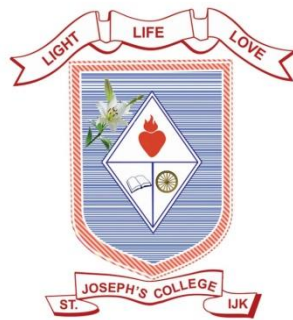




ST. JOSEPH'S COLLEGE (AUTONOMOUS)

IRINJALAKUDA



CURRICULUM AND SYLLABUS FOR

BA ENGLISH LANGUAGE AND LITERATURE

Under Choice Based Credit & Semester System

2016 Admissions

COURSE DESIGN

The BA English Language and Literature programme includes

- i. Common Courses
- ii. Core courses
- iii. Complementary courses
- iv. Open Course

The number of Courses for the BA English Language and Literature programme contains 14 compulsory core courses and 1 elective course from the frontier area of the core courses, one open course and a project; 2 complementary courses, from the relevant subjects for complementing the core of study. There are 12 common courses which includes English and the second language of study. Project Work and/or Viva-voce are mandatory programme and these shall be done in the end (sixth) semester. The student shall select any Choice based course offered by the department which offers the core courses, depending on the availability of teachers and infrastructure facilities, in the institution. Open course shall be offered in any subject and the student shall have the option to do courses offered by other departments.

Duration of the programme

The minimum duration for completion of a six semester UG Programme is 3 years. The duration of each semester will be 90 working days, inclusive of examinations, spread over five months. The odd semesters (1, 3, 5) shall be from June to October and the even semesters (2, 4, 6) shall be from November to March subject to the academic calendar of St. Joseph's College (Autonomous) Irinjalakuda.

Common Courses

UG student should undergo 10 common courses (total 38 credits) for completing the programme:

A01. Common English Course 1	English courses A01-A06 applicable to BA/BSC Regular pattern
A02. Common English Course II	
A03. Common English Course III	
A04. Common English Course IV	
A05. Common English Course V	English courses A01-A04 applicable to Language Reduced Pattern (LRP) Programmes B.com, BBA, BBA (T), BBM, B.Sc. (LRP), BCA etc.
A06. Common English Course VI	

Common courses A01-A06 shall be taught by the department of English.

Common Courses in various programmes

No.	Programme	Semester I	Semester II	Semester III	Semester IV
1	B.A., B.Com. & B.Sc.	A01, A02	A03, A04	A05	A06

Core courses

Core courses are the courses in the major (core) subject of English programme chosen by the student.

Elective Courses

Elective courses shall be spread over either in the Fifth & sixth Semesters combined or in any one of these Semesters (V / VI). Study Tour / Field visit / Industrial visit collection may be conducted as a part of the Programme.

Open courses

There shall be one open course in core subjects in the fifth semester. The open course shall be open to all the students in the institution except the students in the parent department. The students can opt that course from any other department in the institution. Each department can decide the open course from a pool of three courses credit allotted for open course is 3 and the hours allotted is 3.

Project

Every student of BA English Language and Literature programme shall have to work on a project of 2 credits under the supervision of a faculty member or shall write a theory course based on Research Methodology as per the curriculum.

OUTLINE OF COMMON COURSES IN ENGLISH

COURSE CODE	TITLE OF THE COURSE	NO. OF HOURS	NO. OF CREDITS	SEMESTER
ENG1 A01	<i>The Four Skills for Communication</i>	4	3	1
ENG1 A02	<i>Modern Prose & Drama</i>	5	3	1
ENG2 A03	<i>Inspiring Expressions</i>	4	4	2
ENG2 A04	<i>Readings on Society</i>	5	4	2
ENG3 A05	<i>Native Media in English</i>	5	4	3
ENG4 A06	<i>Reading Fiction and Non Fiction</i>	5	4	4

Table of Common Courses in the Various Programmes

Sl. No.	Programme	I Semester	II Semester	III Semester	IV Semester
1	B A & B Sc	A01, A02, A07	A03, A04, A08	A05, A09	A06, A10
2	B Com & LRP	A01, A02, A07	A03, A04, A08	A11, A12	A13, A14
3	BA Afsal- ul -Ulama	A01, AU1 A02 AU1A07	A04, AU2 A04 AU2A08	A05, AU3A09,	A06, AU4A10

OUTLINE OF THE CORE COURSES

NEW COURSE CODE	TITLE OF THE COURSE	NO. OF CONTACT HOURS/WEEK	NO. OF CREDITS	SEMESTER
ENG1B01	READING POETRY	6	4	1
ENG2B01	READING PROSE	6	4	2
ENG3B01	READING DRAMA	4	4	3
ENG3B02	READING FICTION	5	4	3
ENG4B01	MODERN ENGLISH LITERATURE	5	4	4
ENG4B02	METHODOLOGY OF HUMANITIES	4	4	4
ENG5B01	INDIAN WRITING IN ENGLISH	5	4	5
ENG5B02	LANGUAGE & LINGUISTICS	5	4	5

ENG5B03	METHODOLOGY OF LITERATURE	5	4	5
ENG5B04	INFORMATICS	5	4	5
ENG5B05	PROJECT*	2	0	5
ENG6B01	LITERARY CRITICISM & THEORY	5	4	6
ENG6B02	LITERATURE IN ENGLISH: AMERICAN & POST COLONIAL	5	4	6
ENG6B03	WOMEN'S WRITING	5	4	6
ENG6B04	WRITING FOR THE MEDIA	5	4	6
ENG6B05	PROJECT*	0	2	6

*The Project works begin in the V Semester and shall be submitted in the end of the VI Semester. The credits shall be considered in the VI Semester only.

OUTLINE OF ELECTIVES

ELECTIVES

Course	Title of Course	No. of Contact	No. of Credits	Semester in which El.
ENG6B5E1	World Classics in Translation	3	2	6

OUTLINE OF OPEN COURSES

OPEN COURSES OFFERED BY BA ENGLISH PROGRAMME FOR STUDENTS OF OTHER DISCIPLINES				
Course Code	Title of Course	No. of Contact Hours/Week	No. of Credits	Semester in which OC is to be taught
ENG5D02	Creative Writing in English	3	2	5

COMPLEMENTARY COURSES OFFERED FOR B.A. ENGLISH PROGRAMME

Social and Cultural History of Britain	Modern World History/Journalism/Political Science /Sociology /Indian Constitution and politics
Sociology	Principles of Sociology/ Indian Society/ Social Psychology/ Sociology of Mass Communication

ENG1 A01: THE FOUR SKILLS FOR COMMUNICATION

1. OBJECTIVES OF THE COURSE

To train learners in the Basic English Language Skills, word building, soft skills and effective communication

2. COURSE DESCRIPTION

Module 1: English for Communication	10 hours
Module 2: Primary Skills	15 hours
Module 3: Secondary Skills	15 hours
Module 4: Grammar	20 hours

Evaluation	12 hours
Total	72 hours

COURSE CODE ENG1 A01

COURSE CODE	ENG1 A01
TITLE OF THE COURSE	THE FOUR SKILLS FOR COMMUNICATION
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	72 (4 hours/ week)

A. Core Text

Module 1. English for Communication

1. Communication and Language
2. English as a Global Language

Module 2. Primary Skills

1. Listening

1. Listening to a conversation
2. Listening to a speech
3. Listening to a lecture

2. Speaking

1. Greeting
2. Thanking
3. Requesting
4. Enquiring
5. Explaining
6. Reporting
7. Permission
8. Pronunciations of English
 - i. Introduction to phonetics
 - ii. Received Pronunciation
 - iii. Vowels and Consonants
 - iv. Syllables and Word Stress

Module 3. Secondary Skills

1. Reading

1. Newsreports
2. Charts
3. Advertisements
4. OfficialLetters/Documents
5. OnlineContent
6. Reading Poem” An Octobermorning”
7. Reading Poem” HawkRoosting”
8. Reading the essay,” How to escape from intellectualrubbish”
9. Reading the essay “On the need for a quiet college”

2. Writing

1. Sentence
2. Paragraphs
3. Reports
4. Letters
5. Resumes and CoverLetters
6. Emails
7. MakingNotes
8. Blogs
9. Punctuations

Module 4. Grammar

1. Word Class
2. Subject – VerbAgreement
3. Tenses
4. Articles
5. Phrases ,Clauses andSentences
6. Voices
7. Idioms

Appendix

Code	Title	Author	Publisher & Year
ENG1 A01	<i>The Four Skills for Communication</i>	Dr. Josh Sreedharan	Cambridge UP, 2014

ENG1 A02: MODERN PROSE AND DRAMA

1. OBJECTIVE OF THECOURSE

- a. To introduce learners to representative English prose from different cultural and geographicalbackgrounds
- b. To cultivate their tastes indrama
- c. To expose to logical and imaginativewriting

3. COURSE DESCRIPTION

Module1:Prose	40 hours
Module2:Drama	40hours
Evaluation:	10hours
Total: 90 hours	

COURSE CODE	ENG1 A02
TITLE OF THE COURSE	MODERN PROSE AND DRAMA
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	1
NO. OF CREDITS	3
NO. OF CONTACT HOURS	90(5hrs/wk)

COURSE CODE ENG1 A02**A. Core Text****Module 1. Prose**

1. Gandhiji as a School Master :M.K.Gandhi
2. Women's Role in the National Movement : Subhash ChandraBose
3. Martin Luther King and Africa: ChinuaAchbe
4. Ambedkar's Constituent Assembly Speech:Dr.B.R.Ambedkar
5. Why I Want a Wife : JudyBrady
6. In Search of Sweet Peas: RuskinBond

Module 2. Drama

1. *Never Never Nest*: CedricMount
2. *Refund*: FritzKarinthy
3. *Soul Gone Home* : LangstonHughes

Code	Title	Author	Publisher & Year
ENG1 A02	<i>Modern Prose and Drama</i>	Dr. ZainulAbidKotta	Oxford UP, 2014

ENG2 A03 INSPIRING EXPRESSIONS

COURSE CODE	ENG2 A03
TITLE OF THE COURSE	<i>INSPIRING EXPRESSIONS</i>
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72(4hrs/wk)

1. OBJECTIVES OF THECOURSE
 - a. To acquaint the students with Short Stories
 - b. To cultivate their tastes in EnglishPoetry
 - c. To expose to imaginativewriting

2. COURSEOUTLINE

- | | |
|--------------------------|---------|
| 1. Module1.Poems | 30Hrs |
| 2. Module 2.ShortStories | 30Hours |
| 3. Evaluation | 12hours |

Total 72 Hours

COURSE CODE ENG2 A03**A. Core Text****Module 1. Poetry**

1. "On his Blindness" : JohnMilton
2. "To his Coy Mistress" : AndrewMarvel
3. "Ulysses": LordTennyson
4. "Ode to Nightingale": JohnKeats
5. "My Last Duchess": RobertBrowning
6. "Indian Summer": JayanthMahapatra
7. "Journey of the Magi": T.S.Eliot

