

ST. JOSEPH'S COLLEGE DEVAGIRI, CALICUT, (AUTONOMOUS)

UNIVERSITY OF CALICUT

B. A. English Language and Literature (CBCSS Scheme)

SYLLABUS

2015 Admissions onwards

REVISED SYLLABUS OF COMMON COURSES FOR UG UNDER CBCSS,

FOR 2015-16 ADMISSION ONWARDS

Total Marks : 100

Internal Assessment : 20

External Assessment : 80

Internal Assessment

Attendance : 25%

Assignment/Seminar/VIVA : 25%

Test Paper/s : 50%

Duration of Exam : 3 hrs

OUT LINE OF COMMON COURSES

1. *Common English course I*
 2. *Common English course II*
 3. *Common English course III*
 4. *Common English course IV*
 5. *Common English course V*
 6. *Common English course VI*
 7. *Additional language course I*
 8. *Additional language course II*
 9. *Additional language course III*
 10. *Additional language course TV*
 11. *General course I*
 12. *General course II*
 13. *General course III*
 14. *General course TV*
- English courses I to VI - applicable to BA/B.Sc. Regular Pattern English courses I to IV - applicable to Language Reduced Pattern (LRP) Programmes B. Com, BBA, BBA (T), BBM, B. Sc (LRP), BCA etc.
- Addl. Language courses I to IV - applicable to BA/B.Sc. Regular Pattern \ Addl. Language courses I &II - applicable to Language Reduced Pattern (LRP) Programmes
- Nos. 11-14 - Applicable to Language Reduced Pattern (LRP) Programmes

OUTLINE OF COMMON COURSES IN ENGLISH

Course Code	Title of the Course	No of Hours	No of Credits	Semester	Page Number
CENG1A01T	Transactions: Essential English Language Skills	72 (4 hrs/wk)	3	1	7
CENG1A02T	Ways With Words: Literatures in English	90 (5 hrs/wk)	4	1	9
CENG2A03T	Writing for Academic & Professional Success	72 (4 hrs/wk)	3	2	11
CENG2A04T	Zeitgeist: Readings on Contemporary	90 (5 hrs/wk)	4	2	13

	Culture				
CENG3A05T	Signatures Expressing the Self	90 (5 hrs/wk)	4	3	15
CENG4A06T	Spectrum: Literature and Contemporary Issues	90 (5 hrs/wk)	4	4	17

Table of Common Courses in the Various Programmes

Sl. No.	Programme	I Semester	II Semester	III Semester	IV Semester
1	BA&BSc	A01T, A02T, A07	A03T, A04T, A08	A05T, A09	A06T, A10
2	B Com & LRP	A01T, A02T, A07	A03T, A04T, A08	All, A12	A13, A14

OUTLINE OF THE CORE COURSES (FROM JUNE 2015 ONWARDS)

NEW COURSE CODE	TITLE OF THE COURSE	No. OF CONTACT HOURS/WEEK	No. OF CREDITS	SEMESTER
AENG1B01T	READING POETRY	6	4	1
AENG2B02T	READING PROSE	6	4	2
AENG3B03T	METHODOLOGY OF HUMANITIES	4	4	3
AENG3B04T	READING FICTION	5	4	3
AENG4B05T	METHODOLOGY OF LITERATURE	5	4	4
AENG4B06T	READING DRAMA	4	4	4

AENG5B07T	LITERARY CRITICISM & THEORY	5	4	5
AENG5B08T	LANGUAGE & LINGUISTICS	5	4	5
AENG5B09T	MODERN ENGLISH LITERATURE	5	4	5
AENG5B10T	INDIAN WRITING IN ENGLISH	5	4	5
AENG6B11T	WOMEN'S WRITING	5	4	6
AENG6B12T	LITERATURE IN ENGLISH: AMERICAN & POST COLONIAL	5	4	6
AENG6B13T	INFORMATICS	5	4	6
AENG6B14T	WRITING FOR THE MEDIA	5	4	6
AENG6B05D	PROJECT*	2	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.

List of Open Courses V Semester

COURSE CODE	TITLE OF THE COURSE	No. OF CONTACT HOURS/WEEK	No. OF CREDIT S	SEMESTER
AENG5D01T	Film Studies	3	2	5
AENG5D02T	Creative Writing in English	3	2	5
AENG5D03T	Applied Language Skills	3	2	5

List of Electives VI Semester

COURSE CODE	TITLE OF THE COURSE	NO. OF CONTACT HOURS/WEEK	No. OF CREDITS	SEMESTER
AENG6E01T	World Classics in Translation	3	2	6
AENG6E02T	Regional Literatures in Translation	3	2	6
AENG6E03T	Dalit Literature	3	2	6

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
Journalism	Political Science/ Audio Visual Communication/ Modern Indian History/ Indian Constitution and Politics

SYLLABUS FOR COMMON COURSES 2017-18 ONWARDS

CENG1A01T :Transactions

ESSENTIAL ENGLISH LANGUAGE SKILLS

COURSE CODE	CENG1A01T
TITLE OF THE COURSE	TRANSACTIONS: ESSENTIAL ENGLISH LANGUAGE SKILLS
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	1
NO OF CREDITS	3
NO. OF CONTACT HOURS	72 (4hrs/wk)

1. OBJECTIVES OF THE COURSE

a. To impart the necessary macro and micro English language skills to learners to enable them to express their feelings, opinions, ideas and thoughts fluently and accurately in a variety of personal and professional contexts.

- b. To create in learners a definitive sense of the stylistic variations of English and how they are used in real life situations.
- c. To inculcate in learners a taste for deeper pursuit and acquisition of advanced level of skills in English.
- d. To guide them on how to participate in discussions and make seminar presentations with special focus on specific vocabularies and styles of usage in such contexts.

2. COURSE DESCRIPTION

I. COURSE SUMMARY:

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

II COURSE DETAILS

Module I: Pronunciation

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

Module II: Vocabulary

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

Module III: Grammar

Introduction- major lenses-modals-questions-negatives-frequently used constructions-dealing with common mistakes-e/m-learning corner.

