology presented in the white paper.

## COURSE MATERIAL

### Reference:

Alred, Gerald J., Charles T. Brusaw, and Walter Oliu. *Handbook of Technical Writing*. 6th ed. Boston: Bedford/St. Martin's, 2000.

Dhanavel S.P., *English and Communication skills for students of science and Engineering*, Orient Black Swan, Chennai, 2011.

Krishna Mohan and Meera Banerjee, 'Developing Communication Skills', Macmillan India Ltd., (Reprinted 1994 – 2007).

Morgan, David and Nicholas Regan. *Take-Off: Technical English for Engineering*. Garnet Publishing Limited, 2008.

Pickett, Nell Ann, Ann A.Laster and Katherine E.Staples. *Technical English: Writing, Reading and Speaking*. New York: Longman, 2001.

Thorn, Michael and Alan Badrick. *An Introduction to Technical English*. Harlow: Prentice Hall Europe, 1993.

Rizvi, M.Ashraf. *Effective Technical Communication*. New Delhi: Tata McGraw-Hill PublishingCompany, 2007.

## SEMESTER VI

### CAREER-RELATED FIRST DEGREE PROGRAMME (CBCS) - Group 2 (a) IN ENGLISH & COMMUNICATIVE ENGLISH

#### Vocational Course X – BUSINESS COMMUNICATION IN ENGLISH: CG 1672

#### COURSE OBJECTIVES:

- To introduce learners to Language Skills in Business English
- To develop non-verbal and verbal Business communication skills
- To equip learners with high professional expertise in Business communication
- To enable learners to meet their professional needs like effective Business management and inter-personal skills.

#### COURSE OUTLINE

##### MODULE 1

- **Business English vocabulary and usage;** Describing your job; Describing your company; Vocabulary for organising meetings (minutes, secretary, chair, etc); Vocabulary for cash flow, profit and loss accountants, terminology of finance; Internet vocabulary; IT vocabulary; Marketing Lexis - brands
- **Competence in Verbal and Non-verbal Business Communication :** Business-related speeches, dialogues, discussions; Interaction with Clients/Customers; Formal/ Public speeches - informative, persuasive, ceremonial; Talking about Total Quality Management; Talking about different management structures, philosophies
- Language/Phrases for meetings; Phrases for telephoning; Phrases for greetings, introductions, partings; Lexis for hobbies, interests, family

##### MODULE 2

- **Inter-personal Skills:** Soft skills, Leadership qualities and Etiquettes; Social and Professional Relationships; Levels of formality; Introducing yourself, Introducing Others, Greetings, Saying Goodbye.
- Agreeing / Disagreeing; Giving opinions; Interrupting / Dealing with interruptions; Asking for clarification; Requests; Offers; Complaining & Dealing with complaints; Making arrangements
- Resolving Workplace Conflicts; Organising meetings and events; Being interviewed and interviewing; Discussing advantages and disadvantages of candidates

##### MODULE 3

- **Effective Business correspondence:** Writing CVs and letters of application; Writing letters of complaint, enquiry, etc.; Writing short reports.
- Business correspondence for various purposes; Survey Questionnaires; Proofreading and Editing; typical functions of negotiation: Requests, Offers, Refusal, Acceptance; emails and faxes

## MODULE 4

- **Business English in real life situations:** Advertising – effectiveness and impact; Marketing strategies for brands/products; Customer care services
- Describing the culture of a business/a national culture/regional culture; Describing experiences of culture clash/misunderstanding; discussions about ideal company culture
- Effective use of modern communication technology; Language of presentations, OHP, slides, etc. Texting, Tele-conference and Video-conference.

## COURSE MATERIAL

### Reference

Alred, Gerald J., Charles T. Brusaw, and Walter Oliu. *The Business Writer's Handbook*. 6th ed. New York: St. Martin's, 2000.

Cypres, Linda. *Let's Speak Business English*. Hauppauge, NY: Barron's Educational Series, 1999.

Geffner, Andrew P. *Business English*. Hauppauge, New York: Barron's Educational Series, 1998.

Good, Edward C. *Mightier Than the Sword*. Charlottesville: Word Stone Publications, 1989.

Guffey, Mary Ellen. *Business Communication: Process and Product*. 3rd ed. Cincinnati: South-Western College Publishing, 2000.