Module 2. Short Stories

1. The Luncheon : Somerset Maugham
2. Karma: Kushwant Singh
3. The Model Millionaire: Oscar Wilde
4. The Night the Ghost Got in : James Thurber

Code	Title	Author	Publisher & Year
ENG2 A03	<i>Inspiring Expressions</i>	Prof. Muhammed Ayub Kallingal	Black Swan, 2014

ENG2 A04 Readings on Society

COURSE CODE	ENG2 A04
TITLE OF THE COURSE	READINGS ON SOCIETY
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5hrs/wk)

1. Objectives of the Course

- a. To introduce learners to various issues in the contemporary society
- b. To create an awareness of preservation of the environment and nature
- c. To inculcate the spirit of social life, values, duties and rights

2. COURSE DESCRIPTION

Module1:	Social Issues	20hours
Module2:	Environment	20hours
Module3:	Gender	20 hours
Module4:	Human Rights	18hours
Evaluation		12hours
	Total	90hours

COURSE CODE ENG2 A04**A. Core Text****Module 1. Social Issues**

1. The Social Cause of Economic Globalization : Vandana Siva
2. Unity Amidst Diversity: Dr. Rajendra Prasad

Module 2. Environment

1. Man and Nature in India: Dr. Salim Ali
2. Climatic Change in Human Strategy: E.K. Federov

Module 3. Gender

1. Widow: G. VenkatChalam
2. More than 100 million Women Missing : AmartyaSen

Module 4. Human Rights

1. Stigma, Shame and Silence: KalpanaJain
2. I am Happy, Don't you believe :Santhosh JohnThooval

Code	Title	Author	Publisher & Year
ENG2 A04	<i>Readings on Society</i>	Dr. K.P. Nanda Kumar	Cosmo, 2014

ENG3 A05 NATIVE MEDIA IN ENGLISH

COURSE CODE	ENG3 A05
TITLE OF THE COURSE	<i>NATIVE MEDIA IN ENGLISH</i>
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5hrs/wk)

1. OBJECTIVE OF THECOURSE

To inculcate native feelings among the learners

To provide contemporary cultural and social awareness of Kerala through English

2. COURSEDESCRIPTION

Module1:	Extracts from Native Print Media	30 hours
Module2:	Extracts fromVisualMedia	30 hours
Module3:	ExtractsfromInternet	18 hours
Evaluation		12hours
	Total	90hours

COURSE CODE ENG3 A05**Core Text****Module 1 Extracts from Print media**

1. *Achadi, drishyam, samooohyamadhyamangaludesamakaligasamanvayam*. Aspeech by Sasi Kumar, Director College of journalism. Appeared in Malayalam weekly 17 January2014
2. “Young Indians have become more superstitious”. By ShaliniSingh. An interview/Jayant Vishnu Narlikar, Astrophysicist (The Week 1 February 2014)
3. Interview- Bill Gates. “India did not get anything wrong” from *Outlook*. 10 June2013

Module 2 Extracts from Visual Media

1. “Television reality shows. Satyamevjayate” Episode s 2. *Break the Silence*4. *Every Life is Precious*, 10. *Dignity for All*.
2. “Analyzing TelevisionCommercials”
3. Doc film: “Only An Axe Away” (Malayalam/40min/20 04/DV) by P.Baburaj and C.Saratchandran

Module 3 Extracts from Internet

1. “The Internet and Youth Culture”. *Gustavo S. Mesch*. <http://www.iasc-culture.org/THR/archives/YouthCulture/Mesch.pdf>
2. “Writing online: websites, blogs and social network ing” (modelbusiness letters, emails... ShirleyTaylor)
3. “How Google has changed our Language”. (*Integrated advertising, promotion and Marketing communications*. By Kenneth E. Clow et al266-67)
4. Short films oninternet
A. Facebook Short film – *Status Updated* by Abhinav Sunder Nayak
B .*Applied?*By NitinMenon

Code	Title	Author	Publisher & Year
ENG3 A05	<i>Native Media in English</i>	Prof. MahamoodPampally&K.Rizwana Sultana	Pearson,2014

ENG4 A06: Reading Fiction and Non Fiction

COURSE CODE	ENG4 A06
TITLE OF THE COURSE	<i>Reading Fiction and Non Fiction</i>
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5hrs/wk)

1. OBJECTIVES OF THECOURSE

1. To develop reading fictional and nonfictional works from a nationalperspective.
2. To improve language skills throughliterature
3. To promote writingnarratives.

2. COURSEDESCRIPTION

Modules 1: An Indian English Popular Fiction	30 hours
Module 2: A section from an Autobiography of an Indian	30 hours
Module 3: A travelogue by a Malayali writer in translation	18 hours
Evaluation:	12 hours
Total 90 Hours	

COURSE CODE ENG4 A06

A. Core Text

1. *Nampally Road*: Meena Alexander
2. *Sunny Days*, Chapters 1,9,23 : Sunil Gavaskar
3. *In the Land of Africans*: S.K. Pottekkat

Code	Title	Author	Publisher & Year
ENG4 A06	<i>Reading Fiction and Non Fiction</i>	Dr. Josh Sreedharan	Cambridge UP, 2014

OUTLINE OF THE CORE COURSES.

NEW COURSE CODE	TITLE OF THE COURSE	NO. OF CONTACT HOURS/WEEK	NO. OF CREDITS	SEMESTER
ENG1B01	READING POETRY	6	4	1
ENG2B01	READING PROSE	6	4	2
ENG3B01	READING DRAMA	4	4	3
ENG3B02	READING FICTION	5	4	3
ENG4B01	MODERN ENGLISH LITERATURE	5	4	4
ENG4B02	METHODOLOGY OF HUMANITIES	4	4	4
ENG5B01	INDIAN WRITING IN ENGLISH	5	4	5
ENG5B02	LANGUAGE & LINGUISTICS	5	4	5
ENG5B03	METHODOLOGY OF LITERATURE	5	4	5
ENG5B04	INFORMATICS	5	4	5
ENG5B05	PROJECT*	2	0	5
ENG6B01	LITERARY CRITICISM & THEORY	5	4	6
ENG6B02	LITERATURE IN ENGLISH: AMERICAN & POST COLONIAL	5	4	6
ENG6B03	WOMEN'S WRITING	5	4	6
ENG6B04	WRITING FOR THE MEDIA	5	4	6
ENG6B05	PROJECT*	0	2	6

*The Project works begin in the V Semester and shall be submitted in the end of the VI Semester. The credits shall be considered in the VI Semester only.

UNIVERSITY OF CALICUT

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SYLLABI FOR CORE COURSES

READING POETRY

COURSE CODE	ENG1B1
TITLE OF THE COURSE	READING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108 (6 hrs/wk)

1. AIM OF THE COURSE

- The aim of the course is to enhance the level of critical thinking of the students to such a degree that the students could critically interact with poems from different contexts: social, political, economic, historical and national as subjects conscious of their own socio-historic specificity.

2. OBJECTIVES OF THE COURSE

- To introduce the students to the basic elements of poetry, including the stylistic and rhetorical devices employed in poetry, and to various genres of poetry.
- To train students in various perspective readings in poetry like gender, race, caste, ethnicity, religion, region, environment and nation etc.

3. COURSE OUTLINE

MODULE I

BASIC ELEMENTS OF POETRY

Prosody: Rhythm, Meter – Rhyme-hard rhyme, soft rhyme, internal rhyme - Alliteration - Assonance - Diction – (*Demonstration and Drilling*)

Forms: Lyric, Ode, Haiku, Tanka, Jintishi, Ghazal, Rubai etc

Genres: Narrative Poetry - Epic Poetry - Dramatic Poetry - Satirical Poetry - Lyric Poetry – Prose Poetry

MODULE II**READING ENGLISH POETS**

1) FOUR POEMS

- a) Shakespeare : Sonnet 116
 - b) Elizabeth Barrett Browning : How Do I Love Thee
 - c) Matthew Arnold : Longing
 - d) Lord Byron : When We Two Parted
- 2) John Donne : A Valediction Forbidding Mourning
 - 3) Wordsworth : The Affliction of Margaret
 - 4) John Keats : Grecian Urn
 - 5) Robert Browning : The Laboratory
 - 6) Thomas Gray : Elegy Written in a Country Churchyard
 - 7) D.H. Lawrence : Mosquito

(Note: The first set of 'Four Poems,' taken as a single unit, is meant to serve as a formal initiation into the world of poetry. Students should be able to read, understand and appreciate them on their own, without much help from the teacher. A post reading discussion should be centred on aspects such as genre, poet, theme, similarity, contrasts, style, language, metre, rhyme etc. Teaching techniques such as 'elicitation' could be mainly resorted to (by way of asking short questions, giving hints etc.). Written assignments are to be given. Loud reading sessions of the poems would be helpful in many ways.)

MODULE III**POETRY AND PERSPECTIVES**

- 1) Alexander Pushkin : No Tears
- 2) Edwin Markham : The Man with a Hoe
- 3) Robert Frost : Birches
- 4) Wole Soyinka : Telephone Conversation
- 5) Pablo Neruda : Tonight I can Write
- 6) Maya Angelou : I know Why the Caged Bird Sings
- 7) Hira Bansode : Bosom Friend
- 8) Chinua Achebe : Refugee Mother and Child
- 9) Bertolt Brecht : General, Your Tank

4. READING LIST

A) CORE TEXT

(A text containing the above lessons will be made available)

B) FURTHER READING

- | | |
|---|-----------------------|
| (1) William Blake | : London |
| (2) Suheir Hammad | : 4.02 p.m. |
| (3) Mahmoud Darwish | : Psalm Three |
| (4) Joseph Brodsky | : Bosnia Tune |
| (5) Jeanette Armstrong:
Death Mummer | |
| | |
| (6) Daya Pawar | : The City |
| (7) Sylvia Plath | : Daddy |
| (8) R.S. Thomas | : Song for Gwydion |
| (9) Paul Celan | : Speak, You Also |
| (10) Elizabeth Bishop | : One Art |
| (11) Meena Kandasamy | : Ekalaivan |
| (12) Federico García Lorca | : The Little Mute Boy |
| (13) Arthur Rimbaud | : Vowels |

5. MODEL QUESTION PAPER

(To be incorporated)

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SYLLABI FOR CORE COURSES
READING PROSE

COURSE CODE	ENG2B1
TITLE OF THE COURSE	READING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	2
NO. OF CREDITS	4
NO. OF CONTACT HOURS	108 (6 hrs/wk)

1. AIM OF THE COURSE

- The aim of the course is to enhance the level of critical thinking of the students to such a degree that the students could critically interact with prose writings from different contexts - social, political, economic, historical and national as subjects conscious of their own socio-historic specificity.

2. OBJECTIVES OF THE COURSE

- To enable the students to identify the specificities of various modes of prose writing and to equip them to write prose in as many different modes as possible
- To develop the critical thinking ability of the student to respond to various modes of prose writings in relation to their socio-historic and cultural contexts.