Module IV: Speaking Skills

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

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

Module V: Reading Skills

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

Code	Title	Author	Publisher
CENG1A01T	Transactions : ESSENTIAL ENGLISH LANGUAGE SKILLS	Dr. Kunhammad K.K. & Dr. Abdul Latheef V	University of Calicut

CENG1A02T: WAYS WITH WORDS: LITERATURES IN ENGLISH

COURSE CODE	CENG1A02T
TITLE OF THE COURSE	WAYS WITH WORDS: LITERATURES IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	1
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 Hours / Week)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I. COURSE SUMMARY

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

II. COURSE DETAILS

MODULE 1: Poetry

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

7. The Times They are A Changing : Bob Dylan

MODULE 2: Short Story

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

MODULE 3: Essay

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

MODULE 4: One Act Play

1. Something Unspoken: Tennessee Williams

Core text

Code	Title	Author	Publisher
CENG1A02T	WAYS WITH WORDS LITERATURES IN ENGLISH	BoS. University of Calicut	University of Calicut

CENG2A03T WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS

COURSE CODE	CENG2A03T
TITLE OF THE COURSE	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	
NO. OF CREDITS	3
NO. OF CONTACT HOURS	72 (4hrs/wk)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I COURSE SUMMARY

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

II COURSE DETAILS:

Module 1: The Process of Writing

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

Structuring the Essay: Planning an essay- Brain-storming- Organizing and outlining -

Writing a thesis statement- Nature of supporting sentences- Writing paragraphs-Structure of an essay.

Vocabulary for Writing: Selection of vocabulary-Abbreviations- Choice of nouns and adjectives- Appropriate verbs and adverbs- Conjunctions and prepositions

Prefixes and suffixes Synonyms Common errors.

Composing the Content: Writing introductions and conclusions- Ordering the paragraphs -Proof reading and editing-Finalizing the final draft.

Module 2: Elements of Writing

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

Module 3: Writing for Professional Purposes I

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

Writing Case Studies

Writing Reports: Feasibility report, Progress reports, Evaluative reports

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

Module 4: Writing for Professional Purposes II

Writing CVs .

Letter Writing: Transmittal and cover letters Emails

Writing summaries

Writing memos

On writing blogs

Etiquette in writing

Core Text:

Code	Title	Author	Publisher
CENG2A03T	WRITING FOR ACADEMIC AND PROFESSIONAL SUCCESS	Dr. Jacob George & Dr. Anwar Sadath	University of Calicut

CENG2A04T ZEITGEIST: READINGS ON CONTEMPORARY CULTURE

COURSE CODE	CENG2A04T
TITLE OF THE COURSE	ZEITGEIST: READINGS ON CONTEMPORARY CULTURE
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	2
NO. OF CREDITS	4
No. OF CONTACT HOURS	90 (5hrs/wk)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I COURSE SUMMARY

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

II COURSE DETAILS:

Module 1: Indian Constitution and Secularism

1. Preamble to the Constitution of India
2. Should Gandhi's Assassin be Killed?: Pearl S. Buck
3. Toba Tek Singh: Saadat Hassan Manto
4. The Flag: Kamala Das

Module 2: Sustainable Environment

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

Module 3: Gender

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

Module 4: Human Rights

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

Code	Title	Author	Publisher
CENG2A04T	ZEITGEIST: READTNGS ON CONTEMPORARY CULTURE	BoS, University of Calicut	University of Calicut

CENG3A05T SIGNATURES: EXPRESSING THE SELF

COURSE CODE	CENG3A05T
TITLE OF THE COURSE	SIGNATURES: EXPRESSING THE SELF
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	3
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

1. OBJECTIVES OF THE COURSE

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

2. COURSE DESCRIPTION

I. COURSE SUMMARY

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

II. COURSE DETAILS

Module 1: Autobiographical Writings and Memoirs

1. Memoirs: Pablo Neruda (Excerpts)
2. Pilgrim at Tintercreek: Annie Dillard (Excerpts)
3. Wings of Fire: A.P.J. Abdul Kalam (Excerpts)
4. I Stand With You Against the Disorder: Jeanette Armstrong
5. When I was Growing Up: Nellie Wong

Module 2: Speeches and Testimonies

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

Module 3:

Diary entries and Letters

1. A Diary of a Young Girl: Anne Frank (Excerpts)

2. The Secret Diary of Adrian Mole aged 13 $\frac{3}{4}$: Sue Townsend (Excerpts)

3. Nenjamparamba Letters: M.A. Rahman

4. Letters from a father to his daughter: Jawaharlal Nehru

5. Sylvia Plath's letter to her mother

Core text:

Code	Title	Author	Publisher
CENG3A05T	SIGNATURES: EXPRESSING THE SELF	BoS, University of Calicut	University of Calicut

CENG4A06T SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES

COURSE CODE	CENG4A06T
TITLE OF THE COURSE	SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES
SEMESTER IN WHICH THE COURSE TO BE TAUGHT	4
NO OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/wk)

1. OBJECTIVES OF THE COURSE

- a. To make the learners aware of the humanist dimensions of literature and media in the contemporary world.
- b. To enable the learners to understand concepts like globalization, commercialization and intellectual Property Rights through new literatures.
- c. To inculcate the spirit of universal brotherhood by presenting critiques of race. xenophobia. war and national borders.
- d. To disseminate knowledge about the rights of minorities such as children, animals and the disabled and thus create a positive change in the societal perception of them.

2. COURSE DESCRIPTION

I COURSE SUMMARY

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

II. COURSE DETAILS

Module 1: Literature and Media

1. "Divided Times": Amanda Michalopoulou
2. Komala: Santhosh Echikkanam

Module2: Globalization and IPR

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

Module 3: Nation and Its Boundaries

1. Home: Warsan Shire
2. Love Across the Salt Desert: K. N. Daruvalla
3. No men are Foreign: James Kirkup
4. Death Fugue: Paul Celan
5. Jamaican Fragment: A.L. Hendricks

Module 4: The Marginalized and their Rights

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

Code	Title	Author	Publisher & Year
CENG4A06T	SPECTRUM: LITERATURE AND CONTEMPORARY ISSUES	BoS, University of Calicut	University of Calicut

CORE COURSES

EFFECTIVE FROM JUNE 2015 ONWARDS

ST. JOSEPH'S COLLEGE DEVAGIRI, CALICUT, (AUTONOMOUS)

UNIVERSITY OF CALICUT

RESTRUCTURED CURRICULUM FOR
BA PROGRAMEM IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSE

READING POETRY

COURSE CODE	AENG1B01T
TITLE OF THE COURSE	READING POETRY
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	I
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

1. 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.
2. To facilitate students to 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:

1. Narrative Poetry
2. Epic Poetry
3. Dramatic Poetry
4. Satirical Poetry
5. Lyric Poetry
6. Prose Poetry

MODULE II: READING ENGLISH POETS

1. FOUR POEMS

- a) Shakespeare : Sonnet 116
 - b) Elizabeth Barret 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 a teacher. A post reading discussion should centre 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 the Saddest Lines |
| 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 Garcia Lorca | The Little Mute Boy |
| (13) Arthur Rimbaud | Vowels |

5. MODEL QUESTION PAPER

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES
READING PROSE**

COURSE CODE	AENG2B02T
TITLE OF THE COURSE	READING PROSE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	II
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.nvtimes.com/2008/04/07/opinion/Q7krugman.html>)
4. Martin Luther King, Jr. : Nobel Prize Acceptance Speech
(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 English Essayist, OUP)
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 Dunegon Shook
(From the Fire Next Time by 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 I, 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/mlkihaveadream.htm>)

Ngugi Wa Thiong'o: *Weep Not, Child*, (Fiction).
Chennai: B.I.Publications. 2007.