Jones, Leo and Richard Alexander. *New International Business English*. New York: Cambridge University Press, 1996.

Piotrowski, Maryann V. *Effective Business Writing*. New York: Harper Collins, 1996.

**UNIVERSITY OF KERALA**  
**SEMESTER VI**  
**FIRST DEGREE PROGRAMME (CBCS System)**

**Common guidelines for Project/Dissertation**

**B.A. ENGLISH LANGUAGE AND LITERATURE: EN 1645**

**Total Instructional hours: 3/week**

**Credits: 4**

**CAREER RELATED FIRST DEGREE PROGRAMME 2(a) IN ENGLISH & COMMUNICATIVE  
ENGLISH: CG 1644**

**Total Instructional hours: 3/week**

**Credits: 4**

**A. Guidelines for Teachers:**

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

11. Two copies have to be submitted at the department by each group. One copy will be forwarded to the University for valuation and the second copy is to be retained at the department.

**B. General guidelines for the preparation of the Project:**

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

**Chapter One  
Introduction**

- Sequence of pages in the Project/Dissertation:
  - i. Cover Page.
  - ii. First Page.
  - iii. Acknowledgement, with name & signature of student.
  - iv. Certificate (to be signed by the Head of the Dept and the Supervising Teacher).
  - v. Contents page with details of Chapter Number, Chapter Heading & Page Numbers.
- Specimen copies for (i), (ii), (iv) and (v) will be sent to the colleges.
- Chapter divisions: Total three chapters.
  - Preface
  - Chapter One: Introduction - 5 pages
  - Chapter Two: Core chapter - 15 pages
  - Chapter Three: Conclusion - 5 pages.
  - Works Cited

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

**C. Specific guidelines for preparation of Project:**

1. Only the Title of the Project Report, Year and Programme/Subject should be furnished on the cover page of the University copy of the Project. The identity of the College should not be mentioned on the cover page.
2. Details like Names of the Candidates, Candidates' Codes, Course Code, Title of Programme, Name of College, Title of Dissertation, etc should be furnished only on the first page.

3. Identity of the Candidate/College should not be revealed in any of the inner pages.
4. The pages containing the Certificate, Declaration and Acknowledgement are not to be included in the copy forwarded to the University.
5. The Preface should come immediately before the Introductory Chapter and must be included in all the copies.

#### **D. Selection of Topics:**

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

1. Post-1945 literature. This must not include the prescribed work/film coming under Core study. [Works/films other than the prescribed ones can be taken for study]
2. Analysis of a film script.
3. Analysis of advertisement writing [limited to print ads]. Study should focus on the language aspect or be analyzed from a theoretical perspective [up to a maximum of 10 numbers].
4. Analysis of news from any of these news stations/channels: AIR, Doordarshan, NDTV, Headlines Today, Times Now, BBC, and CNN. [news from 5 consecutive days highlighting local, regional, national, international, sports, etc]
5. Celebrity Interview: from film, politics, sports and writers [Only one area or one personality to be selected].
6. Studies on individual celebrities in the fields of arts and literature. Example: a Nobel Prize winner, a dancer/singer/musician/film star, etc, of repute [Only one personality to be selected].
7. Studies based on any 5 newspaper editorials or articles by leading international or national columnists like Thomas Friedman, Paul Krugman, Anees Jung, etc.
8. Compilation and translation of any 5 folk stories of the region.
9. Analysis of the language used in email and sms. The study should focus on the language aspect used in such modes of messaging, limiting to 10 pieces of email/sms. [Reference: David Crystal *Txtng: the GR8 Dbt.* OUP, 2008]

10. Studies on popular folk art forms like Koodiyattam, Theyyam, Pulikali, Chakyar Koothu, Nangyar Koothu, Kalaripayattu, Kathakali, Mohiniyattam, Maargamkali, Oppanna, etc. [Only one art form to be selected].
11. Study on any 5 popular songs in English. Songs of popular bands like the ABBA, Boney M, Backstreet Boys, Beatles, Pink Floyd, Rolling Stones, Westlife, Boyzone, etc can be selected.
12. Study based on the life and works of one Nobel Prize winner in literature.

**E. Details of Course Contents:**

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

**Reference text:** *M.L.A. Handbook* 7<sup>th</sup> edition.

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