3. COURSE OUTLINE

MODULE I PROSE FORMS

Fiction/Short Story/Tales - Autobiography/Biography - Newspaper/Journal Articles - Philosophical/Scientific Essays – Travelogues – Speech - Introduce various modes of narrative so as to enable the students to distinguish between them and identify the characteristics specific to each mode. The students must be encouraged to write prose in as many different modes as possible.

MODULE II PROSE READINGS (CORE)

1. Francis Bacon : **Of Studies**
2. Intizar Husain : **A Chronicle of the Peacocks** (Short story)
(From *Individual Society*, Pearson Education)
3. Paul Krugman: : **Grains Gone Wild**
(<http://www.nytimes.com/2008/04/07/opinion/07krugman.html>)

4. Martin Luther King, Jr. : **Nobel Prize Acceptance Speech**
([nobelprize.org/ nobel_prizes/ peace/ laureates/ 1964/ king-acceptance.html](http://nobelprize.org/nobel_prizes/peace/laureates/1964/king-acceptance.html))
5. Sylvia Nasar : **A Quiet Life** (Princeton, 1970-90)
(From Nasar, Sylvia. *A Beautiful Mind*. London: Faber and Faber, 1998)
6. Omprakash Valmiki : **Joothan : A Dalit's Life**
(From *Individual Society*, Pearson Education)
7. E.F. Schumacher : **Technology With A Human Face**
(From *Insights*. K Elango (ed) Hyderabad, Orient Blackswan, 2009)
8. Daniel Goleman : **Emotional Intelligence**
(From *Insights*. K Elango (ed). Hyderabad, Orient Blackswan, 2009)
9. Mrinal Sen : **Filming India (An Interview)**
(From *India Revisited* by Ramin Jahanbegloo. Delhi. OUP, 2008)
10. Robert Lynd : **On Good Resolutions**
(From *English Essayists*, OUP)
11. Mishirul Hassan : **Religion and Civilization**
(From *Writing A Nation*, Rupa)
12. James Baldwin : **My Dungeon Shook**
(From *The Fire Next Time*-Michael Joseph)

4. READING LIST

A) CORE TEXT

(A text containing the above lessons will be made available)

B) FURTHER READING

Walter Benjamin: Experience (Essay)

(From Marcus Bullock and Michael W. Jennings. ed, *Walter Benjamin: Selected Writings, Volume 1, 1913-1926*, Cambridge: The Belknap Press of HUP, 1996)

Stephen Hawking: Public Attitude towards Science (Scientific Essay) (From Stephen Hawking: *Back Holes and Baby Universes and Other Essays*. Toronto: Bantam Books, 1993)

<http://beemp3.com/download.php?file=2740600&song=Public+Attitudes+Toward+Science>

Martin Luther King: I Have a Dream (Speech)

(<http://www.americanrhetoric.com/speeches/mlkihadream.htm>)

Ngũgĩ Wa Thiong'o: *Weep Not, Child*, (Fiction). Chennai:..

Guy De Maupassant: The Diamond Necklace (Short Story) (From Robert Scholes, Nancy R. Comley et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. - Pages 297-303)

James Baldwin: Autobiographical Notes (From Robert Scholes, Nancy R. Comley et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. - Pages 98 – 102)

A.P.J.AbdulKalam: *Wings of Fire*. Hyderabad: Universities Press (India) Private Ltd.2004.

Anne Frank: *The Diary of a Young Girl*. NewYork: Bantam Books, 1993.

Martin Luther King III: Martin Luther King III reflects on his pilgrimage to India. (Newspaper article) (From „The Hindu“, Op-Ed Page 11, dated Saturday, March 14, 2009.)

4. MODEL QUESTIONPAPER (To be incorporated)

UNIVERSITY OF CALICUT
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SYLLABI FOR CORE COURSES
READING DRAMA

COURSE CODE	ENG3B01
TITLE OF THE COURSE	READING DRAMA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs/wk)

1. AIM OF THE COURSE

To develop in students a taste for reading drama with a theoretical basis, and to enter imaginatively into other worlds, to consider issues and to explore relationships from the points of view of different people

2. OBJECTIVES OF THE COURSE

- To develop a critical understanding of drama and various kinds of theatre and a range of dramatic skills and techniques.
- To familiarize students with the cultural diversity of the world
- To provide students with a meaningful context for acquiring new language and developing better communication skills
- To foster a strong sense of involvement which motivates and encourages students to learn through active participation
- To facilitate exploration of attitudes, values and behaviour and creation of roles and relationships so that the student gains an understanding of themselves and others through dramatic, imaginative experience
- To develop confidence and self-esteem in their relationships with others and sensitivity towards others

3. COURSE OUTLINE

MODULE I - DRAMA & THEATRE

- Drama as a performing art - Drama as a tool for social criticism – Theatre – Introduction to theatres such as Absurd, Epic, Street, Cruelty, Anger, Feminist, Ritualistic, and Poor.
- Genres: Tragedy, Comedy, Tragi-Comedy, Farce and Melodrama, Masque, One-Act-Play, Dramatic Monologue
- Setting – Plot – Character - Structure – Style - Theme – Audience – Dialogue

CORE READING TEXTS

B. Prasad. *A Background to the Study of English Literature*,

Rev. Ed. Delhi: Macmillan, 2008. (Pages 106 – 182)

Robert Scholes et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*, ed IV. OUP, 2007. (Pages 773 – 800)

MODULE II - READING DRAMA

William Shakespeare : *Macbeth* (1623)

Ibsen : *Doll's House* (1881) Act III

(A general awareness of the entire play is expected)

J.M. Synge : *Riders to the Sea* (1904)

4. READING LIST:-

FURTHER READING

Sl. No	Title	Author	Publisher/Year
1	<i>Elements of Drama</i>	J. L. Styan	Cambridge University Press, 1967
2	<i>A Hand Book of Wilfred Critical approaches to Literature</i>	L. Guerin et al New Delhi:	OUP, 2007
3	<i>The Semiotics of Theatre and Drama</i>	Keir Elam	London: Routledge, 2009
4	<i>Literature, Criticism, and Style: A Practical Guide to Advanced Level English Literature</i>	Steven Craft and Helen D. Cross	Oxford: OUP, 2000
5	<i>Literature and Language Teaching: A Guide for Teachers & Trainers</i>	Gillian Lazar	Cambridge University Press, 2008

6. CYBER RESOURCES

<http://virtual.clemson.edu/groups/dial/AP2000/drama.htm>
<http://www.hmie.gov.uk/documents/publication/eltd-03.htm>
www.criticalreading.com/drama.htm -
www.angelfire.com/ego/edp303/www.associatedcontent.com/article/110042/anton_chekhov_vs_play_the_bear_a_tragedy.html
<http://www.theatrehistory.com/irish/synge002.html>
http://www.theatredatabase.com/20th_century/john_millington_synge_002.html
<http://www.answers.com/topic/all-god-s-chillun-got-wings>
http://www.eoneill.com/library/newsletter/iv_1-2/iv-1-2b.htm

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES

READING FICTION

COURSE CODE	ENG3B02
TITLE OF THE COURSE	READING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

AIM OF THE COURSE

- To inspire a love of fiction in students, to open up their minds, to stimulate the sympathetic/empathic imagination by allowing them to see the world through other "eyes" as well to foster intercultural dialogue

OBJECTIVES OF THE COURSE

- To develop a critical understanding of fiction
- To familiarize students with the cultural diversity of the world and to extend various perspectives/readings
- To provide students with a meaningful context for acquiring and memorizing new language and developing oral skills
- To cultivate a sense of involvement which motivates and encourages students to learn through active participation

COURSE OUTLINE

MODULE I - FICTION & NARRATIVE STRATEGIES

- Plot – Character – Atmosphere – Technique – Style - Points of view
- Fiction as the base for other literary and media writing
- Difference between long and short fiction - definitions
- Types of Fiction

CORE READING

B. Prasad. *A Background to the Study of English Literature*, rev. ed. 3.

Delhi: Macmillan, 2008. (Pages 193 – 229)

Robert Scholes et al (ed). *Elements of Literature: Fiction, Poetry, Drama, Essay, Film*,

ed IV. OUP, 2007. (Pages 121 – 140)

MODULE II - READING LONG FICTION

Ernest Hemingway *Man and the Sea* (1951)

MODULE III - READING SHORT FICTION

- | | |
|---------------------------------|--------------------------|
| 1. „The Phoenix“ | : Sylvia Townsend Warner |
| 2. „Of white Hairs and Cricket“ | : Rohinton Mistry |
| 3. „Schools and Schools“ | : O. Henry |
| 4. „The Diamond Necklace“ | : Guy de Maupassant |
| 5. „Miss Brill“ | : Katherine Mansfield |
| 6. „Misery“ | : Anton Chekhov |

4. READING LIST:-

A) FURTHER READING

Sl. No	Title	Author	Publisher/Year
1	<i>Literature, Criticism, and Style: A Practical Guide to Advanced Level English Literature</i>	Steven Craft and Helen D. Cross	Oxford: OUP, 2000
2	<i>The Rise of the Novel</i>	Ian Watt	University of California Press, 2001
3	<i>Rhetoric of Fiction</i>	Wayne C. Booth	Chicago: The University of Chicago Press, 1983
4	<i>Craft of Fiction.</i>	Percy Lubbock	Penguin, 2007
5	<i>Literature and Language Teaching: A Guide for Teachers & Trainers</i>	Gillian Lazar	Cambridge University Press, 2008
6	<i>A Hand Book of Critical approaches to Literature</i>	Wilfred L. Guerin et al	New Delhi: OUP, 2007

5. CYBER RESOURCES

www.Questia.com
www.Bookrags.com
www.Novelguide.com
www.gradesaver.com/the-old-man-and-the-sea
<http://www.sparknotes.com/lit/oldman/>
<http://www.studygs.net/fiction.htm>

6. MODEL QUESTION PAPER

(To be incorporated)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES
MODERN ENGLISH LITERATURE

COURSE CODE	ENG4B01
TITLE OF THE COURSE	MODERN ENGLISH LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To introduce the student to the general characteristics of the literature and culture of the period and to promote in him/her an interest in and knowledge of the literary productions of the age

2. OBJECTIVES OF THE COURSE

- To understand the political, religious, social and cultural trends of the Modernist and the Postmodernist periods.
- To understand how the literature of the period relates to the important trends of the period.
- To develop an ability to read, understand and respond to a wide variety of texts of the period.
- To appreciate the ways in which authors achieve their effects and to develop skills necessary for literary study.
- To develop the ability to construct and convey meaning in speech and writing matching style to audience and purpose.

3. COURSE OUTLINE

LITERARY MOVEMENTS: Modernism, Imagism, Impressionism, Expressionism, Surrealism, The Avant-garde, Stream of Consciousness, Movement poetry, Epic Theatre, Theatre of the Absurd, Existentialism, Angry Theatre, Postmodernism.