Guy De Muapassant: 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.Abdul Kalam: *Wings of Fire*. Hyderabad: Universities Press (India) Private Ltd. 2004.

Anne Frank: *The Diary of a Young Girl*. New York: 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.)

5. MODEL QUESTION PAPER
(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES**

METHODOLOGY OF HUMANITIES

COURSE CODE	AENG3B03T
TITLE OF THE COURSE	METHODOLOGY OF HUMANITIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	III
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

3. 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, 1985.

****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

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 (to be selected by the teacher) may be used for intensive reading in the class.

4. CORE TEXT

(A student book containing the above lessons will be made available)

5. MODEL QUESTION PAPER

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES
READING FICTION**

COURSE CODE	AENG3B04T
TITLE OF THE COURSE	READING FICTION
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	III
NO. OF CREDITS	5
No. OF CONTACT HOURS	90 (4 hrs/wk)

1. 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's eyes as well to foster intercultural dialogue

2. 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 perspective 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

3. COURSE OUTLINE

MODULE I - FICTION & NARRATIVE STRATEGIES

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

CORE READING

- ****B. Prasad. *A Background to the Study of English Literature*, rev. ed. 3.**
 - **Delhi: Macmillan, 2008. (Pages 193 - 229) y**
- **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

1. '*The Old Man and the Sea*' by Ernest Hemingway (1951)

MODULE III - READING SHORT FICTION

- a) ****'The Phoenix** : **Sylvia Townsed Warner**
***Mr. Know-All** : **Somerset Maugham**
- b) 'Of white Hairs and Cricket' : Rohinton Minstry
- c) ****'Schools and Schools** : **O.Henry**
***The Gift of the Magi** : **O.Henry**
- d) 'The Diamond Necklace' : Guy de Maupassant
- e) 'Miss Brill' : Katherine Mansfield
- f) ****'Misery** : **Anton Chekov**
***The Kiss** : **Anton Chekov**

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. Boot	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
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5. MODEL QUESTION PAPER (*To be incorporated*)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES
METHODOLOGY OF LITERATURE**

COURSE CODE	AENG4B05T
TITLE OF THE COURSE	METHODOLOGY OF LITERATURE
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	IV
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 perspective

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. READING LIST

A) CORE TEXT

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

B) FURTHER READING

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 QUESTION PAPER

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES
READING DRAMA**

COURSE CODE	AENG4B06T
TITLE OF THE COURSE	READING DRAMA
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	IV
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

a) 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.

CORE READING TEXTS

- B. Prasad. *A Background to the Study of English Literature*, Rev. Ed. 3. 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*
- Ibsen : *A Doll's House Act III*
(A general awareness of the entire play is expected)
- J.M. Synge : *Riders to the Sea*

4. FURTHER READING

SI. No	Title	Author	Publisher/Year
1	<i>Elements of Drama</i>	J. L. Styan	Cambridge University Press, 1967
2	<i>A Hand Book of Critical approaches to Literature</i>	Wilfred 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

5. 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.angelfree.com/ego/edp303/
- www.associatedcontent.com/article/110042/anton_chekhovs_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-1-2_b.htm

6. MODEL QUESTION PAPER

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES
LITERARY CRITICISM AND THEORY**

COURSE CODE	AENG5B07T
TITLE OF THE COURSE	LITERARY CRITICISM AND THEORY
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 familiarise the students with the literary terms and introduce to them the various streams in literary criticism, to make them aware of the interdisciplinary 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.

4. 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:-

Das Gupta, S.N. "The Theory of Rasa", (pp 191 -196) in Indian Aesthetics : An Introduction ed.. V.S.Sethuraman, Macmillan, India, 1992.

Kuppuswami 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. 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 .Oxford University Press, 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, psychoanalytic criticism

Concepts:

Objective correlative, Ambiguity, intentional fallacy, affective fallacy, negative capability, myth, archetype

*Rasa, Dhvani, Vijnana, Alankara, Vakrokti

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. 4.

4. READING LIST

General Reading

SI 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>		
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.

Further Reading

SI 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. ed	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. WEB RESOURCES

www.literatureclassics.com/ancientpaths/litcrit.html

www.textec.com/criticism.html

www.ipl.org/div/litcrit

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

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

6. MODEL QUESTION PAPER (To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSE
LANGUAGE AND LINGUISTICS**

COURSE CODE	AENG5B08T
TITLE OF THE COURSE	LANGUAGE AND LINGUISTICS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	V
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.

3. 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
Classification of Vowels - Diphthongs - Triphthongs and Consonants Cardinal Vowels
Phonemes - Allophones and Allophonic Variations 1 Ionyms and Homophones
- c. Suprasegmentals
Stress and Rhythm - Intonation - Juncture
- d. Elision and Assimilation
- e. Syllable
- f) Transcription and Practice
- g) 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 - Inflexion
- d. Grammar of Sentence
Word Order - Phrase - Clause - Sentence Patterns
- e. Kinds of Sentences
Declarative - Interrogative - Imperative - Exclamatory - Simple - complex -
Compound
- f. Transformation of Sentences

(Practical Exercises to be given in the prescribed areas)

2. READING LIST

SI 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

SI 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 Hecock	Cambridge University Press, 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	Cambridge University Press, 2005
6	<i>Linguistics: A Very Short Introduction</i>	P. H. Matthews	Oxford University Press

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

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

**SYLLABI FOR CORE COURSE MODERN
ENGLISH LITERATURE**

COURSE CODE	AENG5B09T
TITLE OF THE COURSE	MODERN ENGLISH LITERATURE
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 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).
**Fowles	:	The French Lieutenant's Woman (Novel)
*William Golding	:	The Lord of the Flies

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/'My Fair Lady' are recommended.)