MODULE 1: POETRY

Yeats	: Easter 1916
Eliot	: Journey of the Magi
Auden	: The Unknown Citizen
Larkin	: Next Please
Ted Hughes	: The Thought Fox

Seamus Heaney

: Constable Calls

MODULE 2: PROSE & FICTION

James Joyce

: Araby (Short Story)

D.H. Lawrence

: Rocking Horse Winner (Short Story)

Virginia Woolf

: How Should One Read a Book (Essay)

Fowler

: The French Lieutenant's Woman (Novel)

MODULE 3: DRAMA

Osborne

: Look Back in Anger (Play)

Pinter

: The Dumb Waiter (OAP)

MODULE 4 DRAMA FOR SCREENING

Shaw

: Pygmalion

(After a brief introduction, the play is to be screened and discussed. The play and/or „My Fair Lady“ are recommended.)

4. READING LIST

General Reading:

Sl No	Title	Author	Publisher/Year
1	<i>A Glossary of Literary Terms</i>	Abrahms, M. H.	Bangalore: Prism
2	<i>Modernism</i>	Peter Childs	London: Routledge, 2008
3	<i>A Brief History of English Literature.</i>	John Peck and Martin Coyle.	Basingstoke: Palgrave, 2002.
4	<i>Beginning Postmodernism</i>	Tim Woods	Manchester: MUP,

Further Reading:

Sl No	Title	Author	Publisher/Year
1	<i>Modernism: A Guide to European Literature 1890-1930.</i>	. Bardbury, Malcom and James McFarlane	Hassocks: Harvester, 1978.
2	<i>The Modern British Novel</i>	Malcom Bardbury	Penguin
3	<i>Eight Contemporary Poets</i>	Colin Bedient	
4	<i>All That is Solid Melts into Air</i>	Marshall Berman	London: Verso
5	<i>A Preface to James Joyce.</i>	Sydney Bolt	Delhi: Pearson
6	<i>Theory of the Avant-Garde.</i> Trans. Michael Shaw. Theory and History of Literature, vol. 4	Peter Bürger	Minneapolis: U of Minnesota P, 1984
7	<i>Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism</i>	Matei Calinescu	Durham: Duke UP, 1987
8	<i>The Theatre of the Absurd</i>	Martin Esslin	Harmondsworth: Penguin

9	<i>British Drama Since 1955</i>	Hayman, R	
10	<i>The Auden Generation: Literature and Politics in England in the 1930s</i>	Hynes, S	
11	<i>Nine Contemporary Poets</i>	King, P. R	
12	<i>The Novel at the Cross Roads</i>	David Lodge	
13	<i>Postmodernity</i>	David Lyon	Buckingham: Open UP
14	<i>A Preface to Yeats</i>	Edward Malins and John Purkis	Delhi: Pearson
15	<i>Culture in Britain Since 1945</i>	Marwick, A	
16	<i>The Movement: English Poetry and Fiction of the 1950s</i>	Blake Morrison	
17	<i>A Preface to Auden</i>	Allan Rodway	Harlow: Longman
18	<i>A Preface to Lawrence</i>	Gamini Salgado	Delhi: Pearson
19	<i>Modernist Fiction: An Introduction</i>	Stevenson, R	
20	<i>A Preface to Eliot</i>	Ronald Tamplin	Delhi: Pearson

5. MODEL QUESTIONS

(To be incorporated)

UNIVERSITY OF CALICUT
RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES
METHODOLOGY OF HUMANITIES

COURSE CODE	ENG4B02
TITLE OF THE COURSE	METHODOLOGY OF HUMANITIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	4
NO. OF CREDITS	4
NO. OF CONTACT HOURS	72 (4 hrs/wk)

1. AIM OF THE COURSE

- The course is intended to introduce the student to the methodological issues that are specific to the disciplines referred to as the humanities and to inspire in the student a critical perspective with which to approach the disciplines under the humanities.

2. OBJECTIVES OF THE COURSE

On completion of the course, the student should be (able):

- To know the distinction between the methodologies of natural, social and human sciences
- To understand the questions concerning the relation between language and subjectivity as well as those pertaining to structure and agency in language
- Aware the theories of textuality and reading both western and Indian

4. COURSE OUTLINE

MODULE I

Introduction - difference between the natural, social and the human sciences – facts and interpretation - history and fiction - study of the natural world compared to the study of the subjective world - study of tastes, values and belief system - the question of ideology

CORE READING

Terry Eagleton. *Literary Theory: An Introduction*. Oxford: Blackwell, 1983.

Chapter: „What is Literature?“

EH Carr. *What is History?* Ed 2. London, Macmillan. 1986. 1- 24, 50-80 (Chapter 1: The Historian and His Facts & Chapter 3: History, Science and Morality)

GENERAL READING

Peter Widdowson. *Literature*. London, Routledge. 1999

MODULE II

Language, Culture and Identity – the relation between language, culture and subjectivity – the question of agency in language – the social construction of reality – language in history - language in relation to class, caste, race and gender – language and colonialism

CORE READING

Peter L Berger and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. Harmondsworth: Penguin, 1966. 13-30. Introduction

J.G. Merquior, *From Prague to Paris*. London: Verso, 1986. 10-17, Chapter 1, Sections „The Linguistic Paradigm“ and „From Language to Culture.“

GENERAL READING

Rosalind Coward and John Ellis, *Language and Materialism*. London: Routledge, 1977.

MODULE III

Narration and representation - reality and/as representation – narrative modes of thinking – narration in literature, philosophy and history - textuality and reading

CORE READING

Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*. London: Methuen, 1981. Chapter 1

Javed Akhtar, “The Syntax of Secularism in Hindi Cinema,” in *Composite Culture in a Multi-cultural Society*, ed. Bipan Chandra and Sucheta Mahajan. New Delhi: NBT and Pierson, 2007. 265-72.

GENERAL READING

Linda M Shires and Steven Cohen, *Telling Stories*. London: Methuen, 85

MODULE IV

Indian theories of knowledge – Methodologies of Indian knowledge systems – what is knowledge – concepts of knowledge in the Indian tradition - origin and development of Indian philosophical systems

CORE READING

M. Hiriyanna. *Outlines of Indian Philosophy*. London. 1956. Chapters 1 & 2.

Debiprasad Chattopadhyaya. *Indian Philosophy: A popular Introduction*. New Delhi, Peoples Publishing House, 1982. Chapters 4, 8 & 24.

GENERAL READING

S.Radhakrishnan. *Indian Philosophy*. 2 vols. London, 1943.

Note on Course work

The teaching of the course will involve making the student enter into a sort of dialogue with some of the issues raised in the reading material given below. While the student should be encouraged to read the recommended section of the text or the whole text outside the class hours, representative excerpts from individual texts may be used for intensive reading in the class.

4. COURSE TEXT

Sl.No	Title	Authors	Publisher & Year
1	<i>Methodology and Perspectives of Humanities</i>	Abhijit Kundu & Pramo Nayar	Pearson Longman, 2009

5. MODEL QUESTION PAPER (To be incorporated)

UNIVERSITY OF CALICUT
 RESTRUCTURED CURRICULUM FOR
 BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
 SYLLABI FOR CORE COURSES
INDIAN WRITING IN ENGLISH

COURSE CODE	ENG5B01
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

*To inspire students to approach and appreciate Indian literature in English, to explore its uniqueness and its place among the literatures in English.

*To motivate students for a critical and comparative study of other literatures in English and to examine the similarities and differences in attitudes, vision and idiom of expression.

2. OBJECTIVES OF THE COURSE

*To provide an overview of the various phases of the evolution of Indian writing in English.

*To introduce students to the thematic concerns, genres and trends of Indian writing in English.

*To generate discussions on the constraints and challenges encountered in articulating Indian sensibility in English.

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

3. COURSE OUTLINE

MODULE 1 - INTRODUCTION

Introduction to the Course: an overview of the history of Indian Writing in English, Introducing the different phases in its evolution – British Raj and the emergence of Indian writing in English, the National movement and its impacts, independence and post-independence periods and the new voices and trends.

(This part of the course aims at giving a broad overview of the area. Questions for End-Semester Assessment are to be limited within the purview of the prescribed authors and the texts)

MODULE II - POETRY

1. Sarojini Naidu
2. Tagore
3. Kamala Das
4. Nissim Ezekiel
5. A.K. Ramanujan
6. Agha Shahid Ali

The Quest
Breezy April
In Love
Goodbye Party to Miss Pushpa T.S.
Looking for a Cousin on a Swing
Postcard from Kashmir

CORE READING

- Gokak, Vinayak Krishna (ed). *The Golden Treasury of Indo-Anglian Poetry*. Sahitya Akademy, 1970. 105. 155.271.
- Parthasarathy R. (ed). *Ten Twentieth Century Indian Poets*. Delhi. OUP, 1976. 37, 97
- Mehrotra, Arvind Kriahna (ed). *Twelve Modern Indian Poets*. Delhi. OUP, 1992. 141

MODULE III - FICTION

1. Shashi Deshpande **Roots and Shadows**
(Chennai: Orient Longman, 1983)

MODULE IV PROSE AND SHORT FICTION

1. Jawaharlal Nehru **Tryst with Destiny**
2. R.K. Narayan **Mars in the Seventh House**
(Chapter 1X of My Days)
3. Amrita Pritam **The Weed**

CORE READING

Rushdie. Salman (ed) *Vintage Book of Indian Writing 1947-1997*. Vintage. 1997 (Tryst with Destiny)

Narayan R.K. *My Days*. Madras: Indian Thought Publication. 2006. 115-132. Mythili S, V. Kadambari (ed). *Lights and Shadows*. Chennai: Blackie Books. 2000. 64-70.