4. READING LIST

4SI No	Title	Author	Publisher/Year
1	<i>A Glossary of Literary Terms</i>	Abrahms, M. H.	Bangalore: 1
2	<i>Modernism</i>	Peter Childs	London: Roi 2008
3	<i>A Brief History of English Literature.</i>	John Peck and Martin Coyle.	Basingstoke Palgrave, 20
4	<i>Beginning Postmodernism</i>	Tim Woods	Manchester:

Further Reading:

SI No	Title	Author	Publisher/Year
1	<i>Modernism: A Guide to European Literature 1890- 1930.</i>	Bardbury, Malcom and James McFarlane	Hassocks: Harvester, 19'
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. <i>Theory and History of Literature</i> , vol. 4	Peter Burger	Minneapolis: U of Minne P, 1984
7	<i>Five Faces of Modernity, Modernism, Avant - Grade, Decadence , Kitsch, Postmodernism</i>	Materi Calinescu	Durham : Duke UP , 1987
8	<i>The Theatre of the Absurd</i>	Martin Esslin	Harmondsworth: Pengu
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)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES
INDIAN WRITING IN ENGLISH**

COURSE CODE	AENG5B10T
TITLE OF THE COURSE	INDIAN WRITING IN ENGLISH
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 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

The Quest

- | | |
|--------------------|---------------------------------|
| 2. Tagore | Breezy April |
| 3. Kamala Das | In Love |
| 4. Nissim Ezekiel | Good bye Party Miss Pushpa |
| 5. A. K. Ramanujan | Looking for a Cousin on a Swing |
| 6. Agha Shahid Ali | 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

****Shashi Deshpande** *Roots and Shadows*

***Anita Nair** *Ladies Coupe*

MODULE IV - PROSE AND SHORT FICTION

****1. Jawaharlal Nehru** *Tryst with Destiny*

***Shashi Tharoor** *A Myth and an Idea*

- | | |
|------------------|--|
| 2. R. K. Narayan | Mars in the Seventh House
(Chapter IX 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:

SI No	Title	Author	Publisher/Year
1	<i>Indian Writing in English</i>	K.R.Sreenivasa Iyengar	Delhi, Sterling, 19
2	<i>A History of Indian English Literature</i>	M.K.Naik	Delhi, S Academi, 1982
3	<i>A Concise History of Indian Literature in English</i>	A.K.Mehrotra	Delhi, Pern Black, 2008

FURTHER READING

SI No	Title	Author	Publisher/Year
1	<i>Perspectives on Indian Poetry In English</i>	M.K.Naik	Delhi, A1 Publication, 198
2	<i>Indian English Fiction 1980-1990 An Assessment</i>	Bhariya N.V. & V.Sarang (ed)	Delhi, Pern Black, 1994
3	<i>Perspectives on Indian Drama in English</i>	M.K.Naik & S.M.Punekar (ed)	Delhi, Pern Black, 1977
4	<i>Reworlding: The Literature of Indian Diaspora</i>	E.S.Nelson	NewPermanent 1992
5	<i>Indo-Anglian Literature 1800-1970: A Survey</i>	H.M.Williams	Bombay, Longman, 1976
6	<i>Indo-English Poetry</i>	H.L.Amga	Jaipur, S Publication, 20C
7	<i>Patterns of Feminist Consciousness in Indian Women Writers: Some Feminist Issues</i>	Anuadha Roy	Delhi, P Books, 1999
8	<i>Endless Female Hungers: A Study of Kamala Das</i>	V.Nabar	Delhi, Pern Black, 1993
9	<i>Modern Indian Poetry in English</i>	R.D.King	Delhi, Pern Black

5. CYBER RESOURCES

(To be incorporated)

6. MODEL QUESTIONS

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES
WOMEN'S WRITING**

COURSE CODE	AENG6B11T
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 (5 hrs/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

2. COURSE OUTLINE

Module 1 - 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)
2. Elaine Showalter : A Literature of Their Own: British Women Writers
from *Brontes to Lessing*
(Princeton, Princeton University Press, 1977)

MODULE II POETRY

1. Kamala Das : An Introduction
From: Narasimhaiah, CD. (ed). *An Anthology of Commonwealth Poetry*. Macmillan India Ltd, 1990, 47)
2. Noonuccal Oodgero : 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

- Mahasweta Devi : Bayen (Drama)
(From: *Mahasweta Devi's Five Plays*. Trans. Samik Bandhopadhyay. Calcutta, Seagull Books, 1997)
- Revathy : *Mitr: My Friend* (Film)
- Marzich Mishkini : *The Day I Become a Woman* (Film)

READIGN LIST

SI. 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

SI. No	Title	Author	Publisher/Year
1	<i>A Room of One's Own</i>	Virginia Woolf	London. Hogarth, 1
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, 1991
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, 19

5. WEB RESOURCES

1. Wide Sargasso Sea Study Guide by Jean Rhys study Guide
www.bookrags.com/studyguide-widesargasso-sea.
2. Wide Sargasso Sea Summary and Analysis Summary www.bookrags.com/wide-sargasso-sea
3. A Room of One's Own Summary and Study Guide www.enotes.com/room-ones
4. Kamala Das Criticism
5. www.enotes.com/poetry-criticism/das-Kamala.
6. Kamala Das Summary and Analysis Summary www.bookrags.com/Kamala-Das
7. Emily Dickinson; An Overview academic brooklyn. cuny.
edu/english/melani/cs6/dickinson.html. Poets.org Guide to Emily Dickenson's Collected Poems - Poets org www.poets.org/page.php/prmID/308

6. MODEL QUESTIONS

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES**

LITERATURES IN ENGLISH: AMERICAN & POST COLONIAL

COURSE CODE	AENG6B12T
TITLE OF THE COURSE	LITERATURES IN ENGLISH: AMERICAN & POST COLONIAL
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	VI
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5 hrs/wk)

1. 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.

2. 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

****Langston Hughes** : Mother to Son
***Langston Hughes** : Montage of a Dream Deferred

MODULE II : Drama and Short story

Arthur Miller : Death of a Salesman
Edgar Allen Poe : The fall of the House of Usher
***Faulkner** : **Barn Burning**
****Faulkner** : **The Bear**

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) POST COLONIALISM

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*)

**RESTRUCTURED CURRICULUM FOR
PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

SYLLABI FOR CORE COURSES

INFORMATICS

COURSE CODE	AENG6B13T
TITLE OF THE COURSE	Informatics
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	VI
No. OF CREDITS	4
NO. OF CONTACT HOURS	90 (5hrs/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 - IEEE Firewire - IDE/SATA connectors - 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 - GNU public license- other licenses. Open Source - Source Code FOSS. Installing Windows and Linux - BIOS - Changing boot order. Installing software in Windows and Linux - Drivers for peripherals - Software Tools (applications) - Windows software tools- Word, PowerPoint, Excel - Linux tools - Open Office, etc. Advanced applications - Photoshop, GIMP, Spreadsheets, Database tools in Windows and Linux. Dream weaver etc. Text-to-speech, OCR tools, speech recognition Content Management Systems-Learning Management Systems- Content Authoring tools- Blogs. Assistive technology for the handicapped - JAWS, NVDA. Virtual Reality, Quick Time Virtual Reality - Security issues- viruses - antivirus tools. File encryption- Cryptography. Various file formats and extensions- (eg: .jpg, .doc, .bmp .avi etc) format reading software- converting between formats- proprietary formats- formats that software save files in. Developing Software - Programming Languages- C++ - Visual Basic- Java- python etc. (introduction only).

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 cafe. The Internet- HTML- websites - blogs - search engines- e-mail- chat- wikis- social networking- file sharing-net banking- shopping on the internet- booking a rail ticket online- checking telephone directories online Checking electoral rolls at the Election Commission site- Online maps etc. 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 - COIL, TDIL sites. Information Feeds - RSS, Atom etc. 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 - ttf- ASCII - keyboard layout issues - official layouts - software tools for typing local languages - government developed tools - TDIL project - Bharateeya Open Office - Using local languages in Linux. CLIK Keralam site - (Centre for Linguistic Computing Keralam)

4. CORE TEXT

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

5. MODEL QUESTION PAPER

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR CORE COURSES
WRITING FOR THE MEDIA**

COURSE CODE	AENG6B14T
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, organising and writing for various media, including newspapers, magazines, radio, television, film and the Web.

2. 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.

3. COURSE OUTLINE

- a. Introduction - The Media and the Message
- b. Introduction to Print Media - Audience for the News
- c. Feature Writing and Article Writing:
Angle - Structure - Organisation
- d. Newspaper Writing:
Editorials - Letters to the Editor - Book and Film reviews - Interviews Lead: datelines - Credit-line

- Bylines - Nut-graph - Headlines - Oped Pieces
- e. Editing: Grammar - Punctuation - Subbing - Proof-reading - Freelancing
- f. 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.

c)Different kinds of writing:

News Writing - Appropriate angle for a news story - Structuring news - Qualities of effective leads -Using significant details - Effective revision

1. Article writing - Structuring for greatest effect - Preparation and organization of article -Specific angle - specific audience.
2. Feature writing - structure - organisation - feature angles - simplicity in Style.
3. Writing for the screen - Writing effective film reviews -Basic principles of writing for advertising - Writing for Interactive Media

d. Editing - Copy editing process - Guiding principles of editing. 4. READING LIST

A. CORE, READING

SI 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	Wadsvvorth/ Thomson Learning, 2003
4	<i>News Writing & Reporting</i>	James A Neal & Suzane S Brown	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 Booher	Macmillan, 2008
10	<i>Mass Communication Theory</i>	Denis Mcquail	Vistaar Publications, 2007

B. FURTHER READING

SL No	<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 Journalism</i>	M.L Stein,, Paterno, Susan.F	Surjeeth Publications, 2003
8	<i>The Associated Press Style Book and Libel Manuel</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>	I ,ynette 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

Students may opt to do creativity writing project representing an engagement with their experience of the course.

1. Submit three focus story ideas that you could write for the campus news paper. Identify them as news or feature stories.
2. Attend three events of your locality and write a basic news story about it.
3. 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.
4. 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?
5. Concentrate on a particular publication of E-newspaper for at least a week. Reflect on its views, values and stylistic qualities.
6. Take three published news stories. Use the internet search engines to substantiate facts in the story.
7. Write a detailed story board for a 30 second Advertisement, complete with even the voice-over.
8. 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.

OPEN COURSES FOR STUDENTS OF OTHER DISCIPLINES

EFFECTIVE FROM JUNE 2015 ONWARDS

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

SYLLABI FOR OPEN COURSES
FOR STUDENTS OF OTHER DISCIPLINES
FILM STUDIES

COURSE CODE	AENG5D01T
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
No. OF CREDITS	4
NO. OF CONTACT HOURS	36 (2 hrs/wk)

1. AIM OF THE COURSE

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

2. OBJECTIVES OF THE COURSE

- To arrive at an appreciation of film as an art form and its aesthetics
- To see film as a gateway subject and to foster through film an understanding of visual aesthetics, forms and technological innovation.
- To understand how film connects with history, politics technology, psychology and performance.
- To critically appraise the nature of representation on screen and how class, race ethnicity and sexuality are represented.

- To probe the impact of practices and regulations such as censorship, cultural policy, industry awards and international distribution in film reception.
- To develop analytical skills so that the student can produce informed and thorough close readings of films.

3. COURSE OUTLINE

MODULE I

Introduction to the basic terminology of filmmaking Mise en scene, long takes deep focus Shots (close up, medium shot, long shot)

Editing : chronological editing, cross cutting, montage , continuity editing , continuity cuts, jump cuts, match cuts, 30 degree rule, 180 degree rule.

Sound in the movie , colour in the movies

The production, distribution and reception of films ; censorship

MODULE II

Introduction to film genres

The Major genres: Narrative, avant-garde, documentary

Other genres: Thriller, melodrama, musical, horror, western, fantasy animation film noir expressionist historical, mythological, road movies

MODULE III

Introduction to major movements and theories

The silent era; classic Hollywood cinema, Neo-Realism, French New wave, Indian cinema

Introduction to the film theories of Sergei Eisenstein, Andre Bazin , auteur theory, Christian Metz and Laura Mulvey

MODULE IV

Selected Film Texts

Andre Bazin : *The Evolution of the Language of Cinema* (from 'What is Cinema')

** Satyajit Ray: *What is Wrong with Indian Films* (from 'Our Films Their Films')

**Ronald Abramson " *Structure and Meaning in Cinema in Movies and Methods* Ed. Bill Nichols

*Gaylin Studlar: "Massochism and the Perverse Pleasure of Cinema" (from *Film Criticism and Theory*)

C.S. Venkiteswaran , Swayamvaram : *Classic Prophecies in Film and Philosophy* ed. K Gopinathan

MODULE V

Case Studies of Classic Cinema

1. ***Battleship Potemkin - Silent Cinema*
**The Great Dictator – Silent Cinema*
2. *Bicycle Thieves- Italian Neo-Realism*

3. ****The Godfather- Hollywood Classic**
*The Pianist- Hollywood Classic
4. Charulata: Indian Classic
5. ****Rashomon : Asian Classic. Japanese Cinema**
*Dreams: Asian Classic. Japanese Cinema
6. Chemmeen : Malayalam classic

4. READING LIST

a) RECOMMENDED READING

1. Amy Villarejo. *Film Studies : The Basics* London & New York Routledge. 2007
2. Warren Buckland *Teach Yourself Film studies* , London , Hadden
3. Virginia Wright Wexman *A History of Film Delhi*, Pearson
4. Susan Heyward *Key concepts in Cinema Studies* London Routledge
5. J Dudley Andrew *The major Film Theories; An Introduction* New Delhi Oxford
6. Michael Silverman (eds) "Elements of Literature" *The Elements of Film* New Delhi, OUP Pages 1451-1491.