MODULE - V - DRAMA

1. Girish Karnad **Naga-Mandala** (OUP. 1990)

4. READING LIST**CORE READING****GENERAL READING:**

1 No	Title	Author	Publisher/Year
1	<i>Indian Writing in English</i>	K.R. Sreenivasa Iyengar	Delhi, Sterling, 1984
2	<i>A History of Indian English Literature</i>	M.K. Naik	Delhi, Sahitya Academi, 1982
3	<i>A Concise History of Indian Literature in English</i>	A.K. Mehrotra	Delhi, Permanent Black, 2008

FURTHER READING

Sl No	Title	Author	Publisher/Year
1	<i>Perspectives on Indian Poetry In English</i>	M.K.Naik	Delhi, Abhinav Publication, 1984
2	<i>Indian English Fiction 1980-1990 An Assessment</i>	Bharya N.V. & V.Sarang (ed)	Delhi, Permanent Black, 1994
3	<i>Perspectives on Indian Drama in English</i>	M.K.Naik & S.M.Punekar (ed)	Delhi, Permanent Black, 1977
4	<i>Reworlding: The Literature of Indian Diaspora</i>	E.S.Nelson	New York, Permanent Black, 1992
5	<i>Indo-Anglian Literature 1800-1970: A Survey</i>	H.M.Williams	Bombay, Orient Longman, 1976
6	<i>Indo-English Poetry</i>	H.L.Amga	Jaipur, Surabhi Publication, 2000
7	<i>Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues</i>	Anuadha Roy	Delhi, Prestige Books, 1999
8	<i>Endless Female Hungers: A Study of Kamala Das</i>	V.Nabar	Delhi, Permanent Black, 1993
9	<i>Modern Indian Poetry in English</i>	R.D.King	Delhi, Permanent Black

5. MODEL QUESTIONS

(To be incorporated)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

LANGUAGE AND LINGUISTICS

COURSE CODE	ENG5B02
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

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

2. OBJECTIVES OF THE COURSE

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

1. COURSE OUTLINE

MODULE I

LANGUAGE

- a) What is Language? – Speech and Writing – Language and Society
- b) Variations in language – Language Behaviour – Dialect – Idiolect – Register – Bilingualism

MODULE II – LINGUISTICS

- a) What is Linguistics? – Is Linguistics a Science?
- b) Branches of Linguistics: Phonology – Morphology – Syntax – Semantics – Semiology
- c) Approaches to the Study of Linguistics
 - Synchronic- Diachronic Prescriptive–
 - Descriptive Traditional – Modern
- d) Key Concepts in Linguistics Langue – Parole
 - competence – Performance etc

MODULE III – PHONETICS

- a) Speech Mechanism – Organs of Speech-
- b) Overview of English Sound System
- c) Classification of Vowels – Diphthongs – Triphthongs and Consonants
 - Cardinal
 - Vowels - Phonemes – Allophones and Allophonic
 - Variations Homonyms and
 - Homophones - Suprasegmentals : Stress and Rhythm
 - Intonation – Juncture
- d) Elision and Assimilation - Syllable
- e) Transcription and Practice
- f) Application (to be done preferably in the Language Lab)
 - The need for Uniformity and Intelligibility – Distinctions between
 - Regional and RP
 - Sounds – articulation and Auditory Exercises

MODULE IV – STRUCTURE OF ENGLISH

- a) Introduction to Grammar
 - b) Grammar of words
 - Morphemes and allomorphs – Lexical/Content Words – Form Words –
 - functional/Structural Words – Formal, Informal and Academic words –
 - Idioms
 - c) Word Class/Parts of Speech – Word formation – Derivation – Inflection
 - d) Grammar of Sentence
 - Word Order – Phrase – Clause – Sentence Patterns e)
 - Kinds of
 - sentences
 - Declarative – Interrogative – Imperative – Exclamatory – Simple
 - complex – Compound - Transformation of Sentences
- (Practical Exercises to be given in the prescribed areas)*

4. READINGLIST

Sl No	Title	Author	Publisher/Year
1	<i>Language and Linguistic: An Introduction</i>	John Lyon	Cambridge University Press, 1999
2	<i>An Introduction to the Pronunciation of English</i>	A.C Gimson	London, 1980
3	<i>English Grammar</i>	Raymond Murphy	Cambridge University Press, 2005
4	<i>Key Concepts in Language and Linguistics</i>	R.L.Trask	Routledge, 2004
5	<i>Elements of General Linguistics</i>	Andre Martinet	Midway Reprint Series
6	<i>Practical English Usage</i>	Michael Swan	Oxford University Press, 2005
7	<i>Linguistics and English Grammar</i>	H.A.Gleason	Holt, Rinehart &. Winston, Inc., 1965.

B. GENERAL READING

Sl No	Title	Author	Publisher/Year
1	<i>New Horizon in Language</i>	John Lyons (Ed.)	Pelican Books, 1970
2	<i>English Pronunciation in Use</i>	Mark Hengcock	CambridgeUniversityPress, 2003
3	<i>A Practical English Grammar</i>	Thomson and Martinet	Oxford University Press
4	<i>An Introduction to Language and Linguistics</i>	Christopher.J.Hall	Viva Continuum Edition, 2008
5	<i>Introducing Phonology</i>	David Odden	CambridgeUniversityPress, 2005
6	<i>Linguistics: A Very Short Introduction</i>	P. H. Matthews	Oxford University Press

A. CORE READING

5. MODEL QUESTION PAPER

(To be incorporated)

Sample Topics for Assignments

- Language and society
- Branches of Linguistics
- Bilingualism
- The Need for the Study of Grammar
- RP and Standard English
- Approaches to the Study of Grammar
- Linguistics as a Science

UNIVERSITY OF CALICUT
 RESTRUCTURED CURRICULUM FOR
 BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE 2009 - 2010
 SYLLABI FOR CORE COURSES
METHODOLOGY OF LITERATURE

COURSE CODE	ENG5B03
TITLE OF THE COURSE	METHODOLOGY OF LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

- To familiarize the student with the critical tools used in the reading of literature
- To instill a broader and holistic sensibility in the student with the aim of eventually equipping him to approach, analyze and assess literary discourses through a host of complementary as well as conflictingly different theoretical frameworks.
- To form an idea of the complex nature of literary studies and how they are entangled with other aspects of the social body.
- To unveil the constitutive elements and cultural specificity of literature along with the intricate process of canon formation.
- To help the student gain perceptive insights into the socio-political dynamics, the structuring points of view, the dominant ideology, hegemony, the prevailing common sense and communal underpinnings that mediate the writing, production, reception and survival of a work.
- To familiarize the student with other media, popular literature and emerging trends

2. OBJECTIVES OF THE COURSE

- To introduce and discuss the evolution of literature
- To sensitize the student to his own readings, to develop a critical sensibility, to inculcate a love of literature, and to instill a serious approach to literature.
- To enable the student to read literature using critical and theoretical

schools viz. textual approaches - New Critical, psychoanalytic, gender based, ethnic , subaltern , post-colonial, cultural, archetypal, postmodern, ecological perspectives.

3. COURSE OUTLINE

MODULE I

Traits of Literature: What forms literature? How is literature different from other discourses? - Canon Formation: Who determines taste? How are certain works and authors marginalized? – English literatures: British, American, African, Indian, Canadian, Australian etc.

MODULE II

Textual approaches: New criticism, Formalism, Close Reading, Deconstruction, Reader response – Psychoanalytic: Freud, Lacan and Zizek
(*not the heavy jargon but reading possibilities*) – Archetypal:
Unconscious and universal patterns of repetition

MODULE III

Gender: Marginalized genders – Ethnic: Marginalization of aboriginals, how their culture is demolished and specimens? – Subaltern: A unique Indian phenomenon, Dalit literature, marginalization

MODULE IV

Post colonial: How texts are reread? Quest for expression, assertion of nationalism with special reference to India and Arica – Cultural studies: Cultural Materialism, New Historicism, Marxism, Postmodernism – Eco-critical: Awareness of nature and environment, eco-feminism

Approach

The approach has to be open and flexible in sensibility, avoiding judicious judgments. Instead of offering rigid definitions and descriptions, the teacher is to stimulate thinking process and help students form positions through familiar examples. A few poems (or stories) are to be selected and read from different theoretical frames so that the student can grasp how one contrasts with the other.

Classes may be devoted to simple explication of the methodologies followed by practical illustrations of the application of the methodologies on short works and finally, student assignments on these lines.

4. READINGLIST

A) CORETEXT

(A text containing the above lessons will be made available)

B) FURTHERREADING

Sl No	Title	Author	Publisher/Year
1	<i>Principles of Literary Criticism</i>	S.Ravindranathan	Chennai, Emerald, 1993
2	<i>A Handbook of Critical Approaches to Literature</i>	Wilfred L. Guerin, Earle Labor, et al	Delhi, OUP, 2006
3	<i>Contemporary Criticism: An Anthology</i>	V.S.Sethuraman (ed)	Chennai, Macmillan, 1989

5. MODEL QUESTIONPAPER

(To be incorporated)

UNIVERSITY OF CALICUT
RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES

INFORMATICS

COURSE CODE	ENG5B04
TITLE OF THE COURSE	INFORMATICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90(5 hrs/wk)

1. AIMS OF THE COURSE

- This course introduces students to all the different aspects of Information Technology and Computers that an educated citizen of the modern world may be expected to know of and use in daily life. The topics in the syllabus are to be presented as much as possible with a practical orientation so that the student is given a perspective that will help him to use and master technology.

2. OBJECTIVES OF THE COURSE

Upon completion of the course:

- The student will have a thorough general awareness of Computer hardware and software from a practical perspective.
- The student will have good practical skill in performing common basic tasks with the computer.

3. COURSE OUTLINE

MODULE I: GENERAL INTRODUCTION

Outline history of the development of computers - Types of computers- PC/ Workstations – Laptops – Palmtops - Mobile Devices – Notebooks - Mainframes – Supercomputers - Significance of IT and the Internet

MODULE II: INTRODUCTION TO BASIC HARDWARE

Monitor - CRT and LCD – issues - CPU-mouse-keyboard-processor types - Ports - USB 2.0 - Input-output devices - Printers-scanners-graphic tablet-thumb drive- modems-digital cameras-microphones-speakers. Bluetooth devices

MODULE III: INTRODUCTION TO SOFTWARE

Topics: Operating Systems - Windows- Windows versions- Linux – Linux distributions- Free software- software licenses - Software Tools (applications) - Windows software tools- Word, PowerPoint, Excel - Linux tools - Open Office, etc. Security issues- viruses - antivirus tools.

MODULE IV: INTRODUCTION TO NETWORKING AND THE INTERNET

What is Networking - LAN- WAN- Wireless networks - Benefits of Networking- file sharing- sharing of printers- examples - networking in an office- in an internet café. The Internet- HTML- websites – blogs - search engines- e-mail- chat- wikis- social networking- Security issues- Hacking- Phishing etc.

MODULE V: KNOWLEDGE RESOURCES ON THE INTERNET

Encyclopedias – libraries - book sites – journals - content repositories - online education - other information sites - internet directories - other information sources - websites of universities and research institutions - Online courses and Virtual Universities

MODULE VI: COMPUTER LOCALIZATION

What is localization - using computers in the local languages in India - language packs for operating systems and programs - fonts –Unicode - ASCII - keyboard layout issues - software tools for typing local languages - TDIL project.

4. CORE TEXT

(A text containing the above lessons will be made available)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR CORE COURSES

LITERARY CRITICISM AND THEORY

COURSE CODE	ENG6B01
TITLE OF THE COURSE	LITERARY CRITICISM AND THEORY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. AIM OF THE COURSE

To familiarise the students with the literary terms and introduce to them the various streams in literary criticism, to make them aware of the inter-disciplinary nature of contemporary criticism and to develop in students, skills for literary criticism.

2. OBJECTIVES OF THE COURSE

- To make the students aware that all readers are critics
- To familiarise them with the factors involved in criticism like interpretation, elucidation, judgement and appreciation.
- To introduce the students to basic texts in criticism, relating to various movements and schools of thought
- To develop critical thinking by introducing various tools of criticism-analysis, comparison, theoretical approaches etc.

3. COURSE OUTLINE

MODULE I - CLASSICAL AGE

Aristotle: Concepts of tragedy, plot

Plato: Concept of Art, criticism of poetry and drama

(Contemporary relevance of the ideas in the above to be discussed)

CORE READING

Aristotle. "Poetics" classical appendix in English Critical Texts, OUP, Madras, 1962. Prasad, B.

An Introduction to English Criticism. Macmillan, India, 1965. pp 1-28.

MODULE II – INDIAN AESTHETICS

Theory of Rasa, Vyanjana and Alankara.

(The relationship between Module I & II to be discussed. For eg. The concept of Rasa and purgation, Alankara and figures of speech etc.

CORE READING

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

MODULE III – MODERN CRITICISM

This section is meant to make the students familiar with modern critical writing.

CORE TEXTS

- * William Wordsworth: *Preface to Lyrical Ballads*- Paragraphs 5-12
- * Ferdinand de Saussure: *Nature of the Linguistic Sign*.
- * T.S. Eliot – *Tradition and the Individual Talent*
- * Elaine Showalter- *Towards a Feminist Poetics*

CORE BOOKS

- * Wordsworth, William "Preface to Lyrical Ballads" in Enright, D J et al .English Critical Texts OUP, Madras, 1962 paragraphs 5 to 12. P.164-172.
- * Eliot, T S. "Tradition and Individual Talent" in *English Critical Texts* Madras, 1962 pp 293 -301.
- * Saussure, Ferdinand De. "Nature of the Linguistic Sign" in Modern Literary Theory and Criticism.
- * Showalter, Elaine. "Towards a Feminist Poetics" in Contemporary Criticism ed. Sethuraman V. S. India Macmillan, 1989, pp 403- 407

MODULE IV - CRITICAL TERMS AND CONCEPTS

This is a section meant to familiarize students with the various tools, movements and concepts in criticism. This may include the following:-

Figures of Speech: Simile, metaphor, synecdoche, metonymy, symbol, irony, paradox.

Movements: Classicism, neo-classicism, romanticism, humanism, realism, magic realism, naturalism, symbolism, Russian formalism, Marxist criticism, absurd literature, modernism, structuralism, post-structuralism, deconstruction, post-modernism, post-colonialism, feminism, psycho- analytic criticism

Concepts: Objective correlative, Ambiguity, intentional fallacy, affective fallacy, negative capability, myth, archetype.

Literary Forms: Lyric, Ode, Elegy, epic, sonnet, ballad, dramatic monologue, melodrama, tragic- comedy, farce, and satire

CORE READING

- Abrams, M.H. A Glossary of Literary Terms. VII edn. Thomson Heinle, India, 1999.
 Peck, John and Martin Coyle. Literary Terms and Criticism. Macmillan, London, 1993.

MODULE V

In this Module, critical analysis of short poems and short stories are to be done by students. The students may be asked to analyse pieces in terms of theme, diction, tone, figures of speech, imagery etc. Theoretical approaches may be avoided.

CORE READING:

Sethuraman, V.S. et al. *Practical Criticism*. Macmillan, India, 1990.

General Reading

Sl No	Title	Author	Publisher/Year
1	<i>Indian Aesthetics. An Introduction.</i>	Sethuraman, V.S	India: Macmillan ,1992.
2	<i>Oxford Dictionary of Literary Terms</i>	Literary	
3	<i>A Glossary of Literary Terms</i>	Abrams, M.H	India: Macmillan, Rev. Edition.
4	<i>Literary Terms and Criticism</i>	Peck, John et al.	Macmillan: India, 1993.
5	<i>An Introduction to English Criticism</i>	Prasad, B	India: Macmillan, 1965.
6	<i>Beginning Theory,</i>	Barry, Peter.	Manchester and New York: Manchester University Press. 1995

Furthr Reading

Sl No	Title	Author	Publisher/Year
1	<i>Structuralism and Semiotics</i>	Hawks, Terrence	New Accents, 2003
2	<i>The Poetry Hand Book</i>	Lennard, John	Oxford University Press, 2008
3	<i>A History of Literary Criticism</i>	Blamires, Harry	Delhi:Macmillan,1991
4	<i>Contemporary Literary Theory: A Student's Companion</i>	Krishna Swamy, N et al	Delhi: Macmillan, 2001
5	<i>Literary Criticism: A Reading</i>	Das,B.B. et al	New Delhi, Oxford University press, 1985
6	<i>The English Critical Tradition</i>	Ramaswamy, S, Sethuraman, V.S.	Delhi: Macmillan, 1977
7	<i>An Introduction to the Study of literature</i>	Hudson, W.H.	
8	<i>Literature Criticism and Style</i>	Croft, Steven et al.	Oxford University press, 1997
9	<i>Literary Theory: The Basics</i>	Bertens, Hans	Routledge, 2001
10	<i>Literary Theory for the Perplexed</i>	Klages, Mary	India: Viva Books, 2007

5. WEBRESOURCES

www.literatureclassics.com/ancientpaths/litcrit.htmml

www.textec.com/criticism.html

www.ipl.org/div/litcrit

www.assumption-edu/users/ady/HHGateway/Gateway/Approaches.html

www.maitepace.com/englishodyssey/Resources/litcrit.html

6. MODEL QUESTIONPAPER

(To be incorporated)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
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SYLLABI FOR CORE COURSES

LITERATURES IN ENGLISH: AMERICAN & POST COLONIAL

COURSE CODE	ENG6B02
TITLE OF THE COURSE	LITERATURES IN ENGLISH: AMERICAN & POST COLONIAL
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

2. AIM OF THE COURSE

- To inculcate a literary, aesthetic and critical awareness of diverse cultures and literary creations and thus to arrive at a broader vision of the world.

3. OBJECTIVES OF THE COURSE

- To initiate the students to varied literatures in English
- To expose them to diverse modes of experiences and cultures
- To familiarize them with the concepts of Post Colonialism
- To enable students to compare and contrast their indigenous literature and culture with other literatures and cultures.

3. COURSE OUTLINE**A) AMERICAN LITERATURE****MODULE I**

General reading: Introduction to American Literature

Poetry Walt Whitman : I Hear America Singing
 Wallace Stevens : Anecdote of a Jar
 Sylvia Path : Edge
 : Mother to Son
 Langston Hughes

MODULE II

Drama Arthur Miller : *Death of a Salesman*

Short Story Edgar Allan Poe : *The Fall of the House of Usher*
Faulkner : *Barn Burning*

CORE READING

Ramanan, Mohan (Ed) *Four Centuries of American Poetry: An Anthology*.

Chennai: Macmillan, 1996. 61-63, 123, 125-127, 170-171.

Salumke, Vilas et al. (Ed) *An Anthology of Poems in English*. Chennai: Longman, 2005 (Rpt). 89-91, 114-115.

FURTHER READING

Bhongle, Rangrao. (Ed) *Contemporary American Literature: Poetry, Fiction, Drama and Criticism*. New Delhi: Atlantic Publishers, 2002.

Collins - *An Introduction to American Literature*

Crawford, Bartholow V et al. *American Literature*. New York: Barnes and Noble Books, 1945

Mathiessew, F.O. *American Literature up to Nineteenth Century*

Spiller - *Cycle of American Literature - A New Harvest of American Literature*

Warren, Robert Penn. *American Literature*

Wright, George T (Ed) *Seven American Stylists: From Poe to Mailer: An Introduction*. Minneapolis: University of Minnesota Press, 1961

B) POSTCOLONIALISM

MODULE III

General Reading: Prose: Aspects of Post Colonial Literature

Poetry Margaret Atwood : *This is a Photograph of Me*
Kamau Braithwaite : *The Emigrants*
Meena Alexander : *House of a Thousand Doors*
Gabriel Okara : *The Mystic Drum*
David Diop : *Africa*

(blogginginparis.com/2004/08/22/afrique-africa-by-david-diop-1927-1960/-)

MODULE IV

Drama Manjula Padmanabhan : *Harvest*

Fiction Nasibu Mwanukuzi : *Killing Time*
(www.kongoi.com/Ras_Nas/shortstories/daysofsummer.php -

Carol Shields : *A Scarf*

4. MODEL QUESTION PAPER

(To be incorporated)

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SYLLABI FOR CORE COURSES

WOMEN'S WRITING

COURSE CODE	ENG6B03
TITLE OF THE COURSE	WOMEN'S WRITING
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

1. AIM OF THE COURSE

- To introduce students to women's voices articulated in literature from various countries
- To introduce them to the evolution of the Feminist movement and to familiarize them with the various issues addressed by Feminism
- To sensitize them to issues like marginalization and subjugation of women
- To motivate them to rethink and redefine literary canons

2. OBJECTIVES OF THE COURSE

- To enable students to identify concepts of class, race and gender as social constructs and interrelated throughout women's lives
- To lead them to explore the plurality of female experience in relation of these
- To equip them with analytical, critical and creative skills to interrogate the biases in the construction of gender and patriarchal norms

3. COURSE OUTLINE**MODULE I - ESSAYS**

a. Introduction to the Course, its scope, the need to re-examine the canons

1. Virginia Woolf : Shakespeare's Sister (From *A Room of One's Own*. London, Hogarth, 1929)

Lessing

2. Showalter : A Literature of Their Own: British Women Writers from *Brontë* to

(Princeton, Princeton University Press, 1977)

MODULE II - POETRY

1. KamalaDas : An Introduction (From: Narasimhaiah, CD. (ed).
An Anthology of Commonwealth Poetry.
Macmillan India Ltd, 1990, 47)
2. Noonuccal Oodgeroo : We Are Going
(From: Noonuccal Oodgeroo. *The Down is at Hand*. 1966)
3. Emily Dickinson : She Rose to His Requirements
(From: *The Poems of Emily Dickinson*.
Massachusetts: Cambridge. 1955.
4. Adrienne Rich : Aunt Jennifer's Tiger
(From: Ferguson, Margaret et.al (eds). *The Norton Anthology of English Poetry IV*
edn. New York : Norton, 1966. p. 1967)

MODULE III – FICTION

1. Jean Rhys : *Wide Sargasso Sea* (Novel)
(Penguin, 1968)
2. Mrinal Pande : Girls (Short Story)
(From: Das, Monica. (ed) *Her Story So Far : Tales of the Girl Child in India*. Delhi, Penguin 2003.)
3. Katherine Mansfield : The Garden Party (Short Story)
(From: *Norton Anthology of English Literature*,
Vol. 2. 7th Edition. New York, Norton & Co.
2000. 2423-2432)

MODULE IV

DRAMA & FILM

1. MahaswetaDevi : *Bayen*(Drama)
(From: *MahaswetaDevi's Five Plays*.
Trans.SamikBandhopadhyay.Calcutta,
Seagull Books,1997)
2. Revathy : *Mitr: My Friend*(Film)
3. MarzichMishkini : *The Day I Become a Woman*(Film)

4. READINGLIST

I. GeneralReading

Sl. No	Title	Author	Publisher/Year
1	Fiona Tolan's „Feminisms“, in, <i>Literary Theory and Criticism : An Oxford Guide</i>	Patricia Waugh (ed)	Oxford, OUP, 2000
2	Rivkin Julie & Michael Ryan's „Feminist Paradigms“ in <i>Literary Theory: An Anthology</i>	Rivkin Julie & Michael Ryan (ed)	Oxford: Blackwell, 1998
3	<i>Jane Eyre</i>	Charlotte Bronte	OUP, 1973