B) FURTHER READING

1. Leo Braudy & Marshall Cohen Eds. *Film Theory and Criticism* Oxford OUP
2. Geoffrey Nowell Smith. *The Oxford History of World Cinema* Oxford OUP
3. Satyjit Ray *Our Films Their Films* Hyderabad Orient Longman
4. J Dudley Andrew *Concepts in Film theory*
5. Jarek Kupsc *The History of Cinema for Beginners* Hyderabad . Orient Longman
6. Victor Perkins *Film as Film: Understanding and Judging Movies*. Harmondsworth, Penguin
7. Bill Nicols ed. *Movies and Methods*
8. Rudolf Arnheim *Film as Art* London Faber
9. Andre Bazin *What is Cinema* Berkeley U of California P
10. John Caughie (ed) *Theories of Authorship* London BFI
11. John Corner *The Art of Record: A Critical Introduction to the Documentary*. Manchester Manchester UP
12. David Bordwell *The Cinema of Eisenstein* London Routledge
13. Ashish Rajadhyaksha & Paul Willeman *Encyclopedia of Indian Cinema* Oxford & New Delhi OUP
14. John Hill & Pamela Church Gilson (eds) *The Oxford Guide to Film Studies* OUP
15. David Overly (ed) *Springtime in Italy: A Reader on Neorealism* London, Talisman
16. James Monaco *The New Wave* NY OUP
17. Keiko McDonald *Cinema East:!/ Critical Study of Major Japanese Films*, London. Associated University Presses
18. Chidananda Das Gupta *The Cinema of Satyajit Ray* New Delhi Vikas

5. CYBER RESOURCES

(To be incorporated)

6. MODEL QUESTIONS

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

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

COURSE CODE	AENG5D02T
TITLE OF THE COURSE	CREATIVE WRITING IN ENGLISH
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	36 (2 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 CREATIVE WRITING

c) 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

7. 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

8. 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
 Prem Chand : Registration
 Chinua Achebe : Marriage is a Private Affair
 Anton Chekhov : The Grief
 Saki : The Open Window

DRAMA

Shakespeare : The Merchant of Venice (The Trial Scene)
 Stanley Houghton : The Dear Departed
 Tagore : Chandrika
 Chekhov : The Bear

4. READING LIST:-

A) CORE TEXT

SI. 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

SI. 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/writirm/>

[http://www.cbse.nic.in/cw-xii/creative-writina-xii-unit-1 .pdf](http://www.cbse.nic.in/cw-xii/creative-writina-xii-unit-1.pdf): (downloadable free)

6. MODEL QUESTIONS

(To be incorporated)

**RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE**

**SYLLABI FOR OPEN COURSES
FOR STUDENTS OF OTHER DISCIPLINES
APPLIED LANGUAGE SKILLS**

COURSE CODE	AENG5D03T
TITLE OF THE COURSE	APPLIED LANGUAGE SKILLS
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	5
NO. OF CREDITS	4
NO. OF CONTACT HOURS	36 (2 hrs/wk)

1. AIM OF THE COURSE

- English is moving into a position of strength, emerging as the single universally known spoken and accepted language. There is a growing thrust on the language, specifically the communicative aspect of English. The course shall cater to equipping the students through a rigorous training and result in COMPREHENSIVE LANGUAGE ENHANCEMENT.

2. OBJECTIVE OF THE COURSE

Upon completion students should be able to:

- Fulfil their educational and professional goals as they relate to their knowledge and use of the English language.
- Gain a sound functional competence in the English language without the ^ impediment of language difficulties.
- Overcome difficulties cropping up at the time of interviews, in group 5 discussions, or during entrance examinations.
- Develop a high level of proficiency in all skill areas of the English language in an integrated curriculum.
- Develop a solid understanding and usage of academic English.
- Attain an appropriate level of expertise in the skill area: reading, listening comprehension, grammar, writing and verbal skills.

3.COURSE OUTLINE

MODULE I – LANGUAGE AND COMMUNICATION

Principles of Communication

Verbal and Non-verbal communication

Barriers to Communication: Psychological barriers - Linguistic barriers –
Socio-cultural barriers

The four essential Communication Skills: Receptive and Active Skills

Fluency and Accuracy in Communication

MODULE II - RESOURCES FOR LANGUAGE SKILLS

a) Conventional Resources:

Dictionaries - Thesaurus - Pronunciation Dictionary - Collocation Dictionary –
Dictionaries of Idioms and Phrases - Grammar Books

b) Electronic Resources:

On-line Dictionaries and Thesaurus - Introduction to HTML Subject Directories - Web Resources for
Language Learners Using search Engines - Browsers and Servers - Boolean Search CD-Rom -
Computer Assisted Language Learning (CALL)

c) Practical: Vocabulary building exercises - Pronunciation drilling -
Transcription - Grammar in content and context - exercises

MODULE III - ACTIVE SKILLS (SPEAKING AND WRITING)

1)Speech Skill:

- a) a)Conventions in Speaking - Sounds - Articulation - Pronunciation of Words - Stress - Intonation -
Rhythm - Weak forms and Strong Forms.
- b) b)Approach to Effective Conversation
- c) Starting a conversation - Greetings and Asking after - Introducing oneself - Wishing Well -
Apologizing - Excusing - Asking for and giving Information - Making Requests, suggestions. Offers,
Orders - Agreeing - Disagreeing - Giving and asking Permission - Making invitations - Accepting and
Rejecting - Expression of likes and dislikes - ending a conversation.