III Further Reading

Sl. No	Title	Author	Publisher/Year
1	<i>A Room of One's Own</i>	Virginia Woolf	London, Hogarth, 1929
2	<i>The Female Imagination</i>	Patricia Mayor Spacks	New York: Avon Books, 1976
3	<i>Women in Patriarchy: Cross Cultural Readings</i>	Jasbir Jain (ed)	Delhi: Rawat Publications, 2005
4	<i>Women Writing in India Vol I & II.</i>	Susie Tharu & K. Lalitha	Delhi, OUP, 1991
5	<i>Making A Difference: Feminist Literary Criticism</i>	Gayle Green & Coppelia Kahn	New York: Routledge
6	<i>The Mad Woman in the Attic: The Woman Writer</i>	Sandra Gilbert & Susan Gubar	Yale University Press, 1978
7	<i>The Second Sex</i>	Simon de Beauvoir	UK, Harmond Worth, 1972
8	<i>Women, Race and Class</i>	Angela Davis	New York, Random House, 1981
9	<i>In Search of Our Mother's Gardens</i>	Alice Walker	New York, Harcourt Brace Jovanovich, 1983
10	<i>Desire in Language</i>	Leon S. Roudiez (ed)	New York, Columbia University Press, 1975
11	<i>Literature and Gender</i>	Lisbeth Goodman (ed)	New York, Routledge, 1996
12	<i>Feminist Film theorists</i>	Laura Mulvey et al (ed)	London, Routledge, 2006
13	<i>Her Story So Far. Tales of the Girl Child in India</i>	Monics Das (ed)	Delhi, Penguin, 2003
14	<i>A Dragonfly in the Sun: Anthology of Pakistani Writing in English</i>	Muneesa Shamsie (ed)	OUP, 1997
15	<i>Against all Odds: Essays on Women, Religion Development from India and Pakistan</i>	Kamala Bhasin et al (ed)	Delhi, Kali for Women, 1994
16	<i>Atlas of Women and Men in India</i>	Saraswathy Raju et al (ed)	Delhi, Kali for women, 1999
17	<i>Women Writers with Fire in their Pen, Cyber Literature, Vol.2. No.1 Aug, 1998</i>	Usha Bande	Aug. 1998
18	<i>Breast Stories</i>	Maheshweta Devi	Calcutta, Seagull, 1998

5. WEBRESOURCES

Emily Dickinson; An Overview academic brooklyn. cuny.
edu/english/melani/cs6/dickinson. html.

Poets.org Guide to Emily Dickenson's Collected Poems - Poetsorg.

www.poets.org/page.php/prmID/308

Wide Sargasso Sea Study Guide by Jean Rhys
study Guide www.bookrags.com/studyguide-widesargassoea.

Wide Sargasso Sea Summary and Analysis
Summary www.bookrags.com/wide-sargasso-sea

1A Room of One's Own Summary and Study Guide

www.enotes.com/room-ones6.

Kamala Das Criticism

[www. enotes.com/poetry-criticism/das-](http://www.enotes.com/poetry-criticism/das-)

Kamala.7.

Kamala Das Summary and Analysis

Summary

www.bookrags.com/Kamala-Das

6. MODELQUESTIONS

(To be incorporated)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
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SYLLABI FOR CORE COURSES

WRITING FOR THE MEDIA

COURSE CODE	ENG6B04
TITLE OF THE COURSE	WRITING FOR THE MEDIA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 5 hrs/wk)

1. AIM OF THE COURSE

This Course introduces students to writing in a professional environment and to the forms of writing for the Mass Media.

The Course involves lectures, discussions and practice in data gathering, organizing and writing for various media, including newspapers, magazines, radio, television, film and the Web.

1. OBJECTIVE OF THE COURSE

Upon completion students should be able to:

- Understand the nature of news, the role of journalism, advertising in a democratic society, the ethical and legal restrictions on media writing, and the criteria for writing excellence.
- Master the basic writing and reporting skills for various media, including news writing for print and broadcast media, and advertising copywriting.
- Think critically about writing for the media (specifically broadcast journalism, digital media and advertising); develop and apply media writing skills.
- Exhibit competence in the mechanics of concise and clear writing through the use of acceptable grammar, correct spelling, proper punctuation, and appropriate AP style.

2. COURSE OUTLINE

MODULE I – PRINT MEDIA

1. Introduction – The Media and the Message
2. Introduction to Print Media – Audience for the News
3. Feature Writing and Article Writing: Angle – Structure – Organisation
4. Newspaper Writing: Editorials – Letters to the Editor – Book and Film reviews
– Interviews – Lead: datelines – Credit-line – Bylines – Nut-graph – Headlines –
Op-ed Pieces
- 5 Editing: Grammar – Punctuation – Subbing – Proof-reading –
Freelancing
- 6 Writing for Magazines: Action – Angle – Anecdote

MODULE II – ELECTRONIC MEDIA

- a. Radio: Radio as a Mass Medium – Radio Skills – Broadcast Writing – Broadcast Terms –
Scripting for Radio – Story Structure – Lead, Body, Ending – Writing Radio News and Features Programmes for Radio (Features, News, Interviews, Skits, Music Programmes, etc.) - Practical – Planning a Newscast – Radio Jockeying
- b. Television: Television as a Mass Medium – Television Skills – Scripting for TV - Programmes for TV (Features, News, Interviews, Music Programmes, etc.) Practical - Anchoring, Interviewing.
- c. Film: Fundamentals of Film Scripting, Screenplay and Production, Documentary Film, News Reel.

Practical – Writing Short Screenplays, Film Reviews.

MODULE III – DIGITAL MEDIA

- a. Kinds of Digital Media: E-book – E-magazine – E-journal – E-newspaper – Internet – World Wide Web
- b. Writing for Digital Media; Web Writing - Technical Writing – Blogging.-
Introduction to
Profile Writing – Broadcast News Analysis – Caption Writing – Copy
Writing/Content
Writing – Story Structure and Planning - Inverted Pyramid - Headline, Blurb,
Lead -
Digital Correspondence – Digital Editing - Assignments in Technical Writing,
Web
Writing, Blogging.

MODULE IV – ADVERTISEMENT

- a. Advertisement in Different Media – An Overview
- b. Promotional Literature: Copywriting for Leaflets, Pamphlets, Brochures, Classifieds – Text, Captions, Logo – Story-board etc.

MODULE V – STYLISTICS AND THE MEDIA

- a. Difference in writing styles between Print, Electronic and Digital Media
- b) Basic principles of AP Style (Associated Press Style Book) for Writing –
Use of the Style Book – Style as a Manner of Writing
– Clarity in Writing – Readability – Five „W“s and „H“ of Writing.
- a. Different kinds of writing:
 1. News Writing – Appropriate angle for a news story – Structuring news – Qualities of effective leads – Using significant details – Effective revision
 2. Article writing – Structuring for greatest effect – Preparation and organization of article – Specific angle – specific audience.
 3. Feature writing – structure – organisation – feature angles – simplicity in style.
 4. Writing for the screen – Writing effective film reviews – Basic principles of writing for advertising – Writing for Interactive Media
 5. editing – Copy editing process – Guiding principles of editing.

READING LIST

A. COREREADING

Sl No	Title	Author	Publisher/Year
1	<i>Writing for the Mass Media</i> (Sixth edition).	James Glen Stovall	Pearson Education, 2006
2	<i>Basic News Writing</i>	Melvin Menchar	William. C.Brown Co., 1983
3	<i>Writing and Reporting News: A Coaching Method</i>	Carole Rich	Wadsworth/ Thomson Learning, 2003
4	<i>News Writing & Reporting</i>	James A Neal & Suzane SBrown	Surjeeth Publications, 2003
5	<i>Broadcast News Writing, Reporting & Production</i>	Ted White	Macmillan
6	<i>An Introduction to Digital Media</i>	Tony Feldman	(Blueprint Series) 1996
7	<i>Advertising</i>	Ahuja & Chhabra	Sujeeth Publications, 1989
8	<i>The Screenwriter's Workbook</i>	Syd Field	Dell Publishing, 1984
9	<i>E-Writing</i>	Dianna Boother	Macmillan, 2008
10	<i>Mass Communication Theory</i>	Denis Mcquail	Vistaar Publications, 2007

B. FURTHER READING

Sl No	Title	Author	Publisher/Year
1	<i>Writing and Producing News</i>	Eric Gormly	Surjeet Publications, 2005
2	<i>A Crash Course in Screenwriting</i>	David Griffith	Scottish Screen, 2004
3	<i>Digital Media: An Introduction</i>	Richard L Lewis	Prentice Hall
4	<i>The Art of Editing the News</i>	Robert.C McGiffort	Chilton Book Co., 1978

5	<i>Digital Media Tools</i>	Dr.Chapman Nigel	(Paperback - 26 Oct 2007)
6	<i>News reporting and Editing</i>	K.M Srivastava	Sterling Publications
7	<i>The News Writer's Handbook: an Introduction to</i>	M.L Stein, , Paterno, Susan.F	Surjeeth Publications, 2003

	<i>Journalism</i>		
8	<i>The Associated Press Style Book and Libel Manual</i>	Norm	The A.P, 1994
9	<i>The TV Writer's Workbook : A Creative Approach to Television</i>	Ellen Sandler	Delta, 2007
10	<i>Understanding Journalism</i>	Lynette Sheridan Burns	Vistaar Publications, 2004
11	<i>Media and Society in the Digital Age</i>	Kevin Kawamoto	Pearson Education, 2002
12	<i>Media in the Digital Age</i>	J.V Pavlik	(Paperback - 1 May 2008)

5. WEB RESOURCES

info@scottishscreen.com <http://www.scottishscreen.com>
<http://www.subtle.net/empyre/> <http://www.billseaman.com> <http://www.inplaceofthepage.co.uk>
<http://www.desvirtual.com> <http://www.brueckner-kuehner.de/block>

6. MODEL QUESTIONS (To be incorporated)

Sample Topics for Assignments

1. Students may opt to do creative writing project representing an engagement with their experience of the course.
2. Submit three focus story ideas that you could write for the campus news paper. Identify them as news or feature stories.
3. Attend three events of your locality and write a basic news story about it.
4. Keep a journal of your reading habits for a week. Write a paragraph each day

about the kinds of stories you read and did not read, how many you read all the way through and how many you read just through the headlines alone or the first few paragraphs only. Give an empirical conclusion to your observations.

5. Watch the TV news bulletin for a week. Is the news the same or different from the print news? Do you have greater faith in the medium? Why?
6. Concentrate on a particular publication of E-newspaper for at least a week. Reflect on its views, values and stylistic qualities.
7. Take three published news stories. Use the internet search engines to substantiate facts in the story.
8. Write a detailed story board for a 30 second Advertisement, complete with even the voice-over.
9. Write the script and a screen play for a 20 minute documentary film.

Expectations:

Organizational visit and participation of each student is essential and obligatory. It will be the basis of evaluation and grading. Assignments are due at the end of the course.