2)Writing Skill

- a) Common Errors in Grammar, Vocabulary and Usage
- b) General Writing
Purpose, Structure, Layout and Form - Business Correspondence - Reports - Requests and Petitions -
Complaints — Feature Writing — Article Writing
- c) c)Academic Writing:
Planning, Structuring and Drafting - Introduction, the Body and Conclusion
Project Writing - Planning and Research - Book Reviews - Abstract - Synopsis - Seminars -
Symposia

d) E-writing

Email Exchange-Blogging –Writing on-line –Content writing for websites.

d) practical /Assignments (Samples)

- Drilling - Sounds and Passages to familiarize the intonation and stress pattern
- Role playing - conversation based on a given situation o
- Write Features, Articles, Reports, etc. on given topics o
- Prepare articles, features, contents and the like to be uploaded on to the Blog created by the Department

MODULE IV - RECEPTIVE SKILLS (READING AND LISTENING SKILLS)

1) Reading Skill

The purpose of Reading - Reading for Detail — Reading for Specific Information - Promotion of Fluent Reading - Intensive and Extensive Reading - Silent and Loud Reading

2) Listening Skill

Difference between listening and hearing - Qualities of an active listener - Barriers to listening - Academic listening (Taking notes - Comprehending a form or a table, chart etc) - listening for inferences - listening for specific information, and listening for overall information.

Practical/Assignments (Samples):

- Read a passage and answer the comprehension questions based on it
- Test the student's rendition of the passage and assess the progress
- Assess the student's pronunciation and fluency based on his/her loud reading of either a passage or conversation
- Students should be exposed to British, American and General Indian
- English varieties and his/her listening skill assessed
- Students may be exposed to recorded academic lectures, news reading in TV or Radio Channels, dialogues and group discussions and their listening skill assessed
- Prepare a brief report of the news heard on national or international English channels

MODULE V - CAREER SKILLS

- a. Curriculum Vitae/Resume - Job Application - Cover Letter
- b. Discussion Skills - Group Discussion - Debates - Facing and Conducting Interviews — Seminars and Conferences - Organizing Formal and Informal Meetings
- c. Presentation Skills
Assessing Students' Skills - Planning Presentation - Visual aids - New Technology for Presentation - Preparing Presentation - Delivering Presentation

d) Practical/Assignments (samples)

- Students may be asked to prepare a Resume , Cover letter and a job Application
- Initiate group discussions of given topics
- Conduct a mock interview for a profession, the students taking up the role of interviewers and interviewees
- Organise a formal meeting on the proposed agenda, the students assuming different roles
- Prepare and Deliver Presentation with audio-visual aids o
- All these activities can be monitored by a panel of students.

Expectations:

The full-time curriculum includes a minimum of 4 hours of coursework per week, plus individual mentoring and time spent in the English Language Learning Centre/Lab.

4. READING LIST

A. CORE READING

SI No	Title	Author	Publisher/Year
1	<i>Study Listening</i>	Tony Lynch	Cambridge University Press 2004
2	<i>Study Speaking</i>	Kenneth Anderson. Joan Maclean and Tony Lynch	Cambridge University Press 2004
3	<i>Study Reading</i>	Eric H. Glendinning and Beverly Holmstrom	Cambridge University Press 2004
4	<i>Study Writing</i>	Liz Hamp-Lyons and Ben Heasley	Cambridge University Press 2006
5	<i>Oxford Guide to Effective Writing and Speaking</i>	John Seely	New Delhi: OUP, 2000
6	<i>Structures and Strategies: An Introduction to Academic Writing</i>	Lloyd Davis and Susan Mckay	Hyderabad, University Press India .Pvt.Ltd., 2008
7	<i>Towards Academic English: Developing Effective Skills-</i>	Mark Cholij	New Delhi: CUP, 2007
8	<i>Language Skills -I</i>	S C Sood and Mita Bose et al	Manohar Publishers & Distributors, 2005

9	<i>Technical Presentation Skills</i>	Steve Mandel	New Delhi: Viva Books Pvt.Ltd., 2004
10	<i>Conversational Practice</i>	Grand Taylor	Tata Mcgraw Hill Publishing Company Limited, 2008

B.General Reading

1	<i>Applied English: Language Skills for Business and Everyday Use</i>	Robert E Barry	Prentice Hall, 1994
2	<i>A Course in Communication Skills</i>	P. Kiranmai Dutt, Geetha Rajeevan and CLN Prakash	Foundation Books, 2009
3	<i>Speaking and Writing for Effective Business Communication</i>	Francis Soundararaj	Macmillan, 2008
4	<i>Developing Communication Skills</i>	Krishna Mohan and Meera Banerji	Chennai: Macmillan, 2008
5	<i>Academic Encounters</i>	Kristine Brown and Susan Hood	Foundation Books, 2006

5.CYBER RESOURCES

(To be incorporated)

6.MODEL QUESTIONS

*(To be incorporated) *

ELECTIVES

EFFECTIVE FROM JUNE 2015 ONWARDS

RESTRUCTURED CURRICULUM FOR

BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE

SYLLABI FOR ELECTIVES

WORLD CLASSICS IN TRANSLATION

COURSE CODE	AENG6E01T
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)

2. 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.

5. COURSE OUTLINE

MODULE I - POETRY

- a) A general introduction to world classics in translation
- b) Poetry.
 - i. A brief introduction
 - ii. FOR DETAILED STUDY
 - **Dante-The Divine Comedy -2> D**
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)
 - *Rainer Maria Rilke: "Child in Red"

NON-DETAILED:

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

MODULE II - DRAMA

1. A brief introduction to world drama in general
2. 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>^J**
3. SHORT FICTION-DETAILED STUDY

- ****Leo Tolstoy: *The Repentant Sinner* (Collected Series, Vol I, \$\$ Progress Publishers)**
- ***Albert Camus: *The Artist at Work***
- ***Milan Kundera: *The Hitchhiking Game***

4. READING LIST:-

A) FURTHER READING

SI. 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.*

CYBER RESOURCES

www.penguin.com/tolstoy/2900/

www.tliphkart.com/karnahharam-madhvama-vyayoga-mahakavi-bhasa

6. MODEL QUESTIONS

(To be incorporated)

RESTRUCTURED CURRICULUM FOR
BA PROGRAMME IN ENGLISH LANGUAGE AND LITERATURE
SYLLABI FOR ELECTIVES
REGIONAL LITERATURES IN TRANSLATION

COURSE CODE	AENG6E02T
TITLE OF THE COURSE	REGIONAL LITERATURES 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 expose students to the literatures representing India in various regional languages to connect some of the myriad 'little' Indian reality

2. OBJECTIVES OF THE COURSE

- To develop familiarity in the students with the cultural, linguistic and social nuances of regional literature
- To overcome language barrier in the appreciation of good literature
- To equip students with critical and analytical skills to respond to texts in various regional languages in India
- To enable students to transcend cultural barriers in understanding, foregrounding and contesting the 'transcultural' India
- To inculcate a sense of oneness as Indians while learning to assert one's own cultural identity and politics

3. COURSE OUTLINE

INTRODUCTION

Importance of Regional Literatures - Scope of Regional Literatures - Dominant themes and Motifs in Regional Literatures

MODULE- POETRY

1. AMRITA PRITAM(PUNJABI)
"I am the daughter of the Land of Dravida"
2. KA NA SUBRAMANIAM (TAMIL)
"Experience"
3. NAVAKANTA BARUNA (ASAMIYA)
"Judas of the Arunerian Miniature"
4. AJNEYA (HINDI)
"Houses"
5. SITAKANT MAHAPATRA (ORIYA)
"Death of Krishna"
6. BALACHANDRAN CHULLIKKAD (MALAYALAM)
"Ghazal"
(From Sachidanandan.K (ed) Signatures: One Hundred Indian Poets, New Delhi: National Trust India, 2000)

MODULE II – DRAMA

1. SALISH ALEKAR (MARATHI)
"The Terrorist"
(from Salish Alekar. Collected plyas of Satish Alekar. New Delhi: OUP, 2009)
2. KALIDASA (SANSKRIT)

Act IV of Kalidasa's Abhijnana Sakunthalam

(Kalidasa Abhijnana Sakunthalam. Trans. A>R Kale.New Delhi: Mottilal Benarasidass, 1969)

MODULE III - FICTION

1. U.R.ANANTHAMURTHY (KANNADA): "Samskara "
(From U.R. Anantha Murthy. *Samskara: A Rite for a Dead Man* Trans. A.K. Ramanujan. New Delhi OUP, 1976)
2. QURRATUALAIN HYDER (URDU): "Confessions of St. Flora of Georgia "
(From Bhabam Bhattacharya Cotemporary India Short stories Bol.II, Delhi, Sahitya Akademi, 1959)
3. Tharashankar Banerjee (Bengali): "Boatman Tarini"

(From Bhabam Bhattacharya. *Contemporary Indian Short Stories* Vol.III. Delhi: Sahitya Akademi, 1964)
4. V. Chandransekga Rao (TELUGU)

"The story of the Fire-Bird\ Red Rabbit and the Endangered Tribes "
(Geetha Dharmarajan. *Kata Prize Stories: best of the 90's*. New Delhi: Katha, 2002)

4. Reading List:-

A) General Reading (Book to be written by BoS)

B) Core Reading Books Listed/Useful in Modules I - III above)

No	Title	Author	Publisher/Year
1	Collected Plays of Satish Alekar	Satish Alekar	New Delhi: OUP, 2009.
2	Samskara: A Rite for a Dead Man <i>Trans. A.K.Ramanujan</i>	U,R.Anantha Murthy	New Delhi OUP, 1976.
3	Contemporary Indian Short Stories <i>Vol. 11</i>	Bhabam Bhattacharya	Delhi, Sahitya Akademi, 1959
4	Contemporary Indian Short Stories <i>Vol.III.</i>	Bhabam Bhattacharya	Delhi: Sahitya Akademi, 1964.
5	Kata Prize Stories: best of the 90's	Geeta Dharmarajan	New Delhi: Katha, 2002
6	Abhijana Sakunthalam. <i>Trans. A.R. Kale</i>	(Trans) A.R. Kale	Mottilal Benarasidass, 1969.
7	Signature : One Hundred Indian Poets	K.Sachidanandan	New Delhi, NET INDIA, 2000

c) FURNITURE READING

C) Further Reading

SI No	Title	Author	Publisher/Year
1	Another India	Nissim Ezekiel, Meenakshi Mukherjee (ed)	New Delhi: Penguin, 1990
2	Literatures in Modern Indian Languages	Gokak V.K. (ed)	Delhi: The Publication Division, 1957
3	New Writing in India	Adil Jussawalla (ed)	Harmondsworth: Penguin,
4	U.R Anantha Murthy's Samskara: A Critical Reader	Kailash C.Baral (ed) Sura P.Rath(ed)Sura P.Rath (ed)PDr.Venkar Rao (d).	Pencraft International, 2006

CYBER RESOURCES

[http:// unipune.ernet.in/dept/lalikalasa2.htm](http://unipune.ernet.in/dept/lalikalasa2.htm)

www.tamilnation.org/hundredtamils/index.htm

6. MODEL QUESTIONS

(To be incorporated)

Model Question Paper*

St. Joseph's College Devagiri (Autonomous), Calicut
Fourth Semester Model Examinations, March 2015
Core Course - AENG4B05T: Methodology of Literature
(2015 Admissions)

Time: 3 Hrs.

Maximum Marks: 80

I. Answer **all** the following questions choosing the correct answer from the brackets:

1. *A Room of One's Own* was written by:

- a. Simone de Beauvoir b. Kate Millet
c. Virginia Woolf d. Elaine Showalter

2. The term 'interpellation' is associated with?

- a. Walter Benjamin b. Georg Lukacz
c. Louis Althusser d. Theodor Adorno

3. John Crowe Ransom's *The New Criticism* was published in:

- a. 1936 b. 1941 c. 1935 d. 1940

4. The author of *Things Fall Apart* is:

- a. Margaret Atwood b. Salman Rushdie
c. Wole Soyinka d. Chinua Achebe

5. Who is the British novelist discussed by Simone de Beauvoir in *The Second Sex*?

6. James Joyce, D.H. Lawrence and Virginia Woolf were powerful novelists of the period in British Literature?

7. The Romantic Period in American literature is also known as?

8. With whom is the term "interpretive communities associated with?

(8x 1= 8)

II. Answer any **eight** of the following questions in two or three sentences:

9. What is the main difference between modernism and postmodernism?

10. Define the term 'archetype'?

11. Explain Canon formation?

12. What is meant by Ethnic Writing?
13. What, according to Derrida, is difference?
14. Explain mirror stage.
15. What is the relation between base and superstructure, according to Vulgar Marxism?
16. What do you mean by 'the subaltern'?
17. Describe the *syuzhet/fabula* binary in relation to defamiliarization?
18. What is meant by 'incredulity towards metanarratives'?

(8 x 2 = 16)

III. Answer any **four** of the following questions in 100 words:

19. What are the differences between Old Historicism and New Historicism?
20. African literature.
21. Ecofeminism.
22. Narrate briefly the main tenets of Dalit Literature?
23. Explain an archetype.
24. How does Wolfgang Iser describe reading in Transactional Reader-response criticism?

(4 x 5 = 20)

IV. Write essays on any **three** of the following questions:

25. What is postcolonial literary criticism? Explain with examples.
26. Describe how human subjectivity is constituted in Psychoanalytic theories of Freud and Lacan.
27. What are the main features of Marxist literary Criticism?
28. Describe briefly the main features of feminist criticism with an example?
29. Critically evaluate the formalist approaches in literature.

(3 x 12 = 36)