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SYLLABI FOR ELECTIVES
WORLD CLASSICS IN TRANSLATION

COURSE CODE	ENG6B05E01
TITLE OF THE COURSE	WORLD CLASSICS IN TRANSLATION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	2
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1. AIM OF THE COURSE

- To develop sensible response to great classics in translation and fine tune analytical skills with a view to achieving a broad, wholesome vision of life

2. OBJECTIVES OF THE COURSE

- To introduce students to the world's best classics in translation.
- To generate a broad vision of life by making the students to come to grips with universal problems and varied life situations.
- To make the students to have a feel of excellent classics in translation in various genres-Poetry, Fiction, Short Story and Drama-by a judicious selection. It should instill in the students a spirit of enquiry and further exploration.

**3. COURSE OUTLINE MODULE I -
POETRY**

- A general introduction to world classics in translation
- Poetry. A brief introduction
FOR DETAILED STUDY

Dante-The Divine Comedy - 3 Paradiso Canto XXI (Penguin)

Goethe: "The Reunion" (Source: Goethe: <http://www.poetry-archive.com/g/goethe>) (The Poem Itself, ed. Stanley Burnshaw, Penguin)

A.S. Pushkin: "I Loved You" (*Alexander Pushkin: Selected Works* Vol I. Russian Classic Series, Progress Publishers)

NON-DETAILED:

An introduction to Homer and Virgil touching on *The Iliad*, *The Odyssey* and *The Aeneid*

MODULE II - DRAMA

- A brief introduction to world drama in general
- FOR DETAILED STUDY**
Sophocles: *Oedipus Rex*. Cambridge University Press, 2006

3. NON-DETAILED
Bhasa: *Karnabharam*: Sudarshan Kumar Sharma, (trans). Parimal Publications

MODULE III - FICTION AND SHORT STORIES

1. A brief introduction
2. FICTION: NON-DETAILED STUDY.
Dostoevsky: *Notes from Underground*. Vintage, 1994.
Herman Hesse: *Siddhartha*. Bantam Classics, 1981.
3. SHORT FICTION – DETAILED STUDY
Leo Tolstoy: *The Repentant Sinner* (Collected Series, Vol I, Progress Publishers)
4. READING LIST:-

A) FURTHER READING

Sl. No	Title	Author	Publisher/Year
1	Three Centuries of Russian Poetry	Vladimir Nabokov	Houghton Mifflin Harcourt, 2008
2	The Poem Itself	Stanley Burnshaw	UK: Penguin Pelican, 1964
3	World Drama from Aeschylus to Anouilh	Allardyce Nicoll	NY: Harcourt Brace, 1950
4	Greek Drama	Moses Hadas	Bantam Classics, 1983
5	Greek Tragedy in Action	Taplin, Oliver	Routledge, 2002

* For fiction and for each author Twentieth Century Views/Casebook Series/Teach Yourself Series could be used.

5. CYBER RESOURCES

www.online-literature.com/tolstoy/2900/ www.flipkart.com/karnabharam-madhyama-vyayoga-mahakavi-bhasa

6. MODEL QUESTIONS
(To be incorporated)

UNIVERSITY OF CALICUT
RESTRUCTURED CURRICULUM FOR
UNDERGRADUATE PROGRAMMES

SYLLABI FOR OPEN COURSES
FOR STUDENTS OF OTHER DISCIPLINES
CREATIVE WRITING IN ENGLISH

COURSE CODE	ENG5D02
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	2
NO. OF CONTACT HOURS	54 (3 hrs/wk)

1. AIM OF THE COURSE

- To acquaint students with the basic principles and techniques involved in writing poetry, fiction and drama
- To develop students' talent for creative writing in English and to encourage them to keep writing

2. OBJECTIVES OF THE COURSE

- To introduce the concept of creative writing
- To familiarise students with the process of writing poetry, fiction and drama
- To train students to write the various forms
- To prepare students to write for the media
- To encourage students to write for publication

3. COURSE OUTLINE

MODULE I – INTRODUCTION TO CREATIVE WRITING

Creativity – inspiration – art – propaganda – madness – imagination – creative writing/teaching of – importance of reading

MODULE II – THE ART AND CRAFT OF WRITING

Tropes, figures – style, register – formal, informal usage – varieties of English – language and gender – disordered language – playing with words – grammar and word order - tense and time - grammatical differences

MODULE III – MODES OF CREATIVE WRITING

a) POETRY: Definitions - functions of language - poetry and prose - shape, form, and technique - rhyme and reason – fixed forms and free verse – modes of poetry: lyrical, narrative, dramatic – voices - Indian English poets – interview - verse for children - problems with writing poetry - writing poetry-

Workshops

b) FICTION: Fiction, non-fiction - importance of history - literary and popular fiction – short story and novel – interview - writing fiction for children - children’s literature - interview -workshops

c) DRAMA: Drama - plot - characterization – verbal and non verbal elements – overview of Indian English theatre – styles of contemporary theatre – Indian playwrights - interview - writing for films – screenplay – children’s theatre – writing drama -workshops

MODULE IV- WRITING FOR THE MEDIA

Print media - broadcast media – internet - advertising

MODULE V – PUBLICATION TIPS

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

EXTENSION ACTIVITY (READING)

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

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

POETRY

Wordsworth	: The Solitary Reaper
Robert Frost	: Stopping by the Woods on a Snowy Evening
Shakespeare	: Shall I compare thee to a summer’s day?
Pablo Neruda	: Tonight I Can Write
Wole Soyinka	: Telephone Conversation
Tagore	: Where the Mind is Without Fear
Emily Dickinson	: It’s Such a Little Thing

FICTION

O. Henry	: The Last Leaf
Premchand	: Resignation
Chinua Achebe	: Marriage is a Private Affair
Anton Chekhov	: The Grief
Saki	: The Open Window

DRAMA

Shakespeare	: <i>The Merchant of Venice</i> (The Trial Scene)
Stanley Houghton	: The Dear Departed
Tagore	: Chandalika
Chekhov	: The Bear

4. READING LIST:-

A) CORE TEXT

Sl. No	Title	Author/s	Place/Publisher/Year
1	<i>Creative Writing: A Beginner's Manual</i>	Anjana Neira Dev, Anuradha Marwah, Swati Pal	Delhi, Pearson Longman, 2009

B) FURTHER READING

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

5. CYBER RESOURCES

http://www.chillibreeze.com/articles_various/creative-writer.asp
<http://www.contentwriter.in/articles/writing/>
<http://www.cbse.nic.in/cw-xii/creative-writing-xii-unit-1.pdf>: (downloadable

free)

6. MODEL QUESTIONS

(To be incorporated)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

PROJECT

COURSE CODE	DNENG6B06
TITLE OF THE COURSE	PROJECT
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5 and 6

GUIDELINES FOR THE PROJECT WORK

INTRODUCTION

The Scheme and Syllabus of BA Programme in English CCSS stipulates that the students should do a final Project. The UG Board of Studies held on 29/07/2011 discussed and resolved to propose specific guidelines for the preparation and submission of the said Project. The following are the guidelines for conducting, reporting and submitting the Project in partial fulfillment of the requirements for the award of the degree of Bachelor of Arts in English of the University of Calicut.

The entire course of Project Work is spread in the last two Semesters namely V and VI Semesters of the BA degree Programme. In the V Semester, the Course of Project work, with two hours per week allotted is a non-credit Course. However, in the VI Semester, the Course of Project Work is a logical and practical continuation of the Course of Project work done in the V Semester. In the VI Semester, the Course of Project work carries 2 credits. The number of hours allotted per week in the VI Semester also is 2 hours as in the case of the V Semester.

THE GUIDELINES TO BE FOLLOWED

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

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

- Title of the Project
- Objectives
- Review of Literature
- Methodology including the reading list.

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

6. A Department Level Project Committee under the Chairmanship of Head of Department, in its due course of meetings, shall approve the topics for Project work. The Department Level

Project Committee may or may not conduct a zero-credit-zero-mark general viva to ascertain the competency of the candidates for conducting the project work. The

Department Level

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Project Committee shall give necessary guidelines, which should be taken note by the students as well as the guide.

7. The approved topics, along with the name of students and the name of the guide/supervisor should be displayed in a Notice Board under the Seal and Signature of the Head of the Department.
8. Considering the number of students available in a batch and the number of Faculty members available in a department, it is suggested that the students shall be grouped into 5 to 10 groups consisting of 3 to 5 students. Each faculty member shall thus give guidance to one or two such groups.
9. The VI Semester is fully devoted for
 - Library Work and DataCollection
 - DataAnalysis
 - ProjectWriting
 - Report Presentation and Submission
10. The candidates shall devote themselves to the realization of the project, making use of the holidays. Hours allotted for Project work in the V and VI Semesters should be devoted for attending lecture classes on Project work and for obtaining guidance from the Supervisor.
11. Each candidate shall submit the Report of the Project work, separately under his/her name. However, in the case of group submission, the names of other members of the group shall be mentioned in the Certificate signed by the Supervisor/Guide and Head of Department.
12. Normally a Report should consist of the following:-
 - 25 to 30 A-4 size typed or printed pages
 - Font: Times New Roman
 - Letter size: 12 for running matter
 - Letter Size: 16 for Headings
 - Line Spacing: 1.5
 - Page Numbers: aligned to the top-center
 - Margins of 1.25 inches on all sides.
 - References if any may be given as Footnotes. However, this matter is left for the discretion of the student and Supervisor.
 - Spiral binding.
 - Minor desirable variations can be adopted by the DLPC (Dept. Level Project Committee) of a College.
 - Structure of the Project Report is as follows:- Page i)

“TITLE OF THE PROJECT REPORT IN CAPITAL

Project Report Submitted in Partial Fulfillment
of the Requirements for the Award of
Degree of Bachelor of Arts in English
of the University of Calicut
by

(Students Name)

Register Number

Emblem of the Institution

Month Year

Department

Name of College, Address

Page ii) Declaration by the candidate

Page iii) Certificate from the Supervisor, countersigned by the HoD.

Page iv) Acknowledgements if any.

Page v) Contents

13. It is of utmost importance that the student should refrain from plagiarism. The Supervisor shall take utmost care in this regard.
14. **Evaluation of the Project:** The Project Report shall be subjected to both internal and external evaluation. The Internal Evaluation shall be done at the Department level. As in the case of the Core Courses, the Internal Evaluation of the project carries **25% Weightage**. This has to be awarded to the candidates on the basis of his/her performance in the project presentation followed by an Internal Viva-Voce conducted by a three member Committee comprising of the Head of Department, Supervisor, and a senior Faculty member. The External Evaluation of the Project is based on the written material.

The external evaluation is done by a Board of Examiners consisting of a minimum of 3 members selected from a Panel of Examiners constituted from among the faculty members of English. The Board of Examination shall consist of at least one faculty member from the Department, the students of which are examined. A copy of the Project report shall be collected and sent from the Colleges (Examination Centers) to the University and the External Evaluation shall be arranged as per University decision.

Declaration of the Result: The student should get a minimum of C Grade for a pass.

In an instance of inability of obtaining a minimum grade of C, the Project may

be redone and the report may be resubmitted.